



## HARP Modes of Playing (+Orch Tech) Examples

We searched for an all-encompassing term that could include all the ways a performer shapes a musical part and brings it to life. We could consider the “Instrumental Modes of Play” as a set of means of interpretation, sometimes precisely prescribed by the composer, sometimes implied in the historical practice of interpretation or deduced and adapted by the interpreter.

We are dealing with phrasing (how a line, a motive, a pattern is built over time), with articulation (types of attacks, sustains, decays, etc.), timbral qualities (dynamics, tone color, granulation, etc.) and more generally with all techniques used to produce a sound (playing techniques, “modes de jeu”, extended techniques, etc.)

Like the Taxonomy of Orchestration Techniques, the proposed Taxonomy of Instrumental Playing Modes cannot claim to be purely logical nor scientifically and semantically perfectly “pure”. It will inevitably merge several aspects of musical practice.

But this merging of elements has the advantage of simplifying the classification, the analysis and the Marking as well as allowing a direct comparison between instrumental families.

The list currently available (close to 30 items) is limited mostly to “standard” Modes of Playing in orchestral music. As OrchPlay’s repertoire expands to include more contemporary pieces, it will develop accordingly.

The following Bookmark List is divided in 30 categories; each category is itself presented in chronological order (date of composition of the piece containing the Bookmark). One can thus in many cases follow the use of a specific MoP through the repertoire.

- *Denys Bouliane*

## HARP Modes of Playing Examples and Orchestration Techniques

Harp (chronological, incl. Adler ch. 4)

GLISSANDO one hand

GLISSANDO two hands

GLISSANDO chord

Pedal Glissando (Glissando colla pedale)

LEGATO (slurred notes); can include Tenuto, accents, Marcato

NON LEGATO: Detached, Détaché; can include Tenuto, accents, Marcato

SKIPS

Louré, Portato

STACCATO separated (Staccatissimo)

Staccato slurred

Marcato (marqué, markiert), Martellato (Martelé), Accents

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

Arpeggiando, Appoggiatura

Non Arpeggiando

TRILLS (ornaments, mordents)

TREMOLO fingered (measured/unmeasured)

Bisbigliando

Ordinario (Modo ordinario, Natural Sounds, Sons naturels)

Près de la Table (Sulla Tavola, Near Soundingboard)

Plectrum (Con mediatore)

Fingernail (Colla unghia, Avec ongles, Mit Nagel)

Sons étouffés (Dampen, Secco, Gedämpft)

Laissez vibrer (let ring, lascia vibrare)

CON SORDINO (Paper between Strings, Carta fra le corde, papier entre les cordes, Papier zwischen Seiten)

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

Pedal BUZZ (Metalic sound, holding pedal between notches)

HARMONICS

Harm. One Hand

Harm. Two Hands

Enharmonic Tuning

IN PROGRESS (Modes of Playing to be specified)



| Composer  | Type                      | Title                   | Movement                 | Score Info             | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists  | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE         | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|---------------------------|-------------------------|--------------------------|------------------------|-----------|---|--|--|-------|------------------------------|-------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |                           |                         |                          |                        |           |   |  |  |       |                              |                         |  |   |
| <b>Harp (chronological, incl. Adler ch. 4)</b>              |                           |                         |                          |                        |           |   |  |  |       |                              |                         |  |   |
| <b>68</b>   | <b>GLISSANDO one hand</b> |                         |                          |                        |           |   |  |  |       |                              |                         |  |   |
| 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 Netherlands, Boy Choir Rotterdam | •Harp1.2 Gliss over 4+Oct, low to very high, FFF(363-369)+Tutti                            |       | TimbralManipulation          | 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.<br>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 Netherlands, Boy Choir Rotterdam | •Harp1.2 Gliss over 4-5+Oct, very low to very high, FFF(860-864)+Tutti                     |       | TimbralManipulation          | 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.<br>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 Netherlands, Boy Choir Rotterdam | •Harp1.2 Gliss over 3+Oct, low to high, FFF(877-878)+Tutti                                 |       | TimbralManipulation          | FUSING Role Instr.(s)   | Glissando over 3+Octaves, low to high, FFF                                 | Harp1.2: Glissando over 3+Octaves, low to high, FFF+Tutti.<br>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 Netherlands, Boy Choir Rotterdam | •Harp1.2 Gliss wriiten-out, up, down, over 4 +Oct, low to very high, FFF, F(540-546)+Tutti |       | TimbralManipulation          | 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.<br>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                                     |       | TimbralManipulation          | FUSING Role Instr.(s)   | Glissando up over 1+Octave medium range FF                                 | Harp: Glissando up over 1+Octave medium range FF+Tutti.<br>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<br>TimbralManipulation | Solo<br>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.<br>Basic: Solo.<br>Timbral_Manipulation: Timbre Granular. |



| Composer  | Type   | Title                   | Movement | Score Info | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|--------|-------------------------|----------|------------|-----------|--|---------------------------|--|-------|------------------------------|----------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |            |           |  |                           |  |       |                              |                            |  |   |
| 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.<br>Basic: Solo.<br>Layering: Harmonics Foreground<br>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                | •Harp2 Gliss up over 2 Oct fast p(11)+Tutti  |       | TimbralManipulation          | 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                | •Harp1 Gliss up over 1+ Oct fast p(58-59)+Tutti  |       | TimbralManipulation          | 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                | •Harp1 Gliss up-down over 2 Oct fast high range p cresc-decresc(179-180)+Tutti   |       | Doubling TimbralManipulation | 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                | •Harp1.2 Gliss up-down over 2 Oct fast high, medium range p cresc-decresc(181-182)+Tutti                                 |       | Doubling TimbralManipulation | 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                | •Harp1 Gliss up over 4 Oct fast low-high range mp decresc(188-189)+Tutti   |       | TimbralManipulation          | 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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|---|------|-----------------------|---|------------|-----------|---|-----------------------------------|--|-------|---------------------|------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                       |   |            |           |   |                                   |  |       |                     |                        |   |  |
| 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, Etouffez, FF decresc(222-223)+Tutti |       | TimbralManipulation | 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               |       | TimbralManipulation | 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 espagnole    | I.-IV.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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  |       | TimbralManipulation | 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 espagnole    | I.-IV.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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   |       | TimbralManipulation | 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 espagnole    | I.-IV.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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   |       | TimbralManipulation | 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 espagnole    | I.-IV.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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                                 |       | TimbralManipulation | FUSING Role Instr.(s)  | Glissanso small, enharmonic mf decrescendo  | Harp1: Glissanso small, enharmonic mf decrescendo +Tutti. Timbral Manipulation, Fusing Role.   |



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|---|------|---------------------------|---|-------------|-----------|---|-----------------------------------|--|-------|---------------------|-----------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |   |             |           |   |                                   |  |       |                     |                       |  |  |
| Ravel   | NAX  | Rapsodie espagniole       | I.-IV.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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                     |       | TimbralManipulation | FUSING Role Instr.(s) | Glissanso Chord fast over 3 Octaves ppp                | Harp2: Glissanso Chord fast over 3 Octaves ppp +Tutti.<br>Timbral Manipulation, Fusing Role.               |
| Ravel   | NAX  | Rapsodie espagniole       | I.-IV.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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                      |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando over 3 Octaves F decrescendo                 | Harp2: Glissando over 3 Octaves F decrescendo +Tutti.<br>Timbral Manipulation, Fusing Role.                |
| Ravel   | NAX  | Rapsodie espagniole       | I.-IV.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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                                |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando over 3 Octaves FF                            | Harp1: Glissando over 3 Octaves FF +Tutti.<br>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                        | •Harp1 Gliss down over 3 Oct, mf decresc(59-61)+Tutti                |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando down over 3 Octaves, mf decrescendo          | Harp.: Glissando down over 3 Octaves, mf decrescendo+Tutti.<br>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 Gliss up over 3 Oct, pp cresc mf(59-61)+Tutti                 |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando down over 3 Octaves, mf decrescendo          | Harp2: Glissando up over 3 Octaves, pp crescendo mf(59-61)+Tutti.<br>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                        | •Harp1 Gliss up over 4+Oct, Eouffez p, cresc F, mf(106-108)+Tutti    |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando up over 4+Octaves, Eouffez p, cresc F, mf    | Harp1: Glissando up over 4+Octaves, Eouffez p, cresc F, mf+Tutti.<br>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 Gliss down over 4+Oct, Eouffez p, F decresc mf(106-108)+Tutti |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando down over 4+Octaves, Eouffez p, F decresc mf | Harp2: Glissando down over 4+Octaves, Eouffez p, F decresc mf+Tutti.<br>Timbral_Manipulation: FUSING Role. |





| Composer  | Type | Title                     | Movement                                     | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics                                     | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                           |
|---|------|---------------------------|--|-------------|-----------|---|---------------------------|---|-------|---------------------|-----------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |  |             |           |   |                           |   |       |                     |                       |   |  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale                       | 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                               |       | TimbralManipulation | 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 légère 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 |       | TimbralManipulation | 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 légère 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               |       | TimbralManipulation | 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 légère 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              |       | TimbralManipulation | 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 légère 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       |       | TimbralManipulation | 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 légère 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           |       | TimbralManipulation | 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 légère 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            |       | TimbralManipulation | 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.          |



| Composer  | Type | Title                     | Movement                           | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|---------------------------|------------------------------------|-------------|-----------|---|---------------------------|---|-------|------------------------------|-----------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |                                    |             |           |   |                           |   |       |                              |                       |   |  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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            |       | TimbralManipulation          | 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.<br>Timbral Manipulation: Fusing Role.                             |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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 |       | TimbralManipulation          | 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+Tutti.<br>Timbral Manipulation: Fusing Role.                  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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       |       | TimbralManipulation          | 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.<br>Timbral Manipulation: Fusing Role.                        |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse suppliante de Chloé | 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              |       | TimbralManipulation          | 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.<br>Timbral Manipulation: Fusing Role.                               |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse suppliante de Chloé | 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         |       | TimbralManipulation          | 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.<br>Timbral Manipulation: Fusing Role.                              |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse suppliante de Chloé | 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     |       | TimbralManipulation          | 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.<br>Timbral Manipulation: Fusing Role.                      |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse suppliante de Chloé | 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             |       | TimbralManipulation 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.<br>Timbral Manipulation: Fusing Role.<br>Doubling Viola: Fusion. |





| Composer  | Type | Title                     | Movement  | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---------------------------|---|-------------|-----------|---|---------------------------|--|-------|------------------------------|-----------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |   |             |           |   |                           |  |       |                              |                       |  |   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse suppliante de Chloé                            | 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                     |       | TimbralManipulation 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 Chloé                            | 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                  |       | TimbralManipulation          | 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 Chloé                            | 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 |       | TimbralManipulation 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 Chloé                            | 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(1021)+Tutti                      |       | TimbralManipulation          | 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 Chloé                            | 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                         |       | TimbralManipulation          | 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                            |       | TimbralManipulation          | 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 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                | •Har1 Gliss up over 3 Oct, low to high range, p cresc F(1131-1132)+Tutti             |       | TimbralManipulation          | 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  | Type | Title                     | Movement  | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---------------------------|---|-------------|-----------|---|---------------------------|--|-------|---------------------------------|-----------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |   |             |           |   |                           |  |       |                                 |                       |   |   |
| 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 2 Oct, medium to high range, p cresc mf(1134-1135)+Tutti              |       | TimbralManipulation             | 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.<br>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 4+ Oct, low to high range, Etouffez, F cresc FF(1168-1170)+Tutti      |       | TimbralManipulation             | 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.<br>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 3 Oct, medium to high range, Etouffez, p cresc F(1181-1182)+Tutti     |       | TimbralManipulation             | 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.<br>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 3+Oct, high to very high range, p cresc F(1189-1191)+Tutti            |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling piccolo: Fusion reinforcement.<br>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 4+ Oct, low to high range, Laissez vibrer, p cresc F(1220)+Tutti      |       | TimbralManipulation             | 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.<br>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                | •Harp2 Gliss up over 4+ Oct, very low to high range, Laissez vibrer, p cresc F(1222)+Tutti |       | TimbralManipulation             | 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.<br>Timbral Manipulation: Fusing Role.      |



| Composer  | Type  | Title                           | Movement  | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE                        | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|---|-------|---------------------------------|---|-------------|-----------|---|---------------------------|--|-------|---------------------|--|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                                 |   |             |           |   |                           |  |       |                     |  |  |  |
| 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               |       | TimbralManipulation | 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.<br>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                        |       | TimbralManipulation | 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.<br>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)        |       | TimbralManipulation | 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.<br>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 |       | TimbralManipulation | 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.<br>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)            |       | TimbralManipulation | 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.<br>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      |       | TimbralManipulation | 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.<br>Timbral Manipulation: Bonding, Timbre Granular.      |



| Composer  | Type | Title                                     | Movement  | Score Info | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists                    | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                               |
|---|------|---|---|------------|-----------|--|--|---|-------|---------------------|-----------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |   |   |            |           |  |  |   |       |                     |                       |  |  |
| 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 over 4+ Oct, very low to high range, p cresc F(222-223)+Tutti |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando up over 4+ Octaves, very low to high range, p crescendo 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              |       | TimbralManipulation | 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                                   |       | TimbralManipulation | 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                                   |       | TimbralManipulation | 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                               |       | TimbralManipulation | 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                                     |       | TimbralManipulation | FUSING Role           | Glissando down over 3Octaves F   | Harp: Glissando down over 3Octaves F+Tutti. Timbral Manipulation: Fusing role.   |



| Composer  | Type | Title                                     | Movement                 | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists                    | OrchPlay Bookmark                                  | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE | MODE(s) of Playing /Specifics             | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)     |
|---|------|---|--------------------------|------------|------|--|--|--|-------|---------------------|-----------------|---|--|
| 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 | •Harp Gliss up over 4Oct F(126-127)+Tutti          |       | TimbralManipulation | FUSING Role     | Glissando up over 4Octaves F              | Harp: Glissando up over 4Octaves F+Tutti.<br>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 |       | TimbralManipulation | FUSING Role     | Glissando down over 4+Octaves F crescendo | Harp: Glissando down over 4+Octaves F crescendo+Tutti.<br>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         |       | TimbralManipulation | FUSING Role     | Glissando up over 2Octaves FF             | Harp: Glissando up over 2Octaves FF+Tutti.<br>Timbral Manipulation: Fusing role.             |

| Composer   | Type                       | Title                             | Movement | Score Info | Year | Instrument(s) of excerpt                       | Conductor_Orch h_Soloists      | OrchPlay      | Bookmark   |
|--|----------------------------|-----------------------------------|----------|------------|------|--|--------------------------------|---------------|--|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |                            |                                   |          |            |      |  |                                |               |  |
| <b>94</b>  | <b>GLISSANDO two hands</b> |                                   |          |            |      |  |                                |               |  |
| HarpGENERIC  | stereo                     | Harp Glissandi                    |          | Harp       |      |  |                                | harp OrchPlay | 🎵•Harp GLISS ALL   |
| HarpGENERIC  | stereo                     | Harp Glissandi                    |          | Harp       |      |  |                                | harp OrchPlay | 🎵•Harp Gliss up-down over 4Oct, low to high range Enharm, F                      |
| HarpGENERIC  | stereo                     | Harp Glissandi                    |          | Harp       |      |  |                                | harp OrchPlay | 🎵•Harp Gliss Ad Lib segment over 4Oct, low to high range Enharm, F               |
| HarpGENERIC  | stereo                     | Harp Glissandi                    |          | Harp       |      |  |                                | harp OrchPlay | 🎵•Harp Gliss up in 3rds, over 3+Oct, medium to high, low to medium range, mf     |
| HarpGENERIC  | stereo                     | Harp Glissandi                    |          | Harp       |      |  |                                | harp OrchPlay | 🎵•Harp Gliss down in 3rds, over 3+Oct, 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 |
| 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   |



Adler

| Orch. Tech. TYPE        | Orch. TECHNIQUE                    | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|-------------------------|------------------------------------|---|---|
| >•Mode of Playing       |                                    | Glissando ALL   | Harp: Glissando ALL   |
| >•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.   |
| >•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.  |
| >•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.  |
| >•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.  |
| 4_2 TimbralManipulation | 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. |
| TimbralManipulation     | 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  | Type | Title              | Movement           | Score Info | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE              | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|--------------------|--------------------|------------|------|---|---------------------------|---|-------|------------------------------|------------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                    |                    |            |      |   |                           |   |       |                              |                              |   |   |
| 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                          |       | Doubling TimbralManipulation | Fusion FUSING Role Instr.(s) | Glissando up over 1+Octave medium range FF  | Harp: Glissando up over 1+Octave medium range FF+Tutti.<br>Doubling Woodwinds+Strings: Fusion<br>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 TimbralManipulation | 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.<br>Doubling Woodwinds+Strings: Fusion<br>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 TimbralManipulation | 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.<br>Doubling Woodwinds+Strings: Fusion<br>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            |       | TimbralManipulation          | 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.<br>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 |       | TimbralManipulation          | 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.<br>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 |       | TimbralManipulation          | 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.<br>Timbral_Manipulation: FUSING Role.            |



| Composer   | Type | Title    | Movement           | Score Info | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|--|------|----------|--------------------|------------|------|---|---------------------------|---|-------|---------------------|-----------------------|--|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |      |          |                    |            |      |   |                           |   |       |                     |                       |  |   |
| 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        |       | TimbralManipulation | 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.<br>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        |       | TimbralManipulation | 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.<br>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        |       | TimbralManipulation | 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.<br>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            |       | TimbralManipulation | 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.<br>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      |       | TimbralManipulation | 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.<br>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 cresc(584-585)+Tutti |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando up over 5+ Ocavest, both hands in Octave, written-out, very low to very high range, FF crescendo | Harp: Glissando up over 5+ Ocavest, both hands in Octave, written-out, very low to very high range, FF crescendo+Tutti.<br>Timbral_Manipulation: FUSING Role. |



| Composer  | Type   | Title                   | Movement                       | Score Info           | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE                       | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|--------|-------------------------|--------------------------------|----------------------|-----------|---|---------------------------|--|-------|------------------------------|---------------------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |                                |                      |           |   |                           |  |       |                              |                                       |   |   |
| 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)                        |       | TimbralManipulation          | 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                  |       | TimbralManipulation          | 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        |       | TimbralManipulation          | 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               |       | TimbralManipulation          | 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             |       | TimbralManipulation          | 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      |       | TimbralManipulation          | 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.   |
| 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 |       | Doubling TimbralManipulation | 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. |



| Composer  | Type | Title               | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists         | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---------------------|----------|------------|-----------|---|-----------------------------------|---|-------|---------------------|-----------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                     |          |            |           |   |                                   |   |       |                     |                       |  |   |
| 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                       |       | TimbralManipulation | FUSING Role Instr.(s) | Glissanso fast over 4 Octaves F  | Harp1: Glissanso fast both hands over 4 Octaves F +Tutti.<br>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               |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando up-down over 4 Octaves F crescendo-decrescendo                       | Harp1: Glissando up-down over 4 Octaves F crescendo-decrescendo +Tutti.<br>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             |       | TimbralManipulation | FUSING Role Instr.(s) | Glissanso up-down over 4 Octaves F crescendo-decrescendo                       | Harp1: Glissanso up-down over 4 Octaves F crescendo-decrescendo+Tutti.<br>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             |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando up-down over 4 Octaves F crescendo-decrescendo                       | Harp1: Glissando up-down over 4 Octaves F crescendo-decrescendo +Tutti.<br>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            |       | TimbralManipulation | 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.<br>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                 |       | TimbralManipulation | FUSING Role Instr.(s) | Glissanso both hands over 5 Octaves mf crescendo                               | Harp1: Glissanso both hands over 5 Octaves mf crescendo +Tutti.<br>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 up-down separated both hands over 6Oct FF<>(71d-73d)+Tutti |       | TimbralManipulation | 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.<br>Timbral Manipulation, Fusing Role. |



| Composer  | Type | Title                     | Movement               | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists         | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics                                | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                            |
|---|------|---------------------------|------------------------|-------------|-----------|---|-----------------------------------|---|-------|---------------------|-----------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |                        |             |           |   |                                   |   |       |                     |                       |  |   |
| 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 up-down over 4Oct pp(126d-127)+Tutti                |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando fast up-down over 4 Octaves pp                     | Harp1: Glissando fast up-down over 4 Octaves pp +Tutti.<br>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 fast up-down over 4Oct mf(135d-137d)+Tutti    |       | TimbralManipulation | 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.<br>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 6Oct FF(151d-154d)+Tutti               |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando both hands over 6 Octaves FF                       | Harp1.2: Glissando both hands over 6 Octaves FF +Tutti.<br>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 6Oct mf cresc FF(160d)+Tutti           |       | TimbralManipulation | 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.<br>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 over 4Oct up-down p cresc FFF decresc(189d-190d)+Tutti |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando over 4 Octaves up-down p crescendo FFF decrescendo | Harp1.2: Glissando over 4 Octaves up-down p crescendo FFF decrescendo +Tutti.<br>Timbral Manipulation, Fusing Role. |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale | 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       |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando up-down over 3 Octaves, p crescendo-decrescendo    | Harp1: Glissando up-down over 3 Octaves, p crescendo-decrescendo+Tutti.<br>Timbral_Manipulation: Fusing Role.       |





| Composer  | Type | Title                     | Movement                          | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|------|---------------------------|-----------------------------------|-------------|-----------|---|---------------------------|---|-------|---------------------|-----------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |                                   |             |           |   |                           |   |       |                     |                       |   |   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale            | 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     |       | TimbralManipulation | 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.<br>Timbral_Manipulation: Fusing Role. |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale            | 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 |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando down-up over 5+ Octaves, both hands, very high-very low low p crescendo F | Harp1: Glissando down-up over 5+ Octaves, both hands, very high-very low low p crescendo F+Tutti.<br>Timbral_Manipulation: Fusing Role. |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale            | 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                     |       | TimbralManipulation | 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.<br>Timbral_Manipulation: Fusing Role.                     |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale            | 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                                    |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando up-down over 3+ Octaves, pp cresc   | Harp1: Glissando up-down over 3+ Octaves, pp cresc+Tutti.<br>Timbral_Manipulation: Fusing Role.   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale            | 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  |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando up over 3 Octaves, p  | Harp1: Glissando up over 3 Octaves, p+Tutti.<br>Timbral_Manipulation: Fusing Role.  |
| 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(266-267)+Tutti  |       | TimbralManipulation | 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.<br>Timbral_Manipulation: Fusing Role.  |
| 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 |       | TimbralManipulation | 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.<br>Timbral_Manipulation: Fusing Role. |





| Composer  | Type | Title                     | Movement                                     | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orc h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---------------------------|--|-------------|-----------|---|--------------------------|--|-------|---------------------|-----------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |  |             |           |   |                          |  |       |                     |                       |  |   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse légère 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               |       | TimbralManipulation | 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.<br>Timbral_Manipulation: Fusing Role.  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse légère 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                            |       | TimbralManipulation | 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.<br>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                             |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando up over 4+Octaves, both hands FF decrescendo                         | Harp2: Glissando up over 4+Octaves, both hands FF decrescendo+Tutti.<br>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                                  |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando up over 4+Octaves, both hands FF decrescendo                         | Harp1: Glissando up over 4+Octaves, both hands FF decrescendo+Tutti.<br>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                                   |       | TimbralManipulation | 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.<br>Timbral_Manipulation: Fusing Role.  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse           | 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 |       | TimbralManipulation | 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.<br>Timbral Manipulation, Fusing Role. Combined effect with Strings tremolando and Harmonics Glissando. |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse           | 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 mf(496)+Tutti                         | 4_13  | TimbralManipulation | 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.<br>Timbral Manipulation, Fusing Role. Combined effect with Strings tremolando and Harmonics Glissando.                         |



| Composer  | Type | Title                     | Movement                           | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|------|---------------------------|------------------------------------|-------------|-----------|---|---------------------------|--|-------|---------------------|-----------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |                                    |             |           |   |                           |  |       |                     |                       |   |   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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                   |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando up over 3+Octaves both hands, medium to high range p crescendo FF                       | Harp1.2: Glissando up over 3+Octaves both hands, medium to high range p crescendo FF+Tutti.<br>Timbral Manipulation: Fusing Role.                       |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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                  |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando up over 3+Octaves both hands, medium to high range p crescendo FF                       | Harp1.2: Glissando up over 3+Octaves both hands, medium to high range p crescendo FF+Tutti.<br>Timbral Manipulation: Fusing Role.                       |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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 2+ Oct, medium to high range, F decresc(593-596)+Tutti                                |       | TimbralManipulation | FUSING Role Instr.(s) | Glissando up over 2+ Ocavest, medium to high range, F decrescendo                                 | Harp2: Glissando up over 2+ Ocavest, medium to high range, F decrescendo (593-596)+Tutti.   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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 |       | TimbralManipulation | 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.<br>Timbral Manipulation: Fusing Role. |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse suppliante de Chloé | 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                               |       | TimbralManipulation | 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.<br>Timbral Manipulation: Fusing Role.                                  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse suppliante de Chloé | 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                       |       | TimbralManipulation | 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.<br>Timbral Manipulation: Fusing Role.                          |



| Composer  | Type | Title                     | Movement                           | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---------------------------|------------------------------------|-------------|-----------|---|---------------------------|---|-------|---------------------|-----------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |                                    |             |           |   |                           |   |       |                     |                       |   |   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse suppliante de Chloé | 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      |       | TimbralManipulation | 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.<br>Timbral Manipulation: Fusing Role.      |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse suppliante de Chloé | 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 |       | TimbralManipulation | 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.<br>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                    |       | TimbralManipulation | 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.<br>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                       |       | TimbralManipulation | 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.<br>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                 |       | TimbralManipulation | 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.<br>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        |       | TimbralManipulation | 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.<br>Timbral Manipulation: Fusing Role.          |



| Composer  | Type | Title                     | Movement  | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---------------------------|---|-------------|-----------|---|---------------------------|---|-------|---------------------|------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |   |             |           |   |                           |   |       |                     |                        |  |   |
| 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                                    |       | TimbralManipulation | FUSING Role Instr. (s) | Glissando down-up over 1+ Octave, low range, pp  | Harp2: Glissando down-up over 1+ Octave, low range, pp+Tutti.<br>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         |       | TimbralManipulation | 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.<br>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               |       | TimbralManipulation | 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.<br>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 |       | TimbralManipulation | FUSING Role Instr. (s) | Glissando up over 6 Octaves, very low to very high range, Etouffez (Sons étouffés, Dampen, Secco, Gedämpft), FF+Tutti. | Harp1.2: Glissando up over 6 Octaves, very low to very high range, Etouffez (Sons étouffés, Dampen, Secco, Gedämpft), FF+Tutti.<br>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 3 Oct, low to high range, p cresc F(1131-1132)+Tutti                           |       | TimbralManipulation | 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 (1131-1132)+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                | •Harp1.2 Gliss up-down over 5+ Oct, low to very high range, pp(1243-1247)+Tutti                     |       | TimbralManipulation | 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.<br>Timbral Manipulation: Fusing Role.<br>2 harps in contrary motion.                    |



| Composer  | Type  | Title                           | Movement                 | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE                        | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|---------------------------------|--------------------------|-------------|-----------|---|---------------------------|---|-------|---------------------|--|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                                 |                          |             |           |   |                           |   |       |                     |  |   |   |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part III: Danse générale | 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              |       | TimbralManipulation | 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.<br>Timbral Manipulation: Fusing Role.                  |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part III: Danse générale | 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 |       | TimbralManipulation | 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.<br>Timbral Manipulation: Fusing Role. |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part III: Danse générale | 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                   |       | TimbralManipulation | 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.<br>Timbral Manipulation: Fusing Role.                  |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part III: Danse générale | 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                   |       | TimbralManipulation | 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.<br>Timbral Manipulation: Fusing Role.                  |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part III: Danse générale | 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        |       | TimbralManipulation | 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.<br>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)                                 |       | TimbralManipulation | 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.<br>Timbral Manipulation: Bonding, Timbre Granular.             |





| Composer  | Type  | Title                           | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists    | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE                           | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|---------------------------------|----------|------------|-----------|---|------------------------------|---|-------|---------------------|---|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                                 |          |            |           |   |                              |   |       |                     |   |  |  |
| Ravel   | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910      | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings   | OrchPlay                     | •Harp Chord over 1+ Oct arpegg 2Hands, medium range, Enharm, quasi Gliss p(7-8)+Tutti |       | TimbralManipulation | BONDING (Timbral Link)<br>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.<br>Timbral Manipulation: Bonding, Timbre Granular.  |
| Ravel   | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910      | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings   | OrchPlay                     | •Harp Chord over 2 Oct arpegg 2Hands, medium range, quasi Gliss pp(34-35)             |       | TimbralManipulation | BONDING (Timbral Link)<br>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.<br>Timbral Manipulation: Bonding, Timbre Granular.                    |
| Ravel   | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910      | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings   | OrchPlay                     | •Harp Chord over 2 Oct arpegg 2Hands, medium range, quasi Gliss pp(34-35)+Tutti       |       | TimbralManipulation | BONDING (Timbral Link)<br>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.<br>Timbral Manipulation: Bonding, Timbre Granular.              |
| 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 Gliss up-down over 2+ Oct, low to medium range, p cresc F decesc(27)+Tutti   |       | TimbralManipulation | RESONANCE<br>Timbre Granular              | Glissando up-down over 2+ Octaves, low to medium range, p crescendo F decescendo | Harp1.2: Glissando up-down over 2+ Octaves, low to medium range, p crescendo F. decescendo+Tutti.<br>Timbral_Manipulation: RESONANCE, Timbre Granular. |
| 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 Gliss up-down over 3 Oct, low to high range, F(131-132)+Tutti                  |       | TimbralManipulation | 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.<br>Timbral_Manipulation: Fusing Role.   |





| Composer  | Type | Title     | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists            | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|-----------|----------|------------|-----------|---|--------------------------------------|---|-------|---------------------|-----------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |           |          |            |           |   |                                      |   |       |                     |                       |  |  |
| Varèse  | NAX  | Amériques |          | ORCH       | 1918-1927 | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic         | •Harp1.2 Gliss up-down over 3 Oct, low to high range, pp cresc F cresc FF, (172-175)+Tutti                |       | TimbralManipulation | 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.<br>Timbral_Manipulation: Fusing Role. |
| Varèse  | NAX  | Amériques |          | ORCH       | 1918-1927 | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-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                             |       | TimbralManipulation | 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.<br>Timbral_Manipulation: Resonance                   |
| Varèse  | NAX  | Amériques |          | ORCH       | 1918-1927 | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-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 high range, p, mf cresc FF(446-448)+Tutti                  |       | TimbralManipulation | 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.<br>Timbral_Manipulation: Fusing Role.     |
| Varèse  | NAX  | Amériques |          | ORCH       | 1918-1927 | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-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                                     |       | TimbralManipulation | 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.<br>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.<br>Harp SOLO.       |



| Composer  | Type | Title                               | Movement                          | Score Info        | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists               | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE              | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|------|-------------------------------------|-----------------------------------|-------------------|------|--|---|--|-------|-------------------------------|-----------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                                     |                                   |                   |      |  |   |  |       |                               |                       |  |   |
| 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                |       | TimbralManipulation           | 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.<br>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 fast up over 2 Oct, alternating hands F(192-202)+Tutti   |       | TimbralManipulation           | FUSING Role           | Glissando fast up over 2 Octaves, alternating hands F  | Harp: Glissando fast up over 2 Octaves, alternating hands F+Tutti.<br>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                                    |       | TimbralManipulation           | 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.<br>Timbral_Manipulation: Fusion Role.   |
| Bartok  | NAX  | Music for Strings, Perc and Celesta | III. Adagio                       | ORCH              | 1936 | String Orchestra/perc/Cel esta, 2 Planos/Harp  | 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 |       | TimbralManipulation           | 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.<br>Timbral_Manipulation: Fusion Role. |
| Bartok  | NAX  | Violin Concerto No. 2               | I. Allegro non troppo             | ORCH, solo violin | 1938 | 2*fl*, 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.<br>Timbral Manipulation, Fusing Role. Doubling Woodwinds.  |
| Bartok  | NAX  | Violin Concerto No. 2               | I. Allegro non troppo             | ORCH, solo violin | 1938 | 2*fl*, 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.<br>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  |       | TimbralManipulation           | FUSING Role Instr.(s) | Glissando 2 Octaves up-down pp   | Harp1: Glissando 2 Octaves up-down pp +Tutti.<br>Timbral Manipulation, Fusing Role.   |



| Composer  | Type | Title                                     | Movement                    | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists                    | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)           |
|---|------|---|-----------------------------|------------|------|--|--|--|-------|---------------------|-----------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |   |                             |            |      |  |  |  |       |                     |                 |   |  |
| 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. |
| 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                       |       | TimbralManipulation | FUSING Role     | Glissando high up-down over 2Octaves FF   | Harp: Glissando high up-down over 2Octaves FF+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 5+Oct FF(173-175)+Tutti                              |       | TimbralManipulation | FUSING Role     | Glissando down over 5+Octaves FF  | Harp: Glissando down over 5+Octaves FF+Tutti. Timbral Manipulation: Fusing role.                   |



| Composer   | Type                   | Title                   | Movement          | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists      | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE    | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|--|------------------------|-------------------------|-------------------|------------|-----------|---|--------------------------------|--|-------|---------------------|--------------------|---|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |                        |                         |                   |            |           |   |                                |  |       |                     |                    |   |   |
| <b>13</b>  | <b>GLISSANDO chord</b> |                         |                   |            |           |   |                                |  |       |                     |                    |   |   |
| 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                      |       | TimbralManipulation | 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. |
| 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                    |       | TimbralManipulation | 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. |
| 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                                 |       | TimbralManipulation | 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.                                   |
| 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                              |       | TimbralManipulation | 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.                                  |
| 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                               |       | TimbralManipulation | 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.                                   |
| 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                                |       | TimbralManipulation | Timbre Granular    | Glissando Chords up-down over 4 Octaves, F decrescendo                            | Harp: Glissando Chords up-down over 4 Octaves, F decrescendo+Tuttii. Timbral_Manipulation: Timbre Granular.                                   |
| 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 |       | TimbralManipulation | 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.         |



| Composer  | Type | Title                               | Movement                          | Score Info        | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists               | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE              | Orch. TECHNIQUE                                   | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|-------------------------------------|-----------------------------------|-------------------|-----------|--|---|--|-------|-------------------------------|---|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                                     |                                   |                   |           |  |   |  |       |                               |   |  |   |
| 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 Gliss Chord up-down over 3+ Oct, low to high range, F(131-132)+Tutti                                |       | TimbralManipulation           | 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.<br>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            | •Harp1.2 Gliss Chord dyad up over 3+ Oct, low to high range, FF(268)+Tutti                                 |       | TimbralManipulation           | 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.<br>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            | •Harp2 Gliss Chord (dyad) down-up over 5+ Oct, very low to very high range, p cresc F(452-454)+Tutti       |       | TimbralManipulation           | 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.<br>Timbral_Manipulation: Fusing Role.            |
| Bartok  | NAX  | Music for Strings, Perc and Celesta | III. Adagio                       | ORCH              | 1936      | String Orchestra/perc/Cel esta, 2 Pianos/Harp  | 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 |       | TimbralManipulation           | 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.<br>Timbral_Manipulation: Fusion Role. |
| Bartok  | NAX  | Violin Concerto No. 2               | I. Allegro non troppo             | ORCH, solo violin | 1938      | 2*fl*, 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.<br>Timbral Manipulation, Fusing Role.<br>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/strings   | 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.<br>Timbral Manipulation: Timbre Granular, BONDING.<br>Doubling Brasses+Strings           |



| Composer   | Type  | Title                | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | OrchPlay Bookmark                   | Adler             | Orch. Tech. TYPE | Orch. TECHNIQUE                | MODE(s) of Playing /Specifics        | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
|--|---|----------------------|----------|------------|------|--------------------------|---------------------------|-------------------------------------|-------------------|------------------|--------------------------------|--------------------------------------|--|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |   |                      |          |            |      |                          |                           |                                     |                   |                  |                                |                                      |  |
| <b>20</b>  | <b>Pedal Glissando (Glissando colla pedale)</b> |                      |          |            |      |                          |                           |                                     |                   |                  |                                |                                      |  |
| HarpGENERIC  | stereo  | Harp Pedal Glissando |          | Harp       |      | harp                     | OrchPlay                  | •Pedal Gliss ALL                    | >•Mode of Playing |                  | Pedal Glissando All            | Harp: Pedal Glissando All            |  |
| HarpGENERIC  | stereo  | Harp Pedal Glissando |          | Harp       |      | harp                     | OrchPlay                  | •Harp 01 Pedal Gliss up, E1 > F1    | >•Mode of Playing |                  | Pedal Glissando up, E1 > F1    | Harp: Pedal Glissando up, E1 > F1    |  |
| HarpGENERIC  | stereo  | Harp Pedal Glissando |          | Harp       |      | harp                     | OrchPlay                  | •Harp 02 Pedal Gliss down, F1 > E1  | >•Mode of Playing |                  | Pedal Glissando down, F1 > E1  | Harp: Pedal Glissando down, F1 > E1  |  |
| HarpGENERIC  | stereo  | Harp Pedal Glissando |          | Harp       |      | harp                     | OrchPlay                  | •Harp 03 Pedal Gliss up, C2 > C#2   | >•Mode of Playing |                  | Pedal Glissando up, C2 > C#2   | Harp: Pedal Glissando up, C2 > C#2   |  |
| HarpGENERIC  | stereo  | Harp Pedal Glissando |          | Harp       |      | harp                     | OrchPlay                  | •Harp 04 Pedal Gliss down, C#2 > C2 | >•Mode of Playing |                  | Pedal Glissando down, C#2 > C2 | Harp: Pedal Glissando down, C#2 > C2 |  |
| HarpGENERIC  | stereo  | Harp Pedal Glissando |          | Harp       |      | harp                     | OrchPlay                  | •Harp 05 Pedal Gliss up, A2 > Ab2   | >•Mode of Playing |                  | Pedal Glissando up, A2 > Ab2   | Harp: Pedal Glissando up, A2 > Ab2   |  |
| HarpGENERIC  | stereo  | Harp Pedal Glissando |          | Harp       |      | harp                     | OrchPlay                  | •Harp 06 Pedal Gliss up, F3 > F#3   | >•Mode of Playing |                  | Pedal Glissando up, F3 > F#3   | Harp: Pedal Glissando up, F3 > F#3   |  |
| HarpGENERIC  | stereo  | Harp Pedal Glissando |          | Harp       |      | harp                     | OrchPlay                  | •Harp 07Pedal Gliss down, F3 > Fb3  | >•Mode of Playing |                  | Pedal Glissando down, F3 > Fb3 | Harp: Pedal Glissando down, F3 > Fb3 |  |
| HarpGENERIC  | stereo  | Harp Pedal Glissando |          | Harp       |      | harp                     | OrchPlay                  | •Harp 08 Pedal Gliss up, Db4 > D4   | >•Mode of Playing |                  | Pedal Glissando up, Db4 > D4   | Harp: Pedal Glissando up, Db4 > D4   |  |
| HarpGENERIC  | stereo  | Harp Pedal Glissando |          | Harp       |      | harp                     | OrchPlay                  | •Harp 09 Pedal Gliss down, D4 > Db4 | >•Mode of Playing |                  | Pedal Glissando down, D4 > Db4 | Harp: Pedal Glissando down, D4 > Db4 |  |
| HarpGENERIC  | stereo  | Harp Pedal Glissando |          | Harp       |      | harp                     | OrchPlay                  | •Harp 10 Pedal Gliss up, B4 > B#4   | >•Mode of Playing |                  | Pedal Glissando up, B4 > B#4   | Harp: Pedal Glissando 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 down, B#4 > B4 | Harp: Pedal Glissando down, B#4 > B4 |  |





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|---|--------|--|----------|------------|------|--------------------------|---------------------------|--|-------|-------------------|-----------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |        |  |          |            |      |                          |                           |  |       |                   |                 |   |  |
| HarpGENERIC   | 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<br>Note: high notes do not work as well               |
| HarpGENERIC   | 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<br>Note: high notes do not work as well             |
| HarpGENERIC   | 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<br>Note: high notes do not work as well               |
| HarpGENERIC   | 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<br>Note: high notes do not work as well             |
| HarpGENERIC   | 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#                    |
| HarpGENERIC   | 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#                    |
| HarpGENERIC   | 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#                    |
| HarpGENERIC   | 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  | Type | Title   | Movement      | Score Info                  | Year       | Instrument(s) of excerpt   | Conductor_Orch h_Soloists                                  | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics                       | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                          |
|---|------|---|---------------|-----------------------------|------------|--|--|--|-------|------------------|-----------------|---|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b>      |      |   |               |                             |            |  |  |  |       |                  |                 |   |   |
| <b>135 LEGATO (slurred notes); can include Tenuto, accents, Marcato</b> |      |   |               |                             |            |  |  |  |       |                  |                 |   |   |
| 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.<br>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.<br>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.<br>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.<br>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.<br>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.<br>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.<br>Doubling Foreground: Fusion, accentuation. |



| Composer  | Type | Title   | Movement | Score Info | Year       | Instrument(s) of excerpt   | Conductor_Orch h_Soloists        | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                 | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---|----------|------------|------------|--|----------------------------------|--|-------|---------------------------------|---------------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |   |          |            |            |  |                                  |  |       |                                 |                                 |  |   |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>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.<br>Doubling Foreground: Fusion accentuation.   |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>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.<br>Doubling Foreground: Fusion, accentuation.  |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>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.<br>Doubling: Fusion, coloration.<br>Doubling top melody WW in canon with Stirngs.<br>Also Doubling Middleground. |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>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.<br>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<br>TimbralManipulation | Middleground<br>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.<br>Layering: Middleground.<br>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 Leg Arpeggiated Chords fast triplets distrib both hands medium-high range p cresc F(389-396)+Tutti |       | Layering<br>TimbralManipulation | Middleground<br>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.<br>Layering: Middleground.<br>Timbral_Manipulation: Timbre Granular.                                    |



| Composer  | Type | Title    | Movement           | Score Info | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|----------|--------------------|------------|------|---|---------------------------|--|-------|---------------------------------|----------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |          |                    |            |      |   |                           |  |       |                                 |                            |   |  |
| 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, very low to high range, p, pp, ppp(71-86)+Tutti  |       | TimbralManipulation             | 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.<br>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   |       | TimbralManipulation             | Timbre Granular            | Legato arpeggiated Chords 16ths, low to high range, mf  | Harp: Legato arpeggiated Chords 16ths, low to high range, mf+Tutti.<br>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 |       | TimbralManipulation             | 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.<br>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 8th triplets,, medium to high range, p decresc(250-251)+Tutti                                 |       | TimbralManipulation             | 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.<br>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 dyads halves, medium range, p(269-275)+Tutti   |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Legato dyads halves, medium range, p  | Harp: Legato dyads halves, medium range, p+Tutti.<br>Doubling Woodwinds: Separation accentuation.<br>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 dyads halves, medium range, pp(289-292)+Tutti  |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Legato dyads halves, medium range, pp   | Harp: Legato dyads halves, medium range, pp+Tutti.<br>Doubling Clarinets: Separation accentuation.<br>Timbral_Manipulation: Attack Sharp.                              |



| Composer  | Type | Title              | Movement                | Score Info             | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists   | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                 | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|--------------------|-------------------------|------------------------|-----------|--|---|---|-------|---------------------------------|---------------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                    |                         |                        |           |  |   |   |       |                                 |                                 |   |  |
| StraussR  | NAX  | Don Juan           | One large movement      | ORCH                   | 1889      | 3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/2timp, 3perc/harp/strings   | Birmingham_Ne Isons   | •Harp Leg arpeggiated Chords 16ths, low to high range, F, mf cresc(526-542)+Tutti         |       | TimbralManipulation             | 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.<br>Timbral_Manipulation: Timbre Granular.                                 |
| StraussR  | NAX  | Don Juan           | One large movement      | ORCH                   | 1889      | 3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/2timp, 3perc/harp/strings   | Birmingham_Ne Isons   | •Harp Leg arpeggiated Chords 16ths, low to high range, FF, F(544-557)+Tutti               |       | TimbralManipulation             | Timbre Granular                 | Legato arpeggiated Chords 16ths, low to high range, FF, F               | Harp: Legato arpeggiated Chords 16ths, low to high range, FF, F+Tutti.<br>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_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •Harp1 Leg arpeggiated Chords, quarters, 8th triplest, low-medium range, p(507-510)+Tutti |       | Layering<br>TimbralManipulation | Middleground<br>Timbre Granular | Legato arpeggiated Chords, quarters, 8th triplest, low-medium range, p  | Harp1: Legato arpeggiated Chords, quarters, 8th triplest, low-medium range, p+Tutti.<br>Layering: Middleground,<br>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_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •Harp1 Leg arpeggiated Chords, 8th triplets thigh range, pp decresc ppp(515-523)+Tutti    |       | Layering<br>TimbralManipulation | Middleground<br>Timbre Granular | Legato arpeggiated Chords, 8th triplets thigh range, pp decrescendo ppp | Harp1: Legato arpeggiated Chords, 8th triplets thigh range, pp decrescendo ppp+Tutti.<br>Layering: Middleground,<br>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_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •Harp1.2 Chord arpeggiated pattern 16ths, medium range, F(203-207)+Tutti                  |       | TimbralManipulation             | Timbre Granular                 | Chord arpeggiated pattern 16ths, medium range, F                        | Harp1.2: Chord arpeggiated pattern 16ths, medium range, F+Tutti.<br>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 Leg arpeggiated Chord fast 16th, div both hands, high range FF(251-271)+Tutti       |       | TimbralManipulation             | 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.<br>Timbral_Manipulation: FUSING Role.                                   |



| Composer  | Type  | Title                             | Movement                       | Score Info           | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists      | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|-----------------------------------|--------------------------------|----------------------|------|---|--------------------------------|---|-------|------------------------------|----------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                                   |                                |                      |      |   |                                |   |       |                              |                            |  |  |
| 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 |       | TimbralManipulation          | 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 TimbralManipulation | 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 TimbralManipulation | 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 TimbralManipulation | 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 TimbralManipulation | 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 TimbralManipulation | 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.    |
| 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 TimbralManipulation | 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.                     |





| Composer  | Type  | Title  | Movement                       | Score Info           | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE         | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                                      |
|---|-------|--------|--------------------------------|----------------------|------|---|---------------------------|---|-------|------------------|-------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |        |                                |                      |      |   |                           |   |       |                  |                         |   |   |
| 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.                          |
| 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.                        |



| Composer  | Type  | Title  | Movement                           | Score Info           | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists      | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|--------|------------------------------------|----------------------|-----------|---|--------------------------------|---|-------|---------------------|-----------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |        |                                    |                      |           |   |                                |   |       |                     |                       |   |  |
| 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)       |       | TimbralManipulation | 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 |       | TimbralManipulation | 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)                                  |       | TimbralManipulation | 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                            |       | TimbralManipulation | 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.                                      |
| 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   | Multi | La Mer | III. Dialogue du vent et de la mer | ORCH                 | 1903      | 2*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/2harp, glock/strings                | OrchPlay                       | •Harp01 Harp1.2 Leg pattern, Enharmonics, 16ths, medium range, pp (171-178)                         |       | Layering            | Baxkground-2          | Harp1.2: Legato pattern, Enharmonics, 16ths, medium range, pp                               | Harp1.2: Legato pattern, Enharmonics, 16ths, medium range, pp (171-178)  |



| Composer  | Type | Title        | Movement | Score Info         | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists       | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE  | Orch. TECHNIQUE      | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|--------------|----------|--------------------|------|--------------------------|---------------------------------|--|-------|-------------------|----------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |              |          |                    |      |                          |                                 |  |       |                   |                      |  |   |
| 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.<br>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.<br>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.<br>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.<br>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.<br>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.<br>Basic: Solo Harp. ("piano writing")                                    |
| 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<br>Layering | Solo<br>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.<br>Basic: Solo Harp.<br>Layering: Middleground accompaniment. |



| Composer  | Type | Title         | Movement | Score Info         | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists       | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE  | Orch. TECHNIQUE      | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|------|---------------|----------|--------------------|------|--------------------------|---------------------------------|--|-------|-------------------|----------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |               |          |                    |      |                          |                                 |  |       |                   |                      |   |   |
| 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.<br>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.<br>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.<br>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.<br>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<br>Layering | Solo<br>Middleground | Right Hand andLegato, Left Hand Detached dyads Middleground p decrescendo                         | Harp: Right Hand andLegato, Left Hand Detached dyads Middleground p decrescendo +Tutti.<br>Basic: Solo Harp.<br>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.<br>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<br>Layering | Solo<br>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.<br>Basic: Solo Harp.<br>Layering: Middleground accompaniment. |
| 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.<br>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.<br>Basic: Solo Harp.   |



| Composer  | Type | Title         | Movement | Score Info         | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists       | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE   | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---------------|----------|--------------------|------|--------------------------|---------------------------------|--|-------|---------------------|-------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |               |          |                    |      |                          |                                 |  |       |                     |                   |  |   |
| 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.<br>Basic: Solo Harp.<br>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.<br>Basic: Solo Harp.<br>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  |       | TimbralManipulation | Timbre Granular   | Legato broken Octaves p crescendo  | Harp: Legato broken Octaves p crescendo +Tutti.<br>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.<br>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.<br>Basic: Solo Harp.<br>Layering: Middleground accompaniment. ("Piano writing"). |
| 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 crescendo +Tutti.<br>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.<br>Basic" Solo Harp.   |





| Composer  | Type   | Title                   | Movement | Score Info         | Year | Instrument(s) of excerpt     | Conductor_Orch h_Soloists       | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE               | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|--------|-------------------------|----------|--------------------|------|------------------------------|---------------------------------|--|-------|---------------------|-------------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |                    |      |                              |                                 |  |       |                     |                               |  |  |
| Debussy   | NAX    | Danse Profane           |          | STRINGS, solo harp | 1904 | HarpSOLO/Strings             | Haitink_Concertgebouw Amsterdam | •Harp Leg fast 16ths mf cresc F(79, 81-84)+Tutti   |       | TimbralManipulation | 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  |       | TimbralManipulation | 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   |       | TimbralManipulation | 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  |       | TimbralManipulation | Timbre Granular               | Legato fast 32nds F crescendo  | Harp: Legato fast 32nds F crescendo +Tutti. Timbral_Manipulation: Timbre Granular.   |
| Debussy   | NAX    | Danse Profane           |          | STRINGS, solo harp | 1904 | HarpSOLO/Strings             | Haitink_Concertgebouw Amsterdam | •Harp Leg fast 32nds FF decresc p(154-162)+Tutti   |       | TimbralManipulation | Timbre Granular               | Legato fast 32nds FF decrescdo p   | Harp: Legato fast 32nds FF decrescdo 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-decrescdo, Solo         | Harp: Legato Right Hand top voice high range, halves, quarters, 8ths (at times in Octave), p crescendo-decrescdo, Solo. Basic: SOLO. Layering: Foreground.   |





| Composer  | Type   | Title                   | Movement | Score Info | Year | Instrument(s) of excerpt     | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                 | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|--------|-------------------------|----------|------------|------|------------------------------|---------------------------|--|-------|---------------------------------|---------------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |            |      |                              |                           |  |       |                                 |                                 |   |   |
| 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.<br>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<br>TimbralManipulation | Middleground<br>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.<br>Layering: Middleground.<br>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.<br>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.<br>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 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.<br>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.<br>Layering: Foreground.                           |



| Composer  | Type   | Title                   | Movement | Score Info | Year | Instrument(s) of excerpt     | Conductor_Orc h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE               | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|--------|-------------------------|----------|------------|------|------------------------------|--------------------------|---|-------|------------------------------|-------------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |            |      |                              |                          |   |       |                              |                               |   |   |
| 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.<br>Basic: SOLO.<br>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.<br>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.<br>Basic: SOLO.<br>Layering: Foreground.                             |
| 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 TimbralManipulation | Foreground Timbral Alteration | Right Hand Leg halves, 8ths in Octave, high range, L. eft Hand Harmonics halves, quarters medium pp | Harp: Right Hand Leg halves, 8ths in Octave, high range, L. eft Hand Harmonics halves, quarters medium pp+Tutti.<br>Layering: Foreground.<br>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 TimbralManipulation | Separation ATTACK Sharp       | Legato quarters, halves in Octave, high range, pp   | Harp: Legato quarters, halves in Octave, high range, pp+Tutti.<br>Doubling Flute+Clarinet: Separation accntuation.<br>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.<br>Basic: SOLO.<br>Layering: Foreground.  |



| Composer  | Type   | Title                   | Movement                         | Score Info          | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                 | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|---|--------|-------------------------|----------------------------------|---------------------|-----------|--|---------------------------|---|-------|---------------------------------|---------------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |                                  |                     |           |  |                           |   |       |                                 |                                 |  |  |
| 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<br>TimbralManipulation | Middleground<br>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<br>Layering               | SOLO<br>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.  |
| 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)              |       | TimbralManipulation             | SUSTAIN<br>(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<br>TimbralManipulation | Middleground<br>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/string s | Dutoit_OSM                | 🎵•Harp 1.2. Leg fast 32nds scale up-down p cresc-decresc(45-48)+Tutti                 |       | Layering<br>TimbralManipulation | Fusion<br>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/string s     | 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.                         |



| Composer  | Type  | Title               | Movement  | Score Info          | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists         | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|---------------------|---|---------------------|-----------|---|-----------------------------------|---|-------|---------------------------------|------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                     |   |                     |           |   |                                   |   |       |                                 |                        |  |   |
| 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/string s              | 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, 2tr/1perc (triangle, cymb)/1harp/string s                          | 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.                                |
| Debussy   | Multi | Children's Corner   | No. 1 Doctor Gradus ad Parnassum  | ORCH(Caplet) +piano | 1906      | 2fl, 2ob, 2cl, 2tr/1perc (triangle, cymb)/1harp/string s                          | OrchPlay                          | •Harp Leg, Ten, quarters in Oct, Chord, low, medium range F(65-66)                              |       | Doubling<br>TimbralManipulation | Fusion<br>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, 2tr/1perc (triangle, cymb)/1harp/string s                          | OrchPlay                          | •Harp Leg, Ten, quarters in Oct, Chord, low, medium range F(65-66)+Ob1.2.+Vc                    |       | Doubling<br>TimbralManipulation | Fusion<br>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, 2tr/1perc (triangle, cymb)/1harp/string s                          | OrchPlay                          | •Harp Leg, Ten, quarters in Oct, Chord, low, medium range F(65-66)+Tutti                        |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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.  |



| Composer  | Type | Title                     | Movement                                 | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch_h_Soloists         | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|---|------|---------------------------|--|-------------|-----------|---|-----------------------------------|--|-------|---------------------|-----------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |  |             |           |   |                                   |  |       |                     |                       |   |  |
| 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 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.                                   | 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.                                   | 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. |
| 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 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.                                   | 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  |       | TimbralManipulation | 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.             |



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| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |  |             |           |   |                           |  |       |                     |                       |   |   |
| 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  |       | TimbralManipulation | 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.<br>Timbral_Manipulation: Fusing Role.  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse légère 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                        |       | TimbralManipulation | 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.<br>Timbral_Manipulation: Timbre Granular.                                    |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse légère 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              |       | TimbralManipulation | 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.<br>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, medium-high range, pp cresc p decresc(375-381)+Tutti       |       | TimbralManipulation | 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.<br>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 |       | TimbralManipulation | 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.<br>Timbral_Manipulation: Timbre Granular. |





| Composer  | Type  | Title                           | Movement                           | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                                  | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|---------------------------------|------------------------------------|-------------|-----------|---|---------------------------|---|-------|---------------------------------|--|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                                 |                                    |             |           |   |                           |   |       |                                 |  |  |  |
| 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 |       | TimbralManipulation             | 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.<br>Timbral_Manipulation: Timbre Granular.                     |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part II: Danse suppliante de Chloé | 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.<br>Doubling Strings+Clarinets: Fusion timbral.   |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part II: Danse suppliante de Chloé | 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.<br>Doubling Strings+Bassoons: Fusion timbral.  |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part II: Danse suppliante de Chloé | 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 Ocavet medium to low, pp  | Harp2: Legato quarters in Ocavet medium to low, pp+Tutti.<br>Doubling Woodwinds+strings: Fusion timbral.   |
| 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<br>TimbralManipulation | Separation<br>Attack Sharp<br>Timbral alteration | Legato 8ths, 2nds, 3rd, medium range, p decrescendo  | Harp: Legato 8ths, 2nds, 3rd, medium range, p decrescendo.<br>Doubling Flute1.2.+Violin II +Viola: Separation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp<br>Timbral alteration | Legato 8ths, 2nds, 3rd, medium range, p decrescendo  | Harp: Legato 8ths, 2nds, 3rd, medium range, p decrescendo+Horn1.Flute1.2.<br>Doubling Flute1.2.+Violin II +Viola: Separation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp<br>Timbral alteration | Legato 8ths, 2nds, 3rd, medium range, p decrescendo  | Harp: Legato 8ths, 2nds, 3rd, medium range, p decrescendo+Ttti..<br>Doubling Flute1.2.+Violin II +Viola: Separation.<br>Timbral_Manipulation: Attack Sharp, Timbral alteration.          |



| Composer   | Type  | Title                           | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists    | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                                  | MODE(s) of Playing /Specifics                       | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|--|-------|---------------------------------|----------|------------|-----------|---|------------------------------|--|-------|---------------------------------|--|---|--|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |       |                                 |          |            |           |   |                              |  |       |                                 |  |   |  |
| Ravel  | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910      | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings   | OrchPlay                     | •Harp Legato 8ths, 2nds, 3rd, medium range, p decresc(53-54)                   |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp<br>Timbral alteration | Legato 8ths, 2nds, 3rd, medium range, p decrescendo | Harp: Legato 8ths, 2nds, 3rd, medium range, p decrescendo.<br>Doubling Flute1.2.+Violin II +Viola: Separation.<br>Timbral_Manipulation: Attack Sharp, Timbral alteration.                |
| Ravel  | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910      | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings   | OrchPlay                     | •Harp Legato 8ths, 2nds, 3rd, medium range, p decresc(53-54)+Hn1. +Fl1.2.      |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp<br>Timbral alteration | Legato 8ths, 2nds, 3rd, medium range, p decrescendo | Harp: Legato 8ths, 2nds, 3rd, medium range, p decrescendo+Horn1.Flute1.2.<br>Doubling Flute1.2.+Violin II +Viola: Separation.<br>Timbral_Manipulation: Attack Sharp, Timbral alteration. |
| Ravel  | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910      | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings   | OrchPlay                     | •Harp Legato 8ths, 2nds, 3rd, medium range, p decresc(53-54)+Tutti             |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp<br>Timbral alteration | Legato 8ths, 2nds, 3rd, medium range, p decrescendo | Harp: Legato 8ths, 2nds, 3rd, medium range, p decrescendo+Ttti..<br>Doubling Flute1.2.+Violin II +Viola: Separation.<br>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 Leg short slur 16ths medium range, L. Hand, p(2-7, 9-10, 19-20)+Tutti |       | Layering<br>TimbralManipulation | Middleground<br>Attack Medium                    | Legato short slur 16ths medium range, Left Hand, p  | Harp1.2: Legato short slur 16ths medium range, Left Hand, p+Tutti.<br>Layering: Middleground.<br>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<br>TimbralManipulation | Middleground<br>Attack Medium                    | Legato short slur 16ths medium range, Left Hand, p  | Harp1.2: Legato short slur 16ths medium range, Left Hand, p+Tutti.<br>Layering: Middleground.<br>Timbral_Manipulation: Attack Medium.  |



| Composer  | Type  | Title          | Movement    | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists    | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|----------------|-------------|------------|-----------|---|------------------------------|---|-------|---------------------------------|------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                |             |            |           |   |                              |   |       |                                 |                        |   |  |
| 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<br>TimbralManipulation | Fusion<br>Attack Sharp | Con sordino, Legato, Accent, Tenuto quarters, low range FF                          | Harp1.2: Con sordino, Legato, Accent, Tenuto quarters, low range FF+Tutti.<br>Doubling Violoncello: Fusion accentuation.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp | Con sordino, Legato, Accent, Tenuto quarters, low range FF                          | Harp1.2: Con sordino, Legato, Accent, Tenuto quarters, low range FF+Tutti.<br>Doubling Violoncello: Fusion accentuation.<br>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<br>TimbralManipulation | Fusion<br>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.<br>Doubling Strings: Fusion accentuation.<br>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 short slurs, Accent, 16ths, triplets, medium range FF, sFF(463-465)+Tutti |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Violins+Violas+Clarinet: Fusion accentuation.<br>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.<br>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). |



| Composer  | Type  | Title                                     | Movement                    | Score Info | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists                    | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|---|-----------------------------|------------|------|---|--|--|-------|------------------|-----------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |   |                             |            |      |   |  |  |       |                  |                 |  |  |
| 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.  |
| 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.   |



| Composer  | Type | Title                                     | Movement                 | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists                    | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                          |
|---|------|---|--------------------------|------------|------|--|--|---|-------|------------------|-----------------|--|---|
| 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 | 🇪🇺•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   | Type | Title                               | Movement   | Score Info                  | Year | Instrument(s) of excerpt           | Conductor_Orch h_Soloists                                  | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics                 | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                                      |
|--|------|-------------------------------------|------------|-----------------------------|------|------------------------------------|--|--|-------|------------------|-----------------|---|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b>             |      |                                     |            |                             |      |                                    |  |  |       |                  |                 |   |   |
| <b>232 NON LEGATO: Detached, Détaché; can include Tenuto, accents, Marcato</b> |      |                                     |            |                             |      |                                    |  |  |       |                  |                 |   |   |
| 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. 2Oct distance F(44-45)+Solo Fl         | 4_6   | Basic Doubling   | Solo Separation | Detached 8ths unisono 2Octaves distance F     | Harp: Detached 8ths unisono 2Octaves distance F, Solo Flute.<br>Basic: Solo.<br>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.<br>Basic: Solo.<br>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 Fl                      | 4_6   | Basic            | Solo            | Detached 8ths, 16ths F                        | Harp: Detached 8ths, 16ths F +Solo Flute.<br>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                        | 4_6   | Basic            | Solo            | Detached 8ths, 16ths F                        | Harp: Detached 8ths, 16ths F +Tutti.<br>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 Fl  | 4_6   | Basic            | Solo            | Detached quarters, 8ths, Octaves F            | Harp Left Hand: Detached quarters, 8ths, Octaves F +Solo Flute.<br>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                      | 4_6   | Basic Doubling   | Solo Separation | Detached 16ths F                              | Harp Right Hand: Detached 16ths F +Tutti.<br>Basic: Solo.<br>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           | 4_6   | Basic Doubling   | Solo Separation | Detached broken Octaves 16ths F               | Harp Left Hand: Detached broken Octaves 16ths F +Tutti.<br>Basic: Solo.<br>Doubling Flute: Separation timbral.                |





| Composer  | Type | Title                               | Movement      | Score Info                  | Year | Instrument(s) of excerpt           | Conductor_Orch h_Soloists                                  | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics                   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                                 |
|---|------|-------------------------------------|---------------|-----------------------------|------|------------------------------------|--|---|-------|------------------|-----------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                                     |               |                             |      |                                    |  |   |       |                  |                 |   |  |
| 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 | 4_6   | Layering         | Middleground    | Detached broken Octaves quarters p              | Harp Left Hand: Detached broken Octaves quarters p +Solo Flute.<br>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                       | 4_6   | Layering         | Middleground    | Detached 8ths F                                 | Harp Left Hand: Detached 8ths F +Tutti.<br>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                            | 4_6   | Basic            | Solo            | Detached 8th, 16ths p                           | Harp: Detached 8th, 16ths p +Flute.<br>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                      | 4_6   | Basic            | Solo            | Detached 16ths mf                               | Harp Right Hand: Detached 16ths mf +Tutti.<br>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)     | 4_6   | Basic            | Solo            | Detached 8ths with 16th, 32nds ornamentation mp | Harp: Detached 8ths with 16th, 32nds ornamentation mp.<br>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         | 4_6   | Basic            | Solo            | Detached 8ths, 16ths p crescendo F              | Harp Right Hand: Detached 8ths, 16ths p crescendo F +Tutti.<br>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                            | 4_6   | Basic            | Solo            | Detached 8th, 16ths p                           | Harp: Detached 8th, 16ths p +Flute.<br>Basic: Solo Harp with the Flute.  |



| Composer  | Type | Title                               | Movement      | Score Info                  | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists                                  | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics                                    | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)             |
|---|------|-------------------------------------|---------------|-----------------------------|------|--|--|---|-------|------------------|-----------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                                     |               |                             |      |  |  |   |       |                  |                 |  |  |
| 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) | 4_6   | Basic            | Solo            | Detached, broken Octaves 8ths, 16ths, 32ths, medium-high range F | Harp: Detached, broken Octaves 8ths, 16ths, 32ths, medium-high range F.<br>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                                       | 4_6   | Layering         | Middleground    | Left Hand Detached 8th F   | Harp: Left Hand Detached 8th F +Flute.<br>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 R.Hand Detached 8ths F(98)+Tutti                                    | 4_6   | Basic            | Solo            | Right Hand Detached 8th F  | Harp: Right Hand Detached 8th F +Tutti.<br>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              | 4_1   | Basic            | Solo            | Detached 16ths, very high-low range FF                           | Harp1.2: Detached 16ths, very high-low range FF+Tutti.<br>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                        | 4_1   | Basic            | Solo            | Detached 8ths, high range pp                                     | Harp1.2: Detached 8ths, high range pp+Tutti.<br>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    | 4_1   | Doubling         | Fusion          | Left Hand: Detached notes, Chords 8ths, low range mf             | Harp2 Left Hand: Detached notes, Chords 8ths, low range mf+Tutti.<br>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               | 4_1   | Doubling         | Fusion          | Left Hand: Detached notes 16ths, high range F                    | Harp2 Left Hand: Detached notes 16ths, high range F+Tutti.<br>Doubling Violins: Fusion accentuation. |



| Composer  | Type | Title                 | Movement   | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE | MODE(s) of Playing /Specifics                               | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                             |
|---|------|-----------------------|------------|------------|------|--|---------------------------|---|-------|---------------------|-----------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                       |            |            |      |  |                           |   |       |                     |                 |   |  |
| 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      | 4_1   | Doubling            | Fusion          | Left Hand: Detached notes, Chords 8ths, low range mf        | Harp2: Left Hand: Detached notes, Chords 8ths, low range mf+Tutti.<br>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        | 4_1   | Doubling            | Fusion          | Right Hand: Detached 16ths, medium-high range F             | Harp1.2: Right Hand: Detached 16ths, medium-high range F+Tutti.<br>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 | 4_1   | 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.<br>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               | 4_1   | Doubling            | Fusion          | both Hands: Detached 16th, medium ranges F                  | Harp1.2 both Hands: Detached 16th, medium ranges F+Tutti.<br>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   | 4_1   | TimbralManipulation | Timbre Granular | Right Hand Detached Octave broken, medium range p crescendo | Harp1: Right Hand Detached Octave broken, medium range p crescendo+Tutti.<br>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        | 4_1   | Doubling            | Fusion          | both Hands: Detached 16ths, medium-high range F             | Harp1 both Hands: Detached 16ths, medium-high range F+Tutti.<br>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  | 4_1   | Doubling            | Fusion          | Left Hand: Detached quarters, 8ths, low-medium range F      | Harp1.2 Left Hand: Detached quarters, 8ths, low-medium range F+Tutti.<br>Doubling Bass Line Fusion acentuation.      |



| Composer  | Type | Title   | Movement   | Score Info | Year       | Instrument(s) of excerpt   | Conductor_Orc h_Soloists        | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                   | Orch. TECHNIQUE                      | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---|------------|------------|------------|--|---------------------------------|--|-------|------------------------------------|--------------------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |   |            |            |            |  |                                 |  |       |                                    |                                      |  |   |
| 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   | 4_1   | Doubling                           | Fusion                               | Left Hand Detached Chords 8ths, low range FF   | Harp1.2: Left Hand Detached Chords 8ths, low range FF+Tutti.<br>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   | 4_1   | 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.<br>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  | 4_11  | Basic Doubling TimbralManipulation | 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.<br>Basic: Quasi SOLO.<br>Doubling Foreground: Separation.<br>Doubling Middleground: Separation.<br>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 | p_1f  | Basic Doubling TimbralManipulation | 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.<br>Basic: Quasi SOLO.<br>Doubling Foreground: Separation.<br>Doubling Middleground: Separation.<br>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  | 4_11  | 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.<br>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   | 4_11  | 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.<br>Doubling Foreground: Fusion acentuation.   |



| Composer  | Type | Title   | Movement | Score Info | Year       | Instrument(s) of excerpt                                      | Conductor_Orch h_Soloists       | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                      | Orch. TECHNIQUE                         | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---|----------|------------|------------|---|---------------------------------|---|-------|---------------------------------------|---|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |   |          |            |            |   |                                 |   |       |                                       |   |   |   |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>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                        | 4_11  | 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.<br>Doubling Foreground: Fusion acentuation.   |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>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   | 4_11  | Doubling                              | Fusion                                  | Detached fast quarters, medium-low range, FF  | Harp1.2: Detached fast quarters, medium-low range, FF+Tutti.<br>Doubling Bass line: Fusion.   |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>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                     | p_1f  | 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.<br>Doubling: Fusion, coloration.<br>Doubling top melody WW in canon with Stirngs.<br>Also Doubling Middleground.   |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>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 | 4_11  | Basic Doubling<br>TimbralManipulation | Solo (quasi) Separation<br>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.<br>Basic: Quasi SOLO.<br>Doubling Foreground: Separation.<br>Doubling Middleground: Separation.<br>Timbral_Manipulation: Attack Sharp. |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>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               | p_1f  | Basic Doubling<br>TimbralManipulation | Solo (quasi) Separation<br>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.<br>Basic: Quasi SOLO.<br>Doubling Foreground: Separation.<br>Doubling Middleground: Separation.<br>Timbral_Manipulation: Attack Sharp.                        |



| Composer  | Type | Title   | Movement | Score Info | Year       | Instrument(s) of excerpt   | Conductor_Orch h_Soloists       | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE           | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---|----------|------------|------------|--|---------------------------------|--|-------|------------------|---------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |   |          |            |            |  |                                 |  |       |                  |                           |   |   |
| 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  | 4_11  | 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   | p_1f  | 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. <b>NOTE: technical simplification of the Violins line.</b>                       |
| 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 | 2_12  | 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                          | 2_12  | 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                                | 2_12  | Layering         | Foreground<br>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: 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                               | 4_11  |                  |                           | 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.  |





| Composer  | Type  | Title                     | Movement            | Score Info  | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists    | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics                                    | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|---------------------------|---------------------|-------------|-----------|--|------------------------------|---|-------|---------------------------------|------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                           |                     |             |           |  |                              |   |       |                                 |                        |  |   |
| 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)               | n_149 | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Detached halves, Marcato low-very low range F                    | Harp: Detached halves, Marcato low-very low range F.<br>Doubling low Woodwinds+Horns: Fusion accentuation, metrical.<br>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 | n_149 | Doubling                        | Fusion                 | Detached halves, Marcato low-very low range F                    | Harp: Detached halves, Marcato low-very low range F+Timpani+Bass Drum.<br>Doubling low Woodwinds+Horns: Fusion accentuation, metrical.<br>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         | n_149 | Doubling                        | Alteration timbral>    | Detached halves, Marcato low-very low range F                    | Harp: Detached halves, Marcato low-very low range F+Tutti.<br>Doubling low Woodwinds+Horns: Fusion accentuation, metrical.<br>Timbral_Manipulation: Attack Sharp.             |
| Mahler  | NAX   | Symphony No. 2            | I. Allegro maestoso | ORCH        | 1888-1894 | 4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ/strings/Chorus, SOLO Sop, SOLO Alt | Metha_Wiener Philharmoiniker | •WW+Brasses+Perc +Harp+Strings ALL MoP (64-253)                     | 4_5   | >•Mode of Playing               | Diverse                | Woodwinds+Brasses+ Percussion+Harp+Strings: ALL Modes of Playing | Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).   |
| Mahler  | NAX   | Symphony No. 2            | I. Allegro maestoso | ORCH        | 1888-1894 | 4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ/strings/Chorus, SOLO Sop, SOLO Alt | Metha_Wiener Philharmoiniker | •Harp1.2, Det, Marc, Arpegg, Chords (97-253)                        | 4_5   | >•Mode of Playing               | Diverse                | Harp1.2: Detached, Marcato, Arpeggiando, Chords                  | Harp1.2: Detached, Marcato, Arpeggiando, Chords (97-253).   |
| 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    | 4_9   | Layering                        | Middleground           | Harmonics 8ths in Octave, accent, medium range mf                | Harp: Detached Harmonics 8ths in Octave, accent, medium range mf+Tutti.<br>Layering: Middleground Figure.   |



| Composer  | Type | Title          | Movement                | Score Info                      | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists  | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE             | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|----------------|-------------------------|---------------------------------|-----------|--|--|--|-------|---------------------------------|-----------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |                         |                                 |           |  |  |  |       |                                 |                             |   |  |
| 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 Det halves, quarters, 8ths in Oct, medium-high range mf cresc(53-56)+Tutti | 4_9   | 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).<br>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_Cleveland Orchestra   | •Harp Legato quarters, 8ths pp(64-70)+Tutti                                      | 4_12  | Doubling<br>TimbralManipulation | Fusion<br>Attack Medium     | Legato quarters, 8ths p   | Harp: Legato quarters, 8ths pp(64-70) +Tutti.<br>Doubling Flute: Fusion accentuation.<br>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_Cleveland Orchestra   | •Harp Legato quarters, 8ths p(75-76)+Tutti                                       | 4_12  | Doubling<br>TimbralManipulation | Fusion<br>Attack Medium     | Legato quarters, 8ths p   | Harp: Legato quarters, 8ths p(75-76) +Tutti.<br>Doubling Flute: Fusion accentuation.<br>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/strings/choir(boy, women), solo Alto | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •Harp1 Det halves, accent, low-medium range, p(454-455)+Tutti                    |       | Doubling<br>TimbralManipulation | Separation<br>Attack Medium | Detached halves, accent, low-medium range, p                                | Harp1: Detached halves, accent, low-medium range, p+Tutti.<br>Doubling Viola: Separation accentuation.<br>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/strings/choir(boy, women), solo Alto | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •Harp1 Det halves, accent, medium-high range, pp(460-461)+Tutti                  |       | Doubling<br>TimbralManipulation | Separation<br>Attack Medium | Detached halves, accent, medium-high range, pp                              | Harp1: Detached halves, accent, medium-high range, pp+Tutti.<br>Doubling Oboe: Separation accentuation.<br>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/strings/choir(boy, women), solo Alto | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •Harp1.2 Det whole, halves, accent, low, medium range, p(465-466)+Tutti          |       | Doubling<br>TimbralManipulation | Separation<br>Attack Medium | Detached whole, halves, accent, low, medium range, p                        | Harp1.2: Detached whole, halves, accent, low, medium range, p+Tutti.<br>Doubling low Strings: Separation accentuation.<br>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/strings/choir(boy, women), solo Alto | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •Harp2 Det whole, quarters, accent, medium range, FF, p(474-478)+Tutti           |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp  | Detached whole, quarters, accent, medium range, FF, p                       | Harp2: Detached whole, quarters, accent, medium range, FF, p+Tutti.<br>Doubling low Strings: Separation accentuation.<br>Timbral_Manipulation: Attack Medium.  |



| Composer  | Type | Title          | Movement                | Score Info             | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists  | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE             | MODE(s) of Playing /Specifics                   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|----------------|-------------------------|------------------------|-----------|--|--|--|-------|---------------------------------|-----------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |                         |                        |           |  |  |  |       |                                 |                             |   |   |
| 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_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •Harp1 Det halves, accent, medium-high range, p(483-486)+Tutti   |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp  | Detached halves, accent, medium-high range, p   | Harp1: Detached halves, accent, medium-high range, p+Tutti.<br>Doubling Viola: Separation accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •Harp1 Det halves, accent, medium-high range, p(489-492)+Tutti   |       | Doubling<br>TimbralManipulation | Separation<br>Attack Medium | Detached halves, accent, medium-high range, p   | Harp1: Detached halves, accent, medium-high range, p+Tutti.<br>Doubling English Horn: Separation accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •Harp1 Det 8ths, medium range, p(19-29)+Tutti                    | 4_5   | Layering                        | Foreground-2                | Detached 8ths, medium range, p                  | Harp1: Detached 8ths, medium range, p+Tutti<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •Harp1.2 Det 8ths, Marcato, high range, FF(54-64)+Tutti          | 4_14  | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp  | Detached 8ths, Marcato, high range, FF          | Harp1.2: Detached 8ths, Marcato, high range, FF+Tutti.<br>Doubling Violin I: Separation accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •Harp1.2 Det 8ths, Marcato, medium range, F(80)+Tutti            | 4_14  | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp  | Detached 8ths, Marcato, high range, FF          | Harp1.2: Detached 8ths, Marcato, high range, FF+Tutti.<br>Doubling Viola+Oboe+Clarinet: Separation accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •Harp1.2 Det quarters, Accent, medium-high range, p(85-86)+Tutti |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp  | Detached quarters, Accent, medium-high range, p | Harp1.2 Detached quarters, Accent, medium-high range, p+Tutti.<br>Doubling Viola Pizzicato: Separation accentuation.<br>Timbral_Manipulation: Attack Sharp. |



| Composer  | Type | Title          | Movement              | Score Info             | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists  | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                               | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|----------------|-----------------------|------------------------|-----------|--|--|---|-------|---------------------------------|---|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |                       |                        |           |  |  |   |       |                                 |   |  |   |
| 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_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🇳🇱•Harp1 Det quarters, 8ths, accent, high range, p(116-120)+Tutti   |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp                    | Detached quarters, 8ths, accent, high range, p   | Harp1: Detached quarters, 8ths, accent, high range, p+Tutti.<br>Doubling selected Woodwinds_Strings (autonomous rhythm): Separation accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🇳🇱•Harp2 Det 8ths, accent, medium range, p(116-120)+Tutti   | 4_5   | Layering                        | Middleground                                  | Detached quarters, 8th, accent, high range, p  | Harp1: Detached quarters, 8th, accent, high range, p+Tutti.<br>Layering: Middleground.  |
| 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_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🇳🇱•Harp1.2 Det 8ths, Marcato, low range, p(127-127)+Tutti   |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Medium                       | Detached 8ths, Marcato, low range, p   | Harp1.2: Detached 8ths, Marcato, low range, p+Tutti.<br>Doubling Bassoon: Fusion accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, 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<br>TimbralManipulation | Fusion<br>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.<br>Chord Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Fusing Role.<br>Detached Doubling Bass Line: Fusion accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🇳🇱•Harp2 Det quarters (in Oct), accent, medium range, F(181-186)+Tutti  | 4_14  | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp                    | Detached quarters (in Octave), accent, medium range, F   | Harp2: Detached quarters (in Octave), accent, medium range, F+Tutti.<br>Doubling Violin II+Viola Separation accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🇳🇱•Harp1 Det 16th triplets (broken Oct), high range, FF decresc p(183-189)+Tutti  | 4_14  | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp<br>Timbre granular | Detached 16th triplets (broken Octave), high range, FF decrescendo p   | Harp1: Detached 16th triplets (broken Octave), high range, FF decrescendo p+Tutti.<br>Doubling Orchestra Separation accentuation.<br>Timbral_Manipulation: Attack Sharp, Timbre granular.   |



| Composer  | Type | Title          | Movement                 | Score Info             | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists  | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE         | MODE(s) of Playing /Specifics                                   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|----------------|--------------------------|------------------------|-----------|---|--|--|-------|------------------------------|-------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |                          |                        |           |   |  |  |       |                              |                         |   |  |
| 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 quarters, medium-high range, F(199-200)+Tutti               |       | Doubling TimbralManipulation | Separation Attack Sharp | Detached quarters, medium-high range, F                         | Harp1.2: Detached quarters, medium-high range, F+Tutti.<br>Doubling Orchestra Separation accentuation.<br>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 Det 8ths, Accent, medium range, p cresc F(213-218)+Tutti          | 4_5   | Layering                     | Foreground-2            | Detached 8ths, Accent, medium range, p crescendo F              | Harp1: Detached 8ths, Accent, medium range, p crescendo F+Tutti .<br>Layering:<br>Foreground-1: Solo Violin.<br>Foreground-2: Harp.  |
| 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 Det 8ths, Accent, medium range p(233-243)+Tutti                   | 4_14  | Layering                     | Foreground-2            | Detached 8ths, Accent, medium range p(                          | Harp1: Detached 8ths, Accent, medium range p(+Tutti).<br>Layering:<br>Foreground-1: Solo Flute1, Solo Violin.<br>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 Netherlands, Boy Choir Rotterdam | •Harp1.2 Det 8ths, Accent, medium range, p(34-41)+Tutti                  | 4_5   | Layering                     | Foreground-2            | Detached 8ths, Accent, medium range, p                          | Harp1.2: Detached 8ths, Accent, medium range, p+Tutti.<br>Layering:<br>Foreground-1: Solo Violin, Oboe1.<br>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 Netherlands, Boy Choir Rotterdam | •Harp1.2 Det 8ths (dyads), Accent, medium range, p(53-56)+Tutti          | 4_5   | Layering                     | Foreground-2            | Detached 8ths (dyads), Accent, medium range, p                  | Harp1.2: Detached 8ths (dyads), Accent, medium range, p+Tutti.<br>Layering:<br>Foreground-1: Oboe1, Solo Violin.<br>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 Netherlands, Boy Choir Rotterdam | •Harp1.2 Det quarters (Oct), Accent, medium-high range, F(101-106)+Tutti | 4_14  | Doubling TimbralManipulation | 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.<br>Doubling Flute2+Horn1+Trumpet1+Violin I: Separation accentuation, metrical.<br>Timbral_Manipulation: Attack Sharp. |





| Composer  | Type | Title          | Movement                 | Score Info             | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists  | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE          | MODE(s) of Playing /Specifics                                    | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|----------------|--------------------------|------------------------|-----------|--|--|--|-------|------------------------------|--------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |                          |                        |           |  |  |  |       |                              |                          |  |   |
| 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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1 Det quarters, high range, p(121-123)+Tutti                                 | 4_5   | 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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1 Det quarters, Accent, low, medium range, p(132-135)+Tutti                  |       | Doubling TimbralManipulation | 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. |
| 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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1 Det 8ths (also dyads), Accent, medium range, p(184-191)+Tutti              | 4_5   | 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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1 Det quarters (also Oct), Accent, high-very low range, FF, p(225-249)+Tutti | 4_5   | 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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1.2 Det quarter, Accent, medium low range, F(316-321)+Tutti                  |       | Doubling TimbralManipulation | 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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1.2 Det quarters, halves Marcato, medium range, p(351-358)+Tutti             | 4_5   | 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.  |





| Composer  | Type | Title          | Movement                    | Score Info             | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists   | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                            | Orch. TECHNIQUE                            | MODE(s) of Playing /Specifics                                   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|----------------|-----------------------------|------------------------|-----------|---|---|--|-------|---|--|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |                             |                        |           |   |   |  |       |   |  |   |  |
| 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   | 4_5   | Layering                                    | Foreground-2                               | Detached 8ths, quarters, Accent, Marcato, medium range, p       | Harp1.2: Detached 8ths, quarters, Accent, Marcato, medium range, p+Tutti.<br>Layering:<br>Foreground-1: Solo Clarinet1.<br>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  | 4_14  | Doubling<br>TimbralManipulation             | Separation<br>Attack Sharp                 | Detached quarters (dyad), Accent, Marcato, medium range, F      | Harp1.2: Detached quarters (dyad), Accent, Marcato, medium range, F+Tutti.<br>Doubling Horns: Separation accentuation.<br>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 | •Harp1.2 Det halves, Accent, Marcato, medium range, p(501-504)+Tutti           | 4_14  | Layering<br>Doubling<br>TimbralManipulation | Foreground-2<br>Separation<br>Attack Sharp | Detached halves, Accent, Marcato, medium range, p               | Harp1.2: Detached halves, Accent, Marcato, medium range, p+Tutti.<br>Layering:<br>Foreground-1: Solo Violins.<br>Foreground-2: Harp.<br>Doubling VioloncelloL Separation accentuation.<br>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<br>TimbralManipulation             | Separation<br>Attack Sharp                 | Detached halves, quarters (dyad), (Accent), low range, p, F     | Harp1.2: Detached halves, quarters (dyad), (Accent), low range, p, F+Tutti.<br>Doubling low Strings: Separation acecntuation.<br>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<br>TimbralManipulation             | Separation<br>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.<br>Doubling low Strings: Separation accentuation.<br>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<br>TimbralManipulation             | Separation<br>Attack Sharp                 | Detached Octaves wholes, halves, (Accent), very low range p     | Harp1.2: Detached Octaves wholes, halves, (Accent), very low range p+Tutti .<br>Doubling low Strings: Separation accentuation.<br>Timbral_Manipulation: Attack Sharp.  |



| Composer  | Type | Title          | Movement                                | Score Info             | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists   | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE             | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|----------------|---|------------------------|-----------|---|---|---|-------|---------------------------------|-----------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |   |                        |           |   |   |   |       |                                 |                             |  |   |
| 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<br>TimbralManipulation | Separation<br>Attack Sharp  | Detached Octaves wholes, halves, (Accent), very low range p                              | Harp1.2: Detached Octaves wholes, halves, (Accent), very low range p+Tutti .<br>Doubling low Strings: Separation accentuation.<br>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                                 | 4_14  | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp  | Detached wholes (also Octave), Accent, medium-high range, F                              | Harp1.2: Detached wholes (also Octave), Accent, medium-high range, F+Tutti.<br>Doubling Boys Choir: Separation accentuation.<br>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, halves, quarters, 8ths (Oct), Accent, very low-high range, p, F(26-38)+Tutti   | 4_14  | Doubling<br>TimbralManipulation | Separation<br>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.<br>Doubling BassCl+Bassoon1.2, Oboe1.2, low Strings: Separation accentuation.<br>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 (dyads), Accent, medium range, F(40-44)+Tutti                                   | 4_14  | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp  | Detached wholes (dyads), Accent, medium range, F   | Harp1.2: Detached wholes (dyads), Accent, medium range, F+Tutti.<br>Doubling Women Choir, Boys Choir: Separation accentuation.<br>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 halves, quarters Oct in both hands (wide spacing), high-very low range, p(45-46)+Tutti |       | Doubling<br>TimbralManipulation | Separation<br>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.<br>Doubling Strings: Separation accentuation.<br>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 Oct, Accent, medium-very low range F(47-50)+Tutti                       | 4_14  | Doubling<br>TimbralManipulation | Separation<br>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.<br>Doubling Women Choir: Separation accentuation.<br>Timbral_Manipulation: Attack Sharp ("Bell-like" sound).                                 |



| Composer  | Type | Title                             | Movement                                | Score Info             | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists   | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE          | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|-----------------------------------|---|------------------------|-----------|---|---|---|-------|------------------------------|--------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                                   |   |                        |           |   |   |   |       |                              |                          |   |  |
| 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 (dyads), Accent, medium range, F(53-57)+Tutti                                     | 4_14  | Doubling TimbralManipulation | Separation Attack Sharp  | Detached wholes (dyads), Accent, medium range, F  | Harp1.2: Detached wholes (dyads), Accent, medium range, F+Tutti.<br>Doubling Women Choir, Boys Choir: Separation accentuation.<br>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 halves, quarters Oct in both hands (wide spacing), high-very low range, p(58-63)+Tutti   |       | Doubling TimbralManipulation | 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.<br>Doubling Strings: Separation accentuation.<br>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 | 4_14  | Doubling TimbralManipulation | 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.<br>Doubling BassCl+Bassoon1.2, low Strings: Separation accentuation.<br>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                                  | 4_14  | Doubling TimbralManipulation | Separation Attack Sharp  | Detached wholes (also Octave), Accent, medium-high range, F                               | Harp1.2: Detached wholes (also Octave), Accent, medium-high range, F+Tutti.<br>Doubling Boys Choir: Separation accentuation.<br>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 TimbralManipulation | Fusion Attack Medium     | Detached 8ths, very low, pp   | Harp2: Detached 8ths, very low, pp+Tutti.<br>Doubling low Strings: Fusion accentuation.<br>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 TimbralManipulation | Separation Attack Sharp  | Detached slow 8ths pp   | Harp2: Detached slow 8ths, medium range, pp+Tutti.<br>Doubling Flute1.2: Separation accentuation.<br>Timbral_Manipulation: Attack Sharp.   |



| Composer  | Type | Title                             | Movement | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists      | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|---|------|-----------------------------------|----------|------------|------|--|--------------------------------|--|-------|---------------------------------|----------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                                   |          |            |      |  |                                |  |       |                                 |                            |  |  |
| 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 | 3_13* | Doubling<br>TimbralManipulation | Fusion<br>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+Tutti.<br>Doubling high Woodwinds: Fusion accentuation.<br>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 Det 8th, accent, very low range, sF(73)+Tutti   | 4_3   | Doubling                        | Separation                 | Detached 8th, accent, very low range, sF   | Harp2: Detached 8th, accent, very low range, sF+Tutti.<br>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                                   | 4_3   | TimbralManipulation             | Separation                 | Detached Octaves 8th notes over 3 Octaves pp                                     | Harp1: Detached Octaves 8th notes over 3 Octaves pp+Tutti.<br>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                  | 4_3   | 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.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Detached high-very high range, slow 8ths pp                                      | Harp: Detached high-very high range, slow 8ths pp+Tutti.<br>Doubling Flute: Separation, accentuation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Detached high-very high range, slow 8ths pp                                      | Harp: Detached high-very high range, slow 8ths pp+Tutti.<br>Doubling Flute: Separation, accentuation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Detached medium range, slow 8ths, quarters F                                     | Harp: Detached medium range, slow 8ths, quarters F+Tutti.<br>Doubling Flute: Separation, accentuation.<br>Timbral_Manipulation: Attack Sharp.  |



| Composer  | Type  | Title             | Movement   | Score Info                        | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists           | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                 | Orch. TECHNIQUE                 | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|-------------------|--|-----------------------------------|------|---|-------------------------------------|---|-------|----------------------------------|---------------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                   |  |                                   |      |   |                                     |   |       |                                  |                                 |  |  |
| 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_Russia n National Orchestra | •Harp Det Oct left hand, Chords arpeggiando right hand medium range p cresc mf (Reh.26-27 mm9-34)+Solo VI, +WW              | 4_11  | 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.                              |
| 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_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 | 4_11  | 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 cresc 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)   | /_1   | Layering<br>Timbral Manipulation | Middleground<br>Timbre Granular | Detached Slow quarters in Octave, low range pp   | Harp1.2: Detached Slow quarters in Octave, low range pp. Layering: Middleground<br>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   | /_1   | Layering<br>Timbral Manipulation | Middleground<br>Timbre Granular | Detached Slow quarters in Octave, low range pp   | Harp1.2: Detached Slow quarters in Octave, low range pp +Tutti. Layering: Middleground<br>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)   | /_1   | Layering<br>Timbral Manipulation | Fusion<br>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   | /_1   | Layering<br>Timbral Manipulation | Fusion<br>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. |





| Composer  | Type   | Title                   | Movement                       | Score Info           | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists       | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                 | Orch. TECHNIQUE                 | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|--------|-------------------------|--------------------------------|----------------------|-----------|--|---------------------------------|---|-------|----------------------------------|---------------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |                                |                      |           |  |                                 |   |       |                                  |                                 |   |   |
| 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                   | /_1   | Layering<br>Timbral Manipulation | Fusion<br>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.<br>Doubling Violoncello pizzicato: Fusion accntuation.<br>Timbral Manipulation: Attack Sharp.      |
| Debussy   | NAX    | La Mer                  | II. Jeu de Vagues              | ORCH                 | 1903-1905 | 3*fl, 3*ob, 2cl, 4*bsn/4horn, 3tr, 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                               | 3_13  | Doubling<br>TimbralManipulation  | Separation<br>Resonance /Stable | Harp1.2: Detached Marcato Octaves arpeggiando F decrescendo pp                              | Harp1.2: Detached 8ths Marcato Octaves arpeggiando F decrescendo pp +Tutti.<br>Doubling Orchestra: Separation accentuation (Rhythmic).<br>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                 | 4_3   | 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.<br>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   | 4_3   | Basic                            | Solo                            | Detached Tenuto low Octaves halves pp   | Harp: Detached Tenuto low Octaves halves pp +Tutti.<br>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   | 4_7   | TimbralManipulation              | ATTACK Sharp                    | Detached 8th, 16ths, Accent, very low range, mf   | Harp: Detached 8th, 16ths, Accent, very low range, mf+Tutti.<br>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 | 4_7   | 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.<br>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  | 4_7   | Doubling                         | Separation                      | Left Hand Detached quarters medium range, mf  | Harp: Left Hand Detached quarters medium range, mf+Tutti.<br>Doubling Clarinet+Violin I: Separation reinforcement.  |





| Composer  | Type   | Title                   | Movement | Score Info | Year | Instrument(s) of excerpt     | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE                 | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|--------|-------------------------|----------|------------|------|------------------------------|---------------------------|--|-------|------------------------------|---------------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |            |      |                              |                           |  |       |                              |                                 |  |   |
| 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<br>Doubling         | Second Foreground<br>Separation | Detached halves, quarters in Octave, medium-high range p   | Harp: Detached halves, quarters in Octave, medium-high range p+Tutti.<br>Layering: Second Foreground<br>Doubling Violoncello: Separation accentuation.  |
| 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 | S_1cl | Layering<br>Doubling         | Second Foreground<br>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.<br>Layering: Second Foreground<br>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                 | S_1cl | Basic<br>TimbralManipulation | Solo<br>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. Solo.<br>Basic: Solo.<br>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  | 4_7   | 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.<br>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  | 4_7   | 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.<br>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  | 4_7   | 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.<br>Layering: Foreground.   |



| Composer  | Type   | Title                   | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|--------|-------------------------|----------|------------|-----------|---|---------------------------|--|-------|---------------------------------|----------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |            |           |   |                           |  |       |                                 |                            |   |   |
| 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         | 4_7   | 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.<br>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                | 🎵•Harp1.2 Près de la Table, medium range Det 8ths F, FF decresc(1-9)+Tutti         | 3_13  | 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.<br>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 |       | TimbralManipulation             | RESONANCE Iterated - Decay |   | Harp1.2: Detached 2nds in Octave quarters Ff decrescendo p, crescendo-decrescendo+Tutti.<br>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                        | 4_7   | Doubling                        | Fusion                     | Detached 8ths broken Octaves(3) mf crescendo FF   | Harp1.2: Detached 8ths broken Octaves(3) mf crescendo FF+Tutti.<br>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                                      | 4_7   | Doubling<br>TimbralManipulation | Timbre Granular            |   | Harp2: Enharmonics Detached 8ths p+Tutti.<br>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                        | 4_7   | Doubling                        | Fusion                     | Detached 8ths broken Octaves(3) mf crescendo FF   | Harp1.2: Detached 8ths broken Octaves(3) mf crescendo FF+Tutti.<br>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                      | 4_7   | Doubling                        | Fusion                     | Detached 8ths broken Octaves(3) p cresc-decresc   | Harp2: Detached 8ths broken Octaves(4) p cresc-decresc+Tutti.<br>Doubling accentuation Strings.   |



| Composer  | Type  | Title                 | Movement                         | Score Info          | Year      | Instrument(s) of excerpt  | Conductor_Orch_h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE             | MODE(s) of Playing /Specifics                         | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|-----------------------|----------------------------------|---------------------|-----------|---|---------------------------|---|-------|---------------------------------|-----------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                       |                                  |                     |           |   |                           |   |       |                                 |                             |   |   |
| 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         | 4_7   | Doubling<br>TimbralManipulation | Timbre Granular             | Detached 8ths broken Octaves(3) p cresc-decresc       | Harp2: Detached 8ths broken Octaves(3) p cresc-decresc+Tutti.<br>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  | 4_7   | Doubling                        | Fusion                      | Detached 8ths, 16ths both hands p, F, mf crescendo FF | Harp2: Detached 8ths, 16ths both hands p, F, mf crescendo FF+Tutti<br>Doubling accentuation String.   |
| 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)                             | 4_1   | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp  | Detached Marcato whole, low range p                   | Harp: Detached Marcato whole, low range p.<br>Doubling: Separation accentuation.<br>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                 | 4_1   | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp  | Detached Marcato whole, low range p                   | Harp: Percussive accentuation p +Horn4+Violoncello+Doublebass.<br>Doubling: Separation accentuation.<br>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                       | 4_1   | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp  | Detached Marcato whole, low range p                   | Harp: Percussive accentuation p+Tutti.<br>Doubling: Separation accentuation.<br>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)          | 4_1   | Doubling<br>TimbralManipulation | Separation<br>Attack Medium | Detached Tenuto 8ths, medium range p decrescendo      | Harp: Detached Tenuto 8ths, 3rds, medium range p decrescendo.<br>Doubling: Separation accentuation.<br>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) +Vl.I+II | 4_1   | Doubling<br>TimbralManipulation | Separation<br>Attack Medium | Detached Tenuto 8ths, medium range p decrescendo      | Harp: Detached Tenuto 8ths, 3rds, medium range p decrescendo. +Violin I+Violin II.<br>Doubling: Separation accentuation.<br>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   | 4_1   | Doubling<br>TimbralManipulation | Separation<br>Attack Medium | Detached Tenuto 8ths, medium range p decrescendo      | Harp: Detached Tenuto 8ths, 3rds, medium range p decrescendo+Tutti.<br>Doubling: Separation accentuation.<br>Timbral Manipulation: Attack Medium                |



| Composer  | Type  | Title              | Movement  | Score Info          | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists         | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|--------------------|---|---------------------|-----------|---|-----------------------------------|--|-------|---------------------------------|------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                    |   |                     |           |   |                                   |  |       |                                 |                        |   |   |
| 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/string s              | OrchPlay                          | •Harp Det, accent, quarters, 8ths, 3 Oct Broken, high-low range F, decresc p, F(57-65)                       | 4_1   | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling: Fusion accentuation.<br>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/string s              | OrchPlay                          | •Harp Det, accent, quarters, 8ths, 3 Oct Broken, high-low range F, decresc p, F(57-65)+Tpt1.+Cl1., +Horn2.4. | 4_1   | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling: Fusion accentuation.<br>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/string s              | OrchPlay                          | •Harp Det, accent, quarters, 8ths, 3 Oct Broken, high-low range F, decresc p, F(57-65)+Tutti                 | 4_1   | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling: Fusion accentuation.<br>Timbral Manipulation: Attack Sharp.                        |
| Ravel   | NAX   | Rapsodie espagnole | I.-IV.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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   | 4_7   | Doubling                        | Separation             | Detached slow halves p, pp  | Harp1: Detached slow halves p, pp +Tutti.<br>Doubling Flutes: Separation accentuation .   |
| Ravel   | NAX   | Rapsodie espagnole | I.-IV.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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  | 4_7   | Doubling                        | Separation             | Detached slow halves Oct pp   | Harp1: Detached slow halves Oct pp +Tutti.<br>Doubling Flutes+Horn1+Doublebass: Separation accentuation   |
| Ravel   | NAX   | Rapsodie espagnole | I.-IV.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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  | 4_7   | Doubling                        | Separation             | Left Hand: Detached slow low halves Octave pp   | Harp1 Left Hand: Detached slow low halves Octave pp +Tutti.<br>Doubling Doublebass: Separation accentuation .   |



| Composer  | Type | Title               | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists         | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics            | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)            |
|---|------|---------------------|----------|------------|-----------|---|-----------------------------------|---|-------|------------------|-----------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                     |          |            |           |   |                                   |   |       |                  |                 |  |   |
| 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 R.H. Detached Ord halves pp(46a-50a)+Tutti        | 4_7   | Doubling         | Separation      | Right Hand: Detached Ordinario halves pp | Harp1.2 Right Hand: Detached Ordinario halves pp +Tutti. Doubling Strings: Separation accentuation, |
| 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 Detached fast quarters Oct mf(48b-49b)+Tutti        | 4_7   | Doubling         | Separation      | Detached fast quarters Octave mf         | Harp1: Detached fast quarters Octave mf +Tutti. Doubling. Separation accentuation, metrical.        |
| 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 | 🎹•Harp2 Detached low Oct halves pp(15c-19c)+Tutti           | 4_7   | Doubling         | Separation      | Detached low Octave halves pp            | Harp2: Detached low Octave halves pp +Tutti. Doubling. Separation accentuation, metrical.           |
| 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 Detached enharmonics, Accents 8ths p(19c-22c)+Tutti | 4_7   | Layering         | Middleground    | Detached enharmonics, Accents 8ths p     | Harp1: Detached enharmonics, Accents 8ths p +Tutti. Layering: Middleground Pattern.                 |
| 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 | 🎹•Harp2 Detached low Oct halves pp(36c-40c)+Tutti           | 4_7   | Doubling         | Separation      | Detached low Octave halves pp            | Harp2: Detached low Octave halves pp +Tutti. Doubling. Separation accentuation, metrical.           |
| 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 Detached Accent Oct halves F(8d-9d)+Tutti           | 4_7   | Doubling         | Separation      | Detached Accent Octave halves F          | Harp1: Detached Accent Octave halves F +Tutti. Doubling Trombones: Separation accentuation.         |
| 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 Detached Accent Oct halves F(18d-19d)+Tutti         | 4_7   | Doubling         | Separation      | Detached Accent Octave halves F          | Harp1: Detached Accent Octave halves F +Tutti. Doubling Horns: Separation accentuation.             |





| Composer  | Type  | Title  | Movement  | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists         | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics                       | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|--|---|------------|-----------|---|-----------------------------------|--|-------|---------------------------------|------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |  |   |            |           |   |                                   |  |       |                                 |                        |   |  |
| 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 Detached low Oct Accent half mf(74d)+Tutti                            | 4_7   | Doubling                        | Separation             | Harp1: Detached low Octave Accent half mf           | Harp1: Detached low Octave Accent half mf +Tutti.<br>Doubling Horns: Separation accentuation.  |
| 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 | 🇵🇸•Harp2 Detached low Oct halves pp cresc-decresc(84d-88d)+Tutti               | 4_7   | Doubling                        | Separation             | Detached low Octave halves pp crescendo-decrescendo | Harp2: Detached low Octave halves pp crescendo-decrescendo +Tutti.<br>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)                            | 3_13  | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Detached Accent held, very low notes F, p           | Harp: Detached Accent held, very low notes F, p.<br>Doubling<br>Contrabassoon+Trombone3+Tuba+Doublebass, +Bass clarinet: Fusion accentuation.<br>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+Tuna+Db, +BassCl | 3_13  | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling<br>Contrabassoon+Trombone3+Tuba+Doublebass, +Bass clarinet: Fusion accentuation.<br>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                      | 3_13  | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Detached Accent held, very low notes F, p           | Harp: Detached Accent held, very low notes F, p+Tutti.<br>Doubling<br>Contrabassoon+Trombone3+Tuba+Doublebass, +Bass clarinet: Fusion accentuation.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp | Detached 16ths, low range F                         | Harp: Detached 16ths, low range F.<br>Doubling Bass clarinet+Contra Bassoon: Fusion accentuation.<br>Timbral_Manupulation: Attack Sharp.   |





| Composer  | Type  | Title  | Movement  | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|--|---|-------------|-----------|---|---------------------------|---|-------|---------------------------------|----------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |  |   |             |           |   |                           |   |       |                                 |                            |  |  |
| 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  | 3_13  | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp     | Detached 16ths, low range F  | Harp: Detached 16ths, low range F +Bass clarinet+Contra Bassoon.<br>Doubling Bass clarinet+Contra Bassoon: Fusion accentuation.<br>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 16th, low ranges F(25-26)+Tutti  | 3_13  | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp     | Detached 16ths, low range F  | Harp: Detached 16ths, low range F+Tutti..<br>Doubling Bass clarinet+Contra Bassoon: Fusion accentuation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Detached held wholes low to high range, pp   | Harp1: Detached held wholes low to high range, pp+Tutti.<br>Doubling held Strings: Separation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Detached held wholes low to high range, pp   | Harp1: Detached Harmonics held whole high range, pp+Tuttii.<br>Doubling Flute+held Strings: Separation.<br>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 Det broken Oct 16ths distr both hands, medium to very high range, mf cresc FF(27-38)+Tutti | 4_7   | TimbralManipulation             | 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.<br>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                                   | 4_7   | Doubling                        | Fusion                     | Detached quarters, 8ths in Octave, low-medium range p  | Harp2: Detached quarters, 8ths in Octave, low-medium range p+Tutti.<br>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   | 4_7   | Doubling                        | Fusion                     | Detached halves, 8ths, Accent, low range p   | Harp2: Detached halves, 8ths, Accent, low range p+Tutti.<br>Doubling DoubleBass Line: Fusion accentuation.   |



| Composer  | Type | Title                     | Movement                                 | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE         | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|---|------|---------------------------|--|-------------|-----------|---|---------------------------|---|-------|---------------------------------|-------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |  |             |           |   |                           |   |       |                                 |                         |   |  |
| 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                       | 4_7   | 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.                 |
| 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                        | 4_7   | 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   | 4_7   | Layering<br>TimbralManipulation | Foreground<br>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 générale                   | 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                  | 4_7   | 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 générale                   | 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                  | 4_7   | 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 générale                   | 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 | 4_7   | 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. |



| Composer  | Type | Title                     | Movement                                     | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---------------------------|--|-------------|-----------|---|---------------------------|--|-------|---------------------------------|----------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |  |             |           |   |                           |  |       |                                 |                            |  |   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale                       | 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       | 4_7   | 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.  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale                       | 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       | 4_7   | 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   | 4_7   | 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 légère 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                                   |       | TimbralManipulation             | 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<br>TimbralManipulation | Fusion<br>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 mystérieuse           | 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 | 4_7   | TimbralManipulation             | 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). |



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|---|------|---------------------------|-------------------------------------|-------------|-----------|---|---------------------------|--|-------|----------------------------------|------------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |                                     |             |           |   |                           |  |       |                                  |                              |  |  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse  | 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<br>Timbral Manipulation | Fusion<br>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.<br>Doubling Flute+Alto Flute: Fusion.<br>Timbral Manipulation: Timbral Alteration. |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse  | 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<br>Timbral Manipulation | Separation<br>Attack Sharp   |  | Harp2: Detached 8ths low-medium range mf decrescendo pp crescendo mf+Tutti.<br>Doubling Violoncello: Separation accentuation.<br>Timbral Manipulation: Attack Sharp.                 |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse  | 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<br>Timbral Manipulation | Separation<br>Attack Sharp   |  | Harp2: Detached 8ths low-medium range p decrescendo(496-502)+Tutti.<br>Doubling Violoncello: Separation accentuation.<br>Timbral Manipulation: Attack Sharp.                         |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière            | 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<br>Timbral Manipulation | Fusion<br>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.<br>Doubling Strings: Fusion.<br>Timbral_Manipulation: Timbre Granular.                 |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière            | 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<br>Timbral Manipulation | Fusion<br>Timbral ALTERATION | Detached Enharmonics quarters, appoggiatura, medium range, p                       | Harp2: Detached Enharmonics quarters, appoggiatura, medium range, p+Tutti.<br>Doubling Horns: Fusion.<br>Timbral_Manipulation: Timbral ALTERATION                                    |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part III: Danse suppliante de Chloé | 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                                  | 4_7   | Doubling                         | Fusion                       | Detached half in Octave, very low range F  | Harp1: Detached half in Octave, very low range F+Tutti.<br>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<br>Timbral Manipulation | Fusion<br>Attack Sharp       | Detached halves, medium-very low p   | Harp2: Detached halves, medium-very low p+Tutti.<br>Doubling low Strings: Separation accentuation.<br>Timbral_Manipulation: Attack Sharp.  |



| Composer  | Type | Title                     | Movement  | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE     | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---------------------------|---|-------------|-----------|---|---------------------------|--|-------|------------------------------|---------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |   |             |           |   |                           |  |       |                              |                     |  |   |
| 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 dotted quarters in Oct, Harm-Ordinario, high-medium-low p(1124-1133)+Tutti                | 4_13  | Doubling TimbralManipulation | Fusion Attack Sharp | Detached dotted quarters in Octave, Harmonics-Ordinario, high-medium-low p             | Harp1.2: Detached dotted quarters in Octave, 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 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 Enhram quarter both hands, very high-high, F, mf, mp, p(1138-1141)+Tutti                  | 4_13  | Doubling TimbralManipulation | Fusion Attack Sharp |  | Harp1.2: Detached Enhramonics quarter both hands, very high-high, F, mf, mp, p(1138-1141)+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 Det Enhram-Ordinario dotted quarters medium range, mf, pp, F(1153-1159)+Tutti                   | 4_13  | Doubling TimbralManipulation | 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 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 Enhram dotted quarters medium range FF(1168-1170)+Tutti                                     |       | Doubling TimbralManipulation | 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 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 Chords L. Hand with fast Det broken Oct R. Hand, medium to very high range F(1172-1173)+Tutti | 4_13  | Doubling TimbralManipulation | 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 générale                                      | 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 TimbralManipulation | 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.   |





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|---|-------|---------------------------------|--------------------------|-------------|-----------|--|------------------------------|--|-------|---------------------------------|--|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                                 |                          |             |           |  |                              |  |       |                                 |  |   |  |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part III: Danse générale | 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<br>TimbralManipulation | Fusion<br>Attack Sharp                           | Detached dotted halves, low range pp                                  | Harp1: Detached dotted halves, low range pp+Tutti.<br>Doubling Strings, Bassoons: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.  |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part III: Danse générale | 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<br>TimbralManipulation | Fusion<br>Attack Sharp                           | Detached halves, Harmonics, medium range pp                           | Harp1.2: Detached halves, Harmonics, medium range pp+Tuttii.<br>Doubling Strings: Fusion accentuation.<br>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)                     | 4_    | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp<br>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.<br>Doubling Bass Line: Separation accentuation.<br>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         | 2_11o | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp<br>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.<br>Doubling Bass Line: Separation accentuation.<br>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               | 2_11o | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp<br>Timbral alteration | Detached long notes in Octaves pp, mf                                 | Harp: Detached halves in Octave, very low to low range, pp, mf+Tutti.<br>Doubling Bass Line: Separation accentuation.<br>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 contrabsn/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 | 2_1   | Doubling<br>TimbralManipulation | Fusion<br>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 .<br>Doubling Strings: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                          |





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|---|------|-----------|----------|------------|-----------|--|------------------------------|--|-------|---------------------------------|-------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |           |          |            |           |  |                              |  |       |                                 |                         |  |   |
| 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 off-beat low range, L. Hand, mf(121-124)+Tutti                                | 2_1   | Doubling<br>TimbralManipulation | Fusion<br>Attack Medium | Detached 16ths off-beat low range, Left Hand, mf                         | Harp1.2: Detached 16ths off-beat low range, Left Hand, mf+Tutti.<br>Doubling Violoncello+Doublebass: Fusion accentuation.<br>Timbral_Manipulation: Attack Medium.   |
| 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 Près de la table, interlocking 16ths, very low (in Oct)-low range, p(196-198)+Tutti | 2_1   | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Violoncello+Doublebass: Fusion accentuation.<br>Timbral_Manipulation: Attack Medium. |
| 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 8ths Marcato, Accent, 32nds broken Oct, low high range, FFF(226-228)+Tutti          | 2_1   | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>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 8ths Accent, low-medium range, FFF(276)+Tutti                                       |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp  | Detaced 8ths Accent, low-medium range, FFF                               | Harp1.2: Detaced 8ths Accent, low-medium range, FFF+Tutti .<br>Doubling Strings: Fusion accentuation.<br>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 whole, appoggiatura low-very low range, l.v., FFF(290-291)+Tutti                    |       | Doubling<br>TimbralManipulation | Fusion<br>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 .<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.  |



| Composer  | Type | Title     | Movement | Score Info | Year  | Instrument(s) of excerpt     | Conductor_Orch h_Soloists  | OrchPlay Bookmark | Adler                           | Orch. Tech. TYPE          | Orch. TECHNIQUE   | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
|---|------|-----------|----------|------------|---|------------------------------|--|-------------------|---------------------------------|---------------------------|---|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |           |          |            |   |                              |  |                   |                                 |                           |   |  |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-cl, 3bsn, 2 contrabsn/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                              | 4_11              | Doubling<br>TimbralManipulation | Fusion<br>Timbre granular | Detached 16th triplets, high-very high range, FF                              | Harp1.2: Detached 16th triplets, high-very high range, FF+Tutti .<br>Doubling Woodwinds: Fusion accentuation.<br>Timbral_Manipulation: Timbre granular.  |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-cl, 3bsn, 2 contrabsn/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            | 2_1               | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Woodwinds: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                          |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-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, Etouffez, Marcato (pizz), low range, FF(367-389)+Tutti | 2_1               | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Woodwinds+Strings ostinato: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp. |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-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, Etouffez, Marcato (pizz), low range, p(399-404)+Tutti  | 2_1               | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Woodwinds+Strings ostinato: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.  |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-cl, 3bsn, 2 contrabsn/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               | 2_1               | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp    | Detached quarters (tuplet), low range Accent, Marcato, FF, sF                 | Harp1: Detached quarters (tuplet), low range Accent, Marcato, FF, sF+Tutti.<br>Doubling Violoncello: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                                   |  |



| Composer  | Type | Title                 | Movement              | Score Info        | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists               | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|-----------------------|-----------------------|-------------------|-----------|---|---|---|-------|---------------------------------|------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                       |                       |                   |           |   |   |   |       |                                 |                        |  |   |
| 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, Etouffez, quarters (tuplet), Accent, medium range, FF(508-518)+Tutti                   | 2_1   | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Violins: Fusion accentuation.<br>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., Etouffez, Accent, quarters (tuplet) (in Oct), medium, low to high range, FF(521-526)+Tutti | 2_1   | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Staccato Étouffez, Con sordino, Étouffez 16ths, medium range, FFF                | Harp1.2: Staccato Étouffez, Con sordino, Étouffez 16ths, medium range, FFF+Tutti.<br>Doubling Strings: Fusion accentuation.<br>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                        | 4_8   | 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.<br>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                          | V_12  | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Detached 16ths, pattern distributed between hands, medium range, Enharmonics F   | Harp: Detached 16ths, pattern distributed between hands, medium range, Enharmonics F+Tutti.<br>Doubling Flute+Clarinet: Fusion accentuation.<br>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                                    | 4_8   | 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.<br>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_Tetzl aff | •Harp Detached Dyads in both hands 8ths p(284-287)+Tutti  | 4_    | Doubling                        | Separation             | Detached Dyads in both hands 8ths p  | Harp: Detached Dyads in both hands 8ths p.<br>Doubling Strings and Woodwinds: Separation accentuation. Percussive accentuation, hocketing with Strings.                             |



| Composer  | Type  | Title                       | Movement      | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE     | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|-----------------------------|---------------|------------|-----------|---|---------------------------|--|-------|------------------|---------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                             |               |            |           |   |                           |  |       |                  |                     |  |  |
| 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)                                       | 4_1   | 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.   |
| 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                                 | 4_1   | 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)                      | 4_1   | 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 | 4_1   | 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                | 4_    | 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 etouffé-secco, Stacc fast 8ths, medium range, mf(43-49)+Tutti                            | 4_11  | Doubling         | Separation          | étouffé-secco fast 8ths mf   | Harp: Detached étouffé-secco, Staccato fast 8ths, medium range, mf+Tutti. Doubling Violin I+Doublebass: Separation accentuation.   |



| Composer  | Type | Title                  | Movement  | Score Info | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists        | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics                       | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                                  |
|---|------|------------------------|---|------------|------|---|----------------------------------|---|-------|------------------|-----------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                        |   |            |      |   |                                  |   |       |                  |                 |   |   |
| 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     | 4_    | Layering         | Foreground-2    | Detached quarters, 8ths p crescendo-decrescendo     | Harp1: Detached quarters, 8ths p crescendo-decrescendo +Tutti.<br>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 8ths in Oct p(175-188)+Tutti                      | 4_    | Layering         | Middleground    | Detached 8ths in Octave p                           | Harp1: Detached 8ths in Octave p +Tutti.<br>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    | 4_    | Layering         | Foreground-2    | Detached quarters, Accents 8ths in Octaves F        | Harp1: Detached quarters, Accents 8ths in Octaves F +Tutti.<br>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          | 4_    | Doubling         | Fusion          | Detached quarters in 3, 2Octaves p, pp              | Harp1: Detached quarters in 3, 2Octaves p, pp +Tutti.<br>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                      | 4_    | Doubling         | Separation      | Detached quarter 5th p                              | Harp1: Detached quarter 5th p +Tutti.<br>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                             | 4_    | Doubling         | Separation      | Detached 8ths p                                     | Harp1: Detached 8ths p +Tutti.<br>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          | 4_    | Doubling         | Separation      | Detached 8ths, quarters, medium range p             | Harp1: Detached 8ths, quarters, medium range p+Tutti.<br>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 | 4_    | Doubling         | Separation      | Detached dotted quarters in Octave, low range mf, F | Harp1: Detached dotted quarters in Octave, low range mf, F+Tutti.<br>Doubling Low Strings+Horns: Sepatation accentuation. |



| Composer  | Type | Title                                     | Movement                               | Score Info | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists                    | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                 | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|------|---|--|------------|------|---|--|--|-------|---------------------------------|---------------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |   |  |            |      |   |  |  |       |                                 |                                 |   |   |
| 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                                      | 4_    | Doubling                        | Separation                      | Detached 8ths arpeggiated Chords, halves p  | Harp1: Detached 8ths arpeggiated Chords, halves p +Tutti.<br>Doubling: Separation.  |
| 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<br>TimbralManipulation | Separation<br>Attach Sharp      | Detached quarters in 3 Octaves p  | Harp1: Detached quarters in 3 Octaves p +Tutti.<br>Doubling Strings harmonics: Separation accentuation.<br>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                    | 3_13  | Layering<br>TimbralManipulation | Middleground<br>Timbre Granular | Detached fast Triplet 8ths ostinato arpeggiated Chords F  | Harp1.2: Detached fast Triplet 8ths ostinato arpeggiated Chords F(344-356)+Tutti.<br>Layering: Middleground Patterns..<br>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 | 3_12  | 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.<br>Layering: Harp = Foreground-2.<br>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.<br>Layering: Background / Bass Line  |



| Composer | Type | Title | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | OrchPlay Bookmark |
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HARP Modes of Playing Examples and Orchestration Techniques

**2 SKIPS**

|       |     |                     |   |      |           |   |                                   |   |
|-------|-----|---------------------|---|------|-----------|---|-----------------------------------|---|
| Ravel | NAX | Rapsodie espagniole | I.-IV.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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**

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| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
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Doubling  
TimbralManipulation    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  
TimbralManipulation    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  | Type                                      | Title   | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE  | Orch. TECHNIQUE | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                         |
|---|---|---|----------|------------|------|--------------------------|---------------------------|---|-------|-------------------|-----------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |   |   |          |            |      |                          |                           |   |       |                   |                 |  |  |
| <b>34</b>   | <b>STACCATO separated (Staccatissimo)</b> |   |          |            |      |                          |                           |   |       |                   |                 |  |  |
| HarpGENERIC   | stereo                                    | Harp Detached-Staccato-Etouffez, Près de la Table |          | Harp       |      | harp                     | OrchPlay                  | •Harp Det, Stacc-Etouffez, 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, C1, FF, mf, pp, F. | Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), 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-Etouffez, 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, C2, FF, mf, pp, F. | Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), 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-Etouffez, 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, F3, FF, mf, pp, F. | Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), 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-Etouffez, 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, C5, FF, mf, pp, F. | Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), 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-Etouffez, 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, 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  | Type   | Title   | Movement | Score Info | Year   | Instrument(s) of excerpt        | Conductor_Orch h_Soloists   | OrchPlay Bookmark   | Adler                           | Orch. Tech. TYPE           | Orch. TECHNIQUE  | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|--------|---|----------|------------|--|---------------------------------|---|---|---------------------------------|----------------------------|--|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |   |          |            |  |                                 |   |   |                                 |                            |  |  |   |
| HarpGENERIC   | stereo | Harp  | Harp     |            |  | harp                            | OrchPlay  | •Harp Det, Stacc-Etouffez, 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   | 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  | 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 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   | 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  | 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<br>TimbralManipulation | Separation<br>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<br>TimbralManipulation | Separation<br>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  | Type | Title              | Movement | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics                         | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|--------------------|----------|------------|------|--|---------------------------|--|-------|---------------------------------|----------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                    |          |            |      |  |                           |  |       |                                 |                            |   |  |
| 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<br>TimbralManipulation | Fusion<br>Attack Sharp     | Staccato Chords 8ths, high range F                    | Harp: Staccato Chords 8ths, high range F+Tutti.<br>Doubling Woodwinds: Fusion, accentuation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Staccato fast 8ths in Octaves, high-very high range F | Harp: Staccato fast 8ths in Octaves, high-very high range F+Tutti.<br>Doubling Woodwinds: Separation, accentuation.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp     | Staccato 8ths in Octaves, high-very high range F, FF  | Harp: Staccato 8ths in Octaves, high-very high range F, FF+Tutti<br>Doubling Woodwinds: Fusion, accentuation.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp     | Staccato Chords 8ths, high range F                    | Harp: Staccato arpeggiated Chords both hands 8ths, low- high range FF+Tutti.<br>Doubling Orchestra: Fusion, accentuation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Staccato low-medium range, slow 8ths p                | Harp: Staccato low-medium range, slow 8ths p+Tutti.<br>Quasi Solo.<br>Doubling Bassoon: Separation, accentuation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Staccato Harmonics high range, slow 8ths pp           | Harp: Staccato Harmonics high range, slow 8ths pp+Tutti.<br>Doubling Flute: Separation, accentuation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Staccato very high range, slow 8ths pp                | Harp: Staccato very high range, slow 8ths pp+Tutti.<br>Doubling Flute: Separation, accentuation.<br>Timbral_Manipulation: Attack Sharp.                          |



| Composer  | Type | Title         | Movement | Score Info         | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists       | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|---------------|----------|--------------------|-----------|--|---------------------------------|---|-------|---------------------------------|----------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |               |          |                    |           |  |                                 |   |       |                                 |                            |  |  |
| 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<br>Timbral Manipulation   | Solo<br>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.<br>Basic: Solo Harp.<br>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<br>TimbralManipulation | Sepration<br>Timbre Bright | Staccato appoggiaturas 8ths p  | Harp: Staccato appoggiaturas 8ths p +Tutti.<br>Doubling Melody Strings: Separation accentuation.<br>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.<br>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 Philnarmonic    | •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.<br>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 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.<br>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 Philnarmonic    | •Harp1.2 Stacc Etouffez 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.<br>Doubling Violins: Fusion accentuation.   |



| Composer  | Type | Title                                     | Movement                     | Score Info | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists                    | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|---|------------------------------|------------|-----------|--|--|--|-------|------------------|-----------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |   |                              |            |           |  |  |  |       |                  |                 |  |  |
| 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 Stacc Etouffez, 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.<br>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, 3trb, tuba/timp, perc, pno, harp/strings  | Gielen_SWF Orchester                         | •Harp Det etouffez, 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.<br>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.<br>Layering: Harp = Foreground-2<br>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.<br>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.<br>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.<br>Doubling Orchestra: Fusion accentuation.   |





| Composer   | Type | Title                                     | Movement                 | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists                    | OrchPlay Bookmark   |
|--|------|---|--------------------------|------------|------|--|--|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |      |   |                          |            |      |  |  |   |
| 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                             |
| 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 |
| 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                       |
| <b>Staccato slurred</b>  |      |   |                          |            |      |  |  |   |

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|------------------|-----------------|--|---|
| 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 Octave, 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.                          |

>•Mode of Playing



| Composer   | Type   | Title                     | Movement            | Score Info  | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists | OrchPlay Bookmark   |
|--|--|---------------------------|---------------------|-------------|-----------|--|---------------------------|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |  |                           |                     |             |           |  |                           |   |
| <b>48</b>  | <b>Marcato (marqué, markiert), Martellato (Martelé), Accents</b> |                           |                     |             |           |  |                           |   |
| 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)                |
| 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  |
| 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          |
| 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)               |
| 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 |
| 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         |

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| Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics                 | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---------------------------------|------------------------|---|---|
| Doubling                        | Fusion                 | Detached Marcato 8ths in Oct, low range, F    | Harp: Detached Marcato 8ths in Oct, low range, F.<br>Doubling Horn3.4+Timpani+Doublebass: Fusion accentuation.  |
| Doubling                        | Fusion                 | Detached Marcato 8ths in Oct, low range, F    | Accentuation of the dramatic Pedal on beats 2-3.<br>Harp: Detached Marcato 8ths in Oct, low range, F+Horn3.4+Timpani+Doublebass.<br>Doubling Horn3.4+Timpani+Doublebass: Fusion accentuation.<br>Accentuation of the dramatic Pedal on beats 2-3. |
| Doubling                        | Fusion                 | Detached Marcato 8ths in Oct, low range, F    | Harp: Detached Marcato 8ths in Oct, low range, F+Tutti.<br>Doubling Horn3.4+Timpani+Doublebass: Fusion accentuation.<br>Accentuation of the dramatic Pedal on beats 2-3.  |
| Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Detached halves, Marcato low-very low range F | Harp: Detached halves, Marcato low-very low range F.<br>Doubling low Woodwinds+Horns: Fusion accentuation, metrical.<br>Timbral_Manipulation: Attack Sharp.   |
| Doubling                        | Fusion                 | Detached halves, Marcato low-very low range F | Harp: Detached halves, Marcato low-very low range F+Timpani+Bass Drum.<br>Doubling low Woodwinds+Horns: Fusion accentuation, metrical.<br>Timbral_Manipulation: Attack Sharp.   |
| Doubling                        | Alteration timbral>    | Detached halves, Marcato low-very low range F | Harp: Detached halves, Marcato low-very low range F+Tutti.<br>Doubling low Woodwinds+Horns: Fusion accentuation, metrical.<br>Timbral_Manipulation: Attack Sharp.   |



| Composer  | Type  | Title                     | Movement              | Score Info             | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists  | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics                                     | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|---------------------------|-----------------------|------------------------|-----------|---|--|---|-------|---------------------------------|----------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                           |                       |                        |           |   |  |   |       |                                 |                            |   |  |
| 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<br>TimbralManipulation | Separation<br>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.<br>Doubling Woodwinds, Percussion, Strings<br>Pizzicato: Separation accentuation, metrical.<br>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<br>TimbralManipulation | Separation<br>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.<br>Doubling Woodwinds, Percussion, Strings<br>Pizzicato: Separation accentuation, metrical.<br>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+Vl.II+Vla pizz |       | Doubling<br>TimbralManipulation | Separation<br>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.<br>Doubling Woodwinds, Percussion, Strings<br>Pizzicato: Separation accentuation, metrical.<br>Timbral_Manipulation: Attack Sharp. |
| Mahler  | NAX   | Symphony No. 2            | I. Allegro maestoso   | ORCH                   | 1888-1894 | 4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt | Metha_Wiener Philharmoiniker   | 🎹•WW+Brasses+Perc +Harp+Strings ALL MoP (64-253)  |       | >•Mode of Playing               | Diverse                    | Woodwinds+Brasses+ Percussion+Harp+Stri ngs: ALL Modes of Playing | Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).  |
| Mahler  | NAX   | Symphony No. 2            | I. Allegro maestoso   | ORCH                   | 1888-1894 | 4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt | Metha_Wiener Philharmoiniker   | 🎹•Harp1.2, Det, Marc, Arpegg, Chords (97-253)   |       | >•Mode of Playing               | Diverse                    | Harp1.2: Detached, Marcato, Arpeggiando, Chords                   | Harp1.2: Detached, Marcato, Arpeggiando, Chords (97-253).  |
| 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_Concert gebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam | 🎹•Harp1 Chords quarters, Marcato, high range, F(49)+Tutti   |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Chords quarters, Marcato, high range, F                           | Harp1: Chords quarters, Marcato, high range, F+Tutti.<br>Doubling high Woodwinds+high Strings: Separation accentuation.<br>Timbral_Manipulation: Attack Sharp.   |



| Composer  | Type | Title          | Movement              | Score Info             | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists  | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|------|----------------|-----------------------|------------------------|-----------|--|--|---|-------|---------------------------------|----------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |                       |                        |           |  |  |   |       |                                 |                            |   |   |
| 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_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎵•Harp1.2 Det 8ths, Marcato, high range, FF(54-64)+Tutti  |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Detached 8ths, Marcato, high range, FF  | Harp1.2: Detached 8ths, Marcato, high range, FF+Tutti.<br>Doubling Violin I: Separation accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎵•Harp1.2 Chords 8ths, Marcato, very high range, FF(79-82)+Tutti                                      |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Chords 8ths, Marcato, very high range, FF   | Harp1.2: Chords 8ths, Marcato, very high range, FF+Tutti.<br>Doubling high Woodwinds+high Strings: Separation accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎵•Harp1.2 Det 8ths, Marcato, medium range, F(80)+Tutti  |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Detached 8ths, Marcato, high range, FF  | Harp1.2: Detached 8ths, Marcato, high range, FF+Tutti.<br>Doubling Viola+Oboe+Clarinet: Separation accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎵•Harp1.2 Det 8ths, Marcato, low range, p(127-127)+Tutti  |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Medium    | Detached 8ths, Marcato, low range, p  | Harp1.2: Detached 8ths, Marcato, low range, p+Tutti.<br>Doubling Bassoon: Fusion accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎵•Harp1.2 Chords 6 notes quarters arpeggiando, Non arpegg Marcato, low-high range F(252-253)+Tutti    |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchetsra: Fusion Reinforce.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎵•Harp1.2 Harm simple-double, quarter, dotted half, Marcato, high-very high range, ppp(279-280)+Tutti |       | Basic<br>TimbralManipulation    | Solo<br>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.<br>Basic: Solo.<br>Timbral_Manipulation: Timbre Bright.                     |



| Composer  | Type  | Title          | Movement                       | Score Info             | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists  | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                            | Orch. TECHNIQUE                            | MODE(s) of Playing /Specifics                              | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|----------------|--------------------------------|------------------------|-----------|---|--|---|-------|---|--|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                |                                |                        |           |   |  |   |       |   |  |  |   |
| 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 Netherlands, 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. 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 Netherlands, 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. 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 Netherlands, Boy Choir Rotterdam | •Harp1.2 Det quarters (dyad), Accent, Marcato, medium range, F(402-409)+Tutti       |       | Doubling<br>TimbralManipulation             | Separation<br>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_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •Harp1.2 Det halves, Accent, Marcato, medium range, p(501-504)+Tutti                |       | Layering<br>Doubling<br>TimbralManipulation | Foreground-2<br>Separation<br>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<br>TimbralManipulation             | Fusion<br>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  | Type  | Title  | Movement                       | Score Info           | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics                       | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|--------|--------------------------------|----------------------|------|---|---------------------------|---|-------|---------------------------------|------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |        |                                |                      |      |   |                           |   |       |                                 |                        |   |   |
| 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)+Vl.I+Vl.II |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Chords, Marcato, Arpeggiando sfz                    | Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz +Violin I+Violin II.<br>Doubling High Strings: Fusion accentuation.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp | Chords, Marcato, Arpeggiando sfz                    | Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz +Tutti.<br>Doubling High Strings: Fusion accentuation.<br>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.<br>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.<br>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.<br>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)+Vl.I+Vl.II+Vla+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.<br>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.<br>Doubling Violin I+Violin II+Viola+Violoncello: Fusion.   |





| Composer  | Type  | Title             | Movement                         | Score Info          | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists       | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE             | MODE(s) of Playing /Specifics                                  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|---|-------|-------------------|----------------------------------|---------------------|-----------|---|---------------------------------|--|-------|---------------------------------|-----------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                   |                                  |                     |           |   |                                 |  |       |                                 |                             |  |  |
| 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.<br>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.<br>Basic: Solo Harp.   |
| 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<br>TimbralManipulation | Separation<br>Attack Sharp  | Detached Marcato whole, low range p                            | Harp: Detached Marcato whole, low range p.<br>Doubling: Separation accentuation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp  | Detached Marcato whole, low range p                            | Harp: Percussive accentuation p +Horn4+Violoncello+Doublebass.<br>Doubling: Separation accentuation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp  | Detached Marcato whole, low range p                            | Harp: Percussive accentuation p+Tutti.<br>Doubling: Separation accentuation.<br>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<br>TimbralManipulation | Separation<br>Attack Medium | Harmonics Marcato, halves. medium range p                      | Harp: Harmonics Marcato, halves. medium range p.<br>Doubling Flute1.2: Separation accentuation.<br>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<br>TimbralManipulation | Separation<br>Attack Medium | Harmonics Marcato, halves. medium range p                      | Harp: Harmonics Marcato, halves. medium range p+Flute1.2.<br>Doubling Flute1.2: Separation accentuation.<br>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<br>TimbralManipulation | Separation<br>Attack Medium | Harmonics Marcato, halves. medium range p                      | Harp: Harmonics Marcato, halves. medium range p+Tutti.<br>Doubling Flute1.2: Separation accentuation.<br>Timbral_Manipulation: Attack Medium.    |



| Composer   | Type  | Title  | Movement  | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics                             | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|--|-------|--|---|------------|-----------|---|---------------------------|--|-------|---------------------------------|----------------------------|---|--|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |       |  |   |            |           |   |                           |  |       |                                 |                            |   |  |
| 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<br>TimbralManipulation | Fusion<br>Attack Sharp     | Detached Accent held, very low notes F, p                 | Harp: Detached Accent held, very low notes F, p.<br>Doubling<br>Contrabassoon+Trombone3+Tuba+Doublebass, +Bass clarinet: Fusion accentuation.<br>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+Tuna+Db, +BassCl |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling<br>Contrabassoon+Trombone3+Tuba+Doublebass, +Bass clarinet: Fusion accentuation.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp     | Detached Accent held, very low notes F, p                 | Harp: Detached Accent held, very low notes F, p+Tutti..<br>Doubling<br>Contrabassoon+Trombone3+Tuba+Doublebass, +Bass clarinet: Fusion accentuation.<br>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 etouffé-secco Stacc, Marcato 8ths, low range, sFz(155-172)+Tutti       |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | étouffé-secco<br>Staccato, Marcato 8ths, low range, sFz   | Harp: étouffé-secco Staccato, Marcato 8ths, low range, sFz+Tutti.<br>Doubling low Strings: Separation accentuation, metrical.<br>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.<br>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.<br>Doubling Orchestra: Separation acentuation, metrical.   |



| Composer  | Type  | Title                  | Movement                          | Score Info | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists        | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|------------------------|-----------------------------------|------------|------|---|----------------------------------|---|-------|---------------------------------|------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                        |                                   |            |      |   |                                  |   |       |                                 |                        |  |  |
| 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<br>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<br>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<br>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/strings  | Solti_Chicago Symphony Orchestra | •Harp1.2 Chords 4-notes Marcato quarters each hand, low-medium range FF(34-44)+Tutti                  |       | Doubling<br>TimbralManipulation | Fusion<br>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/strings  | 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  |



| Composer   | Type  | Title                               | Movement   | Score Info                  | Year | Instrument(s) of excerpt           | Conductor_Orch h_Soloists                                  | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE              | Orch. TECHNIQUE              | MODE(s) of Playing /Specifics                              | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|--|---|-------------------------------------|------------|-----------------------------|------|------------------------------------|--|---|-------|-------------------------------|------------------------------|--|--|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |   |                                     |            |                             |      |                                    |  |   |       |                               |                              |  |  |
| <b>383</b>   | <b>Chords (different spacings, non-rolled, rolled, Arpeggios, arpeggiated patterns, broken, etc.)</b> |                                     |            |                             |      |                                    |  |   |       |                               |                              |  |  |
| 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.<br>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.<br>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.<br>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.<br>Basic: Solo.<br>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.<br>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.<br>Divided in both hands.<br>Layering : Middleground.<br>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.<br>Divided in both hands.<br>Layering: Middleground, accompaniment for Solo Flute.       |



| Composer  | Type | Title                               | Movement      | Score Info                  | Year | Instrument(s) of excerpt           | Conductor_Orch h_Soloists                                  | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics    | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|-------------------------------------|---------------|-----------------------------|------|------------------------------------|--|--|-------|------------------|-----------------|----------------------------------|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                                     |               |                             |      |                                    |  |  |       |                  |                 |                                  |   |
| 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)+FI                       |       | 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)+FI                       |       | Basic            | Solo            | Chords arpeggiando p, F          | Harp: Chords arpeggiando p, F +Flute. Basic: Harp Solo with Solo Flute.   |





| Composer  | Type | Title                               | Movement      | Score Info                  | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists                                  | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                 | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|-------------------------------------|---------------|-----------------------------|------|--|--|---|-------|----------------------------------|------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                                     |               |                             |      |  |  |   |       |                                  |                        |  |  |
| 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.<br>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.<br>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                              |       | TimbralManipulation              | Timbre Granular        | Right Hand: Chord broken 16ths, high range, F                            | Harp1: Right Hand: Chord broken 16ths, high range, F+Tutti.<br>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.<br>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<br>Timbral Manipulation | Fusion<br>Attack Sharp | both Hands Chords, medium-very high, FF                                  | Harp1: both Hands Chords, medium-very high, FF+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>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                         |       | TimbralManipulation              | Timbre Granular        | Chord arpeggiated 16ths high range, FF                                   | Harp2 Right Hand: Chord arpeggiated 16ths high range, FF +Tutti.<br>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                           |       | TimbralManipulation              | Timbre Granular        | Left Hand: Chord broken 16ths, medium range, FF                          | Harp2 Left Hand: Chord broken 16ths, medium range, FF+Tutti.<br>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                      |       | TimbralManipulation              | Timbre Granular        | Right Hand: Chord broken 16ths, medium-hifg range, mf                    | Harp1 Right Hand: Chord broken 16ths, medium-hifg range, mf+Tutti.<br>Timbral_Manipulation: Timbre Granular.                             |





| Composer  | Type | Title                 | Movement   | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                 | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics                           | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|-----------------------|------------|------------|------|--|---------------------------|---|-------|----------------------------------|------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                       |            |            |      |  |                           |   |       |                                  |                        |   |  |
| 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                 |       | TimbralManipulation              | 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     |       | TimbralManipulation              | 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   |       | TimbralManipulation              | 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<br>Timbral Manipulation | Fusion<br>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 |       | TimbralManipulation              | Timbre Granular        | Chords arpeggiated 16ths, medium-high range crescendo 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.                                      |



| Composer  | Type | Title                 | Movement   | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                 | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|-----------------------|------------|------------|------|--|---------------------------|---|-------|----------------------------------|----------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                       |            |            |      |  |                           |   |       |                                  |                            |   |   |
| 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        |       | TimbralManipulation              | 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        |       | TimbralManipulation              | 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               |       | TimbralManipulation              | 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<br>Timbral Manipulation | Fusion<br>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<br>Doubling             | Middleground<br>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.                     |



| Composer  | Type | Title                 | Movement   | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                 | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics                                       | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|------|-----------------------|------------|------------|------|--|---------------------------|--|-------|----------------------------------|------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                       |            |            |      |  |                           |  |       |                                  |                        |   |   |
| 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     |       | TimbralManipulation              | 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.<br>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 |       | TimbralManipulation              | 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.<br>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          |       | TimbralManipulation              | Timbre Granular        | Right Hand: Chords arpeggiated 16ths, medium-high range F           | Harp1.2 Right Hand: Chords arpeggiated 16ths, medium-high range F+Tutti.<br>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<br>Timbral Manipulation | Fusion<br>Attack Sharp | both Hands: Chords 8ths, low-high range FF                          | Harp1.2 both Hands: Chords 8ths, low-high range FF+Tutti.<br>Doubling Orchestra: Fusion acentuation.<br>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                |       | TimbralManipulation              | Timbre Granular        | Right Hand: Chords arpeggiated 16ths, high range FF                 | Harp1.2 Right Hand: Chords arpeggiated 16ths, high range FF+Tutti.<br>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<br>Timbral Manipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion acentuation.<br>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<br>Timbral Manipulation | Fusion<br>Attack Sharp | both Hands: Chords quarters, 8ths, medium-very high range FF        | Harp1.2 both Hands: Chords quarters, 8ths, medium-very high range FF+Tutti.<br>Doubling Orchestra: Fusion acentuation, metrical.<br>Timbral Manipulation: Attack Sharp. |



| Composer  | Type | Title   | Movement | Score Info | Year  | Instrument(s) of excerpt        | Conductor_Orch h_Soloists   | OrchPlay Bookmark | Adler    | Orch. Tech. TYPE | Orch. TECHNIQUE  | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
|---|------|---|----------|------------|---|---------------------------------|---|-------------------|----------|------------------|--|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |   |          |            |   |                                 |   |                   |          |                  |  |  |  |
| 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(71-73)+Tutti   | Adler             | 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 F(88-89)+Tutti   | Adler             | 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 distr both hands FF(Reh.5, 90-97)+Tutti                               | Adler             | 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, medium-low range p cresc FF decresc p(Reh.9, 170-201)+Tutti | Adler             | 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 distr both hands low-high range FF(Reh.11, 210-217)+Tutti                            | Adler             | 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                                       | Adler             | Doubling | Fusion           | Chords quarters medium, low range FF   | Harp1.2: Chords quarters medium, low range FF+Tutti. Doubling Middleground: Fusion.  |  |



| Composer  | Type | Title   | Movement | Score Info | Year       | Instrument(s) of excerpt                                      | Conductor_Orch h_Soloists       | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics                          | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                             |
|---|------|---|----------|------------|------------|---|---------------------------------|---|-------|------------------|-----------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |   |          |            |            |   |                                 |   |       |                  |                 |  |  |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>Op. 65 |          | ORCH       | 1819(1841) | picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings | Karajan_Berliner Philharmoniker | •Harp1.2 Chords<br>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.<br>Doubling Foreground: Fusion, accentuation. |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>Op. 65 |          | ORCH       | 1819(1841) | picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings | Karajan_Berliner Philharmoniker | •Harp1.2 Chords<br>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.<br>Doubling Middleground: Fusion accentuation.         |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>Op. 65 |          | ORCH       | 1819(1841) | picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings | Karajan_Berliner Philharmoniker | •Harp1.2 Chords<br>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.<br>Doubling Middleground: Fusion accentuation.        |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>Op. 65 |          | ORCH       | 1819(1841) | picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings | Karajan_Berliner Philharmoniker | •Harp1.2 Chords<br>L.Hand FF(366-373)+Tutti                                 |       | Doubling         | Fusion          | Chords Left Hand FF+Tutti.<br>Doubling Middleground.   | Harp1.2.: Chords Left Hand FF+Tutti.<br>Doubling Middleground.   |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>Op. 65 |          | ORCH       | 1819(1841) | picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings | Karajan_Berliner Philharmoniker | •Harp1.2 Chords<br>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.<br>Doubling Foreground: Fusion accentuation.  |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>Op. 65 |          | ORCH       | 1819(1841) | picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings | Karajan_Berliner Philharmoniker | •Harp1.2 Chords<br>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.<br>Doubling Foreground: Fusion.                             |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>Op. 65 |          | ORCH       | 1819(1841) | picc, fl, 2ob, 2cl, 4bsn/4horn, 3tr, 3trb/timp, 2harp/strings | Karajan_Berliner Philharmoniker | •Harp1.2 Chord<br>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.<br>Doubling Orchestra: Fusion accentuation.                  |



| Composer  | Type | Title                   | Movement | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists        | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                 | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|-------------------------|----------|------------|------|--|----------------------------------|---|-------|---------------------------------|---------------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                         |          |            |      |  |                                  |   |       |                                 |                                 |   |  |
| 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<br>TimbralManipulation | Middleground<br>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.<br>Layering: Middleground.<br>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.<br>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 distrib both hands medium-high range p cresc F(389-396)+Tutti                      |       | Layering<br>TimbralManipulation | Middleground<br>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.<br>Layering: Middleground.<br>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.<br>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 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.<br>Layering: Midleground accompaniment.                |





| Composer  | Type  | Title                     | Movement               | Score Info        | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists       | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|---------------------------|------------------------|-------------------|-----------|--|---------------------------------|---|-------|---------------------------------|----------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                           |                        |                   |           |  |                                 |   |       |                                 |                            |  |   |
| 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<br>R. Hand high range, L. Hand Chords low range pp cresc F(Reh.N-O. 207-225)+Tutti    |       | Layering                        | Foreground<br>Middleground | Detached Octaves<br>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.<br>Layering:<br>Right Hand Foreground Melody<br>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<br>L. Hand low range, R. Hand Chords medium range pp cresc F (Reh.N-O. 207-225)+Tutti |       |                                 |                            | Detached Octaves<br>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.<br>Layering: Midleground accompaniment.   |
| Strauss, Johann II  | Multi | The Blue Danube           | Intro, Walz 1, Waltz 2 | ORCH+REDU C+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<br>TimbralManipulation | Fusion<br>Attack Sharp     | Chords, quarters both hands, low-high range, pp, F                                     | Harp: Chords, quarters both hands, low-high range, pp, F.<br>Doubling Orchestra: Fusion accentuation, metrical.<br>Timbral_Manipulation: Attack Sharp.  |
| Strauss, Johann II  | Multi | The Blue Danube           | Intro, Walz 1, Waltz 2 | ORCH+REDU C+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<br>TimbralManipulation | Fusion<br>Attack Sharp     | Chords, quarters both hands, low-high range, pp, F                                     | Harp: Chords, quarters both hands, low-high range, pp, F+Tutti.<br>Doubling Orchestra: Fusion accentuation, metrical.<br>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<br>TimbralManipulation | Separation<br>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.<br>Doubling Woodwinds, Percussion, Strings<br>Pizzicato: Separation accentuation, metrical.<br>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<br>TimbralManipulation | Separation<br>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.<br>Doubling Woodwinds, Percussion, Strings<br>Pizzicato: Separation accentuation, metrical.<br>Timbral_Manipulation: Attack Sharp. |



| Composer  | Type  | Title                     | Movement            | Score Info  | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists    | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics                                     | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|---------------------------|---------------------|-------------|-----------|--|------------------------------|--|-------|---------------------------------|----------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                           |                     |             |           |  |                              |  |       |                                 |                            |   |   |
| Moussorgsky   | Multi | Pictures at an Exhibition | 1. The Gnome        | ORCH(Ravel) | 1874-1922 | 3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 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<br>TimbralManipulation | Separation<br>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/timp/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.  |
| Mahler  | NAX   | Symphony No. 2            | I. Allegro maestoso | ORCH        | 1888-1894 | 4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ/strings/Chorus, SOLO Sop, SOLO Alt | Metha_Wiener Philharmoiniker | •WW+Brasses+Perc +Harp+Strings ALL MoP (64-253)  |       | >•Mode of Playing               | Diverse                    | Woodwinds+Brasses+ Percussion+Harp+Strings: ALL Modes of Playing  | Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).   |
| Mahler  | NAX   | Symphony No. 2            | I. Allegro maestoso | ORCH        | 1888-1894 | 4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ/strings/Chorus, SOLO Sop, SOLO Alt | Metha_Wiener Philharmoiniker | •Harp1. 2, Det, Marc, Arpegg, Chords (97-253)  |       | >•Mode of Playing               | Diverse                    | Harp1.2: Detached, Marcato, Arpeggiando, Chords                   | Harp1.2: Detached, Marcato, Arpeggiando, Chords (97-253).   |
| 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, quarters both hands, low-high range FF(9-25)+Tutti  |       | Doubling<br>TimbralManipulation | Fusion<br>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_Ne Isons          | •Harp Chords, 4 notes, quarters both hands, low-high range FF(39-40)+Tutti   |       | Doubling<br>TimbralManipulation | Fusion<br>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.   |



| Composer  | Type | Title    | Movement           | Score Info | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE               | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|----------|--------------------|------------|------|---|---------------------------|--|-------|---------------------------------|-------------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |          |                    |            |      |   |                           |  |       |                                 |                               |   |  |
| 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, very low to high range, p, pp, ppp(71-86)+Tutti  |       | TimbralManipulation             | 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.<br>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, low-medium p(90-92)+Tutti  |       | Doubling<br>TimbralManipulation | Separation<br>Timbre Granular | Chords Arpeggiando, quarters, low-medium p  | Harp: Chords Arpeggiando, quarters, low-medium p+Tutti.<br>Doubling Orchestra: Separation accentuation.<br>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, low-medium p(90-92)+Tutti  |       | Doubling<br>TimbralManipulation | Separation<br>Timbre Granular | Chords Arpeggiando, quarters, low-medium p  | Harp: Chords Arpeggiando, quarters, low-medium p+Tutti.<br>Doubling Orchestra: Separation accentuation.<br>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   |       | TimbralManipulation             | Timbre Granular               | Legato arpeggiated Chords 16ths, low to high range, mf  | Harp: Legato arpeggiated Chords 16ths, low to high range, mf+Tutti.<br>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   |       | TimbralManipulation             | Timbre Granular               | Legato arpeggiated Chords 16ths, low to high range, mf  | Harp: Legato arpeggiated Chords 16ths, low to high range, mf+Tutti.<br>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 |       | TimbralManipulation             | 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.<br>Timbral_Manipulation: Timbre Granular. |



| Composer  | Type | Title    | Movement           | Score Info | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                            | Orch. TECHNIQUE                        | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|----------|--------------------|------------|------|---|---------------------------|--|-------|---|--|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |          |                    |            |      |   |                           |  |       |   |  |  |   |
| 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   |       | Doubling<br>TimbralManipulation             | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>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  |       | Doubling<br>TimbralManipulation             | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>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, 4-notes, quarters both hands, medium-high range FF(157-196)+Tutti   |       | Doubling<br>TimbralManipulation             | Fusion<br>Attack Sharp                 | Chords, 4-notes, quarters both hands, medium-high range FF   | Harp: Chords, 4-notes, quarters both hands, medium-high range FF+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>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<br>TimbralManipulation<br>Layering | Fusion<br>Attack Sharp<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.<br>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                                    |       | TimbralManipulation                         | 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.<br>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<br>TimbralManipulation             | Fusion<br>Attack Sharp                 | Chords, 4-notes, quarters both hands, medium-high range FF   | Harp: Chords, 4-notes, quarters both hands, medium-high range FF+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.  |



| Composer  | Type  | Title  | Movement           | Score Info | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|--|--------------------|------------|------|---|---------------------------|--|-------|---------------------------------|------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |  |                    |            |      |   |                           |  |       |                                 |                        |   |  |
| 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 Leg arpeggiated Chords 16ths, low to high range, F, mf cresc(526-542)+Tutti               |       | TimbralManipulation             | 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.<br>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 lsons       | 🎵•Harp Leg arpeggiated Chords 16ths, low to high range, FF, F(544-557)+Tutti                     |       | TimbralManipulation             | Timbre Granular        | Legato arpeggiated Chords 16ths, low to high range, FF, F               | Harp: Legato arpeggiated Chords 16ths, low to high range, FF, F+Tutti.<br>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 lsons       | 🎵•Harp Chords, 4-notes, quarters both hands, low-high range FF(567-568)+Tutti                    |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Chords, 4-notes, quarters both hands, low-high range FF                 | Harp: Chords, 4-notes, quarters both hands, low-high range FF+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>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 Chord, 3-4-notes, 8ths both hands, low-medium range p(597)+Tutti                          |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>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<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.<br>•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<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.<br>•Adding to the sharpness of attacks (accent reinforcement) and adding some "ringing resonance" > 2 harps unisono making a full Doubling of the complete music. |





| Composer  | Type | Title             | Movement  | Score Info                | Year          | Instrument(s) of excerpt   | Conductor_Orch h_Soloists  | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                 | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|-------------------|---|---------------------------|---------------|--|--|---|-------|---------------------------------|---------------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                   |   |                           |               |  |  |   |       |                                 |                                 |   |  |
| Tchaikovsky   | NAX  | Casse-Noisette    | 19-Act II<br>Tableau 3:<br>Waltz of the flowers | ORCH                      | 1892          | 3*fl, 3*ob, 3*cl,<br>2bsn/4horn, 2Tr,<br>3trb, tuba/timp,<br>perc/2harp,<br>celesta/strings/CH<br>OIR                  | Gergiev_St-Petersburg<br>Mariinski<br>Theater<br>Orchestra                                       | •Harp Cadenza<br>Chords rolled 32nds,<br>distrib arpeggios, low-<br>high-very high range<br>p>FF(16-28)   | 4_7   | Basic                           | Solo                            | Cadenza Chords<br>rolled 32nds,<br>distributed arpeggios,<br>low-high-very high<br>range p>FF | Harp: Cadenza Chords rolled 32nds, distributed arpeggios, low-high-very high range p>FF.<br>Basic: Solo Harp Cadenza.<br>> Compare WRITTEN version to PERFORMED version.   |
| Tchaikovsky   | NAX  | Casse-Noisette    | 19-Act II<br>Tableau 3:<br>Waltz of the flowers | ORCH                      | 1892          | 3*fl, 3*ob, 3*cl,<br>2bsn/4horn, 2Tr,<br>3trb, tuba/timp,<br>perc/2harp,<br>celesta/strings/CH<br>OIR                  | Gergiev_St-Petersburg<br>Mariinski<br>Theater<br>Orchestra                                       | •Harp Cadenza<br>Chords arpeggiando in<br>both Hands quarters,<br>high to low range<br>FF(29-33)          | 4_7   | Basic                           | Solo                            | Cadenza Chords<br>arpeggiando in both<br>Hands quarters, high<br>to low range FF              | Harp: Cadenza Chords arpeggiando in both Hands quarters, high to low range FF.<br>Basic: Solo Harp Cadenza.  |
| Tchaikovsky   | NAX  | Casse-Noisette    | 19-Act II<br>Tableau 3:<br>Waltz of the flowers | ORCH                      | 1892          | 3*fl, 3*ob, 3*cl,<br>2bsn/4horn, 2Tr,<br>3trb, tuba/timp,<br>perc/2harp,<br>celesta/strings/CH<br>OIR                  | Gergiev_St-Petersburg<br>Mariinski<br>Theater<br>Orchestra                                       | •Harp Chords<br>quarters, low-medium<br>range p, F(141-<br>172)+Tutti                                     |       | Layering                        | Middleground                    | Chords quarter, low-<br>medium ranges p, F+   | Harp: Chords quarter, low-medium ranges p, F+Tutti.<br>Layering: Middleground Accompaniment.   |
| Mahler  | NAX  | Symphony<br>No. 3 | I. Kräftig.<br>Entschieden                      | ORCH, choir,<br>alto solo | 1893-<br>1896 | 4*fl, 4*ob, 5*cl,<br>4*bsn/8horn, 4tr,<br>4trb, tuba/2timp,<br>5perc/2harp/string<br>s/choir(boy,<br>women), solo Alto | Haitink_Concert<br>gebouw,<br>Forrester,<br>Women Choir<br>Netherland,<br>Boy Choir<br>Rotterdam | •Harp1. 2 Chords<br>nicht brechen (NON<br>arpeggiando) quarters,<br>medium range, p,<br>pp(467-468)+Tutti |       | Doubling<br>TimbralManipulation | Separation<br>Attack Medium     | Chords nicht brechen<br>(NON arpeggiando)<br>quarters, medium<br>range, p, pp                 | Harp1.2: Chords nicht brechen (NON arpeggiando) quarters, medium range, p, pp+Tutti.<br>Doubling Strings: Separation accentuation.<br>Timbral_Manipulation: Attack Medium. |
| Mahler  | NAX  | Symphony<br>No. 3 | I. Kräftig.<br>Entschieden                      | ORCH, choir,<br>alto solo | 1893-<br>1896 | 4*fl, 4*ob, 5*cl,<br>4*bsn/8horn, 4tr,<br>4trb, tuba/2timp,<br>5perc/2harp/string<br>s/choir(boy,<br>women), solo Alto | Haitink_Concert<br>gebouw,<br>Forrester,<br>Women Choir<br>Netherland,<br>Boy Choir<br>Rotterdam | •Harp1 Chord 4-<br>notes both hands,<br>medium-high range,<br>ppp-pppp(492)+Tutti                         |       | TimbralManipulation             | FUSING Role<br>Instr. (s)       | Chord 4-notes both<br>hands, medium-high<br>range, ppp-pppp                                   | Harp1: Chord 4-notes both hands, medium-high range, ppp-pppp+Tutti.<br>Timbral_Manipulation: Fusing role.  |
| Mahler  | NAX  | Symphony<br>No. 3 | I. Kräftig.<br>Entschieden                      | ORCH, choir,<br>alto solo | 1893-<br>1896 | 4*fl, 4*ob, 5*cl,<br>4*bsn/8horn, 4tr,<br>4trb, tuba/2timp,<br>5perc/2harp/string<br>s/choir(boy,<br>women), solo Alto | Haitink_Concert<br>gebouw,<br>Forrester,<br>Women Choir<br>Netherland,<br>Boy Choir<br>Rotterdam | •Harp1 Leg<br>arpeggiated Chords,<br>quarters, 8th triplest,<br>low-medium range,<br>p(507-510)+Tutti     |       | Layering<br>TimbralManipulation | Middleground<br>Timbre Granular | Legato arpeggiated<br>Chords, quarters, 8th<br>triplest, low-medium<br>range, p               | Harp1: Legato arpeggiated Chords, quarters, 8th triplest, low-medium range, p+Tutti.<br>Layering: Middleground,<br>Timbral_Manipulation: Timbre Granular.                  |





| Composer  | Type | Title          | Movement                | Score Info             | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists  | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                 | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|----------------|-------------------------|------------------------|-----------|--|--|---|-------|---------------------------------|---------------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |                         |                        |           |  |  |   |       |                                 |                                 |   |   |
| 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_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1 Leg arpeggiated Chords, 8th triplets thigh range, pp decrescendo ppp(515-523)+Tutti                 |       | Layering<br>TimbralManipulation | Middleground<br>Timbre Granular | Legato arpeggiated Chords, 8th triplets thigh range, pp decrescendo ppp                 | Harp1: Legato arpeggiated Chords, 8th triplets thigh range, pp decrescendo ppp+Tutti.<br>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_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1.2 Chords 4-5 notes both hands, quarters, low-high range, FFF(835-847)+Tutti                         |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, 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<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1.2 Chords 4-7 notes Arpegg, both hands, F(29-30)+Tutti   |       | TimbralManipulation             | FUSING Role Instr.(s)           | Chords 4-7 notes Arpeggiando, both hands, F   | Harp1.2: Chords 4-7 notes Arpeggiando, both hands, F+Tutti.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1 Chords quarters, Marcato, high range, F(49)+Tutti   |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp      | Chords quarters, Marcato, high range, F   | Harp1: Chords quarters, Marcato, high range, F+Tutti.<br>Doubling high Woodwinds+high Strings: Separation accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1.2 Chords broken 8ths, distrib between hands, Low-high range, p(70-79)+Tutti                         |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Bassoon+Pizzicato Strings: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.             |



| Composer  | Type | Title          | Movement              | Score Info             | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists   | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|------|----------------|-----------------------|------------------------|-----------|---|---|---|-------|---------------------------------|----------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |                       |                        |           |   |   |   |       |                                 |                            |  |   |
| 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<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>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, Marcato, very high range, FF(79-82)+Tutti   |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Chords 8ths, Marcato, very high range, FF  | Harp1.2: Chords 8ths, Marcato, very high range, FF+Tutti.<br>Doubling high Woodwinds+high Strings: Separation accentuation.<br>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 Arpegg L. Hand 3-4 notes, R. Hand 4-6 notes, quarters, low-high range, F(121-122)+Tutti                       |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>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<br>TimbralManipulation | Fusion<br>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.<br>Chord Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Fusing Role.<br>Detached Doubling Bass Line: Fusion accentuation.<br>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.<br>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<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.   |



| Composer  | Type | Title          | Movement              | Score Info             | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists   | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE         | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|----------------|-----------------------|------------------------|-----------|---|---|---|-------|---------------------------------|-------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |                       |                        |           |   |   |   |       |                                 |                         |  |   |
| 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<br>TimbralManipulation | Fusion<br>Attack Medium | Chord broken in 8ths, accent, low-medium range p                               | Harp2: Chord broken in 8ths, accent, low-medium range p+Tutti.<br>Doubling Strings: Fusion accentuation.<br>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 5-6 notes distrib both hands, quarters, medium-high range F, FF(189-196)+Tutti    |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>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 Chord 8ths NON arpeggiando, medium range p(207-208)+Tutti                                |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Medium | Chord 8ths NON arpeggiando, middle range p                                     | Harp1.2: Chord 8ths NON arpeggiando, medium range p+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>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 Chord quarter arpeggiando, low-medium range F(218)+Tutti                                 |       | Doubling<br>TimbralManipulation | Fusion<br>Fusing Role   | Chord quarter arpeggiando, low-medium range F                                  | Harp1.2: Chord quarter arpeggiando, low-medium range F+Tutti.<br>Doubling Orchestra: Fusion Reinforce.<br>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 Chords 5-7 notes quarters arpeggiando, low-high range F(244-245)+Tutti                   |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion Reinforce.<br>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 Chords 6 notes quarters arpeggiando, Non arpegg Marcato, low-high range F(252-253)+Tutti |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchetsra: Fusion Reinforce.<br>Timbral_Manipulation: Fusing Role. |



| Composer  | Type | Title          | Movement                 | Score Info             | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists   | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE                      | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|----------------|--------------------------|------------------------|-----------|---|---|--|-------|------------------------------|--------------------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |                          |                        |           |   |   |  |       |                              |                                      |  |   |
| 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, 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.<br>Doubling orchestra: Fusion.<br>Layering: Middleground.  |
| 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 TimbralManipulation | 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<br>decrescendo+Tutti.<br>Doubling Strings+Woodwinds: Separation accentuation.<br>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.<br>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.<br>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                                 |       | TimbralManipulation          | 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.<br>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.<br>Doubling Strings: Fusion acctuation, coloration.   |



| Composer  | Type | Title          | Movement                    | Score Info             | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists  | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                            | Orch. TECHNIQUE                       | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|----------------|-----------------------------|------------------------|-----------|--|--|---|-------|---|---------------------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |                             |                        |           |  |  |   |       |   |                                       |   |   |
| 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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎵•Harp1.2 Chord 7-notes Arpeggiando, quarters, low-medium range, pp(358)+Tutti                        |       | Layering<br>Doubling<br>TimbralManipulation | Middleground<br>Fusion<br>Fusing Role | Chord 7-notes Arpeggiando, quarters, low-medium range, pp                               | Harp1.2: Chord 7-notes Arpeggiando, quarters, low-medium range, pp+Tutti.<br>Layering: Middleground.<br>Doubling Orchestra: Fusion Reinforce.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎵•Harp1.2 Chord 7-notes quarters, low-high range, F(557-565)+Tutti                                    |       | Doubling<br>TimbralManipulation             | Fusion<br>Attack Sharp                | Chord 7-notes quarters, low-high range, F   | Harp1.2: Chord 7-notes quarters, low-high range, F+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎵•Harp1.2 Det dyads low range vs Harm double high-very high range, wholes, halves, p(18-52)+Tutti     |       | Doubling<br>TimbralManipulation             | Fusion<br>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.<br>Doubling Doublebass: Fusion accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎵•Harp1 Chords 5-6 notes quarters Arpeggiando, low-medium range pp(57-67)+Tutti                       |       | Doubling<br>TimbralManipulation             | Fusion<br>Fusing Role                 | Chords 5-6 notes quarters Arpeggiando, low-medium range pp                              | Harp1: Chords 5-6 notes quarters Arpeggiando, low-medium range pp+Tutti.<br>Doubling Orchestra: Fusion timbre coloration.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎵•Harp1.2 Det dyads low range vs Harm double high-very high range, wholes, halves, F, p(87-100)+Tutti |       | Doubling<br>TimbralManipulation             | Fusion<br>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 .<br>Doubling Doublebass, Violoncello: Fusion accentuation.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎵•Harp1 Chords 5-9 notes quarters Arpeggiando, low-high range pp(119-123)+Tutti                       |       | Doubling<br>TimbralManipulation             | Fusion<br>Fusing Role                 | Chords 5-9 notes quarters Arpeggiando, low-high range pp                                | Harp1: Chords 5-9 notes quarters Arpeggiando, low-high range pp+Tutti.<br>Doubling Orchestra: Fusion timbre coloration.<br>Timbral_Manipulation: Fusing Role.   |





| Composer  | Type | Title                             | Movement                                | Score Info             | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists  | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE           | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|-----------------------------------|---|------------------------|-----------|---|--|--|-------|---------------------------------|---------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                                   |   |                        |           |   |  |  |       |                                 |                           |  |   |
| 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 Netherlands, Boy Choir Rotterdam | •Harp1.2 Chords 4-5 notes halves, quarters Arpeggiando, low-medium range, p, pp(96-98)+Tutti |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion timbre coloration.<br>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 Netherlands, Boy Choir Rotterdam | •Harp1.2 Chords 3-4 notes, Oct, Accent, medium-high range, F(110-120)+Tutti                  |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra+Choirs: Fusion accentuation<br>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<br>TimbralManipulation | Fusion<br>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.<br>Doubling Strings: Fusion.<br>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   |       | TimbralManipulation             | 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.<br>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               |       | TimbralManipulation             | Timbre Granular           | Chords arpeggiando over 1Octave, 8ths, medium, high range, pp              | Harp2: Chords arpeggiando over 1Octave, 8ths, medium, high range, pp+Tutti.<br>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<br>TimbralManipulation | Fusion<br>Timbre granular | Chord distributed both hands quarter arpeggiando, low-medium range, pp     | Harp2: Chord distributed both hands quarter arpeggiando, low-medium range, pp+Tutti.<br>Doubling Horns+Bassoons: Fusion.<br>Timbral_Manipulation: Timbre granular.            |





| Composer  | Type | Title                             | Movement | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists      | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|---|------|-----------------------------------|----------|------------|------|--|--------------------------------|---|-------|---------------------------------|----------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                                   |          |            |      |  |                                |   |       |                                 |                            |   |  |
| 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 |       | TimbralManipulation             | 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<br>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 patterns 16ths, medium range, mp cresc FF(67-70)+Tutti                               |       | TimbralManipulation             | Timbre Granular            | Chords arpeggiated patterns 16ths, medium range, mp crescendo FF                                | Harp1: Chords arpeggiated patterns 16ths, medium range, mp crescendo FF+Tutti.<br>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  | TimbralManipulation             | 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.<br>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  | TimbralManipulation             | 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.<br>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.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Chords both hands, high-medium range, 16ths p crescendo F                                       | Harp: Chords both hands, high-medium range, 16ths p crescendo F+Tutti.<br>Doubling Strings: Separation, accentuation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Chords both hands, high-medium range, 8ths, F, sF, FF   | Harp: Chords both hands, high-medium range, 8ths, F, sF, FF+Tutti.<br>Doubling Orchestra: Separation, accentuation.<br>Timbral_Manipulation: Attack Sharp.   |



| Composer  | Type | Title              | Movement | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|--------------------|----------|------------|------|--|---------------------------|---|-------|---------------------------------|----------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                    |          |            |      |  |                           |   |       |                                 |                            |   |  |
| 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         |       | TimbralManipulation             | 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.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Chords both hands, high-low range, 8ths, FF sFF                           | Harp: Chords both hands, high-low range, 8ths, FF sF(365-389)+Tutti.<br>Doubling Orchestra: Separation, accentuation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Chord divided both hands, high-medium range, 8th, F                       | Harp: Chord divided both hands, high-medium range, 8th, F+Tutti.<br>Doubling Orchestra: Separation, accentuation.<br>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 |       | TimbralManipulation             | 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.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp     | Chord divided both hands, high-medium range, 8th, FF                      | Harp: Chord divided both hands, high-medium range, 8th, FF+Tutti.<br>Doubling Orchestra: Fusion, accentuation.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp     | Staccato Chords 8ths, high range F  | Harp: Staccato arpeggiated Chords both hands 8ths, low- high range FF+Tutti.<br>Doubling Orchestra: Fusion, accentuation.<br>Timbral_Manipulation: Attack Sharp. |



| Composer  | Type  | Title             | Movement   | Score Info                        | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists           | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE         | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|-------------------|--|-----------------------------------|------|---|-------------------------------------|--|-------|------------------|-------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                   |  |                                   |      |   |                                     |  |       |                  |                         |  |  |
| 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_Russia n 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).<br>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_Russia n 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.<br>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_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.<br>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.<br>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..<br>Layering: Middleground, Background.   |



| Composer  | Type  | Title  | Movement                       | Score Info           | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE           | MODE(s) of Playing /Specifics                               | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|--------|--------------------------------|----------------------|------|---|---------------------------|---|-------|---------------------------------|---------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |        |                                |                      |      |   |                           |   |       |                                 |                           |   |   |
| 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.<br>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<br>Doubling            | Foreground Separation     | Chords 5-notes, Arpeggiando, very high-medium mf decescendo | Harp2: Chords 5-notes 8ths, Arpeggiando, very high-medium mf decrescendo.<br>Layering: Foreground<br>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<br>Doubling            | Foreground Separation     | Chords 5-notes, Arpeggiando, very high-medium mf decescendo | Harp2: Chords 5-notes 8ths, Arpeggiando, very high-medium mf decrescendo +Woodwinds.<br>Layering: Foreground<br>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<br>Doubling            | Foreground Separation     | Chords 5-notes, Arpeggiando, very high-medium mf decescendo | Harp2: Chords 5-notes 8ths, Arpeggiando, very high-medium mf decrescendo +Tutti.<br>Layering: Foreground<br>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<br>TimbralManipulation | Middleground Attack Sharp | Chords 8ths, Arpeggiando high-medium range pp               | Harp1.2: Chords 6-notes 8ths, Arpeggiando high-medium range pp.<br>Layering: Middleground.<br>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 8ths, Arpeggiando high-medium range pp(53-58)+Fl1.2+Cl1.2  |       | Layering<br>TimbralManipulation | Middleground Attack Sharp | Chords 8ths, Arpeggiando high-medium range pp               | Harp1.2: Chords 6-notes 8ths, Arpeggiando high-medium range pp +Clarinet1.2.<br>Layering: Middleground.<br>Timbral_Manipulation: Attack Sharp, provides sharper attack to flutes and clarinets. |



| Composer  | Type  | Title  | Movement                       | Score Info           | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE              | MODE(s) of Playing /Specifics                       | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|--------|--------------------------------|----------------------|------|---|---------------------------|--|-------|---------------------------------|------------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |        |                                |                      |      |   |                           |  |       |                                 |                              |   |   |
| 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<br>TimbralManipulation | Middleground<br>Attack Sharp | Chords 8ths, Arpeggiando high-medium range pp       | Harp1.2: Chords 6-notes 8ths, Arpeggiando high-medium range pp +Tutti.<br>Layering: Middleground.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp       | Chords, Marcato, Arpeggiando sfz                    | Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz.<br>Doubling High Strings: Fusion accentuation.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp       | Chords, Marcato, Arpeggiando sfz                    | Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz +Violin I+Violin II.<br>Doubling High Strings: Fusion accentuation.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp       | Chords, Marcato, Arpeggiando sfz                    | Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz +Tutti.<br>Doubling High Strings: Fusion accentuation.<br>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.<br>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.<br>Doubling Tutti: Fusion Reinforce.  |





| Composer  | Type  | Title  | Movement                       | Score Info           | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|--------|--------------------------------|----------------------|------|---|---------------------------|---|-------|---------------------|-----------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |        |                                |                      |      |   |                           |   |       |                     |                       |   |   |
| 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 (Wriiten-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 (Wriiten-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)         |       | TimbralManipulation | 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   |       | TimbralManipulation | 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)                                    |       | TimbralManipulation | 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                              |       | TimbralManipulation | 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  | Type  | Title        | Movement                           | Score Info         | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists       | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE    | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|--------------|------------------------------------|--------------------|-----------|---|---------------------------------|--|-------|---------------------|--------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |              |                                    |                    |           |   |                                 |  |       |                     |                    |  |   |
| 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 Chords arpeggiated fast 32nds, over 5+Oct FF(155-160)+Tutti                         |       | TimbralManipulation | 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   | Multi | La Mer       | III. Dialogue du vent et de la mer | ORCH               | 1903      | 2*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/2harp, glock/strings                | OrchPlay                        | •Harp02 Harp1.2 Chords arpeggiando, halves, low to high range, p cresc, pp decresc (179-186) |       | TimbralManipulation | ATTACK Sharp       | Harp1.2: Chords arpeggiando, halves, low to high range, p crescendo, pp decrescendo                                  | Harp1.2: Chords arpeggiando, halves, low to high range, p crescendo, pp decrescendo (179-186).  |
| 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.                    |



| Composer  | Type | Title         | Movement | Score Info         | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists       | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE   | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---------------|----------|--------------------|------|--------------------------|---------------------------------|---|-------|------------------|-------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |               |          |                    |      |                          |                                 |   |       |                  |                   |  |   |
| 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.                          |
| 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 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 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. |



| Composer  | Type   | Title                   | Movement | Score Info         | Year | Instrument(s) of excerpt     | Conductor_Orch h_Soloists       | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE           | Orch. TECHNIQUE      | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|---|--------|-------------------------|----------|--------------------|------|------------------------------|---------------------------------|--|-------|----------------------------|----------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |                    |      |                              |                                 |  |       |                            |                      |  |  |
| 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<br>Basic Solo Harp.<br>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.<br>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.<br>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.<br>Basic: Solo Harp.<br>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.<br>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.<br>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                |       | TimbralManipulation        | 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.<br>Timbral_Manipulation: Timbre Granular.   |



| Composer  | Type   | Title                   | Movement | Score Info | Year | Instrument(s) of excerpt     | Conductor_Orc h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                         | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|---|--------|-------------------------|----------|------------|------|------------------------------|--------------------------|---|-------|---------------------------------|---|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |            |      |                              |                          |   |       |                                 |   |  |  |
| 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                  |       | TimbralManipulation             | Timbre Granular                         | Chord arpeggiated Pattern up over 3+ Octaves, 32nds, mf decrescendo  | Harp: Chord arpeggiated Pattern up over 3+ Octaves, 32nds, mf decrescendo+Tutti.<br>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              |       | TimbralManipulation             | 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.<br>Timbral_Manipulation: Timbre Granular.   |
| 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                  |       | TimbralManipulation             | Timbre Granular                         | Chord, Arpeggiated Pattern 32nds, medium-high range, p crescendo F   | Harp: Chord, Arpeggiated Pattern 32nds, medium-high range, p crescendo F+Tutti.<br>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                     |       | TimbralManipulation             | Timbre Granular                         | Chord arpeggiated up-down over 4 Octaves, 32nds, F decrescendo   | Harp: Chord arpeggiated up-down over 4 Octaves, 32nds, F decrescendo+Tutti .<br>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<br>TimbralManipulation | Middleground<br>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).<br>Layering: Middleground.<br>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.<br>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                  |       | TimbralManipulation             | Timbre Granular<br>Resonance / Decaying | Chord arpeggiated Pattern up over 5 Octaves, 32nds, p decrescendo  | Harp: Chord arpeggiated Pattern up over 5 Octaves, 32nds, p decrescendo+Tutti .<br>Timbral_Manipulation: Timbre Granular.<br>Timbral_Manipulation: Resonance / Decaying.                 |



| Composer  | Type   | Title                   | Movement | Score Info | Year | Instrument(s) of excerpt     | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                       | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|--------|-------------------------|----------|------------|------|------------------------------|---------------------------|---|-------|---------------------------------|---------------------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |            |      |                              |                           |   |       |                                 |                                       |   |   |
| 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.<br>Doubling Flute: Separation reinforcement. |
| 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.<br>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<br>TimbralManipulation | Middleground<br>Timbre Granular       | Right Hand Chord Arpeggiated Pattern 16ths, high range, pp crescendo                        | Harp Right Hand Chord Arpeggiated Pattern 16ths, high range, pp crescendo+Tutti.<br>Layering: Middleground.<br>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<br>TimbralManipulation | Middleground<br>Timbre Granular       | Right, Left Hand Chord Arpeggiated Pattern 16ths, high range, mf                            | Harp: Right, Left Hand Chord Arpeggiated Pattern 16ths, high range, mf+Tutti.<br>Layering: Middleground.<br>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                 |       | TimbralManipulation             | 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.<br>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                           |       | TimbralManipulation             | Timbre Granular<br>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.<br>Timbral_Manipulation: Timbre Granular.                      |



| Composer  | Type   | Title                   | Movement | Score Info | Year | Instrument(s) of excerpt     | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE      | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|--------|-------------------------|----------|------------|------|------------------------------|---------------------------|---|-------|---------------------|----------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |            |      |                              |                           |   |       |                     |                      |   |   |
| 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.<br>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.<br>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.<br>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.<br>Basic: SOLO.<br>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.<br>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                                    |       | TimbralManipulation | 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.<br>Timbral_Manipulation: RESONANCE / Iterated.                          |





| Composer  | Type   | Title                   | Movement | Score Info | Year | Instrument(s) of excerpt     | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE                    | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|---|--------|-------------------------|----------|------------|------|------------------------------|---------------------------|---|-------|---------------------|------------------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |            |      |                              |                           |   |       |                     |                                    |   |  |
| 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.<br>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.<br>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.<br>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                                  |       | TimbralManipulation | Timbre Granular Resonance / Stable | Chord arpeggiated Pattern up over 3+ Octaves, 32nds, FF.                                      | Harp: Chord arpeggiated Pattern up over 3+ Octaves, 32nds, FF. Solo.<br>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.<br>Basic: SOLO.<br>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.<br>Basic: Solo.  |
| 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 .<br>Basic: Solo.                                 |



| Composer  | Type   | Title                   | Movement | Score Info | Year | Instrument(s) of excerpt     | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                 | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|--------|-------------------------|----------|------------|------|------------------------------|---------------------------|---|-------|---------------------------------|---------------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |            |      |                              |                           |   |       |                                 |                                 |  |  |
| 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                           |       | TimbralManipulation             | 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.<br>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<br>TimbralManipulation | Middleground<br>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.<br>Layering: Middleground.<br>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 |       | TimbralManipulation             | 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 .<br>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                                |       | TimbralManipulation             | 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.<br>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<br>TimbralManipulation | Middleground<br>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.<br>Layering: Middleground.<br>Timbral_Manipulation: Timbre Granular.            |
| Ravel   | stereo | Introduction et Allegro |          | ENSEMBLE   | 1905 | SOLOharp/fl, cl/2vl, vla, vc | not found on Naxos        | •Harp Chord arpeggiated down-up over 3 Oct, distrib both hands, 16ths, F decresc(304-308)+Tutti             |       | TimbralManipulation             | 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 .<br>Timbral_Manipulation: Timbre Granular.                     |



| Composer  | Type   | Title                   | Movement | Score Info | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|--------|-------------------------|----------|------------|-----------|--|---------------------------|---|-------|---------------------|-----------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |            |           |  |                           |   |       |                     |                 |   |   |
| Ravel   | stereo | Introduction et Allegro |          | ENSEMBLE   | 1905      | SOLOharp/fl, cl/2vl, vla, vc   | not found on Naxos        | •Harp Chord arpeggiated down-up over 4+ Oct, distrib both hands, 16ths, F cresc FF(322-336)+Tutti         |       | TimbralManipulation | 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 .<br>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                | •Harp1 Chords both hands p(12-18)+Tutti   |       | Doubling            | Fusion          | Chords both hands p   | Harp1: Chords both hands p+Tutti.<br>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                | •Harp1.2 Chords both hands FF(31-32)+Tutti  |       | Doubling            | Fusion          | Chords both hands FF  | Harp1.2: Chords both hands FF+Tutti.<br>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/string s | Dutoit_OSM                | •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.<br>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/string s | Dutoit_OSM                | •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.<br>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/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.<br>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.<br>Doubling Strings: Fusion accentuation.                |



| Composer  | Type | Title                 | Movement | Score Info | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics                             | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|-----------------------|----------|------------|-----------|--|---------------------------|--|-------|---------------------------------|-----------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                       |          |            |           |  |                           |  |       |                                 |                       |   |  |
| 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 4-notes Chords both hands quarters FF decresc p(127-130)+Tutti            |       | Doubling                        | Fusion                | 4-notes Chords both hands quarters FF decrescendo p       | Harp1.2: 4-notes Chords both hands quarters FF decrescendo p+Tutti.<br>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/string s | Dutoit_OSM                | •Harp1.2 4-notes Chords both hands FF(160-163)+Tutti                               |       | Doubling                        | Fusion                | Chords both hands FF                                      | Harp1.2: 4-notes Chords both hands FF+Tutti.<br>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/string s | Dutoit_OSM                | •Harp2 3-notes Chord both hands, medium, high range p(189)+Tutti                   |       | Doubling<br>TimbralManipulation | TIMBRE Bright         | Chords both hands FF                                      | Harp2: 3-notes Chord both hands, medium, high range p+Tutti.<br>Doubling Strings: Fusion accentuation.<br>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/string s | Dutoit_OSM                | •Harp1.2 3-4-notes Chord both hands, medium, high range mf cresc FF(202-204)+Tutti |       | Doubling                        | Fusion                | Chords both hands FF                                      | Harp1.2: 3-4-notes Chord both hands, medium, high range mf crescendo FF+Tutti.<br>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/string s | 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.<br>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 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<br>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/string s | Dutoit_OSM                | •Harp1.2 Chords high-very high, fast Arpeggio FF(233-234)+Tutti                    |       | TimbralManipulation             | FUSING Role Instr.(s) | Chords high-very high, fast Arpeggio FF                   | Harp1.2: Chords high-very high, fast Arpeggio FF+Tutti.<br>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                | •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.<br>Doubling Orchestra: Fusion accentuation.   |



| Composer  | Type  | Title             | Movement                         | Score Info          | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                 | MODE(s) of Playing /Specifics                                       | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|-------|-------------------|----------------------------------|---------------------|------|--|---------------------------|---|-------|---------------------------------|---------------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                   |                                  |                     |      |  |                           |   |       |                                 |                                 |   |  |
| 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/string s | OrchPlay                  | 🎹•Harp Chords arpeggiated 16ths patterns, medium-high range mf>F(27-31)                 |       | Layering<br>TimbralManipulation | Foreground-2<br>Timbre granular | Chords arpeggiated 16ths patterns, medium-high range mf>F           | Harp: Chords arpeggiated 16ths patterns, medium-high range mf>F.<br>Layering: Foreground-2.<br>Impression of rhythmical shift of one 16th.<br>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/string s | OrchPlay                  | 🎹•Harp Chords arpeggiated 16ths patterns, medium-high range mf>F(27-31)+Tutti           |       | Layering<br>TimbralManipulation | Foreground-2<br>Timbre granular | Chords arpeggiated 16ths patterns, medium-high range mf>F           | Harp: Chords arpeggiated 16ths patterns, medium-high range mf>F+Tutti.<br>Layering: Foreground-2.<br>Impression of rhythmical shift of one 16th.<br>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/string s | OrchPlay                  | 🎹•Harp Chords arpeggiated 8th triplets patterns, medium-high range pp>mp(45-47)         |       | Layering<br>TimbralManipulation | Separation<br>Granulation       | Chords arpeggiated 8th triplets patterns, medium-high range pp>mp   | Harp: Chords arpeggiated 8th triplets patterns, medium-high range pp>mp.<br>Doubling Clarinet 1: Separation.<br>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/string s | OrchPlay                  | 🎹•Harp Chords arpeggiated 8th triplets patterns, medium-high range pp>mp(45-47)+Strings |       | Doubling<br>TimbralManipulation | Separation<br>Granulation       | Chords arpeggiated 8th triplets patterns, medium-high range pp>mp   | Harp: Chords arpeggiated 8th triplets patterns, medium-high range pp>mp+Strings.<br>Doubling Clarinet 1: Separation.<br>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/string s | OrchPlay                  | 🎹•Harp Chords arpeggiated 8th triplets patterns, medium-high range pp>mp(45-47)+Tutti   |       | Doubling<br>TimbralManipulation | Separation<br>Granulation       | Chords arpeggiated 8th triplets patterns, medium-high range pp>mp   | Harp: Chords arpeggiated 8th triplets patterns, medium-high range pp>mp+Tutti.<br>Doubling Clarinet 1: Separation.<br>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/string s | OrchPlay                  | 🎹•Harp Leg, Ten, quarters in Oct, Chord, low, medium range F(65-66)                     |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp          | Harp Legato, Tenuto, quarters in Octave, Chord, low, medium range F | Harp: Legato, Tenuto, quarters in Octave, Chord, low, medium range F.<br>Doubling: Fusion accentuation.<br>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/string s | 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.<br>Doubling: Fusion accentuation.<br>Timbral Manipulation: Attack Sharp.                        |





| Composer  | Type  | Title                           | Movement  | Score Info          | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists         | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics                                       | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|-------|---------------------------------|---|---------------------|-----------|---|-----------------------------------|---|-------|---------------------------------|------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                                 |   |                     |           |   |                                   |   |       |                                 |                        |   |   |
| 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/string s              | 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.<br>Doubling: Fusion accentuation.<br>Timbral Manipulation: Attack Sharp.  |
| Debussy   | Multi | Children's Corner               | No. 1 Doctor Gradus ad Parnassum  | ORCH(Caplet) +piano | 1906      | 2fl, 2ob, 2cl, 2tr/1perc (triangle, cymb)/1harp/string s                          | OrchPlay                          | •Harp Chords 5ths quarters both hands Marcato, medium range F(67-70)                |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Chords Marcato  | Harp: Chords 5ths quarters both hands Marcato, medium range F.<br>Doubling: Fusion accentuation.<br>Timbral Manipulation: Attack Sharp.               |
| Debussy   | Multi | Children's Corner               | No. 1 Doctor Gradus ad Parnassum  | ORCH(Caplet) +piano | 1906      | 2fl, 2ob, 2cl, 2tr/1perc (triangle, cymb)/1harp/string s                          | OrchPlay                          | •Harp Chords 5ths quarters both hands Marcato, medium range F(67-70)+Horn1.2.3.4+Vc |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Chords Marcato  | Harp: Chords 5ths quarters both hands Marcato, medium range FHorn1.2.3.4+Vc.<br>Doubling: Fusion accentuation.<br>Timbral Manipulation: Attack Sharp. |
| Debussy   | Multi | Children's Corner               | No. 1 Doctor Gradus ad Parnassum  | ORCH(Caplet) +piano | 1906      | 2fl, 2ob, 2cl, 2tr/1perc (triangle, cymb)/1harp/string s                          | OrchPlay                          | •Harp Chords 5ths quarters both hands Marcato, medium range F(67-70)+Tutti          |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Chords Marcato  | Harp: Chords 5ths quarters both hands Marcato, medium range F+Tutti.<br>Doubling: Fusion accentuation.<br>Timbral Manipulation: Attack Sharp.         |
| Ravel   | Multi | Pavane pour une infante défunte |   | ORCH+piano          | 1910      | 2fl, 1ob, 2cl, 2bsn/2horn/harp/string s   | OrchPlay                          | •Harp Chord arpegg 2Hands quasi Gliss p(7-8)  |       | TimbralManipulation             | Timbre Granular        | Chord arpeggiated two hands quasi Glissando p                       | Harp: Chord arpeggiated two hands quasi Glissando p.<br>Timbral_Manipulation: Timbre Granular.  |
| Ravel   | NAX   | Rapsodie espagnole              | I.-IV.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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.<br>Doubling Woodwinds+Strings: Fusion.   |
| Ravel   | NAX   | Rapsodie espagnole              | I.-IV.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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 decresendo      | Harp1: Chord Detached Accent quarter, halves enharmonic pp decresendo +Tutti.<br>Doubling Horns: Separation accentuation.                             |





| Composer  | Type | Title               | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists         | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics               | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)                         |
|---|------|---------------------|----------|------------|-----------|---|-----------------------------------|---|-------|------------------|-----------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                     |          |            |           |   |                                   |   |       |                  |                 |   |   |
| 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 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.   | 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.   | 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.   | 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.                            |
| 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 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.   | 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.   | 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. |



| Composer  | Type | Title               | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch_h_Soloists         | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics                          | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                           |
|---|------|---------------------|----------|------------|-----------|---|-----------------------------------|---|-------|------------------|-----------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                     |          |            |           |   |                                   |   |       |                  |                 |  |  |
| 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 | 🎹•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.<br>Doubling Woodwinds+Strings: Separation accentuation. |
| 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 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.<br>Doubling Woodwinds+Strings: Fusion accentuation.               |
| 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 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.<br>Doubling Woodwinds+Strings: Fusion accentuation. |
| 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 Chord low half pp(27c)+Tutti                                      |       | Doubling         | Separation      | Chord low half pp                                      | Harp1: Chord low half pp +Tutti.<br>Doubling Violoncello: Separation accentuation.                                 |
| 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 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.<br>Doubling Woodwinds: Fusion.               |
| 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 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.<br>Doubling Strings: Fusion.                 |
| 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 | 🎹•Harp2 Chord both hands quarter F(51c)+Tutti                             |       | Doubling         | Fusion          | Chord both hands quarter F+ Tutti.                     | Harp2: Chord both hands quarter F+ Tutti.<br>Doubling: Fusion accentuation, metrical.                              |



| Composer  | Type | Title               | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orchestra_Soloists      | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|---|------|---------------------|----------|------------|-----------|---|-----------------------------------|---|-------|------------------|-----------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                     |          |            |           |   |                                   |   |       |                  |                 |   |  |
| 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 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.   | 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.   | 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.   | 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.                                    |
| 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 | •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. |
| 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 Chords both hands Skips quarters, 8ths p(55d-58d)+Tutti                    |       | Doubling         | Separation      | Chords both hands Skips quarters, 8ths p                                      | Harp1.2: Chords both hands Skips quarters, 8ths p +Tutti. Doubling accented Strings: Separation.                                 |



| Composer  | Type | Title                     | Movement                                 | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch_h_Soloists         | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|------|---------------------------|--|-------------|-----------|---|-----------------------------------|---|-------|------------------|-----------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |  |             |           |   |                                   |   |       |                  |                 |   |   |
| 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 Chord appog wide half pp(98d)+Tutti  |       | Doubling         | Separation      | Chord appoggiatura wide half pp   | Harp1: Chord appoggiatura wide half pp +Tutti. Doubling accented Strings: Separation.   |
| 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 Chords both hands 4 notes quarters pp cresc F(129d-130d)+Tutti                       |       | Doubling         | Separation      | Chords both hands 4 notes quarters pp crescendo F                               | Harp1: Chords both hands 4 notes quarters pp crescendo F +Tutti. Doubling accented Strings: Separation.                               |
| 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 Chords both hands Skips quarters, 8ths p cresc mf(141d-144d)+Tutti                 |       | Doubling         | Separation      | Chords both hands Skips quarters, 8ths p crescendo mf                           | Harp1.2: Chords both hands Skips quarters, 8ths p crescendo 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            |       | Doubling         | Separation      | Chords both hands low-medium range, Accents, p crescendo-decrescendo            | Harp1: Chords both hands low-medium range, Accents, p crescendo-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                            |       | 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.                                    |
| 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.             |



| Composer  | Type | Title                     | Movement                                 | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---------------------------|--|-------------|-----------|---|---------------------------|--|-------|------------------|-----------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |  |             |           |   |                           |  |       |                  |                 |   |   |
| 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.                                  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale                   | 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 générale                   | 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 générale                   | 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 crescendo-decrescendo      | Harp2 Chords halves, both hands low-medium range, pp crescendo-decrescendo+Tutti. Doubling Orchestra voicing reinforcement: Separation. |





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|---|------|---------------------------|-----------------------------------|-------------|-----------|---|---------------------------|--|-------|---------------------------------|-------------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |                                   |             |           |   |                           |  |       |                                 |                               |  |   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale            | 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 générale            | 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 générale            | 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.  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale            | 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                                 |       | 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  |       | 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 |       | Doubling<br>TimbralManipulation | Separation<br>Timbre Granular | Chord quarter fast Arpeggiando down, Enharm (whole tone), distributed both hands medium range, F decrescendo p | Harp1: Chord quarter fast Arpeggiando down, Enharm (whole tone), distributed both hands medium range, F decrescendo p+Tutti. Doubling: Separation. Timbral_Manipulation: Timbre Granular. |





| Composer   | Type | Title                     | Movement                                     | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|--|------|---------------------------|--|-------------|-----------|---|---------------------------|--|-------|---------------------------------|------------------------|---|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |      |                           |  |             |           |   |                           |  |       |                                 |                        |   |   |
| 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                                      |       | 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.<br>Doubling Orchestra: Fusion accentation.  |
| Ravel  | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse légère 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                  |       | TimbralManipulation             | Timbre Granular        | Legato arpeggiated chords up fast 16ths distribute both hands, low to medium range. mf, p                           | Harp2: Legato arpeggiated chords up fast 16ths distribute both hands, low to medium range. mf, p+Tutti.<br>Timbral_Manipulation: Timbre Granular.                           |
| Ravel  | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse légère 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   |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Chord quarter both hands F+Tutti  | Harp1: Chord quarter both hands F+Tutti.<br>Doubling accentuation: Fusion.<br>Timbral_Manipulation: Attack Sharp.   |
| Ravel  | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse légère 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(331)+Tutti  |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Chord half both hands, medium-high range FF   | Harp2: Chord half both hands, medium-high range FF+Tutti.<br>Doubling accentuation: Fusion.<br>Timbral_Manipulation: Attack Sharp.  |
| Ravel  | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse légère 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<br>TimbralManipulation | Fusion<br>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.<br>Doubling accentuation: Fusion.<br>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 |       | TimbralManipulation             | 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.<br>Timbral_Manipulation: Timbre Granular. |



| Composer  | Type | Title                     | Movement                           | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|---------------------------|------------------------------------|-------------|-----------|---|---------------------------|--|-------|---------------------------------|----------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |                                    |             |           |   |                           |  |       |                                 |                            |   |  |
| 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 |       | TimbralManipulation             | 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              |       | TimbralManipulation             | 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<br>TimbralManipulation | Fusion<br>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.   |
| 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<br>TimbralManipulation | Fusion<br>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<br>TimbralManipulation | Fusion<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp     | Chords both hands, quarters, medium-high range, F cresc FFF   | Harp1.2: Chords both hands, quarters, medium-high range, F cresc FFF+Tuttii. Doubling Orchestra: Fusion accentuation. Timbral_Manipulation: Attack Sharp.                          |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse | 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<br>TimbralManipulation | Separation<br>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.                                 |



| Composer  | Type | Title                     | Movement                           | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                 | Orch. TECHNIQUE              | MODE(s) of Playing /Specifics                                       | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|---------------------------|------------------------------------|-------------|-----------|---|---------------------------|---|-------|----------------------------------|------------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |                                    |             |           |   |                           |   |       |                                  |                              |   |  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse | 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<br>Timbral Manipulation | Fusion<br>Timbral Alteration | Chord quarter low range F   | Harp2: Chord quarter low range F+Tutti.<br>Doubling Orchestra: Fusion.<br>Timbral Manipulation: Timbral Alteration.  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse | 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<br>Timbral Manipulation | Fusion<br>Timbral Alteration | Chord half very low, pp   | Harp1.2: Chord half very low, pp+Tutti.<br>Doubling Orchestra: Fusion.<br>Timbral Manipulation: Timbral Alteration.  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse | 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<br>Timbral Manipulation | Fusion<br>ATTACK Sharp       | Chord half, quarter, very low, p crescendo mf                       | Harp1.2: Chord half, quarter, very low, p crescendo mf+Tutti.<br>Doubling : Fusion accentuation.<br>Timbral Manipulation: ATTACK Sharp.                                |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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<br>TimbralManipulation  | Fusion<br>Attack Sharp       | Chords Both hands, quarters, high-medium range FF                   | Harp1.2: Chords Both hands, quarters, high-medium range FF+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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<br>TimbralManipulation  | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp. |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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<br>TimbralManipulation  | Fusion<br>Attack Sharp       | Chords Both hands, quarters, high-medium range FF                   | Harp1.2: Chords Both hands, quarters, high-medium range FF+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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<br>TimbralManipulation  | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.   |



| Composer  | Type | Title                     | Movement                 | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch_h_Soloists | OrchPlay Bookmark  | Adler                           | Orch. Tech. TYPE       | Orch. TECHNIQUE  | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
|---|------|---------------------------|--------------------------|-------------|-----------|---|---------------------------|--|---------------------------------|------------------------|--|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |                          |             |           |   |                           |  |                                 |                        |  |   |  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière | 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 FF(635-636)+Tutti                                 | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Chords Both hands, quarters, high-very high range FF   | Harp1.2: Chords Both hands, quarters, high-very high range FF+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.   |  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière | 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<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                    |  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière | 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                           | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Chords Both hands, quarters, medium-high range, FF decrescendo                                   | Harp1.2: Chords Both hands, quarters, medium-high range, FF decrescendo+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                                   |  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière | 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                            | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Chords Both hands, quarters, very high range, mf decrescendo, F                                  | Harp1: Chords Both hands, quarters, very high range, mf decrescendo, F+Tuttii.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                                   |  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière | 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 | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp. |  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière | 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                       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Chords Both hands, quarters, medium-very high range F cresc FF                                   | Harp1.2: Chords Both hands, quarters, medium-very high range F cresc FF+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                                   |  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière | 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                                   | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Chords Both hands, quarters, medium-high range FF  | Harp1.2: Chords Both hands, quarters, medium-high range FF+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.  |  |



| Composer  | Type | Title                     | Movement  | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch_h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|------|---------------------------|---|-------------|-----------|---|---------------------------|--|-------|---------------------------------|------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |   |             |           |   |                           |  |       |                                 |                        |  |   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse suppliante de Chloé                            | 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                                 |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Chords Both hands, half, high-very high range FF                                       | Harp1.2: Chords Both hands, half, high-very high range FF+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse suppliante de Chloé                            | 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<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>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                | •Harp1.2 Chords L.Hand with fast Det broken Oct R.Hand, medium to very high range F(1172-1173)+Tutti |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Flute and Strings: Fusion accentuation.<br>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                | •Harp1.2 Chords both hands, medium-high range mf cresc FF(1192-1197)+Tutti                           |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Chords both hands, medium-high range mf crescendo FF                                   | Harp1.2: Chords both hands, medium-high range mf crescendo FF+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>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                | •Harp1.2 Chords both hands, medium-very high range mf cresc FF(1214-1216)+Tutti                      |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>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                | •Harp1.2 Chords both hands, very low-very high range mf cresc FF(1269-1273)+Tutti                    |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                                    |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part III: Danse générale                                      | 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<br>TimbralManipulation | Fusion<br>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.<br>Doubling Woodwinds, Strings: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                            |





| Composer  | Type  | Title                           | Movement                 | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch_h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                           | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|---|-------|---------------------------------|--------------------------|-------------|-----------|---|---------------------------|---|-------|---------------------------------|---|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                                 |                          |             |           |   |                           |   |       |                                 |   |  |  |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part III: Danse générale | 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<br>TimbralManipulation | Fusion<br>Attack Sharp                    | Chords 3-notes halves, medium-high range, F, p                           | Harp1: Chords 3-notes halves, medium-high range, F, p+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                          |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part III: Danse générale | 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<br>TimbralManipulation | Fusion<br>Attack Sharp                    | Chords 3-notes halves, medium-very high range, FF                        | Harp1.2: Chords 3-notes halves, medium-very high range, FF+Tutti.<br>Doubling Woodwinds, Strings: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.            |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part III: Danse générale | 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<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.             |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part III: Danse générale | 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<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp. |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part III: Danse générale | 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<br>TimbralManipulation | Fusion<br>Attack Sharp                    | Chords halves, both hands, medium-very high range, FF                    | Harp1.2: Chords halves, both hands, medium-very high range, FF+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                 |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part III: Danse générale | 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<br>TimbralManipulation | Fusion<br>Attack Sharp                    | Chords halves, both hands, medium-very high range, F cresc FF            | Harp1.2: Chords halves, both hands, medium-very high range, F crescendo FF+Tutti<br>Doubling Orchestra: Fusion accentuation.<br>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)             |       | TimbralManipulation             | BONDING (Timbral Link)<br>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.<br>Timbral Manipulation: Bonding, Timbre Granular.                          |





| Composer  | Type  | Title                           | Movement | Score Info | Year | Instrument(s) of excerpt                | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                           | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|-------|---------------------------------|----------|------------|------|---|---------------------------|---|-------|---------------------------------|---|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                                 |          |            |      |   |                           |   |       |                                 |   |   |   |
| Ravel   | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings | OrchPlay                  | •Harp Chord over 1+ Oct arpegg 2Hands, medium range, Enharm, quasi Gliss p(7-8)+Tutti |       | TimbralManipulation             | BONDING (Timbral Link)<br>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.<br>Timbral Manipulation: Bonding, Timbre Granular.                                       |
| Ravel   | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings | OrchPlay                  | •Harp Chord over 2 Oct arpegg 2Hands, medium range, quasi Gliss pp(34-35)             |       | TimbralManipulation             | BONDING (Timbral Link)<br>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.<br>Timbral Manipulation: Bonding, Timbre Granular.   |
| Ravel   | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings | OrchPlay                  | •Harp Chord over 2 Oct arpegg 2Hands, medium range, quasi Gliss pp(34-35)+Tutti       |       | TimbralManipulation             | BONDING (Timbral Link)<br>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.<br>Timbral Manipulation: Bonding, Timbre Granular.   |
| Ravel   | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings | OrchPlay                  | •Harp Chord broken, arpegg pattern 16ths, medium range, p(60-66)                      |       | Layering<br>TimbralManipulation | Middleground<br>Timbre granular           | Chord broken, arpeggiated pattern 16ths, medium range                     | Harp: Chord broken, arpeggiated pattern 16ths, medium range, p.<br>Layering: Middleground.<br>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/s trings | OrchPlay                  | •Harp Chord broken, arpegg pattern 16ths, medium range, p(60-66)+Tutti                |       | Layering<br>TimbralManipulation | Middleground<br>Timbre granular           | Chord broken, arpeggiated pattern 16ths, medium range                     | Harp: Chord broken, arpeggiated pattern 16ths, medium range, p+Tutti.<br>Layering: Middleground.<br>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/s trings | 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.<br>Doubling Orchestra: Fusion reinforcement.   |
| Ravel   | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings | 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.<br>Doubling Orchestra: Fusion reinforcement.   |



| Composer  | Type  | Title                           | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists    | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|---------------------------------|----------|------------|-----------|---|------------------------------|--|-------|------------------|-----------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                                 |          |            |           |   |                              |  |       |                  |                 |   |   |
| Ravel   | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910      | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings   | 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.<br>Doubling Orchestra: Fusion reinforcement.                     |
| Ravel   | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910      | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings   | 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.<br>Doubling Orchestra: Fusion reinforcement.               |
| Ravel   | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910      | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings   | 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.<br>Doubling Orchestra: Fusion reinforcement.       |
| Ravel   | Multi | Pavane pour une infante défunte |          | ORCH+piano | 1910      | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings   | 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.<br>Doubling Orchestra: Fusion reinforcement. |
| Varèse  | NAX   | Amériques                       |          | ORCH       | 1918-1927 | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic | •Harp1 Chord 4-notes Etouffez 16ths, high range, FFF(65)+Tutti                           |       | Doubling         | Fusion          | Chord 4-notes Etouffez 16ths, high range, FFF                             | Harp1: Chord 4-notes Étouffez 16ths, high range, FFF+Tutti.<br>Doubling Woodwinds: Fusion accentuation.                             |
| Varèse  | NAX   | Amériques                       |          | ORCH       | 1918-1927 | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic | •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.<br>Doubling Woodwinds: Fusion accentuation.                             |



| Composer  | Type | Title     | Movement | Score Info | Year  | Instrument(s) of excerpt     | Conductor_Orch h_Soloists   | OrchPlay Bookmark | Adler                           | Orch. Tech. TYPE                   | Orch. TECHNIQUE                                  | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
|---|------|-----------|----------|------------|---|------------------------------|---|-------------------|---------------------------------|------------------------------------|--|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |           |          |            |   |                              |   |                   |                                 |                                    |  |   |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-l, 3bsn, 2 contrab-sn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic | •Harp1. 2 Chords slow quarters repeated, low-high range, p(142-151)+Tutti | Adler             | Doubling<br>TimbralManipulation | Separation<br>Resonance / Iterated | Chords slow quarters repeated, low-high range, p | Harp1.2: Chords slow quarters repeated, low-high range, p+Tutti.<br>Doubling Strings: Separation<br>Timbral_Manipulation: Resonance / Iterated      |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-l, 3bsn, 2 contrab-sn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic | •Harp1. 2 Chord dyad 8th, high-medium range, Accent, sFFF(175)+Tutti      | Adler             | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp             | Chord dyad 8th, high-medium range, Accent, sFFF  | Harp1.2: Chord dyad 8th, high-medium range, Accent, sFFF+Tutti.<br>Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.  |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-l, 3bsn, 2 contrab-sn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic | •Harp1. 2 Chord dyad half held, low range, F(216)+Tutti                   | Adler             | Doubling<br>TimbralManipulation | Fusion<br>Attack Medkium           | Chord dyad half held, low range, F               | Harp1.2: Chord dyad half held, low range, F+Tutti.<br>Doubling Violoncello+Doublebass: Fusion accentuation.<br>Timbral_Manipulation: Attack Medium. |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-l, 3bsn, 2 contrab-sn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic | •Harp1 Chord 4-notes Etouffez 16ths, high range, FFF(225)+Tutti           | Adler             | Doubling                        | Fusion                             | Chord 4-notes Etouffez 16ths, high range, FFF    | Harp1: Chord 4-notes Étouffez 16ths, high range, FFF+Tutti.<br>Doubling Woodwinds: Fusion accentuation.   |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-l, 3bsn, 2 contrab-sn/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              | Adler             | Doubling                        | Fusion                             | Chord 3-notes Staccato 16ths, high range, FFF    | Harp2: Chord 3-notes Staccato 16ths, high range, FFF+Tutti.<br>Doubling Woodwinds: Fusion accentuation.   |  |



| Composer  | Type | Title     | Movement | Score Info | Year  | Instrument(s) of excerpt             | Conductor_Orch h_Soloists   | OrchPlay Bookmark | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
|---|------|-----------|----------|------------|---|--------------------------------------|---|-------------------|-------|------------------|-----------------|-------------------------------|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |           |          |            |   |                                      |   |                   |       |                  |                 |                               |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-l, 3bsn, 2 contrab-sn/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   | •                 | •     | •                | •               | •                             | •  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-l, 3bsn, 2 contrab-sn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic         | •Harp1. 2 Chord interlocking dyads, triplets, Etouffez, medium range, FF(254-256)+Tutti   | •                 | •     | •                | •               | •                             | •  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-l, 3bsn, 2 contrab-sn/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   | •                 | •     | •                | •               | •                             | •  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-l, 3bsn, 2 contrab-sn/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                                      | •                 | •     | •                | •               | •                             | •  |
| 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 | •                 | •     | •                | •               | •                             | •  |



| Composer  | Type | Title                 | Movement              | Score Info        | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists               | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE | MODE(s) of Playing /Specifics                                     | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)                                    |
|---|------|-----------------------|-----------------------|-------------------|------|---|---|--|-------|---------------------|-----------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                       |                       |                   |      |   |   |  |       |                     |                 |   |  |
| 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 |       | TimbralManipulation | Timbre Granular | Chords Arpeggios 16ths distributed between hands over 5 Octaves F | Harp: Chords Arpeggios 16ths distributed between hands over 5 Octaves F+Tutti.<br>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                        |       | Doubling            | Fusion          |   | Harp: Chords both hands medium, low range FF+Tutti.<br>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   |       | 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.<br>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     |       | Doubling            | Fusion          | Light Chords quarters between hands high range mf crescendo F     | Harp: light Chords quarters between hands high range mf crescendo F+Tutti.<br>Doubling Woodwinds: Fusion.                  |
| 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.<br>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.<br>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.<br>Layering: Middleground accompaniment.                                     |



| Composer  | Type  | Title                  | Movement  | Score Info        | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists              | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE         | MODE(s) of Playing /Specifics                               | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|-------|------------------------|---|-------------------|------|--|--|---|-------|------------------------------|-------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                        |   |                   |      |  |  |   |       |                              |                         |   |   |
| Bartok  | NAX   | Violin Concerto No. 2  | II. Andante tranquillo                                | ORCH, solo violin | 1938 | 2*fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin | Lintu_Finnish Radio Orchestra_Tetzlaff | 🎵•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.   |
| 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 TimbralManipulation | 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 TimbralManipulation | 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 TimbralManipulation | 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.                    |





| Composer  | Type | Title                  | Movement                               | Score Info | Year | Instrument(s) of excerpt  | Conductor_Orchestra              | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE               | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|---|------|------------------------|--|------------|------|---|----------------------------------|---|-------|---------------------------------|-------------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                        |  |            |      |   |                                  |   |       |                                 |                               |  |  |
| 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<br>TimbralManipulation | Fusion<br>Attack Soft         | Chords Arpeggiando halves both hands, medium-low range p                             | Harp1: Chords Arpeggiando halves both hands, medium-low range p+Tutti.<br>Doubling with Timpani: Fusion accentuation.<br>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<br>TimbralManipulation | Separation<br>Timbre Granular | Detached 8ths arpeggiated Chords, halves p   | Harp1: Detached 8ths arpeggiated Chords, halves p +Tutti.<br>Doubling Strings: Separation.<br>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.<br>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.<br>Layering: Middleground, 2 Harps chordal accompaniment for Violins and Violas sordino..           |
| 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 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.<br>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 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.<br>Layering: Middleground accompaniment.   |



| Composer  | Type | Title                                     | Movement                                  | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists                    | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|---|---|------------|------|--|--|--|-------|------------------|-----------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |   |   |            |      |  |  |  |       |                  |                 |   |   |
| 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.<br>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.<br>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.<br>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.<br>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<br>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 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.<br>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 Appogiatura high range F   | Harp: Chords 3-note Staccato 8ths with Appogiatura high range F+Tutti.<br>Doubling Orchestra: Fusion accentuation.  |

Composers: 25

Titles: 44

NAXOS: 910

stereo: 252

multi: 202

22.12.24

Bookmarks: 1366



Pieces (File Names): 73

| Composer  | Type | Title                                     | Movement                 | Score Info | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists                    | OrchPlay Bookmark   |
|---|------|---|--------------------------|------------|------|--|--|---|
| 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 | 🇺🇸•Harp Chords 4-note both hands halves accent, Stacc 8ths FFF(176-183)+Tutti |

Adler

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics                            | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                       |
|------------------|-----------------|--|--|
| 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. |



| Composer   | Type                             | Title   | Movement      | Score Info                  | Year       | Instrument(s) of excerpt                                      | Conductor_Orch h_Soloists                                  | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                         | Orch. TECHNIQUE                            | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|--|----------------------------------|---|---------------|-----------------------------|------------|---|--|---|-------|--|--|--|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |                                  |   |               |                             |            |   |  |   |       |  |  |  |   |
| <b>66</b>  | <b>Arpeggiando, Appoggiatura</b> |   |               |                             |            |   |  |   |       |  |  |  |   |
| 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.<br>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.<br>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.<br>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.<br>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<br>Doubling<br>TimbralManipulation | Solo (quasi)<br>Separation<br>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.<br>Basic: Quasi SOLO.<br>Doubling Foreground: Separation.<br>Doubling Middleground: Separation.<br>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<br>Doubling<br>TimbralManipulation | Solo (quasi)<br>Separation<br>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.<br>Basic: Quasi SOLO.<br>Doubling Foreground: Separation.<br>Doubling Middleground: Separation.<br>Timbral_Manipulation: Attack Sharp.            |



| Composer  | Type | Title   | Movement   | Score Info | Year       | Instrument(s) of excerpt   | Conductor_Orch h_Soloists       | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                      | Orch. TECHNIQUE                         | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|---|------------|------------|------------|--|---------------------------------|---|-------|---------------------------------------|---|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |   |            |            |            |  |                                 |   |       |                                       |   |   |  |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>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.<br>Doubling Foreground: Fusion, accentuation.  |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>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.<br>Doubling Foreground: Fusion, accentuation.  |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>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.<br>Doubling: Fusion, coloration.<br>Doubling top melody WW in canon with Stirngs.<br>Also Doubling Middleground.  |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>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<br>TimbralManipulation | Solo (quasi) Separation<br>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.<br>Basic: Quasi SOLO.<br>Doubling Foreground: Separation.<br>Doubling Middleground: Separation.<br>Timbral_Manipulation: Attack Sharp. |
| Weber   | NAX  | Invitation to Dance<br>(Aufforderung zum Tanze)<br>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.<br>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.<br>Middleground and Doubling acentuation.  |



| Composer  | Type | Title          | Movement                                  | Score Info             | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists   | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|----------------|---|------------------------|-----------|--|---|--|-------|------------------------------|----------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |   |                        |           |  |   |  |       |                              |                            |   |   |
| Mahler  | NAX  | Symphony No. 2 | I. Allegro maestoso                       | ORCH                   | 1888-1894 | 4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ/strings/Chorus, SOLO Sop, SOLO Alt | Metha_Wiener Philharmoniker   | •WW+Brasses+Perc +Harp+Strings ALL MoP (64-253)  |       | >•Mode of Playing            | Diverse                    | Woodwinds+Brasses+ Percussion+Harp+Strings: ALL Modes of Playing                      | Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).   |
| Mahler  | NAX  | Symphony No. 2 | I. Allegro maestoso                       | ORCH                   | 1888-1894 | 4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ/strings/Chorus, SOLO Sop, SOLO Alt | Metha_Wiener Philharmoniker   | •Harp1.2, Det, Marc, Arpegg, Chords (97-253)   |       | >•Mode of Playing            | Diverse                    | Harp1.2: Detached, Marcato, Arpeggiando, Chords                                       | Harp1.2: Detached, Marcato, Arpeggiando, Chords (97-253).   |
| 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  |       | Doubling TimbralManipulation | 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 Chords Arpeggiando quarters, 8ths, low-high range, mf cresc F(102-116)+Tutti                       |       | TimbralManipulation          | 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 | •Harp1.2 Chords Arpegg L.Hand 4notes, R.Hand 7-8 notes, quarters, low-high range, FF, FFF(866-874)+Tutti |       | Doubling TimbralManipulation | 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. |





| Composer  | Type | Title          | Movement                 | Score Info             | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists   | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|----------------|--------------------------|------------------------|-----------|---|---|--|-------|---------------------------------|-----------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |                          |                        |           |   |   |  |       |                                 |                       |  |   |
| 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   |       | TimbralManipulation             | FUSING Role Instr.(s) | Chords 4-7 notes Arpeggiando, both hands, F  | Harp1.2: Chords 4-7 notes Arpeggiando, both hands, F+Tutti.<br>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<br>TimbralManipulation | Fusion<br>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.<br>Chord Doubling Orchestra: Fusion accentuation.<br>Timbral_Manipulation: Fusing Role.<br>Detached Doubling Bass Line: Fusion accentuation.<br>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 quarter arpeggiando, low-medium range F(218)+Tutti  |       | Doubling<br>TimbralManipulation | Fusion<br>Fusing Role | Chord quarter arpeggiando, low-medium range F  | Harp1.2: Chord quarter arpeggiando, low-medium range F+Tutti.<br>Doubling Orchesra: Fusion Reinforce.<br>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 Chords 6 notes quarters arpeggiando, Non arpegg Marcato, low-high range F(252-253)+Tutti                              |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Orchetsra: Fusion Reinforce.<br>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 5-notes Arpeggiando, quarters, medium-high range, pp(310)+Tutti   |       | TimbralManipulation             | 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.<br>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.<br>Doubling Strings: Fusion accntuation, coloration.  |



| Composer  | Type | Title                             | Movement                                | Score Info             | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists  | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                            | Orch. TECHNIQUE                       | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|-----------------------------------|---|------------------------|-----------|--|--|--|-------|---|---------------------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                                   |   |                        |           |  |  |  |       |   |                                       |   |   |
| 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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1.2 Chord 7-notes Arpeggiando, quarters, low-medium range, pp(358)+Tutti                         |       | Layering<br>Doubling<br>TimbralManipulation | Middleground<br>Fusion<br>Fusing Role | Chord 7-notes Arpeggiando, quarters, low-medium range, pp                                   | Harp1.2: Chord 7-notes Arpeggiando, quarters, low-medium range, pp+Tutti.<br>Layering: Middleground.<br>Doubling Orchestra: Fusion Reinforce.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1 Chords 5-6 notes quarters Arpeggiando, low-medium range pp(57-67)+Tutti                        |       | Doubling<br>TimbralManipulation             | Fusion<br>Fusing Role                 | Chords 5-6 notes quarters Arpeggiando, low-medium range pp                                  | Harp1: Chords 5-6 notes quarters Arpeggiando, low-medium range pp+Tutti.<br>Doubling Orchestra: Fusion timbre coloration.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1 Chords 5-9 notes quarters Arpeggiando, low-high range pp(119-123)+Tutti                        |       | Doubling<br>TimbralManipulation             | Fusion<br>Fusing Role                 | Chords 5-9 notes quarters Arpeggiando, low-high range pp                                    | Harp1: Chords 5-9 notes quarters Arpeggiando, low-high range pp+Tutti.<br>Doubling Orchestra: Fusion timbre coloration.<br>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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | 🎹•Harp1.2 Chords 4-5 notes halves, quarters Arpeggiando, low-medium range, p, pp(96-98)+Tutti          |       | Doubling<br>TimbralManipulation             | Fusion<br>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.<br>Doubling Orchestra: Fusion timbre coloration.<br>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<br>TimbralManipulation             | Separation<br>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.<br>Doubling: Separation.<br>Timbral_Manipulation: Timbre Granular Creates rhythmic activity.. |



| Composer  | Type  | Title             | Movement   | Score Info                        | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists           | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE              | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|-------------------|--|-----------------------------------|------|---|-------------------------------------|---|-------|---------------------------------|------------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                   |  |                                   |      |   |                                     |   |       |                                 |                              |  |   |
| 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, 3tr, 3trb, tuba/timp, perc, SOLO harp/strings              | Pletnev_Russia n 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).<br>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<br>Doubling            | Foreground<br>Separation     | Chords 5-notes, Arpeggiando, very high-medium mf decescendo  | Harp2: Chords 5-notes 8ths, Arpeggiando, very high-medium mf decrescendo.<br>Layering: Foreground<br>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<br>Doubling            | Foreground<br>Separation     | Chords 5-notes, Arpeggiando, very high-medium mf decescendo  | Harp2: Chords 5-notes 8ths, Arpeggiando, very high-medium mf decrescendo +Woodwinds.<br>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<br>Doubling            | Foreground<br>Separation     | Chords 5-notes, Arpeggiando, very high-medium mf decescendo  | Harp2: Chords 5-notes 8ths, Arpeggiando, very high-medium mf decrescendo +Tutti.<br>Layering: Foreground<br>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<br>TimbralManipulation | Middleground<br>Attack Sharp | Chords 8ths, Arpeggiando high-medium range pp  | Harp1.2: Chords 6-notes 8ths, Arpeggiando high-medium range pp.<br>Layering: Middleground.<br>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 8ths, Arpeggiando high-medium range pp(53-58)+Fl1.2+Cl1.2  |       | Layering<br>TimbralManipulation | Middleground<br>Attack Sharp | Chords 8ths, Arpeggiando high-medium range pp  | Harp1.2: Chords 6-notes 8ths, Arpeggiando high-medium range pp +Clarinet1.2.<br>Layering: Middleground.<br>Timbral_Manipulation: Attack Sharp, provides sharper attack to flutes and clarinets. |



| Composer  | Type   | Title                   | Movement                           | Score Info           | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE              | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|--------|-------------------------|------------------------------------|----------------------|------|---|---------------------------|--|-------|---------------------------------|------------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |                                    |                      |      |   |                           |  |       |                                 |                              |   |   |
| 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<br>TimbralManipulation | Middleground<br>Attack Sharp | Chords 8ths, Arpeggiando high-medium range pp                                       | Harp1.2: Chords 6-notes 8ths, Arpeggiando high-medium range pp +Tutti.<br>Layering: Middleground.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp       | Chords, Marcato, Arpeggiando sfz  | Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz.<br>Doubling High Strings: Fusion accentuation.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp       | Chords, Marcato, Arpeggiando sfz  | Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz +Violin I+Violin II.<br>Doubling High Strings: Fusion accentuation.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp       | Chords, Marcato, Arpeggiando sfz  | Harp1.2: Chords 6-notes quarters, Marcato, Arpeggiando, high-low range sfz +Tutti.<br>Doubling High Strings: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                  |
| Debussy   | Multi  | La Mer                  | III. Dialogue du vent et de la mer | ORCH                 | 1903 | 2*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/2harp, glock/strings              | OrchPlay                  | •Harp02 Harp1.2 Chords arpeggiando, halves, low to high range, p cresc, pp decresc (179-186) |       | TimbralManipulation             | ATTACK Sharp                 | Harp1.2: Chords arpeggiando, halves, low to high range, p crescendo, pp decrescendo | Harp1.2: Chords arpeggiando, halves, low to high range, p crescendo, pp decrescendo (179-186).  |
| 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.<br>Layering: Middleground.   |



| Composer  | Type   | Title                   | Movement | Score Info | Year | Instrument(s) of excerpt     | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|--------|-------------------------|----------|------------|------|------------------------------|---------------------------|---|-------|------------------|-----------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |            |      |                              |                           |   |       |                  |                 |   |   |
| 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.<br>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.<br>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.<br>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.<br>Basic: SOLO.<br>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.<br>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.<br>Doubling Strings: Separation accentuation.                                 |





| Composer  | Type   | Title                           | Movement                          | Score Info  | Year      | Instrument(s) of excerpt   | Conductor_Orc h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|--------|---------------------------------|-----------------------------------|-------------|-----------|--|--------------------------|---|-------|------------------------------|----------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                                 |                                   |             |           |  |                          |   |       |                              |                            |   |   |
| Ravel   | stereo | Introduction et Allegro         |                                   | ENSEMBLE    | 1905      | SOLOharp/fl, c/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/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 accentuation Strings.                          |
| 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 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..  |
| 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/string s/Choir | Dutoit_OSM               | 🎵•Harp1 Chord quarter fast Arpeggiando down, Enharm (whole tone), distr both hands medium range, F decresc p(241)+Tutti |       | Doubling TimbralManipulation | 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/string s  | 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/string s  | 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/string s  | 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.  |





| Composer  | Type  | Title                           | Movement               | Score Info        | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists               | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|---------------------------------|------------------------|-------------------|------|---|---|--|-------|------------------|-----------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                                 |                        |                   |      |   |   |  |       |                  |                 |   |   |
| Ravel   | Multi | Pavane pour une infante défunte |                        | ORCH+piano        | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings   | 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.<br>Doubling Orchestra: Fusion reinforcement.               |
| Ravel   | Multi | Pavane pour une infante défunte |                        | ORCH+piano        | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings   | 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.<br>Doubling Orchestra: Fusion reinforcement.       |
| Ravel   | Multi | Pavane pour une infante défunte |                        | ORCH+piano        | 1910 | 2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings   | 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.<br>Doubling Orchestra: Fusion reinforcement. |
| Bartok  | NAX   | Violino 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.<br>Layering: Middleground accompaniment.  |
| Bartok  | NAX   | Violino 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.<br>Layering: Middleground accompaniment.  |
| Bartok  | NAX   | Violino 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.<br>Layering: Middleground accompaniment.  |
| Bartok  | NAX   | Violino 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.<br>Doubling Tutti: Fusion  |



| Composer   | Type   | Title                                     | Movement                                  | Score Info | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists                    | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|--|--------|---|---|------------|------|---|--|--|-------|---------------------------------|-----------------------|---|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |        |   |   |            |      |   |  |  |       |                                 |                       |   |   |
| 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<br>TimbralManipulation | Fusion<br>Attack Soft | Chords Arpeggiando halves both hands, medium-low range p  | Harp1: Chords Arpeggiando halves both hands, medium-low range p+Tutti.<br>Doubling with Timpani: Fusion accentuation.<br>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/string s | 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.<br>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.<br>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 | 🎵•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.<br>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 | 🎵•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.<br>Basic: Solo.   |
| <b>6 Non Arpeggiando</b>   |        |   |   |            |      |   |  |  |       |                                 |                       |   |   |
| HarpGENERIC  | stereo | Harp Chords Rolled-Arpegg vs. non Rolled  |   | Harp       |      | harp  | OrchPlay                                     | 🎵•CHORDS non-Rolled vs Rolled ALL  |       | >•Mode of Playing               |                       | Chords 4-5 notes non-Rolled vs Rolled   | Harp: Chords 4-5 notes non-Rolled vs Rolled   |
| HarpGENERIC  | stereo | Harp Chords Rolled-Arpegg vs. non Rolled  |   | Harp       |      | harp  | OrchPlay                                     | 🎵•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.  |



| Composer  | Type   | Title                                     | Movement  | Score Info        | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists                    | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE  | Orch. TECHNIQUE | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|--------|---|---|-------------------|------|--|--|--|-------|-------------------|-----------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |   |   |                   |      |  |  |  |       |                   |                 |   |   |
| HarpGENERIC   | stereo | Harp Chords Rolled-Arpegg vs. non Rolled  |   | Harp              |      | harp   | OrchPlay                                     | •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 | 2*fl*, 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    | 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   | Type                                | Title                               | Movement                 | Score Info                  | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists   | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE | MODE(s) of Playing /Specifics             | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)            |
|--|-------------------------------------|-------------------------------------|--------------------------|-----------------------------|-----------|--|---|---|-------|---------------------|-----------------|---|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |                                     |                                     |                          |                             |           |  |   |   |       |                     |                 |   |   |
| <b>10</b>  | <b>TRILLS (ornaments, mordents)</b> |                                     |                          |                             |           |  |   |   |       |                     |                 |   |   |
| 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.<br>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 Trill mp(52)  |       | Basic               | Solo            | Trill mp                                  | Harp Right Hand: Trill mp.<br>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 Trills F(97, 99)+Tutti                              |       | Basic               | Solo            | Trills F                                  | Harp Right Hand: Trills F.<br>Basic: Solo Harp in dialog with Solo Flute.                           |
| 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         |       | TimbralManipulation | Timbre Granular | Trills both hands, high, medium range FF  | Harp: Trills both hands, high, medium range FF+Tutti.<br>Timbral_Manipulation: Timbre Granular.     |
| 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 |       | TimbralManipulation | Timbre Granular | Trills, halves, quarters, high range, FFF | Harp1.2: Trills, halves, quarters, high range, FFF+Tutti.<br>Timbral_Manipulation: Timbre Granular. |
| 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 Trill both hands in Oct, high range, FF(203)+Tutti       |       | TimbralManipulation | Timbre Granular | Trill both hands in Ocave, high range, FF | Harp1.2: Trill both hands in Ocave, high range, FF+Tutti.<br>Timbral_Manipulation: Timbre Granular. |



| Composer   | Type  | Title                  | Movement                          | Score Info        | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists        | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE              | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|--|-------|------------------------|-----------------------------------|-------------------|-----------|--|----------------------------------|---|-------|-------------------------------|------------------------|---|--|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |       |                        |                                   |                   |           |  |                                  |   |       |                               |                        |   |  |
| 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)   |       | TimbralManipulation           | Timbre Granular        | Trill on 2 Octaves  | Harp1: Trill on 2 Octaves FF.<br>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   |       | TimbralManipulation           | Timbre Granular        | Trill on 2 Octaves  | Harp1: Trill on 2 Octaves FF Glockenspiel+Oboe2.<br>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   |       | TimbralManipulation           | Timbre Granular        | Trill on 2 Octaves  | Harp1: Trill on 2 Octaves FF +Tutti.<br>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.<br>Doubling Violin I and Violin II: Fusion.<br>Timbral_Manipulation: Timbre Granular. |
| <b>1 TREMOLO fingered (measured/unmeasured)</b>                    |       |                        |                                   |                   |           |  |                                  |   |       |                               |                        |   |  |
| 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        |       | TimbralManipulation           | 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.<br>Timbral_Manipulation: Timbre Granular.  |



| Composer   | Type                | Title                   | Movement           | Score Info         | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists        | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE                  | MODE(s) of Playing /Specifics                  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|--|---------------------|-------------------------|--------------------|--------------------|-----------|---|----------------------------------|---|-------|---------------------|----------------------------------|--|--|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |                     |                         |                    |                    |           |   |                                  |   |       |                     |                                  |  |  |
| <b>13</b>  | <b>Bisbigliando</b> |                         |                    |                    |           |   |                                  |   |       |                     |                                  |  |  |
| 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 Bisbigliando medium-high range p(448-458)+Tutti           |       | TimbralManipulation | Timbre Granular                  | Bisbigliando medium-high range p               | Harp: Bisbigliando medium-high range p+Tutti .<br>Timbral_Manipulation: Timbre Granular.   |
| Debussy  | NAX                 | Danse Profane           |                    | STRINGS, solo harp | 1904      | HarpSOLO/Strings  | Haitink_Concert gebouw Amsterdam | •Harp Bisbigliando p cresc(37, 39)+Tutti                        |       | TimbralManipulation | Timbre Granular                  | Bisbigliando p crescendo                       | Harp: Bisbigliando p crescendo +Tutti.<br>Timbral_Manipulation: Timbre Granular.   |
| Debussy  | NAX                 | Danse Profane           |                    | STRINGS, solo harp | 1904      | HarpSOLO/Strings  | Haitink_Concert gebouw Amsterdam | •Harp Bisbigliando, Harm-Ordinario pp cresc(67-69, 71-74)+Tutti |       | TimbralManipulation | Timbre Granular                  | Bisbigliando, Harmonics-Ordinario pp crescendo | Harp: Bisbigliando, Harmonics-Ordinario pp crescendo +Tutti.<br>Timbral_Manipulation: Timbre Granular.                               |
| Debussy  | NAX                 | Danse Profane           |                    | STRINGS, solo harp | 1904      | HarpSOLO/Strings  | Haitink_Concert gebouw Amsterdam | •Harp Bisbigliando mf(78, 80)+Tutti                             |       | TimbralManipulation | Timbre Granular                  | Bisbigliando m                                 | Harp: Bisbigliando mf +Tutti.<br>Timbral_Manipulation: Timbre Granular.  |
| Debussy  | NAX                 | Danse Profane           |                    | STRINGS, solo harp | 1904      | HarpSOLO/Strings  | Haitink_Concert gebouw Amsterdam | •Harp Bisbigliando p cresc FF, F(124, 126-129)+Tutti            |       | TimbralManipulation | Timbre Granular                  | Bisbigliando p crescendo FF, F                 | Harp: Bisbigliando p crescendo FF, F +Tutti.<br>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      |       | TimbralManipulation | Timbre Granular<br>Timbre Bright | Bisbigliando 16ths, high-very high, p          | Harp: Bisbigliando 16ths, high-very high, p+Tutti.<br>Timbral_Manipulation: Timbre Granular.<br>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.<br>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.<br>Doubling Flutes + Trumpets: Fusion   |





| Composer   | Type   | Title  | Movement                          | Score Info        | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists         | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                 | Orch. TECHNIQUE           | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|--|--------|--|-----------------------------------|-------------------|-----------|---|-----------------------------------|---|-------|----------------------------------|---------------------------|---|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |        |  |                                   |                   |           |   |                                   |   |       |                                  |                           |   |   |
| 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 | •Harp2 Bisbigliando pp cresc F(10d-13d)+Tutti   |       | TimbralManipulation              | Timbre Granular           | Bisbigliando pp crescendo F   | Harp2: Bisbigliando pp crescendo F +Tutti. Timbral_Manipulation: Timbre Granular.   |
| 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 | •Harp2 Bisbigliando pp cresc pp cresc F decresc(20d-26d)+Tutti                          |       | TimbralManipulation              | Timbre Granular           | Bisbigliando pp crescendo pp crescendo F decrescendo                        | Harp2: Bisbigliando pp crescendo pp crescendo F decrescendo +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, 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        |       | TimbralManipulation              | 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/strings                                | Solti_Chicago Symphony Orchestra  | •Harp1.2 Trill slow 16ths written-out both hands Bisbigliando p, mp, mf, f(62-72)+Tutti |       | Doubling<br>Timbral Manipulation | Fusion<br>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<br>Gliss, Buzz,<br>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.  |



| Composer | Type | Title   | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | OrchPlay Bookmark |
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|          |      | HARP Modes of Playing Examples and Orchestration Techniques |          |            |      |                          |                           |                   |
|          |      | Ordinario (Modo ordinario, Natural Sounds, Sons naturels)   |          |            |      |                          |                           |                   |
|          |      |   |          |            |      |                          |                           |                   |

Adler

Orch. Tech. **TYPE**      Orch. **TECHNIQUE**      MODE(s) of Playing /Specifics      Families, Details, Full text | Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)

>•Mode of Playing



| Composer   | Type   | Title                 | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|--|--|-----------------------|----------|------------|-----------|---|---------------------------|---|-------|------------------|-----------------|---|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |  |                       |          |            |           |   |                           |   |       |                  |                 |   |   |
| <b>19</b>  | <b>Près de la Table (Sulla Tavola, Near Soundingboard)</b> |                       |          |            |           |   |                           |   |       |                  |                 |   |   |
| 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.<br>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 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.<br>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                | •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.<br>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 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.<br>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 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.<br>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               |       | 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.<br>Doubling Strings: Fusion accentuation.                |



| Composer  | Type  | Title                 | Movement                         | Score Info          | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists    | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE         | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|-------|-----------------------|----------------------------------|---------------------|-----------|---|------------------------------|---|-------|---------------------------------|-------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                       |                                  |                     |           |   |                              |   |       |                                 |                         |   |   |
| 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 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                         |       | TimbralManipulation             | 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 contrabson/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<br>TimbralManipulation | Fusion<br>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   | Type | Title                 | Movement              | Score Info        | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists               | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|--|------|-----------------------|-----------------------|-------------------|-----------|---|---|---|-------|---------------------------------|------------------------|--|--|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |      |                       |                       |                   |           |   |   |   |       |                                 |                        |  |  |
| Varèse   | NAX  | Amériques             |                       | ORCH              | 1918-1927 | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-cl, 3bsn, 2 contrab-sbn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic            | •Harp1.2 Det 16ths, Près de la table, Etouffez, Marcato (pizz), low range, FF(367-389)+Tutti      |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Woodwinds+Strings ostinato: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp. |
| Varèse   | NAX  | Amériques             |                       | ORCH              | 1918-1927 | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-cl, 3bsn, 2 contrab-sbn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic            | •Harp1.2 Det 16ths, Près de la table, Etouffez, Marcato (pizz), low range, p(399-404)+Tutti       |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Woodwinds+Strings ostinato: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp. |
| Varèse   | NAX  | Amériques             |                       | ORCH              | 1918-1927 | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-cl, 3bsn, 2 contrab-sbn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic            | •Harp2 Det Près de la table, Etouffez, quarters (tuplet), Accent, medium range, FF(508-518)+Tutti |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Violins: Fusion accentuation.<br>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.<br>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                    | Harp: Près de la Table (Sulla Tavola, Near Soundingboard) middle FF +Tutti. Enharmonic 3 strings.<br>Doubling: Separation accentuation, percussive .   |



| Composer   | Type | Title                                     | Movement  | Score Info | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists                    | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|--|------|---|---|------------|------|---|--|---|-------|---------------------|-----------------|--|--|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |      |   |   |            |      |   |  |   |       |                     |                 |  |  |
| 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<br>Plectrum(metal stick) near Sounboard fast 16ths Enharmonic F(438-440)+Tutti             |       | TimbralManipulation | 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.<br>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<br>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 cresendoc F decrescendo pp+ | Harp: Près de la Table (Sulla Tavola, Near Soundingboard), Detached 8ths, Staccato, accents, held notes pp cresendoc F decrescendo pp+Tutti.<br>Layering:<br>Harp: Foreground-2<br>Flutes 1.2.3: Foreground-1. |



| Composer | Type | Title | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | OrchPlay Bookmark |
|----------|------|-------|----------|------------|------|--------------------------|---------------------------|-------------------|
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**HARP Modes of Playing Examples and Orchestration Techniques**

**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 |
|-------------|--------|--|--|------|--|------|----------|--------------------------------|



| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
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|------------------|-----------------|-------------------------------|--|

|                                 |                            |   |   |
|---------------------------------|----------------------------|---|---|
| Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Mediator low quarters accents p, F                            | Harp: Mediator (Plectrum) low quarters accents p, F +Tutti.<br>Doubling: Separation accentuation.<br>Timbral_Manipulation: Attack Sharp (sharpen attack Violoncello, Doublebass). |
| Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Mediator low quarter Chord arpegg accent F                    | Harp: Mediator (Plectrum) low quarter Chord arpegg accent F +Tutti.<br>Doubling: Separation accentuation.<br>Timbral_Manipulation: Attack Sharp (sharpen attack Viola).           |
| Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Ordinario low quarters accents F                              | Harp: Ordinario low quarters accents F +Tutti.<br>Doubling: Separation accentuation.<br>Timbral_Manipulation: Attack Sharp (sharpen attack Viola).                                |
| TimbralManipulation             | Timbre Granular            | Plectrum(metal stick) near Sounboard fast 16ths Enharmonic F+ | Harp2: Plectrum(metal stick) near Sounboard fast 16ths Enharmonic F+Tutti.<br>Timbral_Manipulation: Timbre Granular.  |
| >•Mode of Playing               |                            | Fingernail Gliss down, F                                      | Harp: Fingernail Gliss down, F.   |



| Composer   | Type   | Title   | Movement | Score Info | Year | Instrument(s) of excerpt | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE  | Orch. TECHNIQUE | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                         |
|--|--|---|----------|------------|------|--------------------------|---------------------------|---|-------|-------------------|-----------------|--|--|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |  |   |          |            |      |                          |                           |   |       |                   |                 |  |  |
| <b>27</b>  | <b>Sons étouffés (Dampen, Secco, Gedämpft)</b> |   |          |            |      |                          |                           |   |       |                   |                 |  |  |
| HarpGENERIC  | stereo   | Harp Detached-Staccato-Etouffez, Près de la Table |          | Harp       |      | harp                     | OrchPlay                  | •Pedal Det-Stacc-Table ALL  |       | >•Mode of Playing |                 |  | Harp: Pedal Detached-Staccato-Près de la Table ALL.  |
| HarpGENERIC  | stereo   | Harp Detached-Staccato-Etouffez, Près de la Table |          | Harp       |      | harp                     | OrchPlay                  | •Harp Det, Stacc-Etouffez, 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, C1, FF, mf, pp, F. | Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), 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-Etouffez, 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, C2, FF, mf, pp, F. | Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), 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-Etouffez, 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, F3, FF, mf, pp, F. | Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), 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-Etouffez, 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, C5, FF, mf, pp, F. | Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C5, FF, mf, pp, F. |



| Composer  | Type   | Title                     | Movement  | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|--------|---------------------------|---|-------------|-----------|---|---------------------------|--|-------|---------------------|------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                           |   |             |           |   |                           |  |       |                     |                        |   |   |
| HarpGENERIC   | stereo | Harp                      |   | Harp        |           | harp  | OrchPlay                  | •Harp Det, Stacc-Etouffez, 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, C6, FF, mf, pp, F.          | Harp: Detached, Staccato(Sons étouffés Dampen, Secco, Gedämpft), Près de la Table 8ths, half, C6, FF, mf, pp, F.  |
| HarpGENERIC   | stereo | Harp                      |   | Harp        |           | harp  | OrchPlay                  | •Harp Det, Stacc-Etouffez, 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                | •Harp1 Gliss down over 3+ Oct fast medium-low range, Etouffez, FF decresc(222-223)+Tutti |       | TimbralManipulation | 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                | •Harp1 Gliss up over 4+Oct, Efouffez p, cresc F, mf(106-108)+Tutti                       |       | TimbralManipulation | 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                | •Harp2 Gliss down over 4+Oct, Efouffez p, F decresc mf(106-108)+Tutti                    |       | TimbralManipulation | 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                | •Harp1 Gliss up over 4+ Oct, low to high range, Etouffez, F cresc FF(1168-1170)+Tutti    |       | TimbralManipulation | 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. |



| Composer  | Type | Title                     | Movement  | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists    | OrchPlay Bookmark   | Adler                        | Orch. Tech. TYPE      | Orch. TECHNIQUE   | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
|---|------|---------------------------|---|-------------|-----------|---|------------------------------|---|------------------------------|-----------------------|---|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |   |             |           |   |                              |   |                              |                       |   |   |  |
| 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                   | •Harp1 Gliss up over 3 Oct, medium to high range, Etouffez, p cresc F(1181-1182)+Tutti              | TimbralManipulation          | 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 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 | TimbralManipulation          | 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 | •Harp2 Etouffez both hands 8ths, accent, medium range, p(44)+Tutti                                  | Doubling TimbralManipulation | 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 | •Harp1 Chord 4-notes Etouffez 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 | •Harp1.2 Det Près de la table, interlocking 16ths, very low (in Oct)-low range, p(196-198)+Tutti    | Doubling TimbralManipulation | 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  | Type | Title     | Movement | Score Info | Year  | Instrument(s) of excerpt     | Conductor_Orch_h_Soloists  | OrchPlay Bookmark | Adler                           | Orch. Tech. TYPE       | Orch. TECHNIQUE   | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
|---|------|-----------|----------|------------|---|------------------------------|--|-------------------|---------------------------------|------------------------|---|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |           |          |            |   |                              |  |                   |                                 |                        |   |  |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic | •Harp1 Chord 4-notes Etouffez 16ths, high range, FFF(225)+Tutti                              | Adler             | Doubling                        | Fusion                 | Chord 4-notes Etouffez 16ths, high range, FFF                                 | Harp1: Chord 4-notes Étouffez 16ths, high range, FFF+Tutti.<br>Doubling Woodwinds: Fusion accentuation.  |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic | •Harp1.2 Chord interlocking dyads, triplets, Etouffez, medium range, FF(254-256)+Tutti       | Adler             | Doubling                        | Fusion                 | Chord interlocking dyads, triplets, Etouffez, medium range, FF                | Harp1.2: Chord interlocking dyads, triplets, Étouffez, medium range, FF+Tutti.<br>Doubling Orchestra: Fusion accentuation.   |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-cl, 3bsn, 2 contrabsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic | •Harp2 Det 8th triplets Stacc, Etouffez, 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.<br>Doubling Bass Clarinet: Fusion accentuation.  |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-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, Etouffez, Marcato (pizz), low range, FF(367-389)+Tutti | Adler             | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Woodwinds+Strings ostinato: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp. |  |
| Varèse  | NAX  | Amériques | ORCH     | 1918-1927  | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrac-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, Etouffez, Marcato (pizz), low range, p(399-404)+Tutti  | Adler             | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Woodwinds+Strings ostinato: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.  |  |



| Composer  | Type | Title                       | Movement              | Score Info | Year            | Instrument(s) of excerpt   | Conductor_Orch h_Soloists    | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|-----------------------------|-----------------------|------------|-----------------|--|------------------------------|--|-------|---------------------------------|----------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                             |                       |            |                 |  |                              |  |       |                                 |                            |   |   |
| 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 Stacc Etouffez, 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.<br>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 Philnarmonic | •Harp2 Det Près de la table, Etouffez, quarters (triplet), Accent, medium range, FF(508-518)+Tutti                   |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp     | Detached Près de la table, Étouffez, quarters (triplet), Accent, medium range, FF | Harp2 Detached Près de la table, Étouffez, quarters (triplet), Accent, medium range, FF+Tutti.<br>Doubling Violins: Fusion accentuation.<br>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., Etouffez, Accent, quarters (triplet) (in Oct), medium, low to high range, FF(521-526)+Tutti |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp     | Staccato Étouffez, Con sordino, Étouffez 16ths, medium range, FFF                 | Harp1.2: Staccato Étouffez, Con sordino, Étouffez 16ths, medium range, FFF+Tutti.<br>Doubling Strings: Fusion accentuation.<br>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_Concert gebouw       | •Harp1.2 Chords quarters Etouffez mf (21-54)+Tutti   |       | Doubling<br>Layering            | Separation<br>Middleground | Chords quarters étouffez (étouffés) mf  | Harp1.2: Chords quarters étouffez (étouffés) mf +Tutti.<br>Layering:<br>Harp1: Doubling Flutes.<br>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 etouffé-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.<br>Doubling Violin I+Doublebass: Separation accentuation.   |





| Composer  | Type | Title                       | Movement      | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark   |
|---|------|-----------------------------|---------------|------------|-----------|---|---------------------------|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                             |               |            |           |   |                           |   |
| 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 etouffe-secco Stacc, Marcato 8ths, low range, sFz(155-172)+Tutti |

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| Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics                              | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---------------------------------|----------------------------|--|--|
| Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | étouffé-secco<br>Staccato, Marcato<br>8ths, low range, sFz | Harp: étouffé-secco Staccato, Marcato 8ths, low range, sFz+Tutti.<br>Doubling low Strings: Separation accentuation, metrical.<br>Timbral_Manipulation: Attack Sharp. |



| Composer  | Type | Title                     | Movement  | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  |
|---|------|---------------------------|---|-------------|-----------|---|---------------------------|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |   |             |           |   |                           |  |
| <b>2 Laissez vibrer (let ring, lascia vibrare)</b>          |      |                           |   |             |           |   |                           |  |
| 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 |

Adler

| Orch. Tech. TYPE    | Orch. TECHNIQUE       | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---------------------|-----------------------|---|--|
| TimbralManipulation | 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.<br>Timbral Manipulation: Fusing Role.      |
| TimbralManipulation | 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.<br>Timbral Manipulation: Fusing Role. |



| Composer  | Type | Title     | Movement | Score Info | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists    | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|------|-----------|----------|------------|-----------|--|------------------------------|---|-------|---------------------------------|------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques   |      |           |          |            |           |  |                              |   |       |                                 |                        |   |  |
| <b>6 CON SORDINO (Paper between Strings, Carta fra le corde, papier entre les cordes, Papier zwischen Seiten)</b> |      |           |          |            |           |  |                              |   |       |                                 |                        |   |  |
| 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 Con sord., Leg, Accent, Tenuto quarters, low range FF(83-84)+Tutti                       |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Con sordino, Legato, Accent, Tenuto quarters, low range FF                          | Harp1.2: Con sordino, Legato, Accent, Tenuto quarters, low range FF+Tutti.<br>Doubling Violoncello: Fusion accentuation.<br>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 Con sord., Leg, Accent, Tenuto quarters, low range FF(91-92)+Tutti                       |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Con sordino, Legato, Accent, Tenuto quarters, low range FF                          | Harp1.2: Con sordino, Legato, Accent, Tenuto quarters, low range FF+Tutti.<br>Doubling Violoncello: Fusion accentuation.<br>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 Con sord., Leg, Accent, Tenuto quarters (in Oct), medium, low-high range FF(94-99)+Tutti |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Strings: Fusion accentuation.<br>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 Con sord., Leg short slurs, Accent, 16ths, triplets, medium range FF, sFF(463-465)+Tutti |       | Doubling<br>TimbralManipulation | Fusion<br>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.<br>Doubling Violins+Violas+Clarinets: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp. |



| Composer  | Type | Title     | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists    | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE        | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|-----------|----------|------------|-----------|---|------------------------------|---|-------|---------------------------------|------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |           |          |            |           |   |                              |   |       |                                 |                        |  |   |
| 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 Etouffez, 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.  |
| 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<br>TimbralManipulation | Fusion<br>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., Etouffez, Accent, quarters (tuplet) (in Oct), medium, low to high range, FF(521-526)+Tutti |       | Doubling<br>TimbralManipulation | Fusion<br>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.            |



| Composer  | Type   | Title                                    | Movement | Score Info | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists    | OrchPlay Bookmark  |
|---|--------|--|----------|------------|-----------|--|------------------------------|--|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b>                                    |        |  |          |            |           |  |                              |  |
| <b>3 Percussion: Hit Sounding Board with fingers (Frapper la caisse de résonance avec les doigts)</b> |        |  |          |            |           |  |                              |  |
| 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 Perc (hit Sounding Board with finger) 8ths, R. Hand, p(2-7, 9-10, 19-20)+Tutti  |
| 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 Perc (hit Sounding Board with finger) 8ths, R. Hand, p(26)+Tutti                |
| 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 Perc (hit Sounding Board with finger) 8ths off-beat, R. Hand, mf(121-124)+Tutti |
| <b>4 Pedal BUZZ (Metalic sound, holding pedal between notches)</b>                                    |        |  |          |            |           |  |                              |  |
| HarpGENERIC   | stereo | Harp Pedal Gliss, Buzz, Fingernail Gliss |          | Harp       |           |  | harp                         | OrchPlay  •Harp Pedal BUZZ, 3 Oct, very low Eb Gliss to E, FFF                           |
| 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 Pedal BUZZ, dotted half, mf(237)+Tutti  |

Adler

| Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
|------------------|-----------------|-------------------------------|--|
|------------------|-----------------|-------------------------------|--|

4+

|                                 |                             |   |  |
|---------------------------------|-----------------------------|---|--|
| Doubling<br>TimbralManipulation | Separation<br>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.<br>Doubling Left Hand Middleground: Separation accentuation.<br>Timbral_Manipulation: Attack Medium. |
| Doubling<br>TimbralManipulation | Separation<br>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.<br>Doubling Left Hand Middleground: Separation accentuation.<br>Timbral_Manipulation: Attack Medium. |
| Doubling<br>TimbralManipulation | Separation<br>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.<br>Doubling Left Hand Middleground: Separation accentuation.<br>Timbral_Manipulation: Attack Medium.                       |

&gt;•Mode of Playing

TimbralManipulation

Timbral  
ALTERATIONPedal BUZZ, 3 Oct, very low Eb  
Glissando to E, FF

Pedal BUZZ, dotted half, mf

Harp: Pedal BUZZ, 3 Oct, very low Eb Glissando to E, FFF.

Harp1.2: Pedal BUZZ, dotted half, mf+Tutti.  
Timbral\_Manipulation: Timbral Alteration.  
Coloring Percussion instruments.



| Composer  | Type | Title     | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists    | OrchPlay Bookmark                                       | Adler | Orch. Tech. TYPE    | Orch. TECHNIQUE    | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                                   |
|---|------|-----------|----------|------------|-----------|---|------------------------------|---|-------|---------------------|--------------------|---------------------------------|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |           |          |            |           |   |                              |   |       |                     |                    |                                 |  |
| 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 Pedal BUZZ, half held, mf(285-289)+Tutti         |       | TimbralManipulation | 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 | 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 |       | TimbralManipulation | 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   | Type  | Title                     | Movement           | Score Info  | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|--|-------|---------------------------|--------------------|-------------|-----------|--|---------------------------|---|-------|---------------------------------|----------------------------|--|--|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |       |                           |                    |             |           |  |                           |   |       |                                 |                            |  |  |
| <b>99 HARMONICS</b>  |       |                           |                    |             |           |  |                           |   |       |                                 |                            |  |  |
| 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 | Birmingham_Ne Isons       | •Harp Harm triple Chords Marcato, Ord, medium-low range, mf, F, FF(86-100)  | Adler | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Harmonics triple<br>Chords Marcato, Ord, medium-low range, mf, F, FF | Harp: Harmonics triple Chords Marcato, Ordinario, medium-low range, mf, F, FF.<br>Doubling Woodwinds, Percussion, Strings<br>Pizzicato: Separation accentuation, metrical.<br>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 | Birmingham_Ne Isons       | •Harp Harm triple Chords Marcato, Ord, medium-low range, mf, F, FF(86-100)+Xylo   | Adler | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Harmonics triple<br>Chords Marcato, Ord, medium-low range, mf, F, FF | Harp: Harmonics triple Chords Marcato, Ordinario, medium-low range, mf, F, FF+Xylophone.<br>Doubling Woodwinds, Percussion, Strings<br>Pizzicato: Separation accentuation, metrical.<br>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 | Birmingham_Ne Isons       | •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 | Adler | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Harmonics triple<br>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.<br>Doubling Woodwinds, Percussion, Strings<br>Pizzicato: Separation accentuation, metrical.<br>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 Det Harm 8ths in Oct, accent, medium range mf(48-49)+Tutti  | Adler | Layering                        | Middleground               | Harmonics 8ths in Octave, accent, medium range mf                    | Harp: Detached Harmonics 8ths in Octave, accent, medium range mf+Tutti.<br>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 Isons       | •Harp Harm quarters in Oct, medium range, F(67)+Tutti   | Adler | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp     | Harmonics quarters in Octave, medium range, F                        | Harp: Harmonics quarters in Octave, medium range, F+Tutti.<br>Doubling Flutes: Fusion accentuation.<br>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 Harm 8ths in Oct, medium range, p(220-229)+Tutti  | Adler | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp     | Harmonics 8ths in Octave, medium range, p                            | Harp: Harmonics 8ths in Octave, medium range, p+Tuttii.<br>Doubling Strings: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.   |



| Composer  | Type | Title          | Movement                 | Score Info                      | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists  | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                            | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|----------------|--------------------------|---------------------------------|-----------|---|--|--|-------|---------------------------------|--|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                |                          |                                 |           |   |  |  |       |                                 |  |   |   |
| 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 Harm 8ths in Oct, medium range, p(432-433)+Tutti   |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp                     | Harmonics 8ths in Octave, medium range, p   | Harp: Harmonics 8ths in Octave, medium range, p+Tuttii.<br>Doubling Flutes: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                                     |
| Debussy   | NAX  | Nocturnes      | I. Nuages                | ORCH (Female Voices in Sirènes) | 1892-99   | 3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 2perc/2harp/string s  | Boulez_Cleveland Orchestra   | •Harp Detached quarters Harmonics p(77-79)+Tutti   | 4_12  | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp                 | Detached quarters Harmonics p   | Harp: Detached quartres Harmonics p +Tutti.<br>Doubling: Separation.<br>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 Netherlands, Boy Choir Rotterdam | •Harp1 Harm halves, medium range, p(226-229)+Tutti   |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp                 | Harmonics halves, medium range, p   | Harp1: Harmonics halves, medium range, p+Tutti.<br>Doubling Woodwinds: Separation accentuation.<br>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 Netherlands, Boy Choir Rotterdam | •Harp1.2 Harm double, wholes, halves, medium-high range, F decresc ppp(526-530)+Tutti                |       | Doubling<br>TimbralManipulation | Separation<br>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.<br>Doubling FLutes: Separation accentuation.<br>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 Harm quarters, high range, F decresc(211-212)+Tutti   |       | Doubling<br>TimbralManipulation | Separation<br>Resonance<br>Timbre Granilar | Harmonics quarters, high range, F decrescendo                                     | Harp1.2: Harmonics quarters, high range, F decrescendo+Tutti.<br>Doubling Violin I+Violin II: Separation accentuation.<br>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 Netherlands, Boy Choir Rotterdam | •Harp1.2 Harm simple-double, quarter, dotted half, Marcato, high-very high range, ppp(279-280)+Tutti |       | Basic<br>TimbralManipulation    | Solo<br>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.<br>Basic: Solo.<br>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 Netherlands, Boy Choir Rotterdam | •Harp1 Harm double, dotted quarters, medium range, p(285-290)+Tutti                                  |       | Doubling                        | Fusion                                     | Harpmpics double, dotted quarters, medium range, p                                | Harp1: Harmpmics double, dotted quarters, medium range, p+Tutti.<br>Doubling Flute1.2: Fusion timbral coloration.   |



| Composer  | Type | Title                             | Movement                                | Score Info             | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists   | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|---|------|-----------------------------------|---|------------------------|-----------|---|---|---|-------|---------------------------------|----------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                                   |   |                        |           |   |   |   |       |                                 |                            |   |   |
| 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 Harm, quarters, medium range, p(285-290)+Tutti  |       | Doubling                        | Fusion                     | Harmonics, quarters, medium range, p  | Harp2: Harmonics, quarters, medium range, p+Tutti.<br>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_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<br>TimbralManipulation | Fusion<br>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.<br>Doubling Doublebass: Fusion accentuation.<br>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, F, p(87-100)+Tutti |       | Doubling<br>TimbralManipulation | Fusion<br>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 .<br>Doubling Doublebass, Violoncello: Fusion accentuation.<br>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 Harm (Oct) wholes, high range, F(118-120)+Tutti   |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Harmonics (also Octave) wholes, high range, F   | Harp1.2: Harmonics (also Octave) wholes, high range, F+Tutti.<br>Doubling Orchestra+Choirs: Fusion accentuation<br>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   |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Harmonics slow quarters p   | Harp1: Harmonics slow quarters, low range p+Tutti.<br>Doubling Flute1.2: Separation accentuation.<br>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  | 🎵•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.<br>Doubling Flute (delayed): Separation.   |
| Dukas   | NAX  | L'Apprenti Sorcier                |   | 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<br>TimbralManipulation | Separation<br>Attack Sharp | Harmonics medium range, slow 8ths p   | Harp: Harmonics medium range, slow 8ths p+Tutti.<br>Doubling Clarinet, Oboe: Separation, accentuation.  |



| Composer  | Type   | Title                   | Movement | Score Info         | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists       | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)   |
|---|--------|-------------------------|----------|--------------------|------|--|---------------------------------|---|-------|---------------------------------|----------------------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |                    |      |  |                                 |   |       |                                 |                            |   |  |
| Dukas   | NAX    | L'Apprenti Sorcier      |          | 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<br>TimbralManipulation | Separation<br>Attack Sharp | Harmonics medium range, slow 8ths p   | Harp: Harmonics medium range, slow 8ths p+Tutti.<br>Doubling Clarinet, Oboe: Separation, 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 Harm high range, slow 8ths pp(938-939)+Tutti                            |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Staccato Harmonics high range, slow 8ths pp   | Harp: Staccato Harmonics high range, slow 8ths pp+Tutti.<br>Doubling Flute: Separation, accentuation.<br>Timbral_Manipulation: Attack Sharp.                               |
| Debussy   | NAX    | Danse Profane           |          | 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.<br>Doubling Melody in Violin I (slight rhythmic shift).  |
| Debussy   | NAX    | Danse Profane           |          | STRINGS, solo harp | 1904 | HarpSOLO/Strings   | Haitink_Concertgebouw Amsterdam | •Harp Bisbigliando, Harm-Ordinario pp cresc(67-69, 71-74)+Tutti                     |       | TimbralManipulation             | Timbre Granular            | Bisbigliando, Harmonics-Ordinario pp crescendo  | Harp: Bisbigliando, Harmonics-Ordinario pp crescendo +Tutti.<br>Granular Texture.  |
| 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.<br>Doubling Right Hand top voice: Fusion.                       |
| 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.<br>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                  |       | TimbralManipulation             | Timbre Granular            | Enharmonics 16ths, Harmonics quarter, medium-high range p   | Harp: Enharmonics 16ths, Harmonics quarter, medium-high range p+Tutti.<br>Timbral_Manipulation: Timbre Granular.   |



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|---|--------|-------------------------|----------|------------|------|------------------------------|---------------------------|---|-------|----------------------------------|-------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |          |            |      |                              |                           |   |       |                                  |                         |   |   |
| 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.<br>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<br>InterplayProgression | Foreground<br>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 .<br>Layering: Foreground.<br>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.<br>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 .<br>Layering: Middleground.   |
| 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<br>InterplayProgression | Foreground<br>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.<br>Layering: Foreground.<br>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.<br>Layering: Second Foreground.                  |





| Composer  | Type   | Title                   | Movement                         | Score Info          | Year | Instrument(s) of excerpt   | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE             | Orch. TECHNIQUE               | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|--------|-------------------------|----------------------------------|---------------------|------|--|---------------------------|--|-------|------------------------------|-------------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                         |                                  |                     |      |  |                           |  |       |                              |                               |  |   |
| 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.<br>Basic: Solo.<br>Layering: Harmonics Foreground<br>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 TimbralManipulation | 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.<br>Layering: Foreground.<br>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.<br>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 (Det) L. Hand Harm, medium range, quarters, halves p(266-269)  |       | TimbralManipulation          | SUSTAIN (Pedalling Effect)    | Legato (Detached) Left Hand Harmonics, medium range, quarters, halves p  | Harp: Legato (Detached) Left Hand Harmonics, medium range, quarters, halves p.<br>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/string s | OrchPlay                  | 🇺🇸•Harp Harmonic Marcato, halves. medium range p(7-11)   |       | Doubling TimbralManipulation | Separation Attack Medium      | Harmonics Marcato, halves. medium range p  | Harp: Harmonics Marcato, halves. medium range p.<br>Doubling Flute1.2: Separation accentuation.<br>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/string s | OrchPlay                  | 🇺🇸•Harp Harmonic Marcato, halves. medium range p(7-11)+Fl1.2   |       | Doubling TimbralManipulation | Separation Attack Medium      | Harmonics Marcato, halves. medium range p  | Harp: Harmonics Marcato, halves. medium range p+Flute1.2.<br>Doubling Flute1.2: Separation accentuation.<br>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/string s | OrchPlay                  | 🇺🇸•Harp Harmonic Marcato, halves. medium range p(7-11)+Tutti   |       | Doubling TimbralManipulation | Separation Attack Medium      | Harmonics Marcato, halves. medium range p  | Harp: Harmonics Marcato, halves. medium range p+Tutti.<br>Doubling Flute1.2: Separation accentuation.<br>Timbral_Manipulation: Attack Medium.   |





| Composer  | Type | Title               | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists         | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics                  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                        |
|---|------|---------------------|----------|------------|-----------|---|-----------------------------------|---|-------|------------------|-----------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                     |          |            |           |   |                                   |   |       |                  |                 |  |   |
| 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<br>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.<br>Doubling Flutes+Horns: Separation accentuation.      |
| 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 R.H<br>Harmonics slow halves pp(22a)+Tutti                     |       | Doubling         | Separation      | Right Hand: Harmonics slow halves pp           | Harp1 Right Hand: Harmonics slow halves pp +Tutti.<br>Doubling Horn1: Separation accentuation.                  |
| 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 L.H.<br>Harmonics halves pp(46a-50a)+Tutti                   |       | Doubling         | Separation      | Left Hand: Harmonics halves pp                 | Harp1.2 Left Hand: Harmonics halves pp +Tutti.<br>Doubling Strings: Separation accentuation.                    |
| 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<br>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.<br>Doubling Flutes+Horns: Separation accentuation.    |
| 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<br>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.<br>Doubling: Separation accentuation, metrical. |
| 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<br>Harmonics fast 32nds pp(78b)+Tutti                        |       | Doubling         | Separation      | Harmonics fast 32nds pp                        | Harp1.2: Harmonics fast 32nds pp +Tutti.<br>Doubling Violins: Separation accentuation.                          |
| 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<br>Harmonics both hands halves pp(7c)+Tutti                  |       | Doubling         | Separation      | Harmonics both hands halves pp                 | Harp1.2: Harmonics both hands halves pp +Tutti.<br>Doubling Strings: Separation accentuation.                   |



| Composer  | Type | Title               | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch_h_Soloists         | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics               | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)                       |
|---|------|---------------------|----------|------------|-----------|---|-----------------------------------|---|-------|------------------|-----------------|---|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                     |          |            |           |   |                                   |   |       |                  |                 |   |  |
| 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 | •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.<br>Doubling: Separation accentuation, metrical.     |
| 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 | •Harp2 Harmonics Oct quarters p(56c-61c)+Tutti                |       | Doubling         | Separation      | Harmonics Octave quarters p                 | Harp2: Harmonics Octave quarters p +Tutti.<br>Doubling: Separation accentuation, metrical.                     |
| 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 | •Harp2 Harmonics fast 8ths pp(1d-6d)+Tutti                    |       | Doubling         | Separation      | Harmonics fast 8ths pp                      | Harp2: Harmonics fast 8ths pp +Tutti.<br>Doubling Piccolo: Separation accentuation, metrical.                  |
| 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 | •Harp2 Harmonics fast 8ths pp(14d-16d)+Tutti                  |       | Doubling         | Separation      | Harmonics fast 8ths pp                      | Harp2: Harmonics fast 8ths pp +Tutti.<br>Doubling Piccolo: Separation accentuation, metrical.                  |
| 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 Harmonics quintuple halves arpegg p(88d)+Tutti       |       | Doubling         | Separation      | Harmonics quintuple halves arpeggiando p    | Harp1.2: Harmonics quintuple halves arpeggiando p +Tutti.<br>Doubling Trumpets+Horns: Separation accentuation. |
| 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 | •Harp2 Harmonics triple half pp(98d)+Tutti                    |       | Doubling         | Separation      | Harmonics triple half pp                    | Harp2: Harmonics triple half pp +Tutti.<br>Doubling Strings: Separation accentuation.                          |
| 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 | •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.<br>Doubling Flute: Separation accentuation.                |



| Composer  | Type | Title                     | Movement                                 | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orchestra_Soloists      | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics                           | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|------|---------------------------|--|-------------|-----------|---|-----------------------------------|--|-------|---------------------------------|----------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |  |             |           |   |                                   |  |       |                                 |                            |   |   |
| 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 Harmonics quarters pp decresc(121d-123d)+Tutti                |       | Doubling                        | Separation                 | Harmonics quarters pp decrescendo                       | Harp1: Harmonics quarters pp decrescendo +Tutti.<br>Doubling Solo Violin: Separation accentuation.  |
| 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 | •Harp2 Harmonics quadruple 8ths pp(137d-140d)+Tutti                  |       | Doubling                        | Separation                 | Harmonics quadruple 8ths pp                             | Harp2: Harmonics quadruple 8ths pp +Tutti.<br>Doubling Horns+Strings: Separation accentuation.  |
| 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 Harmonics fast 8ths (164d-167d)+Tutti                         |       | Doubling                        | Separation                 | Harmonics fast 8ths                                     | Harp1: Harmonics fast 8ths +Tutti.<br>Doubling Violins: 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 Det Harm held whole high range, pp(7)+Tutti                   |       | Doubling<br>TimbralManipulation | Separation<br>Attack Sharp | Detached held wholes low to high range, pp              | Harp1: Detached Harmonics held whole high range, pp+Tutti.<br>Doubling Flute+held Strings: Separation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Detached Harmonics held whole high range, p             | Harp1: Detached Harmonics held whole high range, p+Tutti.<br>Doubling Oboe: Separation.<br>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.<br>Doubling Orchestra: Fusion accentuation.   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale                   | 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.<br>Doubling Orchestra voicing: Fusion accentuation.                   |



| Composer  | Type | Title                     | Movement                                 | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch_h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE            | MODE(s) of Playing /Specifics                                   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|------|---------------------------|--|-------------|-----------|---|---------------------------|--|-------|---------------------------------|----------------------------|---|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |  |             |           |   |                           |  |       |                                 |                            |   |   |
| 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<br>TimbralManipulation | Separation<br>Attack Sharp | Harmonics both hands Chord half, medium range p                 | Harp1.2: Harmonics both hands Chord half, medium range p+Tutti.<br>Doubling: Separation.<br>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<br>TimbralManipulation | Separation<br>Attack Sharp | Harmonics both hands Chord half, high range p                   | Harp1.2: Harmonics both hands Chord half, high range p+Tutti.<br>Doubling: Separation.<br>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.<br>Doubling Orchestra voicing: Fusion accentuation. |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale                   | 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.<br>Doubling Orchestra voicing: Fusion accentuation.          |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale                   | 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.<br>Doubling Strings: Fusion accentuation.                                |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale                   | 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.<br>Doubling Strings: Fusion accentuation.                                 |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale                   | 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.<br>Doubling Strings: Fusion accentuation.                                 |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale                   | 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.<br>Doubling Strings: Fusion accentuation.                               |



| Composer  | Type | Title                     | Movement                                     | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                 | Orch. TECHNIQUE              | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)  |
|---|------|---------------------------|--|-------------|-----------|---|---------------------------|--|-------|----------------------------------|------------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |  |             |           |   |                           |  |       |                                  |                              |  |  |
| 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 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.<br>Doubling Celesta, Violins: Separation accentuation.   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse légère 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<br>TimbralManipulation  | Fusion<br>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.<br>Doubling acentuation: Fusion.<br>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 Harm quarters both hands, low-high range, pp cresc p decresc(375-381)+Tutti                 |       | Doubling<br>TimbralManipulation  | Fusion<br>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.<br>Doubling Violins: Fusion accentuation.<br>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<br>TimbralManipulation  | Fusion<br>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.<br>Doubling Bass line: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp. |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse           | 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<br>Timbral Manipulation | Fusion<br>Timbral Alteration | Enharmonics, Harmonics fast 32nds, medium, low range F   | Harp1: Enharmonics, Harmonics fast 32nds, medium, low range F+Tuttii.<br>Doubling with Celesta: Flute(452), then Horn sordino(458), then Clarinet(463).<br>Timbral Alteration.   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse           | 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 |       | TimbralManipulation              | 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.<br>Timbral_Manipulation: Timbre Granular (slow granulation).    |





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|---|------|---------------------------|------------------------------------|-------------|-----------|---|---------------------------|--|-------|----------------------------------|---------------------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |                                    |             |           |   |                           |  |       |                                  |                                       |  |  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse | 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<br>Timbral Manipulation | Fusion<br>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.<br>Doubling Harp 1: Fusion accentuation.<br>Timbral Manipulation: Timbral Alteration.            |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse | 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<br>Timbral Manipulation | Fusion<br>Timbral Alteration          | Harmonics triple dotted quarters, low-medium range p                               | Harp2: Harmonics triple dotted quarters, low-medium range p+Tutti.<br>Doubling Harp 1+Strings: Fusion accentuation.<br>Timbral Manipulation: Timbral Alteration.                   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse | 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<br>Timbral Manipulation | Fusion<br>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.<br>Doubling Fusion Flute+Alto Flute.<br>Timbral Manipulation: Timbral Alteration. |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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<br>Timbral Manipulation | Fusion<br>Timbral Alteration          | Harmonics triple, halves, medium range p crescendo FF decrescendo                  | Harp1: Harmonics triple, halves, medium range p crescendo FF decrescendo+Tutti.<br>Doubling Strings: Fusion accentuation.<br>Timbral Manipulation: Timbral Alteration.             |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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<br>Timbral Manipulation | Fusion<br>Timbral Alteration          | NON Harmonics LOCO triple, halves, medium range FF decresc                         | Harp1.2: NON Harmonics LOCO triple, halves, medium range FF decresc+Tutti.<br>Doubling Strings: Fusion accentuation.<br>Timbral Manipulation: Timbral Alteration.                  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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<br>Timbral Manipulation | Fusion<br>Timbral Alteration          | Harmonics triple, halves, medium range F, p, mf                                    | Harp2: Harmonics triple, halves, medium range F, p, mf+Tutti.<br>Doubling Strings: Fusion accentuation.<br>Timbral Manipulation: Timbral Alteration.                               |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière           | 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<br>Timbral Manipulation | Fusion<br>Timbral Alteration, Sustain | Harmonics in Octave, halves, high-medium range mp, p                               | Harp1: Harmonics in Octave, halves, high-medium range mp, p+Tutti.<br>Doubling Flute: Fusion accentuation.<br>Timbral Manipulation: Timbral Alteration, Sustain.                   |





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|---|------|---------------------------|---|-------------|-----------|---|---------------------------|---|-------|----------------------------------|------------------------------|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |   |             |           |   |                           |   |       |                                  |                              |  |  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse suppliante de Chloé                            | 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<br>Timbral Manipulation | Fusion<br>Timbral Alteration | Harmonics quadruple, quarter, low-medium range F                           | Harp1.2: Harmonics quadruple, quarter, low-medium range F+Tutti.<br>Doubling Strings: Fusion accentuation.<br>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 dotted quarters in Oct, Harm-Ordinario, high-medium-low p(1124-1133)+Tutti |       | Doubling<br>TimbralManipulation  | Separation<br>Attack Sharp   | Detached dotted quarters in Octave, Harmonics-Ordinario, high-medium-low p | Harp1.2: Detached dotted quarters in Octave, Harmonics-Ordinario, high-medium-low p+Tutti.<br>Doubling low Strings, Woodwinds: Separation accentuation.<br>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<br>TimbralManipulation  | Separation<br>Attack Sharp   | Harmonics, Enharmonics dotted quarters low range pp, p                     | Harp2: Harmonics, Enharmonics dotted quarters low range pp, p+Tutti.<br>Doubling Violoncello: Separation accentuation.<br>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<br>TimbralManipulation  | Separation<br>Attack Sharp   | Harmonics, Enharmonics dotted quarters low range pp, p                     | Harp2: Harmonics, Enharmonics dotted quarters low range pp, p+Tutti.<br>Doubling Violoncello: Separation accentuation.<br>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 triple, quarter, medium range pp(1198-1209)+Tutti                           |       | Doubling<br>Timbral Manipulation | Fusion<br>Timbral Alteration | Harmonics triple, quarter, medium range pp                                 | Harp2: Harmonics triple, quarter, medium range pp+Tutti.<br>Doubling Strings: Fusion accentuation.<br>Timbral Manipulation: Timbral Alteration.  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part III: Danse générale                                      | 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<br>TimbralManipulation  | Fusion<br>Attack Sharp       | Detached halves in 3rds, Harmonics, medium range p                         | Harp 1.2. Detached halves in 3rds, Harmonics, medium range p+Tutti.<br>Doubling Strings: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part III: Danse générale                                      | 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<br>TimbralManipulation  | Fusion<br>Attack Sharp       | Detached halves, Harmonics, medium range pp                                | Harp1.2.: Detached halves, Harmonics, medium range pp+Tuttii.<br>Doubling Strings: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.   |



| Composer  | Type  | Title                           | Movement                           | Score Info  | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists    | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                 | Orch. TECHNIQUE               | MODE(s) of Playing /Specifics                        | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|-------|---------------------------------|------------------------------------|-------------|-----------|--|------------------------------|---|-------|----------------------------------|-------------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                                 |                                    |             |           |  |                              |   |       |                                  |                               |  |   |
| Ravel   | NAX   | Daphnis et Chloé (Ballet)       | Part I: Danse lente et mystérieuse | 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<br>Enharmonics, Harmonics fast 32nds F(452, 458, 463)+Tutti              |       | Doubling<br>Timbral Manipulation | Fusion<br>Timbral Alteration  | Enharmonics, Harmonics fast 32nds F                  | Harp1: Enharmonics, Harmonics fast 32nds F +Tutti.<br>Doubling with Celesta: Flute(452), then Horn sordino(458), then Clarinet(463).<br>Timbral Alteration.                     |
| 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<br>TimbralManipulation  | Separation<br>Attack Sharp    | Harmonic held half, accent, medium range p           | Harp: Harmonic held half, accent, medium range p.<br>Doubling Flute2.: Separation accentuation.<br>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<br>TimbralManipulation  | Separation<br>Attack Sharp    | Harmonic held half, accent, medium range p           | Harp: Harmonic held half, accent, medium range p+Flute2.<br>Doubling Flute2.: Separation accentuation.<br>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<br>TimbralManipulation  | Separation<br>Attack Sharp    | Harmonic held half, accent, medium range p           | Harp: Harmonic held half, accent, medium range p+Tutti.<br>Doubling Flute2.: Separation accentuation.<br>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<br>TimbralManipulation  | Timbre Bright<br>Attack Sharp | Harmonics Det 8ths, single, double, medium range, pp | Harp: Harmonics Left Hand, Det 8ths, single, double, medium range, pp.<br>Doubling Flutes: Separation accentuation.<br>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<br>TimbralManipulation  | Timbre Bright<br>Attack Sharp | Harmonics Det 8ths, single, double, medium range, pp | Harp: Harmonics Left Hand, Det 8ths, single, double, medium range, pp+Tutti.<br>Doubling Flutes: Separation accentuation.<br>Timbral_Manipulation: Timbre Bright, Attack Sharp. |
| Varèse  | NAX   | Amériques                       |                                    | ORCH        | 1918-1927 | 2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contrabass, 3bsn, 2 contrabson/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings | Boulez-New York Philnarmonic | •Harp1 Harm both hands 8ths, medium range, p(44)+Tutti                          |       | Doubling<br>TimbralManipulation  | Fusion<br>Attack Sharp        | Harmonics both hands 8ths, medium range, p           | Harp1: Harmonics both hands 8ths, medium range, p+Tutti.<br>Doubling Strings: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                                       |



| Composer   | Type | Title                 | Movement               | Score Info        | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists               | OrchPlay Bookmark   | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE              | MODE(s) of Playing /Specifics                                | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|--|------|-----------------------|------------------------|-------------------|-----------|---|---|---|-------|---------------------------------|------------------------------|--|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |      |                       |                        |                   |           |   |   |   |       |                                 |                              |  |   |
| 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 Harm both hands halves, high range p(185)+Tutti                |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp       | Harmonics both hands halves, high range p                    | Harp1: Harmonics both hands halves, high range p (185)+Tutti.<br>Doubling Strings: Fusion accentuation.<br>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 Harm double half held, l.v., medium range, mf(286-289)+Tutti |       | Doubling<br>TimbralManipulation | Fusion<br>Timbral Alteration | Harmonics double half held, lascia vibrare, medium range, mf | Harp1.2: Harmonics double half held, lascia vibrare, medium range, mf+Tutti.<br>Doubling Percussion: Fusion Timbral.<br>Timbral_Manipulation: Timbral Alteration.<br>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 | •Harp Harm halves, quarters pp cresc-decresc(1-6)+Tutti               |       | Doubling                        | Separation                   | Harmonics halves, quarters pp crescendo-decrescendo          | Harp: Harmonics halves, quarters pp crescendo-decrescendo +Tutti.<br>Doubling Viola, Violoncello: Separation accentuation.  |
| <b>Harm. One Hand</b>  |      |                       |                        |                   |           |   |   |   |       |                                 |                              |  |   |
|  |      |                       |                        |                   |           |   |   |   |       | >•Mode of Playing               |                              |  |   |



| Composer   | Type | Title                 | Movement | Score Info | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists            | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE             | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|--|------|-----------------------|----------|------------|-----------|---|--------------------------------------|--|-------|---------------------------------|-----------------------------|--|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |      |                       |          |            |           |   |                                      |  |       |                                 |                             |  |   |
| <b>6 Harm. Two Hands</b>   |      |                       |          |            |           |   |                                      |  |       |                                 |                             |  |   |
| 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 Harmonics Double, medium range held half p(76-102)+Tutti                              |       | Doubling<br>TimbralManipulation | Fusion<br>Timbre Bright     | Harmonics Double, medium range held half p                                   | Harp2: Harmonics Double, medium range held half p+Tutti.<br>Doubling: Fusion timbral coloration.<br>Timbral_Manipulation: Timbre Bright with Crotales, Cymbals.               |
| 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 Harmonics Double, low range quarters p(136-138)+Tutti                                 |       | Doubling<br>TimbralManipulation | Separation<br>Timbre Bright | Harmonics Double, low range quarters p                                       | Harp2: Harmonics Double, low range quarters p+Tutti<br>Doubling: Separation timbral coloration.<br>Timbral_Manipulation: Timbre Bright DoubleBasses.                          |
| 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                 |       | Doubling<br>TimbralManipulation | Separation<br>Sustain       | Harmonics fast halves, both hands medium range, p                            | Harp: Harmonics fast halves, both hands medium range, p+Solo Violin+Tutti.<br>Doubling: Separation accentuation.<br>Timbral_Manipulation: Sustain Violoncello.                |
| 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 Violin+Tutti.<br>Doubling Woodwinds: Separation accentuation .                        |
| 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                          |       | InterplayProgression            | Contrast                    | Harmonics fast halves, medium range pp                                       | Harp: Harmonics fast halves, medium range pp+Solo VI+Tutti.<br>Interplay_Progression:Contrast (provides contrast to Violin II pizzicato; lternates with Violin II pizzicato). |
| 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<br>TimbralManipulation | Fusion<br>Sustain           | Harmonics quarters between hands medium range p                              | Harp: Harmonics quarters between hands medium range p+Tutti.<br>Doubling Woodwinds+Violins pizzicato: Fusion timbral, accentuation.<br>Timbral_Manipulation: Attack Sharp.    |



| Composer   | Type   | Title                             | Movement                           | Score Info           | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists      | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                | Orch. TECHNIQUE                    | MODE(s) of Playing /Specifics   | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)  |
|--|--------|-----------------------------------|------------------------------------|----------------------|-----------|--|--------------------------------|--|-------|---------------------------------|------------------------------------|---|---|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |        |                                   |                                    |                      |           |  |                                |  |       |                                 |                                    |   |   |
| <b>32 Enharmonic Tuning</b>  |        |                                   |                                    |                      |           |  |                                |  |       |                                 |                                    |   |   |
| 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   | TimbralManipulation             | 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.<br>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                       |       | TimbralManipulation             | 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.<br>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)/2harp/strings | OrchPlay                       | 🎹•Harp1 Chords arpegg patterns 32nds Legato, Enharm, medium-high range pp cresc molto(132-134)       |       | TimbralManipulation             | 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.<br>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)/2harp/strings | OrchPlay                       | 🎹•Harp1 Chords arpegg patterns 32nds Legato, Enharm, medium-high range pp cresc molto(132-134)+Tutti |       | TimbralManipulation             | 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.<br>Timbral_Manipulation: Fusing Role. |
| Debussy  | Multi  | La Mer                            | III. Dialogue du vent et de la mer | ORCH                 | 1903      | 2*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/2harp, glock/strings             | OrchPlay                       | 🎹•Harp01 Harp1.2 Leg pattern, Enharmonics, 16ths, medium range, pp (171-178)                         |       | Layering                        | Baxkground-2                       | Harp1.2: Legato pattern, Enharmonics, 16ths, medium range, pp                               | Harp1.2: Legato pattern, Enharmonics, 16ths, medium range, pp (171-178)   |
| 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                                  |       | TimbralManipulation             | Timbre Granular                    | Enharmonics 16ths, Harmonics quarter, medium-high range p                                   | Harp: Enharmonics 16ths, Harmonics quarter, medium-high range p+Tutti.<br>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                     | 🎹•Harp2 Enharmonics Det 8ths p(130-135)+Tutti  |       | Doubling<br>TimbralManipulation | Separation<br>Timbre Granular      |   | Harp2: Enharmonics Detached 8ths p+Tutti.<br>Doubling Celli: Separation.<br>Timbral_Manipulation: Timbre Granular.                              |



| Composer  | Type | Title                     | Movement                           | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists         | OrchPlay Bookmark  | Adler | Orch. Tech. TYPE                 | Orch. TECHNIQUE               | MODE(s) of Playing /Specifics  | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, Embedded Docus (Teacher)   |
|---|------|---------------------------|------------------------------------|-------------|-----------|---|-----------------------------------|--|-------|----------------------------------|-------------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |                                    |             |           |   |                                   |  |       |                                  |                               |  |   |
| 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 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.<br>Doubling Horns: Separation accentuation.  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse générale             | 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.<br>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<br>TimbralManipulation  | Separation<br>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.<br>Doubling Strings: Separation timbral.<br>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.<br>Doubling low strings: Fusion reinforcement.  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse | 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<br>Timbral Manipulation | Fusion<br>Timbral Alteration  | Enharmonics, Harmonics fast 32nds, medium, low range F   | Harp1: Enharmonics, Harmonics fast 32nds, medium, low range F+Tuttii.<br>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 mystérieuse | 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<br>Timbral Manipulation | Fusion<br>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.<br>Doubling Fusion Flute+Alto Flute.<br>Timbral Manipulation: Timbral Alteration.                                  |





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|---|------|---------------------------|---|-------------|-----------|---|---------------------------|--|-------|---------------------------------|------------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                           |   |             |           |   |                           |  |       |                                 |                              |  |   |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière                                      | 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<br>TimbralManipulation | Fusion<br>Timbre Granular    | Detached<br>Enharmonics 8th triplets medium range, p crescendo FF decrescendo pp | Harp1.2: Detached Enharmonics 8th triplets medium range, p crescendo FF decrescendo pp+Tutti.<br>Doubling Strings: Fusion.<br>Timbral_Manipulation: Timbre Granular.                  |
| Ravel   | NAX  | Daphnis et Chloé (Ballet) | Part II: Danse guerrière                                      | 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<br>TimbralManipulation | Fusion<br>Timbral Alteration | Detached<br>Enharmonics quarters, appoggiatura, medium range, p                  | Harp2: Detached Enharmonics quarters, appoggiatura, medium range, p+Tutti.<br>Doubling Horns: Fusion.<br>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 Enhram quarter both hands, very high-high, F, mf, mp, p(1138-1141)+Tutti |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp       |  | Harp1.2: Detached Enhramonics quarter both hands, very high-high, F, mf, mp, p+Tutti.<br>Doubling Woodwinds, Strings: Separation accentuation.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp       | Harmonics,<br>Enharmonics dotted quarters low range pp, p                        | Harp2: Harmonics, Enharmonics dotted quarters low range pp, p+Tutti.<br>Doubling Violoncello: Separation accentuation.<br>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 Enhram-Ordinario dotted quarters medium range, mf, pp, F(1153-1159)+Tutti   |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp       |  | Harp2: Detached Enhramonics-Ordinario dotted quarters medium range, mf, pp, F+Tutti.<br>Doubling Violoncello: Separation accentuation.<br>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<br>TimbralManipulation | Fusion<br>Attack Sharp       | Harmonics,<br>Enharmonics dotted quarters low range pp, p                        | Harp2: Harmonics, Enharmonics dotted quarters low range pp, p+Tutti.<br>Doubling Violoncello: Separation accentuation.<br>Timbral_Manipulation: Attack Sharp.                         |



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|---|-------|---------------------------------|---|-------------|-----------|---|---------------------------|--|-------|---------------------------------|---|--|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                                 |   |             |           |   |                           |  |       |                                 |   |  |  |
| 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<br>TimbralManipulation | Fusion<br>Attack Sharp                    | Detached<br>Enharmics dotted quarters medium range FF                        | Harp2: Detached Enharmics dotted quarters medium range FF+Tuttii.<br>Doubling Violoncello: Separation accentuation.<br>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)       |       | TimbralManipulation             | BONDING (Timbral Link)<br>Timbre Granular | Chord over 1+ Octave arpeggiated 2Hands, medium range, quasi Glissando p     | Harp: Chord over 1+ Octave arpeggiated 2Hands, medium range, Enharmics, quasi Glissando p.<br>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 |       | TimbralManipulation             | BONDING (Timbral Link)<br>Timbre Granular | Chord over 1+ Octave arpeggiated 2Hands, medium range, quasi Glissando p     | Harp: Chord over 1+ Octave arpeggiated 2Hands, medium range, Enharmics, quasi Glissando p+Tutti.<br>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)         |       | TimbralManipulation             | BONDING (Timbral Link)<br>Timbre Granular | Glissando over 2+ Octaves written-out, medium to high range, Enharmics pp, p | Harp: Glissando over 2+ Octaves written-out, medium to high range, Enharmics pp, p.<br>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  |       | TimbralManipulation             | BONDING (Timbral Link)<br>Timbre Granular | Glissando over 2+ Octaves written-out, medium to high range, Enharmics pp, p | Harp: Glissando over 2+ Octaves written-out, medium to high range, Enharmics pp, p+Tutti.<br>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)             |       | TimbralManipulation             | BONDING (Timbral Link)<br>Timbre Granular | Glissando over 2 Octaves written-out medium to high range, Enharmics pp      | Glissando over 2 Octaves written-out medium to high range, Enharmics pp.<br>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       |       | TimbralManipulation             | BONDING (Timbral Link)<br>Timbre Granular | Glissando over 2 Octaves written-out medium to high range, Enharmics pp      | Glissando over 2 Octaves written-out medium to high range, Enharmics pp+Tutti.<br>Timbral Manipulation: Bonding, Timbre Granular.                          |



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|---|------|------------------------|---|-------------------|-----------|---|--------------------------------------|---|-------|---------------------------------|------------------------|--|---|
| HARP Modes of Playing Examples and Orchestration Techniques |      |                        |   |                   |           |   |                                      |   |       |                                 |                        |  |   |
| Holst   | NAX  | The Planets            | VII. Neptune, the Mystic                              | ORCH, women choir | 1914-1916 | 4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, 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                         |       | TimbralManipulation             | Timbre Granular        | Tremolo Bisbigliando, Enharmonic chord, fast 32nds, high-very high pp                | Harp1.2: Tremolo Bisbigliando, Enharmonic chord, fast 32nds, high-very high pp<br>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+Solo Violin+Tutti.<br>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<br>TimbralManipulation | Fusion<br>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.<br>Doubling Clarinet: Fusion accentuation, timbral coloration.<br>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               |       | TimbralManipulation             | 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.<br>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 Det 16ths, pattern distrib beetween hands, medium range, Enharmonics F(150-160)+Tutti               |       | Doubling<br>TimbralManipulation | Fusion<br>Attack Sharp | Detached 16ths, pattern distributed beetween hands, medium range, Enharmonics F      | Harp: Detached 16ths, pattern distributed beetween hands, medium range, Enharmonics F+Tutti.<br>Doubling Flute+Clarinet: Fusion accentuation.<br>Timbral_Manipulation: Attack Sharp.                          |
| 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                        |       | TimbralManipulation             | Timbre Granular        | Plectrum(metal stick) near Sounboard fast 16ths Enharmonic F+                        | Harp2: Plectrum(metal stick) near Sounboard fast 16ths Enharmonic F+Tutti.<br>imbral_Manipulation: Timbre Granular.   |



| Composer  | Type                       | Title   | Movement                | Score Info                  | Year       | Instrument(s) of excerpt   | Conductor_Orch h_Soloists   | OrchPlay Bookmark                                | Adler | Orch. Tech. TYPE  | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
|---|----------------------------|---|-------------------------|-----------------------------|------------|--|---|--|-------|-------------------|-----------------|-------------------------------|--|
| HARP Modes of Playing Examples and Orchestration Techniques |                            |   |                         |                             |            |  |   |  |       |                   |                 |                               |  |
| <b>36</b>   | <b>Complete Harp Parts</b> |   |                         |                             |            |  |   |  |       |                   |                 |                               |  |
| 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 (13-61) Mozart Crto FIHarp-ii              |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse (13-61)  |
| 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 (95-100) Mozart Crto FIHarp-ii             |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse (95-100)   |
| 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 s (complete parts) Weber Invitation Dance  |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| 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  | •HARP s (complete parts) Berlioz SFantastique-ii |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| Dukas   | NAX                        | L'Apprenti Sorcier                                  |                         | ORCH                        | 1897       | 3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings         | Dutoit_OSM  | •HARP s (complete parts) Dukas ApprentiSorcier   |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| 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 s (complete parts) StraussR DonJuan        |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| 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_Concertgebouw, Forrester, Women Choirs/choir(boys/women), solo Alto Boy Choir Rotterdam | •HARP s (complete parts) Mahler S3-i             |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| 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_Concertgebouw, Forrester, Women Choirs/choir(boys/women), solo Alto Boy Choir Rotterdam | •HARP s (complete parts) Mahler S3-ii            |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |



| Composer  | Type   | Title                             | Movement                                | Score Info             | Year      | Instrument(s) of excerpt   | Conductor_Orch h_Soloists  | OrchPlay Bookmark                              | Adler | Orch. Tech. TYPE  | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
|---|--------|-----------------------------------|---|------------------------|-----------|--|--|--|-------|-------------------|-----------------|-------------------------------|--|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                                   |   |                        |           |  |  |  |       |                   |                 |                               |  |
| 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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •HARP s (complete parts) Mahler S3-iii         |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| 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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •HARP s (complete parts) Mahler S3-iv          |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| 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 | Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam | •HARP s (complete parts) Mahler S3-v           |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| Debussy   | NAX    | Prélude à l'après-midi d'un faune |   | ORCH                   | 1894      | 3fl, 3*ob, 2cl, 2bsn/4horn/1perc/2harp/strings                           | Ormandy_Philadelphia Orchestra   | •HARP s (complete parts) Debussy Faune         |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| Debussy   | NAX    | Danse Profane                     |   | STRINGS, solo harp     | 1904      | HarpSOLO/Strings   | Haitink_Concertgebouw Amsterdam  | •HARP s (complete parts) Debussy Danse Profane |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| Debussy   | NAX    | Danse Sacrée                      |   | STRINGS, solo harp     | 1904      | HarpSOLO/Strings   | Haitink_Concertgebouw Amsterdam  | •HARP s (complete parts) Debussy Danse Sacree  |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| Ravel   | stereo | Introduction et Allegro           |   | ENSEMBLE               | 1905      | SOLOharp/fl, cl/2vl, vla, vc   | not found on Naxos   | •HARP s (complete parts) Ravel IntroAllegro    |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| 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   | •HARP s (complete parts) Ravel Alborada        |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |



| Composer  | Type  | Title                     | Movement  | Score Info          | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists         | OrchPlay Bookmark                                  | Adler | Orch. Tech. TYPE  | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
|---|-------|---------------------------|---|---------------------|-----------|---|-----------------------------------|--|-------|-------------------|-----------------|-------------------------------|--|
| HARP Modes of Playing Examples and Orchestration Techniques |       |                           |   |                     |           |   |                                   |  |       |                   |                 |                               |  |
| 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/string s                    | OrchPlay                          | •HARP s (complete parts) Debussy ChCorner-i-Gradus |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| Ravel   | NAX   | Rapsodie espagnole        | I.-IV.<br>I. Prélude à la nuit<br>II. Malaguena<br>III. Habanera<br>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 | •HARP s (complete parts) Ravel RapsodieEspagnole   |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| 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 s (complete parts) Ravel DaphnisBallet-i     |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| Ravel   | NAX   | Daphnis et Chloé (Ballet) | Part I: Danse générale  | 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 s (complete parts) Ravel DaphnisBallet-ii    |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| 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 s (complete parts) Ravel DaphnisBallet-iii   |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| Ravel   | NAX   | Daphnis et Chloé (Ballet) | Part I: Danse légère 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                        | •HARP s (complete parts) Ravel DaphnisBallet-iv    |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| 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                        | •HARP s (complete parts) Ravel DaphnisBallet-v     |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| Ravel   | NAX   | Daphnis et Chloé (Ballet) | Part I: Danse lente et mystérieuse  | 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 s (complete parts) Ravel DaphnisBallet-vi    |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |





| Composer  | Type   | Title                           | Movement  | Score Info  | Year      | Instrument(s) of excerpt  | Conductor_Orch h_Soloists            | OrchPlay Bookmark                                 | Adler             | Orch. Tech. TYPE | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
|---|--------|---------------------------------|---|-------------|-----------|---|--------------------------------------|---|-------------------|------------------|-----------------|-------------------------------|--|
| HARP Modes of Playing Examples and Orchestration Techniques |        |                                 |   |             |           |   |                                      |   |                   |                  |                 |                               |  |
| Ravel   | NAX    | Daphnis et Chloé (Ballet)       | Part II: Danse guerrière                                      | 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 s (complete parts) Ravel DaphnisBallet-viii | >•Mode of Playing | Diverse          | Diverse         |                               | Harp: Diverse Complete Part  |
| Ravel   | NAX    | Daphnis et Chloé (Ballet)       | Part II: Danse suppliante de Chloé                            | 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 s (complete parts) Ravel DaphnisBallet-ix   | >•Mode of Playing | Diverse          | Diverse         |                               | Harp: Diverse Complete Part  |
| 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                           | •HARP s (complete parts) Ravel DaphnisBallet-x    | >•Mode of Playing | Diverse          | Diverse         |                               | Harp: Diverse Complete Part  |
| 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                           | •HARP s (complete parts) Ravel DaphnisBallet-xi   | >•Mode of Playing | Diverse          | Diverse         |                               | Harp: Diverse Complete Part  |
| Ravel   | NAX    | Daphnis et Chloé (Ballet)       | Part III: Danse générale                                      | 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 s (complete parts) Ravel DaphnisBallet-xii  | >•Mode of Playing | Diverse          | Diverse         |                               | Harp: Diverse Complete Part  |
| Ravel   | Multi  | Pavane pour une infante défunte |   | ORCH+piano  | 1910      | 2fl, 1ob, 2cl, 2bsn/2horn/harp/strings  | OrchPlay                             | •HARP s (complete parts) Ravel PavaneInfante      | >•Mode of Playing | Diverse          | Diverse         |                               | Harp: Diverse Complete Part  |
| Varèse  | stereo | 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 | Gielen_SWF Orchester                 | •HARP s (complete parts) Varese-Ameriques         | >•Mode of Playing | Diverse          | Diverse         |                               | Harp: Diverse Complete Part  |
| Ravel   | NAX    | Tzigane                         |   | ORCH        | 1924      | VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings  | Levine_Wiener Philharmoniker, Mutter | •HARP s (complete parts) Ravel Tzigane            | >•Mode of Playing | Diverse          | Diverse         |                               | Harp: Diverse Complete Part  |



| Composer   | Type | Title                  | Movement  | Score Info | Year | Instrument(s) of excerpt  | Conductor_Orch h_Soloists        | OrchPlay Bookmark                            | Adler | Orch. Tech. TYPE  | Orch. TECHNIQUE | MODE(s) of Playing /Specifics | Families, Details, Full text   Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher) |
|--|------|------------------------|---|------------|------|---|----------------------------------|--|-------|-------------------|-----------------|-------------------------------|--|
| <b>HARP Modes of Playing Examples and Orchestration Techniques</b> |      |                        |   |            |      |   |                                  |  |       |                   |                 |                               |  |
| 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 | •HARP s (complete parts) Bartok ConcOrch-i   |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| 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 | •HARP s (complete parts) Bartok ConcOrch-iii |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| 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 | •HARP s (complete parts) Bartok ConcOrch-iv  |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| 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 | •HARP s (complete parts) Bartok ConcOrch-v   |       | >•Mode of Playing | Diverse         | Diverse                       | Harp: Diverse Complete Part  |
| <b>IN PROGRESS (Modes of Playing to be specified)</b>              |      |                        |   |            |      |   |                                  |  |       |                   |                 |                               |  |
| <i>To be continued &gt;</i>  |      |                        |   |            |      |   |                                  |  |       |                   |                 |                               |  |