









Harp (chronological, incl. Adler ch. 4)


68 GLISSANDO one hand









Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Harp1.2 Gliss over 4+Oct, low to very high, FFF(363-369)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando over 4+ Octaves, low to very high, FFF	Harp1.2: Glissando over 4+ Octaves, low to very high, FFF+Tutti. Timbral_Manipulation: Fusing Role.
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Harp1.2 Gliss over 4-5+Oct, very low to very high, FFF(860-864)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando over 4-5+Octaves, very low to very high, FFF	Harp1.2: Glissando over 4-5+Octaves, very low to very high, FFF+Tutti. Timbral_Manipulation: Fusing Role.
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Harp1.2 Gliss over 3+Oct, low to high, FFF(877-878)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando over 3+Octaves, low to high, FFF	Harp1.2: Glissando over 3+Octaves, low to high, FFF+Tutti. Timbral_Manipulation: Fusing Role.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Harp1.2 Gliss wriiten-out, up, down, over 4 +Oct, low to very high, FFF, F(540-546)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando wriiten-out, up, down, over 4 +Octaves, low to very high, FFF, F	Harp1.2: Glissando wriiten-out, up, down, over 4 +Octaves, low to very high, FFF, F+Tutti. Timbral_Manipulation: Fusing Role.
Dukas	-NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	•Harp Gliss up over 1+Oct medium range FF(16-17)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 1+Octave medium range FF	Harp: Glissando up over 1+Octave medium range FF+Tutti. Timbral_Manipulation: FUSING Role.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	•Harp Gliss up over 4 Oct, Medium to very high range, pp(210d) Solo	Basic Timbral_Manipulation	Solo Timbre Granular	Glissando up over 4 Octaves, Medium to very high range, pp.	Harp: Glissando up over 4 Octaves, Medium to very high range, pp. Solo. Basic: Solo. Timbral_Manipulation: Timbre Granular.



Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	<ul style="list-style-type: none"> •Harp L. Hand Harm quarters 8ths, medium range p, R. Hand Gliss down-up Over 3+ Oct very high to medium pp(211-223) Solo 		Basic Layering	SOLO Foreground Background	Left Hand Harmonics quarters 8ths, medium range p, Right Hand Glissando down-up Over 3+ Octaves very high to medium pp	Harp: Left Hand Harmonics quarters 8ths, medium range p, Right Hand Glissando down-up Over 3+ Octaves very high to medium pp Solo. Basic: Solo. Layering: Harmonics Foreground Layering: Glissando Background.
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Harp2 Gliss up over 2 Oct fast p(11)+Tutti 		Timbral_Manipulation	BONDING (Timbral Link)	Glissando up over 2 Octaves fast p	Harp2: Glissando up over 2 Octaves fast p+Tutti. Timbral Manipulation, Bonding.
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Harp1 Gliss up over 1+ Oct fast p(58-59)+Tutti 		Timbral_Manipulation	BONDING (Timbral Link)	Glissando up over 1+ Octave fast p	Harp1: Glissando up over 1+ Octave fast p+Tutti. Timbral Manipulation, Bonding.
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Harp1 Gliss up-down over 2 Oct fast high range p cresc-decresc(179-180)+Tutti 		Doubling Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up-down over 2 Oct fast high range p crescendo-decrescendo	Harp1: Glissando up-down over 2 Octaves fast high range p crescendo-decrescendo+Tutti. Doubling Flute.Timbral Manipulation, Fusing Role.
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Harp1.2 Gliss up-down over 2 Oct fast high, medium range p cresc-decresc(181-182)+Tutti 		Doubling Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up-down over 2 Octaves fast high, medium range p crescendo-decrescendo	Harp1.2: Glissando up-down over 2 Octaves fast high, medium range p crescendo-decrescendo+Tutti. Doubling Flute1.2 and Clarinet. Timbral Manipulation, Fusing Role.
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Harp1 Gliss up over 4 Oct fast low-high range mp decresc(188-189)+Tutti 		Timbral_Manipulation	BONDING (Timbral Link)	Glissando up over 4 Octaves fast low-high range mp decrescendo	Harp 1.: Glissando up over 4 Octaves fast low-high range mp decrescendo(188-189)+Tutti. Timbral Manipulation, Bonding.



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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	•Harp1 Gliss down over 3+ Oct fast medium-low range, Étouffez, FF decresc(222-223)+Tutti		Timbral_Manipulation	BONDING (Timbral Link)	Glissando down over 3+ Octaves fast medium-low range, Étouffez (Sons étouffés (Dampen, Secco, Gedämpft), FF decresc	Harp1: Glissando down over 3+ Octaves fast medium-low range, Étouffez (Sons étouffés (Dampen, Secco, Gedämpft), FF decresc+Tutti. Timbral Manipulation, Bonding.
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	•Harp1.2 Gliss up over 5 Oct fast low-high range p cresc FF(231-232)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 5 Octaves fast low-high range p crescendo FF	Harp1.2: Glissando up over 5 Octaves fast low-high range p crescendo FF+Tutti. Timbral Manipulation, Fusing Role.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	•Harp1 Gliss fast over 3Oct mp(28a)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissanso fast over 3 Octaves mp	Harp1: Glissando fast over 3 Octaves mp +Tutti. Timbral Manipulation, Fusing Role.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	•Harp1 Gliss fast over 5Oct p(54a)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando fast over 5 Octaves p	Harp1: Glissando fast over 5 Octaves p +Tutti. Timbral Manipulation, Fusing Role.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	•Harp2 Gliss fast over 3Oct F(37b)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissanso fast over 3 Octaves F	Harp2: Glissanso fast over 3 Octaves F +Tutti. Timbral Manipulation, Fusing Role.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	•Harp1 Gliss small, enharmonic mf decresc(71b-76b)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissanso small, enharmonic mf decrescendo	Harp1: Glissanso small, enharmonic mf decrescendo +Tutti. Timbral Manipulation, Fusing Role.

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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311					
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp2 Gliss Chord fast over 3Oct ppp(79b)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissanso Chord fast over 3 Octaves ppp	Harp2: Glissanso Chord fast over 3 Octaves ppp +Tutti. Timbral Manipulation, Fusing Role.	
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp2 Gliss over 3Oct F decresc(49c- 50c)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando over 3 Octaves F decrecendo	Harp2: Glissando over 3 Octaves F decrescendo +Tutti. Timbral Manipulation, Fusing Role.	
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Gliss over 3Oct FF(109d)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando over 3 Octaves FF	Harp1: Glissando over 3 Octaves FF +Tutti. Timbral Manipulation, Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Cho ir	Dutoit_OSM	 •Harp1 Gliss down over 3 Oct, mf decresc(59-61)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando down over 3 Octaves, mf decrecendo	Harp.: Glissando down over 3 Octaves, mf decrescendo+Tutti. Timbral_Manipulation: FUSING Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Cho ir	Dutoit_OSM	 •Harp2 Gliss up over 3 Oct, pp cresc mf(59-61)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando down over 3 Octaves, mf decrecendo	Harp2: Glissando up over 3 Octaves, pp crescendo mf(59-61)+Tutti. Timbral_Manipulation: FUSING Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Cho ir	Dutoit_OSM	 •Harp1 Gliss up over 4+Oct, Efouffez p, cresc F, mf(106- 108)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 4+Octaves, Efouffez p, cresc F, mf	Harp1: Glissando up over 4+Octaves, Efouffez p, cresc F, mf+Tutti. Timbral_Manipulation: FUSING Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Cho ir	Dutoit_OSM	 •Harp2 Gliss down over 4+Oct, Efouffez p, F decresc mf(106- 108)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando down over 4+Octaves, Efouffez p, F decresc mf	Harp2: Glissando down over 4+Octaves, Efouffez p, F decresc mf+Tutti. Timbral_Manipulation: FUSING Role.	









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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Gliss up over 3 Oct, mf(169-170)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)			Harp1.2: Glissando up over 3 Octaves, mf+Tutti. Timbral_Manipulation: FUSING Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 2+ Oct, medium to high F decresc(291-292, 297-298)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 2+ Octaves, medium to high F decrescendo		Harp.: Glissando up over 2+ Octaves, medium to high F decrescendo+Tutti. Timbral_Manipulation: FUSING Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 3+ Oct, low to high p cresc(307-310)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 3+ Octaves, low to high p crescendo		Harp.: Glissando up over 3+ Octaves, low to high p crescendo+Tutti. Timbral_Manipulation: FUSING Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 2+ Oct, medium to high F decresc(318)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 2+ Octaves, medium to high F decrescendo		Harp1: Glissando up over 2+ Octaves, medium to high F decrescendo+Tutti. Timbral_Manipulation: FUSING Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 4+ Oct, very low to high, FF decresc pp(323)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 4+ Octaves, very low to high, FF decrescendo pp		Harp1: Glissando up over 4+ Octaves, very low to high, FF decrescendo pp+Tutti. Timbral_Manipulation: FUSING Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 5 Oct, low to very high, p cresc FF(325)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 5 Octaves, low to very high, p crescendo FF		Harp1: Glissando up over 5 Octaves, low to very high, p crescendo FF+Tutti. Timbral_Manipulation: FUSING Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss down over 3 Oct, high to low F decresc(334-335)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando down over 3 Octaves, high to low F decrescendo		Harp1: Glissando down over 3 Octaves, high to low F decrescendo+Tutti. Timbral_Manipulation: FUSING Role.




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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 3 Oct, low to high range, FF decresc(593-596)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 3 Octaves, low to high range, FF decrescendo	Harp1: Glissando up over 3 Octaves, low to high range, FF decrescendo+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Gliss up over 3+ Oct, medium to very high range, p cresc FF(617-619)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 3+ Octaves, medium to very high range, p crescendo FF	Harp1.2: Glissando up over 3+ Octaves, medium to very high range, p crescendo FF Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Gliss up over 3 Oct, low to high range, FF, F decresc(806-809)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 3 Octaves, low to high range, FF, F decrescendo	Harp1.2: Glissando up over 3 Octaves, low to high range, FF, F decrescendo+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 2 Oct, low medium range, p cresc F(956-960)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 2 Octaves, low medium range, p crescendo F	Harp1: Glissando up over 2 Octaves, low medium range, p crescendo F+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 4+ Oct, low to high range, FF decresc p(967-968)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 4+ Octaves, low to high range, FF decresc p	Harp1: Glissando up over 4+ Octaves, low to high range, FF decresc p+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 5+ Oct, very low to high range, F decresc p(974-975)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 5+ Octaves, very low to high range, F decrescendo p	Harp1: Glissando up over 5+ Octaves, very low to high range, F decrescendo p+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 1+ Oct, low to medium range, F decresc (983)+Tutti	Timbral_Manipulation Doubling	FUSING Role Fusion	Glissando up over 1+ Octave, low to medium range, F decrescendo	Harp1: Glissando up over 1+ Octave, low to medium range, F decrescendo+Tutti. Timbral Manipulation: Fusing Role. Doubling Viola: Fusion.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Alder				
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 1+ Oct, medium range, F decresc (994)+Tutti	Timbral_Manipulation Doubling	FUSING Role Fusion	Glissando up over 1+ Octave, medium range, F decresc	Harp1: Glissando up over 1+ Octave, medium range, F decresc+Tutti.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2. Gliss over 2+ Oct up-down, low-high FF decresc(1000)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando over 2+ Octaves up-down, low-high FF decrescendo	Harp1.2: Glissando over 2+ Octaves up-down, low-high FF decrescendo+Tutti. Timbral Manipulation: Fusing Role. Harps in contrary motion.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 6 Oct, very low to very high range, p cresc FF(1008-1009)+Tutti	Timbral_Manipulation Doubling	FUSING Role Fusion	Glissando up over 6 Octaves, very low to very high range, p crescendo FF	Harp1: Glissando up over 6 Octaves, very low to very high range, p crescendo FF+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Gliss over 6 Oct, very low to very high FF(1023)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando over 6 Octaves, very low to very high FF	Harp1.2: Glissando over 6 Octaves, very low to very high FF+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss over 6 Oct, very low to very high F(1024)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Harp 1.: Glissando over 6 Octaves, very low to very high F	Harp1: Glissando over 6 Octaves, very low to very high F+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Lever du Jour	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss over 5 Oct, very low to high, mf(1024)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando over 5 Octaves, very low to high, mf	Harp1: Glissando over 5 Octaves, very low to high, mf+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Har1 Gliss up over 3 Oct, low to high range, p cresc F(1131-1132)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 3 Octaves, low to high range, p crescendo F	Harp1: Glissando up over 3 Octaves, low to high range, p crescendo F+Tutti. Timbral Manipulation: Fusing Role.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 2 Oct, medium to high range, p cresc mf(1134-1135)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 3 Octaves, low to high range, p crescendo F	Harp1: Glissando up over 3 Octaves, low to high range, p crescendo F+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 4+ Oct, low to high range, Etouffez, F cresc FF(1168-1170)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 4+ Octaves, low to high range, Etouffez (Sons étouffés (Dampen, Secco, Gedämpft), F crescendo FF	Harp1: Glissando up over 4+ Octaves, low to high range, Etouffez (Sons étouffés, Dampen, Secco, Gedämpft), F crescendo FF+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 3 Oct, medium to high range, Etouffez, p cresc F(1181-1182)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 3 Octaves, medium to high range, Etouffez (Sons étouffés (Dampen, Secco, Gedämpft), p crescendo F	Harp1: Glissando up over 3 Octaves, medium to high range, Etouffez (Sons étouffés, Dampen, Secco, Gedämpft), p crescendo F+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 3+Oct, high to very high range, p cresc F(1189-1191)+Tutti	Doubling Timbral_Manipulation	Fusion FUSING Role	Glissando up over 3+Octaves, high to very high range, p crescendo F	Harp1: Glissando up over 3+Octaves, high to very high range, p crescendo F+Tutti. Doubling piccolo: Fusion reinforcement. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 4+ Oct, low to high range, Laissez vibrer, p cresc F(1220)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 4+ Octaves, low to high range, Laissez vibrer (let ring, lascia vibrare), p crescendo F	Harp1: Glissando up over 4+ Octaves, low to high range, Laissez vibrer (let ring, lascia vibrare), p crescendo F+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Gliss up over 4+ Oct, very low to high range, Laissez vibrer, p cresc F(1222)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 4+ Octaves, low to high range, Laissez vibrer (let ring, lascia vibrare), p crescendo F	Harp2: Glissando up over 4+ Octaves, very low to high range, Laissez vibrer (let ring, lascia vibrare), p crescendo F+Tutti. Timbral Manipulation: Fusing Role.	







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎵•Harp1.2 Gliss up over 1 Oct, high range, mf cresc FF(1253-1256)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 1 Octave, high range, mf crescendo FF	Harp1.2: Glissando up over 1 Octave, high range, mf crescendo FF+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎵•Harp1 Gliss up over 1 Oct, medium range, mf(1258-1259)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 1 Octave, medium range, mf crescendo FF	Harp1: Glissando up over 1 Octave, medium range, mf crescendo FF+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	🎵•Harp Gliss over 2+ Oct written-out medium to high range, Enharm pp, p(50-55)	Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Glissando over 2+ Octaves written-out, medium to high range, Enharmonics pp, p	Harp: Glissando over 2+ Octaves written-out, medium to high range, Enharmonics pp, p. Timbral Manipulation: Bonding, Timbre Granular.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	🎵•Harp Gliss over 2+ Oct written-out, medium to high range, Enharm pp, p(50-55)+Tutti	Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Glissando over 2+ Octaves written-out, medium to high range, Enharmonics pp, p	Harp: Glissando over 2+ Octaves written-out, medium to high range, Enharmonics pp, p+Tutti. Timbral Manipulation: Bonding, Timbre Granular.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	🎵•Harp Gliss over 2 Oct written-out medium to high range, Enharm pp(66-67)	Timbral_Manipulation	BONDING (Timbral Link)	Glissando over 2 Octaves written-out medium to high range, Enharmonics pp	Harp: Glissando over 2 Octaves written-out medium to high range, Enharmonics pp. Timbral Manipulation: Bonding, Timbre Granular.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	🎵•Harp Gliss over 2 Oct written-out medium to high range, Enharm pp(66-67)+Tutti	Timbral_Manipulation	BONDING (Timbral Link)	Glissando over 2 Octaves written-out medium to high range, Enharmonics pp	Harp: Glissando over 2 Octaves written-out medium to high range, Enharmonics pp+Tutti. Timbral Manipulation: Bonding, Timbre Granular.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques					
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311						
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Gliss up over 4+ Oct, very low to high range, p cresc F(222-223)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 4+ Octaves, very low to high range, p cresc F	Harp1.2: Glissando up over 4+ Octaves, very low to high range, p crescendo F+Tutti. Timbral_Manipulation: Fusing Role.		
Ravel	-NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Gliss fast down over 4+Oct very high to low F(183-184)+Tutti	Timbral_Manipulation	FUSING Role	Harp Glissando fast down over 4+Octaves very high to low F	Harp Glissando fast down over 4+Octaves very high to low F+Tutti. Timbral_Manipulation: Fusion Role.		
Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Gliss over 2Oct p cresc(171-172)+Tutti	Timbral_Manipulation	Timbre Granular	Glissando over 2Octaves p crescendo	Harp1: Glissando over 2Octaves p crescendo +Tutti. Garnular Texture.		
Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Gliss over 3Oct p cresc(419-420)+Tutti	Timbral_Manipulation	Timbre Granular	Glissando over 3Octaves p crescendo	Harp1: Glissando over 3Octaves p crescendo +Tutti. Granular Texture.		
Britten	-NAX	The Young Person's Guide to the Orchestra	II. Variation A [The Flutes]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp Gliss fast over 2+Oct pp cresc sF(27)+Tutti	Timbral_Manipulation	FUSING Role	Glissando fast over 2+Octaves pp crescendo sF	Harp: Glissando fast over 2+Octaves pp crescendo sF+Tutti. Timbral_Manipulation: Fusing Role.		
Britten	-NAX	The Young Person's Guide to the Orchestra	X. » Variation I [The Harp]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp Gliss down over 2+Oct, Gliss up over 4+Oct p cresc F(2)+Tutti	Basic	Solo	Glissando down over 2+Octaves, Glissanso up over 4+Octaves p crescendo F	Harp: Glissando down over 2+Octaves, Glissanso up over 4+Octaves p crescendo F+Tutti. Solo.		
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp Gliss down over 3Oct F(111-125)+Tutti	Timbral_Manipulation	FUSING Role	Glissando down over 3Octaves F	Harp: Glissando down over 3Octaves F+Tutti. Timbral Manipulation: Fusing role.		






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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311					
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp Gliss up over 4Oct F(126-127)+Tutti	Timbral_Manipulation	FUSING Role	Glissando up over 4Octaves F	Harp: Glissando up over 4Octaves F+Tutti. Timbral Manipulation: Fusing role.	
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp Gliss down over 4+Oct F cresc(128-129)+Tutti	Timbral_Manipulation	FUSING Role	Glissando down over 4+Octaves F crescendo	Harp: Glissando down over 4+Octaves F crescendo+Tutti. Timbral Manipulation: Fusing role.	
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp Gliss up over 2Oct FF(159-161)+Tutti	Timbral_Manipulation	FUSING Role	Glissando up over 2Octaves FF	Harp: Glissando up over 2Octaves FF+Tutti. Timbral Manipulation: Fusing role.	

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Harp	GENERIC	stereo	Harp Glissandi	Harp				harp	OrchPlay	•Harp Gliss up-down over 4Oct, low to high range Enharm, F	>•Mode of Playing		Glissando up-down over 4 Octaves, low to high range Enharmonics, F	Harp: Glissando up-down over 4 Octaves, low to high range Enharmonics, F.	
Harp	GENERIC	stereo	Harp Glissandi	Harp				harp	OrchPlay	•Harp Gliss Ad Lib segment over 4Oct, low to high range Enharm, F	>•Mode of Playing		Glissando Ad Lib segment over 4 Octes, low to high range Enharmonics, F	Harp: Glissando Ad Lib segment over 4 Octes, low to high range Enharmonics, F.	
Harp	GENERIC	stereo	Harp Glissandi	Harp				harp	OrchPlay	•Harp Gliss up in 3rds, over 3+Oct, medium to high, low to medium range, mf	>•Mode of Playing		Glissando up in 3rds, over 3+Octaves, medium to high, low to medium range, mf	Harp: Glissando up in 3rds, over 3+Octaves, medium to high, low to medium range, mf.	
Harp	GENERIC	stereo	Harp Glissandi	Harp				harp	OrchPlay	•Harp Gliss down in 3rds, over 3+Oct, high to medium, medium to low range, mf	>•Mode of Playing		Glissando down in 3rds, over 3+Octaves, high to medium, medium to low range	Harp: Glissando down in 3rds, over 3+Octaves, high to medium, medium to low range, mf.	
Debussy	-NAX	Prélude à l'après-midi d'un faune	ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra				•Harp1 Gliss over 3+Oct, Enharm, low to high range p, cresc-decresc(4-10)+Tutti	4-2	Timbral_Manipulation	BONDING (Timbral Link Fusion Role)	Glissando over 3+ Octaves, Enharm, low to high range, p crescendo-decrescendo	Harp1: Glissando over 3+ Octaves, Enharmonics, low to high range, p crescendo-decrescendo+Tutti. Timbral Manipulation, Bonding.
Debussy	-NAX	Prélude à l'après-midi d'un faune	ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra				•Harp2 Gliss up, down fast over 3Oct, Enharm, mf cresc F decresc(90-91)+Tutti		Timbral_Manipulation	BONDING (Timbral Link Fusion Role)	Glissando up, down fast over 3Octaves, Enharm, mf crescendo F decrescendo	Harp2: Glissando up, down fast over 3Octaves, Enharmonics, mf crescendo F decrescendo+Tutti. Timbral Manipulation: Fusing role.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Dukas	-NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp written-out Gliss up over 1+Oct high range, both hands in Oct, FF(249-251)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion FUSING Role Instr. (s)	Glissando up over 1+Octave medium range FF	Harp: Glissando up over 1+Octave medium range FF+Tutti. Doubling Woodwinds+Strings: Fusion Timbral_Manipulation: FUSING Role.
Dukas	-NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp written-out Gliss up over 4+Oct low-high range, div both hands, FF(844-849)+Tutti		Doubling Timbral_Manipulation	Fusion FUSING Role Instr. (s)	written-out Glissando up over 4+Octaves low-high range, divided both hands, FF	Harp: written-out Glissando up over 4+Octaves low-high range, divided both hands, FF+Tutti. Doubling Woodwinds+Strings: Fusion Timbral_Manipulation: FUSING Role.
Dukas	-NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp written-out Gliss up over 4+Oct low-high range, div both hands, FF(856-861)+Tutti		Doubling Timbral_Manipulation	Fusion FUSING Role Instr. (s)	written-out Glissando up over 4+Octaves low-high range, divided both hands, FF	Harp: written-out Glissando up over 4+Octaves low-high range, divided both hands, FF+Tutti. Doubling Woodwinds+Strings: Fusion Timbral_Manipulation: FUSING Role.
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Harp Gliss up over 2+Oct, both hands in Oct, written-out, medium to high range, FF cresc(4-5)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up over 2+Octaves, both hands in Octave, written-out, medium to high range, FF crescendo	Harp: Glissando up over 2+Octaves, both hands in Octave, written-out, medium to high range, FF crescendo+Tutti. Timbral_Manipulation: FUSING Role.
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Harp Gliss down over 1+Oct, both hands in Oct, written-out, high to medium range, mf cresc F, p(102-113)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando down over 1+Octave, both hands in Octave, written-out, high to medium range, mf crescendo F, p	Harp: Glissando down over 1+Octave, both hands in Octave, written-out, high to medium range, mf crescendo F, p+Tutti. Timbral_Manipulation: FUSING Role.
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Harp Gliss up over 5 Oct, both hands in Oct, written-out, very low to very high range, FF cresc(387-388)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up over 5 Octaves, both hands in Octave, written-out, very low to very high range, FF crescendo	Harp: Glissando up over 5 Octaves, both hands in Octave, written-out, very low to very high range, FF crescendo+Tutti. Timbral_Manipulation: FUSING Role.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Gliss up over 5 Oct, both hands in Oct, written-out, very low to very high range, FF(391-392)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 5 Octaves, both hands in Ocave, written-out, very low to very high range, FF	Harp: Glissando up over 5 Octaves, both hands in Octave, written-out, very low to very high range, FF+Tutti. Timbral_Manipulation: FUSING Role.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Gliss up over 5 Oct, both hands in Oct, written-out, very low to very high range, FF(410-411)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 5 Octaves, both hands in Ocave, written-out, very low to very high range, FF	Harp: Glissando up over 5 Octaves, both hands in Octave, written-out, very low to very high range, FF+Tutti. Timbral_Manipulation: FUSING Role.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Gliss up over 5 Oct, both hands in Oct, written-out, very low to very high range, mf(414-415)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 5 Octaves, both hands in Ocave, written-out, very low to very high range, mf	Harp: Glissando up over 5 Octaves, both hands in Octave, written-out, very low to very high range, mf+Tutti. Timbral_Manipulation: FUSING Role.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Gliss up over 4+ Oct, both hands in Oct, written-out, low to very high range, FF(491-496)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 4+ Octaves, both hands in Octave, written-out, very low to very high range, FF	Harp: Glissando up over 4+ Octaves, both hands in Octave, written-out, very low to very high range, FF+Tutti. Timbral_Manipulation: FUSING Role.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Gliss up over 4+ Oct, both hands in Oct, written-out, low to very high range, FF cresc(559-560)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 4+ Octaves, both hands in Octave, written-out, low to very high range, FF crescendo	Harp: Glissando up over 4+ Octaves, both hands in Octave, written-out, low to very high range, FF crescendo+Tutti. Timbral_Manipulation: FUSING Role.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	🎵•Harp Gliss up over 5+ Oct, both hands in Oct, written-out, very low to very high range, FF cresc(584-585)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 5+ Octaves, both hands in Octave, written-out, very low to very high range, FF crescendo	Harp: Glissando up over 5+ Octaves, both hands in Octave, written-out, very low to very high range, FF crescendo+Tutti. Timbral_Manipulation: FUSING Role.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	🎵•Harp1.2 Glissandi 2Hands in Oct written F(135-136)		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando two hands in octaves	Harp1.2: Glissandi two Hands in Octaves written-out F. Timbral Manipulation: Fusing role.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	🎵•Harp1.2 Glissandi 2Hands in Oct written F(135-136)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando fast two hands in octaves	Harp1.2: Glissandi fast two Hands in Octaves written-out F +Tutti. Timbral Manipulation: Fusing role.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	🎵•Harp Gliss up-down over 4 Oct, both hands, mf decresc(11-12)+Tutti		Timbral_Manipulation	FUSING Role Timbre Granular Resonance	Glissando up-down over 4 Octaves, both hands, mf decrescendo	Harp: Glissando up-down over 4 Octaves, both hands, mf decrescendo+Tutti. Timbral_Manipulation: Fusing Role, Timbre Granular, Resonance.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	🎵•Harp Gliss up-down over 4 Oct, both hands, F(147-148)+Tutti		Timbral_Manipulation	Timbre Granular Resonance	Glissando up-down over 4 Octaves, both hands, F	Harp: Glissando up-down over 4 Octaves, both hands, F+Tutti. Timbral_Manipulation: Timbre Granular, Resonance.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	🎵•Harp Gliss down-up over 4 Oct, both hands, FFF(201-206)+Tutti		Timbral_Manipulation	Timbre Granular	Glissando down-up over 4 Octaves, both hands, FFF	Harp: Glissando down-up over 4 Octaves, both hands, FFF+Tutti. Timbral_Manipulation: Timbre Granular.
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	🎵•Harp1.2 Gliss up over 3+ Oct fast both hands(in Oct) FF(30-31)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 3+ Octaves fast both hands(in Octave) FF	Harp1.2: Glissando up over 3+ Octaves fast both hands(in Octave) FF+Tutti. Timbral Manipulation, Fusing Role.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques					
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	1311						
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1.2 Gliss up over 2 Oct fast very high, high range F cresc(183)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 2 Octaves fast high, medium range p crescendo-decrescendo	Harp1.2: Glissando up over 2 Octaves fast very high, high range F crescendo+Tutti. Doubling Picc, Flute1.2 and Clarinet. Timbral Manipulation, Fusing Role.		
Ravel	-NAX	Rapsodie espagniole	I.-IV.	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1 Gliss fast both hands over 4Oct F(32a)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissanso fast over 4 Octaves F	Harp1: Glissanso fast both hands over 4 Octaves F +Tutti. Timbral Manipulation, Fusing Role.		
Ravel	-NAX	Rapsodie espagniole	I.-IV.	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1 Gliss up-down over 4Oct F cresc-decresc(6d-7d)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up-down over 4 Octaves F crescendo-decrescendo	Harp1: Glissando up-down over 4 Octaves F crescendo-decrescendo +Tutti. Timbral Manipulation, Fusing Role.		
Ravel	-NAX	Rapsodie espagniole	I.-IV.	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1 Gliss up-down over 4Oct F cresc-decresc(16d-17d)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissanso up-down over 4 Octaves F crescendo-decrescendo	Harp1: Glissanso up-down over 4 Octaves F crescendo-decrescendo+Tutti. Timbral Manipulation, Fusing Role.		
Ravel	-NAX	Rapsodie espagniole	I.-IV.	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1 Gliss up-down over 4Oct F cresc-decresc(31d-32d)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up-down over 4 Octaves F crescendo-decrescendo	Harp1: Glissando up-down over 4 Octaves F crescendo-decrescendo +Tutti. Timbral Manipulation, Fusing Role.		
Ravel	-NAX	Rapsodie espagniole	I.-IV.	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1.2 Gliss both hands over 5Oct mf cresc FF(39d-40d)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando both hands over 5 Octaves mf crescendo FF	Harp1.2: Glissando both hands over 5 Octaves mf crescendo FF +Tutti. Timbral Manipulation, Fusing Role.		
Ravel	-NAX	Rapsodie espagniole	I.-IV.	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1 Gliss both hands over 5Oct mf cresc(65d-66d)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissanso both hands over 5 Octaves mf crescendo	Harp1: Glissanso both hands over 5 Octaves mf crescendo +Tutti. Timbral Manipulation, Fusing Role.		

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	🎵•Harp1.2 Gliss up-down separated both hands over 6Oct FF<>(71d-73d)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up-down separated both hands over 6 Octaves FF crescendo-decrescendo	Harp1.2: Glissando up-down separated both hands over 6 Octaves FF crescendo-decrescendo +Tutti. Timbral Manipulation, Fusing Role.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	🎵•Harp1 Gliss fast up-down over 4Oct pp(126d-127)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando fast up-down over 4 Octaves pp	Harp1: Glissando fast up-down over 4 Octaves pp +Tutti. Timbral Manipulation, Fusing Role.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	🎵•Harp1 Gliss both hands fast up-down over 4Oct mf(135d-137d)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando both hands fast up-down over 4 Octaves mf	Harp1: Glissando both hands fast up-down over 4 Octaves mf +Tutti. Timbral Manipulation, Fusing Role.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	🎵•Harp1.2 Gliss both hands over 6Oct FF(151d-154d)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando both hands over 6 Octaves FF	Harp1.2: Glissando both hands over 6 Octaves FF +Tutti. Timbral Manipulation, Fusing Role.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	🎵•Harp1.2 Gliss both hands over 6Oct mf cresc FF(160d)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando both hands over 6 Octaves mf crescendo FF	Harp1.2: Glissando both hands over 6 Octaves mf crescendo FF +Tutti. Timbral Manipulation, Fusing Role.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	🎵•Harp1.2 Gliss over 4Oct up-down p cresc FFF decresc(189d-190d)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando over 4 Octaves up-down p cresc FFF decrescendo	Harp1.2: Glissando over 4 Octaves up-down p cresc FFF decrescendo +Tutti. Timbral Manipulation, Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎵•Harp1 Gliss up-down over 3 Oct, p cresc-decresc(122-123)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up-down over 3 Octaves, p crescendo-decrescendo	Harp1: Glissando up-down over 3 Octaves, p crescendo-decrescendo+Tutti. Timbral_Manipulation: Fusing Role.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1 Gliss up-down over 3 Oct, medium-high, low-high p, pp cresc-decresc(135-138)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up-down over 3 Octaves, medium-high, low-high p, pp crescendo-decrescendo	Harp1: Glissando up-down over 3 Octaves, medium-high, low-high p, pp crescendo-decrescendo+Tutti. Timbral_Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1 Gliss down-up over 5+ Oct, both hands, very high-very low low p cresc F(159-162)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando down-up over 5+ Octaves, both hands, very high-very low low p cresc F	Harp1: Glissando down-up over 5+ Octaves, both hands, very high-very low low p crescendo F+Tutti. Timbral_Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1 Gliss up over 5+ Oct, both hands, very low-very high FF(176)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up over 5+ Octaves, both hands, very low-very high FF	Harp1: Glissando up over 5+ Octaves, both hands, very low-very high FF+Tutti. Timbral_Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1 Gliss up-down over 3+ Oct, pp cresc (181-184)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up-down over 3+ Octaves, pp cresc	Harp1: Glissando up-down over 3+ Octaves, pp cresc+Tutti. Timbral_Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1 Gliss up over 3 Oct, p(198)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up over 3 Octaves, p	Harp1: Glissando up over 3 Octaves, p+Tutti. Timbral_Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1.2 Gliss up fast over 5 Oct, both hands, very low-very high, p cresc FF(266-267)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up fast over 5 Octaves, both hands, very low-very high, p crescendp FF	Harp1.2: Glissando up fast over 5 Octaves, both hands, very low-very high, p crescendp FF+Tutti. Timbral_Manipulation: Fusing Role.







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Gliss up fast over 5+ Oct, both hands, very low-very high, p cresc FF(274-275)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up fast over 5 Octaves, both hands, very low-very high, p crescendp FF	Harp1.2: Glissando up fast over 5+ Octaves, both hands, very low-very high, p crescendp FF+Tutti. Timbral_Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 5 Oct, both hands, very low to high FF(300-301)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 5 Octaves, both hands, very low to high FF	Harp1: Glissando up over 5 Octaves, both hands, very low to high FF+Tutti. Timbral_Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Gliss up-down over 5-6 Oct, pp cresc mf(352-355)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up-down over 5-6 Octaves, pp crescendo mf	Harp2: Glissando up-down over 5-6 Octaves, pp crescendo mf+Tutti. Timbral_Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Gliss up over 4+Oct, both hands FF decresc(396)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 4+Octaves, both hands FF decrescendo	Harp2: Glissando up over 4+Octaves, both hands FF decrescendo+Tutti. Timbral_Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 3+Oct, both hands F(411-412)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 4+Octaves, both hands FF decrescendo	Harp1: Glissando up over 4+Octaves, both hands FF decrescendo+Tutti. Timbral_Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Gliss up over 3+Oct, both hands FF(443)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 4+Octaves, both hands FF decrescendo	Harp1.2: Glissando up over 4+Octaves, both hands FF decrescendo+Tutti. Timbral_Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Gliss up-down over 3-4+Oct, medium-high-low range F, mf, p decresc(486-488)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up-down over 3-4+Octaves, medium-high-low range F, mf, p decrescendo	Harp2: Glissando up-down over 3-4+Octaves, medium-high-low range F, mf, p decrescendo+Tutti. Timbral Manipulation, Fusing Role. Combined effect with Strings tremolando and Harmonics Glissando.	







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Gliss up-down over 3 Oct, medium-high range mf496)+Tutti	4-13	Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up-down over 3 Octaves, medium-high range mf	Harp2: Glissando up-down over 3 Octaves, medium-high range mf+Tutti. Timbral Manipulation, Fusing Role. Combined effect with Strings tremolando and Harmonics Glissando.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Gliss up over 3+Oct both hands, medium to high range p cresc FF(586, 588)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up over 3+Octaves both hands, medium to high range p cresc FF	Harp1.2: Glissando up over 3+Octaves both hands, medium to high range p crescendo FF+Tutti. Timbral Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2. Gliss up over 3+Oct both hands, medium to high range p cresc FF(586, 588)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up over 3+Octaves both hands, medium to high range p cresc FF	Harp1.2: Glissando up over 3+Octaves both hands, medium to high range p crescendo FF+Tutti. Timbral Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Gliss up-down both hands over 3+Oct, low to high, very high range p cresc-decresc(860, 865)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up-down both hands over 3+Octaves, low to high, very high range p crescendo-decrescendo	Harp1.2: Glissando up-down both hands over 3+Octaves, low to high, very high range p crescendo-decrescendo+Tutti. Timbral Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 5 Oct, very low to high range, both hands, F(889)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up over 5 Octaves, very low to high range, both hands, F	Harp1: Glissando up over 5 Octaves, very low to high range, both hands, F+Tutti. Timbral Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Gliss up over 6 Oct, very low to very high range, both hands, FF(893)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up over 6 Octaves, very low to very high range, both hands, FF	Harp1.2: Glissando up over 6 Octaves, very low to very high range, both hands, FF+Tutti. Timbral Manipulation: Fusing Role.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 3+ Oct, low to high range, both hands in 5ths, F decresc(903-904)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 3+ Octaves, low to high range, both hands in 5ths, F decrescendo	Harp1: Glissando up over 3+ Octaves, low to high range, both hands in 5ths, F decrescendo+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss up over 3+ Oct, low to very high range, both hands in 5ths, F decresc(929-930)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 3+ Octaves, low to very high range, both hands in 5ths, F decrescendo	Harp1: Glissando up over 3+ Octaves, low to very high range, both hands in 5ths, F decrescendo+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Lever du Jour	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Gliss down-up over 2 Oct, high-medium range, F decresc(1051-1056)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando down-up over 2 Octaves, high-medium range, F decrescendo	Harp1: Glissando down-up over 2 Octaves, high-medium range, F decrescendo+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Lever du Jour	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Gliss down-up over 1+Oct medium range, pp cresc F(1038-1050)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando down-up over 1+Octave medium range, pp crescendo F	Harp1.2: Glissando down-up over 1+Octave medium range, pp crescendo F+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Lever du Jour	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Gliss down-up over 2 Oct, high-medium range, p cresc FF(1074-1084)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando down-up over 2 Octaves, high-medium range, p crescendo FF	Harp1.2: Glissando down-up over 2 Octaves, high-medium range, p crescendo FF+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Lever du Jour	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Gliss down-up over 5+ Oct, very high to very low range, FF decresc(1085-1087)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando down-up over 5+ Octaves, very high to very low range, FF decrescendo	Harp2: Glissando down-up over 5+ Octaves, very high to very low range, FF decrescendo+Tutti. Timbral Manipulation: Fusing Role.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Alder	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Lever du Jour	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎵•Harp2 Gliss down-up over 1+ Oct, low range, pp(1096-1098)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando down-up over 1+ Octave, low range, pp	Harp2: Glissando down-up over 1+ Octave, low range, pp+Tutti. Timbral Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Lever du Jour	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎵•Harp1.2 Gliss down-up over 6 Oct, very high to very low range, FF decresc(1106-1110)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando down-up over 6 Octaves, very high to very low range, FF decrescendo	Harp1.2: Glissando down-up over 6 Octaves, very high to very low range, FF decrescendo+Tutti. Timbral Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎵•Harp1 Leg 8ths, Chords arpeggios, low to medium range p, mf decresc(1198-1209)+Tutti		Timbral_Manipulation	Timbre Granular	Legato 8ths, Chords arpeggios, low to medium range p, mf decrescendo	Harp1: Legato 8ths, Chords arpeggios, low to medium range p, mf decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎵•Harp1.2 Gliss up over 6 Oct, very low to very high range, Etouffez, FF(1226-1227, 1232-1233)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 6 Octaves, very low to very high range, Etouffez (Sons étouffés, Dampen, Secco, Gedämpft), FF	Harp1.2: Glissando up over 6 Octaves, very low to very high range, Etouffez (Sons étouffés, Dampen, Secco, Gedämpft), FF+Tutti. Timbral Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎵•Harp1.2. Gliss up-down over 5+ Oct, low to very high range, pp(1243-1247)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up-down over 5+ Octaves, low to very high range, pp	Harp1.2: Glissando up-down over 5+ Octaves, low to very high range, pp+Tutti. Timbral Manipulation: Fusing Role. 2 harps in contrary motion.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎵•Harp1.2. Gliss up over 5+Oct, both hands, very low to very high range, p cresc FF(1299-1300)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 5+Octaves, both hands, very low to very high range, p crescendo FF	Harp1.2: Glissando up over 5+Octaves, both hands, very low to very high range, p cresc FF+Tutti. Timbral Manipulation: Fusing Role.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Gliss down-up over 5+Oct, both hands, very high to very low range, pp cresc F decresc(1307-1312)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando down-up over 5+Octaves, both hands, very high to very low range, pp crescendo F decrescendo	Harp1.2: Glissando down-up over 5+Octaves, both hands, very high to very low range, pp crescendo F decrescendo+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2. Gliss up over 5+Oct, both hands, very low to very high range, p cresc FF(1370)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 5+Octaves, both hands, very low to very high range, p crescendo FF	Harp1.2: Glissando up over 5+Octaves, both hands, very low to very high range, p crescendo FF+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2. Gliss up over 5+Oct, both hands, very low to very high range, p cresc FF(1375)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 5+Octaves, both hands, very low to very high range, p crescendo FF	Harp1.2: Glissando up over 5+Octaves, both hands, very low to very high range, p crescendo FF+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2. Gliss down-up over 5+Oct, both hands, very high to very low range, p cresc FF(1398-1401)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando down-up over 5+Octaves, both hands, very high to very low range, p crescendo FF	Harp1.2: Glissando down-up over 5+Octaves, both hands, very high to very low range, p crescendo FF+Tutti. Timbral Manipulation: Fusing Role.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord over 1+ Oct arpegg 2Hands, medium range, Enharm, quasi Gliss p(7-8)	Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Chord over 1+ Octave arpeggiated 2Hands, medium range, quasi Glissando p	Harp: Chord over 1+ Octave arpeggiated 2Hands, medium range, Enharmonics, quasi Glissando p. Timbral Manipulation: Bonding, Timbre Granular.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord over 1+ Oct arpegg 2Hands, medium range, Enharm, quasi Gliss p(7-8)+Tutti	Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Chord over 1+ Octave arpeggiated 2Hands, medium range, quasi Glissando p	Harp: Chord over 1+ Octave arpeggiated 2Hands, medium range, Enharmonics, quasi Glissando p+Tutti. Timbral Manipulation: Bonding, Timbre Granular.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311					
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord over 2 Oct arpegg 2Hands, medium range, quasi Gliss pp(34-35)	Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Chord over 2 Octaves arpeggiated 2Hands, medium range, quasi Glissando pp	Harp: Chord over 2 Octaves arpeggiated 2Hands, medium range, quasi Glissando pp. Timbral Manipulation: Bonding, Timbre Granular.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord over 2 Oct arpegg 2Hands, medium range, quasi Gliss pp(34-35)+Tutti	Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Chord over 2 Octaves arpeggiated 2Hands, medium range, quasi Glissando pp	Harp: Chord over 2 Octaves arpeggiated 2Hands, medium range, quasi Glissando pp+Tutti. Timbral Manipulation: Bonding, Timbre Granular.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contr-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philharmonic	 •Harp1.2 Gliss up-down over 2+ Oct, low to medium range, p cresc F decresc(27)+Tutti	Timbral_Manipulation	RESONANCE Timbre Granular	Glissando up-down over 2+ Octaves, low to medium range, p crescendo F decrescendo	Harp1.2: Glissando up-down over 2+ Octaves, low to medium range, p crescendo F. decrescendo+Tutti. Timbral_Manipulation: RESONANCE, Timbre Granular.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contr-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philharmonic	 •Harp1 Gliss up-down over 3 Oct, low to high range, F(131-132)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up-down over 3 Octaves, low to high range, F	Harp1: Glissando up-down over 3 Octaves, low to high range, F+Tutti. Timbral_Manipulation: Fusing Role.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contr-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philharmonic	 •Harp1.2 Gliss up-down over 3 Oct, low to high range, pp cresc F cresc FF, (172-175)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up-down over 3 Octaves, low to high range, pp crescendo F crescendo FF	Harp1.2: Glissando up-down over 3 Octaves, low to high range, pp crescendo F crescendo FF+Tutti. Timbral_Manipulation: Fusing Role.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311					
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Gliss up-down over 5+ Oct, very low to very high range, p(283)+Tutti	Timbral_Manipulation	RESONANCE	Glissando up-down over 5+ Octaves, very low to very high range, p	Harp1.2: Glissando up-down over 5+ Octaves, very low to very high range, p+Tutti. Timbral_Manipulation: Resonance	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •HHarp1.2 Gliss up-down over 5 Oct, very low to high range, p, mf cresc FF(446-448)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up-down over 5 Octaves, very low to high range, p, mf crescendo FF	Harp1.2: Glissando up-down over 5 Octaves, very low to high range, p, mf crescendo FF+Tutti. Timbral_Manipulation: Fusing Role.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1 Gliss down over 1+ Oct, high range, pp cresc FF(452-454)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando down over 1+ Octave, high range, pp crescendo FF	Harp1: Glissando down over 1+ Octave, high range, pp crescendo FF+Tutti. Timbral_Manipulation: Fusing Role.	
Ravel	-NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp SOLO Gliss down-up over 2+ Oct distributed both hands, Enharmonics F cresc FF (65-66)+Solo VI+Tutti	Basic	Solo	Glissando down-up over 2+ Octaves distributed both hands, Enharmonics F crescendo FF	Harp SOLO: Glissando down-up over 2+ Octaves distributed both hands, Enharmonics F crescendo FF+Solo Violin+Tutti. Harp SOLO.	
Ravel	-NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Gliss up-down over 2 Oct, low medium-high range, Enharmonics F(129-132)+Solo VI+Tutti	Timbral_Manipulation	FUSING Role	Glissando up-down over 2 Octaves, low medium-high range, Enharmonics F	Harp: Glissando up-down over 2 Octaves, low medium-high range, Enharmonics F+Solo Violin+Tutti. Timbral_Manipulation: Fusion Role.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	🎵•Harp Gliss fast up over 2 Oct, alternating hands F(192-202)+Tutti		Timbral_Manipulation	FUSING Role	Glissando fast up over 2 Octaves, alternating hands F	Harp: Glissando fast up over 2 Octaves, alternating hands F+Tutti. Timbral_Manipulation: Fusion Role.
Ravel	-NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	🎵•Harp Gliss down fast over 3+ Oct, both hands in 5ths FF(272-274)+Tutti		Timbral_Manipulation	FUSING Role	Glissando down fast over 3+ Octaves, both hands in 5ths FF	Harp: Glissando down fast over 3+ Octaves, both hands in 5ths FF+Tutti. Timbral_Manipulation: Fusion Role.
Bartok	-NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	Solti_Chicago Symphony Orchestra	🎵•Harp Gliss up-down both hands in Oct (also Chord), over 3Oct, low to high range, ppp cresc F(35-42)+Tutti		Timbral_Manipulation	FUSING Role	Harp: Glissando up-down both hands in Octave (also Chord), over 3Octaves, low to high range, ppp crescendo F	Harp: Glissando up-down both hands in Octave (also Chord), over 3Octaves, low to high range, ppp crescendo F+Tutti. Timbral_Manipulation: Fusion Role.
Bartok	-NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	🎵•Harp Gliss up, down pp 32nds cresc mf (56-71)+Tutti		Timbral Manipulation Doubling	Fusing Role Fusion	Glissando up, down pp 32nds crescendo mf	Harp: Glissando up, down pp 32nds crescendo mf +Tutti. Timbral Manipulation, Fusing Role. Doubling Woodwinds.
Bartok	-NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	🎵•Harp Gliss Chords FF(280-283)+Tutti		Timbral Manipulation Doubling	Fusing Role Fusion	Glissando up, down pp 32nds crescendo mf	Harp: Glissando Chords FF +Tutti. Timbral Manipulation, Fusing Role. Doubling Woodwinds and Strings.
Bartok	-NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	🎵•Harp1 Gliss 2Oct up-down pp(10-21)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando 2 Octaves up-down pp	Harp1: Glissando 2 Octaves up-down pp +Tutti. Timbral Manipulation, Fusing Role.
Britten	-NAX	The Young Person's Guide to the Orchestra	X. » Variation I [The Harp]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	🎵•Harp Gliss up over 2+Oct, Gliss dpwn over 6Oct cresc-decresc(10-11)+Tutti		Basic	Solo	Glissando up over 2+Octaves, Glissanso dpwn over 6Octaves crescendo-decrescendo	Harp: Glissando up over 2+Octaves, Glissanso dpwn over 6Octaves crescendo-decrescendo+Tutti. Solo.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists
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HARP Modes of Playing Examples and Orchestration Techniques

Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra

•Harp Gliss high up-down over 2Oct FF(168-172)+Tutti

•Harp Gliss down over 5+Oct FF(173-175)+Tutti

Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Timbral_Manipulation	FUSING Role	Glissando high up-down over 2Octaves FF	Harp: Glissando high up-down over 2Octaves FF+Tutti. Timbral Manipulation: Fusing role.
Timbral_Manipulation	FUSING Role	Glissando down over 5+Octaves FF	Harp: Glissando down over 5+Octaves FF+Tutti. Timbral Manipulation: Fusing role.







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
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HARP Modes of Playing Examples and Orchestration Techniques			
Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing

13 GLISSANDO chord								
Debussy	-NAX	La Mer	II. Jeu de Vagues	ORCH	1903 - 1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 5tr(3tr, 2cornets), 3trb, tuba/timp, 3perc/2harp, glock/strings	Rattle_Berliner Philharmoniker	🎵•Harp1.2 Gliss Chords up-down over 3+Oct, p cresc mf decrecs(45-54)+Tutti
Debussy	-NAX	La Mer	II. Jeu de Vagues	ORCH	1903 - 1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 5tr(3tr, 2cornets), 3trb, tuba/timp, 3perc/2harp, glock/strings	Rattle_Berliner Philharmoniker	🎵•Harp1.2 Gliss Chords up-down over 3+Oct, p cresc mf decrecs(225-230)+Tutti
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	🎵•Harp Gliss Chords down-up over 4 Oct, mf decresc(89-94)+Tutti
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	🎵•Harp Gliss Chords down-up over 3+ Oct, mf decresc(128-133)+Tutti
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	🎵•Harp Gliss Chords down-up over 4 Oct, mf decresc(276-281)+Tutti
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	🎵•Harp Gliss Chords up-down over 4 Oct, F decresc(286-287)+Tutti

Timbral_Manipulation	RESONANCE / Stable	Glissando Chords up-down over 3+Oct, p crescendo mf decrescendo	Harp1.2: Glissando Chords up-down over 3+Oct, p crescendo mf decrescendo +Tutti. Basic: Solo Harp1.2. Timbral_Manipulation: Resonance effect.
Timbral_Manipulation	RESONANCE / Stable	Glissando Chords up-down p crescendo mf decrescendo	Harp1.2: Glissando Chords up-down over 3+Oct, p crescendo mf decrescendo +Tutti. Basic: Solo Harp1.2. Timbral_Manipulation: Resonance effect.
Timbral_Manipulation	Timbre Granular	Glissando Chords down-up over 4 Octaves, mf decrescendo	Harp: Glissando Chords down-up over 4 Octaves, mf decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.
Timbral_Manipulation	Timbre Granular	Glissando Chords down-up over 3+ Octaves, mf decrescendo	Harp: Glissando Chords down-up over 3+ Octaves, mf decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.
Timbral_Manipulation	Timbre Granular	Glissando Chords down-up over 4 Octaves, mf decrescendo	Harp: Glissando Chords down-up over 4 Octaves, mf decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.
Timbral_Manipulation	Timbre Granular	Glissando Chords up-down over 4 Octaves, F decrescendo	Harp: Glissando Chords up-down over 4 Octaves, F decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311					
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Gliss Chords up over 5+ Oct, both hands, very low to very high range, FFF(337-338)+Tutti	Timbral_Manipulation	Timbre Granular	Glissando Chords up over 5+ Octaves, both hands, very low to very high range, FFF	Harp: Glissando Chords up over 5+ Octaves, both hands, very low to very high range, FFF+Tutti. Timbral_Manipulation: Timbre Granular.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp2 Gliss Chord up-down over 3+ Oct, low to high range, F(131-132)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando Chord up-down over 3+ Octaves, low to high range, F	Harp2: Glissando Chord up-down over 3+ Octaves, low to high range, F+Tutti. Timbral_Manipulation: Fusing Role.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Gliss Chord dyad up over 3+ Oct, low to high range, FF(268)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando Chord dyad up over 3+ Ocavest, low to high range, FF	Harp1.2: Glissando Chord dyad up over 3+ Ocavest, low to high range, FF+Tutti. Timbral_Manipulation: Fusing Role.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp2 Gliss Chord (dyad) down-up over 5+ Oct, very low to very high range, p cresc F(452-454)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Glissando Chord (dyad) down-up over 5+ Octaves, very low to very high range, p crescendo F	Harp2: Glissando Chord (dyad) down-up over 5+ Octaves, very low to very high range, p crescendo F+Tutti. Timbral_Manipulation: Fusing Role.	
Bartok	-NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	Solti_Chicago Symphony Orchestra	 •Harp Gliss up-down both hands in Oct (also Chord), over 3Oct, low to high range, ppp cresc F(35-42)+Tutti	Timbral_Manipulation	FUSING Role	Harp: Glissando up-down both hands in Octave (also Chord), over 3Octaves, low to high range, ppp crescendo F	Harp: Glissando up-down both hands in Octave (also Chord), over 3Octaves, low to high range, ppp crescendo F+Tutti. Timbral_Manipulation: Fusion Role.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques							
total 27		70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch	h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	-NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff			•Harp Gliss Chords FF(280-283)+Tutti		Timbral Manipulation Doubling	Fusing Role Fusion	Glissando up, down pp 32nds crescendo mf	Harp: Glissando Chords FF +Tutti. Timbral Manipulation, Fusing Role. Doubling Woodwinds and Strings.
Bartok	-NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra			•Harp1.2 Gliss Chords over 2Oct, F cresc FF(73-83)+Tutti		Timbral Manipulation Doubling	Timbre Granular BONDING (Timbral Link) Separation	Glissando Chords over 2 Octaves, F crescendo FF	Harp1.2: Glissando Chords over 2 Octaves, F crescendo FF +Tutti. Timbral Manipulation: Timbre Granular, BONDING. Doubling Brasses+Strings

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
							1311



Adler







HARP Modes of Playing Examples and Orchestration Techniques			
Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing








19 Pedal Glissando (Glissando colla pedale)							
HarpGENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 01 Pedal Gliss up, E1 > F1
HarpGENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 02 Pedal Gliss down, F1 > E1
HarpGENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 03 Pedal Gliss up, C2 > C#2
HarpGENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 04 Pedal Gliss down, C#2 > C2
HarpGENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 05 Pedal Gliss up, A2 > Ab2
HarpGENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 06 Pedal Gliss up, F3 > F#3
HarpGENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 07Pedal Gliss down, F3 > Fb3
HarpGENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 08 Pedal Gliss up, Db4 > D4
HarpGENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 09 Pedal Gliss down, D4 > Db4
HarpGENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 10 Pedal Gliss up, B4 > B#4
HarpGENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 11 Pedal Gliss down, B#4 > B4








>•Mode of Playing	Pedal Glissando up, E1 > F1	Harp: Pedal Glissando up, E1 > F1
>•Mode of Playing	Pedal Glissando down, F1 > E1	Harp: Pedal Glissando down, F1 > E1
>•Mode of Playing	Pedal Glissando up, C2 > C#2	Harp: Pedal Glissando up, C2 > C#2
>•Mode of Playing	Pedal Glissando down, C#2 > C2	Harp: Pedal Glissando down, C#2 > C2
>•Mode of Playing	Pedal Glissando up, A2 > Ab2	Harp: Pedal Glissando up, A2 > Ab2
>•Mode of Playing	Pedal Glissando up, F3 > F#3	Harp: Pedal Glissando up, F3 > F#3
>•Mode of Playing	Pedal Glissando down, F3 > Fb3	Harp: Pedal Glissando down, F3 > Fb3
>•Mode of Playing	Pedal Glissando up, Db4 > D4	Harp: Pedal Glissando up, Db4 > D4
>•Mode of Playing	Pedal Glissando down, D4 > Db4	Harp: Pedal Glissando down, D4 > Db4
>•Mode of Playing	Pedal Glissando up, B4 > B#4	Harp: Pedal Glissando up, B4 > B#4
>•Mode of Playing	Pedal Glissando down, B#4 > B4	Harp: Pedal Glissando down, B#4 > B4









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Harp	GENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 12 Pedal Gliss up, G5 > G#5	>•Mode of Playing		Pedal Glissando up, G5 > G#5	Harp: Pedal Glissando up, G5 > G#5 Note: high notes do not work as well	
Harp	GENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 13 Pedal Gliss down, G5 > Gb5	>•Mode of Playing		Pedal Glissando down, G#5 > G5	Harp: Pedal Glissando down, G#5 > G5 Note: high notes do not work as well	
Harp	GENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 14 Pedal Gliss up, Eb6 > E6	>•Mode of Playing		Pedal Glissando up, Eb6 > E6	Harp: Pedal Glissando up, Eb6 > E6 Note: high notes do not work as well	
Harp	GENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 15 Pedal Gliss down, E6 > Eb6	>•Mode of Playing		Pedal Glissando down, E6 > Eb6	Harp: Pedal Glissando down, E6 > Eb6 Note: high notes do not work as well	
Harp	GENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 16 Pedal change fast, quasi Gliss, quarters 4 octaves, Bb-B-B#	>•Mode of Playing		Pedal change fast, quasi Glissando, quarters 4 octaves, Bb-B-B#	Harp: Pedal change fast, quasi Glissando, quarters 4 octaves, Bb-B-B#	
Harp	GENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 17 Pedal change fast, quasi Gliss, quarters 4 octaves, Cb-C-C#	>•Mode of Playing		Pedal change fast, quasi Glissando, quarters 4 octaves, Cb-C-C#	Harp: Pedal change fast, quasi Glissando, quarters 4 octaves, Cb-C-C#	
Harp	GENERIC	stereo	Harp Pedal Glissando	Harp		harp	OrchPlay	•Harp 18 change fast, quasi Gliss, quarters 4 octaves, Db-D-D#	>•Mode of Playing		Pedal change fast, quasi Glissando, quarters 4 octaves, Db-D-D#	Harp: Pedal change fast, quasi Glissando, quarters 4 octaves, Db-D-D#	
Harp	GENERIC	stereo	Harp Pedal Gliss, Buzz, Fingernail Gliss	Harp		harp	OrchPlay	•Harp Pedal Gliss up, in Oct, low range G-G#, FFF	>•Mode of Playing		Pedal Glissando up, in Octave, low range G-G#, FFF	Harp: Pedal Glissando up, in Octave, low range G-G#, FFF.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	Adler	HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	1311	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
134 LEGATO (slurred notes); can include Tenuto, accents, Marcato													
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	•Harp L.Hand Legato quarters p, cresc(46-49)+Tutti	4-6	Basic Doubling	Solo Separation	Legato quarters p, crescendo	Harp Left Hand: Legato quarters p, crescendo +Tutti. Doubling Solo Flute: Separation Timbral.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	•Harp R.Hand Legato p(16)+Flute		Doubling	Separation	Right Hand: Legato p	Harp Right Hand: Legato p +Flute. Doubling Solo Flute: Separation Timbral
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	•Harp R.Hand Legato quarters, 16ths, 32nds mf(26-28)+Tutti		Basic	Solo	Legato quarters, 16ths, 32nds mf	Harp Right Hand: Legato quarters, 16ths, 32nds mf +Tutti. Basic: Solo melody.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	•Harp R.Hand Legato Motives, Trills mp(44-47)+Tutti		Basic	Solo	Legato Motives, Trills mp	Harp Right Hand: Legato Motives, Trills mp +Tutti. Basic: Solo Harp in dialog with Solo Flute.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	•Harp R.Hand Legato p(61)+Fl		Doubling	Separation	Right Hand: Legato p	Harp Right Hand: Legato p +Flute. Doubling Flute: Separation Timbral.
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	•Harp1.2 both Hands Legato arpeggiated Chord 8ths pp(309)+Tutti		Basic	Solo	Legato arpeggiated Chord 8ths pp	Harp1.2 both Hands: Legato arpeggiated Chord 8ths pp +Tutti. Basic: Solo Harps.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	•Harp1.2 Leg, Stacc lines, Appoggiatura, high range FF(Reh.5, 90-97)+Tutti		Doubling	Fusion	Legato, Staccato lines, Appoggiatura, high range FF	Harp1.2: Legato, Staccato lines, Appoggiatura, high range FF+Tutti. Doubling Foreground: Fusion, accentuation.








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total 27		70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Det, slurred, stacc fast quarters, 8ths high to medium range, FF(Reh.14, 267-287)+Tutti			Doubling	Fusion	Detached, slurred, staccato fast quarters, 8ths high to medium range, FF	Harp1.2: Detached, slurred, staccato fast quarters, 8ths high to medium range, FF+Tutti. Doubling Foreground: Fusion accentuation.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Leg, Stacc lines, Appoggiatura, high range FF(299-310)+Tutti			Doubling	Fusion	Legato, Staccato lines, Appoggiatura, high range FF	Harp 1.2: Legato, Staccato lines, Appoggiatura, high range FF+Tutti. Doubling Foreground: Fusion, accentuation.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Det, slurs, line Unisono 4 Oct distr between harps, Appoggiatura, p(Reh.16, 311-326)+Tutti			Doubling	Fusion	Detached, slurs, line Unisono 4 Octaves distributed between harps, Appoggiatura, p	Harp1.2: Detached, slurs, line Unisono 4 Octaves distributed between harps, Appoggiatura, p+Tutti. Doubling: Fusion, coloration. Doubling top melody WW in canon with Stirngs. Also Doubling Middleground.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Leg, Stacc lines, high range, Appoggiatura, FF(383-394)+Tutti			Doubling	Fusion	Legato, Staccato lines, high range, Appoggiatura, FF	Harp 1...: Legato, Staccato lines, high range, Appoggiatura, FF+Tutti. Doubling Foreground: Fusion, accentuation.
Wagner	-NAX	Der fliegende Holländer Overture		ORCH	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machine	Böhm_Bayreuth Festival Orchestra	 •Harp Leg Arpeggiated Chords fast triplets distrib both hands medium-high range p cresc F(347-360)+Tutti			Layering Timbral_Manipulation	Middleground Timbre Granular	Legato Arpeggiated Chords fast triplets distributed both hands medium-high range p crescendo F	Harp: Legato Arpeggiated Chords fast triplets distributed both hands medium-high range p crescendo F+Tutti. Layering: Middleground. Timbral_Manipulation: Timbre Granular.









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Wagner	-NAX	Der fliegende Holländer	Overture	ORCH	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machine	Böhm_Bayreuth Festival Orchestra	 •Harp Leg Arpeggiated Chords fast triplets distrib both hands medium-high range p cresc F(389-396)+Tutti	Layering Timbral_Manipulation	Middleground Timbre Granular	Legato Arpeggiated Chords fast triplets distributed both hands medium-high range p crescendo F	Harp: Legato Arpeggiated Chords fast triplets distributed both hands medium-high range p crescendo F+Tutti. Layering: Middleground. Timbral_Manipulation: Timbre Granular.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Harp Leg arpeggiated Chords 16ths, very low to high range, p, pp, ppp(71-86)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated Chords 16ths, very low to high range, p, pp, ppp	Harp: Legato arpeggiated Chords 16ths, very low to high range, p, pp, ppp+Tutti. Timbral_Manipulation: Timbre Granular.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Harp Leg arpeggiated Chords 16ths, low to high range, mf(98-99)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated Chords 16ths, low to high range, mf	Harp: Legato arpeggiated Chords 16ths, low to high range, mf+Tutti. Timbral_Manipulation: Timbre Granular.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Harp Leg arpeggiated Chords 16ths, quintuplet 16ths, low to high-very high range, pp cresc F, p cresc FFF (118-150)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated Chords 16ths, quintuplet 16ths, low to high-very high range, pp crescendo F, p crescendo FFF	Harp: Legato arpeggiated Chords 16ths, quintuplet 16ths, low to high-very high range, pp crescendo F, p crescendo FFF+Tutti. Timbral_Manipulation: Timbre Granular.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Harp Leg arpeggiated Chords 8th triplets,, medium to high range, p decresc(250-251)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated Chords 8th triplets,, medium to high range, p decrescendo	Harp: Legato arpeggiated Chords 8th triplets,, medium to high range, p decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Harp Leg dyads halves, medium range, p(269-275)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Legato dyads halves, medium range, p	Harp: Legato dyads halves, medium range, p+Tutti. Doubling Woodwinds: Separation accentuation. Timbral_Manipulation: Attack Sharp.	










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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Leg dyads halves, medium range, pp(289-292)+Tutti	Layering Timbral_Manipulation	Separation Attack Sharp	Legato dyads halves, medium range, pp	Harp: Legato dyads halves, medium range, pp+Tutti. Doubling Clarinets: Separation accentuation. Timbral_Manipulation: Attack Sharp.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Leg arpeggiated Chords 16ths, low to high range, F, mf cresc(526-542)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated Chords 16ths, low to high range, F, mf crescendo	Harp: Legato arpeggiated Chords 16ths, low to high range, F, mf crescendo+Tutti. Timbral_Manipulation: Timbre Granular.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Leg arpeggiated Chords 16ths, low to high range, FF, F(544-557)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated Chords 16ths, low to high range, FF, F	Harp: Legato arpeggiated Chords 16ths, low to high range, FF, F+Tutti. Timbral_Manipulation: Timbre Granular.	
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string	Haitink_Concer tgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Harp1 Leg arpeggiated Chords, quarters, 8th triplest, low-medium range, p(507-510)+Tutti	Layering Timbral_Manipulation	Middleground Timbre Granular	Legato arpeggiated Chords, quarters, 8th triplest, low-medium range, p	Harp1: Legato arpeggiated Chords, quarters, 8th triplest, low-medium range, p+Tutti. Layering: Middleground, Timbral_Manipulation: Timbre Granular.	
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string	Haitink_Concer tgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Harp1 Leg arpeggiated Chords, 8th triplets thigh range, pp decresc ppp(515-523)+Tutti	Layering Timbral_Manipulation	Middleground Timbre Granular	Legato arpeggiated Chords, 8th triplets thigh range, pp decrescendo ppp	Harp1: Legato arpeggiated Chords, 8th triplets thigh range, pp decrescendo ppp+Tutti. Layering: Middleground, Timbral_Manipulation: Timbre Granular.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string	Haitink_Concer tgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Harp1.2 Chord arpeggiated pattern 16ths, medium range, F(203-207)+Tutti	Timbral_Manipulation	Timbre Granular	Chord arpeggiated pattern 16ths, medium range, F	Harp1.2: Chord arpeggiated pattern 16ths, medium range, F+Tutti. Timbral_Manipulation: Timbre Granular.	









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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Dukas	-NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Leg arpeggiated Chord fast 16th, div both hands, high range FF(251-271)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Legato arpeggiated Chord fast 16th, divided both hands, high range FF	Harp: Legato arpeggiated Chord fast 16th, divided both hands, high range FF+Tutti. Timbral_Manipulation: FUSING Role.	
Dukas	-NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Leg arpeggiated Chords fast 16ths, R. Hand up high, L. Hand down low, FF(790-832)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Legato arpeggiated Chords fast 16ths, R. Hand up high, L. Hand down low, FF	Harp: Legato arpeggiated Chords fast 16ths, R.Hand up high, L.Hand down low, FF+Tutti. Timbral_Manipulation: FUSING Role.	
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp1 Leg short slurs 8th triplets, medium range, F(71-72)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Medium	Legato short slurs 8th triplets, medium range, F	Harp1: Legato short slurs 8th triplets, medium range, F+Tutti. Doubling Clarinet1.2+Horn1, +Flute1. Timbral_Manipulation: Attack Medium.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Slow quarters in Oct, Legato, very low-low range pp cresc p(23-26)	Layering Timbral_Manipulation	Background Timbre Granular	Harp1.2 Slow quarters in Oct, Legato, very low-low ranfe pp cresc p(23-26)	Harp1.2: Slow quarters in Octave, Legato, very low-low range pp crescendo p. Layering: Background. Timbral_Maipulation: Timbre Granular. > Harp1: slow "echo" to Harp 2 (in 8ths).	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Slow quarters in Oct, Legato, very low-low range pp cresc p(23-26)+Tutti	Layering Timbral_Manipulation	Background Timbre Granular	Harp1.2 Slow quarters in Oct, Legato, very low-low ranfe pp cresc p(23-26)	Harp1.2: Slow quarters in Octave, Legato, very low-low range pp crescendo p+Tutti. Layering: Background. Timbral_Maipulation: Timbre Granular. > Harp1: slow "echo" to Harp 2 (in 8ths).	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Legato quarters in Oct, low-medium range p cresc(27-30)	Doubling Timbral_Manipulation	Separation Attack Sharp	Legato quarters in Octave, low-medium range p crescendo	Harp1: Legato quarters in Octave, low-medium range p crescendo. Doubling Clarinet1.2+Bassoon1.2: Separation accentuation. Timbral_Manipulation: Attack Sharp.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Legato quarters in Oct, low-medium range p cresc(27-30)+Cl1.2+Bsn1.2	Doubling Timbral_Manipulation	Separation Attack Sharp	Legato quarters in Octave, low-medium range p crescendo	Harp1: Legato quarters in Octave, low-medium range p crescendo +Clarinet1.2+Bassoon1.2. Doubling Clarinet1.2+Bassoon1.2: Separation accentuation. Timbral_Manipulation: Attack Sharp.	










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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311					
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Legato quarters in Oct, low-medium range p cresc(27-30)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Legato quarters in Octave, low-medium range p crescendo	Harp1: Legato quarters in Octave, low-medium range p crescendo +Tutti. Doubling Clarinet1.2+Bassoon1.2: Separation accentuation. Timbral_Manipulation: Attack Sharp.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp2 Legato slow quarters in Oct, very low-low range pp cresc p cresc F(27-30)	Layering	Background	Legato slow quarters in Octave, very low-low range pp crescendo p crescendo F	Harp2: Legato slow quarters in Octave, very low-low range pp crescendo p crescendo F. Layering: Background.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp2 Legato slow quarters in Oct, very low-low range pp cresc p cresc F(27-30)+Tutti	Layering	Background	Legato slow quarters in Octave, very low-low range pp crescendo p crescendo F	Harp2: Legato slow quarters in Octave, very low-low range pp crescendo p crescendo F +Tutti. Layering: Background.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Legato 8ths, quarters in Oct, medium-very low range F, mf decresc(31)	Layering	Background	Legato 8ths, quarters in Octave, medium-very low range F, mf decrescendo	Harp1.2: Legato 8ths, quarters in Octave, medium-very low range F, mf decrescendo. Layering: Background.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Legato 8ths, quarters in Oct, medium-very low range F, mf decresc(31)+Tutti	Layering	Background	Legato 8ths, quarters in Octave, medium-very low range F, mf decrescendo	Harp1.2: Legato 8ths, quarters in Octave, medium-very low range F, mf decrescendo +Tutti. Layering: Background.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Chord arpeggiated, medium range, Legato, low range p, mf (32-42)	Layering	Middleground Background	Chord arpeggiated, medium range, Legato, low range p, mf	Harp1: Chord arpeggiated, medium range, Legato, low range p, mf. Layering: Middleground, Background.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311					
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Chord arpeggiated, medium range, Legato, low range p, mf (32-42)+VI.II+Vla+Vc	Layering	Middleground Background	Chord arpeggiated, medium range, Legato, low range p, mf	Harp1: Chord arpeggiated, medium range, Legato, low range p+Violin II+Viola+Violoncello.. Layering: Middleground, Background.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Chord arpeggiated, medium range, Legato, low range p, mf (32-42)+Tutti	Layering	Middleground Background	Chord arpeggiated, medium range, Legato, low range p, mf	Harp1: Chord arpeggiated, medium range, Legato, low range p+Tutti. Layering: Middleground, Background.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Chords arpegg patterns 32nds Legato, Enharm, medium-high range pp cresc molto(132-134)	Timbral_Manipulation	FUSING Role Instr.(s)	Chords arpeggiated patterns 32nds Legato, Enharmonics, medium-high range pp crescendo molto	Harp1: Chords arpeggiated patterns 32nds Legato, Enharmonics, medium-high range pp crescendo molto. Timbral_Manipulation: Fusing Role.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Chords arpegg patterns 32nds Legato, Enharm, medium-high range pp cresc molto(132-134)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Chords arpeggiated patterns 32nds Legato, Enharmonics, medium-high range pp crescendo molto	Harp1: Chords arpeggiated patterns 32nds Legato, Enharmonics, medium-high range pp crescendo molto+Tutti. Timbral_Manipulation: Fusing Role.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp2 Chords broken, Legato, medium range pp cresc molto(132-134)	Timbral_Manipulation	FUSING Role Instr.(s)	Chords broken, Legato, medium range pp crescendo molto	Harp2: Chords broken, Legato, medium range pp crescendo molto. Timbral_Manipulation: Fusing Role.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp2 Chords broken, Legato, medium range pp cresc molto(132-134)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Chords broken, Legato, medium range pp crescendo molto	Harp2: Chords broken, Legato, medium range pp crescendo molto+Tutti. Timbral_Manipulation: Fusing Role.	







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311					
Debussy	-NAX	La Mer	II. Jeu de Vagues	ORCH	1903 - 1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 5tr(3tr, 2cornets), 3trb, tuba/timp, 3perc/2harp, glock/strings	Rattle_Berliner Philharmoniker	 •Harp1.2 Legato 8ths, quarters p cresc(122-124)+Tutti	Layering	Middleground	Legato 8ths, quarters p crescendo	Harp1.2: Legato 8ths, quarters p crescendo +Tutti. Middleground motive.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chords parallel Leg-Ten-Stacc slurred R.H 4-3notes, L.H 3-2notes pp,mf<>(8-36)+Tutti	Basic	Solo	Chords parallel Legato-Tenuto-Staccato slurred Right Hand 4-3 notes, Left Hand 3-2 notes pp,mf crescendo-decrescendo	Harp: parallel Chords Legato-Tenuto-Staccato slurred Right Hand 4-3 notes, Left Hand 3-2 notes pp,mf crescendo-decrescendo +Tutti. Basic: Solo Harp.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chords parallel Leg-Ten-Stacc slurred R.H 4notes, L.H 3notes pp<>(69-80)+Tutti	Basic	Solo	Chords parallel Legato-Tenuto-Staccato slurred Right Hand 4 notes, Left Hand 3 notes pp crescendo-decrescendo	Harp: Chords parallel Legato-Tenuto-Staccato slurred Right Hand 4 notes, Left Hand 3 notes pp crescendo-decrescendo +Tutti. Basic: Solo Harp.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Legato L.H halves, quarters Main Voice p(37-40)+Tutti	Basic	Solo	Legato Left Hand halves, quarters Main Voice p	Harp: Legato Left Hand halves, quarters Main Voice p +Tutti. Basic: Solo Harp.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Legato R.H 8ths Mgr p(37-40)+Tutti	Layering	Middleground	Legato Right Hand 8ths Middleground p	Harp: Legato Right Hand 8ths Middleground p +Tutti. Layering: Middleground accompaniment.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Legato BothHands Mgr 8ths p,pp(41-44)+Tutti	Layering	Middleground	Legato Both Hands Middleground 8ths p, pp	Harp: Legato Both Hands Middleground 8ths p, pp +Tutti. Layering: Middleground accompaniment.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Legato 4Voices, inner Main Voice Tenuto halves, quarters p cresc(45-48)+Tutti	Basic	Solo	Legato 4 Voices, inner Main Voice Tenuto halves, quarters p crescendo	Harp: Legato 4 Voices, inner Main Voice Tenuto halves, quarters p crescendo +Tutti. Basic: Solo Harp. ("piano writing")	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Legato Main Voice quarters 3Oct, Mgr 8ths p<>F(49-59)+Tutti	Basic Layering	Solo Middleground	Legato Main Voice quarters 3 Octaves, Middleground 8ths p crescendo-decrescendo F	Harp: Legato Main Voice quarters 3 Octaves, Middleground 8ths p crescendo-decrescendo F +Tutti. Basic: Solo Harp. Layering: Middleground accompaniment.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Legato-Ten 8ths F(61)+Tutti	Basic	Solo	Legato-Tenuto 8ths F	Harp: Legato-Tenuto 8ths F +Tutti. Basic: Solo Harp.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Legato 8ths p(63)+Tutti	Basic	Solo	Legato 8ths p	Harp: Legato 8ths p +Tutti. Basic: Solo Harp.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Legato 8ths in Oct p cresc(64, 66)+Tutti	Basic	Solo	Legato 8ths in Octaves p crescendo	Harp: Legato 8ths in Octaves p crescendo +Tutti. Basic: Solo Harp.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Legato dyads Mgr p(65)+Tutti	Layering	Middleground	Legato dyads Middleground	Harp: Legato dyads Middleground p +Tutti. Layering: Middleground accompaniment.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp R. H Legato, L. H Detached dyads Mrg p decresc(67-68)+Tutti	Basic Layering	Solo Middleground	Right Hand andLegato, Left Hand Detached dyads Middleground p decrescendo	Harp: Right Hand andLegato, Left Hand Detached dyads Middleground p decrescendo +Tutti. Basic: Solo Harp. Layering: Middleground accompaniment.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chords parallel arpegg Legato R. H 4notes, L. H 3notes pp<>(77-80)+Tutti	Basic	Solo	Chords parallel arpeggiando Legato Right Hand 4 notes, Left Hand 3 notes pp crescendo-decrescendo	Harp: Chords parallel arpeggiando Legato Right Hand 4 notes, Left Hand 3 notes pp crescendo-decrescendo +Tutti. Basic: Solo Harp.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp R. Hand Leg-Ten quarters, 8ths, Chords arpegg fast 32nds pp(81-83)+Tutti	Basic Layering	Solo Middleground	Right Hand Legato-Tenuto quarters, 8ths, Chords arpeggiated fast 32nds pp	Harp: Right Hand Legato-Tenuto quarters, 8ths, Chords arpeggiated fast 32nds pp +Tutti. Basic: Solo Harp. Layering: Middleground accompaniment.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Legato-Ten low Oct halves pp(84-87)+Tutti	Basic	Solo	Legato-Tenuto low Octaves halves pp	Harp: Legato-Tenuto low Octaves halves pp +Tutti. Basic: Solo Harp.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chords Legato quarters p cresc(15, 17)+Tutti	Basic	Solo	Chords Legato quarters p crescendo	Harp: Chords Legato quarters p crescendo +Tutti. Basic: Solo Harp.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp R. H Ten-Accent quarters, Mgr Chord Leg arpegg 16ths down F(19-22)+Tutti	Basic Layering	Solo Middleground	Right Hand Tenuto-Accent quarters, Middleground Chord Legato arpeggiated 16ths down F	Harp: Right Hand Tenuto-Accent quarters, Middleground Chord Legato arpeggiated 16ths down F +Tutti. Basic: Solo Harp. Layering: Middleground accompaniment.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp R. H Ten-Accent quarters, Mgr Chord Leg arpegg 16ths down p cresc(31-36)+Tutti	Basic Layering	Solo Middleground	Right Hand Tenuto-Accent quarters, Middleground Chord Legato arpeggiated 16ths down p crescendo +Tutti.	Harp: Right Hand Tenuto-Accent quarters, Middleground Chord Legato arpeggiated 16ths down p crescendo +Tutti. Basic: Solo Harp. Layering: Middleground accompaniment.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Leg broken Oct p cresc(38, 40)+Tutti	Timbral_Manipulation	Timbre Granular	Legato broken Octaves p crescendo	Harp: Legato broken Octaves p crescendo +Tutti. Timbral_Manipulation: Timbre Granular.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chords slight arpegg, Leg-Ten R. H 4notes, L. H 3notes, halves, quarters, 8ths F(41-54)+Tutti	Basic	Solo	Chords slight arpeggiando, Legato-Tenuto Right Hand 4 notes, Left Hand 3 notes, halves, quarters, 8ths F	Harp: Chords slight arpeggiando, Legato-Tenuto Right Hand 4 notes, Left Hand 3 notes, halves, quarters, 8ths F +Tutti. Basic: Solo Harp hocketing with Violin I Melody.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp R. H Ten quarters, mgr Chord Leg arpegg 16ths, L. H 8ths down F decresc(55-62)+Tutti	Basic Layering	Solo Middleground	Harp Right Hand: Tenuto quarters, Middleground Chord Legato arpeggiated 16ths, Left Hand 8ths down F decrescendo	Harp Right Hand: Tenuto quarters, Middleground Chord Legato arpeggiated 16ths, Left Hand 8ths down F decrescendo +Tutti. Basic: Solo Harp. Layering: Middleground accompaniment. ("Piano writing").	









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Leg-Ten broken Oct p cresc(70)+Tutti	Layering	Middleground	Legato-Tenuto broken Octaves p crescendo	Harp: Legato-Tenuto broken Octaves p +Tutti. Layering: Middleground accompaniment..	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chords slight arpegg, Leg-Ten R.H 3notes, L.H 2notes, halves, quarters F(76-77)+Tutti	Basic	Solo	Chords slight arpeggiando, Legato-Tenuto Right Hand 3 notes, Left Hand 2 notes, halves, quarters F	Harp: Chords slight arpeggiando, Legato-Tenuto Right Hand 3 notes, Left Hand 2 notes, halves, quarters F +Tutti. Basic" Solo Harp.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Leg fast 16ths mf cresc F(79, 81-84)+Tutti	Timbral_Manipulation	Timbre Granular	Legato fast 16ths mf crescendo F	Harp: Legato fast 16ths mf crescendo F +Tutti. Timbral_Manipulation: Timbre Granular.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Leg fast 16ths, triplets up-down p(93-100)+Tutti	Layering Interplay	Middleground Variation	Legato fast 16ths, triplets up-down p	Harp: Legato fast 16ths, triplets up-down p +Tutti. Layering: Middleground accompaniment Interplay: Variation.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Leg fast 32nds down F, p(101-108)+Tutti	Timbral_Manipulation	Timbre Granular Timbre Bright	Legato fast 32nds down F, p	Harp: Legato fast 32nds down F, p +Tutti. Timbral_Manipulation: Timbre Granular, Timbre Bright	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp R.H Leg-Ten quarters, 8ths, Mgr 16ths, Bass halves mp<F<>pp(109-122)+Tutti	Basic Layering	Solo Middleground	Right Hand Legato-Tenuto quarters, 8ths, Middleground 16ths, Bass halves mp crescendo-decrescdo F crescendo-decrescdo pp	Harp: Right Hand Legato-Tenuto quarters, 8ths, Middleground 16ths, Bass halves mp crescendo-decrescdo F crescendo-decrescdo pp +Tutti. Basic: Solo Harp. Layering" Middleground accompaniment ("Piano writing").	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Leg fast 16ths F(123, 125)+Tutti	Timbral_Manipulation	Timbre Granular	Legato fast 16ths F	Harp: Legato fast 16ths F +Tutti. Timbral_Manipulation: Timbre Granular.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Leg fast 32nds F cresc(145)+Tutti	Timbral_Manipulation	Timbre Granular	Legato fast 32nds F crescendo	Harp: Legato fast 32nds F crescendo +Tutti. Timbral_Manipulation: Timbre Granular.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Leg fast 32nds FF decresc p(154-162)+Tutti	Timbral_Manipulation	Timbre Granular	Legato fast 32nds FF decrescendo p	Harp: Legato fast 32nds FF decrescendo p +Tutti. Timbral_Manipulation: Timbre Granular.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, halves, quarters, 8ths (in Oct), p cresc-decresc(27-43) Solo	Basic Layering	SOLO Foreground	Legato Right Hand top voice high range, halves, quarters, 8ths (at times in Octave), p crescendo-decrescendo, Solo	Harp: Legato Right Hand top voice high range, halves, quarters, 8ths (at times in Octave), p crescendo-decrescendo, Solo. Basic: SOLO. Layering: Foreground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg L. Hand Harm (Ord), medium range, quarters, halves p cresc-decresc(27-43)	Doubling	Fusion	Legato Left Hand Harmonics (some Ordinario), medium range, quarters, halves p crescendo-decrescendo	Harp: Legato Left Hand Harmonics (some Ordinario), medium range, quarters, halves p crescendo-decrescendo. Doubling Right Hand top voice: Fusion.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand, (L. Hand) Arpeggiated Chords 16ths, high-low range, p cresc-decresc(27-43)	Layering Timbral_Manipulation	Middleground Timbre Granular	Legato Right Hand, (also Left Hand) Arpeggiated Chords 16ths, high-low range, p crescendo-decrescendo(27-43)	Harp: Legato Right Hand, (also Left Hand) Arpeggiated Chords 16ths, high-low range, p crescendo-decrescendo. Layering: Middleground. Timbral_Manipulation: Timbre Granular.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, halves, 8ths, Chords, Octaves, Det quarters, P(49-53)+Tutti	Doubling	Separation	Legato Right Hand top voice high range, halves, 8ths, Chords, Octaves, Detached quarters, P	Harp: Legato Right Hand top voice high range, halves, 8ths, Chords, Octaves, Detached quarters, P+Tutti. Doubling Flute: Separation reinforcement.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice medium range, quarters (Harm m.63) p espress, pp(56-63)+Tutti	Layering	Foreground	Legato Right Hand top voice medium range, quarters (Harm m.63) p espressivo, pp	Harp: Legato Right Hand top voice medium range, quarters (Harm m.63) p espressivo, pp+Tutti. Layering: Foreground.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, halves, 8th triplets in 3 Oct, Chords poco arpegg p espress(105-111)+Tutti	Layering	Foreground	Legato Right Hand top voice high range, halves, 8th triplets in 3 Octaves, Chords poco arpeggiando, p espressivo	Harp: Legato Right Hand top voice high range, halves, 8th triplets in 3 Octaves, Chords poco arpeggiando, p espressivo+Tutti. Layering: Foreground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, halves, 8th triplets in 3 Oct, Chords poco arpegg, pp espress(115-120)+Tutti	Layering	Foreground	Legato Right Hand top voice high range, halves, 8th triplets in 3 Octaves, Chords poco arpeggiando, pp espressivo	Harp: Legato Right Hand top voice high range, halves, 8th triplets in 3 Octaves, Chords poco arpeggiando, pp espressivo+Tutti. Layering: Foreground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, quarters, 8ths, in Oct, Chords poco arpegg, F(138-146) Solo	Basic Layering	SOLO Foreground	Legato Right Hand top voice high range, quarters, 8ths, in Octaves, Chords poco arpeggiando, F	Harp: Legato Right Hand top voice high range, quarters, 8ths, in Octaves, Chords poco arpeggiando, F, Solo. Basic: SOLO. Layering: Foreground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg L. Hand, Chords Arpeggiated pattern, 8ths, triplets, low-medium range, F(138-146)	Layering	Middleground	Legato Left Hand, Chords Arpeggiated pattern 8ths, triplets, low-medium range, F	Harp: Legato Left Hand, Chords Arpeggiated pattern 8ths, triplets, low-medium range, F. Layering: Middleground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice medium-low range, quarters, 8ths, in Oct, Chords poco arpegg, F(210c) Solo	Basic Layering	SOLO Foreground	Legato Right Hand top voice medium-low range, quarters, 8ths, in Octave, Chords poco arpeggiando, F	Harp: Legato Right Hand top voice medium-low range, quarters, 8ths, in Octave, Chords poco arpeggiando, F, Solo. Basic: SOLO. Layering: Foreground.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques			
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp R. Hand Leg halves, 8ths in Oct, high range, L. Hand Harm halves, quarters medium pp(224-229)+Tutti	Layering Timbral_Manipulation	Foreground Timbral Alteration	Right Hand Leg halves, 8ths in Octave, high range, L. left Hand Harmonics halves, quarters medium pp	Harp: Right Hand Leg halves, 8ths in Octave, high range, L. left Hand Harmonics halves, quarters medium pp+Tutti. Layering: Foreground. Timbral_Manipulation: Timbre Alteration.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg quarters, halves in Oct, high range, pp(230-233)+Tutti	Foubling Timbral_Manipulation	Separation ATTACK Sharp	Legato quarters, halves in Octave, high range, pp	Harp: Legato quarters, halves in Octave, high range, pp+Tutti. Doubling Flute+Clarinet: Separation accntuation. Timbral_Manipulation: ATTACK Sharp.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, halves, quarters, 8ths (in Oct), p(240-247) Solo	Basic Layering	SOLO Foreground	Legato Right Hand top voice high range, halves, quarters, 8ths (at times in Octave), p. Solo	Harp: Legato Right Hand top voice high range, halves, quarters, 8ths (at times in Octave), p. Solo. Basic: SOLO. Layering: Foreground.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg L. Hand Harm (Ord), medium range, quarters, halves p(240-247)	Doubling	Fusion	Legato Left Hand Harmonics (some Ordinario), medium range, quarters, halves p	Harp: Legato Left Hand Harmonics (some Ordinario), medium range, quarters, halves p. Doubling Right Hand top voice: Fusion.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand, (L. Hand) Arpeggiated Chords 16ths, high-medium range, p(240-247)	Layering Timbral_Manipulation	Middleground Timbre Granular	Legato Right Hand, (also Left Hand) Arpeggiated Chords 16ths, high-medium range, p	Harp: Legato Right Hand, (also Left Hand) Arpeggiated Chords 16ths, high-medium range, p. Layering: Middleground. Timbral_Manipulation: Timbre Granular.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, quarters, 8ths, p(266-269) Solo	Basic Layering	SOLO Foreground	Legato Right Hand top voice high range, quarters, 8ths, p	Harp: Legato Right Hand top voice high range, quarters, 8ths, p. Solo. Basic: SOLO. Layering: Foreground.






Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg (Det) L. Hand Harm, medium range, quarters, halves p(266-269)	Timbral_Manipulation	SUSTAIN (Pedalling Effect)	Legato (Detached) Left Hand Harmonics, medium range, quarters, halves p	Harp: Legato (Detached) Left Hand Harmonics, medium range, quarters, halves p. Timbral_Manipulation: SUSTAIN Pedal.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand, (L. Hand) distrib Chords 8ths, medium range, p(266-269)	Layering Timbral_Manipulation	Middleground Timbre Granular	Legato Right Hand, (Left Hand) distributed Chords 8ths, medium range, p	Harp: Legato Right Hand, (Left Hand) distributed Chords 8ths, medium range, p. Layering: Middleground. Timbral_Manipulation: Timbre Granular.	
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp 1.2. Leg fast 32nds scale up-down p cresc-decresc(45-48)+Tutti	Layering Timbral_Manipulation	Fusion Fusing Role		Harp 1.2.: Legato fast 32nds scale up-down p crescendo-decrescendo+Tutti. Doubling Flutes: Fusion Timbral_Manipulation: Fusing Role.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Leg, Ten, quarters, 3 Oct Arpeggiando, medium-high range p(24-26)	Doubling	Fusion	Legato, Tenuto, quarters, 3 Octaves Arpeggiando, medium-high range p	Harp: Legato, Tenuto, quarters, 3 Octaves Arpeggiando, medium-high range p. Doubling Flute1+Oboe1+Bassoon1: Fusion accentuation.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Leg, Ten, quarters, 3 Oct Arpeggiando, medium-high range p(24-26)+Fl1.+Ob1.+Bsn.1+Vc.	Doubling	Fusion	Legato, Tenuto, quarters, 3 Octaves Arpeggiando, medium-high range p	Harp: Legato, Tenuto, quarters, 3 Octaves Arpeggiando, medium-high range p+Flute1.+Oboe1.+Bassoon1.+Violoncello. Doubling Flute1+Oboe1+Bassoon1: Fusion accentuation.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Leg, Ten, quarters, 3 Oct Arpeggiando, medium-high range p(24-26)+Tutti	Doubling	Fusion	Legato, Tenuto, quarters, 3 Octaves Arpeggiando, medium-high range p	Harp: Legato, Tenuto, quarters, 3 Octaves Arpeggiando, medium-high range p+Tutti. Doubling Flute1+Oboe1+Bassoon1: Fusion accentuation.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	1311	Alder	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Leg, Ten, quarters in Oct, Chord, low, medium range F(65-66)		Doubling Timbral_Manipulation	Fusion Attack Sharp	Harp Legato, Tenuto, quarters in Octave, Chord, low, medium range F	Harp: Legato, Tenuto, quarters in Octave, Chord, low, medium range F. Doubling: Fusion accentuation. Timbral Manipulation: Attack Sharp.
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Leg, Ten, quarters in Oct, Chord, low, medium range F(65-66)+Ob1.2.+Vc		Doubling Timbral_Manipulation	Fusion Attack Sharp	Harp Legato, Tenuto, quarters in Octave, Chord, low, medium range F	Harp: Legato, Tenuto, quarters in Octave, Chord, low, medium range F+Oboe1.2.+Violoncello. Doubling: Fusion accentuation. Timbral Manipulation: Attack Sharp.
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Leg, Ten, quarters in Oct, Chord, low, medium range F(65-66)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Harp Legato, Tenuto, quarters in Octave, Chord, low, medium range F	Harp: Legato, Tenuto, quarters in Octave, Chord, low, medium range F+Tutti. Doubling: Fusion accentuation. Timbral Manipulation: Attack Sharp.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp2 Legato chords both hands, Accents 16ths, 8ths p(1c-6c)+Tutti		Doubling	Fusion	Legato chords both hands, Accents 16ths, 8ths p	Harp2: Legato chords both hands, Accents 16ths, 8ths p +Tutti. Doubling Woodwinds+Strings: Fusion.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1 Chords Legato 32nds, 8ths, 16ths mf Cresc, Accents(40c-43c)+Tutti		Doubling	Fusion	Chords Legato 32nds, 8ths, 16ths mf Crescendo, Accents	Harp1: Chords Legato 32nds, 8ths, 16ths mf Crescendo, Accents +Tutti. Doubling Woodwinds: Fusion.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1 Chords Legato 32nds, 8ths, 16ths mf Cresc, Accents(48c-51c)+Tutti		Doubling	Fusion	Chords Legato 32nds, 8ths, 16ths mf Crescendo, Accents	Harp1: Chords Legato 32nds, 8ths, 16ths mf Crescendo, Accents +Tutti. Doubling Strings: Fusion.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp2 Chords both hands 8ths, also arpegg Leg 16ths p cresc-decresc(47d-50d)+Tutti		Doubling	Fusion	Chords both hands 8ths, also arpeggiated Legato 16ths p crescendo-decrescendo	Harp2: Chords both hands 8ths, also arpeggiated Legato 16ths p crescendo-decrescendo +Tutti. Doubling Woodwinds+Strings: Fusion.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1 Legato fast quarters in Oct p(117d-118d)+Tutti	Doubling	Separation	Legato fast quarters in Octave p 4	Harp1: Legato fast quarters in Octave p +Tutti.4 Doubling accented Flute+Viola+Violoncello: Separation.	
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1.2 Legato 8ths inOct p cresc FF(168d-174d)+Tutti	Doubling	Separation	Legato 8ths in Octaves p crescendo FF	Harp1.2: Legato 8ths in Octaves p crescendo FF +Tutti. Doubling accented Woodwinds+Strings.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Leg arpeggiated chord 16ths up, low to high range. p decresc(108-109)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Legato arpeggiated chord 16ths up, low to high range. p decrescendo	Harp1: Legato arpeggiated chord 16ths up, low to high range. p decrescendo+Tutti. Timbral_Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Leg arpeggiated chord 32nds down, high to low range. mf decresc(108-109)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Legato arpeggiated chord 32nds down, high to low range. mf decrescendo	Harp2: Legato arpeggiated chord 32nds down, high to low range. mf decrescendo+Tutti. Timbral_Manipulation: Fusing Role.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Leg arpeggiated chords up fast 16ths distr both hands, low to medium range. mf, p(302-306)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated chords up fast 16ths distributef both hands, low to medium range. mf, p	Harp2: Legato arpeggiated chords up fast 16ths distributef both hands, low to medium range. mf, p+Tutti. Timbral_Manipulation: Timbre Granular.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Leg arpeggiated chords down fast 16ths distr both hands, very high to medium range. P cresc(307-310)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated chords down fast 16ths distr both hands, very high to medium range. P crescendo	Harp2: Legato arpeggiated chords down fast 16ths distr both hands, very high to medium range. P crescendo+Tutti. Timbral_Manipulation: Timbre Granular.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Leg arpeggiated chords-Chords, 16ths, 8ths distr both hands, medium-high range, pp cresc p decresc(375-381)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated chords-Chords, 16ths, 8ths distributed both hands, medium-high range, pp crescendo p decrescendo	Harp1: Legato arpeggiated chords-Chords, 16ths, 8ths distributed both hands, medium-high range, pp crescendo p decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Leg arpeggiated chords-Chords, 16ths, 8ths distr both hands, low-high range, p cresc-decresc mf cresc FF(386-396)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated chords-Chords, 16ths, 8ths distributed both hands, low-high range, p crescendo-decrescendo mf crescendo FF	Harp1: Legato arpeggiated chords-Chords, 16ths, 8ths distributed both hands, low-high range, p crescendo-decrescendo mf crescendo FF+Tutti. Timbral_Manipulation: Timbre Granular.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Leg arpeggiated chords 16ths, 8ths distr both hands, very low-medium range, p cresc-decresc(390-391)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated chords 16ths, 8ths distributed both hands, very low-medium range, p crescendo-decrescendo	Harp2: Legato arpeggiated chords 16ths, 8ths distributed both hands, very low-medium range, p crescendo-decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Leg quarters in 3rds, medium to low pp(979-980)+Tutti	Doubling	Fusion	Legato quarters in 3rds, medium to low pp	Harp2: Legato quarters in 3rds, medium to low pp+Tutti. Doubling Strings+Clarinets: Fusion timbral.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Leg quarters in 2nds, medium to low pp(988-989)+Tutti	Doubling	Fusion	Legato quarters in 2nds, medium to low pp	Harp2: Legato quarters in 2nds, medium to low pp+Tutti. Doubling Strings+Bassoons: Fusion timbral.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Leg quarters in Oct medium to low, pp(996-998)+Tutti	Doubling	Fusion	Legato quarters in Oct medium to low, pp	Harp2: Legato quarters in Oct medium to low, pp+Tutti. Doubling Woodwinds+strings: Fusion timbral.	









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	Multi	Pavane pour une infante défunte	ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Legato 8ths, 2nds, 3rd, medium range, p decresc(43-44)	Doubling Timbral_Manipulation	Separation Attack Sharp Timbral alteration	Legato 8ths, 2nds, 3rd, medium range, p decrescendo	Harp: Legato 8ths, 2nds, 3rd, medium range, p decrescendo. Doubling Flute1.2.+Violin II +Viola: Separation. Timbral_Manipulation: Attack Sharp, Timbral alteration.		
Ravel	Multi	Pavane pour une infante défunte	ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Legato 8ths, 2nds, 3rd, medium range, p decresc(43-44)+Hn1. +Fl1. 2.	Doubling Timbral_Manipulation	Separation Attack Sharp Timbral alteration	Legato 8ths, 2nds, 3rd, medium range, p decrescendo	Harp: Legato 8ths, 2nds, 3rd, medium range, p decrescendo+Horn1.Flute1.2. Doubling Flute1.2.+Violin II +Viola: Separation. Timbral_Manipulation: Attack Sharp, Timbral alteration.		
Ravel	Multi	Pavane pour une infante défunte	ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Legato 8ths, 2nds, 3rd, medium range, p decresc(43-44)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp Timbral alteration	Legato 8ths, 2nds, 3rd, medium range, p decrescendo	Harp: Legato 8ths, 2nds, 3rd, medium range, p decrescendo+Ttti.. Doubling Flute1.2.+Violin II +Viola: Separation. Timbral_Manipulation: Attack Sharp, Timbral alteration.		
Ravel	Multi	Pavane pour une infante défunte	ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Legato 8ths, 2nds, 3rd, medium range, p decresc(53-54)	Doubling Timbral_Manipulation	Separation Attack Sharp Timbral alteration	Legato 8ths, 2nds, 3rd, medium range, p decrescendo	Harp: Legato 8ths, 2nds, 3rd, medium range, p decrescendo. Doubling Flute1.2.+Violin II +Viola: Separation. Timbral_Manipulation: Attack Sharp, Timbral alteration.		
Ravel	Multi	Pavane pour une infante défunte	ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Legato 8ths, 2nds, 3rd, medium range, p decresc(53-54)+Hn1. +Fl1. 2.	Doubling Timbral_Manipulation	Separation Attack Sharp Timbral alteration	Legato 8ths, 2nds, 3rd, medium range, p decrescendo	Harp: Legato 8ths, 2nds, 3rd, medium range, p decrescendo+Horn1.Flute1.2. Doubling Flute1.2.+Violin II +Viola: Separation. Timbral_Manipulation: Attack Sharp, Timbral alteration.		
Ravel	Multi	Pavane pour une infante défunte	ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Legato 8ths, 2nds, 3rd, medium range, p decresc(53-54)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp Timbral alteration	Legato 8ths, 2nds, 3rd, medium range, p decrescendo	Harp: Legato 8ths, 2nds, 3rd, medium range, p decrescendo+Ttti.. Doubling Flute1.2.+Violin II +Viola: Separation. Timbral_Manipulation: Attack Sharp, Timbral alteration.		



Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Leg short slur 16ths medium range, L. Hand, p(2-7, 9-10, 19-20)+Tutti	Layering Timbral_Manipulation	Middleground Attack Medium	Legato short slur 16ths medium range, Left Hand, p	Harp1.2: Legato short slur 16ths medium range, Left Hand, p+Tutti. Layering: Middleground. Timbral_Manipulation: Attack Medium.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Leg short slur 16ths medium range, L. Hand, p(26)+Tutti	Layering Timbral_Manipulation	Middleground Attack Medium	Legato short slur 16ths medium range, Left Hand, p	Harp1.2: Legato short slur 16ths medium range, Left Hand, p+Tutti. Layering: Middleground. Timbral_Manipulation: Attack Medium.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Con sord., Leg, Accent, Tenuto quarters, low range FF(83-84)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Con sordino, Legato, Accent, Tenuto quarters, low range FF	Harp1.2: Con sordino, Legato, Accent, Tenuto quarters, low range FF+Tutti. Doubling Violoncello: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Con sord., Leg, Accent, Tenuto quarters, low range FF(91-92)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Con sordino, Legato, Accent, Tenuto quarters, low range FF	Harp1.2: Con sordino, Legato, Accent, Tenuto quarters, low range FF+Tutti. Doubling Violoncello: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Con sord., Leg, Accent, Tenuto quarters (in Oct), medium, low-high range FF(94-99)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Con sordino, Legato, Accent, Tenuto quarters (in Octave), medium, low-high range FF	Harp1.2: Con sordino, Legato, Accent, Tenuto quarters (in Octave), medium, low-high range FF+Tutti. Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311					
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra- bsn/8horn, 6tr, 4trb, contrabass- trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Con sord., Leg short slurs, Accent, 16ths, triplets, medium range FF, sFF(463- 465)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Con sordino, Legato short slurs, Accent, 16ths, triplets, medium range FF, sFF	Harp1.2.: Con sordino, Legato short slurs, Accent, 16ths, triplets, medium range FF, sFF+Tutti. Doubling Violins+Violas+Clarinet: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings	OrchPlay	 •Harp1 Legato Line p(81-89)	Doubling	Separation	Legato Line p	Harp1: Legato Line p. Doubling: Sepation. Doubling of the clarinet and Viola pizzicato (later Violoncello) playing the solo melody > adding to the "pedaled-sustained- blurred" quality of the texture (with high strings doubled by vibraphone providing the harmonic moving background).	
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings	OrchPlay	 •Harp1 Legato Line p(81- 89)+Cl1.+Vla+Vc	Doubling	Separation	Legato Line p	Harp1: Legato Line p +Clarinet1+Viola+Violoncello. Doubling: Sepation. Doubling of the clarinet and Viola pizzicato (later Violoncello) playing the solo melody > adding to the "pedaled-sustained- blurred" quality of the texture (with high strings doubled by vibraphone providing the harmonic moving background).	
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings	OrchPlay	 •Harp1 Legato Line p(81-89)+Tutti	Doubling	Separation	Legato Line p	Harp1: Legato Line p +Tutti. Doubling: Sepation. Doubling of the clarinet and Viola pizzicato (later Violoncello) playing the solo melody > adding to the "pedaled-sustained- blurred" quality of the texture (with high strings doubled by vibraphone providing the harmonic moving background).	
Britten	-NAX	The Young Person's Guide to the Orchestra	X. » Variation I [The Harp]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp Leg 8ths arpeggio both Hands (interval 6th) FF cresc(3-6)+Tutti	Basic	Solo	Legato 8ths arpeggio both Hands (interval 6th) FF crescendo	Harp: Legato 8ths arpeggio both Hands (interval 6th) FF crescendo+Tutti. Basic: Solo.	
Britten	-NAX	The Young Person's Guide to the Orchestra	X. » Variation I [The Harp]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp 4-note Leg parallel Chords 8ths distributed both Hands FF(7-9)+Tutti	Basic	Solo	4-note Legato parallel Chords 8ths distributed both Hands FF	Harp: 4-note Legato parallel Chords 8ths distributed both Hands FF+Tutti Basic: Solo.	








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311					
Britten	-NAX	The Young Person's Guide to the Orchestra	XI. Variation J [The Horns]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp Leg 8ths arpeggio both Hands (interval 6th) pp cresc FF decresc(4-16)+Tutti	Layering	Background	Legato 8ths arpeggio both Hands (interval 6th) pp crescendo FF decrescendo	Harp: Legato 8ths arpeggio both Hands (interval 6th) pp crescendo FF decrescendo+Tutti. Layering: Background Figuration.	
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp fast Short slurs 16ths, Stacc 8ths, accent, Hands in Oct, high range F(95-101)+Tutti	Basic	Solo	fast Short slurs 16ths, Staccato 8ths, accent, Hands in Octave, high range F	Harp: fast Short slurs 16ths, Staccato 8ths, accent, Hands in Octave, high range F+Tutti. Basic: Solo.	
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp fast Short slurs 16ths, Stacc 8ths, accent, Hands in Oct, very high range FF(149-168)+Tutti	Doubling	Fusion	fast Short slurs 16ths, Staccato 8ths, accent, Hands in Octave, very high range FF	Harp: fast Short slurs 16ths, Staccato 8ths, accent, Hands in Octave, very high range FF+Tutti. Doubling: Fusion.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	★	HARP Modes of Playing Examples and Orchestration Techniques				Page 55 of 222
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
230 NON LEGATO: Detached, Détaché; can include Tenuto, accents, Marcato													
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	🎵•Harp Detached 8ths unis. 20Oct distance F(44-45)+Solo FI	4-6	Basic Doubling	Solo Separation	Detached 8ths unisono 2Octaves distance F	Harp: Detached 8ths unisono 2Octaves distance F, Solo Flute. Basic: Solo. Doubling Flute: Separation timbral.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	🎵•Harp R.Hand Detached broken Oct 16ths p, F, cresc(46-49)+Tutti	4-6	Basic Doubling	Solo Separation	Detached broken Octaves 16ths p, F, crescendo	Harp Right Hand: Detached broken Octaves 16ths p, F, crescendo +Tutti. Basic: Solo. Doubling Flute: Separation timbral.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	🎵•Harp Detached 8ths, 16ths F(50-54)+Solo FI	4-6	Basic	Solo	Detached 8ths, 16ths F	Harp: Detached 8ths, 16ths F +Solo Flute. Basic: Solo.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	🎵•Harp Detached 8ths, 16ths F(58-61)+Tutti		Basic	Solo	Detached 8ths, 16ths F	Harp: Detached 8ths, 16ths F +Tutti. Basic: Solo.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	🎵•Harp L.Hand Detached quarters, 8ths, Octaves F(62-64)+Solo FI		Basic	Solo	Detached quarters, 8ths, Octaves F	Harp Left Hand: Detached quarters, 8ths, Octaves F +Solo Flute. Basic: Solo.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	🎵•Harp R.Hand Detached 16ths F(64-65)+Tutti		Basic Doubling	Solo Separation	Detached 16ths F	Harp Right Hand: Detached 16ths F +Tutti. Basic: Solo. Doubling Flute: Separation timbral..
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	🎵•Harp L.Hand Detached broken Oct 16ths F(65-66)+Tutti		Basic Doubling	Solo Separation	Detached broken Octaves 16ths F	Harp Left Hand: Detached broken Octaves 16ths F +Tutti. Basic: Solo. Doubling Flute: Separation timbral.








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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp L.Hand Detached broken Octaves quarters p (71, 75)+Solo Fl		Layering	Middleground	Detached broken Octaves quarters p	Harp Left Hand: Detached broken Octaves quarters p +Solo Flute. Layering: Middleground, Accompaniment for Solo Flute.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp L.Hand Detached 8ths F (78-86)+Tutti		Layering	Middleground	Detached 8ths F	Harp Left Hand: Detached 8ths F +Tutti. Layering: Middleground, Accompaniment for Solo Flute.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp Detached 8th, 16ths p(14-16)+Fl		Basic	Solo	Detached 8th, 16ths p	Harp: Detached 8th, 16ths p +Flute. Basic: Solo Harp with the Flute.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp R.Hand Detached 16ths mf(25-28)+Tutti		Basic	Solo	Detached 16ths mf	Harp Right Hand: Detached 16ths mf +Tutti. Basic: Solo melody.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp Detached 8ths with 16th, 32nds ornamentation mp(50-53)		Basic	Solo	Detached 8ths with 16th, 32nds ornamentation mp	Harp: Detached 8ths with 16th, 32nds ornamentation mp. Basic: Solo Harp.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp R.Hand Detached 8ths, 16ths p cresc F(53-57)+Tutti		Basic	Solo	Detached 8ths, 16ths p crescendo F	Harp Right Hand: Detached 8ths, 16ths p crescendo F +Tutti. Basic: Solo Harp in dialog with Solo Flute.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp Detached 8th, 16ths p(59-61)+Fl		Basic	Solo	Detached 8th, 16ths p	Harp: Detached 8th, 16ths p +Flute. Basic: Solo Harp with the Flute.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp Detached, broken Oct 8ths, 16ths, 32ths, medium-high range F(95-96)	Basic	Solo	Detached, broken Octaves 8ths, 16ths, 32ths, medium-high range F	Harp: Detached, broken Octaves 8ths, 16ths, 32ths, medium-high range F. Basic: Solo Harp.	
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp L.Hand Detached 8ths F(97)+FI	Layering	Midleground	Left Hand Detached 8th F	Harp: Left Hand Detached 8th F +Flute. Layering: Midleground, Accompaniment for Solo Flute	
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp R.Hand Detached 8ths F(98)+Tutti	Basic	Solo	Right Hand Detached 8th F	Harp: Right Hand Detached 8th F +Tutti. Basic: Solo Harp in dialog with Solo Flute	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 Detached 16ths, very high-low range FF(32-35)+Tutti	Basic	Solo	Detached 16ths, very high-low range FF	Harp1.2: Detached 16ths, very high-low range FF+Tutti. Basic: Solo Harps.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 Detached 8ths, high range pp(76-77)+Tutti	Basic	Solo	Detached 8ths, high range pp	Harp1.2: Detached 8ths, high range pp+Tutti. Basic: Solo Harps.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp2 L.Hand Detached notes, Chords 8ths, low range mf(183-203)+Tutti	Doubling	Fusion	Left Hand: Detached notes, Chords 8ths, low range mf	Harp2 Left Hand: Detached notes, Chords 8ths, low range mf+Tutti. Doubling accentuation.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp2 L.Hand Detached notes 16ths, high range F(200)+Tutti	Doubling	Fusion	Left Hand: Detached notes 16ths, high range F	Harp2 Left Hand: Detached notes 16ths, high range F+Tutti. Doubling Violins: Fusion accentuation.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311					
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp2 L.Hand Detached notes, Chords 8ths, low range mf(191-203)+Tutti	Doubling	Fusion	Left Hand: Detached notes, Chords 8ths, low range mf	Harp2: Left Hand: Detached notes, Chords 8ths, low range mf+Tutti. Doubling: Fusion accentuation.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 R.Hand Detached 16ths, medium-high range 16ths F(200)+Tutti	Doubling	Fusion	Right Hand: Detached 16ths, medium-high range F	Harp1.2: Right Hand: Detached 16ths, medium-high range F+Tutti. Doubling Violins: Fusion accentuation.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 R.Hand Detached 16ths, medium-high range mf cresc F(240-256)+Tutti	Doubling	Fusion	Right Hand Detached 16ths, medium-high range mf crescendo F	Harp1.2: Right Hand Detached 16ths, medium-high range mf crescendo F+Tutti. Doubling: Fusion accentuation.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 both Hands Detached 16ths, medium range F(262)+Tutti	Doubling	Fusion	both Hands: Detached 16th, medium ranges F	Harp1.2 both Hands: Detached 16th, medium ranges F+Tutti. Doubling: Fusion accentuation.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1 R.Hand Detached Octave broken, medium range p cersc(275-277)+Tutti	Timbral_Manipulation	Timbre Granular	Right Hand Detached Octave broken, medium range p crescendo	Harp1: Right Hand Detached Octave broken, medium range p crescendo+Tutti. Timbral_Manipulation: Granular Texture.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1 both Hands Detached 16ths, medium-high range F(279-280)+Tutti	Doubling	Fusion	both Hands: Detached 16ths, medium-high range F	Harp1 both Hands: Detached 16ths, medium-high range F+Tutti. Doubling: Fusion accentuation.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 L.Hand Detached quarters, 8ths, low-medium range F(280-286)+Tutti	Doubling	Fusion	Left Hand: Detached quarters, 8ths, low-medium range F	Harp1.2 Left Hand: Detached quarters, 8ths, low-medium range F+Tutti. Doubling Bass Line Fusion acentuation.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 L.Hand Detached Chords 8ths, low range FF(298-302)+Tutti	Adler	Doubling	Fusion	Left Hand Detached Chords 8ths, low range FF	Harp1.2: Left Hand Detached Chords 8ths, low range FF+Tutti. Doubling: Fusion accentuation.
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 detached fast 8ths, low-very high range p cresc FF(338-352)+Tutti		Layering	Middleground	Detached fast 8ths, low-very high range p crescendo FF	Harp 1.2: Detached fast 8ths, low-very high range p crescendo FF+Tutti. Layering: Middleground for Metrical articulation.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Det fast 8ths scales R.Hand, quarters in Oct, Appoggiatura, high-medium range, mf cresc-decresc(Reh.4, 60-74)+Tutti		Basic Doubling Timbral_Manipulation	Solo (quasi) Separation Attack Sharp	Detached fast 8ths scales Right Hand, quarters in Octaves, Appoggiatura, high-medium range, mf crescendo-decrescendo	Harp1.2: Detached fast 8ths scales Right Hand, quarters in Octaves, Appoggiatura, high-medium range, mf crescendo-decrescendo+Tutti. Basic: Quasi SOLO. Doubling Foreground: Separation. Doubling Middleground: Separation. Timbral_Manipulation: Attack Sharp.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp 1.2 Det fast 8ths scales R.Hand, quarters in Oct, Appoggiatura, high-medium range, p cresc-decresc F(Reh.4, 74-89)+Tutti		Basic Doubling Timbral_Manipulation	Solo (quasi) Separation Attack Sharp	Detached fast 8ths scales Right Hand, quarters in Octaves, Appoggiatura, high-medium range, p crescendo F	Harp1.2: Detached fast 8ths scales Right Hand, quarters in Octaves, Appoggiatura, high-medium range, p crescendo F+Tutti. Basic: Quasi SOLO. Doubling Foreground: Separation. Doubling Middleground: Separation. Timbral_Manipulation: Attack Sharp.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp2 R.Hand Det broken Oct quarters high range, FF decresc p(192-200)+Tutti		Doubling	Fusion	Right Hand Detached broken Octaves quarters high range, FF decrescendo p	Harp2: Right Hand Detached broken Octaves quarters high range, FF decrescendo p+Tutti. Doubling Foreground: Fusion acentuation.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Det scales high range distr both hands fast 8hs, FF(Reh.11, 210-217)+Tutti		Doubling	Fusion	etached scales high range distributed both hands fast 8hs, FF	Harp1.2.: Detached scales high range distributed both hands fast 8hs, FF+Tutti. Doubling Foreground: Fusion acentuation.








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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH		1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	🎵•Harp1.2 Det, slurred, stacc fast quarters, 8ths high to medium range, FF(Reh.14, 267-287)+Tutti		Doubling	Fusion	Detached, slurred, staccato fast quarters, 8ths high to medium range, FF	Harp1.2.: Detached, slurred, staccato fast quarters, 8ths high to medium range, FF+Tutti. Doubling Foreground: Fusion acentuation.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH		1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	🎵•Harp1.2 Det fast quarters, medium-low range, FF(Reh.14, 267-287)+Tutti		Doubling	Fusion	Detached fast quarters, medium-low range, FF	Harp1.2: Detached fast quarters, medium-low range, FF+Tutti. Doubling Bass line: Fusion.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH		1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	🎵•Harp1.2 Det, slurs, line Unisono 4 Oct distr between harps, Appoggiatura, p(Reh.16, 311-326)+Tutti		Doubling	Fusion	Detached, slurs, line Unisono 4 Octaves distributed between harps, Appoggiatura, p	Harp1.2: Detached, slurs, line Unisono 4 Octaves distributed between harps, Appoggiatura, p+Tutti. Doubling: Fusion, coloration. Doubling top melody WW in canon with Stirngs. Also Doubling Middleground.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH		1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	🎵•Harp1.2 Det fast 8ths scales R. Hand, quarters in Oct high-medium range, Appoggiatura, mf cresc-decresc(326-338)+Tutti		Basic Doubling Timbral_Manipulation	Solo (quasi) Separation Attack Sharp	Detached fast 8ths scales Right Hand, quarters in Octaves high-medium range, Appoggiatura, mf crescendo-decrescendo	Harp1.2.: Detached fast 8ths scales Right Hand, quarters in Octaves high-medium range, Appoggiatura, mf crescendo-decrescendo+Tutti. Basic: Quasi SOLO. Doubling Foreground: Separation. Doubling Middleground: Separation. Timbral_Manipulation: Attack Sharp.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH		1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	🎵•Harp1.2 Det fast 8ths scales R. Hand, quarters in Oct high-medium range, Appoggiatura, mf(338-352)+Tutti		Basic Doubling Timbral_Manipulation	Solo (quasi) Separation Attack Sharp	Detached fast 8ths scales Right Hand, quarters in Octaves high-medium range, Appoggiatura, mf	Harp1.2: Detached fast 8ths scales Right Hand, quarters in Octaves high-medium range, Appoggiatura, mf+Tutti. Basic: Quasi SOLO. Doubling Foreground: Separation. Doubling Middleground: Separation. Timbral_Manipulation: Attack Sharp.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Det fast 8ths, quarters medium-high range. mf cresc FF(Reh.18, 361-366)+Tutti		Doubling	Fusion	Detached fast 8ths, quarters medium-high range. mf crescendo FF	Harp1.2: Detached fast 8ths, quarters medium-high range. mf crescendo FF+Tutti. Doubling Foreground: Fusion. Doubling Bass line: Fusion.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Fast Det 8ths, line, broken Oct, R.Hand FF(366-373)+Tutti		Doubling	Fusion	Fast Detached 8ths, line, broken Octaves, Right Hand FF+Tuttis FF	Harp1.2: Fast Detached 8ths, line, broken Octaves, Right Hand FF+Tutti. Doubling Foreground Strings. NOTE: technical simplification of the Violins line.
Verdi	-NAX	La Forza del Destino	Overture	ORCH	1861	2*fl, 2ob, 2*cl, 2bsn/4horn, 2tr, 3trb, cimbasso (tuba)/timp, perc, 2 harp/strings	Karajan_Berliner Philharmoniker	 •Harp1 Chords arpeggiated R.Hand fast 8th triplets medium range, L.Hand Det Oct low range p(Reh.G-H, 129-147)+Solo Cl+Tutti		Layering	Midleground	Chords arpeggiated Right Hand fast 8th triplets medium range, Left Hand Det Octaves low range p	Harp1: Chords arpeggiated Right Hand fast 8th triplets medium range, Left Hand Detached Octaves low range p+Solo Clarinet+Tutti. Layering: Midleground accompaniment.
Verdi	-NAX	La Forza del Destino	Overture	ORCH	1861	2*fl, 2ob, 2*cl, 2bsn/4horn, 2tr, 3trb, cimbasso (tuba)/timp, perc, 2 harp/strings	Karajan_Berliner Philharmoniker	 •Harp2 Chords R. Hand 8ths medium range, L.Hand Det Oct low range p(Reh.G-H, 129-147)+Solo Cl+Tutti		Layering	Midleground	Chords Right Hand 8ths medium range, Left Hand Det Octaves low range p	Harp2: Chords Right Hand 8ths medium range, Left Hand Detached Octaves low range p(Reh.G-H, 129-147)+Solo Clarinet+Tutti. Layering: Midleground accompaniment.
Verdi	-NAX	La Forza del Destino	Overture	ORCH	1861	2*fl, 2ob, 2*cl, 2bsn/4horn, 2tr, 3trb, cimbasso (tuba)/timp, perc, 2 harp/strings	Karajan_Berliner Philharmoniker	 •Harp1 Det Oct R. Hand high range, L. Hand Chords low range pp cresc F(Reh.N-O. 207-225)+Tutti		Layering	Foreground Midleground	Detached Octaves Right Hand high range, Left Hand Chords low range pp crescendo F	Harp1: Detached Octaves Right Hand high range, Left Hand Chords low range pp crescendo F+Tutti. Layering: Layering: Right Hand Foreground Melody. Layering: eft Hand Midleground accompaniment.
Verdi	-NAX	La Forza del Destino	Overture	ORCH	1861	2*fl, 2ob, 2*cl, 2bsn/4horn, 2tr, 3trb, cimbasso (tuba)/timp, perc, 2 harp/strings	Karajan_Berliner Philharmoniker	 •Harp2 Det Oct L.Hand low range, R. Hand Chords medium range pp cresc F (Reh.N-O. 207-225)+Tutti				Detached Octaves Left Hand low range, Right Hand Chords medium range pp crescendo F	Harp2: Detached Octaves Left Hand low range, Right Hand Chords medium range pp crescendo F+Tutti. Layering: Midleground accompaniment.








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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/strings	OrchPlay	•Harp Det halves, Marcato low-very low range F(57-67)		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached halves, Marcato low-very low range F	Harp: Detached halves, Marcato low-very low range F. Doubling low Woodwinds+Horns: Fusion accentuation, metrical. Timbral_Manipulation: Attack Sharp.
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/strings	OrchPlay	•Harp Det halves, Marcato low-very low range F(57-67)+Timp+BassDrum		Doubling	Fusion	Detached halves, Marcato low-very low range F	Harp: Detached halves, Marcato low-very low range F+Timpani+Bass Drum. Doubling low Woodwinds+Horns: Fusion accentuation, metrical. Timbral_Manipulation: Attack Sharp.
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/strings	OrchPlay	•Harp Det halves, Marcato low-very low range F(57-67)+Tutti		Doubling	Alteration timbra>	Detached halves, Marcato low-very low range F	Harp: Detached halves, Marcato low-very low range F+Tutti. Doubling low Woodwinds+Horns: Fusion accentuation, metrical. Timbral_Manipulation: Attack Sharp.
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne lsons	•Harp Det Harm 8ths in Oct, accent, medium range mf(48-49)+Tutti		Layering	Middleground	Harmonics 8ths in Octave, accent, medium range mf	Harp: Detached Harmonics 8ths in Octave, accent, medium range mf+Tutti. Layering: Middleground Figure.
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne lsons	•Harp Det halves, quarters, 8ths in Oct, medium-high range mf cresc(53-56)+Tutti		Layering	Foreground	Detached halves, quarters, 8ths in Octave, medium-high range mf cresc(endo)	Harp: Detached halves, quarters, 8ths in Octave, medium-high range mf cresc(endo+Tutti). Layering: Foreground Motive.
Debussy	-NAX	Nocturnes	I. Nuages	ORCH (Female Voices in Sirènes)	1892 -99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Boulez_Clevala nd Orchestra	•Harp Legato quarters, 8ths pp(64-70)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Medium	Legato quarters, 8ths p	Harp: Legato quarters, 8ths pp(64-70) +Tutti. Doubling Flute: Fusion accentuation. Timbral_Manipulation: Attack Medium.
Debussy	-NAX	Nocturnes	I. Nuages	ORCH (Female Voices in Sirènes)	1892 -99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Boulez_Clevala nd Orchestra	•Harp Legato quarters, 8ths p(75-76)+Tutti	4-12	Doubling Timbral_Manipulation	Fusion Attack Medium	Legato quarters, 8ths p	Harp: Legato quarters, 8ths p(75-76) +Tutti. Doubling Flute: Fusion accentuation. Timbral_Manipulation: Attack Medum.








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Det halves, accent, low-medium range, p(454-455)+Tutti	Doubling Timbral_Manipulation	Separation Attack Medium	Detached halves, accent, low-medium range, p	Harp1: Detached halves, accent, low-medium range, p+Tutti. Doubling Viola: Separation accentuation. Timbral_Manipulation: Attack Medium.	
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Det halves, accent, medium-high range, pp(460-461)+Tutti	Doubling Timbral_Manipulation	Separation Attack Medium	Detached halves, accent, medium-high range, pp	Harp1: Detached halves, accent, medium-high range, pp+Tutti. Doubling Oboe: Separation accentuation. Timbral_Manipulation: Attack Medium.	
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det whole, halves, accent, low, medium range, p(465-466)+Tutti	Doubling Timbral_Manipulation	Separation Attack Medium	Detached whole, halves, accent, low, medium range, p	Harp1.2: Detached whole, halves, accent, low, medium range, p+Tutti. Doubling low Strings: Separation accentuation. Timbral_Manipulation: Attack Medium.	
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp2 Det whole, quarters, accent, medium range, FF, p(474-478)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached whole, quarters, accent, medium range, FF, p	Harp2: Detached whole, quarters, accent, medium range, FF, p+Tutti. Doubling low Strings: Separation accentuation. Timbral_Manipulation: Attack Medium.	
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Det halves, accent, medium-high range, p(483-486)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached halves, accent, medium-high range, p	Harp1: Detached halves, accent, medium-high range, p+Tutti. Doubling Viola: Separation accentuation. Timbral_Manipulation: Attack Medium.	
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Det halves, accent, medium-high range, p(489-492)+Tutti	Doubling Timbral_Manipulation	Separation Attack Medium	Detached halves, accent, medium-high range, p	Harp1: Detached halves, accent, medium-high range, p+Tutti. Doubling English Horn: Separation accentuation. Timbral_Manipulation: Attack Medium.	







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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	1311					
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Det 8ths, medium range, p(19-29)+Tutti	Layering	Foreground-2	Detached 8ths, medium range, p	Harp1: Detached 8ths, medium range, p+Tutti Layering : Foreground-2: autonomous melody with pedal notes accompaniment.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det 8ths, Marcato, high range, FF(54-64)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached 8ths, Marcato, high range, FF	Harp1.2: Detached 8ths, Marcato, high range, FF+Tutti. Doubling Violin I: Separation accentuation. Timbral_Manipulation: Attack Sharp.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det 8ths, Marcato, medium range, F(80)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached 8ths, Marcato, high range, FF	Harp1.2: Detached 8ths, Marcato, high range, FF+Tutti. Doubling Viola+Oboe+Clarinet: Separation accentuation. Timbral_Manipulation: Attack Sharp.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det quarters, Accent, medium-high range, p(85-86)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached quarters, Accent, medium-high range, p	Harp1.2 Detached quarters, Accent, medium-high range, p+Tutti. Doubling Viola Pizzicato: Separation accentuation. Timbral_Manipulation: Attack Sharp.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Det quarters, 8ths, accent, high range, p(116-120)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached quarters, 8ths, accent, high range, p	Harp1: Detached quarters, 8ths, accent, high range, p+Tutti. Doubling selected Woodwinds_Strings (autonomous rhythm): Separation accentuation. Timbral_Manipulation: Attack Sharp.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp2 Det 8ths, accent, medium range, p(116-120)+Tutti	Layering	Middleground	Detached quarters, 8th, accent, high range, p	Harp1: Detached quarters, 8th, accent, high range, p+Tutti. Layering: Middleground.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques					
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler					
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det 8ths, Marcato, low range, p(127-127)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Medium	Detached 8ths, Marcato, low range, p	Harp1.2: Detached 8ths, Marcato, low range, p+Tutti. Doubling Bassoon: Fusion accentuation. Timbral_Manipulation: Attack Medium.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp 1.2 Chord Arpegg L. Hand 3 notes, R.Hand 5 notes, quarters , low-high range, Det quarters, 8th triplets F(137-138)+Tutti		Doubling Timbral_Manipulation	Fusion Fusing Role	Chord Arpeggiando Left Hand 3 notes, Right Hand 5 notes, quarters , low-high range, Detached quarters, 8th triplets F	Harp1.2: Chord Arpeggiando Left Hand 3 notes, Right Hand 5 notes, quarters , low-high range, Detached quarters, 8th triplets F+Tutti. Chord Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Fusing Role. Detached Doubling Bass Line: Fusion accentuation. Timbral_Manipulation: Fusing Role.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp2 Det quarters (in Oct), accent, medium range, F(181-186)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Detached quarters (in Octave), accent, medium range, F	Harp2: Detached quarters (in Octave), accent, medium range, F+Tutti. Doubling Violin II+Viola Separation accentuation. Timbral_Manipulation: Attack Sharp.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Det 16th triplets (broken Oct), high range, FF decresc p(183-189)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp Timbre granular	Detached 16th triplets (broken Octave), high range, FF decrescendo p	Harp1: Detached 16th triplets (broken Octave), high range, FF decrescendo p+Tutti. Doubling Orchestra Separation accentuation. Timbral_Manipulation: Attack Sharp, Timbre granular.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det quarters, medium-high range, F(199-200)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Detached quarters, medium-high range, F	Harp1.2: Detached quarters, medium-high range, F+Tutti. Doubling Orchestra Separation accentuation. Timbral_Manipulation: Attack Sharp.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Det 8ths, Accent, medium range, p cresc F(213-218)+Tutti		Layering	Foreground-2	Detached 8ths, Accent, medium range, p crescendo F	Harp1: Detached 8ths, Accent, medium range, p crescendo F+Tutti . Layering: Foreground-1: Solo Violin. Foreground-2: Harp.	









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	1311					
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Det 8ths, Accent, medium range p(233-243)+Tutti	Layering	Foreground-2	Detached 8ths, Accent, medium range p(Harp1: Detached 8ths, Accent, medium range p(+Tutti. Layering: Foreground-1: Solo Flute1, Solo Violin. Foreground-2: Harp (with Horn1).	
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det 8ths, Accent, medium range, p(34-41)+Tutti	Layering	Foreground-2	Detached 8ths, Accent, medium range, p	Harp1.2: Detached 8ths, Accent, medium range, p+Tutti. Layering: Foreground-1: Solo Violin, Oboe1. Foreground-2: Harp.	
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det 8ths (dyads), Accent, medium range, p(53-56)+Tutti	Layering	Foreground-2	Detached 8ths (dyads), Accent, medium range, p	Harp1.2: Detached 8ths (dyads), Accent, medium range, p+Tutti. Layering: Foreground-1: Oboe1, Solo Violin. Foreground-2: Harp.	
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det quarters (Oct), Accent, medium-high range, F(101-106)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached quarters (also in Octave, Accent, medium-high range, F	Harp1.2: Detached quarters (also in Octave), Accent, medium-high range, F+Tutti. Doubling Flute2+Horn1+Trumpet1+Violin I: Separation accentuation, metrical. Timbral_Manipulation: Attack Sharp.	
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Det quarters, high range, p(121-123)+Tutti	Doubling	Separation	Detached quarters, high range, p	Harp1: Detached quarters, high range, p+Tutti. Doubling Bassoon1: Separation accentuation, selective.	
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Det quarters, Accent, low, medium range, p(132-135)+Tutti	Doubling Timbral_Manipulation	Separation Attack Medium	Detached quarters, Accent, low, medium range, p	Harp1 Detached quarters, Accent, low, medium range, p+Tutti. Doubling Doublebass, Violoncello: Separation accentuation, selective. Timbral_Manipulation: Attack Medium.	







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler				
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Det 8ths (also dyads), Accent, medium range, p(184-191)+Tutti		Doubling	Separation	Detached 8ths (also dyads), Accent, medium range, p	Harp1: Detached 8ths (also dyads), Accent, medium range, p+Tutti. Doubling Viola: Separation accentuation, selective.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Det quarters (also Oct), Accent, high-very low range, FF, p(225-249)+Tutti		Doubling	Separation	Detached quarters (also Oct), Accent, high-very low range, FF, p	Harp1: Detached quarters (also Oct), Accent, high-very low range, FF, p+Tutti. Doubling Trumpets, Strings: Separation accentuation.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det quarter, Accent, medium low range, F(316-321)+Tutti		Doubling Timbral_Manipulation	Separation Attack Medium	Detached quarter, Accent, medium low range, F	Harp1.2: Detached quarter, Accent, medium low range, F+Tutti. Doubling Horn1: Separation accentuation. Timbral_Manipulation: Attack Medium.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det quarters, halves Marcato, medium range, p(351-358)+Tutti		Layering	Foreground-2	Detached quarters, halves Marcato, medium range, p	Harp1.2 Detached quarters, halves Marcato, medium range, p+Tutti. Layering: Foreground-1: Solo Flute1. Foreground-2: Harp.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det 8ths, quarters, Accent, Marcato, medium range, p(366-369)+Tutti		Layering	Foreground-2	Detached 8ths, quarters, Accent, Marcato, medium range, p	Harp1.2: Detached 8ths, quarters, Accent, Marcato, medium range, p+Tutti. Layering: Foreground-1: Solo Clarinet1. Foreground-2: Harp.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det quarters (dyad), Accent, Marcato, medium range, F(402-409)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Detached quarters (dyad), Accent, Marcato, medium range, F	Harp1.2: Detached quarters (dyad), Accent, Marcato, medium range, F+Tutti. Doubling Horns: Separation accentuation. Timbral_Manipulation: Attack Sharp.









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques					
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311						
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det halves, Accent, Marcato, medium range, p(501-504)+Tutti	Layering Doubling Timbral_Manipulation	Foreground-2 Separation Attack Sharp	Detached halves, Accent, Marcato, medium range, p	Harp1.2: Detached halves, Accent, Marcato, medium range, p+Tutti. Layering: Foreground-1: Solo Violins. Foreground-2: Harp. Doubling VioloncelloL Separation accentuation. Timbral_Manipulation: Attack Sharp, Timbre Rich ("Bell-like").		
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det halves, quarters (dyad), (Accent), low range, p, F(510-526)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached halves, quarters (dyad), (Accent), low range, p, F	Harp1.2: Detached halves, quarters (dyad), (Accent), low range, p, F+Tutti. Doubling low Strings: Separation acecntuation. Timbral_Manipulation: Attack Sharp		
Mahler	-NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det Oct wholes, halves, (Accent), low-very low range p(12-17)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached Octaves wholes, halves, (Accent), low-very low range p	Harp1.2: Detached Octaves wholes, halves, (Accent), low-very low range p+Tutti. Doubling low Strings: Separation accentuation. Timbral_Manipulation: Attack Sharp.		
Mahler	-NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det Oct wholes, halves, (Accent), very low range p(79-90)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached Octaves wholes, halves, (Accent), very low range p	Harp1.2: Detached Octaves wholes, halves, (Accent), very low range p+Tutti . Doubling low Strings: Separation accentuation. Timbral_Manipulation: Attack Sharp.		
Mahler	-NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det Oct wholes, halves, (Accent), very low range p(139-147)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached Octaves wholes, halves, (Accent), very low range p	Harp1.2: Detached Octaves wholes, halves, (Accent), very low range p+Tutti . Doubling low Strings: Separation accentuation. Timbral_Manipulation: Attack Sharp.		
Mahler	-NAX	Symphony No. 3	V. Lustig im Tempo und keck im Ausdruck	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det wholes (Oct), Accent, medium-high range, F(7-18)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached wholes (also Octave), Accent, medium-high range, F	Harp1.2: Detached wholes (also Octave), Accent, medium-high range, F+Tutti. Doubling Boys Choir: Separation accentuation. Timbral_Manipulation: Attack Sharp ("Bell-like" sound).		








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques					
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	1311						
Mahler	-NAX	Symphony No. 3	V. Lustig im Tempo und keck im Ausdruck	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det wholes, halves, quarters, 8ths (Oct), Accent, very low-high range, p, F(26-38)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached wholes, halves, quarters, 8ths (also Octave), Accent, very low-high range, p, F	Harp1.2: Detached wholes, halves, quarters, 8ths (also Octave), Accent, very low-high range, p, F+Tutti. Doubling BassCl+Bassoon1.2, Oboe1.2, low Strings: Separation accentuation. Timbral_Manipulation: Attack Sharp.		
Mahler	-NAX	Symphony No. 3	V. Lustig im Tempo und keck im Ausdruck	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det wholes (dyads), Accent, medium range, F(40-44)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached wholes (dyads), Accent, medium range, F	Harp1.2: Detached wholes (dyads), Accent, medium range, F+Tutti. Doubling Women Choir, Boys Choir: Separation accentuation. Timbral_Manipulation: Attack Sharp ("Bell-like" sound).		
Mahler	-NAX	Symphony No. 3	V. Lustig im Tempo und keck im Ausdruck	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det halves, quarters Oct in both hands (wide spacing), high-very low range, p(45-46)+Tutti	Doubling Timbral_Manipulation	Separation Attack Medium	Detached halves, quarters Octaves in both hands, high-very low range, p	Harp1.2: Detached halves, quarters Octaves in both hands (wide spacing), high-very low range, p+Tutti. Doubling Strings: Separation accentuation. Timbral_Manipulation: Attack Medium.		
Mahler	-NAX	Symphony No. 3	V. Lustig im Tempo und keck im Ausdruck	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det halves, triple Oct, Accent, medium-very low range F(47-50)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached halves, triple Octaves, Accent, medium-very low range F	Harp1.2: Detached halves, triple Octaves, Accent, medium-very low range F+Tutti. Doubling Women Choir: Separation accentuation. Timbral_Manipulation: Attack Sharp ("Bell-like" sound).		
Mahler	-NAX	Symphony No. 3	V. Lustig im Tempo und keck im Ausdruck	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det wholes (dyads), Accent, medium range, F(53-57)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached wholes (dyads), Accent, medium range, F	Harp1.2: Detached wholes (dyads), Accent, medium range, F+Tutti. Doubling Women Choir, Boys Choir: Separation accentuation. Timbral_Manipulation: Attack Sharp ("Bell-like" sound).		









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Mahler	-NAX	Symphony No. 3	V. Lustig im Tempo und keck im Ausdruck	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det halves, quarters Oct in both hands (wide spacing), high-very low range, p(58-63)+Tutti	Doubling Timbral_Manipulation	Separation Attack Medium	Detached halves, quarters Octaves in both hands, high-very low range, p	Harp1.2: Detached halves, quarters Octaves in both hands (wide spacing), high-very low range, p+Tutti. Doubling Strings: Separation accentuation. Timbral_Manipulation: Attack Medium.	
Mahler	-NAX	Symphony No. 3	V. Lustig im Tempo und keck im Ausdruck	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det halves, triple-double Oct, Accent, medium-very low range p cresc FF decresc(63-79)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached halves, triple Octaves, Accent, medium-very low range p crescendo FF decrescendo	Harp1.2: Detached halves, triple-double Octaves, Accent, medium-very low range p crescendo FF decrescendo+Tutti. Doubling BassCl+Bassoon1.2, low Strings: Separation accentuation. Timbral_Manipulation: Attack Sharp ("Bell-like" sound).	
Mahler	-NAX	Symphony No. 3	V. Lustig im Tempo und keck im Ausdruck	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det wholes (Oct), Accent, medium-high range, F(82-85)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached wholes (also Octave), Accent, medium-high range, F	Harp1.2: Detached wholes (also Octave), Accent, medium-high range, F+Tutti. Doubling Boys Choir: Separation accentuation. Timbral_Manipulation: Attack Sharp ("Bell-like" sound).	
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp2 Detached 8ths, very low, pp(23-26)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Medium	Detached 8ths, very low, pp	Harp2: Detached 8ths, very low, pp+Tutti. Doubling low Strings: Fusion accentuation. Timbral_Manipulation: Attack Medium.	
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp2 Det slow 8ths, medium range, pp(50-51)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached slow 8ths pp	Harp2: Detached slow 8ths, medium range, pp+Tutti. Doubling Flute1.2: Separation accentuation. Timbral_Manipulation: Attack Sharp.	
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp2 Detached broken Octaves 16ths over 3 Oct, medium-high range, mp cresc FF(67-70)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached broken Octaves 16ths over 3 Octaves, medium-high range, mp crescendo FF	Harp2: Detached broken Octaves 16ths over 3 Octaves, medium-high range, mp crescendo FF+Tuttii. Doubling high Woodwinds: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311					
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp2 Det 8th, accent, very low range, sF(73)+Tutti	Doubling	Separation	Detached 8th, accent, very low range, sF	Harp2: Detached 8th, accent, very low range, sF+Tutti. Doubling Doublebass (delayed 8th): Separation accentuation.	
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp1 Detached Oct 8th notes over 3 Oct pp(100-101)+Tutti	Timbral_Manipulation	Separation	Detached Octaves 8th notes over 3 Octaves pp	Harp1: Detached Octaves 8th notes over 3 Octaves pp+Tutti. Timbral_Manipulation: Timbre Granular Creates rhythmic activity.	
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp1.2 Solo Detached slow 8ths in Octaves, medium-low range, p(106)+Tutti	Basic	Solo	Solo Detached slow 8ths in Octaves, medium-low range, p	Harp1.2: Solo Detached slow 8ths in Octaves, medium-low range, p+Tutti. Basic Solo: 2 Harps doubled as Soli.	
Dukas	-NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Det high-very high range, slow 8ths pp(5-6)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached high-very high range, slow 8ths pp	Harp: Detached high-very high range, slow 8ths pp+Tutti. Doubling Flute: Separation, accentuation. Timbral_Manipulation: Attack Sharp.	
Dukas	-NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Det high-very high range, slow 8ths pp(11-12)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached high-very high range, slow 8ths pp	Harp: Detached high-very high range, slow 8ths pp+Tutti. Doubling Flute: Separation, accentuation. Timbral_Manipulation: Attack Sharp.	
Dukas	-NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Det medium range, slow 8ths, quarters F(18-20)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached medium range, slow 8ths, quarters F	Harp: Detached medium range, slow 8ths, quarters F+Tutti. Doubling Flute: Separation, accentuation. Timbral_Manipulation: Attack Sharp.	
Tchaikovsky	-NAX	Le Lac des Cygnes	26-Act II By a Lake: No. 13. Dances of the Swans: V. Andante - Allegro	ORCH, Solo Harp, Solo VI, Solo Vc	1900	picc, 2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, SOLO harp/strings	Pletnev_Russian National Orchestra	 •Harp Det Oct left hand, Chords arpeggiando right hand medium range p cresc mf (Reh. 26-27 mm9-34)+Solo VI, +WW	Layering	Middleground	Detached Octaves left hand, Chords arpeggiando right hand medium range, p crescendo mf	Harp: Detached Octaves left hand, Chords arpeggiando right hand medium range, p crescendo mf+Solo VI, +WW. Layering: Middleground. Chordal accompaniment.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Tchaikovsky	-NAX	Le Lac des Cygnes	26-Act II By a Lake: No. 13. Dances of the Swans: V. Andante - Allegro	ORCH, Solo Harp, Solo VI, Solo Vc	1900	picc, 2fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, SOLO harp/strings	Pletnev_Russia n National Orchestra	 •Harp Det Oct left hand, Chords arpeggiando right hand medium range pp cresc mf(Reh.31-End, mm75-101)+Solo Vc+Solo VI+Tutti		Layering	Middleground	Detached Octaves left hand, Chords arpeggiando right hand medium range pp crescendo mf	Harp: Detached Octaves left hand, Chords arpeggiando right hand medium range pp crescendo mf+Solo Vc+Solo VI+Tutti. Layering: Middleground. Chordal accompaniment.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Detached Slow quarters in Oct, low range pp(2-5)		Layering Timbral Manipulation	Middleground Timbre Granular	Detached Slow quarters in Octave, low range pp	Harp1.2: Detached Slow quarters in Octave, low range pp. Layering: Middleground Timbral Manipulation: Timbre Granular, Harp1= slow "echoe" to Harp 2 (in halves).
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Detached Slow quarters in Oct, low range pp(2-5)+Tutti		Layering Timbral Manipulation	Middleground Timbre Granular	Detached Slow quarters in Octave, low range pp	Harp1.2: Detached Slow quarters in Octave, low range pp +Tutti. Layering: Middleground Timbral Manipulation: Timbre Granular, Harp1= slow "echoe" to Harp 2 (in halves).
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Detached dotted 16ths in Octave, low-medium range p cresc F(73-75)		Layering Timbral Manipulation	Fusion Attack Sharp	Detached dotted 16ths in Octave, low-medium range p cresc F	Harp1.2 Detached dotted 16ths in Octave, low-medium range p crescendo F. Doubling Violoncello pizzicato: Fusion accntuation. Timbral Manipulation: Attack Sharp.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Detached dotted 16ths in Octave, low-medium range p cresc F(73-75)+Vc pizz		Layering Timbral Manipulation	Fusion Attack Sharp	Detached dotted 16ths in Octave, low-medium range p cresc F	Harp1.2 Detached dotted 16ths in Octave, low-medium range p crescendo F+Violoncello pizzicato. Doubling Violoncello pizzicato: Fusion accntuation. Timbral Manipulation: Attack Sharp.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Detached dotted 16ths in Octave, low-medium range p cresc F(73-75)+Tutti		Layering Timbral Manipulation	Fusion Attack Sharp	Detached dotted 16ths in Octave, low-medium range p cresc F	Harp1.2 Detached dotted 16ths in Octave, low-medium range p crescendo F+Tutti. Doubling Violoncello pizzicato: Fusion accntuation. Timbral Manipulation: Attack Sharp.









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques			
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	-NAX	La Mer	II. Jeu de Vagues	ORCH	1903 - 1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 5tr(3tr, 2cornets), 3trb, tuba/timp, 3perc/2harp, glock/strings	Rattle_Berliner Philharmoniker	 •Harp1.2 Detached 8ths Marcato Oct arpegg F decresc pp(126-135)+Tutti	Doubling Timbral_Manipulation	Separation Resonance /Stable	Harp1.2: Detached Marcato Octaves arpeggiando F decrescendo pp	Harp1.2: Detached 8ths Marcato Octaves arpeggiando F decrescendo pp +Tutti. Doubling Orchestra: Separation accentuation (Rhythmic). Timbral_Manipulation: Resonance Stable.
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Detached Chords parallel R.H 4notes, L.H 3notes p cresc-decresc(60, 62)+Tutti	Basic	Solo	Detached Chords parallel Right Hand 4notes, Left Hand 3 notes p crescendo-decrescendo	Harp: Detached Chords parallel Right Hand 4notes, Left Hand 3 notes p crescendo-decrescendo +Tutti. Basic: Solo Harp.
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Detached Tenuto low Oct halves pp(1-14)+Tutti	Basic	Solo	Detached Tenuto low Octaves halves pp	Harp: Detached Tenuto low Octaves halves pp +Tutti. Basic: Solo Harp.Solo Harp.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Det 8th, 16ths, Accent, very low range, mf(5)+Tutti	Timbral_Manipulation	ATTACK Sharp	Detached 8th, 16ths, Accent, very low range, mf	Harp: Detached 8th, 16ths, Accent, very low range, mf+Tutti. Timbral_Manipulation: Attack Sharp.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, halves, 8ths, Chords, Octaves, Det quarters, P(49-53)+Tutti	Doubling	Separation	Legato Right Hand top voice high range, halves, 8ths, Chords, Octaves, Detached quarters, P	Harp: Legato Right Hand top voice high range, halves, 8ths, Chords, Octaves, Detached quarters, P+Tutti. Doubling Flute: Separation reinforcement.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp L. Hand Det quarters medium range, mf(70-73)+Tutti	Doubling	Separation	Left Hand Detached quarters medium range, mf	Harp: Left Hand Detached quarters medium range, mf+Tutti. Doubling Clarinet+Violin I: Separation reinforcement.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Det halves, quarters in Oct, medium-high range p(178-181)+Tutti	Layering Doubling	Second Foreground Separation	Detached halves, quarters in Octave, medium-high range p	Harp: Detached halves, quarters in Octave, medium-high range p+Tutti. Layering: Second Foreground Doubling Violoncello: Separation accentuation.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311					
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp R. Hand Det halves, quarters, 8ths in Oct, high range, Chords both hands medium-high mf cresc(182-191)+Tutti	Layering Doubling	Second Foreground Separation	Right Hand Detached halves, quarters, 8ths in Octave, high range, Chords both hands medium-high mf crescendo	Harp: Right Hand Detached halves, quarters, 8ths in Octave, high range, Chords both hands medium-high mf crescendo+Tutti. Layering: Second Foreground Doubling Violin+Violoncello: Separation accentuation.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp R. Hand Det 3rds, 8ths, dotted quarters, L. Hand appog Harm 3rds, medium range, p(210d) Solo	Basic Timbral_Manipulation	Solo Timbral alteration	Right Hand Detached 3rds, 8ths, dotted quarters, Left Hand appoggiaturas Harmonics 3rds, medium range, p	Harp: Right Hand Detached 3rds, 8ths, dotted quarters, Left Hand appoggiaturas Harmonics 3rds, medium range, p. Basic: Solo. Timbral_Manipulation: Timbral alteration.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp R. Hand Det 8ths dyads, Fgr, high range, p cresc F(292-303)+Tutti	Layering	Foreground	Right Hand Detached 8ths dyads, Foreground, high range, p crescendo F	Harp: Right Hand Detached 8ths dyads, Foreground, high range, p crescendo F+Tutti. Layering: Foreground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp L. Hand Det 8ths dyads, Mgr, medium range, p cresc F(292-303)+Tutti	Layering	Middleground	Left Hand Detached 8ths dyads, Middleground, medium range, p crescendo F	Harp: Left Hand Detached 8ths dyads, Middleground, medium range, p crescendo F+Tutti. Layering: Middleground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp R. Hand Det 8ths dyads, Fgr, high range, p cresc F(310-321)+Tutti	Layering	Foreground	Right Hand Detached 8ths dyads, Foreground, high range, p crescendo F	Harp: Right Hand Detached 8ths dyads, Foreground, high range, p crescendo F+Tutti. Layering: Foreground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp L. Hand Det 8ths dyads, Mgr, medium range, p cresc F(310-321)+Tutti	Layering	Middleground	Left Hand Detached 8ths dyads, Middleground, medium range, p crescendo F	Harp: Left Hand Detached 8ths dyads, Middleground, medium range, p crescendo F+Tutti. Layering: Middleground.	









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1.2 Près de la Table, medium range Det 8ths F, FF decresc(1-9)+Tutti	Doubling	Fusion	Près de la Table (Sulla Tavola, Near Soundingboard), medium range Detached 8ths F, FF decrescendo	Harp1.2.: Près de la Table (Sulla Tavola, Near Soundingboard), medium range Detached 8ths F, FF decrescendo +Tutti. Doubling accentuation Strings.	
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1.2 Detached 2nds in Oct quarters Ff decresc p, cresc-decresc(105-120)+Tutti	Timbral_Manipulation	RESONANCE Iterated - Decay		Harp1.2: Detached 2nds in Octave quarters Ff decrescendo p, crescendo-decrescendo+Tutti. Timbral Manipulation: Resonance Iterated Decay.	
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1.2 Det 8ths broken Oct(3) mf cresc FF(125-126)+Tutti	Doubling	Fusion	Detached 8ths broken Octaves(3) mf crescendo FF	Harp1.2: Detached 8ths broken Octaves(3) mf crescendo FF+Tutti. Doubling accentuation Strings+WW.	
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp2 Enharmonics Det 8ths p(130-135)+Tutti	Doubling Timbral_Manipulation	Timbre Granular		Harp2: Enharmonics Detached 8ths p+Tutti. Doubling Celli, Granular Timbre.	
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1.2 Det 8ths broken Oct(3) mf cresc FF(158-160)+Tutti	Doubling	Fusion	Detached 8ths broken Octaves(3) mf crescendo FF	Harp1.2: Detached 8ths broken Octaves(3) mf crescendo FF+Tutti. Doubling accentuation Strings+WW.	
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp2 Det 8ths broken Oct(4) p cresc-decresc(164-168)+Tutti	Doubling	Fusion	Detached 8ths broken Octaves(3) p cresc-decresc	Harp2: Detached 8ths broken Octaves(4) p cresc-decresc+Tutti. Doubling accentuation Strings.	
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp2 Det 8ths broken Oct() p cresc-decresc(210-211)+Tutti	Doubling Timbral_Manipulation	Timbre Granular	Detached 8ths broken Octaves(3) p cresc-decresc	Harp2: Detached 8ths broken Octaves(3) p cresc-decresc+Tutti. Doubling Strings. Granular Timbre.	
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp2 Det 8ths, 16ths both hands p, F, mf cresc FF(219-222)+Tutti	Doubling	Fusion	Detached 8ths, 16ths both hands p, F, mf crescendo FF	Harp2: Detached 8ths, 16ths both hands p, F, mf crescendo FF+Tutti Doubling accentuation String.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311					
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Det Marcato whole, low range p(1)	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached Marcato whole, low range p	Harp: Detached Marcato whole, low range p. Doubling: Separation accentuation. Timbral Manipulation: Attack Sharp.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 Harp Det Marcato whole, low range p(1)+Horn4+Vc+Db	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached Marcato whole, low range p	Harp: Percussive accentuation p +Horn4+Violoncello+Doublebass. Doubling: Separation accentuation. Timbral Manipulation: Attack Sharp.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Det Marcato whole, low range p(1)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached Marcato whole, low range p	Harp: Percussive accentuation p+Tutti. Doubling: Separation accentuation. Timbral Manipulation: Attack Sharp.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Det Tenuto 8ths, 3rds, medium range p decresc(14-16)	Doubling Timbral_Manipulation	Separation Attack Medium	Detached Tenuto 8ths, medium range p decrescendo	Harp: Detached Tenuto 8ths, 3rds, medium range p decrescendo. Doubling: Separation accentuation. Timbral Manipulation: Attack Medium.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Det Tenuto 8ths, 3rd,, medium range p decresc(14-16) +VI.I+II	Doubling Timbral_Manipulation	Separation Attack Medium	Detached Tenuto 8ths, medium range p decrescendo	Harp: Detached Tenuto 8ths, 3rds, medium range p decrescendo. +Violin I+Violin II. Doubling: Separation accentuation. Timbral Manipulation: Attack Medium	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Det Tenuto 8ths, 3rds, medium range p decresc(14-16) +Tutti	Doubling Timbral_Manipulation	Separation Attack Medium	Detached Tenuto 8ths, medium range p decrescendo	Harp: Detached Tenuto 8ths, 3rds, medium range p decrescendo+Tutti. Doubling: Separation accentuation. Timbral Manipulation: Attack Medium	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Det, accent, quarters, 8ths, 3 Oct Broken, high-low range F, decresc p, F(57-65)	Doubling Timbral_Manipulation	Fusion Attack Sharp	Harp Detached, accent, quarters, 8ths, 3 Octaves Broken, high-low range F, decrescendo p, F	Harp: Detached, accent, quarters, 8ths, 3 Octaves Broken, high-low range F, decrescendo p, F. Doubling: Fusion accentuation. Timbral Manipulation: Attack Sharp.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	•Harp Det, accent, quarters, 8ths, 3 Oct Broken, high-low range F, decresc p, F(57-65)+Tpt1.+Cl1., +Horn2.4.		Doubling Timbral_Manipulation	Fusion Attack Sharp	Harp Detached, accent, quarters, 8ths, 3 Octaves Broken, high-low range F, decrescendo p, F	Harp: Detached, accent, quarters, 8ths, 3 Octaves Broken, high-low range F, decrescendo p, F+Trumpet1+Clarinet1, +Horn2.4. Doubling: Fusion accentuation. Timbral Manipulation: Attack Sharp.
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	•Harp Det, accent, quarters, 8ths, 3 Oct Broken, high-low range F, decresc p, F(57-65)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Harp Detached, accent, quarters, 8ths, 3 Octaves Broken, high-low range F, decrescendo p, F	Harp: Detached, accent, quarters, 8ths, 3 Octaves Broken, high-low range F, decrescendo p, F+Tutti. Doubling: Fusion accentuation. Timbral Manipulation: Attack Sharp.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	•Harp1 Detached slow halves p, pp(4a-5a)+Tutti		Doubling	Separation	Detached slow halves p, pp	Harp1: Detached slow halves p, pp +Tutti. Doubling Flutes: Separation accentuation .
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	•Harp1 Detached slow halves Oct pp(18a)+Tutti		Doubling	Separation	Detached slow halves Oct pp	Harp1: Detached slow halves Oct pp +Tutti. Doubling Flutes+Horn1+Doublebass: Separation accentuation
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	•Harp1 L.H Detached slow low halves Oct pp(22a)+Tutti		Doubling	Separation	Left Hand: Detached slow low halves Octave pp	Harp1 Left Hand: Detached slow low halves Octave pp +Tutti. Doubling Doublebass: Separation accentuation .
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	•Harp1.2 R.H. Detached Ord halves pp(46a-50a)+Tutti		Doubling	Separation	Right Hand: Detached Ordinario halves pp	Harp1.2 Right Hand: Detached Ordinario halves pp +Tutti. Doubling Strings: Separation accentuation,









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Detached fast quarters Oct mf(48b-49b)+Tutti	Doubling	Separation	Detached fast quarters Octave mf	Harp1: Detached fast quarters Octave mf +Tutti. Doubling. Separation accentuation, metrical.	
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp2 Detached low Oct halves pp(15c- 19c)+Tutti	Doubling	Separation	Detached low Octave halves pp	Harp2: Detached low Octave halves pp +Tutti. Doubling. Separation accentuation, metrical.	
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Detached enharmonics, Accents 8ths p(19c- 22c)+Tutti	Layering	Middleground	Detached enharmonics, Accents 8ths p	Harp1: Detached enharmonics, Accents 8ths p +Tutti. Layering: Middleground Pattern.	
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp2 Detached low Oct halves pp(36c- 40c)+Tutti	Doubling	Separation	Detached low Octave halves pp	Harp2: Detached low Octave halves pp +Tutti. Doubling. Separation accentuation, metrical.	
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Detached Accent Oct halves F(8d-9d)+Tutti	Doubling	Separation	Detached Accent Octave halves F	Harp1: Detached Accent Octave halves F +Tutti. Doubling Trombones: Separation accentuation.	
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Detached Accent Oct halves F(18d-19d)+Tutti	Doubling	Separation	Detached Accent Octave halves F	Harp1: Detached Accent Octave halves F +Tutti. Doubling Horns: Separation accentuation.	
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Detached low Oct Accent half mf(74d)+Tutti	Doubling	Separation	Harp1: Detached low Octave Accent half mf	Harp1: Detached low Octave Accent half mf +Tutti. Doubling Horns: Separation accentuation.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp2 Detached low Oct halves pp cresc-decresc(84d-88d)+Tutti	Doubling	Separation	Detached low Octave halves pp crescendo- decrescendo	Harp2: Detached low Octave halves pp crescendo-decrescendo +Tutti. Doubling Doublebasses. Separation accentuation, metrical.	
Schönberg	Multi	Fünf Orchesterstücke (Five Pieces for Orchestra)	I. Vorgefühle, Sehr rasch (Premonitions, very fast)	ORCH	1909	3*fl, 3*ob, 4*cl, 4*bsn/4horn, 1tr, 2trb, tuba/harp/strings	OrchPlay	 •Harp Det Accent held, very low notes F, p(15-19)	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached Accent held, very low notes F, p	Harp: Detached Accent held, very low notes F, p. Doubling Contrabassoon+Trombone3+Tuba+Doublebass, +Bass clarinet: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Schönberg	Multi	Fünf Orchesterstücke (Five Pieces for Orchestra)	I. Vorgefühle, Sehr rasch (Premonitions, very fast)	ORCH	1909	3*fl, 3*ob, 4*cl, 4*bsn/4horn, 1tr, 2trb, tuba/harp/strings	OrchPlay	 •Harp Det Accent held, very low notes F, p(15-19)+Cbsn+Tbn3+Tuba+Db, +BassCl	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached Accent held, very low notes F, p	Harp: Detached Accent held, very low notes F, p+Contrabassoon+Trombone3+Tuba+Doublebass, +Bass clarinet. Doubling Contrabassoon+Trombone3+Tuba+Doublebass, +Bass clarinet: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Schönberg	Multi	Fünf Orchesterstücke (Five Pieces for Orchestra)	I. Vorgefühle, Sehr rasch (Premonitions, very fast)	ORCH	1909	3*fl, 3*ob, 4*cl, 4*bsn/4horn, 1tr, 2trb, tuba/harp/strings	OrchPlay	 •Harp Det Accent held, very low notes F, p(15-19)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached Accent held, very low notes F, p	Harp: Detached Accent held, very low notes F, p+Tutti. Doubling Contrabassoon+Trombone3+Tuba+Doublebass, +Bass clarinet: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Schönberg	Multi	Fünf Orchesterstücke (Five Pieces for Orchestra)	I. Vorgefühle, Sehr rasch (Premonitions, very fast)	ORCH	1909	3*fl, 3*ob, 4*cl, 4*bsn/4horn, 1tr, 2trb, tuba/harp/strings	OrchPlay	 •Harp Detached 16ths, low range F(25-26)	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached 16ths, low range F	Harp: Detached 16ths, low range F. Doubling Bass clarinet+Contra Bassoon: Fusion accentuation. Timbral_Manupulation: Attack Sharp.	
Schönberg	Multi	Fünf Orchesterstücke (Five Pieces for Orchestra)	I. Vorgefühle, Sehr rasch (Premonitions, very fast)	ORCH	1909	3*fl, 3*ob, 4*cl, 4*bsn/4horn, 1tr, 2trb, tuba/harp/strings	OrchPlay	 •Harp Detached 16ths, low range F(25-26)+BassCl+Cbsn	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached 16ths, low range F	Harp: Detached 16ths, low range F +Bass clarinet+Contra Bassoon. Doubling Bass clarinet+Contra Bassoon: Fusion accentuation. Timbral_Manupulation: Attack Sharp.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311					
Schönberg	Multi	Fünf Orchesterstücke (Five Pieces for Orchestra)	I. Vorgefühle, Sehr rasche (Premonitions, very fast)	ORCH	1909	3*fl, 3*ob, 4*cl, 4*bsn/4horn, 1tr, 2trb, tuba/harp/strings	OrchPlay	 •Harp Detached 16th, low ranges F(25-26)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached 16ths, low range F	Harp: Detached 16ths, low range F+Tutti. Doubling Bass clarinet+Contra Bassoon: Fusion accentuation. Timbral_Manupulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Det held wholes low to high range, pp(1-7)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached held wholes low to high range, pp	Harp1: Detached held wholes low to high range, pp+Tutti. Doubling held Strings: Separation. Timbral_Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1. Det Harm held whole high range, pp(7)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached held wholes low to high range, pp	Harp1: Detached Harmonics held whole high range, pp+Tuttii. Doubling Flute+held Strings: Separation. Timbral_Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp 1. 2. Det broken Oct 16ths distr both hands, medium to very high range, mf cresc FF(27-38)+Tutti	Timbral_Manipulation	Timbre Granular	Detached broken Octaves 16ths distributed both hands, medium to very high range, mf crescendo FF	Harp 1. 2.: Detached broken Octaves 16ths distributed both hands, medium to very high range, mf crescendo FF+Tutti. Timbral_Manipulation: Timbre Granular.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Det quarters, 8ths in Oct, low-medium range p(44-46)+Tutti	Doubling	Fusion	Detached quarters, 8ths in Octave, low-medium range p	Harp2: Detached quarters, 8ths in Octave, low-medium range p+Tutti. Doubling Strings Voicing: Fusion.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Det halves, 8ths, Accent, low range p(50-52)+Tutti	Doubling	Fusion	Detached halves, 8ths, Accent, low range p	Harp2: Detached halves, 8ths, Accent, low range p+Tutti. Doubling DoubleBass Line: Fusion accentuation.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Det quarters, 8ths in Oct both hands, medium-low range mf(65-66)+Tutti	Doubling	Fusion	Detached quarters, 8ths in Octaves both hands, medium-low range mf	Harp2: Detached quarters, 8ths in Octaves both hands, medium-low range mf+Tutti. Doubling Soprano and Bass lines: Fusion accentuation.	







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Det halves, quarters in Oct, medium-low range mf decresc(69-71)+Tutti	Doubling	Separation	Detached quarters, 8ths in Octaves both hands, 8ths, medium-low range mf	Harp1.: Detached halves, quarters in Octave, medium-low range mf decrescendo+Tutti . Doubling Strings voicing: Separation accentuation.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Det quarters very low to high range p(74-75)+Tutti	Layering Timbral_Manipulation	Foreground Resonance	Detached quarters very low to high range p	Harp1.2: Detached quarters very low to high range p+Tutti. Layering: Foreground (Solo). Timbral_Manipulation: Resonance.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Det halves in Oct, medium-low-high range p, F, FF decresc mf(122-126)+Tutti	Doubling	Fusion	Detached halves in Octave, medium-low-high range p, F, FF decrescendo mf	Harp2 Detached halves in Octave, medium-low-high range p, F, FF decrescendo mf+Tutti i. Doubling Strings Voicing: Fusion reinforcement.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Det halves in Oct very high-medium range, Enharm FF, F, mf(139-141)+Tutti	Doubling	Separation	Detached halves in Octaves very high-medium range, Enharmonics FF, F, mf	Harp1.2.: Detached halves in Octaves very high-medium range, Enharmonics FF, F, mf+Tutti. Doubling Strings voicing reinforcement: Separation.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Det halves, quarters in Oct very low-very high range, mf, p cresc-decresc F(142-157)+Tutti	Doubling	Fusion	Detached halves, quarters in Octave very low-very high range, mf, p crescendo-decrescendo F	Harp1.2: Detached halves, quarters in Octave very low-very high range, mf, p crescendo-decrescendo F+Tutti . Doubling Blass line: Fusion accentuation.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2. Chords, Det quarters, both hands very high-medium range, FF decresc(167-168)+Tutti	Doubling	Fusion	Harp 1. 2. Chords, Detached quarters, both hands very high-medium range, FF decresc	Harp1.2. Chords, Detached quarters, both hands very high-medium range, FF decresc+Tutti. Doubling Strings reinforcement: Fusion.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Det halves, quarters in Oct very low-medium range, mf, F, FF decresc p(174-179)+Tutti		Doubling	Fusion	Detached halves, quarters in Octave very low-medium range, mf, F, FF decrescendo p	Harp2: Detached halves, quarters in Octave very low-medium range, mf, F, FF decrescendo p+Tutti . Doubling Blass line: Fusion accentuation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Det Enharm, very low, F(262, 270)+Tutti		Doubling	Fusion	Detached Enharmonics, very low, F	Harp1.2.: Detached Enharmonics, very low, F+Tutti. Doubling low strings: Fusion reinforcement.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Det halves low, very low Oct in F(291-292, 297-298)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect)	Detached halves low, very low in Octave F	Harp1: Detached halves low, very low in Octave F+Tutti. Timbral_Manipulation: Sustain.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Det, Harm, quarters, 8ths, low to high range, p cresc-decresc(386-388)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached, Harmonics, quarters, 8ths, low to high range, p crescendo-decrescendo	Harp2: Detached, Harmonics, quarters, 8ths, low to high range, p crescendo-decrescendo+Tutti. Doubling Bass line: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Det 8ths, very low to medium range, Harm, p, F, mf decresc, pp cresc-decresc(472-495)+Tutti		Timbral_Manipulation	Timbre Granular	Detached 8ths, very low to medium range, Harmonics, p, F, mf decrescendo, pp crescendo-decrescendo	Harp1.: Detached 8ths, very low to medium range, Harmonics, p, F, mf decrescendo, pp crescendo-decrescendo+Tutti. Timbral_Manipulation: Timbre Granular (slow granulation).
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Harm enhar both hands, Det, medium-low range 8ths mf decresc p(496-502)+Tutti	4-13	Doubling Timbral Manipulation	Fusion Timbral Alteration	Harmonics enharmonics both hands, Detached, medium-low range 8ths mf decrescendo p	Harp1.: Harmonics enharmonics both hands, Detached, medium-low range 8ths mf decrescendo p+Tutti. Doubling Flute+Alto Flute: Fusion. Timbral Manipulation: Timbral Alteration.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Det 8ths low-medium range mf decresc pp cresc mf(496-502)+Tutti	Doubling Timbral Manipulation	Separation Attack Sharp		Harp2: Detached 8ths low-medium range mf decrescendo pp crescendo mf+Tutti. Doubling Violoncello: Separation accentuation. Timbral Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Det 8ths low-medium range p decresc(506-509)+Tutti	Doubling Timbral Manipulation	Separation Attack Sharp		Harp2: Detached 8ths low-medium range p decrescendo(496-502)+Tutti. Doubling Violoncello: Separation accentuation. Timbral Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Det Enharm 8th triplets medium range, p cresc FF decresc pp(690-712)+Tutti	Doubling Timbral_Manipulation	Fusion Timbre Granular	Detached Enharmonics 8th triplets medium range, p crescendo FF decrescendo pp	Harp1.2: Detached Enharmonics 8th triplets medium range, p crescendo FF decrescendo pp+Tutti. Doubling Strings: Fusion. Timbral_Manipulation: Timbre Granular.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Det Enharm quarters, appogg, medium range, p(730-751)+Tutti	Doubling Timbral_Manipulation	Fusion Timbral ALTERATION	Detached Enharmonics quarters, appoggiatura, medium range, p	Harp2: Detached Enharmonics quarters, appoggiatura, medium range, p+Tutti. Doubling Horns: Fusion. Timbral_Manipulation: Timbral ALTERATION	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Det half in Oct, very low range F(949)+Tutti	Doubling	Fusion	Detached half in Octave, very low range F	Harp1: Detached half in Octave, very low range F+Tutti. Doubling Bass: Fusion accentuation.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Lever du Jour	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Det halves, medium-very low p(1033-1036)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached halves, medium-very low p	Harp2: Detached halves, medium-very low p+Tutti. Doubling low Strings: Separation accentuation. Timbral_Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Det dotted quarters in Oct, Harm-Ordinario, high-medium-low p(1124-1133)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached dotted quarters in Otcave, Harmonics-Ordinario, high-medium-low p	Harp1.2: Detached dotted quarters in Otcave, Harmonics-Ordinario, high-medium-low p+Tutti. Doubling low Strings, Woodwinds: Separation accentuation. Timbral_Manipulation: Attack Sharp.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1.2 Det Enhram quarter both hands, very high-high, F, mf, mp, p(1138-1141)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp		Harp1.2: Detached Enharmonics quarter both hands, very high-high, F, mf, mp, p+Tutti. Doubling Woodwinds, Strings: Separation accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp2 Det Enhram-Ordinario dotted quarters medium range, mf, pp, F(1153-1159)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp		Harp2: Detached Enhramonics-Ordinario dotted quarters medium range, mf, pp, F+Tutti. Doubling Violoncello: Separation accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp2 Det Enharm dotted quarters medium range FF(1168-1170)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached Enharmonics dotted quarters medium range FF	Harp2: Detached Enharmonics dotted quarters medium range FF+Tuttii. Doubling Violoncello: Separation accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1.2 Chords L.Hand with fast Det broken Oct R.Hand, medium to very high range F(1172-1173)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Left Hand with fast Detached broken Oct Right Hand, medium to very high range F	Harp1.2: Chords Left Hand with fast Detached broken Oct Right Hand, medium to very high range F+Tutti. Doubling Flute and Stirngs: Separation accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1.2. Det halves in 3rds, Harm, medium range p(1305-1310)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached halves in 3rds, Harmonics, medium range p	Harp1.2: Detached halves in 3rds, Harmonics, medium range p+Tutti. Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1 Det dotted halves, low range pp(1340-1342)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached dotted halves, low range pp	Harp1: Detached dotted halves, low range pp+Tutti. Doubling Strings, Bassoons: Fusion accentuation. Timbral_Manipulation: Attack Sharp.







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1.2 Det halves, Harm, medium range pp(1345-1351)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached halves, Harmonics, medium range pp	Harp1.2: Detached halves, Harmonics, medium range pp+Tuttii. Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Harp Detached halves in Oct, very low to low range, pp, mf(13-19)		Doubling Timbral_Manipulation	Separation Attack Sharp Timbral alteration	Detached halves in Octave, very low to low range, pp, mf	Harp: Detached halves in Octave, very low to low range, pp, mf. Doubling Bass Line: Separation accentuation. Timbral_Manipulation: Attack Sharp, Timbral alteration.
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Harp Detached halves in Oct, very low to low range, pp, mf(13-19)+Db, +Bsn1.2		Doubling Timbral_Manipulation	Separation Attack Sharp Timbral alteration	Detached halves in Octave, very low to low range, pp, mf	Harp: Detached halves in Octave, very low to low range, pp, mf+Doublebass+Bassoon1.2. Doubling Bass Line: Separation accentuation. Timbral_Manipulation: Attack Sharp, Timbral alteration.
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Harp Detached halves in Oct, very low to low range, pp, mf(13-19)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp Timbral alteration	Detached long notes in Octaves pp, mf	Harp: Detached halves in Octave, very low to low range, pp, mf+Tutti. Doubling Bass Line: Separation accentuation. Timbral_Manipulation: Attack Sharp, Timbral alteration.
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Det 8ths Marcato, 32nds broken Oct, low-very high range, FF, sFF(66-68)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached 8ths Marcato, 32nds broken Oct, low-very high range, FF, sFF	Harp1.2: Detached 8ths Marcato, 32nds broken Oct, low-very high range, FF, sFF+Tutti . Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Det 16ths off-beat low range, L. Hand, mf(121-124)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Medium	Detached 16ths off-beat low range, Left Hand, mf	Harp1.2: Detached 16ths off-beat low range, Left Hand, mf+Tutti. Doubling Violoncello+Doublebass: Fusion accentuation. Timbral_Manipulation: Attack Medium.






Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311					
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Det Près de la table, interlocking 16ths, very low (in Oct)-low range, p(196-198)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Medium	Detached interlocking 16ths, very low (in Oct)-low range, p	Harp1.2: Detached Près de la table (Sulla Tavola, Near Soundingboard), interlocking 16ths, very low (in Oct)-low range, p+Tutti. Doubling Violoncello+Doublebass: Fusion accentuation. Timbral_Manipulation: Attack Medium.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Det 8ths Marcato, Accent, 32nds broken Oct, low high range, FFF(226-228)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached 8ths Marcato, Accent, 32nds broken Octaves, low high range, FFF	Harp1.2: Detached 8ths Marcato, Accent, 32nds broken Octaves, low high range, FFF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Det 8ths Accent, low-medium range, FFF(276)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detaced 8ths Accent, low-medium range, FFF	Harp1.2: Detaced 8ths Accent, low-medium range, FFF+Tutti . Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Det whole, appoggiatura low-very low range, l.v., FFF(290-291)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached whole, appoggiatura low-very low range, lascia vibrare, FFF	Harp1.2: Detached whole, appoggiatura low-very low range, lascia vibrare, FFF+Tutti . Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Det 16th triplets, high-very high range, FF(311)+Tutti	Doubling Timbral_Manipulation	Fusion Timbre granular	Detached 16th triplets, high-very high range, FF	Harp1.2: Detached 16th triplets, high-very high range, FF+Tutti . Doubling Woodwinds: Fusion accentuation. Timbral_Manipulation: Timbre granular.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Det 8ths in Oct, quarter, Accent, medium-very high range, FFF(322)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached 8ths in Octave, quarter, Accent, medium-very high range, FFF	Harp1.2.: Detached 8ths in Octave, quarter, Accent, medium-very high range, FFF+Tutti. Doubling Woodwinds: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Det 16ths, Près de la table, Étouffez, Marcato (pizz), low range, FF(367-389)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached 16ths, Près de la table, Étouffez, Marcato (pizz), low range, FF	Harp1.2: Detached 16ths, Près de la table, Étouffez, Marcato (pizzicato), low range, FF+Tutti. Doubling Woodwinds+Strings ostinato: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Det 16ths, Près de la table, Étouffez, Marcato (pizz), low range, p(399-404)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached 16ths, Près de la table, Étouffez, Marcato (pizzicato), low range, p	Harp1.2: Detached 16ths, Près de la table, Étouffez, Marcato (pizzicato), low range, p+Tutti. Doubling Woodwinds+Strings ostinato: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1 Det quarters (tuplet), low range Accent, Marcato, FF, sF(508-518)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached quarters (tuplet), low range Accent, Marcato, FF, sF	Harp1: Detached quarters (tuplet), low range Accent, Marcato, FF, sF+Tutti. Doubling Violoncello: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp2 Det Près de la table, Étouffez, quarters (tuplet), Accent, medium range, FF(508-518)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached Près de la table, Étouffez, quarters (tuplet), Accent, medium range, FF	Harp2 Detached Près de la table, Étouffez, quarters (tuplet), Accent, medium range, FF+Tutti. Doubling Violins: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311					
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contrabson/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Det, Con sord., Étouffez, Accent, quarters (tuplet) (in Oct), medium, low to high range, FF(521-526)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Staccato Étouffez, Con sordino, Étouffez 16ths, medium range, FFF	Harp1.2: Staccato Étouffez, Con sordino, Étouffez 16ths, medium range, FFF+Tutti. Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Harmonics fast halves, medium range, altern with Det high Oct p(104-120)+Solo VI+Tutti		Doubling	Separation	Harmonics fast halves, medium range, alternating with Detached high Octave p	Harp: Harmonics fast halves, medium range, alternating with Detached high Octave p+Solo VI+Tutti. Doubling accentuation Woodwinds.
Ravel	-NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Det 16ths, pattern distrib between hands, medium range, Enharmonics F(150-160)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached 16ths, pattern distributed between hands, medium range, Enharmonics F	Harp: Detached 16ths, pattern distributed between hands, medium range, Enharmonics F+Tutti. Doubling Flute+Clarinet: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Det 8ths, 16ths notes, Chords medium range p(237-245)+Solo VI+Strings pizz		Layering	Middleground	Detached 8ths, 16ths notes, Chords medium range p	Harp: Detached 8ths, 16ths notes, Chords medium range p(237-245)+Solo Violin+Strings pizzicato. Layering: Middleground.
Bartok	-NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzlaff	 •Harp Detached Dyads in both hands 8ths p(284-287)+Tutti		Doubling	Separation	Detached Dyads in both hands 8ths p	Harp: Detached Dyads in both hands 8ths p. Doubling Strings and Woodwinds: Separation accentuation. Percussive accentuation, hocketing with Strings.
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings	OrchPlay	 •Harp1.2 Det Marcato quarter in 4Oct, low-high range, mp(12)		Doubling	Separation	Detached Marcato quarter in 4Octaves, low-high range, mp.	Harp1.2 Detached Marcato quarter in 4Octaves, low-high range, mp. Doubling Orchestra: Separation accentuation, metrical.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings	OrchPlay	 •Harp1.2 Det Marcato quarter in 4Oct, low-high range, mp(12)+Tutti	Doubling	Separation	Detached Marcato quarter in 4Octaves, low-high range, mp.	Harp1.2 Detached Marcato quarter in 4Octaves, low-high range, mp+Tutti. Doubling Orchestra: Separation accentuation, metrical.	
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings	OrchPlay	 •Harp1.2 Det Marcato quarters in 4 Oct+5th, medium-very high range, FF(19-24)	Coupling	Alteration timbral>	Detached Marcato quarters in 4 Octaves+5th, medium-very high range, FF	Harp1.2: Detached Marcato quarters in 4 Octaves+5th, medium-very high range, FF. Coupling: Alteration timbral. "Mixture harmonization" of main melody, contributes to the "bell-like" effect coupled with Glockenspiel, Tubular Bells and Gongs.	
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings	OrchPlay	 •Harp1.2 Det Marcato quarters in 4 Oct+5th, medium-very high range, FF(19-24)+Clock+TubBells+Gongs	Coupling	Alteration timbral>	Detached Marcato quarters in 4 Octaves+5th, medium-very high range, FF	Harp1.2: Detached Marcato quarters in 4 Octaves+5th, medium-very high range, FF+Glockenspiel, Tubular Bells and Gongs. Coupling: Alteration timbral. "Mixture harmonization" of main melody, contributes to the "bell-like" effect coupled with Glockenspiel, Tubular Bells and Gongs.	
Bruckner	Multi	Symphony No. 6	I. Majestoso	ORCH	1881	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	 •Harp1.2 Det Marcato quarters in 4 Oct+5th, medium-very high range, FF(19-24)+Tutti	Coupling	Alteration timbral>	Detached Marcato quarters in 4 Octaves+5th, medium-very high range, FF	Detached Marcato quarters in 4 Octaves+5th, medium-very high range, FF+Tutti. Coupling: Alteration timbral. "Mixture harmonization" of main melody, contributes to the "bell-like" effect coupled with Glockenspiel, Tubular Bells and Gongs.	
Stravinsky	-NAX	Symphony in Three Movements	III. Con moto	ORCH	1942 - 1945	3*fl, 2ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, perc, pno, harp/strings	Gielen_SWF Orchester	 •Harp Det étouffé-secco, Stacc fast 8ths, medium range, mf(43-49)+Tutti	Doubling	Separation	étouffé-secco fast 8ths mf	Harp: Detached étouffé-secco, Staccato fast 8ths, medium range, mf+Tutti. Doubling Violin I+Doublebass: Separation accentuation.	
Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Detached quarters, 8ths p cresc-decresc(157-172)+Tutti	Layering	Foreground-2	Detached quarters, 8ths p crescendo-decrescendo	Harp1: Detached quarters, 8ths p crescendo-decrescendo +Tutti. Layering: Foreground-2.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311					
Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Detached 8ths in Oct p(175-188)+Tutti	Layering	Middleground	Detached 8ths in Octave p	Harp1: Detached 8ths in Octave p +Tutti. Layering: Middleground accompaniment.	
Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Detached quarters, Accents 8ths in Oct F(192-198)+Tutti	Layering	Foreground-2	Detached quarters, Accents 8ths in Octaves F	Harp1: Detached quarters, Accents 8ths in Octaves F +Tutti. Layering: Foreground-2.	
Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Detached quarters in 3, 2Oct p, pp(212-223)+Tutti	Doubling	Fusion	Detached quarters in 3, 2Octaves p, pp	Harp1: Detached quarters in 3, 2Octaves p, pp +Tutti. Doubling Woodwinds: Fusion accentuation.	
Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Detached quarter 5th p(396-420)+Tutti	Doubling	Separation	Detached quarter 5th p	Harp1: Detached quarter 5th p +Tutti. Doubling Middleground: Separation, light accentuation.	
Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Detached 8ths p(425-437)+Tutti	Doubling	Separation	Detached 8ths p	Harp1: Detached 8ths p +Tutti. Doubling Middleground: Separation, Filling Pattern.	
Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Det 8ths, quarters, medium range p(452-466)+Tutti	Doubling	Separation	Detached 8ths, quarters, medium range p	Harp1: Detached 8ths, quarters, medium range p+Tutti. Doubling Trumpets: Sepatation accentuation.	
Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Det dotted quarters in Oct, low range mf, F(467-474)+Tutti	Doubling	Separation	Detached dotted quarters in Octave, low range mf, F	Harp1: Detached dotted quarters in Octave, low range mf, F+Tutti. Doubling Low Strings+Horns: Sepatation accentuation.	
Bartok	-NAX	Concerto for Orchestra	IV. Intermezzo interrotto (Allegretto)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Detached 8ths arpegg Chords, halves p(21-31)+Tutti	Doubling	Separation	Detached 8ths arpeggiated Chords, halves p	Harp1: Detached 8ths arpeggiated Chords, halves p +Tutti. Doubling: Separation.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques					
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311						Page 91 of 222
Bartok	-NAX	Concerto for Orchestra	V. Finale (Pesante-Presto)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Detached quarters in 3Oct p(256-265)+Tutti	Doubling Timbral_Manipulation	Separation Attach Sharp	Detached quarters in 3 Octaves p	Harp1: Detached quarters in 3 Octaves p +Tutti. Doubling Strings harmonics: Separation accentuation. Timbral_Manipulation: Attack Sharp.		
Bartok	-NAX	Concerto for Orchestra	V. Finale (Pesante-Presto)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1.2 Detached fast Triplet 8ths ostinato arpegg Chords F(344-356)+Tutti	Layering Timbral_Manipulation	Middleground Timbre Granular	Detached fast Triplet 8ths ostinato arpeggiated Chords F	Harp1.2: Detached fast Triplet 8ths ostinato arpeggiated Chords F(344-356)+Tutti. Layering: Middleground Patterns.. Timbral_Manipulation: Timbre Granula		
Britten	-NAX	The Young Person's Guide to the Orchestra	II. Variation A [The Flutes]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp Près de la Table, Det 8ths, Stacc, accents, held notes pp cresc F decresc pp(1-36)+Tutti	Layering	Foreground-2	Près de la Table (Sulla Tavola, Near Soundingboard), Detached 8ths, Staccato, accents, held notes pp crescendoc F decrescendo pp+	Harp: Près de la Table (Sulla Tavola, Near Soundingboard), Detached 8ths, Staccato, accents, held notes pp crescendoc F decrescendo pp+Tutti. Layering: Harp = Foreground-2. Layering: Flutes 1.2.3 = Foreground-1.		
Britten	-NAX	The Young Person's Guide to the Orchestra	VIII. Variation G [The Cellos]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp Det held halves low range, accents p cresc FF decresc(1-23)+Tutti	Layering	Background / Bass Line	Detached held halves low range, accents p crescendoc FF decrescendo	Harp: Detached held halves low range, accents p crescendoc FF decrescendo+Tutti. Layering: Background / Bass Line		

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
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Orch. Tech. **TYPE** Orch. **TECHNIQUE** **MODE(s) of Playing** /Specifics **Details/Uses/Full text**
 Orch. Tech. | Mode of Playing

2 SKIPS

Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	•Harp1.2 Chords both hands Skips quarters, 8ths p(55d-58d)+Tutti
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	•Harp1.2 Chords both hands Skips quarters, 8ths p cresc mf(141d-144d)+Tutti

Louré, Portato

Doubling Timbral_Manipulation	Separation Attach Sharp	Chords both hands Skips quarters, 8ths p	Harp1.2: Chords both hands Skips quarters, 8ths p +Tutti. Doubling Strings: Separation accentuation. Timbral_Manipulation: Attack Sharp.
Doubling Timbral_Manipulation	Separation Attach Sharp	Chords both hands Skips quarters, 8ths p crescendo mf	Harp1.2: Chords both hands Skips quarters, 8ths p crescendo mf +Tutti. Doubling Strings: Separation accentuation. Timbral_Manipulation: Attack Sharp.

>•Mode of Playing

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
							1311











HARP Modes of Playing Examples and Orchestration Techniques			
Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing








34 STACCATO separated (Staccatissimo)








HarpGENERIC	stereo	Harp Detached- Staccato- Etouffez, Près de la Table	Harp		harp	OrchPlay	•Harp Det, Stacc- Étouffez, Près de la Table 8ths, half, C1, FF, mf, pp, F
HarpGENERIC	stereo	Harp Detached- Staccato- Etouffez, Près de la Table	Harp		harp	OrchPlay	•Harp Det, Stacc- Étouffez, Près de la Table 8ths, half, C2, FF, mf, pp, F
HarpGENERIC	stereo	Harp Detached- Staccato- Etouffez, Près de la Table	Harp		harp	OrchPlay	•Harp Det, Stacc- Étouffez, Près de la Table 8ths, half, F3, FF, mf, pp, F
HarpGENERIC	stereo	Harp Detached- Staccato- Etouffez, Près de la Table	Harp		harp	OrchPlay	•Harp Det, Stacc- Étouffez, Près de la Table 8ths, half, C5, FF, mf, pp, F
HarpGENERIC	stereo	Harp Detached- Staccato- Etouffez, Près de la Table	Harp		harp	OrchPlay	•Harp Det, Stacc- Étouffez, Près de la Table 8ths, half, C6, FF, mf, pp, F

>•Mode of Playing	Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C1, FF, mf, pp, F.	Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C1, FF, mf, pp, F.
>•Mode of Playing	Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C2, FF, mf, pp, F.	Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C2, FF, mf, pp, F.
>•Mode of Playing	Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, F3, FF, mf, pp, F.	Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, F3, FF, mf, pp, F.
>•Mode of Playing	Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C5, FF, mf, pp, F.	Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C5, FF, mf, pp, F.
>•Mode of Playing	Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C6, FF, mf, pp, F.	Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C6, FF, mf, pp, F.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Harp	GENERIC	stereo	Harp	Harp		harp	OrchPlay	 •Harp Det, Stacc-Étouffez, Près de la Table 8ths, half, C7, FF, mf, pp, F		>•Mode of Playing		Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C7, FF, mf, pp, F.	Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C7, FF, mf, pp, F.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Leg, Stacc lines, Appoggiatura, high range FF(Reh.5, 90-97)+Tutti		Doubling	Fusion	Legato, Staccato lines, Appoggiatura, high range FF	Harp1.2: Legato, Staccato lines, Appoggiatura, high range FF+Tutti. Doubling Foreground: Fusion, accentuation.	
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2. Det, slurred, stacc fast quarters, 8ths high to medium range, FF(Reh.14, 267-287)+Tutti		Doubling	Fusion	Detached, slurred, staccato fast quarters, 8ths high to medium range, FF	Harp1.2: Detached, slurred, staccato fast quarters, 8ths high to medium range, FF+Tutti. Doubling Foreground: Fusion accentuation.	
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Leg, Stacc lines, Appoggiatura, high range FF(299-310)+Tutti		Doubling	Fusion	Legato, Staccato lines, Appoggiatura, high range FF	Harp1.2: Legato, Staccato lines, Appoggiatura, high range FF+Tutti. Doubling Foreground: Fusion, accentuation.	
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Leg, Stacc lines, high range, Appoggiatura, FF(383-394)+Tutti		Doubling	Fusion	Legato, Staccato lines, high range, Appoggiatura, FF	Harp1.2: Legato, Staccato lines, high range, Appoggiatura, FF+Tutti. Doubling Foreground: Fusion, accentuation.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Stacc 16ths in Oct, high-very high range FF(23-32)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Staccato 16ths in Octaves, high-very highrange FF	Harp: Staccato 16ths in Octaves, high-very highrange FF+Tutti. Doubling Woodwinds: Separation, accentuation. Timbral_Manipulation: Attack Sharp.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Stacc 8ths in Oct, high-very high range F(182-190)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Staccato 8ths in Octaves, high-very high range F	Harp: Staccato 8ths in Octaves, high-very high range F+Tutti. Doubling Woodwinds: Separation, accentuation. Timbral_Manipulation: Attack Sharp.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	Adler	HARP Modes of Playing Examples and Orchestration Techniques			
			Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists		1311	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics
Dukas	-NAX	L'Apprenti Sorcier	ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	•Harp Stacc Chords 8ths, high range F(329-347)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Staccato Chords 8ths, high range F	Harp: Staccato Chords 8ths, high range F+Tutti. Doubling Woodwinds: Fusion, accentuation. Timbral_Manipulation: Attack Sharp.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	•Harp Stacc fast 8ths in Oct, high-very high range FF(488-500)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Staccato fast 8ths in Octaves, high-very high range F	Harp: Staccato fast 8ths in Octaves, high-very high range F+Tutti. Doubling Woodwinds: Separation, accentuation. Timbral_Manipulation: Attack Sharp.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	•Harp Stacc 8ths in Oct, high-very high range F, FF(535-601)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Staccato 8ths in Octaves, high-very high range F, FF	Harp: Staccato 8ths in Octaves, high-very high range F, FF+Tutti Doubling Woodwinds: Fusion, accentuation. Timbral_Manipulation: Attack Sharp.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	•Harp Stacc arpeggiated Chords both hands 8ths, low-high range FF(850-867)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Staccato Chords 8ths, high range F	Harp: Staccato arpeggiated Chords both hands 8ths, low- high range FF+Tutti. Doubling Orchestra: Fusion, accentuation. Timbral_Manipulation: Attack Sharp.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	•Harp Stacc low-medium range, slow 8ths p(934-938)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Staccato low-medium range, slow 8ths p	Harp: Staccato low-medium range, slow 8ths p+Tutti. Quasi Solo. Doubling Bassoon: Separation, accentuation. Timbral_Manipulation: Attack Sharp.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	•Harp Stacc Harm high range, slow 8ths pp(938-939)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Staccato Harmonics high range, slow 8ths pp	Harp: Staccato Harmonics high range, slow 8ths pp+Tutti. Doubling Flute: Separation, accentuation. Timbral_Manipulation: Attack Sharp.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	•Harp Stacc very high range, slow 8ths pp(939-940)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Staccato very high range, slow 8ths pp	Harp: Staccato very high range, slow 8ths pp+Tutti. Doubling Flute: Separation, accentuation. Timbral_Manipulation: Attack Sharp.	








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311					
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chords Stacc R.H 3notes, L.H 2notes 16ths interlocked F decresc pp(85-91)+Tutti	Basic Timbral Manipulation	Solo Timbral Granular	Chords Staccato Right Hand 3 notes, Left Hand 2 notes 16ths interlocked F decrescendo pp	Harp: Chords Staccato Right Hand 3 notes, Left Hand 2 notes 16ths interlocked F decrescendo pp +Tutti. Basic: Solo Harp. Timbral Manipulation: Granular Texture.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Stacc appog 8ths p(130-144)+Tutti	Doubling Timbral_Manipulation	Sepration Timbre Bright	Staccato appoggiaturas 8ths p	Harp: Staccato appoggiaturas 8ths p +Tutti. Doubling Melody Strings: Separation accentuation. Timbral_Manipulation: Timbre Bright	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Stacc 8th p(162, 3rd beat)+Tutti	Basic	Solo	Staccato 8th p	Harp: Staccato 8th p +Tutti. Basic: Solo Harp.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philharmonic	 •Harp2 Chord 3-notes Stacc 16ths, high range, FFF(65)+Tutti	Doubling	Fusion	Chord 3-notes Staccato 16ths, high range, FFF	Harp2: Chord 3-notes Staccato 16ths, high range, FFF+Tutti. Doubling Woodwinds: Fusion accentuation.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philharmonic	 •Harp2 Chord 3-notes Stacc 16ths, high range, FFF(225)+Tutti	Doubling	Fusion	Chord 3-notes Staccato 16ths, high range, FFF	Harp2: Chord 3-notes Staccato 16ths, high range, FFF+Tutti. Doubling Woodwinds: Fusion accentuation.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philharmonic	 •Harp1.2 Stacc Étouffez 16ths, high-very high range, Accent, FFF(496-497)+Tutti	Doubling	Fusion	Staccato Étouffez 16ths, high-very high range, Accent, FFF	Harp1.2: Staccato Étouffez 16ths, high-very high range, Accent, FFF+Tutti. Doubling Violins: Fusion accentuation.	








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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contr-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Stacc Étouffez, Con sord. 16ths, medium range, FFF(502-503)+Tutti		Doubling	Fusion	Staccato Étouffez, Con sordino 16ths, medium range, FFF	Harp1.2: Staccato Étouffez, Con sordino 16ths, medium range, FFF+Tutti. Doubling Woodwinds: Fusion accentuation.
Stravinsky	-NAX	Symphony in Three Movements	III. Con moto	ORCH	1942 - 1945	3*fl, 2ob, 3*cl, 3*bsn/4horn, 3tr, tuba/timp, perc, pno, harp/strings	Gielen_SWF Orchester	 •Harp Det étouffé-secco, Stacc fast 8ths, medium range, mf(43-49)+Tutti		Doubling	Separation	étouffé-secco fast 8ths mf	Harp: Detached étouffé-secco, Staccato fast 8ths, medium range, mf+Tutti. Doubling Violin I+Doublebass: Separation accentuation.
Britten	-NAX	The Young Person's Guide to the Orchestra	II. Variation A [The Flutes]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp Près de la Table, Det 8ths, Stacc, accents, held notes pp cresc F decresc pp(1-36)+Tutti		Layering	Foreground-2	Près de la Table (Sulla Tavola, Near Soundingboard), Detached 8ths, Staccato, accents, held notes pp cresc F decrescendo pp+	Harp: Près de la Table (Sulla Tavola, Near Soundingboard), Detached 8ths, Staccato, accents, held notes pp cresc F decrescendo pp+Tutti. Layering: Harp = Foreground-2 Layering: Flutes 1.2.3 = Foreground-1
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp fast Short slurs 16ths, Stacc 8ths, accent, Hands in Oct, high range F(95-101)+Tutti		Basic	Solo	fast Short slurs 16ths, Staccato 8ths, accent, Hands in Octave, high range F	Harp: fast Short slurs 16ths, Staccato 8ths, accent, Hands in Octave, high range F+Tutti. Basic: Solo.
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp Stacc 8ths, Hands in Oct, high range F(102-111)+Tutti		Layering	Middleground	fast Short slurs 16ths, Staccato 8ths, Hands in Octave, high range F	Harp: Staccato 8ths, Hands in Octave, high range F+Tutti. Layering: Middleground.
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp Chords 3-note Stacc 8ths low range F(129-136)+Tutti		Doubling	Fusion	Chords 3-note Staccato 8ths low range F	Harp: Chords 3-note Staccato 8ths low range F+Tutti. Doubling Orchestra: Fusion accentuation.

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Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra








HARP Modes of Playing Examples and Orchestration Techniques			
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Adler	1311		
Doubling	Fusion	Chords 3-note Staccato 8ths with Appoggiatura high range F	Harp: Chords 3-note Staccato 8ths with Appoggiatura high range F+Tutti. Doubling Orchestra: Fusion accentuation.
Doubling	Fusion	fast Short slurs 16ths, Staccato 8ths, accent, Hands in Oct, very high range FF	Harp: fast Short slurs 16ths, Staccato 8ths, accent, Hands in Octave, very high range FF+Tutti. Doubling Woodwinds and Strings: Fusion.
Doubling	Fusion	Chords 4-note both hands halves accent, Staccato 8ths FF	Harp: Chords 4-note both hands halves accent, Staccato 8ths FF+Tutti. Doubling Orchestra: Fusion accentuation.
Staccato slurred			
>•Mode of Playing			

46 Marcato (marqué, markiert), Martellato (Martelé), Accents												
Bizet	Multi	Carmen - Act 1	Ouverture (Prelude)	ORCH	1873	2cl, 2bsn/4horn, 1tr, 3trb/timp, 1perc, harp/strings	OrchPlay	•Harp Det Marcato 8ths in Oct, low range, F(124-132)	Doubling	Fusion	Detached Marcato 8ths in Oct, low range, F	Harp: Detached Marcato 8ths in Oct, low range, F. Doubling Horn3.4+Timpani+Doublebass: Fusion accentuation.
Bizet	Multi	Carmen - Act 1	Ouverture (Prelude)	ORCH	1873	2cl, 2bsn/4horn, 1tr, 3trb/timp, 1perc, harp/strings	OrchPlay	•Harp Det Marcato 8ths in Oct, low range, F(124-132)+Horns+Timp+Db	Doubling	Fusion	Detached Marcato 8ths in Oct, low range, F	Accentuation of the dramatic Pedal on beats 2-3. Harp: Detached Marcato 8ths in Oct, low range, F+Horn3.4+Timpani+Doublebass. Doubling Horn3.4+Timpani+Doublebass: Fusion accentuation. Accentuation of the dramatic Pedal on beats 2-3.
Bizet	Multi	Carmen - Act 1	Ouverture (Prelude)	ORCH	1873	2cl, 2bsn/4horn, 1tr, 3trb/timp, 1perc, harp/strings	OrchPlay	•Harp Det Marcato 8ths in Oct, low range, F(124-132)+Tutti	Doubling	Fusion	Detached Marcato 8ths in Oct, low range, F	Harp: Detached Marcato 8ths in Oct, low range, F+Tutti. Doubling Horn3.4+Timpani+Doublebass: Fusion accentuation. Accentuation of the dramatic Pedal on beats 2-3.
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/strings	OrchPlay	•Harp Det halves, Marcato low-very low range F(57-67)	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached halves, Marcato low-very low range F	Harp: Detached halves, Marcato low-very low range F. Doubling low Woodwinds+Horns: Fusion accentuation, metrical. Timbral_Manipulation: Attack Sharp.
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/strings	OrchPlay	•Harp Det halves, Marcato low-very low range F(57-67)+Timp+BassDrum	Doubling	Fusion	Detached halves, Marcato low-very low range F	Harp: Detached halves, Marcato low-very low range F+Timpani+Bass Drum. Doubling low Woodwinds+Horns: Fusion accentuation, metrical. Timbral_Manipulation: Attack Sharp.
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/strings	OrchPlay	•Harp Det halves, Marcato low-very low range F(57-67)+Tutti	Doubling	Alteration timbral>	Detached halves, Marcato low-very low range F	Harp: Detached halves, Marcato low-very low range F+Tutti. Doubling low Woodwinds+Horns: Fusion accentuation, metrical. Timbral_Manipulation: Attack Sharp.








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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/strings	OrchPlay	 •Harp Harm triple Chords Marcato, Ord, medium-low range, mf, F, FF(86-100)		Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics triple Chords Marcato, Ord, medium-low range, mf, F, FF	Harp: Harmonics triple Chords Marcato, Ordinario, medium-low range, mf, F, FF. Doubling Woodwinds, Percussion, Strings Pizzicato: Separation accentuation, metrical. Timbral_Manipulation: Attack Sharp.
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/strings	OrchPlay	 •Harp Harm triple Chords Marcato, Ord, medium-low range, mf, F, FF(86-100)+Xylo		Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics triple Chords Marcato, Ord, medium-low range, mf, F, FF	Harp: Harmonics triple Chords Marcato, Ordinario, medium-low range, mf, F, FF+Xylophone. Doubling Woodwinds, Percussion, Strings Pizzicato: Separation accentuation, metrical. Timbral_Manipulation: Attack Sharp.
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/strings	OrchPlay	 •Harp Harm triple Chords Marcato, Ord, medium-low range, mf, F, FF(86-100)+Xylo+Cymb+Fl1.2.+Ob1.2.+Cl1.2.+Hn2+ Vl.I+Vl.II+Vla pizz		Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics triple Chords Marcato, Ord, medium-low range, mf, F, FF	Harp: Harmonics triple Chords Marcato, Ordinario, medium-low range, mf, F, FF +Xylophone+Cymbal+Flute1.2.+Oboe1.2.+Clarinet 1.2.+Horn2+ Violin I+Violin II+Viola pizzicato. Doubling Woodwinds, Percussion, Strings Pizzicato: Separation accentuation, metrical. Timbral_Manipulation: Attack Sharp.
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Harp1 Chords quarters, Marcato, high range, F(49)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Chords quarters, Marcato, high range, F	Harp1: Chords quarters, Marcato, high range, F+Tutti. Doubling high Woodwinds+high Strings: Separation accentuation. Timbral_Manipulation: Attack Sharp.
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Harp1.2 Det 8ths, Marcato, high range, FF(54-64)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Detached 8ths, Marcato, high range, FF	Harp1.2: Detached 8ths, Marcato, high range, FF+Tutti. Doubling Violin I: Separation accentuation. Timbral_Manipulation: Attack Sharp.
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Harp1.2 Chords 8ths, Marcato, very high range, FF(79-82)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Chords 8ths, Marcato, very high range, FF	Harp1.2: Chords 8ths, Marcato, very high range, FF+Tutti. Doubling high Woodwinds+high Strings: Separation accentuation. Timbral_Manipulation: Attack Sharp.






Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				101 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	1311					
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det 8ths, Marcato, medium range, F(80)+Tutti	Adler	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached 8ths, Marcato, high range, FF	Harp1.2: Detached 8ths, Marcato, high range, FF+Tutti. Doubling Viola+Oboe+Clarinet: Separation accentuation. Timbral_Manipulation: Attack Sharp.
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det 8ths, Marcato, low range, p(127-127)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Medium	Detached 8ths, Marcato, low range, p	Harp1.2: Detached 8ths, Marcato, low range, p+Tutti. Doubling Bassoon: Fusion accentuation. Timbral_Manipulation: Attack Medium.
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 6 notes quarters arpeggiando, Non arpegg Marcato, low-high range F(252-253)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Fusing Role	Chords 6 notes quarters arpeggiando, Non arpeggiando Marcato, low-high range F	Harp1.2: Chords 6 notes quarters arpeggiando, Non arpeggiando Marcato, low-high range F+Tutti. Doubling Orchestra: Fusion Reinforce. Timbral_Manipulation: Fusing Role.
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Harm simple-double, quarter, dotted half, Marcato, high-very high range, ppp(279-280)+Tutti	Adler	Basic Timbral_Manipulation	Solo Timbre Bright	Harmonics simple-double, quarter, dotted half, Marcato, high-very high range, ppp	Harp1.2: Harmonics simple-double, quarter, dotted half, Marcato, high-very high range, ppp+Tutti. Basic: Solo. Timbral_Manipulation: Timbre Bright.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det quarters, halves Marcato, medium range, p(351-358)+Tutti	Adler	Layering	Foreground-2	Detached quarters, halves Marcato, medium range, p	Harp1.2 Detached quarters, halves Marcato, medium range, p+Tutti. Foreground-1: Solo Flute1. Foreground-2: Harp.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det 8ths, quarters, Accent, Marcato, medium range, p(366-369)+Tutti	Adler	Layering	Foreground-2	Detached 8ths, quarters, Accent, Marcato, medium range, p	Harp1.2: Detached 8ths, quarters, Accent, Marcato, medium range, p+Tutti. Foreground-1: Solo Clarinet1. Foreground-2: Harp.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Harp1.2 Det quarters (dyad), Accent, Marcato, medium range, F(402-409)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Detached quarters (dyad), Accent, Marcato, medium range, F	Harp1.2: Detached quarters (dyad), Accent, Marcato, medium range, F+Tutti. Doubling Horns: Separation accentuation. Timbral_Manipulation: Attack Sharp,
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Harp1.2 Det halves, Accent, Marcato, medium range, p(501- 504)+Tutti		Layering Doubling Timbral_Manipulation	Foreground-2 Separation Attack Sharp	Detached halves, Accent, Marcato, medium range, p	Harp1.2: Detached halves, Accent, Marcato, medium range, p+Tutti. Layering: Foreground-1: Solo Violins. Foreground-2: Harp. Doubling VioloncelloL Separation accentuation. Timbral_Manipulation: Attack Sharp, Timbre Rich ("Bell-like").
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	•Harp1.2 Chords 6-notes quarters, Marcato, Arpeggiando, medium-low range sfz(69-72)		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, Marcato, Arpeggiando sfz	Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz. Doubling High Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	•Harp1.2 Chords 6-notes quarters, Marcato, Arpeggiando, high- low range sfz() 69-72)+VI.I+VI.II		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, Marcato, Arpeggiando sfz	Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz +Violin I+Violin II. Doubling High Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	•Harp1.2 Chords 6-notes quarters, Marcato, Arpeggiando, high- low range sfz() 69-72)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, Marcato, Arpeggiando sfz	Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz +Tutti. Doubling High Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				103 of 222
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes quarters Marcato, high-low range sFz(76)		Doubling	Fusion	Chords 6-notes quarters Marcato, high-low range sFz	Harp1.2: Chords 6-notes quarters Marcato, high-low range sFz. Doubling Tutti: Fusion Reinforce.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes quarters Marcato, high-low range sFz(76)+Tutti		Doubling	Fusion	Chords 6-notes quarters Marcato, high-low range sFz	Harp1.2: Chords 6-notes quarters Marcato, high-low range sFz+Tutti. Doubling Tutti: Fusion Reinforce.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Marcato 8ths in 4Oct arpegg FF(137)		Doubling	Fusion	Marcato 8ths in 4 Octaves arpeggiando FF	Harp1.2: Marcato 8ths in 4 Octaves arpeggiando FF. Doubling Violin I+Violin II+Viola+Violoncello: Fusion.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Marcato 8ths in 4Oct arpegg FF(137)+VI.I+VI.II+VI a+Vc		Doubling	Fusion	Marcato 8ths in 4 Octaves arpeggiando FF	Harp1.2: Marcato 8ths in 4 Octaves arpeggiando FF +Violin I+Violin II+Viola+Violoncello. Doubling Violin I+Violin II+Viola+Violoncello: Fusion.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Marcato 8ths in 4Oct arpegg FF(137)+Tutti		Doubling	Fusion	Marcato 8ths in 4 Octaves arpeggiando FF	Harp1.2: Marcato 8ths in 4 Octaves arpeggiando FF +Tutti. Doubling Violin I+Violin II+Viola+Violoncello: Fusion.
Debussy	-NAX	La Mer	II. Jeu de Vagues	ORCH	1903 - 1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 5tr(3tr, 2cornets), 3trb, tuba/timp, 3perc/2harp, glock/strings	Rattle_Berliner Philharmoniker	 •Harp1.2 Detached Marcato Oct arpegg F decresc pp(126-135)+Tutti		Doubling	Separation	Harp1.2: Detached Marcato Octaves arpeggiando F decrescendo pp	Harp1.2: Detached Marcato Octaves arpeggiando F decrescendo pp +Tutti. Doubling: Separation Rhythmic accentuation.
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chord Marcato appog half F<>(163)+Tutti		Basic	Solo	Chord Marcato appoggiatura half F crescendo-decrescendo	Harp: Chord Marcato appoggiatura half F crescendo-decrescendo +Tutti. Basic: Solo Harp.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	•Harp Det Marcato whole, low range p(1)		Doubling Timbral_Manipulation	Separation Attack Sharp	Detached Marcato whole, low range p	Harp: Detached Marcato whole, low range p. Doubling: Separation accentuation. Timbral Manipulation: Attack Sharp.
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	Harp Det Marcato whole, low range p(1)+Horn4+Vc+Db		Doubling Timbral_Manipulation	Separation Attack Sharp	Detached Marcato whole, low range p	Harp: Percussive accentuation p +Horn4+Violoncello+Doublebass. Doubling: Separation accentuation. Timbral Manipulation: Attack Sharp.
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	•Harp Det Marcato whole, low range p(1)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Detached Marcato whole, low range p	Harp: Percussive accentuation p+Tutti. Doubling: Separation accentuation. Timbral Manipulation: Attack Sharp.
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	•Harp Harmonic Marcato, halves. medium range p(7-11)		Doubling Timbral_Manipulation	Separation Attack Medium	Harmonics Marcato, halves. medium range p	Harp: Harmonics Marcato, halves. medium range p. Doubling Flute1.2: Separation accentuation. Timbral_Manipulation: Attack Medium.
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	•Harp Harmonic Marcato, halves. medium range p(7-11)+Fl1.2		Doubling Timbral_Manipulation	Separation Attack Medium	Harmonics Marcato, halves. medium range p	Harp: Harmonics Marcato, halves. medium range p+Flute1.2. Doubling Flute1.2: Separation accentuation. Timbral_Manipulation: Attack Medium.
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	•Harp Harmonic Marcato, halves. medium range p(7-11)+Tutti		Doubling Timbral_Manipulation	Separation Attack Medium	Harmonics Marcato, halves. medium range p	Harp: Harmonics Marcato, halves. medium range p+Tutti. Doubling Flute1.2: Separation accentuation. Timbral_Manipulation: Attack Medium.
Schönberg	Multi	Fünf Orchesterstücke (Five Pieces for Orchestra)	I. Vorgefühle, Sehr rasch (Premonitions, very fast)	ORCH	1909	3*fl, 3*ob, 4*cl, 4*bsn/4horn, 1tr, 2trb, tuba/harp/strings	OrchPlay	•Harp Det Accent held, very low notes F, p(15-19)		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached Accent held, very low notes F, p	Harp: Detached Accent held, very low notes F, p. Doubling Contrabassoon+Trombone3+Tuba+Doublebass, +Bass clarinet: Fusion accentuation. Timbral_Manipulation: Attack Sharp.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchh_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Schönberg	Multi	Fünf Orchesterstücke (Five Pieces for Orchestra)	I. Vorgefühle, Sehr rasch (Premonitions, very fast)	ORCH	1909	3*fl, 3*ob, 4*cl, 4*bsn/4horn, 1tr, 2trb, tuba/harp/strings	OrchPlay	 •Harp Det Accent held, very low notes F, p(15-19)+Cbsn+Tbn3+Tuba+Db, +BassCl		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached Accent held, very low notes F, p	Harp: Detached Accent held, very low notes F, p+Contrabassoon+Trombone3+Tuba+Doublebass, +Bass clarinet. Doubling Contrabassoon+Trombone3+Tuba+Doublebass, +Bass clarinet: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Schönberg	Multi	Fünf Orchesterstücke (Five Pieces for Orchestra)	I. Vorgefühle, Sehr rasch (Premonitions, very fast)	ORCH	1909	3*fl, 3*ob, 4*cl, 4*bsn/4horn, 1tr, 2trb, tuba/harp/strings	OrchPlay	 •Harp Det Accent held, very low notes F, p(15-19)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached Accent held, very low notes F, p	Harp: Detached Accent held, very low notes F, p+Tutti.. Doubling Contrabassoon+Trombone3+Tuba+Doublebass, +Bass clarinet: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Stravinsky	-NAX	Symphony in Three Movements	III. Con moto	ORCH	1942 - 1945	3*fl, 2ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, perc, pno, harp/strings	Gielen_SWF Orchester	 •Harp étouffé-secco Stacc, Marcato 8ths, low range, sFz(155-172)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	étouffé-secco Staccato, Marcato 8ths, low range, sFz	Harp: étouffé-secco Staccato, Marcato 8ths, low range, sFz+Tutti. Doubling low Strings: Separation accentuation, metrical. Timbral_Manipulation: Attack Sharp.
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings)	OrchPlay	 •Harp1.2 Det Marcato quarter in 4Oct, low-high range, mp(12)		Doubling	Separation	Detached Marcato quarter in 4Octaves, low-high range, mp.	Harp1.2 Detached Marcato quarter in 4Octaves, low-high range, mp. Doubling Orchestra: Separation acentuation, metrical.
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings)	OrchPlay	 •Harp1.2 Det Marcato quarter in 4Oct, low-high range, mp(12)+Tutti		Doubling	Separation	Detached Marcato quarter in 4Octaves, low-high range, mp.	Harp1.2 Detached Marcato quarter in 4Octaves, low-high range, mp+Tutti. Doubling Orchestra: Separation acentuation, metrical.
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings)	OrchPlay	 •Harp1.2 Det Marcato quarters in 4 Oct+5th, medium-very high range, FF(19-24)		Coupling	Alteration timbral>	Detached Marcato quarters in 4 Octaves+5th, medium-very high range, FF	Harp1.2: Detached Marcato quarters in 4 Octaves+5th, medium-very high range, FF. Coupling: Alteration timbral. "Mixture harmonization" of main melody, contributes to the "bell-like" effect coupled with Glockenspiel, Tubular Bells and Gongs.

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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311					
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings	OrchPlay	 •Harp1.2 Det Marcato quarters in 4 Oct+5th, medium-very high range, FF(19-24)+Clock+TubBells+Gongs	Coupling	Alteration timbral>	Detached Marcato quarters in 4 Octaves+5th, medium-very high range, FF	Harp1.2: Detached Marcato quarters in 4 Octaves+5th, medium-very high range, FF+Glockenspiel, Tubular Bells and Gongs. Coupling: Alteration timbral. "Mixture harmonization" of main melody, contributes to the "bell-like" effect coupled with Glockenspiel, Tubular Bells and Gongs.	
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings	OrchPlay	 •Harp1.2 Det Marcato quarters in 4 Oct+5th, medium-very high range, FF(19-24)+Tutti	Coupling	Alteration timbral>	Detached Marcato quarters in 4 Octaves+5th, medium-very high range, FF	Detached Marcato quarters in 4 Octaves+5th, medium-very high range, FF+Tutti. Coupling: Alteration timbral. "Mixture harmonization" of main melody, contributes to the "bell-like" effect coupled with Glockenspiel, Tubular Bells and Gongs.	
Bartok	-NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1.2 Chords 4-notes Marcato quarters each hand, low-medium range FF(34-44)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords 4-notes Marcato quarters each hand, low-medium range FF	Harp1.2: Chords 4-notes Marcato quarters each hand, low-medium range FF+Tuttii. Doubling Orchestra: Fusion accentuation strong. Timbral_Manipulation: Attack Sharp	
Bartok	-NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1.2 Chords 4-notes Marcato quarters each hand, low-medium range FF(93-98)+Tutti	Doubling	Fusion	Chords Marcato quarters both hands full FF	Harp1.2: Chords 4-notes Marcato quarters each hand, low-medium range FF+Tutti. Doubling: Fusion. Doubling Orchestra: Fusion accentuation strong. Timbral_Manipulation: Attack Sharp	

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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing



380 Chords (different spacings, non-rolled, rolled, Arpeggios, arpeggiated patterns, broken, etc.)









Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp Chord arpegg 16ths close voicing F (50, 52)+Solo Fl	4-6	Basic	Solo	Chord arpeggiated 16ths, Close voicing F	Harp: Chord arpeggiated 16ths, Close voicing F +Solo Flute. Basic: Solo Harp+Solo Flute.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp R.Hand Chord arpegg close voicing F (62, 63)+Solo Fl		Coupling	Separation	Chord arpeggiated, Close voicing F	Harp Right Hand: Chord arpeggiated, Close voicing F +Solo Flute. Coupling Solo Flute: Separation.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp Chord arpegg 16ths close voicing p, F (69-76)+Solo Fl		Layering	Middleground	Chord arpeggiated 16ths, Close voicing p, F	Harp: Chord arpeggiated 16ths, Close voicing p, F +Solo Flute. Layering: Middleground, accompaniment for Solo Flute.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp R.Hand Chords arpegg close voicing F (78-86)+Tutti		Basic Layering	Solo Middleground	Chords arpeggiated, Close voicing F	Harp Right Hand: Chords arpeggiated, Close voicing F +Tutti. Basic: Solo. Layering: Middleground, accompaniment for Solo Flute.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp Chords 4-5 notes eahj hand, quarters arpegg both Hands F(117)+Tutti		Layering	Middleground	Chords 4-5 notes eahj hand, quarters arpeggiando both Hand	Harp: Chords 4-5 notes eahj hand, quarters arpeggiando both Hands F. Layering: Middleground, accompaniment for Solo Flute.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp Chord arpegg 32nds F(164-165)+Tutti		Layering Timbral Manipulation	Middleground Timbre Granular	Chord arpeggiated 32nds F	Harp: Chord arpeggiated 32nds F+Tutti. Divided in both hands. Layering : Middleground. Timbral_Manipulation: Timbre Granulat.
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp Chords broken 8ths p cresc F(166-169)+Tutti		Layering	Middleground	Chords broken 8ths p crescendo F	Harp: Chords broken 8ths p crescendo F+Tutti. Divided in both hands. Layering: Middleground, accompaniment for Solo Flute.

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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp Chords arpeggiando p, F(13-14)+Fl	Basic	Solo	Chords arpeggiando p, F	Harp: Chords arpeggiando p, F+Flute. Basic: Harp Solo with Solo Flute.	
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp Chords arpegg 32nds F (17-20)+Tutti	Layering	Middleground	Chords arpeggiated 32nds F	Harp: Chords arpeggiated 32nds F+Tutti. Layering: Middleground, Harp Accompaniment for Solo Flute.	
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp L.Hand Chords Alberti patterns 16ths mp(25-28)+Tutti	Layering	Middleground	Chords Alberti patterns 16ths mp	Harp Left Hand: Chords Alberti patterns 16ths mp +Tutti. (25-28)+Tutti. Layering: Middleground, Harp Accompaniment (Alberti patterns) for Solo Flute.	
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp both Hands Chords Alberti patterns 16th mp(29-31)+Tutti	Layering	Middleground	Chords Alberti patterns 16th mp	Harp both Hands: Chords Alberti patterns 16th mp +Tutti. Layering: Middleground, Harp Accompaniment (Alberti patterns) for Solo Flute.	
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp Chords Alberti patterns 16th mp(36-39)+Tutti	Layering	Middleground	Chords Alberti patterns 16th mp	Harp: Chords Alberti patterns 16th mp +Tutti. Layering: Middleground, Harp Accompaniment (Alberti patterns) for Solo Flute..	
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp L.Hand Chords Alberti patterns 16ths mp(43-47)+Tutti	Layering	Middleground	Chords Alberti patterns 16ths mp	Harp Left Hand: Chords Alberti patterns 16ths mp +Tutti. Layering: Middleground, Harp Accompaniment (Alberti patterns) for Solo Flute.	
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp L.Hand Chords arpegg 16ths p cresc F (53-57)+Tutti	Layering	Middleground	Chords arpegg 16ths p cresc F	Harp Left Hand: Chords arpeggiated 16ths p cresc F +Tutti. Layering: Middleground, Harp Accompaniment	
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp Chords arpeggiando p, F(58-59)+Fl	Basic	Solo	Chords arpeggiando p, F	Harp: Chords arpeggiando p, F +Flute. Basic: Harp Solo with Solo Flute.	

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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	 •Harp L.Hand Chords arpegg 16ths F (98-100)+Tutti	Layering	Middleground	Chords arpegg 16ths p cresc F	Harp Left Hand: Chords arpeggiated 16ths F +Tutti. Layering: Middleground, Harp Accompaniment for Solo Flute..	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 Chords arpeggiated 16th triplets, medium to high range, pp cresc, mf(5-25)+Tutti	Basic	Solo	Chords arpeggiated 16th triplets, medium to high range, pp crescendo, mf	Harp1.2: Chords arpeggiated 16th triplets, medium to high range, pp crescendo, mf+Tuttii. Basic: Solo Harps.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1 R.Hand Chord broken 16ths, high range, F(28-29)+Tutti	Timbral_Manipulation	Timbre Granular	Right Hand: Chord broken 16ths, high range, F	Harp1: Right Hand: Chord broken 16ths, high range, F+Tutti. Timbral_Manipulation: Timbre Granular.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1 L.Hand Chord, low range, F(28-29)+Tutti	Doubling	Fusion	Left Hand: Chord low range, F	Harp1: Left Hand: Chord low range, F+Tutti. Doubling Strings: Fusion accentuation.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1 both Hands Chords, medium-very high, FF(30-31)+Tutti	Doubling Timbral Manipulation	Fusion Attack Sharp	both Hands Chords, medium-very high, FF	Harp1: both Hands Chords, medium-very high, FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral Manipulation: Attack Sharp.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp2 R.Hand Chord arpeggiated 16ths high range, FF(30-31)+Tutti	Timbral_Manipulation	Timbre Granular	Chord arpeggiated 16ths high range, FF	Harp2 Right Hand: Chord arpeggiated 16ths high range, FF +Tutti. Timbral_Manipulation: Timbre Granular.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp2 L.Hand Chord broken 16ths, medium range, FF(30-31)+Tutti	Timbral_Manipulation	Timbre Granular	Left Hand: Chord broken 16ths, medium range, FF	Harp2 Left Hand: Chord broken 16ths, medium range, FF+Tutti. Timbral_Manipulation: Timbre Granular.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1 R.Hand Chord broken 16ths, medium-hifg range, mf(54-64)+Tutti	Timbral_Manipulation	Timbre Granular	Right Hand: Chord broken 16ths, medium-hifg range, mf	Harp1 Right Hand: Chord broken 16ths, medium-hifg range, mf+Tutti. Timbral_Manipulation: Timbre Granular.	







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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1 L.Hand Chord, low range mf(54-66)+Tutti	Doubling	Fusion	Left Hand: Chord, low range mf	Harp1 Left Hand: Chord, low range mf +Tutti. Doubling: Fusion accentuation.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1 Chord arpeggiated 16ths, medium range mf(65)+Tutti	Timbral_Manipulation	Timbre Granular	Chord arpeggiated 16ths, medium range mf	Harp1: Chord arpeggiated 16ths, medium range mf +Tutti. Timbral_Manipulation: Timbre Granular.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 R.Hand Chord broken 16ths, medium-high range mf(61-64)+Tutti	Timbral_Manipulation	Timbre Granular	Right Hand: Chord broken 16ths, medium-high range mf	Harp1.2 Right Hand: Chord broken 16ths, medium-high range mf+Tutti. Timbral_Manipulation: Timbre Granular.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 L.Hand Chords quarters, 8ths, low range mf(61-66)+Tutti	Doubling	Fusion	Left Hand: Chords quarters, 8ths, low range mf	Harp1.2 Left Hand: Chords quarters, 8ths, low range mf+Tutti. Doubling Strings: Fusion accentuation.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 R.Hand Chord arpeggiated, medium-high range 16ths mf(65)+Tutti	Timbral_Manipulation	Timbre Granular	Chord arpeggiated, medium-high range 16ths mf	Harp1.2: Chord arpeggiated, medium-high range 16ths mf+Tutti. Timbral_Manipulation: Timbre Granular.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 Chord both Hands, medium-high range F(68-69)+Tutti	Doubling Timbral Manipulation	Fusion Attack Sharp	Chord both Hands, medium-high range F	Harp1.2: Chord both Hands, medium-high range F+Tutti. Doubling Orchestra: Fusion accentuation. Timbral Manipulation: Attack Sharp.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 Chords arpeggiated 16ths, medium-high range cresc F(85-88)+Tutti	Timbral_Manipulation	Timbre Granular	Chords arpeggiated 16ths, medium-high range cresc F	Harp1.2: Chords arpeggiated 16ths, medium-high range crescendo F+Tutti. Timbral_Manipulation: Timbre Granular.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 Chords quarters, medium-high range F(86-88)+Tutti	Doubling	Fusion	Chords quarters, medium-high range F	Harp1.2: Chords quarters, medium-high range F+Tutti. Doubling Orchestra: Fusion accentuation.	

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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 Chords 8ths, low-high range p, F(94-108)+Tutti	Layering	Middleground	Chords 8thss, low-high range p, F	Harp1.2: Chords 8thss, low-high range p, F+Tutti. Layering: Middleground 2nd beat between Strings (beat 1) and Woodwinds (beat 3). Chordal accompaniment.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp2 L.Hand Detached notes, Chords 8ths, low range mf(183-203)+Tutti	Doubling	Fusion	Left Hand: Detached notes, Chords 8ths, low range mf	Harp2 Left Hand: Detached notes, Chords 8ths, low range mf+Tutti. Doubling: Fusion accentuation.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp2 R.Hand Chord arpeggiated 16ths, medium-high range mf cresc F(183-203)+Tutti	Timbral_Manipulation	Timbre Granular	Right Hand: Chord arpeggiated 16ths, medium-high range mf crescendo F	Harp2 Right Hand: Chord arpeggiated 16ths, medium-high range mf crescendo F+Tutti. Timbral_Manipulation: Timbre Granular.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1 R.Hand Chord arpeggiated 16ths, medium-high range mf cresc F(191-203)+Tutti	Timbral_Manipulation	Timbre Granular	Right Hand: Chord arpeggiated 16ths, medium-high range mf crescendo F	Harp1 Right Hand: Chord arpeggiated 16ths, medium-high range mf crescendo F+Tutti. Timbral_Manipulation: Timbre Granular.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 Chords arpeggiated 16ths, medium-very high range F(205-206)+Tutti	Timbral_Manipulation	Timbre Granular	Chords arpeggiated 16ths, medium-very high range F	Harp1.2: Chords arpeggiated 16ths, medium-very high range F+Tutti. Timbral_Manipulation: Timbre Granular.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 Chords quarters, medium-highj range F(222-224)+Tutti	Doubling Timbral Manipulation	Fusion Attack Sharp	Chords quarters, medium-highj range F	Harp1.2: Chords quarters, medium-highj range F+Tutti. Doubling Orchestra: Separation acentuation. Timbral Manipulation: Attack Sharp.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 L.Hand Chords quarters (arpeggiando), 8ths, low range mf cresc F(243-256)+Tutti	Layering Doubling	Middleground Separation	Left Hand Chords quarters (arpeggiando), 8ths, low range mf crescendo F	Harp1.2: Left Hand Chords quarters (arpeggiando), 8ths, low range mf+Tutti. Layering: Middleground Doubling: Separation accentuation.	








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 both Hands Chord arpeggiated 16ths, low-high range p cresc(258-264)+Tutti	Timbral_Manipulation	Timbre Granular	both Hands: Chord arpeggiated 16ths, low-high range p crescendo	Harp1.2 both Hands: Chord arpeggiated 16ths, low-high range p crescendo+Tutti. Timbral_Manipulation: Timbre Granular.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 both Hands Chords arpeggiated 16ths, medium-high range p cresc(274-276)+Tutti	Timbral_Manipulation	Timbre Granular	both Hands: Chords arpeggiated 16ths, medium-high range p crescendo	Harp1.2 both Hands: Chords arpeggiated 16ths, medium-high range p crescendo+Tutti. Timbral_Manipulation: Timbre Granular.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 R.Hand Chords arpeggiated 16ths, medium-high range F(280-286)+Tutti	Timbral_Manipulation	Timbre Granular	Right Hand: Chords arpeggiated 16ths, medium-high range F	Harp1.2 Right Hand: Chords arpeggiated 16ths, medium-high range F+Tutti. Timbral_Manipulation: Timbre Granular.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 both Hands Chords 8ths, low-high range FF(286-297)+Tutti	Doubling Timbral Manipulation	Fusion Attack Sharp	both Hands: Chords 8ths, low-high range FF	Harp1.2 both Hands: Chords 8ths, low-high range FF+Tutti. Doubling Orchestra: Fusion acentuation. Timbral Manipulation: Attack Sharp.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 R.Hand Chords arpeggiated 16ths, high range FF(298-302)+Tutti	Timbral_Manipulation	Timbre Granular	Right Hand: Chords arpeggiated 16ths, high range FF	Harp1.2 Right Hand: Chords arpeggiated 16ths, high range FF+Tutti. Timbral_Manipulation: Timbre Granular.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 both Hands Chords 8ths, low-very high range quarters FF(320-337)+Tutti	Doubling Timbral Manipulation	Fusion Attack Sharp	both Hands: Chords 8ths, low-very high range quarters FF	Harp1.2 both Hands: Chords 8ths, low-very high range quarters FF+Tutti. Doubling Orchestra: Fusion acentuation. Timbral Manipulation: Attack Sharp.	
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 both Hands Chords quarters, 8ths, medium-very high range FF(353-368)+Tutti	Doubling Timbral Manipulation	Fusion Attack Sharp	both Hands: Chords quarters, 8thss, medium-very high range FF	Harp1.2 both Hands: Chords quarters, 8thss, medium-very high range FF+Tutti. Doubling Orchestra: Fusion acentuation, metrical. Timbral Manipulation: Attack Sharp.	







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH		1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Chords fast quarters distributed both hands F(71-73)+Tutti		Doubling	Fusion	Chords fast quarters distributed both hands F	Harp1.2.: Chords fast quarters distributed both hands F+Tutti. Doubling Middleground: Fusion accentuation.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH		1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Chords fast quarters distributed both hands F(88-89)+Tutti		Doubling	Fusion	Chords fast quarters distributed both hands F	Harp1.2.: Chords fast quarters distributed both hands F+Tutti. Doubling Middleground: Fusion accentuation.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH		1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Chords Accents fast quarters distributed both hands FF(Reh.5, 90-97)+Tutti		Doubling	Fusion	Chords Accents fast quarters distributed both hands FF	Harp1.2.: Chords Accents fast quarters distributed both hands FF+Tutti. Doubling Foreground: Fusion accentuation.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH		1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Chords fast quarters distributed both hands, medium-low range p cresc FF decresc p(Reh.9, 170-201)+Tutti		Doubling	Fusion	Chords fast quarters distributed both hands, medium-low range p crescendo FF decrescendo p	Harp1.2: Chords fast quarters distributed both hands, medium-low range p crescendo FF decrescendo p+Tutti. Doubling Middleground: Fusion coloration.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH		1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Chords accent distributed both hands low-high range FF(Reh.11, 210-217)+Tutti		Doubling	Fusion	Chords accent distributed both hands low-high range FF	Harp1.2: Chords accent distributed both hands low-high range FF+Tutti. Doubling Foreground: Fusion accentuation.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65	ORCH		1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •HHarp1.2 Chords quarters medium, low range FF(Reh.14, 267-287)+Tutti		Doubling	Fusion	Chords quarters medium, low range FF	Harp1.2: Chords quarters medium, low range FF+Tutti. Doubling Middleground: Fusion.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques						
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing			
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311							114 of 222
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2. Chords Accents fast quarters distr both hands FF(299-310)+Tutti		Doubling	Fusion	Chords Accents fast quarters distributed both hands FF	Harp1.2: Chords Accents fast quarters distributed both hands FF+Tutti. Doubling Foreground: Fusion, accentuation.		
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2. Chords fast quarters distr both hands F(337-338)+Tutti		Doubling	Fusion	Chords fast quarters distributed both hands F	Harp1.2: Chords fast quarters distributed both hands F+Tutti. Doubling Middleground: Fusion accentuation.		
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Chords fast quarters distr both hands mf(353-359)+Tutti		Doubling	Fusion	Chords fast quarters distributed both hands mf	Harp1.2: Chords fast quarters distributed both hands mf+Tutti. Doubling Middleground: Fusion accentuation.		
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2. Chords L. Hand FF(366-373)+Tutti		Doubling	Fusion	Chords Left Hand FF+Tutti. Doubling Middleground.	Harp1.2.: Chords Left Hand FF+Tutti. Doubling Middleground.		
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Chords Accents fast quarters distr both hands FF(383-394)+Tutti		Doubling	Fusion	Chords Accents fast quarters distributed both hands FF	Harp1.2: Chords Accents fast quarters distributed both hands FF+Tutti. Doubling Foreground: Fusion accentuation.		
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2. Chords Arpeggiated fast 8ths, Accents FF(394-402)+Tutti		Doubling	Fusion	Chords Arpeggiated fast 8ths, Accents FF	Harp1.2: Chords Arpeggiated fast 8ths, Accents FF+Tutti. Doubling Foreground: Fusion.		
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Chord hands wide separation, quarter FF(407-408)+Tutti		Doubling	Fusion	Chord hands wide separation, quarter FF	Harp1.2: Chord hands wide separation, quarter FF+Tutti. Doubling Orchestra: Fusion accentuation.		

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				115 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Wagner	-NAX	Der fliegende Holländer	Overture	ORCH	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machine	Böhm_Bayreuth Festival Orchestra	 •Harp Leg Arpeggiated Chords fast triplets distributed both hands medium-high range p cresc F(347-360)+Tutti	Layering Timbral_Manipulation	Middleground Timbre Granular	Legato Arpeggiated Chords fast triplets distributed both hands medium-high range p crescendo F	Harp: Legato Arpeggiated Chords fast triplets distributed both hands medium-high range p crescendo F+Tutti. Layering: Middleground. Timbral_Manipulation: Timbre Granular.	
Wagner	-NAX	Der fliegende Holländer	Overture	ORCH	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machine	Böhm_Bayreuth Festival Orchestra	 •Harp Chords both hands quarters, p cresc FF(361-377)+Tutti	Doubling	Fusion	Harp: Chords both hands quarters, p crescendo FF	Harp: Chords both hands quarters, p crescendo FF+Tutti. Doubling: Fusion, Off-beat accentuation.	
Wagner	-NAX	Der fliegende Holländer	Overture	ORCH	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machine	Böhm_Bayreuth Festival Orchestra	 •Harp Leg Arpeggiated Chords fast triplets distributed both hands medium-high range p cresc F(389-396)+Tutti	Layering Timbral_Manipulation	Middleground Timbre Granular	Legato Arpeggiated Chords fast triplets distributed both hands medium-high range p crescendo F	Harp: Legato Arpeggiated Chords fast triplets distributed both hands medium-high range p crescendo F+Tutti. Layering: Middleground. Timbral_Manipulation: Timbre Granular.	
Verdi	-NAX	La Forza del Destino	Overture	ORCH	1861	2*fl, 2ob, 2*cl, 2bsn/4horn, 2tr, 3trb, cimbasso (tuba)/timp, perc, 2 harp/strings	Karajan_Berliner Philharmoniker	 •Harp1 Chords arpeggiated R.Hand fast 8th triplets medium range, L.Hand Det Oct low range p(Reh.G-H, 129-147)+Solo Cl+Tutti	Layering	Middleground	Chords arpeggiated Right Hand fast 8th triplets medium range, Left Hand Det Octaves low range p	Harp 1.: Chords arpeggiated Right Hand fast 8th triplets medium range, Left Hand Detached Octaves low range p+Solo Clarinet+Tutti. Layering: Midleground accompaniment.	
Verdi	-NAX	La Forza del Destino	Overture	ORCH	1861	2*fl, 2ob, 2*cl, 2bsn/4horn, 2tr, 3trb, cimbasso (tuba)/timp, perc, 2 harp/strings	Karajan_Berliner Philharmoniker	 •Harp2 Chords R.Hand 8ths medium range, L.Hand Det Oct low range p(Reh.G-H, 129-147)+Solo Cl+Tutti	Layering	Middleground	Chords Right Hand 8ths medium range, Left Hand Detached Octaves low range p	Harp2: Chords Right Hand 8ths medium range, Left Hand Detached Octaves low range p(Reh.G-H, 129-147)+Solo Clarinet+Tutti. Layering: Midleground accompaniment.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	Adler	HARP Modes of Playing Examples and Orchestration Techniques				116 of 222
			Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists		1311	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
Verdi	-NAX	La Forza del Destino	Overture	ORCH	1861	2*fl, 2ob, 2*cl, 2bsn/4horn, 2tr, 3trb, cimbasso (tuba)/timp, perc, 2 harp/strings	Karajan_Berliner Philharmoniker	•Harp1 Det Oct R. Hand high range, L. Hand Chords low range pp cresc F(Reh.N-O. 207-225)+Tutti	Layering	Foreground Middleground	Detached Octaves Right Hand high range, Left Hand Chords low range pp crescendo F	Harp1: Detached Octaves Right Hand high range, Left Hand Chords low range pp crescendo F+Tutti. Layering: Right Hand Foreground Melody Left Hand Middleground accompaniment.	
Verdi	-NAX	La Forza del Destino	Overture	ORCH	1861	2*fl, 2ob, 2*cl, 2bsn/4horn, 2tr, 3trb, cimbasso (tuba)/timp, perc, 2 harp/strings	Karajan_Berliner Philharmoniker	•Harp2 Det Oct L. Hand low range, R. Hand Chords medium range pp cresc F (Reh.N-O. 207-225)+Tutti			Detached Octaves Left Hand low range, Right Hand Chords medium range pp crescendo F	Harp2: Detached Octaves Left Hand low range, Right Hand Chords medium range pp crescendo F+Tutti. Layering: Midleground accompaniment.	
Strauss, Johann II	Multi	The Blue Danube	Intro, Walz 1, Waltz 2	ORCH+REDUC+piano	1866	2fl, 2ob, 2cl, 2bsn/4 horn, 2tr, 1trb, 1 tuba/timb, 1perc: triangle, tambourine(snare) /harp/strings	OrchPlay	•Harp Chords, quarters both hands, low-high range, pp, F(45-68)	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, quarters both hands, low-high range, pp, F	Harp: Chords, quarters both hands, low-high range, pp, F. Doubling Orchestra: Fusion accentuation, metrical. Timbral_Manipulation: Attack Sharp.	
Strauss, Johann II	Multi	The Blue Danube	Intro, Walz 1, Waltz 2	ORCH+REDUC+piano	1866	2fl, 2ob, 2cl, 2bsn/4 horn, 2tr, 1trb, 1 tuba/timb, 1perc: triangle, tambourine(snare) /harp/strings	OrchPlay	•Harp Chords, quarters both hands, low-high range, pp, F(45-68)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, quarters both hands, low-high range, pp, F	Harp: Chords, quarters both hands, low-high range, pp, F+Tutti. Doubling Orchestra: Fusion accentuation, metrical. Timbral_Manipulation: Attack Sharp.	
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/strings	OrchPlay	•Harp Harm triple Chords Marcato, Ord, medium-low range, mf, F, FF(86-100)	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics triple Chords Marcato, Ord, medium-low range, mf, F, FF	Harp: Harmonics triple Chords Marcato, Ordinario, medium-low range, mf, F, FF. Doubling Woodwinds, Percussion, Strings Pizzicato: Separation accentuation, metrical. Timbral_Manipulation: Attack Sharp.	
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/strings	OrchPlay	•Harp Harm triple Chords Marcato, Ord, medium-low range, mf, F, FF(86-100)+Xylo	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics triple Chords Marcato, Ord, medium-low range, mf, F, FF	Harp: Harmonics triple Chords Marcato, Ordinario, medium-low range, mf, F, FF+Xylophone. Doubling Woodwinds, Percussion, Strings Pizzicato: Separation accentuation, metrical. Timbral_Manipulation: Attack Sharp.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques					
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311						117 of 222
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/strings	OrchPlay	 •Harp Harm triple Chords Marcato, Ord, medium-low range, mf, F, FF(86-100)+Xylo+Cymb+Fl1.2.+Ob1.2.+Cl1.2.+Hn2+ Vl.I+Vl.II+Vla pizz	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics triple Chords Marcato, Ord, medium-low range, mf, F, FF	Harp: Harmonics triple Chords Marcato, Ordinario, medium-low range, mf, F, FF +Xylophone+Cymbal+Flute1.2.+Oboe1.2.+Clarinet 1.2.+Horn2+ Violin I+Violin II+Viola pizzicato. Doubling Woodwinds, Percussion, Strings Pizzicato: Separation accentuation, metrical. Timbral_Manipulation: Attack Sharp.		
Franck	-NAX	Symphony in d minor	II. Allegretto	ORCH	1888	2fl, 3*ob, 3*cl, 2bsn/4horn, 4tr, 3trb, tuba/harp/strings	Dutoit_OSM	 •Harp Chords quarters medium-low range p cresc mf, F decresc(1-48)+Tutti	Doubling	Fusion	Chords quarters medium-low range p crescendo mf, F decrescendo	Harp: Chords quarters medium-low range p crescendo mf, F decrescendo+Tutti. Doubling Strings: Fusion coloration.		
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Harp Chords, 3-4 notes, quarters both hands, low-high range FF(9-25)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, 3-4 notes, quarters both hands, low-high range FF	Harp: Chords, 3-4 notes, quarters both hands, low-high range FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Harp Chords, 4 notes, quarters both hands, low-high range FF(39-40)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, 4 notes, quarters both hands, low-high range FF	Harp: Chords, 4 notes, quarters both hands, low-high range FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Harp Leg arpeggiated Chords 16ths, very low to high range, p, pp, ppp(71-86)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated Chords 16ths, very low to high range, p, pp, ppp	Harp: Legato arpeggiated Chords 16ths, very low to high range, p, pp, ppp+Tutti. Timbral_Manipulation: Timbre Granular.		
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Harp Chords Arpeggiando, quarters, low-medium p(90-92)+Tutti	Doubling Timbral_Manipulation	Separation Timbre Granular	Chords Arpeggiando, quarters, low-medium p	Harp: Chords Arpeggiando, quarters, low-medium p+Tutti. Doubling Orchestra: Separation accentuation. Timbral_Manipulation: Timbre Granular.		








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Chords Arpeggiando, quarters, low-medium p(90-92)+Tutti	Adler	Doubling Timbral_Manipulation	Separation Timbre Granular	Chords Arpeggiando, quarters, low-medium p	Harp: Chords Arpeggiando, quarters, low-medium p+Tutti. Doubling Orchestra: Separation accentuation. Timbral_Manipulation: Timbre Granular.
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Leg arpeggiated Chords 16ths, low to high range, mf(98-99)+Tutti	Adler	Timbral_Manipulation	Timbre Granular	Legato arpeggiated Chords 16ths, low to high range, mf	Harp: Legato arpeggiated Chords 16ths, low to high range, mf+Tutti. Timbral_Manipulation: Timbre Granular.
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Chords Arpeggiando quarters, 8ths, low-high range, mf cresc F(102-116)+Tutti	Adler	Timbral_Manipulation	Timbre Granular	Legato arpeggiated Chords 16ths, low to high range, mf	Harp: Legato arpeggiated Chords 16ths, low to high range, mf+Tutti. Timbral_Manipulation: Timbre Granular.
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Leg arpeggiated Chords 16ths, quintuplet 16ths, low to high-very high range, pp cresc F, p cresc FFF (118-150)+Tutti	Adler	Timbral_Manipulation	Timbre Granular	Legato arpeggiated Chords 16ths, quintuplet 16ths, low to high-very high range, pp cresc F, p cresc FFF	Harp: Legato arpeggiated Chords 16ths, quintuplet 16ths, low to high-very high range, pp cresc F, p cresc FFF+Tutti. Timbral_Manipulation: Timbre Granular.
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Chords, 4-notes, 16ths both hands, high, medium-low range FFF, F(150-157)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, 4-notes, 16ths both hands, high, medium-low range FFF, F	Harp: Chords, 4-notes, 16ths both hands, high, medium-low range FFF, F+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Chords, 3-4-notes, 8ths both hands, low-high range FF(177-179)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, 3-4-notes, 8ths both hands, low-high range FF	Harp: Chords, 3-4-notes, 8ths both hands, low-high range FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				119 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Chords, 4-notes, quarters both hands, medium-high range FF(157-196)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, 4-notes, quarters both hands, medium-high range FF	Harp: Chords, 4-notes, quarters both hands, medium-high range FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Chords, 2-3-4-notes, quarters both hands, quasi Arpeggiando, Accents, very low-medium-high range ppp, pp(233-307)+Tutti	Doubling Timbral_Manipulation Layering	Fusion Attack Sharp Middleground	Chords, 2-3-4-notes, quarters both hands, quasi Arpeggiando, Accents, very low-medium-high range ppp, pp	Harp: Chords, 2-3-4-notes, quarters both hands, quasi Arpeggiando, Accents, very low-medium-high range ppp, pp+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp. Layering: accompaniment Middleground.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Leg arpeggiated Chords 8th triplets,, medium to high range, p decresc(250-251)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated Chords 8th triplets,, medium to high range, p decrescendo	Harp: Legato arpeggiated Chords 8th triplets,, medium to high range, p decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Chords, 4-notes, 8ths both hands, low-high range FF(477-487)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, 4-notes, quarters both hands, medium-high range FF	Harp: Chords, 4-notes, quarters both hands, medium-high range FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Leg arpeggiated Chords 16ths, low to high range, F, mf cresc(526-542)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated Chords 16ths, low to high range, F, mf crescendo	Harp: Legato arpeggiated Chords 16ths, low to high range, F, mf crescendo+Tutti. Timbral_Manipulation: Timbre Granular.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •Harp Leg arpeggiated Chords 16ths, low to high range, FF, F(544-557)+Tutti	Timbral_Manipulation	Timbre Granular	Legato arpeggiated Chords 16ths, low to high range, FF, F	Harp: Legato arpeggiated Chords 16ths, low to high range, FF, F+Tutti. Timbral_Manipulation: Timbre Granular.	








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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	•Harp Chords, 4-notes, quarters both hands, low-high range FF(567-568)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, 4-notes, quarters both hands, low-high range FF	Harp: Chords, 4-notes, quarters both hands, low-high range FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	•Harp Chord, 3-4-notes, 8ths both hands, low-medium range p(597)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chord, 3-4-notes, 8ths both hands, low-medium range p	Harp: Chord, 3-4-notes, 8ths both hands, low-medium range p+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Strauss, Richard	Multi	Tod und Verklärung (Death and Transfiguration)		ORCH	1890	3fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp/2 harp/strings	OrchPlay	•Harp1.2 Chords 3-4 notes both hands, quarters, halves, low-high range, p, mf, F(428-458)		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords 3-4 notes both hands, quarters, halves, low-high range, p, mf, F	Harp1.2: Chords 3-4 notes both hands, quarters, halves, low-high range, p, mf, F. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp. •Adding to the sharpness of attacks (accent reinforcement) and adding some "ringing resonance" > 2 harps unisono making a full Doubling of the complete music.
Strauss, Richard	Multi	Tod und Verklärung (Death and Transfiguration)		ORCH	1890	3fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp/2 harp/strings	OrchPlay	•Harp1.2 Chords 3-4 notes both hands, quarters, halves, low-high range, p, mf, F(428-458)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords 3-4 notes both hands, quarters, halves, low-high range, p, mf, F	Harp1.2: Chords 3-4 notes both hands, quarters, halves, low-high range, p, mf, F+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp. •Adding to the sharpness of attacks (accent reinforcement) and adding some "ringing resonance" > 2 harps unisono making a full Doubling of the complete music.
Tchaikovsky	-NAX	Casse-Noisette	19-Act II Tableau 3: Waltz of the flowers	ORCH	1892	3*fl, 3*ob, 3*cl, 2bsn/4horn, 2Tr, 3trb, tuba/timp, perc/2harp, celesta/strings/CH	Gergiev_St-Petersburg Mariinski Theater Orchestra OIR	•Harp Cadenza Chords rolled 32nds, distrib arpeggios, low-high-very high range p>FF(16-28)	4-7	Basic	Solo	Cadenza Chords rolled 32nds, distributed arpeggios, low-high-very high range p>FF	Harp: Cadenza Chords rolled 32nds, distributed arpeggios, low-high-very high range p>FF. Basic: Solo Harp Cadenza. > Compare WRITTEN version to PERFORMED version.








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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Tchaikovsky	-NAX	Casse-Noisette	19-Act II Tableau 3: Waltz of the flowers	ORCH	1892	3*fl, 3*ob, 3*cl, 2bsn/4horn, 2Tr, 3trb, tuba/timp, perc/2harp, celesta/strings/CH OIR	Gergiev_St-Petersburg Mariinski Theater Orchestra	 •Harp Cadenza Chords arpeggiando in both Hands quarters, high to low range FF(29-33)	4-7	Basic	Solo	Cadenza Chords arpeggiando in both Hands quarters, high to low range FF	Harp: Cadenza Chords arpeggiando in both quarters, high to low range FF. Basic: Solo Harp Cadenza.
Tchaikovsky	-NAX	Casse-Noisette	19-Act II Tableau 3: Waltz of the flowers	ORCH	1892	3*fl, 3*ob, 3*cl, 2bsn/4horn, 2Tr, 3trb, tuba/timp, perc/2harp, celesta/strings/CH OIR	Gergiev_St-Petersburg Mariinski Theater Orchestra	 •Harp Chords quarters, low-medium range p, F(141-172)+Tutti		Layering	Middleground	Chords quarter, low-medium ranges p, F+	Harp: Chords quarter, low-medium ranges p, F+Tutti. Layering: Middleground Accompaniment.
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords nicht brechen (NON arpeggiando) quarters, medium range, p, pp(467-468)+Tutti		Doubling Timbral_Manipulation	Separation Attack Medium	Chords nicht brechen (NON arpeggiando) quarters, medium range, p, pp	Harp1.2: Chords nicht brechen (NON arpeggiando) quarters, medium range, p, pp+Tutti. Doubling Strings: Separation accentuation. Timbral_Manipulation: Attack Medium.
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Chord 4- notes both hands, medium-high range, ppp-pppp(492)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Chord 4-notes both hands, medium-high range, ppp-pppp	Harp1: Chord 4-notes both hands, medium-high range, ppp-pppp+Tutti. Timbral_Manipulation: Fusing role.
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Leg arpeggiated Chords, quarters, 8th triplest, low-medium range, p(507-510)+Tutti		Layering Timbral_Manipulation	Middleground Timbre Granular	Legato arpeggiated Chords, quarters, 8th triplest, low-medium range, p	Harp1: Legato arpeggiated Chords, quarters, 8th triplest, low-medium range, p+Tutti. Layering: Middleground, Timbral_Manipulation: Timbre Granular.
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Leg arpeggiated Chords, 8th triplets thigh range, pp decresc ppp(515-523)+Tutti		Layering Timbral_Manipulation	Middleground Timbre Granular	Legato arpeggiated Chords, 8th triplets thigh range, pp decrescendo ppp	Harp1: Legato arpeggiated Chords, 8th triplets thigh range, pp decrescendo ppp+Tutti. Layering: Middleground, Timbral_Manipulation: Timbre Granular.








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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 4-5 notes both hands, quarters, low-high range, FFF(835-847)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords 4-5 notes both hands, quarters, low-high range, FFF	Harp1.2: Chords 4-5 notes both hands, quarters, low-high range, FFF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords Arpegg L.Hand 4notes, R.Hand 7-8 notes, quarters, low-high range, FF, FFF(866-874)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Arpeggiando L.Hand 4notes, R.Hand 7-8 notes, quarters, low-high range, FF, FFF	Harp1.2: Chords Arpeggiando Left Hand 4notes, Right Hand 7-8 notes, quarters, low-high range, FF, FFF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 4-7 notes Arpegg, both hands, F(29-30)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Chords 4-7 notes Arpeggiando, both hands, F	Harp1.2: Chords 4-7 notes Arpeggiando, both hands, F+Tutti. Timbral_Manipulation: Fusing Role.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Chords quarters, Marcato, high range, F(49)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Chords quarters, Marcato, high range, F	Harp1: Chords quarters, Marcato, high range, F+Tutti. Doubling high Woodwinds+high Strings: Separation accentuation. Timbral_Manipulation: Attack Sharp.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords broken 8ths, distrib between hands, Low-high range, p(70-79)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords broken 8ths, distributed between hands, Low-high range, p	Harp1.2: Chords broken 8ths, distributed between hands, Low-high range, p+Tutti. Doubling Bassoon+Pizzicato Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 8ths both hands, Marcato, Arpegg low-high range, FF(74-76)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords 8ths both hands, Marcato, Arpeggiando low-high range, FF	Harp1.2: Chords 8ths both hands, Marcato, Arpeggiando low-high range, FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311						
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 8ths, Marcato, very high range, FF(79-82)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Chords 8ths, Marcato, very high range, FF	Harp1.2: Chords 8ths, Marcato, very high range, FF+Tutti. Doubling high Woodwinds+high Strings: Separation accentuation. Timbral_Manipulation: Attack Sharp.		
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp 1.2 Chords Arpegg L.Hand 3-4 notes, R.Hand 4-6 notes, quarters, low-high range, F(121-122)+Tutti	Doubling Timbral_Manipulation	Fusion Fusing Role	Chords Arpeggiando Left Hand 3-4 notes, Right Hand 4-6 notes, quarters, low-high range, F	Harp1.2: Chords Arpeggiando Left Hand 3-4 notes, Right Hand 4-6 notes, quarters, low-high range, F+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Fusing Role.		
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chord Arpegg L.Hand 3 notes, R.Hand 5 notes, quarters, low-high range, Det quarters, 8th triplets F(137-138)+Tutti	Doubling Timbral_Manipulation	Fusion Fusing Role	Chord Arpeggiando Left Hand 3 notes, Right Hand 5 notes, quarters, low-high range, Detached quarters, 8th triplets F	Harp1.2: Chord Arpeggiando Left Hand 3 notes, Right Hand 5 notes, quarters, low-high range, Detached quarters, 8th triplets F+Tutti. Chord Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Fusing Role. Detached Doubling Bass Line: Fusion accentuation. Timbral_Manipulation: Fusing Role.		
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chord (also broken) in 8ths, low-high range p(159-163)+Tutti	Doubling	Fusion	Chord (also broken) in 8th, low-high range p	Harp1.2: Chord (also broken) in 8th, low-high range p+Tutti. Doubling Orchestra: Fusion accentuation.		
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 3-4 notes each hand, 8ths, Arpegg, NON Arpegg, low-high range FF, F(163-178)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords 3-4 notes each hand, 8ths, Arpeggiando, NON Arpeggiando, low-high range FF, F	Harp1.2: Chords 3-4 notes each hand, 8ths, Arpeggiando, NON Arpeggiando, low-high range FF, F+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp2 Chord broken in 8ths, accent, low-medium range p(187-189)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Medium	Chord broken in 8ths, accent, low-medium range p	Harp2: Chord broken in 8ths, accent, low-medium range p+Tutti. Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Medium		








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	1311					
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 5-6 notes distrib both hands, quarters, medium-high range F, FF(189-196)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords 5-6 notes distributed both hands, quarters, medium-high range F, FF	Harp1.2: Chords 5-6 notes distributed both hands, quarters, medium-high range F, FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp,	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chord 8ths NON arpeggiando, medium range p(207-208)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Medium	Chord 8ths NON arpeggiando, middle range p	Harp1.2: Chord 8ths NON arpeggiando, medium range p+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Medium.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chord quarter arpeggiando, low-medium range F(218)+Tutti	Doubling Timbral_Manipulation	Fusion Fusing Role	Chord quarter arpeggiando, low-medium range F	Harp1.2: Chord quarter arpeggiando, low-medium range F+Tutti. Doubling Orchesra: Fusion Reinforce. Timbral_Manipulation: Fusing Role.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 5-7 notes quarters arpeggiando, low-high range F(244-245)+Tutti	Doubling Timbral_Manipulation	Fusion Fusing Role	Chords 5-7 notes quarters arpeggiando, low-high range F	Harp1.2: Chords 5-7 notes quarters arpeggiando, low-high range F+Tutti. Doubling Orchestra: Fusion Reinforce. Timbral_Manipulation: Fusing Role.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 6 notes quarters arpeggiando, Non arpegg Marcato, low-high range F(252-253)+Tutti	Doubling Timbral_Manipulation	Fusion Fusing Role	Chords 6 notes quarters arpeggiando, Non arpeggiando Marcato, low-high range F	Harp1.2: Chords 6 notes quarters arpeggiando, Non arpeggiando Marcato, low-high range F+Tutti. Doubling Orchetsra: Fusion Reinforce. Timbral_Manipulation: Fusing Role.	
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Chords quarters, low-medium range, p(261-263)+Tutti	Doubling Layering	Fusion Middleground	Chords quarters, low-medium range, p	Harp1: Chords quarters, low-medium range, p+Tutti. Doubling orchestra: Fusion. Layering: Middlegroung.	







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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 3 notes arpeggiated pattern 8ths, accent, very high-medium range p decresc(267-269)+Tutti		Doubling Timbral_Manipulation	Fusion Timbre Granular Timbre Bright	Chords 3 notes arpeggiated pattern 8ths, accent, very high-medium range p decrescendo	Harp1.2: Chords 3 notes arpeggiated pattern 8ths, accent, very high-medium range p decrescendo+Tutti. Doubling Strings+Woodwinds: Separation accentuation. Timbral_Manipulation: Timbre Granular, Timbre Bright (with Glockenspiel+Piccolo).
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords arpeggiated vs non arpeggiated, 8th triplets, quarters, low-high range, pp, ppp(277-279)+Tutti		Layering	Middleground	Chords arpeggiated vs non arpeggiated, 8th triplets, quarters, low-high range, pp, ppp	Harp1.2: Chords arpeggiated vs non arpeggiated, 8th triplets, quarters, low-high range, pp, ppp+Tutti. Layering: Middleground accompaniment.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp2 Chord 3-notes, quarters, medium range, p(285-290)+Tutti		Layering	Middleground	Chord 3-notes, quarters, medium range, p	Harp2: Chord 3-notes, quarters, medium range, p+Tutti. Layering: Middleground.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chord 5-notes Arpeggiando, quarters, medium-high range, pp(310)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Chord 5-notes Arpeggiando, quarters, medium-high range, pp	Harp1.2: Chord 5-notes Arpeggiando, quarters, medium-high range, pp+Tutti. Timbral_Manipulation: Fusing Role.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chord 3-notes Arpeggiando, quarters, medium low range, pp(318-320)+Tutti		Doubling	Fusion	Chord 3-notes Arpeggiando, quarters, medium low range, pp	Harp1.2: Chord 3-notes Arpeggiando, quarters, medium low range, pp+Tutti. Doubling Strings: Fusion accntuation, coloration.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chord 7-notes Arpeggiando, quarters, low-medium range, pp(358)+Tutti		Layering Doubling Timbral_Manipulation	Middleground Fusion Fusing Role	Chord 7-notes Arpeggiando, quarters, low-medium range, pp	Harp1.2: Chord 7-notes Arpeggiando, quarters, low-medium range, pp+Tutti. Layering: Middleground. Doubling Orchestra: Fusion Reinforce. Timbral_Manipulation: Fusing Role.







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques						
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing			
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311							126 of 222
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chord 7-notes quarters, low-high range, F(557-565)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chord 7-notes quarters, low-high range, F	Harp1.2: Chord 7-notes quarters, low-high range, F+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.			
Mahler	-NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det dyads low range vs Harm double high-very high range, wholes, halves, p(18-52)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached dyads low range vs Harmonics double high-very high range, wholes, halves, p	Harp1.2: Detached dyads low range vs Harmonics double high-very high range, wholes, halves, p+Tutti. Doubling Doublebass: Fusion accentuation. Timbral_Manipulation: Attack Sharp.			
Mahler	-NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Chords 5-6 notes quarters Arpeggiando, low-medium range pp(57-67)+Tutti	Doubling Timbral_Manipulation	Fusion Fusing Role	Chords 5-6 notes quarters Arpeggiando, low-medium range pp	Harp1: Chords 5-6 notes quarters Arpeggiando, low-medium range pp+Tutti. Doubling Orchestra: Fusion timbre coloration. Timbral_Manipulation: Fusing Role.			
Mahler	-NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det dyads low range vs Harm double high-very high range, wholes, halves, F, p(87-100)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached dyads low range vs Harmonics double high-very high range, wholes, halves, F, p	Harp1.2: Detached dyads low range vs Harmonics double high-very high range, wholes, halves, F, p+Tutti . Doubling Doublebass, Violoncello: Fusion accentuation. Timbral_Manipulation: Attack Sharp.			
Mahler	-NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Chords 5-9 notes quarters Arpeggiando, low-high range pp(119-123)+Tutti	Doubling Timbral_Manipulation	Fusion Fusing Role	Chords 5-9 notes quarters Arpeggiando, low-high range pp	Harp1: Chords 5-9 notes quarters Arpeggiando, low-high range pp+Tutti. Doubling Orchestra: Fusion timbre coloration. Timbral_Manipulation: Fusing Role.			
Mahler	-NAX	Symphony No. 3	V. Lustig im Tempo und keck im Ausdruck	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 4-5 notes halves, quarters Arpeggiando, low-medium range, p, pp(96-98)+Tutti	Doubling Timbral_Manipulation	Fusion Fusing Role	Chords 4-5 notes halves, quarters Arpeggiando, low-medium range, p, pp	Harp1.2: Chords 4-5 notes halves, quarters Arpeggiando, low-medium range, p, pp+Tutti. Doubling Orchestra: Fusion timbre coloration. Timbral_Manipulation: Fusing Role.			








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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	-NAX	Symphony No. 3	V. Lustig im Tempo und keck im Ausdruck	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 3-4 notes, Oct, Accent, medium-high range, F(110-120)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords 3-4 notes, Octave, Accent, medium-high range, F	Harp1.2: Chords 3-4 notes, Octave, Accent, medium-high range, F+Tutti. Doubling Orchestra+Choirs: Fusion accentuation Timbral_Manipulation: Attack Sharp
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp2 Chord 3-notes both hands arpeggiando, very low-low pp, ppp(4-10)+Tutti	4-2	Doubling Timbral_Manipulation	Fusion Timbre granular	Chord 3-notes both hands arpeggiando, very low-low pp, ppp+Tutti.	Harp2: Chord 3-notes both hands arpeggiando, very low-low pp, ppp+Tutti. Doubling Strings: Fusion. Timbral_Manipulation: Timbre granular.
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp1 Chord arpeggiated over 3+Oct, 32nds, medium-low to very high range, pp(21-26)+Tutti		Timbral_Manipulation	Timbre Granular	Chord arpeggiated over 3+Octaves, 32nds, medium-low to very high range, pp	Harp1: Chord arpeggiated over 3+Octaves, 32nds, medium-low to very high range, pp+Tuttii. Timbral_Manipulation: Granular texture.
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp2 Chords arpeggiando over 1Oct, 8ths, medium, high range, pp(21-26)+Tutti		Timbral_Manipulation	Timbre Granular	Chords arpeggiando over 1Octave, 8ths, medium, high range, pp	Harp2: Chords arpeggiando over 1Octave, 8ths, medium, high range, pp+Tutti. Timbral_Manipulation: Granular texture.
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp2 Chord distrib both hands quarter arpeggiando, low-medium range, pp(51)+Tutti		Doubling Timbral_Manipulation	Fusion Timbre granular	Chord distributed both hands quarter arpeggiando, low-medium range, pp	Harp2: Chord distributed both hands quarter arpeggiando, low-medium range, pp+Tutti. Doubling Horns+Bassoons: Fusion. Timbral_Manipulation: Timbre granular.
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp1.2 Chords arpegg 16ths distrib between hands over 2Oct, low to high range, pp cresc mp(63-66)+Tutti		Timbral_Manipulation	Timbre Granular	Chords arpegg 16ths distributed between hands over 2Octaves, low to high range, pp crescendo mp	Harp1.2: Chords arpegg 16ths distributed between hands over 2Octaves, low to high range, pp crescendo mp+Tutti Timbral_Manipulation: Timbre granular








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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	-NAX	Prélude à l'après-midi d'un faune	ORCH		1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp1 Chords arpegg patterns 16ths, medium range, mp cresc FF(67-70)+Tutti		Timbral_Manipulation	Timbre Granular	Chords arpeggiated patterns 16ths, medium range, mp crescendo FF	Harp1: Chords arpeggiated patterns 16ths, medium range, mp crescendo FF+Tutti. Timbral_Manipulation: Timbre granular
Debussy	-NAX	Prélude à l'après-midi d'un faune	ORCH		1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp1 Chords arpegg 16ths distrib between hands over 3Oct, low to high range, pp(79-82)+Tutti	4-11	Timbral_Manipulation	Timbre Granular	Chords arpeggiated 16ths distributed between hands over 3Octaves, low to high range, pp	Harp1 Chords arpeggiated 16ths distributed between hands over 3Octaves, low to high range, pp+Tutti. Timbral_Manipulation: Timbre granular
Debussy	-NAX	Prélude à l'après-midi d'un faune	ORCH		1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp1 Chords arpegg 16ths distrib between hands over 3Oct, low to high range, pp(86-89)+Tutti	4-11	Timbral_Manipulation	Timbre Granular	Chords arpeggiated 16ths distributed between hands over 3Octaves, low to high range, pp	Harp1 Chords arpeggiated 16ths distributed between hands over 3Octaves, low to high range, pp+Tutti. Timbral_Manipulation: Timbre granular
Dukas	-NAX	L'Apprenti Sorcier	ORCH		1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Chord, very high range, slow 8th ppp(22)+Tutti		Layering	Foreground	Chord, very high range, slow 8th ppp	Harp: Chord, very high range, slow 8th ppp+Tutti. Layering: Foreground.
Dukas	-NAX	L'Apprenti Sorcier	ORCH		1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Chords both hands, high-medium range, 16ths p cresc F(33-36)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Chords both hands, high-medium range, 16ths p crescendo F	Harp: Chords both hands, high-medium range, 16ths p crescendo F+Tutti. Doubling Strings: Separation, accentuation. Timbral_Manipulation: Attack Sharp.
Dukas	-NAX	L'Apprenti Sorcier	ORCH		1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Chords both hands, high-medium range, 8ths, F, sF, FF(223-248)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Chords both hands, high-medium range, 8ths, F, sF, FF	Harp: Chords both hands, high-medium range, 8ths, F, sF, FF+Tutti. Doubling Orchestra: Separation, accentuation. Timbral_Manipulation: Attack Sharp.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				129 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311					
Dukas	-NAX	L'Apprenti Sorcier	ORCH		1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Leg arpeggiated Chord fast 16th, div both hands, high range FF(251-271)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Legato arpeggiated Chord fast 16th, divided both hands, high range FF	Harp: Legato arpeggiated Chord fast 16th, divided both hands, high range FF+Tutti. Timbral_Manipulation: Fusing Role.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH		1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Chords both hands, high-low range, 8ths, FF sF(365-389)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Chords both hands, high-low range, 8ths, FF sFF	Harp: Chords both hands, high-low range, 8ths, FF sF(365-389)+Tutti. Doubling Orchestra: Separation, accentuation. Timbral_Manipulation: Attack Sharp.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH		1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Chord div both hands, high-medium range, 8th, F(431)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Chord divided both hands, high-medium range, 8th, F	Harp: Chord divided both hands, high-medium range, 8th, F+Tutti. Doubling Orchestra: Separation, accentuation. Timbral_Manipulation: Attack Sharp.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH		1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Leg arpeggiated Chords fast 16ths, R.Hand up high, L.Hand down low, FF(790-832)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Legato arpeggiated Chords fast 16ths, R.Hand up high, L.Hand down low, FF	Harp: Legato arpeggiated Chords fast 16ths, R.Hand up high, L.Hand down low, FF+Tutti. Timbral_Manipulation: Fusing Role.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH		1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Chord div both hands, high-medium range, 8th, FF(832)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chord divided both hands, high-medium range, 8th, FF	Harp: Chord divided both hands, high-medium range, 8th, FF+Tutti. Doubling Orchestra: Fusion, accentuation. Timbral_Manipulation: Attack Sharp.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH		1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Stacc arpeggiated Chords both hands 8ths, low-high range FF(850-867)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Staccato Chords 8ths, high range F	Harp: Staccato arpeggiated Chords both hands 8ths, low- high range FF+Tutti. Doubling Orchestra: Fusion, accentuation. Timbral_Manipulation: Attack Sharp.	









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Tchaikovsky	-NAX	Le Lac des Cygnes	26-Act II By a Lake: No. 13. Dances of the Swans: V. Andante - Allegro	ORCH, Solo Harp, Solo VI, Solo Vc	1900	picc, 2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, SOLO harp/strings	Pletnev_Russian National Orchestra	 •Harp Cadenza SOLO. Chords Arpeggios distrib both hands up-down fast 32nds, rolled arpeggiando 8ths both hands, over whole range, F, p (Reh.25-26 mm1-9)		Basic	Solo	Cadenza Extensive SOLO. Chords Arpeggios distributed both hands up-down fast 32nds, rolled arpeggiando 8ths both hands, over whole range, F, p	Harp: Cadenza Extensive SOLO. Chords Arpeggios distributed both hands up-down fast 32nds, rolled arpeggiando 8ths both hands, over whole range, F, p (Reh.25-26 mm1-9). Basic: Harp SOLO.
Tchaikovsky	-NAX	Le Lac des Cygnes	26-Act II By a Lake: No. 13. Dances of the Swans: V. Andante - Allegro	ORCH, Solo Harp, Solo VI, Solo Vc	1900	picc, 2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, SOLO harp/strings	Pletnev_Russian National Orchestra	 •Harp Det Oct left hand, Chords arpeggiando right hand medium range p cresc mf (Reh.26-27 mm9-34)+Solo VI, +WW		Layering	Middleground	Detached Octaves left hand, Chords arpeggiando right hand medium range, p crescendo mf	Harp: Detached Octaves left hand, Chords arpeggiando right hand medium range, p crescendo mf+Solo VI, +WW. Layering: Middleground.
Tchaikovsky	-NAX	Le Lac des Cygnes	26-Act II By a Lake: No. 13. Dances of the Swans: V. Andante - Allegro	ORCH, Solo Harp, Solo VI, Solo Vc	1900	picc, 2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, SOLO harp/strings	Pletnev_Russian National Orchestra	 •Harp Det Oct left hand, Chords arpeggiando right hand medium range pp cresc mf(Reh.31-End, mm75-101)+Solo Vc+Solo VI+Tutti		Layering	Middleground	Detached Octaves left hand, Chords arpeggiando right hand medium range pp crescendo mf	Harp: Detached Octaves left hand, Chords arpeggiando right hand medium range pp crescendo mf+Solo Vc+Solo VI+Tutti. Layering: Middleground. Chordal accompaniment.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Chord arpeggiated, medium range, Legato, low range p, mf (32-42)		Layering	Middleground Background	Chord arpeggiated, medium range, Legato, low range p, mf	Harp1: Chord arpeggiated, medium range, Legato, low range p, mf. Layering: Middleground, Background.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Chord arpeggiated, medium range, Legato, low range p, mf (32-42)+VI.II+Vla+Vc		Layering	Middleground Background	Chord arpeggiated, medium range, Legato, low range p, mf	Harp1: Chord arpeggiated, medium range, Legato, low range p+Violin II+Viola+Violoncello.. Layering: Middleground, Background.









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Chord arpeggiated, medium range, Legato, low range p, mf (32-42)+Tutti	Layering	Middleground Background	Chord arpeggiated, medium range, Legato, low range p, mf	Harp1: Chord arpeggiated, medium range, Legato, low range p+Tutti. Layering: Middleground, Background.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp2 Chords 5-notes 8ths, Arpeggiando, very high-medium mf decresc(34, 42)	Layering Doubling	Foreground Separation	Chords 5-notes, Arpeggiando, very high-medium mf decescendo	Harp2: Chords 5-notes 8ths, Arpeggiando, very high-medium mf decrescendo. Layering: Foreground Doubling clarinets, then Woodwinds: Separation.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp2 Chords 5-notes 8ths, Arpeggiando, very high-medium mf decresc(34, 42)+WW	Layering Doubling	Foreground Separation	Chords 5-notes, Arpeggiando, very high-medium mf decescendo	Harp2: Chords 5-notes 8ths, Arpeggiando, very high-medium mf dercescendo +Woodwinds. Layering: Foreground Doubling clarinets, then Woodwinds: Separation.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp2 Chords 5-notes 8ths, Arpeggiando, very high-medium mf decresc(34, 42)+Tutti	Layering Doubling	Foreground Separation	Chords 5-notes, Arpeggiando, very high-medium mf decescendo	Harp2: Chords 5-notes 8ths, Arpeggiando, very high-medium mf decrescendo +Tutti. Layering: Foreground Doubling clarinets, then Woodwinds: Separation.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes 8ths, Arpeggiando high-medium range pp(53-58)	Layering Timbral_Manipulation	Middleground Attack Sharp	Chords 8ths, Arpeggiando high-medium range pp	Harp1.2: Chords 6-notes 8ths, Arpeggiando high-medium range pp. Layering: Middleground. Timbral_Maniplulation: Attack Sharp, provides sharper attack to flutes and clarinets.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes 8ths, Arpeggiando high-medium range pp(53-58)+Fl1.2+Cl1.2	Layering Timbral_Manipulation	Middleground Attack Sharp	Chords 8ths, Arpeggiando high-medium range pp	Harp1.2: Chords 6-notes 8ths, Arpeggiando high-medium range pp +Clarinet1.2. Layering: Middleground. Timbral_Maniplulation: Attack Sharp, provides sharper attack to flutes and clarinets.	








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes 8ths, Arpeggiando high-medium range pp(53-58)+Tutti	Layering Timbral_Manipulation	Middleground Attack Sharp	Chords 8ths, Arpeggiando high-medium range pp	Harp1.2: Chords 6-notes 8ths, Arpeggiando high-medium range pp +Tutti. Layering: Middleground. Timbral_Manipulation: Attack Sharp, provides sharper attack to flutes and clarinets.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes quarters, Marcato, Arpeggiando, medium-low range sfz(69-72)	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, Marcato, Arpeggiando sfz	Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz. Doubling High Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz(69-72)+VI.I+VI.II	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, Marcato, Arpeggiando sfz	Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz +Violin I+Violin II. Doubling High Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz(69-72)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, Marcato, Arpeggiando sfz	Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz +Tutti. Doubling High Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes quarters Marcato, high-low range sFz(76)	Doubling	Fusion	Chords 6-notes quarters Marcato, high-low range sFz	Harp1.2: Chords 6-notes quarters Marcato, high-low range sFz. Doubling Tutti: Fusion Reinforce.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes quarters Marcato, high-low range sFz(76)+Tutti	Doubling	Fusion	Chords 6-notes quarters Marcato, high-low range sFz	Harp1.2: Chords 6-notes quarters Marcato, high-low range sFz+Tutti. Doubling Tutti: Fusion Reinforce.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords arpeggiated fast 16th triplets in Octave, high-medium range FF decresc(105-108)		Layering	Background	Chords arpeggiated fast 16th triplets in Octave, high-medium range FF decresc	Harp1.2: Chords arpeggiated fast 16th triplets in Octave, high-medium range FF decrescendo. Layering: Background (Written-out Decrescendo).
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords arpeggiated fast 16th triplets in Octave, high-medium range FF decresc(105-108)+Tutti		Layering	Background	Chords arpeggiated fast 16th triplets in Octave, high-medium range FF decresc	Harp1.2: Chords arpeggiated fast 16th triplets in Octave, high-medium range FF decrescendo+Tutti. Layering: Background (Written-out Decrescendo).
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Chords arpegg patterns 32nds Legato, Enharm, medium-high range pp cresc molto(132-134)		Timbral_Manipulation	FUSING Role Instr.(s)	Chords arpeggiated patterns 32nds Legato, Enharmonics, medium-high range pp crescendo molto	Harp1: Chords arpeggiated patterns 32nds Legato, Enharmonics, medium-high range pp crescendo molto. Timbral_Manipulation: Fusing Role.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Chords arpegg patterns 32nds Legato, Enharm, medium-high range pp cresc molto(132-134)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Chords arpeggiated patterns 32nds Legato, Enharmonics, medium-high range pp crescendo molto	Harp1: Chords arpeggiated patterns 32nds Legato, Enharmonics, medium-high range pp crescendo molto+Tutti. Timbral_Manipulation: Fusing Role.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp2 Chords broken, Legato, medium range pp cresc molto(132-134)		Timbral_Manipulation	FUSING Role Instr.(s)	Chords broken, Legato, medium range pp crescendo molto	Harp2: Chords broken, Legato, medium range pp crescendo molto. Timbral_Manipulation: Fusing Role.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp2 Chords broken, Legato, medium range pp cresc molto(132-134)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Chords broken, Legato, medium range pp crescendo molto	Harp2: Chords broken, Legato, medium range pp crescendo molto+Tutti. Timbral_Manipulation: Fusing Role.







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				134 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Debussy	-NAX	La Mer	II. Jeu de Vagues	ORCH	1903 - 1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 3trb, tuba/timp, 3perc/2harp, glock/strings	Rattle_Berliner Philharmoniker	 •Harp1.2 Chords arpeggiated fast 32nds, over 5+Oct FF(155-160)+Tutti	Timbral_Manipulation	RESONANCE / Stable	Chords arpeggiated fast 32nds, over 5+Octaves FF	Harp1.2: Chords arpeggiated fast 32nds, over 5+Octaves FF+Tutti. Timbral_Manipulation: Resonance.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chords parallel Leg-Ten-Stacc slurred R.H 4-3notes, L.H 3-2notes pp,mf<>(8-36)+Tutti	Basic	Solo	Chords parallel Legato-Tenuto-Staccato slurred Right Hand 4-3 notes, Left Hand 3-2 notes pp,mf crescendo-decrescendo	Harp: parallel Chords Legato-Tenuto-Staccato slurred Right Hand 4-3 notes, Left Hand 3-2 notes pp,mf crescendo-decrescendo +Tutti. Basic Solo Harp.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chords parallel Leg-Ten-Stacc slurred R.H 4notes, L.H 3notes pp<>(69-80)+Tutti	Basic	Solo	Chords parallel Legato-Tenuto-Staccato slurred Right Hand 4 notes, Left Hand 3 notes pp crescendo-decrescendo	Harp: Chords parallel Legato-Tenuto-Staccato slurred Right Hand 4 notes, Left Hand 3 notes pp crescendo-decrescendo +Tutti. Basic Solo Harp.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Detached Chords parallel R.H 4notes, L.H 3notes p cresc-decresc(60, 62)+Tutti	Basic	Solo	Detached Chords parallel Right Hand 4notes, Left Hand 3 notes p crescendo-decrescendo	Harp: Detached Chords parallel Right Hand 4notes, Left Hand 3 notes p crescendo-decrescendo +Tutti. Basic Solo Harp.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chords parallel arpegg Legato R.H 4notes, L.H 3notes pp<>(77-80)+Tutti	Basic	Solo	Chords parallel arpeggiando Legato Right Hand 4 notes, Left Hand 3 notes pp crescendo-decrescendo	Harp: Chords parallel arpeggiando Legato Right Hand 4 notes, Left Hand 3 notes pp crescendo-decrescendo +Tutti. Basic Solo Harp.	
Debussy	-NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp R.Hand Leg-Ten quarters, 8ths, Chords arpegg fast 32nds pp(81-83)+Tutti	Basic Layering	Solo Middleground	Right Hand Legato-Tenuto quarters, 8ths, Chords arpeggiated fast 32nds pp	Harp: Right Hand Legato-Tenuto quarters, 8ths, Chords arpeggiated fast 32nds pp +Tutti. Basic Solo Harp. Layering: Middleground accompaniment.	








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311						
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chords Legato quarters p cresc(15, 17)+Tutti	Basic	Solo	Chords Legato quarters p crescendo	Harp: Chords Legato quarters p crescendo +Tutti. Basic Solo Harp.		
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chords arpeggiated down fast 32nds mp cresc(16, 18)+Tutti	Basic	Solo	Chords arpeggiated down fast 32nds mp crescendo	Harp: Chords arpeggiated down fast 32nds mp crescendo +Tutti. Basic Solo Harp.		
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp R.H Tenuto-Accent quarters, Mgr Chord Leg arpegg 16ths down F(19-22)+Tutti	Basic Layering	Solo Middleground	Right Hand Tenuto-Accent quarters, Middleground Chord Legato arpeggiated 16ths down F	Harp: Right Hand Tenuto-Accent quarters, Middleground Chord Legato arpeggiated 16ths down F +Tutti. Basic Solo Harp. Layering: Middleground accompaniment.		
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp R.H Tenuto-Accent quarters, Mgr Chord Leg arpegg 16ths down p cresc(31-36)+Tutti	Basic Layering	Solo Middleground	Right Hand Tenuto-Accent quarters, Middleground Chord Legato arpeggiated 16ths down p crescendo +Tutti.	Harp: Right Hand Tenuto-Accent quarters, Middleground Chord Legato arpeggiated 16ths down p crescendo +Tutti. Basic Solo Harp. Layering: Middleground accompaniment.		
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chords slight arpegg, Leg-Ten R.H 4notes, L.H 3notes, halves, quarters, 8ths F(41-54)+Tutti	Basic	Solo	Chords slight arpeggiando, Legato-Tenuto Right Hand 4 notes, Left Hand 3 notes, halves, quarters, 8ths F	Harp: Chords slight arpeggiando, Legato-Tenuto Right Hand 4 notes, Left Hand 3 notes, halves, quarters, 8ths F +Tutti. Basic: Solo Harp hocketing with Violin I Melody.		
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp R.H Tenuto quarters, mgr Chord Leg arpegg 16ths, L.H 8ths down F decresc(55-62)+Tutti	Basic Layering	Solo Middleground	Harp Right Hand: Tenuto quarters, Middleground Chord Legato arpeggiated 16ths, Left Hand 8ths down F decrescendo	Harp Right Hand: Tenuto quarters, Middleground Chord Legato arpeggiated 16ths, Left Hand 8ths down F decrescendo +Tutti. Basic Solo Harp. Layering: Middleground accompaniment. ("Piano writing").		
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Chord arpeggiated p cresc(75)+Tutti	Layering	Middleground	Chord arpeggiated p crescendo	Harp: Chord arpeggiated p crescendo +Tutti. Layering: Middleground accompaniment.		








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 Harp Chords slight arpegg, Leg-Ten R.H 3notes, L.H 2notes, halves, quarters F (76-77)+Tutti	Basic	Solo	Chords slight arpeggiando, Legato-Tenuto Right Hand 3 notes, Left Hand 2 notes, halves, quarters F	Harp: Chords slight arpeggiando, Legato-Tenuto Right Hand 3 notes, Left Hand 2 notes, halves, quarters F +Tutti. Basic: Solo Harp.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 Harp Chords Stacc R.H 3notes, L.H 2notes 16ths interlocked F decresc pp(85-91)+Tutti	Basic Timbral Manipulation	Solo Timbre Granular	Chords Staccato Right Hand 3 notes, Left Hand 2 notes 16ths interlocked F decrescendo pp	Harp: Chords Staccato Right Hand 3 notes, Left Hand 2 notes 16ths interlocked F decrescendo pp +Tutti. Basic: Solo Harp. Timbral Manipulation: Timbre Granular	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 Harp Chords Accent R.H 4notes, L.H 3notes Oct shifts F(146-153)+Tutti	Doubling	Separation	Chords Accent Right Hand 4 notes, Left Hand 3 notes Octaves shifts F	Harp: Chords Accent Right Hand 4 notes, Left Hand 3 notes Octaves shifts F +Tutti. Layering: Doubling Melody Strings. ("Piano writing").	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 Harp Chord Marcato appog half F<>(163)+Tutti	Basic	Solo	Chord Marcato appoggiatura half F crescendo-decrescendo	Harp: Chord Marcato appoggiatura half F crescendo-decrescendo +Tutti. Basic: Solo Harp.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 Harp Chord arpeggiated up-down over 5 Oct, 32nds, mf cresc-decresc(4)+Tutti	Timbral_Manipulation	Timbre Granular	Chord arpeggiated up-down over 5 Octaves, 32nds, mf crescendo-decrescendo	Harp: Chord arpeggiated up-down over 5 Octaves, 32nds, mf crescendo-decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 Harp Chord arpeggiated Pattern up over 3+ Oct, 32nds, mf decresc(5-6)+Tutti	Timbral_Manipulation	Timbre Granular	Chord arpeggiated Pattern up over 3+ Octaves, 32nds, mf decrescendo	Harp: Chord arpeggiated Pattern up over 3+ Octaves, 32nds, mf decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 Harp Chord arpeggiated up-down over 5 Oct, 32nds, mf cresc-decresc(10-11)+Tutti	Timbral_Manipulation	Timbre Granular	Chord arpeggiated up-down over 5 Octaves, 32nds, mf crescendo-decrescendo	Harp: Chord arpeggiated up-down over 5 Octaves, 32nds, mf crescendo-decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				137 of 222	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chord, Arpegg Pattern 32nds, medium-high range, p cresc F(18-19)+Tutti		Timbral_Manipulation	Timbre Granular	Chord, Arpeggiated Pattern 32nds, medium-high range, p crescendo F	Harp: Chord, Arpeggiated Pattern 32nds, medium-high range, p crescendo F+Tutti. Timbral_Manipulation: Timbre Granular.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chord arpeggiated up-down over 4 Oct, 32nds, F decresc(20-25)+Tutti		Timbral_Manipulation	Timbre Granular	Chord arpeggiated up-down over 4 Octaves, 32nds, F decrescendo	Harp: Chord arpeggiated up-down over 4 Octaves, 32nds, F decrescendo+Tutti . Timbral_Manipulation: Timbre Granular.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand, (L. Hand) Arpeggiated Chords 16ths, high-low range, p cresc-decresc(27-43)		Layering Timbral_Manipulation	Middleground Timbre Granular	Legato Right Hand, (also Left Hand) Arpeggiated Chords 16ths, high-low range, p crescendo-decrescendo(27-43)	Harp: Legato Right Hand, (also Left Hand) Arpeggiated Chords 16ths, high-low range, p crescendo-decrescendo(27-43). Layering: Middleground. Timbral_Manipulation: Timbre Granular.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp L. Hand Chords poco Arpegg quarters, medium range, p (33-35)		Layering	Middleground	Left Hand Chords poco Arpegg quarters, medium range, p	Harp: Left Hand Chords poco Arpeggiando quarters, medium range, p. Layering: Middleground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chord arpeggiated Pattern up over 5 Oct, 32nds, p decresc(43-45)+Tutti		Timbral_Manipulation	Timbre Granular Resonance / Decaying	Chord arpeggiated Pattern up over 5 Octaves, 32nds, p decrescendo	Harp: Chord arpeggiated Pattern up over 5 Octaves, 32nds, p decrescendo+Tutti . Timbral_Manipulation: Timbre Granular. Timbral_Manipulation: Resonance / Decaying.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, halves, 8ths, Chords, Octaves, Det quarters, P(49-53)+Tutti		Doubling	Separation	Legato Right Hand top voice high range, halves, 8ths, Chords, Octaves, Detached quarters, P	Harp: Legato Right Hand top voice high range, halves, 8ths, Chords, Octaves, Detached quarters, P+Tutti. Doubling Flute: Separation reinforcement.	









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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp L. Hand Chords poco arpegg, halves, medium-low range p, pp(56-63)+Tutti		Layering	Middleground	Left Hand Chords poco arpeggiando, halves, medium-low range p, pp	Harp: Left Hand Chords poco arpeggiando, halves, medium-low range p, pp+Tutti. Layering: Middleground.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp R. Hand Chord Arpegg Pattern 16ths, high range, pp cresc(64-69)+Tutti		Layering Timbral_Manipulation	Middleground Timbre Granular	Right Hand Chord Arpeggiated Pattern 16ths, high range, pp crescendo	Harp Right Hand Chord Arpeggiated Pattern 16ths, high range, pp crescendo+Tutti. Layering: Middleground. Timbral_Manipulation: Timbre Granular.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp R. L. Hand Chord Arpegg Pattern 16ths, high range, mf(70-73)+Tutti		Layering Timbral_Manipulation	Middleground Timbre Granular	Right, Left Hand Chord Arpeggiated Pattern 16ths, high range, mf	Harp: Right, Left Hand Chord Arpeggiated Pattern 16ths, high range, mf+Tutti. Layering: Middleground. Timbral_Manipulation: Timbre Granular.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp R. L. Hand Chord 16ths, Det or distr in altern dyads mf cresc FF(74-76)+Tutti		Timbral_Manipulation	Timbre Granular	Right, Left Hand Chord 16ths, Detached or distributed in alternating dyads mf cresceendo FF	Harp: Right, Left Hand Chord 16ths, Detached or distributed in alternating dyads mf cresceendo FF+Tutti. Timbral_Manipulation: Timbre Granular.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chord arpeggiated up-down over 5 Oct, 16ths, 32nds, FF(77-79)+Tutti		Timbral_Manipulation	Timbre Granular Resonance / Stable	Chord arpeggiated up-down over 5 Octaves, 32nds, mf crescendo-decrescendo	Harp: Chord arpeggiated up-down over 5 Octaves, 32nds, mf crescendo-decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, halves, 8th triplets in 3 Oct, Chords poco arpegg p espress(105-111)+Tutti		Layering	Foreground	Legato Right Hand top voice high range, halves, 8th triplets in 3 Octaves, Chords poco arpeggiando, p espressivo	Harp: Legato Right Hand top voice high range, halves, 8th triplets in 3 Octaves, Chords poco arpeggiando, p espressivo+Tutti. Layering: Foreground.









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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, halves, 8th triplets in 3 Oct, Chords poco arpegg, pp espress(115-120)+Tutti	Layering	Foreground	Legato Right Hand top voice high range, halves, 8th triplets in 3 Octaves, Chords poco arpeggiando, pp espressivo	Harp: Legato Right Hand top voice high range, halves, 8th triplets in 3 Octaves, Chords poco arpeggiando, pp espressivo+Tutti. Layering: Foreground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp R. Hand Chords high range, L. Hand Harm medium range quarters, pp(124-125)+Tutti	Layering	Second Foreground	Right Hand Chords high range, Left Hand Harmonics medium range quarters, pp	Harp: Right Hand Chords high range, Left Hand Harmonics medium range quarters, pp+Tutti. Layering: Second Foreground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, quarters, 8ths, in Oct, Chords poco arpegg, F(138-146) Solo	Basic Layering	SOLO Foreground	Legato Right Hand top voice high range, quarters, 8ths, in Octaves, Chords poco arpeggiando, F	Harp: Legato Right Hand top voice high range, quarters, 8ths, in Octaves, Chords poco arpeggiando, F, Solo. Basic: SOLO. Layering: Foreground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg L. Hand, Chords Arpeggiated pattern, 8ths, triplets, low-medium range, F(138-146)	Layering	Middleground	Legato Left Hand, Chords Arpeggiated pattern 8ths, triplets, low-medium range, F	Harp: Legato Left Hand, Chords Arpeggiated pattern 8ths, triplets, low-medium range, F. Layering: Middleground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp L. R, Hand, 3-4 notes Chords quarters, medium-high range, pp(152-157)+Tutti	Timbral_Manipulation	RESONANCE / Iterated	Left, Right Hand, 3-4 notes Chords quarters, medium-high range, pp	Harp: Left, Right Hand, 3-4 notes Chords quarters, medium-high range, pp+Tutti. Timbral_Manipulation: RESONANCE / Iterated.	









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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo	Introduction et Allegro	ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Harm halves, quarters medium range, low (in Oct), Chords poco arpegg, mf espress(167-174)+Tutti		Layering	Middleground	Harmonics halves, quarters medium range, low (in Oct), Chords poco arpeggiando, mf espressivo	Harp: Harmonics halves, quarters medium range, low (in Oct), Chords poco arpeggiando, mf espressivo+Tutti. Chords: Layering: Middleground	
Ravel	stereo	Introduction et Allegro	ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chords 4-notes poco arpegg both hands low-high range, F(192-200)+Tutti		Doubling	Separation	Chords 4-notes poco arpeggiando both hands low-high range, F	Harp: Chords 4-notes poco arpeggiando both hands low-high range, F+Tutti. Doubling Strings: Separation accentuation.	
Ravel	stereo	Introduction et Allegro	ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chord arpegg 16ths up, low to high, FF(210a) Solo		Basic	Solo	Chord arpeggiated 16ths up, low to high, FF	Harp: Chord arpeggiated 16ths up, low to high, FF Solo. Basic: Solo.	
Ravel	stereo	Introduction et Allegro	ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chord arpeggiated Pattern up over 3+ Oct, 32nds, FF(210b) Solo		Timbral_Manipulation	Timbre Granular Resonance / Stable	Chord arpeggiated Pattern up over 3+ Octaves, 32nds, FF.	Harp: Chord arpeggiated Pattern up over 3+ Octaves, 32nds, FF. Solo. Timbral_Manipulation: Timbre Granular. Resonance / Stable.	
Ravel	stereo	Introduction et Allegro	ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chords poco arpegg L. R, Hand very low-medium range, halves, quarters F(210c) Solo		Basic Layering	SOLO Middleground	Chords poco arpeggiando Left Right Hand very low-medium range, halves, quarters F	Harp: Chords poco arpeggiando Left Right Hand very low-medium range, halves, quarters FSolo. Basic: SOLO. Layering: Middleground.	
Ravel	stereo	Introduction et Allegro	ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chord arpegg 16ths up very low to high, FF(210c) Solo		Basic	Solo	Chord arpeggiated 16ths up, very low to high, FF	Harp: Chord arpeggiated 16ths up, very low to high, FF. Solo. Basic: Solo.	







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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chord arpeggiated up-down over 5+ Oct, 16ths, 32nds, very low to very high F(210d-210e) Solo	Basic	Solo	Chord arpeggiated up-down over 5+ Octaves, 16ths, 32nds, very low to very high	Harp: Chord arpeggiated up-down over 5+ Octaves, 16ths, 32nds, very low to very high. Solo . Basic: Solo.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chord arpeggiated 16ths up over 2+ Oct, medium to high range, pp(235)+Tutti	Timbral_Manipulation	Timbre Granular	Chord arpeggiated 16ths up over 2+ Octaves, medium to high range, pp	Harp: Chord arpeggiated 16ths up over 2+ Octaves, medium to high range, pp+Tutti. Timbral_Manipulation: Timbre Granular.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand, (L. Hand) Arpeggiated Chords 16ths, high-medium range, p(240-247)	Layering Timbral_Manipulation	Middleground Timbre Granular	Legato Right Hand, (also Left Hand) Arpeggiated Chords 16ths, high-medium range, p	Harp: Legato Right Hand, (also Left Hand) Arpeggiated Chords 16ths, high-medium range, p. Layering: Middleground. Timbral_Manipulation: Timbre Granular.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chord arpeggiated up-down over 4 Oct, distrib both hands, 16ths, p cresc FF, decresc p(248-257)+Tutti	Timbral_Manipulation	Timbre Granular	Chord arpeggiated up-down over 4 Octaves, distributed both hands, 16ths, p crescendo FF, decrescendo p	Harp: Chord arpeggiated up-down over 4 Octaves, distributed both hands, 16ths, p crescendo FF, decrescendo p+Tutti . Timbral_Manipulation: Timbre Granular.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chord arpegg up in dyads both hands, low to medium range, p(265)+Tutti	Timbral_Manipulation	Timbre Granular	Chord arpeggiated up in dyads both hands, low to medium range, p	Harp: Chord arpeggiated up in dyads both hands, low to medium range, p+Tutti. Timbral_Manipulation: Timbre Granular.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand, (L. Hand) distrib Chords 8ths, medium range, p(266-269)	Layering Timbral_Manipulation	Middleground Timbre Granular	Legato Right Hand, (Left Hand) distributed Chords 8ths, medium range, p	Harp: Legato Right Hand, (Left Hand) distributed Chords 8ths, medium range, p. Layering: Middleground. Timbral_Manipulation: Timbre Granular.	









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo	Introduction et Allegro	ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos		<ul style="list-style-type: none"> •Harp Chord arpeggiated down-up over 3 Oct, distrib both hands, 16ths, F decresc(304-308)+Tutti 		Timbral_Manipulation	Timbre Granular	Chord arpeggiated down-up over 3 Octaves, distributed both hands, 16ths, F decresc	Harp: Chord arpeggiated down-up over 3 Octaves, distributed both hands, 16ths, F decresc+Tutti . Timbral_Manipulation: Timbre Granular.
Ravel	stereo	Introduction et Allegro	ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos		<ul style="list-style-type: none"> •Harp Chord arpeggiated down-up over 4+ Oct, distrib both hands, 16ths, F cresc FF(322-336)+Tutti 		Timbral_Manipulation	Timbre Granular	Chord arpeggiated down-up over 3 Octaves, distributed both hands, 16ths, F decresc	Harp: Chord arpeggiated down-up over 3 Octaves, distributed both hands, 16ths, F decrescendo+Tutti . Timbral_Manipulation: Timbre Granular.
Ravel	-NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM		<ul style="list-style-type: none"> •Harp1 Chords both hands p(12-18)+Tutti 		Doubling	Fusion	Chords both hands p	Harp1: Chords both hands p+Tutti. Doubling Strings: Fusion accentuation.
Ravel	-NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM		<ul style="list-style-type: none"> •Harp1.2 Chords both hands FF(31-32)+Tutti 		Doubling	Fusion	Chords both hands FF	Harp1.2: Chords both hands FF+Tutti. Doubling Orhestra: Fusion accentuation.
Ravel	-NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM		<ul style="list-style-type: none"> •Harp1.2 4-notes Chords both hands FF(38-39)+Tutti 		Doubling	Fusion	Chords both hands FF	Harp1.2: 4-notes Chords both hands FF+Tutti. Doubling Orhestra: Fusion accentuation.
Ravel	-NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM		<ul style="list-style-type: none"> •Harp1.2 4-notes Chords both hands p cresc FF(59-63)+Tutti 		Doubling	Fusion	Chords both hands p crescendo FF	Harp1.2. 4-notes Chords both hands p crescendo FF+Tutti. Doubling Orhestra: Fusion accentuation.
										-			









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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Alborada del gracioso	ORCH		1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1 Chords Arpeggiando high, low range, Près de la Table, slow halves, 8ths, quarters pp(76-104)+Tutti	Adler	Doubling	Fusion	Chords Arpeggiando high, low range, Près de la Table (Sulla Tavola, Near Soundingboard), slow halves, 8ths, quarters pp	Harp1: Chords Arpeggiando high, low range, Près de la Table (Sulla Tavola, Near Soundingboard), slow halves, 8ths, quarters pp+Tutti. Doubling Strings: Fusion accentuation.
Ravel	-NAX	Alborada del gracioso	ORCH		1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1 4-notes Chords Arpeggiando medium range, Près de la Table, quarters p(120-125)+Tutti	Adler	Doubling	Fusion	4-notes Chords Arpeggiando medium range, Près de la Table, quarters p	Harp1: 4-notes Chords Arpeggiando medium range, Près de la Table (Sulla Tavola, Near Soundingboard), quarters p+Tutti. Doubling Strings: Fusion accentuation.
Ravel	-NAX	Alborada del gracioso	ORCH		1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1.2 4-notes Chords both hands quarters FF decresc p(127-130)+Tutti	Adler	Doubling	Fusion	4-notes Chords both hands quarters FF decrescendo p	Harp1.2: 4-notes Chords both hands quarters FF decrescendo p+Tutti. Doubling Brasses: Fusion accentuation.
Ravel	-NAX	Alborada del gracioso	ORCH		1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1.2 4-notes Chords both hands FF(160-163)+Tutti	Adler	Doubling	Fusion	Chords both hands FF	Harp1.2: 4-notes Chords both hands FF+Tutti. Doubling Brasses: Fusion accentuation.
Ravel	-NAX	Alborada del gracioso	ORCH		1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp2 3-notes Chord both hands, medium, high range p(189)+Tutti	Adler	Doubling Timbral_Manipulation	TIMBRE Bright	Chords both hands FF	Harp2: 3-notes Chord both hands, medium, high range p+Tutti. Doubling Strings: Fusion accentuation. Timbral_Manipulation" Timbre Bright.
Ravel	-NAX	Alborada del gracioso	ORCH		1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1.2 3-4-notes Chord both hands, medium, high range mf cresc FF(202-204)+Tutti	Adler	Doubling	Fusion	Chords both hands FF	Harp1.2: 3-4-notes Chord both hands, medium, high range mf crescendo FF+Tutti. Doubling Orchestra: Fusion accentuation.
Ravel	-NAX	Alborada del gracioso	ORCH		1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1 4-notes Chords Arpeggiando, medium range p(210-211)+Tutti	Adler	Doubling	Fusion	4-notes Chords Arpeggiando, medium range p	Harp1: 4-notes Chords Arpeggiando, medium range p+Tutti. Doubling Strings: Fusion accentuation.








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1 3-4-notes Chords in each hand, low-medium range p, FF, mf(219-222)+Tutti	Doubling	Fusion	3-4-notes Chords in each hand, low-medium range p, FF, mf	Harp1: 3-4-notes Chords in each hand, low-medium range p, FF, mf+Tutti Doubling Orchestra: Fusion accentuation.	
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1.2 Chords high-very high, fast Arpeggio FF(233-234)+Tutti	Timbral_Manipulation	FUSING Role Instr.(s)	Chords high-very high, fast Arpeggio FF	Harp1.2: Chords high-very high, fast Arpeggio FF+Tutti. Timbral_Manipulation: Fusing Role.	
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1.2. 4-notes Chords both hands FF(238-242)+Tutti	Doubling	Fusion	Chords both hands FF	Harp1.2: 4-notes Chords both hands FF+Tutti. Doubling Orchestra: Fusion accentuation.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Chords arpeggiated 16ths patterns, medium-high range mf>F(27-31)	Layering Timbral_Manipulation	Foreground-2 Timbre granular	Chords arpeggiated 16ths patterns, medium-high range mf>F	Harp: Chords arpeggiated 16ths patterns, medium-high range mf>F. Layering: Foreground-2. Impression of rhythmical shift of one 16th. Timbral Manipulation: Timbre granular.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Chords arpeggiated 16ths patterns, medium-high range mf>F(27-31)+Tutti	Layering Timbral_Manipulation	Foreground-2 Timbre granular	Chords arpeggiated 16ths patterns, medium-high range mf>F	Harp: Chords arpeggiated 16ths patterns, medium-high range mf>F+Tutti. Layering: Foreground-2. Impression of rhythmical shift of one 16th. Timbral Manipulation: Timbre granular.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Chords arpeggiated 8th triplets patterns, medium-high range pp>mp(45-47)	Layering Timbral_Manipulation	Separation Granulation	Chords arpeggiated 8th triplets patterns, medium-high range pp>mp	Harp: Chords arpeggiated 8th triplets patterns, medium-high range pp>mp. Doubling Clarinet 1: Separation. Timbral_Manipulation:Timbre granular.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Chords arpeggiated 8th triplets patterns, medium-high range pp>mp(45-47)+Strings	Doubling Timbral_Manipulation	Separation Granulation	Chords arpeggiated 8th triplets patterns, medium-high range pp>mp	Harp: Chords arpeggiated 8th triplets patterns, medium-high range pp>mp+Strings. Doubling Clarinet 1: Separation. Timbral_Manipulation:Timbre granular.	




Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				145 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Chords arpeggiated 8th triplets patterns, medium-high range pp>mp(45-47)+Tutti	Doubling Timbral_Manipulation	Separation Granulation	Chords arpeggiated 8th triplets patterns, medium-high range pp>mp	Harp: Chords arpeggiated 8th triplets patterns, medium-high range pp>mp+Tutti. Doubling Clarinet 1: Separation. Timbral_Manipulation:Timbre granular.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Leg, Ten, quarters in Oct, Chord, low, medium range F(65-66)	Doubling Timbral_Manipulation	Fusion Attack Sharp	Harp Legato, Tenuto, quarters in Octave, Chord, low, medium range F	Harp: Legato, Tenuto, quarters in Octave, Chord, low, medium range F. Doubling: Fusion accentuation. Timbral Manipulation: Attack Sharp.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Leg, Ten, quarters in Oct, Chord, low, medium range F(65-66)+Ob1.2.+Vc			Harp Legato, Tenuto, quarters in Octave, Chord, low, medium range F	Harp: Legato, Tenuto, quarters in Octave, Chord, low, medium range F+Oboe1.2.+Violoncello. Doubling: Fusion accentuation. Timbral Manipulation: Attack Sharp.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Leg, Ten, quarters in Oct, Chord, low, medium range F(65-66)+Tutti			Harp Legato, Tenuto, quarters in Octave, Chord, low, medium range F	Harp: Legato, Tenuto, quarters in Octave, Chord, low, medium range F+Tutti. Doubling: Fusion accentuation. Timbral Manipulation: Attack Sharp.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Chords 5ths quarters both hands Marcato, medium range F(67-70)	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Marcato	Harp: Chords 5ths quarters both hands Marcato, medium range F. Doubling: Fusion accentuation. Timbral Manipulation: Attack Sharp.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Chords 5ths quarters both hands Marcato, medium range F(67-70)+Horn1.2.3.4+Vc	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Marcato	Harp: Chords 5ths quarters both hands Marcato, medium range F+Horn1.2.3.4+Vc. Doubling: Fusion accentuation. Timbral Manipulation: Attack Sharp.	
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Chords 5ths quarters both hands Marcato, medium range F(67-70)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Marcato	Harp: Chords 5ths quarters both hands Marcato, medium range F+Tutti. Doubling: Fusion accentuation. Timbral Manipulation: Attack Sharp.	


Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				146 of 222	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch	h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay		 •Harp Chord arpegg 2Hands quasi Gliss p(7-8)		Timbral_Manipulation	Timbre Granular	Chord arpeggiated two hands quasi Glissando p	Harp: Chord arpeggiated two hands quasi Glissando p. Timbral_Manipulation: Timbre Granular.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra		 •Harp2 Legato chords both hands, Accents 16ths, 8ths p(1c-6c)+Tutti		Doubling	Fusion	Legato chords both hands, Accents 16ths, 8ths p	Harp2: Legato chords both hands, Accents 16ths, 8ths p +Tutti. Doubling Woodwinds+Strings: Fusion.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra		 •Harp1 Chord Detached Accent quarter, halves enharmonic pp decre(39a-40a)+Tutti		Doubling	Separation	Chord Detached Accent quarter, halves enharmonic pp decrecendo	Harp1: Chord Detached Accent quarter, halves enharmonic pp decrecendo +Tutti. Doubling Horns: Separation accentuation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra		 •Harp1 Chord wide spacing whole mf, pp(44a-45a)+Tutti		Doubling	Separation	Chord wide spacing whole mf, pp	Harp1: Chord wide spacing whole mf, pp +Tutti. Doubling Strings: Separation accentuation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra		 •Harp1 Chord low whole pp(55a)+Tutti		Doubling	Separation	Chord low whole pp	Harp1: Chord low whole pp +Tutti. Doubling Trombones+DoublebassL Separation accentuation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra		 •Harp1 Chords both hands fast quarters pp(16b-18b)+Tutti		Doubling	Separation	Chords both hands fast quarters pp	Harp1: Chords both hands fast quarters pp +Tutti. Doubling Horns+Strings: Separation accentuation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra		 •Harp2 Chord low fast halves ppp(33b-34b)+Tutti		Doubling	Separation	Chord low fast halves ppp	Harp2: Chord low fast halves ppp +Tutti. Doubling: Separation accentuation Metrical.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				147 of 222
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Alder	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Chord high both hands fast halves F(36b)+Tutti		Doubling	Separation	Chord high both hands fast halves F	Harp1: Chord high both hands fast halves F +Tutti. Doubling Woodwinds+Strings: Separation accentuation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Chord both hands fast quarters F(39b)+Tutti		Doubling	Separation	Chord both hands fast quarters F	Harp1: Chord both hands fast quarters F +Tutti. Doubling Woodwinds+Strings: Separation accentuation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Chord both hands fast quarters mf cresc(50b-51b)+Tutti		Doubling	Separation	Chord both hands fast quarters mf crescendo	Harp1: Chord both hands fast quarters mf crescendo +Tutti. Doubling: Separation accentuation Metrical; Hemiole.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp2 Chords both hands fast quarters F cresc(65b-72b)+Tutti		Doubling	Separation	Chords both hands fast quarters F crescendo	Harp2: Chords both hands fast quarters F crescendo +Tutti. Doubling Woodwinds+Strings: Separation accentuation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Chords both hands quarters high p(1c-6c)+Tutti		Doubling	Fusion	Chords both hands quarters high p	Harp1: Chords both hands quarters high p +Tutti. Doubling Woodwinds+Strings: Fusion accentuation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1.2 Chord Accent arpegg both hands quarter p(6c)+Tutti		Doubling	Fusion	Chord Accent arpeggiando both hands quarter p+ Tutti.	Harp1.2: Chord Accent arpeggiando both hands quarter p+ Tutti. Doubling Woodwinds+Strings: Fusion accentuation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Chord low half pp(27c)+Tutti		Doubling	Separation	Chord low half pp	Harp1: Chord low half pp +Tutti. Doubling Violoncello: Separation accentuation.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				148 of 222
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Chords Legato 32nds, 8ths, 16ths mf Cresc, Accents(40c- 43c)+Tutti		Doubling	Fusion	Chords Legato 32nds, 8ths, 16ths mf Crescendo, Accents	Harp1: Chords Legato 32nds, 8ths, 16ths mf Crescendo, Accents +Tutti. Doubling Woodwinds: Fusion.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Chords Legato 32nds, 8ths, 16ths mf Cresc, Accents(48c- 51c)+Tutti		Doubling	Fusion	Chords Legato 32nds, 8ths, 16ths mf Crescendo, Accents	Harp1: Chords Legato 32nds, 8ths, 16ths mf Crescendo, Accents +Tutti. Doubling Strings: Fusion.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp2 Chord both hands quarter F(51c)+Tutti		Doubling	Fusion	Chord both hands quarter F+ Tutti.	Harp2: Chord both hands quarter F+ Tutti. Doubling: Fusion accentuation, metrical.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Chord accent 16th p(52c- 54c)+Tutti		Doubling	Separation	Chord accent 16th p	Harp1: Chord accent 16th p +Tutti. Doubling accented Horns: Separation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Chord low half pp(59c)+Tutti		Doubling	Separation	Chord low half pp	Harp1: Chord low half pp +Tutti. Doubling Violoncello: Separation accentuation, metrical.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Chord low both hands 4notes F(12d)+Tutti		Doubling	Fusion	Chord low both hands 4 notes F	Harp1: Chord low both hands 4 notes F +Tutti. Doubling accented Horns: Fusion.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Chords both hands quarters ppp cresc mf(37d- 38d)+Tutti		Doubling	Fusion	Chords both hands quarters ppp crescendo mf	Harp1: Chords both hands quarters ppp crescendo mf +Tutti. Doubling accented Strings: Fusion.




Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				149 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp2 Chords both hands 8ths, also arpegg Leg 16ths p cresc-decresc(47d-50d)+Tutti	Adler	Doubling	Fusion	Chords both hands 8ths, also arpeggiated Legato 16ths p crescendo-decrescendo	Harp2: Chords both hands 8ths, also arpeggiated Legato 16ths p crescendo-decrescendo Doubling Woodwinds+Strings" Fusion.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1.2 Chords both hands Skips quarters, 8ths p(55d-58d)+Tutti	Adler	Doubling	Separation	Chords both hands Skips quarters, 8ths p	Harp1.2: Chords both hands Skips quarters, 8ths p +Tutti. Doubling accented Strings: Separation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1 Chord appog wide half pp(98d)+Tutti	Adler	Doubling	Separation	Chord appoggiatura wide half pp	Harp1: Chord appoggiatura wide half pp +Tutti. Doubling accented Strings: Separation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1 Chords both hands 4 notes quarters pp cresc F(129d-130d)+Tutti	Adler	Doubling	Separation	Chords both hands 4 notes quarters pp cresc F	Harp1: Chords both hands 4 notes quarters pp cresc F +Tutti. Doubling accented Strings: Separation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1.2 Chords both hands Skips quarters, 8ths p cresc mf(141d-144d)+Tutti	Adler	Doubling	Separation	Chords both hands Skips quarters, 8ths p cresc mf	Harp1.2: Chords both hands Skips quarters, 8ths p cresc mf +Tutti. Doubling accented Strings: Separation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Chords both hands low-medium range, Accents, p cresc-decresc(40-44)+Tutti	Adler	Doubling	Separation	Chords both hands low-medium range, Accents, p cresc-decrescendo	Harp1: Chords both hands low-medium range, Accents, p cresc-decrescendo+Tutti. Doubling Strings voicing: Separation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords both hands medium-high range, p, pp(46-49)+Tutti	Adler	Doubling	Separation	Chords both hands medium-high range, p, pp	Harp1.2: Chords both hands medium-high range, p, pp+Tutti. Doubling Orchestra voicing: Separation.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques					
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311						150 of 222
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords quarters both hands low-very high range, p cresc FF decresc mf(52-57)+Tutti	Doubling	Separation	Chords quarters both hands low-very high range, p crescendo FF decrescendo mf	Harp1.2: Chords quarters both hands low-very high range, p crescendo FF decrescendo mf+Tutti. Doubling Orchestra voicing: Separation.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Chords quarters both hands high-medium to low range, mf cresc F decresc(65-69)+Tutti	Doubling	Fusion	Chords quarters both hands high-medium to low range, mf crescendo F decrescendo	Harp1: Chords quarters both hands high-medium to low range, mf crescendo F decrescendo+Tutti. Doubling Orchestra: Fusion.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Chords quarters both hands high-medium to low range, mf cresc F decresc(67-69)+Tutti	Doubling	Fusion	Chords quarters both hands high-medium to low range, mf crescendo F decrescendo	Harp2: Chords quarters both hands high-medium to low range, mf crescendo F decrescendo+Tutti. Doubling Orchestra: Fusion.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords quarters both hands high-medium range, ppp, pp cresc (85-90)+Tutti	Doubling	Separation	Chords quarters both hands high-medium range, ppp, pp crescendo	Harp1.2: Chords quarters both hands high-medium range, ppp, pp crescendo+Tutti. Doubling: Separation accentuation.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords quarters, 8ths both hands medium-high range, F cresc(96-97)+Tutti	Doubling	Fusion	Chords quarters, 8ths both hands medium-high range, F cresc	Harp1.2: Chords quarters, 8ths both hands medium-high range, F cresc+Tutti. Doubling Orchestra: Fusion.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords quarters, 8ths both hands very high-medium range FF(102-103)+Tutti	Doubling	Fusion	Chords quarters, 8ths both hands very high-medium range FF	Harp1.2: Chords quarters, 8ths both hands very high-medium range FF+Tutti. Doubling Orchestra: Fusion.		

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords halves, both hands medium-high range, p, mf(118)+Tutti		Doubling	Separation	Chords halves, both hands medium-high range, p, mf	Harp1.2: Chords halves, both hands medium-high range, p, mf+Tutti. Doubling Orchestra voicing reinforcement: Separation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Chords halves, both hands medium-very high range, p, mf(121)+Tutti		Doubling	Separation	Chords halves, both hands medium-very high range, p, mf	Harp1: Chords halves, both hands medium-very high range, p, mf+Tutti. Doubling Orchestra voicing reinforcement: Separation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Chords halves, both hands low-medium range, pp cresc-decresc(123)+Tutti		Doubling	Separation	Harp2 Chords halves, both hands low-medium range, pp cresc-decrescendo	Harp2 Chords halves, both hands low-medium range, pp crescendo-decrescendo+Tutti. Doubling Orchestra voicing reinforcement: Separation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords quarters, halves, Accent, both hands medium-high range, mf, F, p, pp(128-138)+Tutti		Doubling	Separation	Chords quarters, halves, Accent, both hands medium-high range, mf, F, p, pp	Harp1.2: Chords quarters, halves, Accent, both hands medium-high range, mf, F, p, pp+Tutti. Doubling Strings voicing reinforcement: Separation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords quarters, both hands medium-high range, FF(158-164)+Tutti		Doubling	Fusion	Chords quarters, both hands medium-high range, FF	Harp1.2: Chords quarters, both hands medium-high range, FF+Tutti. Doubling Orchestra reinforcement: Fusion.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords, Det quarters, both hands very high-medium range, FF decresc(167-168)+Tutti		Doubling	Fusion	Harp 1. 2. Chords, Detached quarters, both hands very high-medium range, FF decresc	Harp1.2: Chords, Detached quarters, both hands very high-medium range, FF decresc+Tutti. Doubling Strings reinforcement: Fusion.







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				152 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Chords, Det halves, both hands low-medium range, p cresc-decresc(180-184)+Tutti	Adler	Doubling	Fusion	Chords, Detached halves, both hands low-medium range, p crescendo-decrescendo	Harp2: Chords, Detached halves, both hands low-medium range, p crescendo-decrescendo+Tutti. Doubling Orchestra voicing reinforcement: Fusion.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Chords quarters, both hands medium range, mf(219, 227)+Tutti	Adler	Doubling	Fusion	Chords quarters, both hands medium range, mf	Harp1: Chords quarters, both hands medium range, mf+Tutti. Doubling Orchestra voicing reinforcement: Fusion.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Chord quarter fast Arpeggiando down, Enharm (whole tone), distr both hands medium range, F decresc p(241)+Tutti	Adler	Doubling Timbral_Manipulation	Separation Timbre Granular	Chord quarter fast Arpeggiando down, Enharmonic (whole tone), distributed both hands medium range, F decrescendo p	Harp1: Chord quarter fast Arpeggiando down, Enharmonic (whole tone), distributed both hands medium range, F decrescendo p+Tutti. Doubling: Separation. Timbral_Manipulation: Timbre Granular.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords quarters, 8ths both hands high to medium range, FF(267, 268)+Tutti	Adler	Doubling	Fusion	Chords quarters, 8ths both hands high to medium range, FF	Harp1.2: Chords quarters, 8ths both hands high to medium range, FF+Tutti. Doubling Orchestra: Fusion accentation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Leg arpeggiated chords up fast 16ths distr both hands, low to medium range. mf, p(302-306)+Tutti	Adler	Timbral_Manipulation	Timbre Granular	Legato arpeggiated chords up fast 16ths distributef both hands, low to medium range. mf, p	Harp2: Legato arpeggiated chords up fast 16ths distributef both hands, low to medium range. mf, p+Tutti. Timbral_Manipulation: Timbre Granular.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Chord quarter both hands F(304)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chord quarter both hands F+Tutti	Harp1: Chord quarter both hands F+Tutti. Doubling acentuation: Fusion. Timbral_Manipulation: Attack Sharp.








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Chord half both hands, medium-high range FF(31)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chord half both hands, medium-high range FF	Harp2: Chord half both hands, medium-high range FF+Tutti. Doubling acentuation: Fusion. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Chord quarter R. hand high +Harm L. hand medium range pp(331)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chord quarter Right hand high +Harmonic Left hand medium range pp	Harp1: Chord quarter Right hand high +Harmonic Left hand medium range pp+Tutti. Doubling acentuation: Fusion. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Leg arpeggiated chords-Chords, 16ths, 8ths distr both hands, medium-high range, pp cresc p decresc(375-381)+Tutti		Timbral_Manipulation	Timbre Granular	Legato arpeggiated chords-Chords, 16ths, 8ths distributed both hands, medium-high range, pp crescendo p decrescendo	Harp1: Legato arpeggiated chords-Chords, 16ths, 8ths distributed both hands, medium-high range, pp crescendo p decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Leg arpeggiated chords-Chords, 16ths, 8ths distr both hands, low-high range, p cresc-decresc mf cresc FF(386-396)+Tutti		Timbral_Manipulation	Timbre Granular	Legato arpeggiated chords-Chords, 16ths, 8ths distributed both hands, low-high range, p crescendo-decrescendo mf crescendo FF	Harp1: Legato arpeggiated chords-Chords, 16ths, 8ths distributed both hands, low-high range, p crescendo-decrescendo mf crescendo FF+Tutti. Timbral_Manipulation: Timbre Granular.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Leg arpeggiated chords 16ths, 8ths distr both hands, very low-medium range, p cresc-decresc(390-391)+Tutti		Timbral_Manipulation	Timbre Granular	Legato arpeggiated chords 16ths, 8ths distributed both hands, very low-medium range, p crescendo-decrescendo	Harp2: Legato arpeggiated chords 16ths, 8ths distributed both hands, very low-medium range, p crescendo-decrescendo+Tutti. Timbral_Manipulation: Timbre Granular.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Chord both hands quarter, medium-low range mf(389)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chord both hands quarter, medium-low range mf	Harp2: Chord both hands quarter, medium-low range mf+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchh_Soloists	1311						
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Chords quarters, medium range, p(422-423)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords quarters, medium range, p	Harp2: Chords quarters, medium range, p+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Chords both hands, quarters, medium-high range, mf(426-428)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords both hands, quarters, medium-high range, mf	Harp1: Chords both hands, quarters, medium-high range, mf+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords both hands, quarters, medium-high range, F cresc FFF(431-435)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords both hands, quarters, medium-high range, F crescendo FFF	Harp1.2: Chords both hands, quarters, medium-high range, F crescendo FFF+Tuttii. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords Both hands, very low to very high range mf(467)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Chords Both hands, very low to very high range mf	Harp1.2: Chords Both hands, very low to very high range mf+Tutti. Doubling Orchestra: Separation accentuation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Chord quarter low range F(504)+Tutti	Doubling Timbral Manipulation	Fusion Timbral Alteration	Chord quarter low range F	Harp2: Chord quarter low range F+Tutti. Doubling Orchestra: Fusion. Timbral Manipulation: Timbral Alteration.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chord half very low, pp(510)+Tutti	Doubling Timbral Manipulation	Fusion Timbral Alteration	Chord half very low, pp	Harp1.2: Chord half very low, pp+Tutti. Doubling Orchestra: Fusion. Timbral Manipulation: Timbral Alteration.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chord half, quarter, very low, p cresc mf(516-517)+Tutti	Doubling Timbral Manipulation	Fusion ATTACK Sharp	Chord half, quarter, very low, p crescendo mf	Harp1.2: Chord half, quarter, very low, p crescendo mf+Tutti. Doubling : Fusion accentuation. Timbral Manipulation: ATTACK Sharp.		








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311						
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords Both hands, quarters, high-medium range FF(582-588)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Both hands, quarters, high-medium range FF	Harp1.2: Chords Both hands, quarters, high-medium range FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords Both hands, quarters, high-very high range F, FF decresc(593-599)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Both hands, quarters, high-very high range F, FF decrescendo	Harp1.2: Chords Both hands, quarters, high-very high range F, FF decrescendo+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords Both hands, quarters, high-medium range FF(613-619)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Both hands, quarters, high-medium range FF	Harp1.2: Chords Both hands, quarters, high-medium range FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords Both hands, quarters, high-very high range mf cresc FF(628-632)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Both hands, quarters, high-very high range mf crescendo FF	Harp1.2: Chords Both hands, quarters, high-very high range mf crescendo FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2Chords Both hands, quarters, high-very high range FF(635-636)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Both hands, quarters, high-very high range FF	Harp1.2: Chords Both hands, quarters, high-very high range FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2. Chords Both hands, quarters, medium-high range, pp cresc FF decresc p(648-655)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Both hands, quarters, medium-high range, pp crescendo FF decrescendo p	Harp1.2: Chords Both hands, quarters, medium-high range, pp crescendo FF decrescendo p+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1.2 Chords Both hands, quarters, medium-high range, FF decresc(686-687)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Both hands, quarters, medium-high range, FF decrescendo	Harp1.2: Chords Both hands, quarters, medium-high range, FF decrescendo+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1 Chords Both hands, quarters, very high range, mf decresc, F(746-765)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Both hands, quarters, very high range, mf decrescendo, F	Harp1: Chords Both hands, quarters, very high range, mf decrescendo, F+Tuttii. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1.2 Chords Both hands, quarters, medium-very high range F, p cresc F decresc-cresc F, FF(765-797)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Both hands, quarters, medium-very high range F, p crescendo F decrescendo-crescendo F, FF	Harp1.2: Chords Both hands, quarters, medium-very high range F, p crescendo F decrescendo-crescendo F, FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1.2 Chords Both hands, quarters, medium-very high range F cresc FF(811-815)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Both hands, quarters, medium-very high range F crescendo FF	Harp1.2: Chords Both hands, quarters, medium-very high range F crescendo FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1.2 Chords Both hands, quarters, medium- high range FF(847-857)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Both hands, quarters, medium-high range FF	Harp1.2: Chords Both hands, quarters, medium-high range FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Harp1.2 Chords Both hands, half, high-very high range FF(962)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Both hands, half, high-very high range FF	Harp1.2: Chords Both hands, half, high-very high range FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.

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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch	h_Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM		 •Harp1.2 Chords Both hands, quarters, low-very high range F cresc FF(1009-1013)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Both hands, quarters, low-very high range F crescendo FF	Harp1.2: Chords Both hands, quarters, low-very high range F crescendo FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM		 •Harp1.2 Chords L.Hand with fast Det broken Oct R.Hand, medium to very high range F(1172-1173)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Left Hand with fast Detached broken Oct Right Hand, medium to very high range F	Harp1.2: Chords Left Hand with fast Detached broken Oct Right range F+Tutti. Doubling Flute and Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM		 •Harp1.2 Chords both hands, medium-high range mf cresc FF(1192-1197)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords both hands, medium-high range mf crescendo FF	Harp1.2: Chords both hands, medium-high range mf crescendo FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM		 •Harp1.2 Chords both hands, medium-very high range mf cresc FF(1214-1216)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords both hands, medium-very high range mf crescendo FF	Harp1.2: Chords both hands, medium-very high range mf crescendo FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM		 •Harp1.2 Chords both hands, very low-very high range mf cresc FF(1269-1273)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords both hands, very low-very high range mf crescendo FF	Harp1.2: Chords both hands, very low-very high range mf crescendo FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM		 •Harp1.2 Chords 3-notes halves, Accent medium range, p, cresc F(1278-1291)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords 3-notes halves, Accent medium range, p, crescendo F	Harp1.2: Chords 3-notes halves, Accent medium range, p, crescendo F+Tutti. Doubling Woodwinds, Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Chords 3-notes halves, medium-high range, F, p(1292-1294)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords 3-notes halves, medium-high range, F, p	Harp1: Chords 3-notes halves, medium-high range, F, p+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords 3-notes halves, medium-very high range, FF(1297-1298)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords 3-notes halves, medium-very high range, FF	Harp1.2: Chords 3-notes halves, medium-very high range, FF+Tutti. Doubling Woodwinds, Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords 4-notes halves both hands, low-very high range, FF(1321-1324)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords 4-notes halves both hands, low-very high range, FF	Harp1.2: Chords 4-notes halves both hands, low-very high range, FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Chords halves, both hands, medium-high range, pp, p, mf, F, p cresc(1354-1369)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	hords halves, both hands, medium-high range, pp, p, mf, F, p crescendo	Harp1: Chords halves, both hands, medium-high range, pp, p, mf, F, p crescendo+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords halves, both hands, medium-very high range, FF(1373-1379)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords halves, both hands, medium-very high range, FF	Harp1.2: Chords halves, both hands, medium-very high range, FF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Chords halves, both hands, medium-very high range, F cresc FF(1391-1405)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords halves, both hands, medium-very high range, F crescendo FF	Harp1.2: Chords halves, both hands, medium-very high range, F crescendo FF+Tutti Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.










Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	Multi	Pavane pour une infante défunte	ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay		 •Harp Chord over 1+ Oct arpegg 2Hands, medium range, Enharm, quasi Gliss p(7-8)		Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Chord over 1+ Octave arpeggiated 2Hands, medium range, quasi Glissando p	Harp: Chord over 1+ Octave arpeggiated 2Hands, medium range, Enharmonics, quasi Glissando p. Timbral Manipulation: Bonding, Timbre Granular.
Ravel	Multi	Pavane pour une infante défunte	ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay		 •Harp Chord over 1+ Oct arpegg 2Hands, medium range, Enharm, quasi Gliss p(7-8)+Tutti		Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Chord over 1+ Octave arpeggiated 2Hands, medium range, quasi Glissando p	Harp: Chord over 1+ Octave arpeggiated 2Hands, medium range, Enharmonics, quasi Glissando p+Tutti. Timbral Manipulation: Bonding, Timbre Granular.
Ravel	Multi	Pavane pour une infante défunte	ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay		 •Harp Chord over 2 Oct arpegg 2Hands, medium range, quasi Gliss pp(34-35)		Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Chord over 2 Octaves arpeggiated 2Hands, medium range, quasi Glissando pp	Harp: Chord over 2 Octaves arpeggiated 2Hands, medium range, quasi Glissando pp. Timbral Manipulation: Bonding, Timbre Granular.
Ravel	Multi	Pavane pour une infante défunte	ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay		 •Harp Chord over 2 Oct arpegg 2Hands, medium range, quasi Gliss pp(34-35)+Tutti		Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Chord over 2 Octaves arpeggiated 2Hands, medium range, quasi Glissando pp	Harp: Chord over 2 Octaves arpeggiated 2Hands, medium range, quasi Glissando pp+Tutti. Timbral Manipulation: Bonding, Timbre Granular.
Ravel	Multi	Pavane pour une infante défunte	ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay		 •Harp Chord broken, arpegg pattern 16ths, medium range, p(60-66)		Layering Timbral_Manipulation	Middleground Timbre granular	Chord broken, arpeggiated pattern 16ths, medium range	Harp: Chord broken, arpeggiated pattern 16ths, medium range, p. Layering: Middleground. Timbral_Manipulation: Timbre Granular (Patterning modelled on the original piano score)
Ravel	Multi	Pavane pour une infante défunte	ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay		 •Harp Chord broken, arpegg pattern 16ths, medium range, p(60-66)+Tutti		Layering Timbral_Manipulation	Middleground Timbre granular	Chord broken, arpeggiated pattern 16ths, medium range	Harp: Chord broken, arpeggiated pattern 16ths, medium range, p+Tutti. Layering: Middleground. Timbral_Manipulation: Timbre Granular (Patterning modelled on the original piano score)









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				160 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311					
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord 4-notes arpeggiando, both hands, low to high range, F(47)	Doubling	Fusion	Chord 4-notes arpeggiando, both hands, low to high range, F	Harp: Chord 4-notes arpeggiando, both hands, low to high range, F. Doubling Orchestra: Fusion reinforcement.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord 4-notes arpeggiando, both hands, low to high range, F(47)+Tutti	Doubling	Fusion	Chord 4-notes arpeggiando, both hands, low to high range, F	Harp: Chord 4-notes arpeggiando, both hands, low to high range, F+Tutti. Doubling Orchestra: Fusion reinforcement.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord 4-notes arpeggiando, both hands, low to high range, F(57)	Doubling	Fusion	Chord 4-notes arpeggiando, both hands, low to high range, F	Harp: Chord 4-notes arpeggiando, both hands, low to high range, F. Doubling Orchestra: Fusion reinforcement.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord 4-notes arpeggiando, both hands, low to high range, F(57)+Tutti	Doubling	Fusion	Chord 4-notes arpeggiando, both hands, low to high range, F	Harp: Chord 4-notes arpeggiando, both hands, low to high range, F+Tutti. Doubling Orchestra: Fusion reinforcement.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord 3-4-notes arpeggiando, both hands, low to high range, F decresc(70-72)	Doubling	Fusion	Chord 3-4-notes arpeggiando, both hands, low to high range, F decrescendo	Harp: Chord 3-4-notes arpeggiando, both hands, low to high range, F decrescendo. Doubling Orchestra: Fusion reinforcement.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord 3-4-notes arpeggiando, both hands, low to high range, F decresc(70-72)+Tutti	Doubling	Fusion	Chord 3-4-notes arpeggiando, both hands, low to high range, F decrescendo	Harp: Chord 3-4-notes arpeggiando, both hands, low to high range, F decrescendo+Tutti. Doubling Orchestra: Fusion reinforcement.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	<ul style="list-style-type: none"> •Harp1 Chord 4-notes Étouffez 16ths, high range, FFF(65)+Tutti 	<ul style="list-style-type: none"> •Doubling 	Fusion	Chord 4-notes Étouffez 16ths, high range, FFF	Harp1: Chord 4-notes Étouffez 16ths, high range, FFF+Tutti. Doubling Woodwinds: Fusion accentuation.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	<ul style="list-style-type: none"> •Harp2 Chord 3-notes Stacc 16ths, high range, FFF(65)+Tutti 	<ul style="list-style-type: none"> •Doubling 	Fusion	Chord 3-notes Staccato 16ths, high range, FFF	Harp2: Chord 3-notes Staccato 16ths, high range, FFF+Tutti. Doubling Woodwinds: Fusion accentuation.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	<ul style="list-style-type: none"> •Harp1.2 Chords slow quarters repeated, low-high range, p(142-151)+Tutti 	<ul style="list-style-type: none"> •Doubling •Timbral_Manipulation 	Separation Resonance / Iterated	Chords slow quarters repeated, low-high range, p	Harp1.2: Chords slow quarters repeated, low-high range, p+Tutti. Doubling Strings: Separation Timbral_Manipulation: Resonance / Iterated		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	<ul style="list-style-type: none"> •Harp1.2 Chord dyad 8th, high-medium range, Accent, sFFF(175)+Tutti 	<ul style="list-style-type: none"> •Doubling •Timbral_Manipulation 	Fusion Attack Sharp	Chord dyad 8th, high-medium range, Accent, sFFF	Harp1.2: Chord dyad 8th, high-medium range, Accent, sFFF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	<ul style="list-style-type: none"> •Harp1.2 Chord dyad half held, low range, F(216)+Tutti 	<ul style="list-style-type: none"> •Doubling •Timbral_Manipulation 	Fusion Attack Medkium	Chord dyad half held, low range, F	Harp1.2: Chord dyad half held, low range, F+Tutti. Doubling Violoncello+Doublebass: Fusion accentuation. Timbral_Manipulation: Attack Medium.		

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Varèse	-NAX	Amériques	ORCH	1918 - 1927	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1 Chord 4-notes Étouffez 16ths, high range, FFF(225)+Tutti		Doubling	Fusion	Chord 4-notes Étouffez 16ths, high range, FFF	Harp1: Chord 4-notes Étouffez 16ths, high range, FFF+Tutti. Doubling Woodwinds: Fusion accentuation.
Varèse	-NAX	Amériques	ORCH	1918 - 1927	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp2 Chord 3-notes Stacc 16ths, high range, FFF(225)+Tutti		Doubling	Fusion	Chord 3-notes Staccato 16ths, high range, FFF	Harp2: Chord 3-notes Staccato 16ths, high range, FFF+Tutti. Doubling Woodwinds: Fusion accentuation.
Varèse	-NAX	Amériques	ORCH	1918 - 1927	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Chords slow quarters repeated, low-high range, p(247-252)+Tutti		Doubling Timbral_Manipulation	Separation Resonance / Iterated	Chords slow quarters repeated, low-high range, p	Harp1.2: Chords slow quarters repeated, low-high range, p+Tutti. Doubling Strings: Separation Timbral_Manipulation: Resonance / Iterated.
Varèse	-NAX	Amériques	ORCH	1918 - 1927	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Chord interlocking dyads, triplets, Étouffez, medium range, FF(254-256)+Tutti		Doubling	Fusion	Chord interlocking dyads, triplets, Étouffez, medium range, FF	Harp1.2: Chord interlocking dyads, triplets, Étouffez, medium range, FF+Tutti. Doubling Orchestra: Fusion accentuation.
Varèse	-NAX	Amériques	ORCH	1918 - 1927	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Chord 5-notes 8ths distr both hand, accent, secco, very high range, FF(262-264)+Tutti		Doubling Timbral_Manipulation	Separation Accent Sharp	Chord 5-notes 8ths distributed both hand, accent, secco, very high range, FF	Harp1.2: Chord 5-notes 8ths distributed both hand, accent, secco, very high range, FF)+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Accent Sharp.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				163 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311					
Varèse	-NAX	Amériques	ORCH		1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Chord 4,5-notes 8ths distr both hands, secco, medium-very high range, FFF(313-315)+Tutti	Adler	Doubling Timbral_Manipulation	Separation Accent Sharp	Chord 4,5-notes 8ths distributed both hands, secco, medium-very high range, FFF	Harp1.2: Chord 4,5-notes 8ths distributed both hands, secco, medium-very high range, FFF+Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Accent Sharp.
Ravel	-NAX	Tzigane	ORCH		1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp SOLO Chords, distributed Arpeggios up-down between hands, whole range, fast 16ths, 32nds F, cresc-decresc FF(59-65)+Solo VI+Tutti	Adler	Basic	Solo	Chords, distributed Arpeggios up-down between hands, whole range, fast 16ths, 32nds F, crescendo-decrescendo FF	Harp SOLO: Chords, distributed Arpeggios up-down between hands, whole range, fast 16ths, 32nds F, crescendo-decrescendo FF+Tutti. Basic: Harp SOLO.
Ravel	-NAX	Tzigane	ORCH		1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Chords Arpeggios 16ths distributed between hands over 5 Oc, F(161-165)+Tutti	Adler	Timbral_Manipulation	Timbre Granular	Chords Arpeggios 16ths distributed between hands over 5 Octaves F	Harp: Chords Arpeggios 16ths distributed between hands over 5 Octaves F+Tutti. Timbral_Manipulation: Timbre Granular
Ravel	-NAX	Tzigane	ORCH		1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Chords both hands medium, low range FF(218-225)+Tutti	Adler	Doubling	Fusion		Harp: Chords both hands medium, low range FF+Tutti. Doubling accentuation Orchestra.
Ravel	-NAX	Tzigane	ORCH		1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Det 8ths, 16ths notes, Chords medium range p(237-245)+Solo VI+Strings pizz	Adler	Layering	Middleground	Detached 8ths, 16ths notes, Chords medium range p	Harp: Detached 8ths, 16ths notes, Chords medium range p(237-245)+Solo Violin+Strings pizzicato. Layering: Middleground.
Ravel	-NAX	Tzigane	ORCH		1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp light Chords quarters between hands high range mf cresc F(269-272)+Tutti	Adler	Doubling	Fusion	Light Chords quarters between hands high range mf crescendo F	Harp: light Chords quarters between hands high range mf crescendo F+Tutti. Doubling Woodwinds: Fusion.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				164 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Chords 8ths, quarters both hands medium, low range p, F, FF(280-339)+Tutti		Doubling	Fusion	Chords 8ths, quarters both hands medium, low range p, F, FF	Harp: Chords 8ths, quarters both hands medium, low range p, F, FF+Tutti. Doubling Orchestra: Fusion.
Bartok	-NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	 •Harp Chords slight arpegg p, mf(1-18)+Tutti	4-9	Layering	Middleground	Chords slight arpeggiando p, mf	Harp: Chords slight arpeggiando p, mf +Tutti. Layering: Middleground accompaniment.
Bartok	-NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	 •Harp Chords slight arpegg p, mf(115-139)+Tutti	4-9	Layering	Middleground	Chords slight arpeggiando p, mf	Harp: Chords slight arpeggiando p, mf +Tutti. Layering: Middleground accompaniment.
Bartok	-NAX	Violin Concerto No. 2	II. Andante tranquillo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	 •Harp Chords both Hands quarters reverse arpegg F(10-11)+Tutti		Doubling	Fusion	Chords both Hands quarters reverse arpeggiando F	Harp: Chords both Hands quarters reverse arpeggiando F +Tutti. Doubling Tutti: Fusion.
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings	OrchPlay	 •Harp1.2.Chords close vocing over 2Oct p cresc FF(89-96)		Doubling	Fusion	Chords close vocing over 2 Octaves p	Harp1.2:Chords close vocing over 2 Octaves p crescendo FF. Doubling Full of the complete chord progression: Fusion for coloration and reinforcement
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings	OrchPlay	 •Harp1.2.Chords close vocing over 2Oct p cresc FF(89-96)+Tutti		Doubling	Fusion	Chords close vocing over 2 Octaves p	Harp1.2:Chords close vocing over 2 Octaves p crescendo FF +Tutti. Doubling Full of the complete chord progression: Fusion for coloration and reinforcement
Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Chord non arpegg F(438-439)+Tutti		Doubling	Separation	Chord non arpeggiando F	Harp1: Chord non arpeggiando F +Tutti. Doubling Middleground: Separation.
Bartok	-NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Chord non arpegg quarters p(10-21)+Tutti		Doubling	Separation	Chord non arpeggiando quarters p	Harp1: Chord non arpeggiando quarters p +Tutti. Doubling: Separation, soft rhythmic accentuation.






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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311						
Bartok	-NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1.2 Chords Marcato quarters both hands full FF(34-44)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Chords Marcato quarters both hands full FF	Harp1.2: Chords Marcato quarters both hands full FF +Tutti. Doubling Strong: Separation accentuation. Timbral_Manipulation: Attack Sharp.		
Bartok	-NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1.2 Chords Marcato quarters both hands full, medum-low range FF(52-53)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Chords Marcato quarters both hands full, medum-low range FF	Harp1.2: Chords Marcato quarters both hands full, medum-low range FF+Tutti. Doubling with Timpani: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Bartok	-NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1.2 Chords Marcato quarters both hands full FF(93-98)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Chords Marcato quarters both hands full FF	Harp1.2: Chords Marcato quarters both hands full FF +Tutti. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Bartok	-NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Chords Arpeggiando halves both hands, medium-low range p(118-119)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Soft	Chords Arpeggiando halves both hands, medium-low range p	Harp1: Chords Arpeggiando halves medium-low range p+Tutti. Doubling with Timpani: Fusion accentuation. Timbral_Manipulation: Attack Soft.		
Bartok	-NAX	Concerto for Orchestra	IV. Intermezzo interrotto (Allegretto)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1 Detached 8ths arpegg Chords, halves p(21-31)+Tutti	Doubling Timbral_Manipulation	Separation Timbre Granular	Detached 8ths arpeggiated Chords, halves p	Harp1: Detached 8ths arpeggiated Chords, halves p +Tutti. Doubling Strings: Separation. Timbral_Manipulation: Timbre Granular.		
Bartok	-NAX	Concerto for Orchestra	IV. Intermezzo interrotto (Allegretto)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1.2 Chords both Hands full, slight arpegg, medium-low range F cresc-decresc(42-58)+Tutti	Layering	Middleground	Chords both Hands full, slight arpeggiando, medium-low range F crescendo-decrescendo	Harp1.2: Chords both Hands full, slight arpeggiando, medium-low range F crescendo-decrescendo+Tutti. Layering: Middleground, 2 Harps chordal accompaniment for the Solo Violas.		
Bartok	-NAX	Concerto for Orchestra	IV. Intermezzo interrotto (Allegretto)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1.2 Chords both Hands full, slight arpegg, medium-low range p(119-127)+Tutti	Layering	Middleground	Chords both Hands full, slight arpeggiando, medium-low range p	Harp1.2: Chords both Hands full, slight arpeggiando, medium-low range p+Tutti. Layering: Middleground, 2 Harps chordal accompaniment for Violins and Violas sordino..		








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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	-NAX	Concerto for Orchestra	V. Finale (Pesante-Presto)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Orchestra	 •Harp1.2 Chords triads in Oct quarters hocket in 8ths pp(96-112)+Tutti		Layering	Middleground	Chords triads in Octaves quarters hocket in 8ths pp	Harp1.2: Chords triads in Octaves quarters hocket in 8ths pp +Tutti. Layering: Middleground, 2 Harps chordal accompaniment; hocketing in 8ths.
Bartok	-NAX	Concerto for Orchestra	V. Finale (Pesante-Presto)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Orchestra	 •Harp2 Chords quarters slight arpegg both hands full p(256-265)+Tutti		Layering	Middleground	Chords quarters slight arpegg both hands full p	Harp2: Chords quarters slight arpeggiando both hands full p +Tutti. Layering: Middleground accompaniment.
Britten	-NAX	The Young Person's Guide to the Orchestra	I. Theme A: Allegro maestoso e largamente	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp R. Hand 3-note Chord halves, quarters; L. Hand Oct halves, Detached; Arpegg F, Sf, FF, decresc pp(1-17)+Tutti		Doubling	Fusion	Right Hand 3-note Chord halves, quarters; Left Hand Octave halves, Detached; Arpeggio F, Sf, FF, decresc pp	Harp: Right Hand 3-note Chord halves, quarters; Left Hand Octave halves, Detached; Arpeggio F, Sf, FF, decresc pp+Tutti. Doubling Orchesra: Fusion accentuation.
Britten	-NAX	The Young Person's Guide to the Orchestra	I. Theme A: Allegro maestoso e largamente	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp R. Hand, L. Hand Arpegg 4-note Chords F(41-45)+Tutti		Doubling	Fusion	Right Hand, Left Hand Arpeggio 4-note Chords F	Harp: Right Hand, Left Hand Arpeggio 4-note Chords F+Tutti. Doubling Strings: Fusion accentuation.
Britten	-NAX	The Young Person's Guide to the Orchestra	X. » Variation I [The Harp]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp R. Hand, L. Hand 4-note Det Chords, accent, halves F(1-2, 9-10)+Tutti		Basic	Solo	Right Hand, Left Hand 4-note Detached Chords, accent, halves F	Harp: Right Hand, Left Hand 4-note Detached Chords, accent, halves F+Tutti. Basic: Solo.
Britten	-NAX	The Young Person's Guide to the Orchestra	X. » Variation I [The Harp]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp R. Hand, L. Hand 4-note Chord arpegg sF(4-6)+Tutti		Basic	Solo	Right Hand, eft Hand 4-note Chord arpeggiando sF	Harp: Right Hand, eft Hand 4-note Chord arpeggiando sF+Tutti. Basic: Solo.
Britten	-NAX	The Young Person's Guide to the Orchestra	X. » Variation I [The Harp]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp 4-note Leg parallel Chords 8ths distributed both Hands FF(7-9)+Tutti		Basic	Solo	4-note Legato parallel Chords 8ths distributed both Hands FF	Harp: 4-note Legato parallel Chords 8ths distributed both Hands FF+Tutti Basic: Solo.







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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311					
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	•Harp Chords 3-note Stacc 8ths low range F(129-136)+Tutti	Doubling	Fusion	Chords 3-note Staccato 8ths low range F	Harp: Chords 3-note Staccato 8ths low range F+Tutti. Doubling low Strings: Fusion accentuation.	
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	•Harp Chords 3-note Stacc 8ths with Appog high range F(136-148)+Tutti	Doubling	Fusion	Chords 3-note Staccato 8ths with Appoggiatura high range F	Harp: Chords 3-note Staccato 8ths with Appoggiatura high range F+Tutti. Doubling Orchestra: Fusion accentuation.	
Britten	-NAX	The Young Person's Guide to the Orchestra	XV. Fugue: Allegro molto	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	•Harp Chords 4-note both hands halves accent, Stacc 8ths FFF(176-183)+Tutti	Doubling	Fusion	Chords 4-note both hands halves accent, Staccato 8ths FF	Harp: Chords 4-note both hands halves accent, Staccato 8ths FF+Tutti. Doubling Orchestra: Fusion accentuation.	







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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing








63		Arpeggiando, Appoggiatura											
Mozart	-NAX	Concerto for Flute and Harp, K. 299	I. Allegro	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	•Harp Chords 4-5 notes eahj hand, quarters arpegg both Hands F(117)+Tutti	Layering	Middleground	Chords 4-5 notes eahj hand, quarters arpeggiando both Hand	Harp: Chords 4-5 notes eahj hand, quarters arpeggiando both Hands F. Layering: Middleground, accompaniment for Solo Flute.	
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	•Harp Chords arpeggiando p, F(13-14)+Fl	Basic	Solo	Chords arpeggiando p, F	Harp: Chords arpeggiando p, F +Flute. Basic: Harp Solo with Solo Flute.	
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	•Harp L.Hand Chords arpegg 16ths p cresc F (53-57)+Tutti	Layering	Middleground	Chords arpegg 16ths p cresc F	Harp Left Hand: Chords arpeggiated 16ths p cresc F +Tutti. Layering: Middlegorund accompaniment.	
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	•Harp Chords arpegg p, F(58-59)+Fl	Basic	Solo	Chords arpeggiando p, F	Harp: Chords arpeggiando p, F +Flute. Basic: Harp Solo with Solo Flute.	
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	•Harp1.2 Det fast 8ths scales R.Hand, quarters in Oct, Appoggiatura, high-medium range, mf cresc-decresc(Reh.4, 60-74)+Tutti	Basic Doubling Timbral_Manipulation	Solo (quasi) Separation Attack Sharp	Detached fast 8ths scales Right Hand, quarters in Octaves, Appoggiatura, high-medium range, mf crescendo-decrescendo	Harp1.2: Detached fast 8ths scales Right Hand, quarters in Octaves, Appoggiatura, high-medium range, mf crescendo-decrescendo+Tutti. Basic: Quasi SOLO. Doubling Foreground: Separation. Doubling Middleground: Separation. Timbral_Manipulation: Attack Sharp.	
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	•Harp1.2 Det fast 8ths scales R.Hand, quarters in Oct, Appoggiatura, high-medium range, p cresc-decresc F(Reh.4, 74-89)+Tutti	Basic Doubling Timbral_Manipulation	Solo (quasi) Separation Attack Sharp	Detached fast 8ths scales Right Hand, quarters in Octaves, Appoggiatura, high-medium range, p crescendo F	Harp1.2: Detached fast 8ths scales Right Hand, quarters in Octaves, Appoggiatura, high-medium range, p crescendo F+Tutti. Basic: Quasi SOLO. Doubling Foreground: Separation. Doubling Middleground: Separation. Timbral_Manipulation: Attack Sharp.	








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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp 1.2. Leg, Stacc lines, Appoggiatura, high range FF (Reh.5, 90-97)+Tutti		Doubling	Fusion	Legato, Staccato lines, Appoggiatura, high range FF	Harp1.2: Legato, Staccato lines, Appoggiatura, high range FF+Tutti. Doubling Foreground: Fusion, accentuation.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Leg, Stacc lines, Appoggiatura, high range FF (299-310)+Tutti		Doubling	Fusion	Legato, Staccato lines, Appoggiatura, high range FF	Harp1.2: Legato, Staccato lines, Appoggiatura, high range FF+Tutti. Doubling Foreground: Fusion, accentuation.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Det, slurs, line Unisono 4 Oct distr between harps, Appoggiatura, p (Reh.16, 311-326)+Tutti		Doubling	Fusion	Detached, slurs, line Unisono 4 Octaves distributed between harps, Appoggiatura, p	Harp1.2: Detached, slurs, line Unisono 4 Octaves distributed between harps, Appoggiatura, p+Tutti. Doubling: Fusion, coloration. Doubling top melody WW in canon with Stirngs. Also Doubling Middleground.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2 Det fast 8ths scales R.Hand, quarters in Oct high-medium range, Appoggiatura, mf cresc-decresc(326-338)+Tutti		Basic Doubling Timbral_Manipulation	Solo (quasi) Separation Attack Sharp	Detached fast 8ths scales Right Hand, quarters in Octaves high-medium range, Appoggiatura, mf crescendo-decrescendo	Harp1.2: Detached fast 8ths scales Right Hand, quarters in Octaves high-medium range, Appoggiatura, mf crescendo-decrescendo+Tutti. Basic: Quasi SOLO. Doubling Foreground: Separation. Doubling Middleground: Separation. Timbral_Manipulation: Attack Sharp.
Weber	-NAX	Invitation to Dance (Aufforderung zum Tanze) Op. 65		ORCH	1819 (1841)	picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings	Karajan_Berliner Philharmoniker	 •Harp1.2. Leg, Stacc lines, high range, Appoggiatura, FF (383-394)+Tutti		Doubling	Fusion	Legato, Staccato lines, high range, Appoggiatura, FF	Harp1.2: Legato, Staccato lines, high range, Appoggiatura, FF+Tutti. Doubling Foreground: Fusion, accentuation.
Berlioz	-NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Harp1.2 L.Hand Chords quarters (arpeggiando), 8ths, low range mf cresc F (243-256)+Tutti		Layering	Middleground	Left Hand Chords quarters (arpeggiando), 8ths, low range mf crescendo F	Harp1.2: Left Hand Chords quarters (arpeggiando), 8ths, low range mf crescendo F+Tutti. Middleground and Doubling acentuation.








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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Harp Chords Arpeggiando, quarters, low-medium p(90-92)+Tutti		Doubling Timbral_Manipulation	Separation Timbre Granular	Chords Arpeggiando, quarters, low-medium p	Harp: Chords Arpeggiando, quarters, low-medium p+Tutti. Doubling Orchestra: Separation accentuation. Timbral_Manipulation: Timbre Granular.
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Harp Chords Arpeggiando quarters, 8ths, low-high range, mf cresc F(102-116)+Tutti		Timbral_Manipulation	Timbre Granular	Legato arpeggiated Chords 16ths, low to high range, mf	Harp: Legato arpeggiated Chords 16ths, low to high range, mf+Tutti. Timbral_Manipulation: Timbre Granular.
Tchaikovsky	-NAX	Casse-Noisette	19-Act II Tableau 3: Waltz of the flowers	ORCH	1892	3*fl, 3*ob, 3*cl, 2bsn/4horn, 2Tr, 3trb, tuba/timp, perc/2harp, celesta/strings/CH OIR	Gergiev_St-Petersburg Mariinski Theater Orchestra	 •Harp Cadenza Chords arpeggiando in both Hands quarters, high to low range FF(29-33)	4-7	Basic	Solo	Cadenza Chords arpeggiando in both Hands quarters, high to low range FF	Harp Cadenza Chords arpeggiando in both hands quarters, high to low range FF. Basic: Solo Harp Cadenza.
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp 1.2 Chords Arpegg L.Hand 4notes, R.Hand 7-8 notes, quarters, low-high range, FF, FFF(866-874)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords Arpeggiando L.Hand 4notes, R.Hand 7-8 notes, quarters, low-high range, FF, FFF	Harp1.2: Chords Arpeggiando L.Hand 4notes, R.Hand 7-8 notes, quarters, low-high range, FF, FFF+Tuttii. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 4-7 notes Arpegg, both hands, F(29-30)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Chords 4-7 notes Arpeggiando, both hands, F	Harp1.2: Chords 4-7 notes Arpeggiando, both hands, F+Tutti. Timbral_Manipulation: Fusing Role.
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp 1.2 Chord Arpegg L.Hand 3 notes, R.Hand 5 notes, quarters, low-high range, Det quarters, 8th triplets F(137-138)+Tutti		Doubling Timbral_Manipulation	Fusion Fusing Role	Chord Arpeggiando Left Hand 3 notes, Right Hand 5 notes, quarters, low-high range, Detached quarters, 8th triplets F	Harp1.2: Chord Arpeggiando Left Hand 3 notes, Right Hand 5 notes, quarters, low-high range, Detached quarters, 8th triplets F+Tutti. Chord Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Fusing Role. Detached Doubling Bass Line: Fusion accentuation. Timbral_Manipulation: Fusing Role.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chord quarter arpeggiando, low-medium range F(218)+Tutti		Doubling Timbral_Manipulation	Fusion Fusing Role	Chord quarter arpeggiando, low-medium range F	Harp1.2: Chord quarter arpeggiando, low-medium range F+Tutti. Doubling Orchesra: Fusion Reinforce. Timbral_Manipulation: Fusing Role.
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 6 notes quarters arpeggiando, Non arpegg Marcato, low-high range F(252-253)+Tutti		Doubling Timbral_Manipulation	Fusion Fusing Role	Chords 6 notes quarters arpeggiando, Non arpeggiando Marcato, low-high range F	Harp1.2: Chords 6 notes quarters arpeggiando, Non arpeggiando Marcato, low-high range F+Tutti. Doubling Orchetsra: Fusion Reinforce. Timbral_Manipulation: Fusing Role.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chord 5-notes Arpeggiando, quarters, medium-high range, pp(310)+Tutti		Timbral_Manipulation	FUSING Role Instr. (s)	Chord 5-notes Arpeggiando, quarters, medium-high range, pp	Harp1.2: Chord 5-notes Arpeggiando, quarters, medium-high range, pp+Tutti. Timbral_Manipulation: Fusing Role.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chord 3-notes Arpeggiando, quarters, medium low range, pp(318-320)+Tutti		Doubling	Fusion	Chord 3-notes Arpeggiando, quarters, medium low range, pp	Harp1.2: Chord 3-notes Arpeggiando, quarters, medium low range, pp+Tutti. Doubling Strings: Fusion acctuation, coloration.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chord 7-notes Arpeggiando, quarters, low-medium range, pp(358)+Tutti		Layering Doubling Timbral_Manipulation	Middleground Fusion Fusing Role	Chord 7-notes Arpeggiando, quarters, low-medium range, pp	Harp1.2: Chord 7-notes Arpeggiando, quarters, low-medium range, pp+Tutti. Layering: Middleground. Doubling Orchestra: Fusion Reinforce. Timbral_Manipulation: Fusing Role.
Mahler	-NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Chords 5-6 notes quarters Arpeggiando, low-medium range pp(57-67)+Tutti		Doubling Timbral_Manipulation	Fusion Fusing Role	Chords 5-6 notes quarters Arpeggiando, low-medium range pp	Harp1: Chords 5-6 notes quarters Arpeggiando, low-medium range pp+Tutti. Doubling Orchestra: Fusion timbre coloration. Timbral_Manipulation: Fusing Role.









Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	-NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Chords 5-9 notes quarters Arpeggiando, low-high range pp(119-123)+Tutti		Doubling Timbral_Manipulation	Fusion Fusing Role	Chords 5-9 notes quarters Arpeggiando, low-high range pp	Harp1: Chords 5-9 notes quarters Arpeggiando, low-high range pp+Tutti. Doubling Orchestra: Fusion timbre coloration. Timbral_Manipulation: Fusing Role.
Mahler	-NAX	Symphony No. 3	V. Lustig im Tempo und keck im Ausdruck	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Chords 4-5 notes halves, quarters Arpeggiando, low-medium range, p, pp(96-98)+Tutti		Doubling Timbral_Manipulation	Fusion Fusing Role	Chords 4-5 notes halves, quarters Arpeggiando, low-medium range, p, pp	Harp1.2: Chords 4-5 notes halves, quarters Arpeggiando, low-medium range, p, pp+Tutti. Doubling Orchestra: Fusion timbre coloration. Timbral_Manipulation: Fusing Role.
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp1 arpeggiando Octaves, appogg 3rds, 8th notes, accent, medium-high range, p cresc F(31-36)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	arpeggiando Octaves, appoggiatura 3rds, 8th notes, accent, medium-high range, p crescendo F	Harp1: arpeggiando Octaves, appoggiatura 3rds, 8th notes, accent, medium-high range, p crescendo F+Tutti. Doubling: Separation. Timbral_Manipulation: Timbre Granular Creates rhythmic activity..
Tchaikovsky	-NAX	Le Lac des Cygnes	26-Act II By a Lake: No. 13. Dances of the Swans: V. Andante - Allegro	ORCH, Solo Harp, Solo VI, Solo Vc	1900	picc, 2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, SOLO harp/strings	Pletnev_Russian National Orchestra	 •Harp Cadenza SOLO. Chords Arpeggios distrib both hands up-down fast 32nds, rolled arpeggiando 8ths both hands, over whole range, F, p (Reh.25-26 mm1-9)		Basic	Solo	Cadenza Extensive SOLO. Chords Arpeggios distributed both hands up-down fast 32nds, rolled arpeggiando 8ths both hands, over whole range, F, p	Harp: Cadenza Extensive SOLO. Chords Arpeggios distributed both hands up-down fast 32nds, rolled arpeggiando 8ths both hands, over whole range, F, p (Reh.25-26 mm1-9). Basic: Harp SOLO.
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp2 Chords 5-notes 8ths, Arpeggiando, very high-medium mf decresc(34, 42)		Layering Doubling	Foreground Separation	Chords 5-notes, Arpeggiando, very high-medium mf decrescendo	Harp2: Chords 5-notes 8ths, Arpeggiando, very high-medium mf decrescendo. Layering: Foreground Doubling clarinets, then Woodwinds: Separation.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				173 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchh_Soloists	1311	Adler				
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp2 Chords 5-notes 8ths, Arpeggiando, very high-medium mf decresc(34, 42)+WW	Layering Doubling	Foreground Separation	Chords 5-notes, Arpeggiando, very high-medium mf decescendo	Harp2: Chords 5-notes 8ths, Arpeggiando, very high-medium mf dercescendo +Woodwinds. Foreground doubling clarinets, then WW.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp2 Chords 5-notes 8ths, Arpeggiando, very high-medium mf decresc(34, 42)+Tutti	Layering Doubling	Foreground Separation	Chords 5-notes, Arpeggiando, very high-medium mf decescendo	Harp2: Chords 5-notes 8ths, Arpeggiando, very high-medium mf decrescendo +Tutti. Layering: Foreground Doubling clarinets, then Woodwinds: Separation.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes 8ths, Arpeggiando high-medium range pp(53-58)	Layering Timbral_Manipulation	Middleground Attack Sharp	Chords 8ths, Arpeggiando high-medium range pp	Harp1.2: Chords 6-notes 8ths, Arpeggiando high-medium range pp. Layering: Middleground. Timbral_Maniplulation: Attack Sharp, provides sharper attack to flutes and clarinets.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes 8ths, Arpeggiando high-medium range pp(53-58)+Fl1.2+Cl1.2	Layering Timbral_Manipulation	Middleground Attack Sharp	Chords 8ths, Arpeggiando high-medium range pp	Harp1.2: Chords 6-notes 8ths, Arpeggiando high-medium range pp +Clarinet1.2. Layering: Middleground. Timbral_Maniplulation: Attack Sharp, provides sharper attack to flutes and clarinets.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes 8ths, Arpeggiando high-medium range pp(53-58)+Tutti	Layering Timbral_Manipulation	Middleground Attack Sharp	Chords 8ths, Arpeggiando high-medium range pp	Harp1.2: Chords 6-notes 8ths, Arpeggiando high-medium range pp +Tutti. Layering: Middleground. Timbral_Maniplulation: Attack Sharp, provides sharper attack to flutes and clarinets.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes quarters, Marcato, Arpeggiando, medium-low range sfz(69-72)	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, Marcato, Arpeggiando sfz	Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz. Doubling High Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				174 of 222
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz(69-72)+VI.I+VI.II	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, Marcato, Arpeggiando sfz	Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz +Violin I+Violin II. Doubling High Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1.2 Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz(69-72)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Chords, Marcato, Arpeggiando sfz	Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz +Tutti. Doubling High Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp L. Hand Chords poco Arpegg quarters, medium range, p (33-35)	Layering	Middleground	Left Hand Chords poco Arpegg quarters, medium range, p	Harp: Left Hand Chords poco Arpeggiando quarters, medium range, p. Layering: Middleground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp L. Hand Chords poco arpegg, halves, medium-low range p, pp(56-63)+Tutti	Layering	Middleground	Left Hand Chords poco arpeggiando, halves, medium-low range p, pp	Harp: Left Hand Chords poco arpeggiando, halves, medium-low range p, pp+Tutti. Layering: Middleground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, halves, 8th triplets in 3 Oct, Chords poco arpegg p espress(105-111)+Tutti	Layering	Foreground	Legato Right Hand top voice high range, halves, 8th triplets in 3 Octaves, Chords poco arpeggiando, p espressivo	Harp: Legato Right Hand top voice high range, halves, 8th triplets in 3 Octaves, Chords poco arpeggiando, p espressivo+Tutti. Layering: Foreground.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, halves, 8th triplets in 3 Oct, Chords poco arpegg, pp espress(115-120)+Tutti	Layering	Foreground	Legato Right Hand top voice high range, halves, 8th triplets in 3 Octaves, Chords poco arpeggiando, pp espressivo	Harp: Legato Right Hand top voice high range, halves, 8th triplets in 3 Octaves, Chords poco arpeggiando, pp espressivo+Tutti. Layering: Foreground.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				175 of 222
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg R. Hand top voice high range, quarters, 8ths, in Oct, Chords poco arpegg, F(138-146) Solo		Basic Layering	SOLO Foreground	Legato Right Hand top voice high range, quarters, 8ths, in Octaves, Chords poco arpeggiando, F	Harp: Legato Right Hand top voice high range, quarters, 8ths, in Octaves, Chords poco arpeggiando, F, Solo. Basic: SOLO. Layering: Foreground.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Harm halves, quarters medium range, low (in Oct), Chords poco arpegg, mf espress(167-174)+Tutti		Layering	Middleground	Harmonics halves, quarters medium range, low (in Oct), Chords poco arpeggiando, mf espressivo	Harp: Harmonics halves, quarters medium range, low (in Oct), Chords poco arpeggiando, mf espressivo+Tutti. Chords: Layering: Middleground
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chords 4-notes poco arpegg both hands low-high range, F(192-200)+Tutti		Doubling	Separation	Chords 4-notes poco arpeggiando both hands low-high range, F	Harp: Chords 4-notes poco arpeggiando both hands low-high range, F+Tutti. Doubling Strings: Separation accentuation.
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Chords poco arpegg L. R, Hand very low-medium range, halves, quarters F(210c) Solo		Basic Layering	SOLO Middleground	Chords poco arpeggiando Left Right Hand very low-medium range, halves, quarters F	Harp: Chords poco arpeggiando Left Right Hand very low-medium range, halves, quarters FSolo. Basic: SOLO. Layering: Middleground.
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1 Chords Arpeggiando high, low range, Près de la Table, slow halves, 8ths, quarters pp(76-104)+Tutti		Doubling	Fusion	Chords Arpeggiando high, low range, Près de la Table (Sulla Tavola, Near Soundingboard), slow halves, 8ths, quarters pp	Harp1: Chords Arpeggiando high, low range, Près de la Table (Sulla Tavola, Near Soundingboard), slow halves, 8ths, quarters pp+Tutti. Doubling accentuation Strings.
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1 4-notes Chords Arpeggiando, medium range p(210-211)+Tutti		Doubling	Fusion	4-notes Chords Arpeggiando, medium range p	Harp1: 4-notes Chords Arpeggiando, medium range p+Tutti. Doubling accentuation Strings..

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				176 of 222
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Chord quarter fast Arpeggiando down, Enharm (whole tone), distr both hands medium range, F decresc p(241)+Tutti	Doubling Timbral_Manipulation	Separation Timbre Granular	Chord quarter fast Arpeggiando down, Enharmonic (whole tone), distributed both hands medium range, F decrescendo p	Harp1: Chord quarter fast Arpeggiando down, Enharmonic (whole tone), distributed both hands medium range, F decrescendo p+Tutti. Doubling: Separation. Timbral_Manipulation: Timbre Granular.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord 4-notes arpeggiando, both hands, low to high range, F(47)	Doubling	Fusion	Chord 4-notes arpeggiando, both hands, low to high range, F	Harp: Chord 4-notes arpeggiando, both hands, low to high range, F. Doubling Orchestra: Fusion reinforcement.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord 4-notes arpeggiando, both hands, low to high range, F(47)+Tutti	Doubling	Fusion	Chord 4-notes arpeggiando, both hands, low to high range, F	Harp: Chord 4-notes arpeggiando, both hands, low to high range, F+Tutti. Doubling Orchestra: Fusion reinforcement.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord 4-notes arpeggiando, both hands, low to high range, F(57)	Doubling	Fusion	Chord 4-notes arpeggiando, both hands, low to high range, F	Harp: Chord 4-notes arpeggiando, both hands, low to high range, F. Doubling Orchestra: Fusion reinforcement.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord 4-notes arpeggiando, both hands, low to high range, F(57)+Tutti	Doubling	Fusion	Chord 4-notes arpeggiando, both hands, low to high range, F	Harp: Chord 4-notes arpeggiando, both hands, low to high range, F+Tutti. Doubling Orchestra: Fusion reinforcement.	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord 3-4-notes arpeggiando, both hands, low to high range, F decresc(70-72)	Doubling	Fusion	Chord 3-4-notes arpeggiando, both hands, low to high range, F decrescendo	Harp: Chord 3-4-notes arpeggiando, both hands, low to high range, F decrescendo. Doubling Orchestra: Fusion reinforcement.	







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				177 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	1311					
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord 3-4-notes arpeggiando, both hands, low to high range, F decresc(70-72)+Tutti		Doubling	Fusion	Chord 3-4-notes arpeggiando, both hands, low to high range, F decrescendo	Harp: Chord 3-4-notes arpeggiando, both hands, low to high range, F decrescendo+Tutti. Doubling Orchestra: Fusion reinforcement.
Bartok	-NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	 •Harp Chords slight arpegg p, mf(1-18)+Tutti	4-9	Layering	Middleground	Chords slight arpeggiando p, mf	Harp: Chords slight arpeggiando p, mf +Tutti. Layering: Middleground accompaniment.
Bartok	-NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	 •Harp Chords slight arpegg p, mf(115-139)+Tutti	4-9	Layering	Middleground	Chords slight arpeggiando p, mf	Harp: Chords slight arpeggiando p, mf +Tutti. Layering: Middleground accompaniment.
Bartok	-NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	 •Harp Chords non arpegg FF, mf(241-247)+Tutti	4-9	Layering	Middleground	Chords non arpeggiando FF, mf	Harp: Chords non arpeggiando FF, mf +Tutti. Layering: Middleground accompaniment.
Bartok	-NAX	Violin Concerto No. 2	II. Andante tranquillo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	 •Harp Chords both Hands quarters reverse arpegg F(10-11)+Tutti		Doubling	Fusion	Chords both Hands quarters reverse arpeggiando F	Harp: Chords both Hands quarters reverse arpeggiando F +Tutti. Doubling Tutti: Fusion
Bartok	-NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Solti_Chicago Symphony Orchestra	 •Harp1 Chords Arpeggiando halves both hands, medium-low range p(118-119)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Soft	Chords Arpeggiando halves both hands, medium-low range p	Harp1: Chords Arpeggiando halves both hands, medium-low range p+Tutti. Doubling with Timpani: Fusion accentuation. Timbral_Manipulation: Attack Soft.
Bartok	-NAX	Concerto for Orchestra	V. Finale (Pesante-Presto)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Solti_Chicago Symphony Orchestra	 •Harp2 Chords quarters slight arpegg both hands full p(256-265)+Tutti		Layering	Middleground	Chords quarters slight arpegg both hands full p	Harp2: Chords quarters slight arpeggiando both hands full p +Tutti. Layering: Middleground accompaniment.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Alder	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Britten	-NAX	The Young Person's Guide to the Orchestra	I. Theme A: Allegro maestoso e largamente	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	<ul style="list-style-type: none"> Harp R.Hand 3-note Chord halves, quarters; L.Hand Oct halves, Detached; Arpegg F, Sf, FF, decresc pp(1-17)+Tutti 		Doubling	Fusion	Right Hand 3-note Chord halves, quarters; Left Hand Octave halves, Detached; Arpeggio F, Sf, FF, decresc pp	Harp: Right Hand 3-note Chord halves, quarters; Left Hand Octave halves, Detached; Arpeggio F, Sf, FF, decresc pp+Tutti. Doubling: Fusion accentuation.
Britten	-NAX	The Young Person's Guide to the Orchestra	I. Theme A: Allegro maestoso e largamente	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	<ul style="list-style-type: none"> Harp R.Hand, L.Hand Arpegg 4-note Chords F(41-45)+Tutti 		Doubling	Fusion	Right Hand, Left Hand Arpeggio 4-note Chords F	Harp: Right Hand, Left Hand Arpeggio 4-note Chords F+Tutti. Doubling: Fusion accentuation.
Britten	-NAX	The Young Person's Guide to the Orchestra	X. » Variation I [The Harp]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	<ul style="list-style-type: none"> Harp R.Hand, L.Hand 4-note Chord arpegg sF(4-6)+Tutti 		Basic	Solo	Right Hand, eft Hand 4-note Chord arpeggiando sF	Harp: Right Hand, eft Hand 4-note Chord arpeggiando sF+Tutti. Basic: Solo.
6 Non Arpeggiando													
HarpGENERIC	stereo	Harp Chords Rolled-Arpegg vs.non Rolled		Harp				<ul style="list-style-type: none"> Harp Chords 4-5 notes NON-Rolled, quarters, low-medium range, mf 		>•Mode of Playing		Chords 4-5 notes NON-Rolled, quarters, low-medium range, mf.	Harp: Chords 4-5 notes NON-Rolled, quarters, low-medium range, mf.
HarpGENERIC	stereo	Harp Chords Rolled-Arpegg vs.non Rolled		Harp				<ul style="list-style-type: none"> Harp Chords 4-5 notes ROLLED, quarters, low-medium range, mf 		>•Mode of Playing		Chords 4-5 notes ROLLED, quarters, low-medium range	Harp: Chords 4-5 notes ROLLED, quarters, low-medium range, mf.
Bartok	-NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	<ul style="list-style-type: none"> Harp Chords non arpegg FF, mf(241-247)+Tutti 	4-9	Layering	Middleground	Chords non arpeggiando FF, mf	Harp: Chords non arpegiando FF, mf +Tutti. Layering: Middleground, accompaniment.

Composer	OPL	Title	NAXOS: 865		stereo: 249		multi: 196		11.08.24		OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques						
			Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch	h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing					
total 27	70	Titles 43																	179 of 222
Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	•Harp1 Chord non arpegg F(438-439)+Tutti		Doubling	Separation	Chord non arpeggiando F	Harp1: Chord non arpeggiando F +Tutti. Doubling Middleground: Separation.						
Bartok	-NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	•Harp1 Chord non arpegg quarters p(10-21)+Tutti		Doubling	Separation	Chord non arpeggiando quarters p	Harp1: Chord non arpeggiando quarters p +Tutti. Doubling: Separation Soft rhythmic accentuation.						
Britten	-NAX	The Young Person's Guide to the Orchestra	I. Theme A: Allegro maestoso e largamente	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	•Harp R.Hand 3-note Chord halves, quarters; L.Hand Oct halves, Detached; Arpegg F, Sf, FF, decresc pp(1-17)+Tutti		Doubling	Fusion	Right Hand 3-note Chord halves, quarters; Left Hand Octave halves, Detached; Arpeggio F, Sf, FF, decresc pp	Harp: Right Hand 3-note Chord halves, quarters; Left Hand Octave halves, Detached; Arpeggio F, Sf, FF, decresc pp+Tutti. Doubling Fusion: accentuation.						

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing

10		TRILLS						
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	•Harp R.Hand Legato Motives, Trills mp(44-47)+Tutti
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	•Harp R.Hand Trill mp(52)
Mozart	-NAX	Concerto for Flute and Harp, K. 299	II. Andantino	ORCH, flute solo, harp solo	1778	SOLOfl, SOLOharp/2ob/2horn/strings	Marriner_Academy of St-Martin in the Fields_Galway, Robles	•Harp R.Hand Trills F(97,99)+Tutti
Wagner	-NAX	Der fliegende Holländer	Overture	ORCH	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machine	Böhm_Bayreuth Festival Orchestra	•Harp Trills both hands, high, medium range FF(376)+Tutti
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Harp1.2 Trills, halves, quarters, high range, FFF(450-453)+Tutti
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Trill both hands in Oct, high range, FF(203)+Tutti

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				181 of 222
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings	OrchPlay	 •Harp1 Trill on 2Oct FF(18)	Timbral_Manipulation	Timbre Granular	Trill on 2 Octaves	Harp1: Trill on 2 Octaves FF. Timbral_Manipulation: Timbre Granular.	
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings	OrchPlay	 •Harp1 Trill on 2Oct FF(18)+Glock+Ob2	Timbral_Manipulation	Timbre Granular	Trill on 2 Octaves	Harp1: Trill on 2 Octaves FF Glockenspiel+Oboe2. Timbral_Manipulation: Timbre Granular.	
Vaughan Williams	Multi	Symphony No. 8	IV. Toccata	ORCH	1943	2*fl, 2ob, 2cl, 3bsn/2horn, 2tr, 3trb/timp, 4(perc/2harp, celesta/strings	OrchPlay	 •Harp1 Trill on 2Oct FF(18)+Tutti	Timbral_Manipulation	Timbre Granular	Trill on 2 Octaves	Harp1: Trill on 2 Octaves FF +Tutti. Timbral_Manipulation: Timbre Granular.	
Bartok	-NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp1.2 Trill slow 16ths written-out both hands Bisbigliando p, mp, mf, f(62-72)+Tutti	Timbral Manipulation Doubling	Timbre Granular Fusion	Trill slow 16ths written-out both hands Bisbigliando p, mp, mf, F	Harp1.2: Trill slow 16ths written-out both hands Bisbigliando p, mp, mf, F +Tutti. Doubling Violin I and Violin II: Fusion. Timbral_Manipulation: Timbre Granular.	
1 TREMOLO fingered (measured/unmeasured)													
Holst	-NAX	The Planets	VII. Neptune, the Mystic	ORCH, women choir	1914 - 1916	4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir(women)	Solti, London Philharmonic	 •Harp1.2 Trem Bisbigliando, Enharm, fast 32nds, high-very high pp(194-200)+Tutti	Timbral_Manipulation	Timbre Granular	Tremolo Bisbigliando, Enharmonic chord, fast 32nds, high-very high pp	Harp1.2: Tremolo Bisbigliando, Enharmonic chord, fast 32nds, high-very high pp+Tutti. Timbral_Manipulation: Timbre Granular.	







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	Adler	HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	182 of 222
13	Bisbigliando												
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	•Harp Bisbigliando medium-high range p(448-458)+Tutti	Timbral_Manipulation	Timbre Granular	Bisbigliando medium-high range p	Harp: Bisbigliando medium-high range p+Tutti . Timbral_Manipulation: Timbre Granular.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	•Harp Bisbigliando p cresc(37, 39)+Tutti	Timbral_Manipulation	Timbre Granular	Bisbigliando p crescendo	Harp: Bisbigliando p crescendo +Tutti. Timbral_Manipulation: Timbre Granular.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	•Harp Bisbigliando, Harmonics-Ordinario pp cresc(67-69, 71-74)+Tutti	Timbral_Manipulation	Timbre Granular	Bisbigliando, Harmonics-Ordinario pp crescendo	Harp: Bisbigliando, Harmonics-Ordinario pp crescendo +Tutti. Timbral_Manipulation: Timbre Granular.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	•Harp Bisbigliando mf(78, 80)+Tutti	Timbral_Manipulation	Timbre Granular	Bisbigliando m	Harp: Bisbigliando mf +Tutti. Timbral_Manipulation: Timbre Granular.	
Debussy	-NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	•Harp Bisbigliando p cresc FF, F(124, 126-129)+Tutti	Timbral_Manipulation	Timbre Granular	Bisbigliando p crescendo FF, F	Harp: Bisbigliando p crescendo FF, F +Tutti. Timbral_Manipulation: Timbre Granular.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	•Harp Bisbigliando 16ths, high-very high, p(270-274)+Tutti	Timbral_Manipulation	Timbre Granular Timbre Bright	Bisbigliando 16ths, high-very high, p	Harp: Bisbigliando 16ths, high-very high, p+Tutti. Timbral_Manipulation: Timbre Granular. Timbral_Manipulation: Timbre Bright.	
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	•Harp1.2 Bisbigliando fast triplets p(53-58)+Tutti	Doubling	Fusion	Bisbigliando fast triplets p	Harp1.2: Bisbigliando fast triplets p+Tutti. Doubling Flutes: Fusion.	
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	•Harp1.2 Bisbigliando fast triplets pp(194-200)+Tutti	Doubling	Fusion	Bisbigliando fast triplets p	Harp1.2: Bisbigliando fast triplets p+Tutti. Doubling Flutes + Trumpets: Fusion	








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	•Harp2 Bisbigliando pp cresc F(10d-13d)+Tutti		Timbral_Manipulation	Timbre Granular	Bisbigliando pp crescendo F	Harp2: Bisbigliando pp crescendo F +Tutti. Timbral_Manipulation: Timbre Granular.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	•Harp2 Bisbigliando pp cresc pp cresc F decresc(20d- 26d)+Tutti		Timbral_Manipulation	Timbre Granular	Bisbigliando pp crescendo pp crescendo F decrecendo	Harp2: Bisbigliando pp crescendo pp crescendo F decrecendo +Tutti. Timbral_Manipulation: Timbre Granular.
Holst	-NAX	The Planets	VII. Neptune, the Mystic	ORCH, women choir	1914 - 1916	4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir(women)	Solti, London Philharmonic	•Harp1.2 Trem Bisbigliando, Enharm, fast 32nds, high-very high pp(194- 200)+Tutti		Timbral_Manipulation	Timbre Granular	Tremolo Bisbigliando, Enharmonic chord, fast 32nds, high- very high pp	Harp1.2: Tremolo Bisbigliando, Enharmonic chord, fast 32nds, high-very high pp+Tutti. Timbral_Manipulation: Timbre Granular.
Bartok	-NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	•Harp1.2 Trill slow 16ths written-out both hands Bisbigliando p, mp, mf, f(62-72)+Tutti		Doubling Timbral Manipulation	Fusion Timbre Granular	Trill slow 16ths written-out both hands Bisbigliando p, mp, mf, F	Harp1.2: Trill slow 16ths written-out both hands Bisbigliando p, mp, mf, F +Tutti. Doubling Violin I and Violin II: Fusion. Timbral Manipulation: Timbre Granular
HarpGENERIC	stereo	Harp Pedal Gliss, Buzz, Fingernail Gliss		Harp		harp	OrchPlay	•Harp Chord Stroke accel to Brush- Bisbigliando, medium range, p cresc F		>•Mode of Playing		Chord Stroke accelerando to Brush-Bisbigliando, medium range, p crescendo F	Harp: Chord Stroke accelerando to Brush- Bisbigliando, medium range, p crescendo F.

Ordinario (Modo ordinario, Natural Sounds, Sons naturels)											



>•Mode of Playing

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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing

19 Près de la Table (Sulla Tavola, Near Soundingboard)												
Ravel	-NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	 •Harp1.2 Près de la Table, medium range Det 8ths F, FF decresc(1-9)+Tutti	Doubling	Fusion	Près de la Table (Sulla Tavola, Near Soundingboard), medium range Detached 8ths F, FF decrescendo	Harp1.2: Près de la Table (Sulla Tavola, Near Soundingboard), medium range Detached 8ths F, FF decrescendo +Tutti. Doubling Strings: Fusion accentuation.	
Ravel	-NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	 •Harp1 Près de la Table, low range Det 8ths mf(22-26)+Tutti	Doubling	Fusion	Près de la Table (Sulla Tavola, Near Soundingboard), low range Detached 8ths mf	Harp1: Près de la Table (Sulla Tavola, Near Soundingboard), low range Detached 8ths mf+Tutti. Doubling Strings: Fusion accentuation.	
Ravel	-NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	 •Harp1Près de la Table, low range Det 8ths mf(22-26)+Tutti	Doubling	Fusion	Près de la Table (Sulla Tavola, Near Soundingboard), low range Detached 8ths mf	Harp1: Près de la Table (Sulla Tavola, Near Soundingboard), low range Detached 8ths mf+Tutti. Doubling Strings: Fusion accentuation.	
Ravel	-NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	 •Harp1 Près de la Table, low range Det 8ths mf(63-67)+Tutti	Doubling	Fusion	Près de la Table (Sulla Tavola, Near Soundingboard), low range Detached 8ths mf	Harp1.: Près de la Table (Sulla Tavola, Near Soundingboard), low range Detached 8ths mf+Tutti. Doubling Strings: Fusion accentuation.	
Ravel	-NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	 •Harp1 Chords Arpeggiando high, low range, Près de la Table, slow halves, 8ths, quarters pp(76-104)+Tutti	Doubling	Fusion	Chords Arpeggiando high, low range, Près de la Table (Sulla Tavola, Near Soundingboard), slow halves, 8ths, quarters pp	Harp1: Chords Arpeggiando high, low range, Près de la Table (Sulla Tavola, Near Soundingboard), slow halves, 8ths, quarters pp+Tutti. Doubling Strings: Fusion accentuation.	
Ravel	-NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	 •Harp1 4-notes Chords Arpeggiando medium range, Près de la Table, quarters p(120-125)+Tutti	Doubling	Fusion	4-notes Chords Arpeggiando medium range, Près de la Table, quarters p	Harp1: 4-notes Chords Arpeggiando medium range, Près de la Table (Sulla Tavola, Near Soundingboard), quarters p+Tutti. Doubling Strings: Fusion accentuation.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	??	 •Harp1 4-notes Chords Arpeggiando medium range, Près de la Table, quarters pp(153-158)+Tutti		Doubling	Fusion	4-notes Chords Arpeggiando medium range, Près de la Table, quarters pp	Harp1: 4-notes Chords Arpeggiando medium range, Près de la Table (Sulla Tavola, Near Soundingboard), quarters pp+Tutti. Doubling Strings: Fusion accentuation.
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Harp1 Près de la Table, low range Det Oct 8ths p decresc(168-169)+Tutti		Timbral_Manipulation	Timbre Granular	Près de la Table (Sulla Tavola, Near Soundingboard), low range Det Oct 8ths p decresc	Harp1: Près de la Table (Sulla Tavola, Near Soundingboard), low range Det Oct 8ths p decresc+Tutti. Timbral_Manipulation: Timbre Granular.
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Près de la Table 8ths Ten, Stacc, medium-low range mp(17-22)		Doubling	Fusion	Près de la Table (Sulla Tavola, Near Sounding board) 8ths Tenuto, Staccato, medium-low range mp	Harp: Près de la Table (Sulla Tavola, Near Sounding board) 8ths Tenuto, Staccato, medium-low range mp. Doubling: Fusion accentuation.
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Près de la Table 8ths Ten, Stacc, medium-low range m(17-22)+VI.I+VI.II+Vla		Doubling	Fusion	Près de la Table (Sulla Tavola, Near Sounding board) 8ths Tenuto, Staccato, medium-low range mp	Harp: Près de la Table (Sulla Tavola, Near Sounding board) 8ths Tenuto, Staccato, medium-low range mp+Violin I+Violin II+Viola. Doubling: Fusion accentuation.
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Près de la Table 8ths Ten, Stacc, medium-low range m(17-22)+Tutti		Doubling	Fusion	Près de la Table (Sulla Tavola, Near Sounding board) 8ths Tenuto, Staccato, medium-low range mp	Harp: Près de la Table (Sulla Tavola, Near Sounding board) 8ths Tenuto, Staccato, medium-low range mp+Tutti. Doubling: Fusion accentuation.
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philharmonic	 •Harp1.2 Det Près de la table, interlocking 16ths, very low (in Oct)-low range, p(196-198)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Medium	Detached interlocking 16ths, very low (in Oct)-low range, p	Harp1.2: Detached Près de la table (Sulla Tavola, Near Soundingboard), interlocking 16ths, very low (in Oct)-low range, p+Tutti. Doubling Violoncello+Doublebass: Fusion accentuation. Timbral_Manipulation: Attack Medium.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Det 16ths, Près de la table, Étouffez, Marcato (pizz), low range, FF(367-389)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached 16ths, Près de la table, Étouffez, Marcato (pizz), low range, FF	Harp1.2: Detached 16ths, Près de la table, Étouffez, Marcato (pizzicato), low range, FF+Tutti. Doubling Woodwinds+Strings ostinato: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Det 16ths, Près de la table, Étouffez, Marcato (pizz), low range, p(399-404)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached 16ths, Près de la table, Étouffez, Marcato (pizzicato), low range, p	Harp1.2.: Detached 16ths, Près de la table, Étouffez, Marcato (pizzicato), low range, p+Tutti. Doubling Woodwinds+Strings ostinato: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp2 Det Près de la table, Étouffez, quarters (tuplet), Accent, medium range, FF(508-518)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached Près de la table, Étouffez, quarters (tuplet), Accent, medium range, FF	Harp2 Detached Près de la table, Étouffez, quarters (tuplet), Accent, medium range, FF+Tutti. Doubling Violins: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Bartok	-NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	•Harp Près de la Table high F(79)+Tutti		Doubling	Separation	Près de la Table (Sulla Tavola, Near Soundingboard) high FF	Harp: Près de la Table (Sulla Tavola, Near Soundingboard) high F +Tutti. Doubling with Horn sordino: Separation accentuation, percussive .
Bartok	-NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	•Harp Près de la Table middle FF(302)+Tutti		Doubling	Separation	Près de la Table (Sulla Tavola, Near Soundingboard) middle FF Enharmonic 3 strings	Harp: Près de la Table (Sulla Tavola, Near Soundingboard) middle FF +Tutti. Enharmonic 3 strings. Doubling: Separation accentuation, percussive .

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311					188 of 222
Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp2 Plectrum(metal stick) near Sounboard fast 16ths Enharmonic F(438-440)+Tutti	Timbral_Manipulation	Timbre Granular	Plectrum(metal stick) near Sounboard fast 16ths Enharmonic F+	Harp2: Plectrum(metal stick) near Sounboard (Près de la Table, Sulla Tavola, Near Soundingboard) fast 16ths Enharmonic F+Tutti. Timbral_Manipulation: Timbre Granular.	
Britten	-NAX	The Young Person's Guide to the Orchestra	II. Variation A [The Flutes]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Harp Près de la Table, Det 8ths, Stacc, accents, held notes pp cresc F decresc pp(1-36)+Tutti	Layering	Foreground-2	Près de la Table (Sulla Tavola, Near Soundingboard), Detached 8ths, Staccato, accents, held notes pp crescendoc F decrescendo pp+	Harp: Près de la Table (Sulla Tavola, Near Soundingboard), Detached 8ths, Staccato, accents, held notes pp crescendoc F decrescendo pp+Tutti. Layering: Harp: Foreground-2 Flutes 1.2.3: Foreground-1.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
							1311



HARP Modes of Playing Examples and Orchestration Techniques			
Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing

4 Plectrum (Con mediatore)

Mahler	-NAX	Symphony No. 6	IV. Finale: Sostenuto - Allegro moderato - Allegro energico	ORCH	1903 - 1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	•Harp Mediator (Plectrum) low quarters accents p, F(17-23)+Tutti
Mahler	-NAX	Symphony No. 6	IV. Finale: Sostenuto - Allegro moderato - Allegro energico	ORCH	1903 - 1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	•Harp Mediator (Plectrum) low quarter Chord arpegg accent F(27)+Tutti
Mahler	-NAX	Symphony No. 6	IV. Finale: Sostenuto - Allegro moderato - Allegro energico	ORCH	1903 - 1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	•Harp Ordinario low quarters accents F(29-33)+Tutti
Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	•Harp2 Plectrum(metal stick) near Sounboard fast 16ths Enharmonic F(438-440)+Tutti

1 Fingernail (Colla unghia, Avec ongles, Mit Nagel)

HarpGENERIC	stereo	Harp Pedal Gliss, Buzz, Fingernail Gliss		Harp		harp	OrchPlay	•Harp Fingernail Gliss down, F
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Doubling Timbral_Manipulation	Separation Attack Sharp	Mediator low quarters accents p, F	Harp: Mediator (Plectrum) low quarters accents p, F +Tutti. Doubling: Separation accentuation. Timbral_Manipulation: Attack Sharp (sharpens attack Violoncello, Doublebass).
Doubling Timbral_Manipulation	Separation Attack Sharp	Mediator low quarter Chord arpegg accent F	Harp: Mediator (Plectrum) low quarter Chord arpegg accent F +Tutti. Doubling: Separation accentuation. Timbral_Manipulation: Attack Sharp (sharpens attack Viola).
Doubling Timbral_Manipulation	Separation Attack Sharp	Ordinario low quarters accents F	Harp: Ordinario low quarters accents F +Tutti. Doubling: Separation accentuation. Timbral_Manipulation: Attack Sharp (sharpens attack Viola).
Timbral_Manipulation	Timbre Granular	Plectrum(metal stick) near Sounboard fast 16ths Enharmonic F+	Harp2: Plectrum(metal stick) near Sounboard fast 16ths Enharmonic F+Tutti. Timbral_Manipulation: Timbre Granular.
>•Mode of Playing		Fingernail Gliss down, F	Harp: Fingernail Gliss down, F.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
							1311



Adler

HARP Modes of Playing Examples and Orchestration Techniques			
Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing

26 Sons étouffés (Dampen, Secco, Gedämpft)







HarpGENERIC	stereo	Harp Detached- Staccato- Etouffez, Près de la Table	Harp	harp	OrchPlay	•Harp Det, Stacc- Étouffez, Près de la Table 8ths, half, C1, FF, mf, pp, F
HarpGENERIC	stereo	Harp Detached- Staccato- Etouffez, Près de la Table	Harp	harp	OrchPlay	•Harp Det, Stacc- Étouffez, Près de la Table 8ths, half, C2, FF, mf, pp, F
HarpGENERIC	stereo	Harp Detached- Staccato- Etouffez, Près de la Table	Harp	harp	OrchPlay	•Harp Det, Stacc- Étouffez, Près de la Table 8ths, half, F3, FF, mf, pp, F
HarpGENERIC	stereo	Harp Detached- Staccato- Etouffez, Près de la Table	Harp	harp	OrchPlay	•Harp Det, Stacc- Étouffez, Près de la Table 8ths, half, C5, FF, mf, pp, F
HarpGENERIC	stereo	Harp Detached- Staccato- Etouffez, Près de la Table	Harp	harp	OrchPlay	•Harp Det, Stacc- Étouffez, Près de la Table 8ths, half, C6, FF, mf, pp, F

>•Mode of Playing	Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C1, FF, mf, pp, F.	Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C1, FF, mf, pp, F.
>•Mode of Playing	Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C2, FF, mf, pp, F.	Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C2, FF, mf, pp, F.
>•Mode of Playing	Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, F3, FF, mf, pp, F.	Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, F3, FF, mf, pp, F.
>•Mode of Playing	Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C5, FF, mf, pp, F.	Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C5, FF, mf, pp, F.
>•Mode of Playing	Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C6, FF, mf, pp, F.	Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C6, FF, mf, pp, F.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Harp	GENERIC	stereo	Harp	Harp		harp	OrchPlay	<ul style="list-style-type: none"> Harp Det, Stacc-Étouffez, Près de la Table 8ths, half, C7, FF, mf, pp, F 		>•Mode of Playing		Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C7, FF, mf, pp, F.	Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C7, FF, mf, pp, F.
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> Harp1 Gliss down over 3+ Oct fast medium-low range, Étouffez, FF decresc(222-223)+Tutti 		Timbral_Manipulation	BONDING (Timbral Link)	Glissando down over 3+ Octaves fast medium-low range, Étouffez (Sons étouffés (Dampen, Secco, Gedämpft), FF decresc	Harp1: Glissando down over 3+ Octaves fast medium-low range, Étouffez (Sons étouffés (Dampen, Secco, Gedämpft), FF decresc+Tutti. Timbral Manipulation: Bonding.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> Harp1 Gliss up over 4+Oct, Efouffez p, cresc F, mf(106-108)+Tutti 		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up over 4+Octaves, Efouffez p, cresc F, mf	Harp1: Glissando up over 4+Octaves, Efouffez(Dampen, Secco, Gedämpft) p, cresc F, mf+Tutti. Timbral Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> Harp2 Gliss down over 4+Oct, Efouffez p, F decresc mf(106-108)+Tutti 		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando down over 4+Octaves, Efouffez p, F decresc mf	Harp2: Glissando down over 4+Octaves, Efouffez(Dampen, Secco, Gedämpft) p, F decresc mf+Tutti. Timbral Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> Harp1 Gliss up over 4+ Oct, low to high range, Etouffez, F cresc FF(1168-1170)+Tutti 		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up over 4+ Octaves, low to high range, Etouffez (Sons étouffés (Dampen, Secco, Gedämpft), F crescendo FF	Harp1: Glissando up over 4+ Octaves, low to high range, Etouffez (Sons étouffés Dampen, Secco, Gedämpft), F crescendo FF+Tuttii. Timbral Manipulation: Fusing Role.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	=Complete STEREO-NAXOS LIBRARY'!!762	Dutoit_OSM	<ul style="list-style-type: none"> Harp1 Gliss up over 3 Oct, medium to high range, Etouffez, p cresc F(1181-1182)+Tutti 		Timbral_Manipulation	FUSING Role Instr. (s)	Glissando up over 3 Octaves, medium to high range, Etouffez (Sons étouffés (Dampen, Secco, Gedämpft), p crescendo F	Harp1: Glissando up over 3 Octaves, medium to high range, Etouffez (Sons étouffés Dampen, Secco, Gedämpft), p crescendo F+Tutti. Timbral Manipulation: Fusing Role.

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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> Harp1.2 Gliss up over 6 Oct, very low to very high range, Etouffez, FF(1226-1227, 1232-1233)+Tutti 		Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 6 Octaves, very low to very high range, Etouffez (Sons étouffés, Dampen, Secco, Gedämpft), FF	Harp1.2: Glissando up over 6 Octaves, very low to very high range, Etouffez (Sons étouffés, Dampen, Secco, Gedämpft), FF+Tutti. Timbral Manipulation: Fusing Role.
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	<ul style="list-style-type: none"> Harp2 Étouffez both hands 8ths, accent, medium range, p(44)+Tutti 		Doubling Timbral_Manipulation	Fusion Attack Sharp	Étouffez (Dampen) both hands 8ths, accent, medium range, p	Harp2: Étouffez (Dampen) both hands 8ths, accent, medium range, p+Tutti. Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	<ul style="list-style-type: none"> Harp1 Chord 4-notes Étouffez 16ths, high range, FFF(65)+Tutti 		Doubling	Fusion	Chord 4-notes Étouffez 16ths, high range, FFF	Harp1: Chord 4-notes Étouffez 16ths, high range, FFF+Tutti. Doubling Woodwinds: Fusion accentuation.
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	<ul style="list-style-type: none"> Harp1.2 Det Près de la table, interlocking 16ths, very low (in Oct)-low range, p(196-198)+Tutti 		Doubling Timbral_Manipulation	Fusion Attack Medium	Detached interlocking 16ths, very low (in Oct)-low range, p	Harp1.2: Detached Près de la table (Sulla Tavola, Near Soundingboard), interlocking 16ths, very low (in Oct)-low range, p+Tutti. Doubling Violoncello+Doublebass: Fusion accentuation. Timbral_Manipulation: Attack Medium.
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	<ul style="list-style-type: none"> Harp1 Chord 4-notes Étouffez 16ths, high range, FFF(225)+Tutti 		Doubling	Fusion	Chord 4-notes Étouffez 16ths, high range, FFF	Harp1: Chord 4-notes Étouffez 16ths, high range, FFF+Tutti. Doubling Woodwinds: Fusion accentuation.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Chord interlocking dyads, triplets, Étouffez, medium range, FF(254-256)+Tutti	Adler	Doubling	Fusion	Chord interlocking dyads, triplets, Étouffez, medium range, FF	Harp1.2: Chord interlocking dyads, triplets, Étouffez, medium range, FF+Tutti. Doubling Orchestra: Fusion accentuation.	
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp2 Det 8th triplets Stacc, Étouffez, low range, p(285)+Tutti	Adler	Doubling	Fusion	Detached 8th triplets Staccato, Étouffez, low range, p	Harp2: Detached 8th triplets Staccato, Étouffez, low range, p+Tuttii. Doubling Bass Clarinet: Fusion accentuation.	
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Det 16ths, Près de la table, Étouffez, Marcato (pizz), low range, FF(367-389)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached 16ths, Près de la table, Étouffez, Marcato (pizz), low range, FF	Harp1.2: Detached 16ths, Près de la table, Étouffez, Marcato (pizzicato), low range, FF+Tutti. Doubling Woodwinds+Strings ostinato: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Det 16ths, Près de la table, Étouffez, Marcato (pizz), low range, p(399-404)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached 16ths, Près de la table, Étouffez, Marcato (pizzicato), low range, p	Harp1.2: Detached 16ths, Près de la table, Étouffez, Marcato (pizzicato), low range, p+Tutti. Doubling Woodwinds+Strings ostinato: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Stacc Étouffez, Con sord. 16ths, medium range, FFF(502-503)+Tutti	Adler	Doubling	Fusion	Staccato Étouffez, Con sordino 16ths, medium range, FFF	Harp1.2: Staccato Étouffez, Con sordino 16ths, medium range, FFF+Tutti. Doubling Woodwinds: Fusion accentuation.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				194 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311					
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp2 Det Près de la table, Étouffez, quarters (tuplet), Accent, medium range, FF(508-518)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached Près de la table, Étouffez, quarters (tuplet), Accent, medium range, FF	Harp2 Detached Près de la table, Étouffez, quarters (tuplet), Accent, medium range, FF+Tutti. Doubling Violins: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Det, Con sord., Étouffez, Accent, quarters (tuplet) (in Oct), medium, low to high range, FF(521-526)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Staccato Étouffez, Con sordino, Étouffez 16ths, medium range, FFF	Harp1.2: Staccato Étouffez, Con sordino, Étouffez 16ths, medium range, FFF+Tutti. Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Stravinsky	-NAX	Petrushka	05-Tableau III: Waltz	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concertgebouw	 •Harp1.2 Chords quarters étouffez mf (21-54)+Tutti	Doubling Layering	Separation Middleground	Chords quarters étouffez (étouffés) mf	Harp1.2: Chords quarters étouffez (étouffés) mf +Tutti. Layering: Harp1: Doubling Flutes. Harp2: Middleground.	
Stravinsky	-NAX	Symphony in Three Movements	III. Con moto	ORCH	1942 - 1945	3*fl, 2ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, perc, pno, harp/strings	Gielen_SWF Orchester	 •Harp Det étouffé-secco, Stacc fast 8ths, medium range, mf(43-49)+Tutti	Doubling	Separation	étouffé-secco fast 8ths mf	Harp: Detached étouffé-secco, Staccato fast 8ths, medium range, mf+Tutti. Doubling Violin I+Doublebass: Separation accentuation.	
Stravinsky	-NAX	Symphony in Three Movements	III. Con moto	ORCH	1942 - 1945	3*fl, 2ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, perc, pno, harp/strings	Gielen_SWF Orchester	 •Harp étouffé-secco Stacc, Marcato 8ths, low range, sFz(155-172)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	étouffé-secco Staccato, Marcato 8ths, low range, sFz	Harp: étouffé-secco Staccato, Marcato 8ths, low range, sFz+Tutti. Doubling low Strings: Separation accentuation, metrical. Timbral_Manipulation: Attack Sharp.	

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
							1311






HARP Modes of Playing Examples and Orchestration Techniques			
Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing

2		Laissez vibrer (let ring, lascia vibrare)						
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎵•Harp1 Gliss up over 4+ Oct, low to high range, Laissez vibrer, p cresc F(1220)+Tutti
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎵•Harp2 Gliss up over 4+ Oct, very low to high range, Laissez vibrer, p cresc F(1222)+Tutti

Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 4+ Octaves, low to high range, Laissez vibrer (let ring, lascia vibrare), p crescendo F	Harp1: Glissando up over 4+ Octaves, low to high range, Laissez vibrer (let ring, lascia vibrare), p crescendo F+Tutti. Timbral Manipulation: Fusing Role.
Timbral_Manipulation	FUSING Role Instr.(s)	Glissando up over 4+ Octaves, low to high range, Laissez vibrer (let ring, lascia vibrare), p crescendo F	Harp2: Glissando up over 4+ Octaves, very low to high range, Laissez vibrer (let ring, lascia vibrare), p crescendo F+Tutti. Timbral Manipulation: Fusing Role.

6 CON SORDINO (Paper between Strings, Carta fra le corde, papier entre les cordes, Papier zwischen Seiten)													
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra- bsn/8horn, 6tr, 4trb, contrabass- trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philharmonic	•Harp1.2 Con sord., Leg, Accent, Tenuto quarters, low range FF(83- 84)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Con sordino, Legato, Accent, Tenuto quarters, low range FF	Harp1.2: Con sordino, Legato, Accent, Tenuto quarters, low range FF+Tutti. Doubling Violoncello: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra- bsn/8horn, 6tr, 4trb, contrabass- trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philharmonic	•Harp1.2 Con sord., Leg, Accent, Tenuto quarters, low range FF(91- 92)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Con sordino, Legato, Accent, Tenuto quarters, low range FF	Harp1.2: Con sordino, Legato, Accent, Tenuto quarters, low range FF+Tutti. Doubling Violoncello: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra- bsn/8horn, 6tr, 4trb, contrabass- trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philharmonic	•Harp1.2 Con sord., Leg, Accent, Tenuto quarters (in Oct), medium, low- high range FF(94- 99)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Con sordino, Legato, Accent, Tenuto quarters (in Octave), medium, low-high range FF	Harp1.2: Con sordino, Legato, Accent, Tenuto quarters (in Octave), medium, low-high range FF+Tutti. Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra- bsn/8horn, 6tr, 4trb, contrabass- trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philharmonic	•Harp1.2 Con sord., Leg short slurs, Accent, 16ths, triplets, medium range FF, sFF(463- 465)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Con sordino, Legato short slurs, Accent, 16ths, triplets, medium range FF, sFF	Harp1.2: Con sordino, Legato short slurs, Accent, 16ths, triplets, medium range FF, sFF+Tutti. Doubling Violins+Violas+Clarinets: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		




Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 Harp1.2 Stacc Étouffez, Con sord. 16ths, medium range, FFF(502-503)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Staccato Étouffez, Con sordino 16ths, medium range, FFF	Harp1.2: Staccato Étouffez, Con sordino 16ths, medium range, FFF+Tutti. Doubling Woodwinds: Fusion accentuation.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 Harp1 Det quarters (tuplet), Con sord., low range Accent, Marcato, FF, sF(508-518)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached quarters (tuplet), Con sordino, low range Accent, Marcato, FF, sF	Harp1: Detached quarters (tuplet), Con sordino, low range Accent, Marcato, FF, sF+Tutti. Doubling Violoncello: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 Harp1.2 Det, Con sord., Étouffez, Accent, quarters (tuplet) (in Oct), medium, low to high range, FF(521-526)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Staccato Étouffez, Con sordino, Étouffez 16ths, medium range, FFF	Harp1.2: Staccato Étouffez, Con sordino, Étouffez 16ths, medium range, FFF+Tutti. Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		

3 Percussion: Hit Sounding Board with fingers (Frapper la caisse de résonance avec les doigts)







Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra- bsn/8horn, 6tr, 4trb, contrabass- trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Perc (hit Sounding Board with finger) 8ths, R. Hand, p(2-7, 9-10, 19-20)+Tutti	4+	Doubling Timbral_Manipulation	Separation Attack Medium	Percussion (hit Sounding Board with finger (Frapper la caisse de résonance) 8ths, Right Hand, p	Harp1.2: Percussion (hit Sounding Board with finger (Frapper la caisse de résonance) 8ths, Right Hand, p+Tutti. Doubling Left Hand Middleground: Separation accentuation. Timbral_Manipulation: Attack Medium.
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra- bsn/8horn, 6tr, 4trb, contrabass- trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Perc (hit Sounding Board with finger) 8ths, R. Hand, p(26)+Tutti		Doubling Timbral_Manipulation	Separation Attack Medium	Percussion (hit Sounding Board with finger (Frapper la caisse de résonance) 8ths, Right Hand, p	Harp1.2: Percussion (hit Sounding Board with finger (Frapper la caisse de résonance) 8ths, Right Hand, p+Tutti. Doubling Left Hand Middleground: Separation accentuation. Timbral_Manipulation: Attack Medium.
Varèse	-NAX	Amériques	ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra- bsn/8horn, 6tr, 4trb, contrabass- trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	•Harp1.2 Perc (hit Sounding Board with finger) 8ths off-beat, R. Hand, mf(121-124)+Tutti		Doubling Timbral_Manipulation	Separation Attack Medium	Percussion (hit Sounding Board with finger) 8ths off-beat, Right Hand, mf	Harp1.2: Percussion (hit Sounding Board with finger) 8ths off-beat, Right Hand, mf+Tutti. Doubling Left Hand Middleground: Separation accentuation. Timbral_Manipulation: Attack Medium.








4 Pedal BUZZ (Metalic sound, holding pedal between notches)








HarpGENERIC	stereo	Harp Pedal Gliss, Buzz, Fingernail Gliss	Harp		harp	OrchPlay	•Harp Pedal BUZZ, 3 Oct, very low Eb Gliss to E, FFF		>•Mode of Playing		Pedal BUZZ, 3 Oct, very low Eb Glissando to E, FF	Harp: Pedal BUZZ, 3 Oct, very low Eb Glissando to E, FFF.
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Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Varèse	-NAX	Amériques	ORCH	1918 - 1927	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Pedal BUZZ, dotted half, mf(237)+Tutti		Timbral_Manipulation	Timbral ALTERATION	Pedal BUZZ, dotted half, mf	Harp1.2: Pedal BUZZ, dotted half, mf+Tutti. Timbral_Manipulation: Timbral Alteration. Coloring Percussion instruments.
Varèse	-NAX	Amériques	ORCH	1918 - 1927	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1 Pedal BUZZ, half held, mf(285-289)+Tutti		Timbral_Manipulation	Timbral ALTERATION	Pedal BUZZ, half held, mf	Harp1 Pedal BUZZ, half held, mf+Tutti. Timbral_Manipulation: Timbral Alteration. Coloring Percussion instruments.
Varèse	-NAX	Amériques	ORCH	1918 - 1927	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	 •Harp1.2 Pedal BUZZ, dotted half held, p(408-415)+Tutti		Timbral_Manipulation	Timbral ALTERATION	Pedal BUZZ, dotted half held, p	Harp1.2: Pedal BUZZ, dotted half held, p+Tutti. Timbral_Manipulation: Timbral Alteration. Coloring Percussion instruments.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				200 of 222
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing







98		HARMONICS											
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s	OrchPlay	 •Harp Harm triple Chords Marcato, Ord, medium-low range, mf, F, FF(86-100)	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics triple Chords Marcato, Ord, medium-low range, mf, F, FF	Harp: Harmonics triple Chords Marcato, Ordinario, medium-low range, mf, F, FF. Doubling Woodwinds, Percussion, Strings Pizzicato: Separation accentuation, metrical. Timbral_Manipulation: Attack Sharp.	
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s	OrchPlay	 •Harp Harm triple Chords Marcato, Ord, medium-low range, mf, F, FF(86-100)+Xylo	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics triple Chords Marcato, Ord, medium-low range, mf, F, FF	Harp: Harmonics triple Chords Marcato, Ordinario, medium-low range, mf, F, FF+Xylophone. Doubling Woodwinds, Percussion, Strings Pizzicato: Separation accentuation, metrical. Timbral_Manipulation: Attack Sharp.	
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s	OrchPlay	 •Harp Harm triple Chords Marcato, Ord, medium-low range, mf, F, FF(86-100)+Xylo+Cymb+Fl1.2.+Ob1.2.+Cl1.2.+Hn2+ Vl.I+VI.II+Vla pizz	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics triple Chords Marcato, Ord, medium-low range, mf, F, FF	Harp: Harmonics triple Chords Marcato, Ordinario, medium-low range, mf, F, FF +Xylophone+Cymbal+Flute1.2.+Oboe1.2.+Clarinet 1.2.+Horn2+ Violin I+Violin II+Viola pizzicato. Doubling Woodwinds, Percussion, Strings Pizzicato: Separation accentuation, metrical. Timbral_Manipulation: Attack Sharp.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne lsons	 •Harp Det Harm 8ths in Oct, accent, medium range mf(48-49)+Tutti	Layering	Middleground	Harmonics 8ths in Octave, accent, medium range mf	Harp: Detached Harmonics 8ths in Octave, accent, medium range mf+Tutti. Layering: Middleground Figure.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne lsons	 •Harp Harm quarters in Oct, medium range, F(67)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Harmonics quarters in Octave, medium range, F	Harp: Harmonics quarters in Octave, medium range, F+Tutti. Doubling Flutes: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne lsons	 •Harp Harm 8ths in Oct, medium range, p(220-229)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Harmonics 8ths in Octave, medium range, p	Harp: Harmonics 8ths in Octave, medium range, p+Tuttii. Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	1311					
StraussR	-NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne lsons	 •Harp Harm 8ths in Oct, medium range, p(432-433)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Harmonics 8ths in Octave, medium range, p	Harp: Harmonics 8ths in Octave, medium range, p+Tuttii. Doubling Flutes: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Debussy	-NAX	Nocturnes	I. Nuages	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Boulez_Cleveland Orchestra	 •Harp Detached quarters Harmonics p(77-79)+Tutti	4-12	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached quarters Harmonics p	Harp: Detached quartres Harmonics p +Tutti. Doubling: Separation. Timbral_Manipulation: Attack Sharp Flute.
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Harm halves, medium range, p(226-229)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics halves, medium range, p	Harp1: Harmonics halves, medium range, p+Tutti. Doubling Woodwinds: Separation accentuation. Timbral_Manipulation: Attack Sharp.
Mahler	-NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Harm double, wholes, halves, medium-high range, F decresc ppp(526-530)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics double, wholes, halves, medium-high range, F decresc ppp	Harp1.2: Harmonics double, wholes, halves, medium-high range, F decresc ppp+Tutti. Doubling FLutes: Separation accentuation. Timbral_Manipulation: Attack Sharp.
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Harm quarters, high range, F decresc(211-212)+Tutti		Doubling Timbral_Manipulation	Separation Resonance Timbre Granilar	Harmonics quarters, high range, F decrescendo	Harp1.2: Harmonics quarters, high range, F decrescendo+Tutti. Doubling Violin I+Violin II: Separation accentuation. Timbral_Manipulation: Resonance, Timbre Granular.
Mahler	-NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Harm simple-double, quarter, dotted half, Marcato, high-very high range, ppp(279-280)+Tutti		Basic Timbral_Manipulation	Solo Timbre Bright	Harmonics simple-double, quarter, dotted half, Marcato, high-very high range, ppp	Harp1.2: Harmonics simple-double, quarter, dotted half, Marcato, high-very high range, ppp+Tutti. Basic: Solo. Timbral_Manipulation: Timbre Bright.









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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1 Harm double, dotted quarters, medium range, p(285-290)+Tutti	Adler	Doubling	Fusion	Harp1: Harmpmics double, dotted quarters, medium range, p	Harp1: Harmpmics double, dotted quarters, medium range, p+Tutti. Doubling Flute1.2: Fusion timbral coloration.
Mahler	-NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp2 Harm, quarters, medium range, p(285-290)+Tutti	Adler	Doubling	Fusion	Harmonics, quarters, medium range, p	Harp2: Harmonics, quarters, medium range, p+Tutti. Doubling Fluhelhorn, clarinet 2: Fusion timbral coloration (2nd beat, complementing Harp1).
Mahler	-NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det dyads low range vs Harm double high-very high range, wholes, halves, p(18-52)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached dyads low range vs Harmonics double high-very high range, wholes, halves, p	Harp1.2: Detached dyads low range vs Harmonics double high-very high range, wholes, halves, p+Tutti. Doubling Doublebass: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Mahler	-NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Det dyads low range vs Harm double high-very high range, wholes, halves, F, p(87-100)+Tutti	Adler	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached dyads low range vs Harmonics double high-very high range, wholes, halves, F, p	Harp1.2: Detached dyads low range vs Harmonics double high-very high range, wholes, halves, F, p+Tutti . Doubling Doublebass, Violoncello: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
Mahler	-NAX	Symphony No. 3	V. Lustig im Tempo und keck im Ausdruck	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Harp1.2 Harm (Oct) wholes, high range, F(118-120)+Tutti	Adler	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics (also Octave) wholes, high range, F	Harp1.2: Harmonics (also Octave) wholes, high range, F+Tutti. Doubling Orchestra+Choirs: Fusion accentuation Timbral_Manipulation: Attack Sharp, Timbre Rich ("Bell-like").
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp1 Harmonics slow quarters, low range p(50-51)+Tutti	Adler	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics slow quarters p	Harp1: Harmonics slow quarters, low range p+Tutti. Doubling Flute1.2: Separation accentuation. Timbral_Manipulation: Attack Sharp.









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total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
Debussy	-NAX	Prélude à l'après-midi d'un faune	ORCH	ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp1 Harmonics slow quarters, low-medium range, p, pp(108-109)+Tutti	Doubling	Separation	Harmonics slow quarters, low-medium range, p, pp	Harp1: Harmonics slow quarters, low-medium range, p, pp+Tutti. Doubling Flute (delayed): Separation.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH	ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Harm medium range, slow 8ths p(3-5)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics medium range, slow 8ths p	Harp: Harmonics medium range, slow 8ths p+Tutti. Doubling Clarinet, Oboe: Separation, accentuation.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH	ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Harm medium range, slow 8ths p(9-11)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics medium range, slow 8ths p	Harp: Harmonics medium range, slow 8ths p+Tutti. Doubling Clarinet, Oboe: Separation, accentuation.	
Dukas	-NAX	L'Apprenti Sorcier	ORCH	ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Harp Stacc Harm high range, slow 8ths pp(938-939)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Staccato Harmonics high range, slow 8ths pp	Harp: Staccato Harmonics high range, slow 8ths pp+Tutti. Doubling Flute: Separation, accentuation. Timbral_Manipulation: Attack Sharp.	
Debussy	-NAX	Danse Profane	STRINGS, solo harp	STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Harmonics Ten halves, quarters p(23-30)+Tutti	Doubling	Separation	Harmonics Tenuto halves, quarters p	Harp: Harmonics Tenuto halves, quarters p +Tutti. Doubling Melody in Violin I (slight rhythmic shift).	
Debussy	-NAX	Danse Profane	STRINGS, solo harp	STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	 •Harp Bisbigliando, Harm-Ordinario pp cresc(67-69, 71-74)+Tutti	Timbral_Manipulation	Timbre Granular	Bisbigliando, Harmonics-Ordinario pp crescendo	Harp: Bisbigliando, Harmonics-Ordinario pp crescendo +Tutti. Granular Texture.	
Ravel	stereo	Introduction et Allegro	ENSEMBLE	ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg L. Hand Harm (Ord), medium range, quarters, halves p cresc-decresc(27-43)	Doubling	Fusion	Legato Left Hand Harmonics (some Ordinario), medium range, quarters, halves p	Harp: Legato Left Hand Harmonics (some Ordinario), medium range, quarters, halves p crescendo-decrescendo. Doubling Right Hand top voice: Fusion.	









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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311						204 of 222
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Det R. Hand Harm quarters, medium range P(51-53)+Tutti	Doubling	Separation	Legato Right Hand top voice high range, halves, 8ths, Chords, Octaves, Detached quarters, p	Harp: Detached Right Hand top voice high range, halves, 8ths, Chords, Octaves, Detached quarters, P+Tutti. Doubling Harp Righ Hand and Flute: Separation reinforcement.		
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Enharm 16ths, Harm quarter, medium-high range p(57-59)+Tutti	Timbral_Manipulation	Timbre Granular	Enharmonics 16ths, Harmonics quarter, medium-high range p	Harp: Enharmonics 16ths, Harmonics quarter, medium-high range p+Tutti. Timbral_Manipulation: Timbre Granular.		
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp L. Hand harm quarters, medium range, pp cresc(64-69)+Tutti	Layering	Second Foreground	Left Hand harmonics quaters, medium range, pp crescendo	Harp: Left Hand harmonics quarters, medium range, pp crescendo+Tutti. Layering: Second Foreground.		
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Harm both hands in Oct, quarters, 8ths low-medium range, mp decresc(99-101)+Tutti	Layering Interplay_Progression	Foreground Variation	Harmonics both hands in Octave, quarters, 8ths low-medium range, mp decrescendo	Harp: Harmonics both hands in Octave, quarters, 8ths low-medium range, mp decrescendo+Tutti . Layering: Foreground. Interplay_Progression: Variation.		
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp R. Hand Chords high range, L. Hand Harm medium range quarters, pp(124-125)+Tutti	Layering	Second Foreground	Right Hand Chords high range, Left Hand Harmonics medium range quarters, pp	Harp: Right Hand Chords high range, Left Hand Harmonics medium range quarters, pp+Tutti. Layering: Second Foreground.		
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Harm in 3rds, quarters low-medium, mp(130-135)+Tutti	Layering	Middleground	Harmonics in 3rds, quarters low-medium, mp	Harp: Harmonics in 3rds, quarters low-medium, mp+Tutti . Layering: Middleground.		


Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques					
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311						205 of 222
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Harm both hands in Oct, quarters, 8ths low-medium range,mf(150-155)+Tutti	Layering Interplay_Progression	Foreground Variation	Harmonics both hands in Octave, quarters, 8ths low-medium range,mf	Harp: Harmonics both hands in Octave, quarters, 8ths low-medium range,mf+Tutti. Layering: Foreground. Interplay_Progression: Variation.		
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Harm halves, quarters medium range, low (in Oct), Chords poco arpegg, mf espress(167-174)+Tutti	Layering	Second Foreground	Harmonics halves, quarters medium range, low (in Oct), Chords poco arpeggiando, mf espressivo	Harp: Harmonics halves, quarters medium range, low (in Oct), Chords poco arpeggiando, mf espressivo+Tutti. Layering: Second Foreground.		
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp L. Hand Harm quarters 8ths, medium range p, R. Hand Gliss down-up Over 3+ Oct very high to medium pp(211-223) Solo	Basic Layering	SOLO Foreground Background	Left Hand Harmonics quarters 8ths, medium range p, Right Hand Glissando down-up Over 3+ Octaves very high to medium pp	Harp: Left Hand Harmonics quarters 8ths, medium range p, Right Hand Glissando down-up Over 3+ Octaves very high to medium pp Solo. Basic: Solo. Layering: Harmonics Foreground Layering: Glissando Background.		
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp R. Hand Leg halves, 8ths in Oct, high range, L. Hand Harm halves, quarters medium pp(224-229)+Tutti	Layering Timbral_Manipulation	Foreground Timbral Alteration	Right Hand Leg halves, 8ths in Octave, high range, L. Left Hand Harmonics halves, quarters medium pp	Harp: Right Hand Leg halves, 8ths in Octave, high range, L. Left Hand Harmonics halves, quarters medium pp+Tutti. Layering: Foreground. Timbral_Manipulation: Timbre Alteration.		
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg L. Hand Harm (Ord), medium range, quarters, halves p(240-247)	Doubling	Fusion	Legato Left Hand Harmonics (some Ordinario), medium range, quarters, halves p	Harp: Legato Left Hand Harmonics (some Ordinario), medium range, quarters, halves p. Doubling Right Hand top voice: Fusion.		







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				206 of 222
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Leg (Det) L. Hand Harm, medium range, quarters, halves p(266-269)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)	Legato (Detached) Left Hand Harmonics, medium range, quarters, halves p	Harp: Legato (Detached) Left Hand Harmonics, medium range, quarters, halves p. Timbral_Manipulation: SUSTAIN Pedal.
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Harmonic Marcato, halves. medium range p(7-11)		Doubling Timbral_Manipulation	Separation Attack Medium	Harmonics Marcato, halves. medium range p	Harp: Harmonics Marcato, halves. medium range p. Doubling Flute1.2: Separation accentuation. Timbral_Manipulation: Attack Medium.
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Harmonic Marcato, halves. medium range p(7-11)+Fl1.2		Doubling Timbral_Manipulation	Separation Attack Medium	Harmonics Marcato, halves. medium range p	Harp: Harmonics Marcato, halves. medium range p+Flute1.2. Doubling Flute1.2: Separation accentuation. Timbral_Manipulation: Attack Medium.
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Harp Harmonic Marcato, halves. medium range p(7-11)+Tutti		Doubling Timbral_Manipulation	Separation Attack Medium	Harmonics Marcato, halves. medium range p	Harp: Harmonics Marcato, halves. medium range p+Tutti. Doubling Flute1.2: Separation accentuation. Timbral_Manipulation: Attack Medium.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1.2 Harmonics both hands slow halves p, pp(8a-9a)+Tutti		Doubling	Separation	Harmonics both hands slow halves p, pp	Harp1.2: Harmonics both hands slow halves p, pp +Tutti. Doubling Flutes+Horns: Separation accentuation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1 R. H Harmonics slow halves pp(22a)+Tutti		Doubling	Separation	Right Hand: Harmonics slow halves pp	Harp1 Right Hand: Harmonics slow halves pp +Tutti. Doubling Horn1: Separation accentuation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1.2 L.H. Harmonics halves pp(46a-50a)+Tutti		Doubling	Separation	Left Hand: Harmonics halves pp	Harp1.2 Left Hand: Harmonics halves pp +Tutti. Doubling Strings: Separation accentuation.








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				207 of 222
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1.2 Harmonics both hands slow halves pp, ppp(56a-57a)+Tutti		Doubling	Separation	Harmonics both hands slow halves pp, ppp	Harp1.2: Harmonics both hands slow halves pp, ppp +Tutti. Doubling Flutes+Horns: Separation accentuation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1.2 Harmonics both hands fast halves p decresc(29b-32b)+Tutti		Doubling	Separation	Harmonics both hands fast halves p decrescendo	Harp1.2: Harmonics both hands fast halves p decrescendo +Tutti. Doubling: Separation accentuation, metrical.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1.2 Harmonics fast 32nds pp(78b)+Tutti		Doubling	Separation	Harmonics fast 32nds pp	Harp1.2: Harmonics fast 32nds pp +Tutti. Doubling Violins: Separation accentuation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1.2 Harmonics both hands halves pp(7c)+Tutti		Doubling	Separation	Harmonics both hands halves pp	Harp1.2: Harmonics both hands halves pp +Tutti. Doubling Strings: Separation accentuation.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp2 Harmonics both hands quarters p decresc(19c-29c)+Tutti		Doubling	Separation	Harmonics both hands quarters p decrescendo	Harp2: Harmonics both hands quarters p decrescendo +Tutti. Doubling: Separation accentuation, metrical.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp2 Harmonics Oct quarters p(56c-61c)+Tutti		Doubling	Separation	Harmonics Octave quarters p	Harp2: Harmonics Octave quarters p +Tutti. Doubling: Separation accentuation, metrical.
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp2 Harmonics fast 8ths pp(1d-6d)+Tutti		Doubling	Separation	Harmonics fast 8ths pp	Harp2: Harmonics fast 8ths pp +Tutti. Doubling Piccolo: Separation accentuation, metrical.









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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	1311						208 of 222
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp2 Harmonics fast 8ths pp(14d-16d)+Tutti	Doubling	Separation	Harmonics fast 8ths pp	Harp2: Harmonics fast 8ths pp +Tutti. Doubling Piccolo: Separation accentuation, metrical.		
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1.2 Harmonics quintuple halves arpegg p(88d)+Tutti	Doubling	Separation	Harmonics quintuple halves arpeggiando p	Harp1.2: Harmonics quintuple halves arpeggiando p +Tutti. Doubling Trumpets+Horns: Separation accentuation.		
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp2 Harmonics triple half pp(98d)+Tutti	Doubling	Separation	Harmonics triple half pp	Harp2: Harmonics triple half pp +Tutti. Doubling Strings: Separation accentuation.		
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp2 Harmonics fast quarters in Oct pp(106d-109d)+Tutti	Doubling	Separation	Harmonics fast quarters in Octave pp	Harp2: Harmonics fast quarters in Octave pp +Tutti. Doubling Flute: Separation accentuation.		
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Harmonics quarters pp decresc(121d-123d)+Tutti	Doubling	Separation	Harmonics quarters pp decrescendo	Harp1: Harmonics quarters pp decrescendo +Tutti. Doubling Solo Violin: Separation accentuation.		
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp2 Harmonics quadruple 8ths pp(137d-140d)+Tutti	Doubling	Separation	Harmonics quadruple 8ths pp	Harp2: Harmonics quadruple 8ths pp +Tutti. Doubling Horns+Strings: Separation accentuation.		
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_ Minnesota Orchestra	 •Harp1 Harmonics fast 8ths (164d-167d)+Tutti	Doubling	Separation	Harmonics fast 8ths	Harp1: Harmonics fast 8ths +Tutti. Doubling Violins: Separation accentuation.		








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311						
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Det Harm held whole high range, pp(7)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached held wholes low to high range, pp	Harp1: Detached Harmonics held whole high range, pp+Tutti. Doubling Flute+held Strings: Separation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Det Harm held whole high range, p(15)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached Harmonics held whole high range, p	Harp1: Detached Harmonics held whole high range, p+Tutti. Doubling Oboe: Separation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Harm quarters medium range F(46-47)+Tutti	Doubling	Fusion	Harmonics quarters medium range F	Harp1.2: Harmonics quarters medium range F+Tutti. Doubling Orchestra: Fusion accentuation.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Harm quarters, 8ths in Oct, Accent low range p(63-64)+Tutti	Doubling	Fusion	Harmonics quarters, 8ths in Octaves, Accent low range p	Harp1.2: Harmonics quarters, 8ths in Octaves, Accent low range p+Tutti. Doubling Orchestra voicing: Fusion accentuation.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Harm both hands Chord half, medium range p(76)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics both hands Chord half, medium range p	Harp1.2: Harmonics both hands Chord half, medium range p+Tutti. Doubling: Separation. Timbral_Manipulation: Attack Sharp		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Harm both hands Chord half, high range p(81)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics both hands Chord half, high range p	Harp1.2: Harmonics both hands Chord half, high range p+Tutti. Doubling: Separation. Timbral_Manipulation: Attack Sharp		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Harm quarters, 8ths in Oct, medium-low range p cresc F(94-95)+Tutti	Doubling	Fusion	Harmonics quarters, 8ths in Octaves, medium-low range p cresc F	Harp1.2: Harmonics quarters, 8ths in Octaves, medium-low range p cresc F+Tutti. Doubling Orchestra voicing: Fusion accentuation.		

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Harm both hands, Enharm half, medium range mf(126)+Tutti	Adler	Doubling	Fusion	Harmonics both hands, Enharmonics half, medium range mf	Harp2: Harmonics both hands, Enharmonics half, medium range mf+Tuttii. Doubling Orchestra voicing: Fusion accentuation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Harm both hands halves, medium range mf(147)+Tutti		Doubling	Fusion	Harmonics both hands halves, medium range mf	Harp2: Harmonics both hands halves, medium range mf+Tutti. Doubling Strings: Fusion accentuation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Harm both hands halves, medium range p(152)+Tutti		Doubling	Fusion	Harmonics both hands halves, medium range p	Harp1: Harmonics both hands halves, medium range p+Tutti. Doubling Strings: Fusion accentuation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Harm both hands halves, medium range p(179)+Tutti		Doubling	Fusion	Harmonics both hands halves, medium range p	Harp2: Harmonics both hands halves, medium range p+Tutti. Doubling Strings: Fusion accentuation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp 1. Harm both hands halves, high range p(185)+Tutti		Doubling	Fusion	Harmonics both hands halves, medium range p	Harp 1.: Harmonics both hands halves, medium range p+Tutti. Doubling Strings: Fusion accentuation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp 1. Harm both hands halves, medium range p(288)+Tutti		Doubling	Separation	Harmonics both hands halves, medium range p	Harp 1.: Harmonics both hands halves, medium range p+Tutti. Doubling Celesta, Violins: Separation accentuation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Chord quarter R. hand high +Harm L. hand medium range pp(331)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Chord quarter Right hand high +Harmonic Left hand medium range pp	Harp1: Chord quarter Right hand high +Harmonic Left hand medium range pp+Tutti. Doubling acentuation: Fusion. Timbral_Manipulation: Attack Sharp.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques					
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311						
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Harm quarters both hands, low-high range, pp cresc p decresc(375-381)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Harmonics quarters both hands, low-high range, pp crescendo p decrescendo	Harp2: Harmonics quarters both hands, low-high range, pp crescendo p decrescendo+Tutti. Doubling Violins: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Det, Harm, quarters, 8ths, low to high range, p cresc-decresc(386-388)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached, Harmonics, quarters, 8ths, low to high range, p crescendo-decrescendo	Harp2: Detached, Harmonics, quarters, 8ths, low to high range, p crescendo-decrescendo+Tutti. Doubling Bass line: Fusion accentuation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Enharmonics, Harmonics fast 32nds, medium, low range F(452, 458, 463)+Tutti	Doubling Timbral_Manipulation	Fusion Timbral Alteration	Enharmonics, Harmonics fast 32nds, medium, low range F	Harp1: Enharmonics, Harmonics fast 32nds, medium, low range F+Tuttii. Doubling with Celesta: Flute(452), then Horn sordino(458), then Clarinet(463). Timbral Alteration.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Det 8ths, very low to medium range, Harm, p, F, mf decresc, pp cresc-decresc(472-495)+Tutti	Timbral_Manipulation	Timbre Granular	Detached 8ths, very low to medium range, Harmonics, p, F, mf decrescendo, pp crescendo-decrescendo	Harp1: Detached 8ths, very low to medium range, Harmonics, p, F, mf decrescendo, pp crescendo-decrescendo+Tutti. Timbral_Manipulation: Timbre Granular (slow granulation).		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Harm both hands in Oct, dotted quarters, low-medium range p(472-479)+Tutti	Doubling Timbral_Manipulation	Fusion Timbral Alteration	Harmonics both hands in Octave, dotted quarters, low-medium range p	Harp2: Harmonics both hands in Octave, dotted quarters, low-medium range p+Tutti. Doubling Harp 1: Fusion accentuation. Timbral_Manipulation: Timbral Alteration.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Harm triple, dotted quarters, low-medium range p(480-485)+Tutti	Doubling Timbral_Manipulation	Fusion Timbral Alteration	Harmonics triple dotted quarters, low-medium range p	Harp2: Harmonics triple dotted quarters, low-medium range p+Tutti. Doubling Harp 1+Strings: Fusion accentuation. Timbral_Manipulation: Timbral Alteration.		







Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Harm enhar both hands, Det, medium-low range 8ths mf decresc p(496-502)+Tutti	4-13	Doubling Timbral Manipulation	Fusion Timbral Alteration	Harmonics enharmonics both hands, Detached, medium-low range 8ths mf decrescendo p	Harp1: Harmonics enharmonics both hands, Detached, medium-low range 8ths mf decrescendo p+Tutti. Doubling Fusion Flute+Alto Flute. Timbral Manipulation: Timbral Alteration.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Harm triple, halves, medium range p cresc FF decresc(662-682)+Tutti		Doubling Timbral Manipulation	Fusion Timbral Alteration	Harmonics triple, halves, medium range p crescendo FF decrescendo	Harp1: Harmonics triple, halves, medium range p crescendo FF decrescendo+Tutti. Doubling Strings: Fusion accentuation. Timbral Manipulation: Timbral Alteration.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 NON Harm LOCO triple, halves, medium range FF decresc(678-680)+Tutti		Doubling Timbral Manipulation	Fusion Timbral Alteration	NON Harmonics LOCO triple, halves, medium range FF decresc	Harp1.2: NON Harmonics LOCO triple, halves, medium range FF decresc+Tutti. Doubling Strings: Fusion accentuation. Timbral Manipulation: Timbral Alteration.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Harm triple, halves, medium range F, p, mf(752-764)+Tutti		Doubling Timbral Manipulation	Fusion Timbral Alteration	Harmonics triple, halves, medium range F, p, mf	Harp2: Harmonics triple, halves, medium range F, p, mf+Tutti. Doubling Strings: Fusion accentuation. Timbral Manipulation: Timbral Alteration.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Harm in Oct, halves, high-medium range mp, p(867-875)+Tutti		Doubling Timbral Manipulation	Fusion Timbral Alteration, Sustain	Harmonics in Octave, halves, high-medium range mp, p	Harp1: Harmonics in Octave, halves, high-medium range mp, p+Tutti. Doubling Flute: Fusion accentuation. Timbral Manipulation: Timbral Alteration, Sustain.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Harm quadruple, quarter, low-medium range F(991)+Tutti		Doubling Timbral Manipulation	Fusion Timbral Alteration	Harmonics quadruple, quarter, low-medium range F	Harp1.2: Harmonics quadruple, quarter, low-medium range F+Tutti. Doubling Strings: Fusion accentuation. Timbral Manipulation: Timbral Alteration.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				213 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Det dotted quarters in Oct, Harm-Ordinario, high-medium-low p(1124-1133)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Detached dotted quarters in Otcave, Harmonics-Ordinario, high-medium-low p	Harp1.2: Detached dotted quarters in Otcave, Harmonics-Ordinario, high-medium-low p+Tutti. Doubling low Strings, Woodwinds: Separation accentuation. Timbral_Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Harm, Enharm dotted quarters low range pp, p(1142-1153)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics, Enharmonics dotted quarters low range pp, p	Harp2: Harmonics, Enharmonics dotted quarters low range pp, p+Tutti. Doubling Violoncello: Separation accentuation. Timbral_Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Harm, Enharm dotted quarters low range pp, p(1160-1162)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonics, Enharmonics dotted quarters low range pp, p	Harp2: Harmonics, Enharmonics dotted quarters low range pp, p+Tutti. Doubling Violoncello: Separation accentuation. Timbral_Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Harm triple, quarter, medium range pp(1198-1209)+Tutti	Doubling Timbral_Manipulation	Fusion Timbral Alteration	Harmonics triple, quarter, medium range pp	Harp2: Harmonics triple, quarter, medium range pp+Tutti. Doubling Strings: Fusion accentuation. Timbral_Manipulation: Timbral Alteration.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp 1.2. Det halves in 3rds, Harm, medium range p(1305-1310)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached halves in 3rds, Harmonics, medium range p	Harp 1.2. Detached halves in 3rds, Harmonics, medium range p+Tutti. Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Det halves, Harm, medium range pp(1345-1351)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached halves, Harmonics, medium range pp	Harp1.2: Detached halves, Harmonics, medium range pp+Tutti. Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.	
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Enharmonics, Harmonics fast 32nds F(452, 458, 463)+Tutti	Doubling Timbral_Manipulation	Fusion Timbral Alteration	Enharmonics, Harmonics fast 32nds F	Harp1: Enharmonics, Harmonics fast 32nds F +Tutti. Doubling with Celesta: Flute(452), then Horn sordino(458), then Clarinet(463). Timbral Alteration.	








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									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing			
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311							214 of 222
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Harmonic held half, accent, medium range p(40)	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonic held half, accent, medium range p	Harp: Harmonic held half, accent, medium range p. Doubling Flute2.: Separation accentuation. Timbral_Manipulation: Attack Sharp.			
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Harmonic held half, accent, medium range p(40)+Fl2.	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonic held half, accent, medium range p	Harp: Harmonic held half, accent, medium range p+Flute2. Doubling Flute2.: Separation accentuation. Timbral_Manipulation: Attack Sharp.			
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Harmonic held half, accent, medium range p(40)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	Harmonic held half, accent, medium range p	Harp: Harmonic held half, accent, medium range p+Tutti. Doubling Flute2.: Separation accentuation. Timbral_Manipulation: Attack Sharp.			
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Harmonics L.Hand Det 8ths, single, double, medium range, pp(50-55)	Doubling Timbral_Manipulation	Timbre Bright Attack Sharp	Harmonics Det 8ths, single, double, medium range, pp	Harp: Harmonics Left Hand, Det 8ths, single, double, medium range, pp. Doubling Flutes: Separation accentuation. Timbral_Manipulation: Timbre Bright, Attack Sharp.			
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Harmonics L.Hand Det 8ths, single, double, medium range, pp(50-55)+Tutti	Doubling Timbral_Manipulation	Timbre Bright Attack Sharp	Harmonics Det 8ths, single, double, medium range, pp	Harp: Harmonics Left Hand, Det 8ths, single, double, medium range, pp+Tutti. Doubling Flutes: Separation accentuation. Timbral_Manipulation: Timbre Bright, Attack Sharp.			
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philharmonic	 •Harp1 Harm both hands 8ths, medium range, p(44)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Harmonics both hands 8ths, medium range, p	Harp1: Harmonics both hands 8ths, medium range, p+Tutti. Doubling Strings: Fusion accentuation. Timbral_Manipulation: Attack Sharp.			








Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	HARP Modes of Playing Examples and Orchestration Techniques					
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Varèse	-NAX	Amériques		ORCH	1918 - 1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philnarmonic	<ul style="list-style-type: none"> •Harp1.2 Harm double half held, l.v., medium range, mf(286-289)+Tutti 		<ul style="list-style-type: none"> •Doubling Timbral_Manipulation 	<ul style="list-style-type: none"> •Fusion Timbral Alteration 	<ul style="list-style-type: none"> •Harmonics double half held, lascia vibrare, medium range, mf 	<ul style="list-style-type: none"> •Harp1.2: Harmonics double half held, lascia vibrare, medium range, mf+Tutti. Doubling Percussion: Fusion Timbral. Timbral_Manipulation: Timbral Alteration. Coloring Percussion instruments.
Bartok	-NAX	Violin Concerto No. 2	II. Andante tranquillo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	<ul style="list-style-type: none"> •Harp Harm halves, quarters pp cresc-decresc(1-6)+Tutti 	<ul style="list-style-type: none"> •Doubling 	<ul style="list-style-type: none"> •Separation 	<ul style="list-style-type: none"> •Harmonics halves, quarters pp crescendo-decrescendo 	<ul style="list-style-type: none"> •Harp: Harmonics halves, quarters pp crescendo-decrescendo +Tutti. Doubling Viola, Violoncello: Separation accentuation. 	
Harm. One Hand													
									<ul style="list-style-type: none"> •>Mode of Playing 				








6 Harm. Two Hands








Ravel	-NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	 •Harp2 Harmonics Double, medium range held half p(76-102)+Tutti
Ravel	-NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	 •Harp2 Harmonics Double, low range quarters p(136-138)+Tutti
Ravel	-NAX	Tzigane	ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Harmonics fast halves, both hands medium range, p(72-91)+Solo VI+Tutti
Ravel	-NAX	Tzigane	ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Harmonics fast halves, medium range, altern with Det high Oct p(104-120)+Solo VI+Tutti
Ravel	-NAX	Tzigane	ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Harmonics fast halves, medium range pp(168-183)+Solo VI+Tutti
Ravel	-NAX	Tzigane	ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Harmonics quarters between hands medium range p(263-268)+Tutti







Doubling Timbral_Manipulation	Fusion Timbre Bright	Harmonics Double, medium range held half p	Harp2: Harmonics Double, medium range held half p+Tutti. Doubling: Fusion timbral coloration. Timbral_Manipulation: Timbre Bright with Crotales, Cymbals.
Doubling Timbral_Manipulation	Separation Timbre Bright	Harmonics Double, low range quarters p	Harp2: Harmonics Double, low range quarters p+Tutti Doubling: Separation timbral coloration. Timbral_Manipulation: Timbre Bright DoubleBasses.
Doubling Timbral_Manipulation	Separation Sustain	Harmonics fast halves, both hands medium range, p	Harp: Harmonics fast halves, both hands medium range, p+Solo Violin+Tutti. Doubling: Separation accentuation. Timbral_Manipulation: Sustain Violoncello.
Doubling	Separation	Harmonics fast halves, medium range, alternating with Detached high Octave p	Harp: Harmonics fast halves, medium range, alternating with Detached high Octave p+Solo Violin+Tutti. Doubling Woodwinds: Separation accentuation .
Interplay_Progression	Contrast	Harmonics fast halves, medium range pp	Harp: Harmonics fast halves, medium range pp+Solo VI+Tutti. Interplay_Progression:Contrast (provides contrast to Violin II pizzicato; Iternates with Violin II pizzicato).
Doubling Timbral_Manipulation	Fusion Sustain	Harmonics quarters between hands medium range p	Harp: Harmonics quarters between hands medium range p+Tutti. Doubling Woodwinds+Violins pizzicato: Fusion timbral, accentuation. Timbral_Manipulation: Attack Sharp.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				217 of 222	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
31 Enharmonic Tuning														
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp1 Gliss over 3+Oct, Enharm, low to high range p, cresc-decresc(4-10)+Tutti	4-2	Timbral_Manipulation	BONDING (Timbral Link Fusion Role)	Glissando over 3+ Octaves, Enharm, low to high range, p crescendo-decrescendo	Harp1: Glissando over 3+ Octaves, Enharmonics, low to high range, p crescendo-decrescendo+Tutti. Timbral Manipulation: Bonding.	
Debussy	-NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	 •Harp2 Gliss up, down fast over 3Oct, Enharm, mf cresc F decresc(90-91)+Tutti		Timbral_Manipulation	BONDING (Timbral Link Fusion Role)	Glissando up, down fast over 3Octaves, Enharm, mf crescendo F decrescendo	Harp2: Glissando up, down fast over 3Octaves, Enharmonics, mf crescendo F decrescendo+Tutti. Timbral Manipulation: Fusing role.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Chords arpegg patterns 32nds Legato, Enharm, medium-high range pp cresc molto(132-134)		Timbral_Manipulation	FUSING Role Instr.(s)	Chords arpeggiated patterns 32nds Legato, Enharmonics, medium-high range pp crescendo molto	Harp1: Chords arpeggiated patterns 32nds Legato, Enharmonics, medium-high range pp crescendo molto. Timbral_Manipulation: Fusing Role.	
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	 •Harp1 Chords arpegg patterns 32nds Legato, Enharm, medium-high range pp cresc molto(132-134)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)	Chords arpeggiated patterns 32nds Legato, Enharmonics, medium-high range pp crescendo molto	Harp1: Chords arpeggiated patterns 32nds Legato, Enharmonics, medium-high range pp crescendo molto+Tutti. Timbral_Manipulation: Fusing Role.	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Harp Enharm 16ths, Harm quarter, medium-high range p(57-59)+Tutti		Timbral_Manipulation	Timbre Granular	Enharmonics 16ths, Harmonics quarter, medium-high range p	Harp: Enharmonics 16ths, Harmonics quarter, medium-high range p+Tutti. Timbral_Manipulation: Timbre Granular.	
Ravel	-NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	 •Harp2 Enharmonics Det 8ths p(130-135)+Tutti		Doubling Timbral_Manipulation	Separation Timbre Granular		Harp2: Enharmonics Detached 8ths p+Tutti. Doubling Celli: Separation. Timbral_Manipulation: Timbre Granular.	


Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				218 of 222
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311					
Ravel	-NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907 - 1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Harp1 Chord Detached Accent quarter, halves enharmonic pp decres(39a-40a)+Tutti		Doubling	Separation	Chord Detached Accent quarter, halves enharmonic pp decrescendo	Harp1: Chord Detached Accent quarter, halves enharmonic pp decrescendo +Tutti. Doubling Horns: Separation accentuation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Harm both hands, Enharm half, medium range mf(126)+Tutti		Doubling	Fusion	Harmonics both hands, Enharmonics half, medium range mf	Harp2: Harmonics both hands, Enharmonics half, medium range mf+Tuttii. Doubling Orchestra voicing: Fusion accentuation.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Chord quarter fast Arpeggiando down, Enharm (whole tone), distr both hands medium range, F decresc p(241)+Tutti		Doubling Timbral_Manipulation	Separation Timbre Granular	Chord quarter fast Arpeggiando down, Enharmonic (whole tone), distributed both hands medium range, F decrescendo p	Harp1: Chord quarter fast Arpeggiando down, Enharmonic (whole tone), distributed both hands medium range, F decrescendo p+Tutti. Doubling Strings: Separation timbral. Timbral_Manipulation: Timbre Granular.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Det Enharm, very low, F(262, 270)+Tutti		Doubling	Fusion	Detached Enharmonics, very low, F	Harp1.2: Detached Enharmonics, very low, F+Tutti. Doubling low strings: Fusion reinforcement.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Enharmonics, Harmonics fast 32nds, medium, low range F(452, 458, 463)+Tutti		Doubling Timbral Manipulation	Fusion Timbral Alteration	Enharmonics, Harmonics fast 32nds, medium, low range F	Harp1: Enharmonics, Harmonics fast 32nds, medium, low range F+Tuttii. Doubling with Celesta, Flute(452), then Horn sordino(458), then Clarinet(463): Fusion Timbral Manipulation; Timbral Alteration.
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1 Harm enhar both hands, Det, medium-low range 8ths mf decresc p(496-502)+Tutti	4-13	Doubling Timbral Manipulation	Fusion Timbral Alteration	Harmonics enharmonics both hands, Detached, medium-low range 8ths mf decrescendo p	Harp1: Harmonics enharmonics both hands, Detached, medium-low range 8ths mf decrescendo p+Tutti. Doubling Fusion Flute+Alto Flute. Timbral Manipulation: Timbral Alteration.


Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques				219 of 222	
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311						
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2 Det Enharm 8th triplets medium range, p cresc FF decresc pp(690-712)+Tutti	Doubling Timbral_Manipulation	Fusion Timbre Granular	Detached Enharmonics 8th triplets medium range, p crescendo FF decrescendo pp	Harp1.2: Detached Enharmonics 8th triplets medium range, p crescendo FF decrescendo pp+Tutti. Doubling Strings: Fusion. Timbral_Manipulation: Timbre Granular.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Det Enharm quarters, appogg, medium range, p(730-751)+Tutti	Doubling Timbral_Manipulation	Fusion Timbral Alteration	Detached Enharmonics quarters, appoggiatura, medium range, p	Harp2: Detached Enharmonics quarters, appoggiatura, medium range, p+Tutti. Doubling Horns: Fusion. Timbral_Manipulation: Timbral Alteration.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp1.2. Det Enharm quarter both hands, very high-high, F, mf, mp, p(1138-1141)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached Enharmonics quarter both hands, very high-high, F, mf, mp, p	Harp1.2: Detached Enharmonics quarter both hands, very high-high, F, mf, mp, p+Tutti. Doubling Woodwinds, Strings: Separation accentuation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Harm, Enharm dotted quarters low range pp, p(1142-1153)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Harmonics, Enharmonics dotted quarters low range pp, p	Harp2: Harmonics, Enharmonics dotted quarters low range pp, p+Tutti. Doubling Violoncello: Separation accentuation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Det Enharm-Ordinario dotted quarters medium range, mf, pp, F(1153-1159)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached Enharmonics dotted quarters medium range, mf, pp, F	Harp2: Detached Enharmonics-Ordinario dotted quarters medium range, mf, pp, F+Tutti. Doubling Violoncello: Separation accentuation. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Harm, Enharm dotted quarters low range pp, p(1160-1162)+Tutti	Doubling Timbral_Manipulation	Fusion Attack Sharp	Harmonics, Enharmonics dotted quarters low range pp, p	Harp2: Harmonics, Enharmonics dotted quarters low range pp, p+Tutti. Doubling Violoncello: Separation accentuation. Timbral_Manipulation: Attack Sharp.		

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks		HARP Modes of Playing Examples and Orchestration Techniques				
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	-NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Harp2 Det Enharm dotted quarters medium range FF(1168-1170)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached Enharmatics dotted quarters medium range FF	Harp2: Detached Enharmonics dotted quarters medium range FF+Tuttii. Doubling Violoncello: Separation accentuation. Timbral_Manipulation: Attack Sharp.
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord over 1+ Oct arpegg 2Hands, medium range, Enharm, quasi Gliss p(7-8)		Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Chord over 1+ Octave arpeggiated 2Hands, medium range, quasi Glissando p	Harp: Chord over 1+ Octave arpeggiated 2Hands, medium range, Enharmatics, quasi Glissando p. Timbral Manipulation: Bonding, Timbre Granular.
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Chord over 1+ Oct arpegg 2Hands, medium range, Enharm, quasi Gliss p(7-8)+Tutti		Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Chord over 1+ Octave arpeggiated 2Hands, medium range, quasi Glissando p	Harp: Chord over 1+ Octave arpeggiated 2Hands, medium range, Enharmatics, quasi Glissando p+Tutti. Timbral Manipulation: Bonding, Timbre Granular.
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Gliss over 2+ Oct written-out medium to high range, Enharm pp, p(50-55)		Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Glissando over 2+ Octaves written-out, medium to high range, Enharmatics pp, p	Harp: Glissando over 2+ Octaves written-out, medium to high range, Enharmatics pp, p. Timbral Manipulation: Bonding, Timbre Granular.
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Gliss over 2+ Oct written-out, medium to high range, Enharm pp, p(50-55)+Tutti		Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Glissando over 2+ Octaves written-out, medium to high range, Enharmatics pp, p	Harp: Glissando over 2+ Octaves written-out, medium to high range, Enharmatics pp, p+Tutti. Timbral Manipulation: Bonding, Timbre Granular.
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Gliss over 2 Oct written-out medium to high range, Enharm pp(66-67)		Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Glissando over 2 Octaves written-out medium to high range, Enharmatics pp	Glissando over 2 Octaves written-out medium to high range, Enharmatics pp. Timbral Manipulation: Bonding, Timbre Granular.

Composer	OPL	Title	NAXOS: 865	stereo: 249	multi: 196	11.08.24	OrchPlay Bookmarks	 Adler	HARP Modes of Playing Examples and Orchestration Techniques					
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 27	70	Titles 43	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchh_Soloists	1311						221 of 222
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Harp Gliss over 2 Oct written-out medium to high range, Enharm pp(66-67)+Tutti	Timbral_Manipulation	BONDING (Timbral Link) Timbre Granular	Glissando over 2 Octaves written-out medium to high range, Enharmonics pp	Glissando over 2 Octaves written-out medium to high range, Enharmonics pp+Tutti. Timbral Manipulation: Bonding, Timbre Granular.		
Holst	-NAX	The Planets	VII.Neptune, the Mystic	ORCH, women choir	1914 - 1916	4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir(women)	Solti, London Philharmonic	 •Harp1.2 Trem Bisbigliando, Enharm, fast 32nds, high-very high pp(194-200)+Tutti	Timbral_Manipulation	Timbre Granular	Tremolo Bisbigliando, Enharmonic chord, fast 32nds, high-very high pp	Harp1.2: Tremolo Bisbigliando, Enharmonic chord, fast 32nds, high-very high pp+Tutti. Timbral_Manipulation: Timbre Granular.		
Ravel	-NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp SOLO Gliss down-up over 2+ Oct distributed both hands, Enharmonics F cresc FF (65-66)+Solo VI+Tutti	Basic	Solo	Glissando down-up over 2+ Octaves distributed both hands, Enharmonics F crescendo FF	Harp SOLO: Glissando down-up over 2+ Octaves distributed both hands, Enharmonics F crescendo FF+Solo Violin+Tutti. Basic: Harp SOLO.		
Ravel	-NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Enharmonics fast 6ths sextuplets pattern between hands medium range F(100-103)+Cl+Strings Harm	Doubling Timbral_Manipulation	Fusion Attack Sharp	Enharmonics fast 6ths sextuplets pattern between hands medium range F	Harp: Enharmonics fast 6ths sextuplets pattern between hands medium range F+Clarinet+Strings Harmonics. Doubling Clarinet: Fusion accentuation, timbral coloration. Timbral_Manipulation: Attack Sharp.		
Ravel	-NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Gliss up-down over 2 Oct, low medium-high range, Enharmonics F(129-132)+Solo VI+Tutti	Timbral_Manipulation	FUSING Role	Glissando up-down over 2 Octaves, low medium-high range, Enharmonics F	Harp: Glissando up-down over 2 Octaves, low medium-high range, Enharmonics F+Solo Violin+Tutti. Timbral_Manipulation: Fusion Role.		

Composer	OPL	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	1311	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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Ravel	-NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Harp Det 16ths, pattern distrib between hands, medium range, Enharmonics F(150-160)+Tutti		Doubling Timbral_Manipulation	Fusion Attack Sharp	Detached 16ths, pattern distributed between hands, medium range, Enharmonics F	Harp: Detached 16ths, pattern distributed between hands, medium range, Enharmonics F+Tutti. Doubling Flute+Clarinet: Fusion accentuation. Timbral_Manipulation: Attack Sharp.
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Bartok	-NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	 •Harp2 Plectrum(metal stick) near Sounboard fast 16ths Enharmonic F(438-440)+Tutti		Timbral_Manipulation	Timbre Granular	Plectrum(metal stick) near Sounboard fast 16ths Enharmonic F+	Harp2: Plectrum(metal stick) near Sounboard fast 16ths Enharmonic F+Tutti. imbral_Manipulation: Timbre Granular.
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