

On large ensemble scores, you need to specify the type of score this is

Transposed Score

POEM FOR ORCHESTRA

(TBD)

Annotated by Mason Kistler 05-04-2026

Comm/expected to put Birthyear

A. Ko

(b.20_)

Tempo info ALSO goes above strings!!

Largo

rall. - - a tempo

Better notation:

This is the wrong order!

* SEE NEXT PAGE

Starting Dynamic?

Better notation

* Beaming notes should always be kept the beat intact.

(This helps a lot w/ sightreading)

mf > ?

Timpani In ensemble music, you must notate this as a Percussion Part.

Cymbals Percussion 1 (Hard Cymbals)

What Dynamic? -

Divisi or Double Stops?

start cresc. w/ gesture

Starting Dynamic?

use half rest

Copyright info goes on the first page of a score!

The image shows a page of a musical score for an orchestra. The score is written for various instruments including Piccolo, Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1, 2, 3, 4, Trumpet in Bb 1 & 2, Trombone 1 & 2, Tuba, Timpani, Cymbals, Percussion 1 (Hard Cymbals), Violins 1 & 2, Violas, Violoncellos, and Contrabasses. The score is in 4/4 time and features several tempo markings: 'Largo' and 'rall. - - a tempo'. There are numerous handwritten annotations in blue, red, and purple ink, including arrows pointing to specific parts of the score, questions about dynamics and notation, and instructions like 'SEE NEXT PAGE' and 'Copyright info goes on the first page of a score!'. The score includes dynamic markings such as 'pp', 'mf', and 'p', and various musical notations like beaming, slurs, and rests.

When it comes to formatting the score, there is an issue with how you notate multiple voices/instruments on a single staff. In the following examples, I will showcase the proper ways to notate multiple voices on a single staff. In orchestral music, this issue can play a big part in rehearsal or mislead a conductor. Here are the examples:

WRONG :

CORRECT :

* You must notate multiple voices by SEPARATING the Stems.

1
2

B^b Cl.

Voice 1

Voice 2

With Rests:

CORRECT :

* Throughout the entire score, if you note separate voices once, then you need to do it Everywhere unless specified in unison.

1
3

F Hn.

Voice 1

Voice 3

For when only ONE instrument is playing:

1
3

F Hn.

DYNAMICS:

Ex. 2

1
2

B^b Tpt.

Voice 1

Voice 2

Mf

Mf

P

F

In unison, only use ONE Stem. No need to say "a2." or "Unison".

1
2

Bsn

f

(USE STEMS TO SHOWCASE DIVISION)

NEXT PAGE

rit. is a better term for "stretching"

rit. - - - *poco a poco accelerando*

Better notation:

pp

pp

8 MEASURES

tremolo

divisi or Double Stops?

use half rest

legato

pizz.

mp

Tempo info goes above Strings!

(Spelling is important. Remember to put a period on abbreviated terms: *div.*) *div a 3*

Weird to start after note began

- What Dynamic?

you put an accelerando,
but do not specify to what
new tempo marking.

rall. ----- To what?..

rall. ----- To what?..

Picc.

Fl. 1
2

Ob. 1
2

Bb Cl. 1
2

Bsn. 1
2

F Hn. 1
2

F Hn. 3
4

Bb Trp. 1
2

Tbn. 1
2

Tba.

Timp.

Cym.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Annotations:

- Half rest
- Dynamic?
- 5 MEASURES
- Pick one: Italicize or Plain.
- con sordino non tremolo
- Should go to end of the bar.
- Just use one long decrescendo
- mp div a 3
- Weird to have after the note has begun.

* Why not specify BPM with all tempo markings? This is the first one we see. 71 does not exist. Pick: ♩ = 69 ♩ = 72

ritenuto - - - *Con moto* (♩ = 71)

Better notation:

Handwritten annotations in the score include:

- Purple:** "Better notation:" (near measure 23)
- Blue:** "Half rest" (near Bass Clarinet part, measure 27)
- Green:** "8 MEASURES" (near French Horn part, measure 27)
- Blue:** "No mute for one note? you give no time for the Violinist to move/change." (near Violin 1 part, measure 27)
- Yellow:** "senza sordino" (near Violin 1 part, measure 27)

Printed annotations include:

- Yellow circles:** "mp < ?" (near Bassoon part, measure 27)
- Yellow circle:** "♩ = 71" (near the tempo marking)

34

Picc.

Fl. 1
2

Ob. 1
2

Bb Cl. 1
2

Bsn. 1
2

F Hn. 1
2

F Hn. 3
4

Bb Trp. 1
2

Tbn. 1
2

Tba.

Timp.

Cym.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Beam over rests (Helps with sightreading)

Two MEASURES

p cresc.

pp

arco

A little Messy

allargando

Maestoso e più sostenuto

rit. più lento

Put this measure on a new page

? Fix placement

The musical score is for page 8 of an orchestral work. It begins at measure 38. The tempo and mood are marked as *allargando* and *Maestoso e più sostenuto*. The score includes parts for the following instruments:

- Picc. (Piccolo)
- Fl. 1, 2 (Flutes)
- Ob. 1, 2 (Oboes)
- Bb Cl. 1, 2 (Bass Clarinets)
- Bsn. 1, 2 (Bassoons)
- F Hn. 1, 2, 3, 4 (French Horns)
- Bb Trp. 1, 2 (Bass Trumpets)
- Tbn. 1, 2 (Trombones)
- Tba. (Tuba)
- Timp. (Timpani)
- Cym. (Cymbals)
- Vlns. 1, 2 (Violins)
- Vlas. (Viola)
- Vcs. (Violoncello)
- Cbs. (Contrabass)

Dynamic markings include *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). Performance instructions include *allargando*, *Maestoso e più sostenuto*, and *rit. più lento*. Handwritten annotations include "A little Messy" in purple, "Put this measure on a new page" in blue, and "? Fix placement" in red. The score also features various musical notations such as slurs, accents, and dynamic hairpins.

rall. ----- Con moto (♩ = 71)

46

Picc.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

F Hn. 1
2

F Hn. 3
4

B♭ Trp. 1
2

Tbn. 1
2

Tba.

Timp.

Cym.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

fff

fff

fff

fff

fff

fp *f* *fff*

fp *f* *fff*

fff

fff

fff

mf *ff*

mf *ff*

mf *ff*

mp *ff*

ff

gliss.

Use this

57

rall. - - - -

rall. - - - -

Picc. *[Musical staff]*

Fl. 1/2 *[Musical staff]* Half rest

Ob. 1/2 *[Musical staff]* mp

Bb Cl. 1/2 *[Musical staff]* mf mp

Bsn. 1/2 *[Musical staff]* mf

F Hn. 1/2 *[Musical staff]* mp

F Hn. 3/4 *[Musical staff]* mp

Bb Trp. 1/2 *[Musical staff]* mp

Tbn. 1/2 *[Musical staff]*

Tba. *[Musical staff]*

Timp. *[Musical staff]* tr *[Musical staff]* ff mf

Cym. *[Musical staff]* f ff

Vlins. 1 *[Musical staff]* mp pp normal

Vlins. 2 *[Musical staff]* mp pp

Vlas. *[Musical staff]* mp pp

Vcs. *[Musical staff]* mp

Cbs. *[Musical staff]* mp

Better notation: *[Handwritten annotation]*

Put this new section on a new page!

64 **rall. - - - - Adagio**

Picc. *p*

Fl. 1 2 *p* Half rest *pp*

Ob. 1 2 *p* 3 6 6

Bb Cl. 1 2 *pp* 6 6 6 6 6 6

Bsn. 1 2 *pp* 6 6 6 6 6 6

F Hn. 1 2

F Hn. 3 4

Bb Trp. 1 2

Tbn. 1 2

Tba.

Timp.

Cym. 4/4

Vlns. 1 *p* con sordino molto legato

Vlns. 2 normal *mp* molto legato

Vlas. normal *pp*

Vcs. arco *pp* div a 3

Cbs.

74

Picc.

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

F Hn. 1
2

F Hn. 3
4

B♭ Trp. 1
2

Tbn. 1
2

Tba.

Timp.

Cym.

Vlins. 1

Vlins. 2

Vlas.

Vcs.

Cbs.

mp

p

p

mp

mf

senza sordino

tremolo

tremolo

Detailed description: This page of a musical score covers measures 74 and 75. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 7/8. The score includes parts for Piccolo, Flutes (1 and 2), Oboes (1 and 2), Clarinets in B-flat (1 and 2), Bassoons (1 and 2), French Horns (1 and 2, 3 and 4), Trumpets in B-flat (1 and 2), Trombones (1 and 2), Tuba, Timpani, Cymbals, Violins (1 and 2), Viola, Violoncello, and Contrabass. In measure 74, the Flutes play a triplet of eighth notes marked *mp*. The Oboes play a sixteenth-note tremolo marked *p*. The Clarinets and Bassoons play triplets of eighth notes marked *mp*. The French Horns play a half note marked *p*. The Trumpets play a half note marked *mf*. The Timpani play a half note. In measure 75, the Flutes play a half note. The Oboes play a sixteenth-note tremolo marked *senza sordino*. The Clarinets and Bassoons play a half note. The French Horns play a half note marked *tremolo*. The Trumpets play a half note. The Timpani play a half note. The Cymbals play a half note. The Violins play a half note marked *tremolo*. The Viola plays a half note marked *tremolo*. The Violoncello plays a half note. The Contrabass plays a half note.

80

Picc.

Fl. 1
2

Ob. 1
2

Bb Cl. 1
2

Bsn. 1
2

F Hn. 1
2

F Hn. 3
4

Bb Trp. 1
2

Tbn. 1
2

Tba.

Timp.

Cym.

Vlns. 1

Vlns. 2

Vlas.

Vcs.

Cbs.

Better notation

Dynamic?

mf

mf

mf

f

mf

mp

mp

mp

mp

- NOTES -

What a lovely piece to have listened to; thank you for sharing it! To keep it simple, I am compiling my comments into a page or two to act as a summary. It was my goal to treat this work with an outside opinion of the same caliber as I would with my peers.

I will take this sentence to apologize as for the sake of conciseness; I will be blunt and in no means do I mean to bring ill-will in my comments. With this said, I wish to start with my biggest comments and annotations on the score: Engraving.

The overall engraving of the score seems scattered. You have varying levels of notation, music terms, font styles, and measure spacings. On the score, you will see my highlights and marks for random placement of crescendo and decrescendo hairpins. In some places, like measure (mm.) 10 in the violin, you have accents approaching a piano dynamic, however, on beat four, there is a very tiny decrescendo that, in context, looks like another misplaced accent. To me, after looking at the score in depth, it is most apparent that the purpose of these is for the midi/ computer playback within MuseScore. Another point to support this is found in mm. 16 and 22 with the hairpins halfway through a whole note. It is uncommon notation that seems to only benefit the midi playback.

Speaking of uncommon notation, a bigger point of conjecture was your page layout overall. In the beginning of my analysis, I notated how many measures there were per page. Be careful of the spacing of measures as it will make things easier or harder for a conductor to see and read when rehearsing. I prefer less and larger measures (4 per page) as the eyes of a conductor may be 2-3 feet away from the stand where your music sits. It will be beneficial from a distance. (It will also help those tiny hairpins I mentioned before if the measures are bigger overall.)

Lastly on notation, be careful of how you notate dotted notes and tied eighth or sixteenth notes. You'll see my suggestion for certain spots of notation, and I highly suggest amending them as it will be super beneficial to a player when sight reading and even just learning it on their own as they will not have to think as hard and can focus on the sound quality. With any other engraving issues, please see my annotations on the main score.

Moving on, I wish to address the idea of notating multiple voices or instruments on one music staff. Believe it or not, this field of engraving holds higher importance to a conductor. How you notate multiples notes/ chords within one instrument is something conductors will notice quicker in their analysis and score prep. On the second page of this updated PDF, you will see my corrections and explanation for how to notate multiple voices properly in one staff.

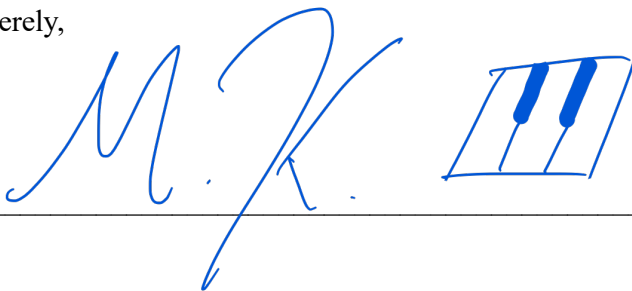
For now, that is enough on engraving. Now, I wish to focus on the literal music. The melody you have created is one I hold in high regard. It is very sweet and simply put, very effective. This said, the overall piece is ineffective. For too long, it is too still and even when you change style or try to build a sense of climax, it is not convincing as they feel sudden and at times timid. The most critical being Measures 29-37. To me, they feel out of place and too thin. It acts as a lone melodic line that flirts around the woodwinds and strings with very little bass or harmonic support. It sounds timid and takes the listener out of the romance of the melody. To add, the spot at Measure 38 following this is quite loud and full by contrast. However, there was no sense of preparation. The next three minutes of the piece is essentially the same style. It has strong and full moments mixed with simple lyrical lines at a lower dynamic.

With these points, it casts the illusion that the piece is directionless and instead contains various ideas put together. When focusing on the main theme and harmony, I like it a lot and have little to say on the phrase. Orchestration wise, I think there is an overreliance on the strings. The low brass and contrabasses feel underused and even when the brass is used, they don't have anything too diverse. My suggestion to this would be the idea of creating motion behind the stillness. With limited percussion parts, and a bunch of sustaining moments, you need to help the ensemble by establishing the pulse. Something behind the melody that hits the beats or a gesture to emphasize beat 1.

The very last thing I wish to mention is the preferred key signatures of the Orchestra. Due to the string family, there are preferred orchestral keys: C,G,D,A Major and F, Bb, Eb Major | A,,E,B F# Minor and D,G, and C Minor. If there are too many sharps and flats, it affects the ensemble as you increase the difficulty, not for one player, but tens of players. Using C instruments (like C trumpet) or using alternate key instruments (like A Clarinet) can benefit the moments you go to distant key signatures.

To end, I do want to impress on you that this work has potential. The theme is very effective and will resonate strongly with audiences. I hope these annotations and comments serve you well, and I will be eager to see what you come up with next in the future. Thanks for sharing!

Sincerely,

A handwritten signature in blue ink that reads "M.R." followed by a blue icon of a piano keyboard with two keys highlighted. The signature and icon are positioned above a horizontal line.