



Orchestration Techniques (OT) Examples Modern

This document contains all Bookmarks detailing the different Orchestration Techniques encountered in the Classical period.

The list is sorted chronologically, per piece and then according to the Taxonomy of Orchestral Techniques (OT).

The 14 columns provide the following information:

		Sorted #2			Sorted #1					Sorted #3			
Composer name	OP format <i>(multi, Naxos, Stereo)</i>	Title of piece	Movement	Score info <i>(Instruments, Orch, Reduction, Piano version)</i>	Year of composition	Instrumentation of excerpt <i>(Instruments involved)</i>	Performers <i>(OrchPlay or Conductor-Orch-Soloist)</i>	Bookmark name <i>(corresponds exactly to the BM List in OrchPlay)</i>	Adler Book Ex. reference <i>(chapter-example)</i>	OT Type	OT Technique <i>(82 techniques)</i> > see "TAXONOMY Orch Techniques +MoP_PRESENT ATION.pdf"	MoP in the selected Bookmark <i>(per Family)</i>	Fulltext Details (OT, MoP) BEST for combined Text SEARCH*
										1-Basic			
										2-Layering			
										3-Layers textures-relationships			
										4-Vertical Voicing			
										5-Doubling			
										6-Coupling			
										7-Interplay & Progression			
										8-Timbral Manipulation			
										9-Exosemantics			

(*) The naming is done in the following fashion:
Instrument(s) involved: OT Technique (mm. nr.)

A good way to get acquainted with the different Orchestration Techniques of this period is to first select a piece and then proceed gradually through the Orchestration Types in order. The Bookmarks in OrchPlay are numbered to follow this order.

Note: Not all pieces are analyzed with all OT Types but many provide a large overview of the most relevant types.

MODERN

The 20th century orchestra has been enormously varied in line-up, constitution and purpose. Many large ensembles, representing all kinds of musical styles and aesthetics, have adopted the name 'orchestra' as opposed to 'band' or 'ensemble'. The 'classical' orchestra, with its large body of strings, remains probably the defining configuration, but even this has been altered and expanded in ways unimaginable in the 19th century with considerable autonomy given to Woodwinds and Brasses. Many new instruments entered the stage (among them the saxophone, the heckelphone or the contrabass clarinet). Keyboard instruments such as celesta and piano became regular members of the orchestra, and various electronic instruments (e.g. ondes martenot, synthesizers) were added.

Probably the most dramatic development has been in the percussion section. Thus, Igor Stravinsky's Rite of Spring (1913) included timpani, triangle, tambourine, guiro, 2 antique cymbals, cymbals, bass drum, tam-tam (as well as quadruple woodwind, including two bass clarinets, and a large brass section) and by 1926, Edgard Varèse included 39 tuned and untuned percussion instruments in his massive orchestra for Arcana.

However, there was also a reaction against the use of such large forces, which were seen as being associated with 'overblown' Romantic music. Stravinsky himself was one of the leaders of this reaction, often turning to non-standard orchestral line-ups to explore new musical possibilities.

The focus upon timbres and their successful blend is very characteristic of 20th Century orchestration. The orchestra as a body steadily became a 'sounding object' or a large-scale timbral palette, and many composers explored different and individual facets of this in their work.

- Hugill, Andrew. *The Orchestra, A User's Manual*, <https://andrewhugill.com/OrchestraManual/index.html>

ABOUT BOOKMARKS AND BOOKMARK LISTS



Piece Bookmark and Bookmark Lists are accessed from the Bookmark icon at the top-right corner of the OrchPlay interface. Before loading a bookmark from the list you must have the related OrchPlay files installed in your Music Library. OrchPlay bookmarks contain the following information:

- Playback cursor position, score page and Locator selection (starting-ending time and measure numbers)
- Activated and deactivated sound of specific instruments as well as Mixer settings (mutes, solos, balance)
- Colored score markings (your own design)
- Colored score markings already prepared corresponding to the TAXONOMY of Orchestral Techniques (OT) or Modes of Playing (MoP)
> see document "TAXONOMY Orch Techniques +MoP_PRESENTATION.pdf"

With custom or OrchPlay-provided Bookmark Lists you may, among others:

- Quickly prepare lectures and presentations and organize your audio-visual material for Online classes
- Instantaneously alternate between multiple selections of instruments; choose an instrument or build any instrumental combinations
- Highlight the role of a specific instrument in a musical context by increasing its presence
- Compare the musical interpretation of the same passage from different recordings



Next to the Bookmark icon you will find the Embedded Documents (Envelope).

The OrchPlay Music Library provides:

- Extra Documents: complementary information on the music, audio excerpts, links to other OrchPlay pieces.
- My documents: any document a user will want to add (drag-and-drop)
- Score: a study score in PDF format
- Teachers: licensed Teachers have access to descriptive or analytical documents as well as different score versions with full or selective orchestral family reductions and piano versions. The page layout enables students to write directly onto the score. PDF scores filenames have suffixes combinations that indicate their layout:

' ORCH = Orchestra score with blank staves for orchestral families reduction or piano reduction assignments [Pro and Teacher]

' REDUC = Orchestral families reductions for orchestration or piano reduction assignments [Teacher only]

' Piano = Piano version for orchestration assignments [Teacher only]

Licensed Pro/students may listen to the orchestral families reductions and piano versions. But only Teachers have access to the written version of solutions for exercises, classworks, etc.

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)
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Orchestration Techniques Examples Modern

For STUDY (chronological incl. Adler ex.)

Adler GENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •1. 8-18 abcd in Pairs WW	8_18	Vertical_Structuring_Vo icing	Diverse	Held notes	WOODWINDS classical, 19th Century, modern settings abcd Woodwinds in Pairs. a Woodwinds Juxtaposed. b Woodwinds Interlocked. c Woodwinds Enclosed. d Woodwinds Overlapped.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •1. 8-18a Juxtaposed WW	8_18	Vertical_Structuring_Vo icing	Juxtaposition	Held notes	WOODWINDS classical, 19th Century, modern settings a Woodwinds Juxtaposed.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •1. 8-18b Interlocked WW	8_18	Vertical_Structuring_Vo icing	Interlocking	Held notes	WOODWINDS classical, 19th Century, modern settings b Woodwinds Interlocked.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •1. 8-18c Enclosed WW	8_18	Vertical_Structuring_Vo icing	Enclosure	Held notes	WOODWINDS classical, 19th Century, modern settings c Woodwinds Enclosed.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •1. 8-18d Overlapped WW	8_18	Vertical_Structuring_Vo icing	Overlapping	Held notes	WOODWINDS classical, 19th Century, modern settings d Woodwinds Overlapped.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •2. 8-19 abcdef Interlocked WW	8_19	Vertical_Structuring_Vo icing	Interlocking	Held notes	WOODWINDS classical, 19th Century, modern settings abcdef Woodwinds Interlocked.



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)
Orchestration Techniques Examples Modern													
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •2. 8-19a Interlocked WW	8_19	Vertical_Structuring_Voicing	Interlocking	Held notes	WOODWINDS classical, 19th Century, modern settings a Woodwinds Interlocked.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •2. 8-19b Interlocked WW	8_19	Vertical_Structuring_Voicing	Interlocking	Held notes	WOODWINDS classical, 19th Century, modern settings b Woodwinds Interlocked.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •2. 8-19c Interlocked WW	8_19	Vertical_Structuring_Voicing	Interlocking	Held notes	WOODWINDS classical, 19th Century, modern settings c Woodwinds Interlocked.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •2. 8-19d Interlocked WW	8_19	Vertical_Structuring_Voicing	Interlocking	Held notes	WOODWINDS classical, 19th Century, modern settings d Woodwinds Interlocked.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •2. 8-19e Interlocked WW	8_19	Vertical_Structuring_Voicing	Interlocking	Held notes	WOODWINDS classical, 19th Century, modern settings e Woodwinds Interlocked.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •2. 8-19f Interlocked WW	8_19	Vertical_Structuring_Voicing	Interlocking	Held notes	WOODWINDS classical, 19th Century, modern settings f Woodwinds Interlocked.



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)
Orchestration Techniques Examples Modern													
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •3. 8-20 abc Enclosed WW	8_20	Vertical_Structuring_Voicing	Enclosure	Held notes	WOODWINDS classical, 19th Century, modern settings abc Woodwinds Enclosed.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •3. 8-20a Enclosed WW	8_20	Vertical_Structuring_Voicing	Enclosure	Held notes	WOODWINDS classical, 19th Century, modern settings a Woodwinds Enclosed.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •3. 8-20b Enclosed WW	8_20	Vertical_Structuring_Voicing	Enclosure	Held notes	WOODWINDS classical, 19th Century, modern settings b Woodwinds Enclosed.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW in PAIRS •3. 8-20c Enclosed WW	8_20	Vertical_Structuring_Voicing	Enclosure	Held notes	WOODWINDS classical, 19th Century, modern settings c Woodwinds Enclosed.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW Single on each pitch •4. 8-21 abc Single WW on each pitch	8_21	Vertical_Structuring_Voicing	Each note different Timbre	Held notes	WOODWINDS classical, 19th Century, modern settings abc Woodwinds Single on each pitch.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW Single on each pitch •4. 8-21a Single WW on each pitch	8_21	Vertical_Structuring_Voicing	Each note different Timbre	Held notes	WOODWINDS classical, 19th Century, modern settings a Woodwinds Single on each pitch.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW Single on each pitch •4. 8-21b Single WW on each pitch	8_21	Vertical_Structuring_Voicing	Each note different Timbre	Held notes	WOODWINDS classical, 19th Century, modern settings b Woodwinds Single on each pitch.



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)
Orchestration Techniques Examples Modern													
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW Single on each pitch •4. 8-21c Single WW on each pitch	8_21	Vertical_Structuring_Voicing	Each note different Timbre	Held notes	WOODWINDS classical, 19th Century, modern settings c Woodwinds Single on each pitch.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW SPACING •5. 8-22 ab Typical Beethoven spacings	8_22	Vertical_Structuring_Voicing	Diverse	Held notes	WOODWINDS classical, 19th Century, modern settings ab Woodwinds Beethoven Spacing.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW SPACING •5. 8-22a Typical Beethoven spacing	8_22	Vertical_Structuring_Voicing	Diverse	Held notes	WOODWINDS classical, 19th Century, modern settings a Woodwinds Beethoven Spacing.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW SPACING •5. 8-22b Typical Beethoven spacing	8_22	Vertical_Structuring_Voicing	Diverse	Held notes	WOODWINDS classical, 19th Century, modern settings b Woodwinds Beethoven Spacing.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW SPACING •6. 8-23 abc 19th century spacings	8_23	Vertical_Structuring_Voicing	Diverse	Held notes	WOODWINDS classical, 19th Century, modern settings abc Woodwinds 19th Century Spacing.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW SPACING •6. 8-23a 19th century spacing	8_23	Vertical_Structuring_Voicing	Diverse	Held notes	WOODWINDS classical, 19th Century, modern settings a Woodwinds 19th Century Spacing.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW SPACING •6. 8-23b 19th century spacing	8_23	Vertical_Structuring_Voicing	Diverse	Held notes	WOODWINDS classical, 19th Century, modern settings b Woodwinds 19th Century Spacing.



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Orchestration Techniques Examples Modern													
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW SPACING •6. 8-23c 19th century spacing	8_23	Vertical_Structuring_Voicing	Diverse	Held notes	WOODWINDS classical, 19th Century, modern settings c Woodwinds 19th Century Spacing.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW SPACING •7. 8-24 ab Stravinsky spacings	8_24	Vertical_Structuring_Voicing	Diverse	Held notes	WOODWINDS classical, 19th Century, modern settings ab Woodwinds Stravinsky Spacing.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW SPACING •7. 8-24a Stravinsky spacing	8_24	Vertical_Structuring_Voicing	Diverse	Held notes	WOODWINDS classical, 19th Century, modern settings a Woodwinds Stravinsky Spacing.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW SPACING •7. 8-24b Stravinsky spacing	8_24	Vertical_Structuring_Voicing	Diverse	Held notes	WOODWINDS classical, 19th Century, modern settings b Woodwinds Stravinsky Spacing.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW BRIGHT vs. DARK •8. 8-25 abcd Bright vs. Dark	8_25	Vertical_Structuring_Voicing, Timbral_Manipulation	Timbre BrightTimbre Dark	Held notes	WOODWINDS classical, 19th Century, modern settings abcd Woodwinds Bright vs. Dark.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW BRIGHT vs. DARK •8. 8-25a Bright	8_25	Vertical_Structuring_Voicing, Timbral_Manipulation	Timbre BrightTimbre Dark	Held notes	WOODWINDS classical, 19th Century, modern settings a Woodwinds Bright.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW BRIGHT vs. DARK •8. 8-25b Bright	8_25	Vertical_Structuring_Voicing, Timbral_Manipulation	Timbre BrightTimbre Dark	Held notes	WOODWINDS classical, 19th Century, modern settings b Woodwinds Bright.



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Orchestration Techniques Examples Modern													
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW BRIGHT vs. DARK •8. 8-25c Dark	8_25	Vertical_Structuring_Voicing, Timbral_Manipulation	Timbre BrightTimbre Dark	Held notes	WOODWINDS classical, 19th Century, modern settings c Woodwinds Dark.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW BRIGHT vs. DARK •8. 8-25d Dark	8_25	Vertical_Structuring_Voicing, Timbral_Manipulation	Timbre BrightTimbre Dark	Held notes	WOODWINDS classical, 19th Century, modern settings d Woodwinds Dark.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW FIRST INVERSION •9. 8-26. 1-2 First Inversion spacings	8_26	Vertical_Structuring_Voicing, Timbral_Manipulation	Timbre BrightTimbre Dark	Held notes	WOODWINDS classical, 19th Century, modern settings 1-2 Woodwinds First Inversion spacing.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW FIRST INVERSION •9. 8-26.1 First Inversion good	8_26	Vertical_Structuring_Voicing, Timbral_Manipulation	Timbre BrightTimbre Dark	Held notes	WOODWINDS classical, 19th Century, modern settings 1 Woodwinds First Inversion good.
AdlerGENERIC	stereo	WoodWind CHORDS	Flutes, Oboes, Clarinets, Bassoons, 29 voicings spacings, doublings	ORCH		fl, ob, cl, bsn	Adler Student Orchestra	WW FIRST INVERSION •9. 8-26.2 First Inversion bad	8_26	Vertical_Structuring_Voicing, Timbral_Manipulation	Timbre BrightTimbre Dark	Held notes	WOODWINDS classical, 19th Century, modern settings 2 Woodwinds First Inversion bad.
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•01-11-4 Brass Chord 01	11_4	Vertical_Structuring_Voicing	Interlocking	Held notes	BRASSES classical, 19th Century, modern settings 1 Brasses Root=D Juxtaposed..
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•02-11-4 Brass Chord 02	11_4	Vertical_Structuring_Voicing	Interlocking	Held notes	BRASSES classical, 19th Century, modern settings 2 Brasses Root=D Juxtaposed.
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•03-11-4 Brass Chord 03	11_4	Vertical_Structuring_Voicing	Interlocking	Held notes	BRASSES classical, 19th Century, modern settings 3 Brasses Root=D Juxtaposed.



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Orchestration Techniques Examples Modern													
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•04-11-4 Brass Chord 04	11_4	Vertical_Structuring_Voicing	Interlocking	Held notes	BRASSES classical, 19th Century, modern settings 4 Brasses Root=D Juxtaposed.
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•05-11-4 Brass Chord 05	11_4	Vertical_Structuring_Voicing	Interlocking - Juxtaposition	Held notes	BRASSES classical, 19th Century, modern settings 5 Brasses Root=D First Inversion Interlocked.
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•06-11-4 Brass Chord 06	11_4	Vertical_Structuring_Voicing	Interlocking - Juxtaposition	Held notes	BRASSES classical, 19th Century, modern settings 6 Brasses Root=D First Inversion Juxtaposed.
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•07-11-4 Brass Chord 07	11_4	Vertical_Structuring_Voicing	Interlocking - Juxtaposition - Overlapping	Held notes	BRASSES classical, 19th Century, modern settings 7 Brasses Root=D Interlocked.
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•08-11-4 Brass Chord 08	11_4	Vertical_Structuring_Voicing	Interlocking - Juxtaposition - Overlapping	Held notes	BRASSES classical, 19th Century, modern settings 8 Brasses Root=D Juxtaposed.
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•09-11-4 Brass Chord 09	11_4	Vertical_Structuring_Voicing	Interlocking - Juxtaposition - Overlapping	Held notes	BRASSES classical, 19th Century, modern settings 9 Brasses Root=D Juxtaposed Trumpets+Trombones only.
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•10-11-4 Brass Chord 10	11_4	Vertical_Structuring_Voicing	Interlocking - Juxtaposition - Overlapping	Held notes	BRASSES classical, 19th Century, modern settings 10 Brasses Root=D Juxtaposed.
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•11-11-4 Brass Chord 11	11_4	Vertical_Structuring_Voicing	Interlocking - Juxtaposition - Overlapping	Held notes	BRASSES classical, 19th Century, modern settings 11 Brasses Root=D Juxtaposed.
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•12-11-4 Brass Chord 12	11_4	Vertical_Structuring_Voicing	Interlocking - Juxtaposition - Overlapping	Held notes	BRASSES classical, 19th Century, modern settings 12 Brasses Root=D Juxtaposed.
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•13-11-4 Brass Chord 13	11_4	Vertical_Structuring_Voicing	Interlocking - Juxtaposition - Overlapping	Held notes	BRASSES classical, 19th Century, modern settings 13 Brasses Root=D Juxtaposed, Overlapped, DARK chord,



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)
Orchestration Techniques Examples Modern													
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•14-11-4 Brass Chord 14	11_4	Vertical_Structuring_Voicing	Interlocking - Juxtaposition	Held notes	BRASSES classical, 19th Century, modern settings 14 Brasses Root=D First Inversion Juxtaposed.
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•15-11-4 Brass Chord 15	11_4	Vertical_Structuring_Voicing	Interlocking - Juxtaposition	Held notes	BRASSES classical, 19th Century, modern settings 15 Brasses Root=D First Inversion Interlocked.
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•16-11-4 Brass Chord 16	11_4	Vertical_Structuring_Voicing	Overlapping	Held notes	BRASSES classical, 19th Century, modern settings 16 Brasses Root=D Overlapped.
AdlerGENERIC	stereo	Brass CHORDS	Trumpet, Trombone, Horn, Tuba, 17 voicings	ORCH		horn/tr, trb, tuna	Adler Student Orchestra	•17-11-4 Brass Chord 17	11_4	Vertical_Structuring_Voicing	Overlapping	Held notes	BRASSES classical, 19th Century, modern settings 17 Brasses Root=D Overlapped.
Moussorgsky	NAX	Tableaux d'une Exposition	4. Bydlo	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech1. 2. 5.00 All Layers+Doubling+Sustain(1-20)	10_87	Layers - Doubling - Timbral_Manipulation	Solo - Fusion - Sustain	•STRINGS: Detached Tenuto. •WOODWINDS: Legato large. Detached held. •BRASSES: Legato slurred motives. Detached Tenuto. Slurred tenuto. •HARP: Detached.	STRINGS WOODWINDS BRASSES HARP modern setting Tutti: All Layers+Doubling+Sustain (1-20).
Moussorgsky	NAX	Tableaux d'une Exposition	4. Bydlo	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech1. 2.01 Tuba Solo(1-20)+Tutti	10_87	Basic	Solo		BRASSES modern setting Tuba: Solo (1-20).
Moussorgsky	NAX	Tableaux d'une Exposition	4. Bydlo	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech2. 3.01 Vc+Db low range Mgr(1-20)+Tutti		Layering	Middleground		STRINGS modern setting Violoncello+Doublebass low range: Middleground (1-20).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	NAX	Tableaux d'une Exposition	4. Bydlo	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech5.1. +8.2.01 Bsn1.2+Cbsn Doubling-Timbral-Sustain(1-20)+Tutti		Doubling - Timbral_Manipulation	Fusion - Sustain		WOODWINDS modern setting Bassoon1.2+Contrabassoon: Doubling-Timbral-Sustain (1-20).
Moussorgsky	NAX	Tableaux d'une Exposition	4. Bydlo	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech5.2.01 Harp Doubling-Accentuation(5-6, 14-15)+Tutti		Doubling	Separation		HARP modern setting Harp: Doubling-Accentuation (5-6, 14-15).
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	•Tech2.1+5.1.00 TUTTI Layers+Doublings(57-109) By ORDER of APPEARANCE in SCORE		Layering +Doubling	Diverse	•STRINGS: Fast Legato over strings. Long Gradual Glissandi. Detached fast eights. Double, Triple, Quadruple Stops. Written-out Gliss. Trills. Pizzicato. Accents. •WOODWINDS: Detached. Tenuto. Legato slurs. Detached fast eights. Trills. Accents. Staccato. •BRASSES: Detached. Tenuto. Legato slurs. Detached fast eights. Con sordino. Stopped.	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting TUTTI: Layers+Doublings (57-109).



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)
Orchestration Techniques Examples Modern													
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	<ul style="list-style-type: none"> Tech2.1+5.1.00 TUTTI Layers+Doublings(57-109) <p>By ORDER of APPEARANCE in SCORE</p>		Layering +Doubling	Diverse	<ul style="list-style-type: none"> TIMPANI: Detached. Appoggiatura. Whip: Detached. Cymbals: Roll (trill). Detached. Bass drum: Detached. Xylophone: Detached. Ratchet: Roll (trill). Snare: Detached. HARP: Detached notes, chords. Enharmonic Doubling. Harmonics. 	<p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p> <p>TUTTI: All Layers (57-109).</p>
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	<ul style="list-style-type: none"> TUTTI All Techniques Moussorgsky Tableaux-Gnome-i 		DIVERSE			<p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p> <p>TUTTI</p>
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	<ul style="list-style-type: none"> Tech2.2.00 All Layers(57-109) <p>By ORDER of APPEARANCE in SCORE ></p>		Layering	Diverse		<p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p> <p>TUTTI: All Layers (57-109).</p>
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	<ul style="list-style-type: none"> Tech2.2.01 Ob1.2+Cbsn+Hn1.2 Fgr-1(57-63) 		Layering	Foreground		<p>WOODWINDS modern setting</p> <p>Oboe1.2+Contrabassoon+Horn1.2: Foreground-1 (57-63).</p>
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	<ul style="list-style-type: none"> Tech2.2.02 Hn1.2 Fgr-1(64-65) 		Layering	Foreground		<p>BRASSES modern setting</p> <p>Horn1.2: Foreground-1 (64-65).</p>
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	<ul style="list-style-type: none"> Tech2.2.03 Ob1.2+Cbsn+Hn1.2 Fgr-1(66-67) 		Layering	Foreground		<p>WOODWINDS BRASSES modern setting</p> <p>Oboe1.2+Contrabassoon+Horn1.2: Foreground-1 (66-67).</p>



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)
Orchestration Techniques Examples Modern													
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	•Tech2.2.04 Hn1.2 Fgr-1(68-69)		Layering	Foreground		BRASSES modern setting Horn1.2: Foreground-1 (68-69).
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	•Tech2.2.05 Picc+Ob1+Bsn1.2 Fgr-1(70-76)		Layering	Foreground		WOODWINDS modern setting Piccolo+Oboe1+Bassoon1.2: Foreground-1 (70-76).
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	•Tech2.2.06 Picc+Ob1+Tbn3+Tuba Fgr-1(76-81)		Layering	Foreground		WOODWINDS BRASSES modern setting Piccolo+Oboe1+Trombone3+Tuba: Foreground-1 (76-81).
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	•Tech2.4 Strings Bgr Gliss(70-81)		Layering	Background		STRINGS modern setting Strings: Background Glissando (70-81).
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	•Tech2.2.07 BassCl alternate Bsn1 Fgr-2(82-98)		Layering	Foreground		WOODWINDS modern setting Bass Clarinet alternate Bassoon1: Foreground-2 (82-98).
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	•Tech2.2.08 Hn1 Fgr-2(98-100)		Layering	Foreground		BRASSES modern setting Horn1: Foreground-2 (98-100).
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	•Tech2.2.09 Fl1.2.3 Fgr-1(86-89)		Layering	Foreground		WOODWINDS modern setting Flute1.2.3: Foreground-1 (86-89).
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	•Tech2.2.10 Ob1.2.3 Fgr-1(90-93)		Layering	Foreground		WOODWINDS modern setting Oboe1.2.3: Foreground-1 (90-93).
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	•Tech2.2.11 Cl1.2+Bsn1 Fgr-1(94-96)		Layering	Foreground		WOODWINDS modern setting Clarinet 1.2+Bassoon1: Foreground-1 (94-96).
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	•Tech2.2.12 Ob1.2.3 Fgr-1(98)		Layering	Foreground		WOODWINDS modern setting Oboe1.2.3: Foreground-1 (98).



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)
Orchestration Techniques Examples Modern													
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	•Tech2.2.13 Ob1.2.3+Cl1 Fgr-1(100)		Layering	Foreground		WOODWINDS modern setting Oboe1.2.3+Clarinet1: Foreground-1 (100).
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	•Tech2.2.14 Tbn1.2.3+Tuba Fgr-1(102-103)		Layering	Foreground		BRASSES modern setting Trombone1.2.3+Tuba: Foreground-1 (102-103).
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	•Tech2.2.15 VI.I+Vla, +Vc+Db Fgr-1(104-109)		Layering	Foreground		STRINGS modern setting Violin I+Viola, +Violoncello+DoubleBass: Foreground-1 (104-109).
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	•Tech3.1-#02 Tutti(57-81)		LayersTextures	Chordal Texture		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Chordal (57-81).
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	•Tech3.1-#02a Monophonic(64-65, 68-69)		LayersTextures	Monophonic Texture		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Monophonic (64-65, 68-69).
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	•Tech3.2-#02b Chordal(57-81)		LayersTextures	Chordal Texture		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Chordal (57-81).
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	•Tech5.1.+8.13.00 TUTTI All Doublings +Timbral Alter(57-109) By ORDER of APPEARANCE in SCORE >		Doubling+Timbral Alter	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting TUTTI: All Doublings +Timbral Alter (57-109).
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	•Tech5.1.+8.13.01F I1.2.3+E.Horn+Cl1.2 Reinforce-1(57-63)		Doubling	Fusion		WOODWINDS modern setting Flute1.2.3+English Horn+Clarinet1.2: Reinforce-1 (57-63).



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)
Orchestration Techniques Examples Modern													
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	•Tech5.1.+8.13.02 BassCl+Bsn1.2 Reinforce-2(57-63)		Doubling	Fusion		WOODWINDS modern setting Bass Clarinet+Bassoon1.2: Reinforce-2 (57-63).
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	•Tech5.1.+8.13.03T imp+BassDrum+Harp Reinforce-3(57-61)		Doubling	Separation		PERCUSSION HARP modern setting Timpani+BassDrum+Harp: Reinforce-3 (57-61).
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	•Tech5.1.+8.13.04 Cl1.2+VI.I+VI.II Reinforce-1(64-65)		Doubling	Fusion		STRINGS WOODWINDS modern setting Clarinet1.2+Violin I+Violin II: Reinforce-1 (64-65).
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	•Tech5.1.+8.13.05B assCl+Bsn1.2+Hn3.4+V la+Vc+Db Reinforce- 2(64-65)		Doubling	Fusion		STRINGS WOODWINDS BRASSES modern setting Bass Clarinet+Bassoon1.2+Horn3.4+Viola+Violoncello+ DoubleBass: Reinforce-2 (64-65). WOODWINDS modern setting Flute1.2+Clarinet1.2: Reinforce-1 (66-67).
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/string s	OrchPlay	•Tech5.1.+8.13.06 Fl1.2+Cl1.2 Reinforce- 1(66-67)		Doubling	Fusion		WOODWINDS modern setting Flute1.2+Clarinet1.2: Reinforce-1 (66-67).
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/string s	OrchPlay	•Tech5.1.+8.13.07 BassCl+Bsn1.2 Reinforce-2(66-67)		Doubling	Diverse		WOODWINDS modern setting Bass Clarinet+Bassoon1.2: Reinforce-2 (66-67).
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/string s	OrchPlay	•Tech5.1.+8.13.08T imp+BassDrum+Harp Reinforce-3(66-67)		Doubling	Separation		PERCUSSION HARP modern setting Timpani+BassDrum+Harp: Reinforce-3 (66-67).
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/string s	OrchPlay	•Tech5.1.+8.13.09 Tpt1+VI.I+VI.II Reinforce-1(68-69)		Doubling	Fusion		STRINGS BRASSES modern setting Trumpet1+Violin I+Violin II: Reinforce-1 (68-69).
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	•Tech5.1.+8.13.10 Hn3.4+Vla+Vc Reinforce-2(68-69)		Doubling	Fusion		STRINGS BRASSES modern setting Horn3.4+Viola+Violoncello: Reinforce-2 (68-69).



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)
Orchestration Techniques Examples Modern													
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	•Tech5.1.+8.13.11F 1.2+Ob2.3+Cl1.2+Tpt 2.3 Reinforce-1(70-76)		Doubling	Fusion		WOODWINDS BRASSES modern setting Flute1.2+Oboe2.3+Clarinet1.2+Trumpet2.3: Reinforce-1 (70-76).
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	•Tech5.1.+8.13.12 BassCl+CBsn Reinforce-2(70-76)		Doubling	Fusion		WOODWINDS modern setting Bass Clarinet+Contrabassoon: Reinforce-2 (70-76).
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	•Tech5.1.+8.13.13T imp+BassDrum+Harp Reinforce-3(70-76)		Doubling	Separation		PERCUSSION HARP modern setting Timpani+BassDrum+Harp: Reinforce-3 (70-76).
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	•Tech5.1.+8.13.14 Vla+Vc+Db Timbral-Pitch Alter(70-76)		Doubling	Alteration timbral>		STRINGS modern setting Viola+Violoncello+DoubleBass: Timbral-Pitch Alter (70-76).h Alter (76-81).
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	•Tech5.1.+8.13.15 Fl1.2+Ob2.3+Cl1.2 Reinforce-1(76-81)		Doubling	Fusion		WOODWINDS modern setting Flute1.2+Oboe2.3+Clarinet1.2: Reinforce-1 (76-81).
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	•Tech5.1.+8.13.16T imp+BassDrum+Harp Reinforce-3(76-81)		Doubling	Separation		PERCUSSION HARP modern setting Timpani+BassDrum+Harp: Reinforce-3 (76-81).
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	•Tech5.1.+8.13.17 VI.I+VI.II+Vla Timbral-Pitch Alter(76-81)		Doubling	Alteration timbral>		STRINGS modern setting Violin I+Violin II+Viola: Timbral-Pitch Alter (76-81).
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	•Tech5.1.+8.13.18 Vc alternate Db, +accents Hn2,Tbn3 Reinforce-2(82-100)		Doubling	Fusion		STRINGS BRASSES modern setting Violoncello alternate DoubleBass, +accents Horn2,Trombone3: Reinforce-2 (82-100).
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	•Tech5.1.+8.13.19 Xylo+Harp+VI.I+VI.II Reinforce-1(86-93)		Doubling	Separation		STRINGS PERCUSSION HARP modern setting Xylophone+Harp+Violin I+Violin II: Reinforce-1 (86-93).



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)
Orchestration Techniques Examples Modern													
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	•Tech5. 1.+8.13.20 Xylo+Harp+VI.II+Vla Reinforce-1(94)		Doubling	Separation		STRINGS PERCUSSION HARP modern setting Xylophone+Harp+Violin II+Viola: Reinforce-1 (94).
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	•Tech5. 1.+8.13.21X ylo+Harp+VI.I+VI.II+Vla Reinforce-1(96)		Doubling	Separation		STRINGS PERCUSSION HARP modern setting Xylophone+Harp+Violin I+Violin II+Viola: Reinforce-1 (96).
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	•Tech5. 1.+8.13.22F l1.2.3+Xylo+Harp+VI.I+VI.II+Vla Reinforce-1(98)		Doubling	Separation		STRINGS PERCUSSION HARP modern setting Flute1.2.3+Xylophone+Harp+Violin I+Violin II+Viola: Reinforce-1 (98).
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	•Tech5. 1.+8.13.23 Vc+Db+Hn3 Reinforce-2(98-100)		Doubling	Fusion		STRINGS BRASSES modern setting Violoncello+DoubleBass+Horn3: Reinforce-2 (98-100).
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	•Tech5. 1.+8.13.24F l1.2.3+Cl2+BassCl+Bsn 1.2+Cymb+Xylo+Harp+VI.I+VI.II+Vla Reinforce-1(100)		Doubling	Separation		STRINGS WOODWINDS PERCUSSION HARP modern setting Flute1.2.3+Clarinet2+Bass Clarinet+Bassoon1.2+Cymb+Xylophone+Harp+Violin I+Violin II+Viola: Reinforce-1 (100).
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	•Tech5. 1.+8.13.25 Hn3+Vc+Db Reinforce-2(100)		Doubling	Separation		STRINGS BRASSES modern setting Horn3+Violoncello+DoubleBass: Reinforce-2 (100).
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	•Tech5. 1.+8.13.26 Hn1.2.3.4+Tpt1.2.3+Ratchet Reinforce-1(102-103)		Doubling	Fusion		BRASSES PERCUSSION modern setting Horn1.2.3.4+Trumpet1.2.3+Ratchet Reinforce-1 (102-103).
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	•Tech5. 1.+8.13.27F l1.2.3+Ob1.2.3+Cl1.2+VI.II+Snare Reinforce-1(104-109)		Doubling	Fusion		STRINGS WOODWINDS PERCUSSION modern setting Flute1.2.3+Oboe1.2.3+Clarinet1.2+Violin II+Snare: Reinforce-1 (104-109).



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)
Orchestration Techniques Examples Modern													
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	•Tech5. 1.+8.13.28C l1.2+BassCl+Bsn1.2+CBsn+Vc+Db Reinforce-2(105-109)		Doubling	Fusion		STRINGS WOODWINDS modern setting Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Violoncello+DoubleBass: Reinforce-2 (105-109).
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	•Tech5. 1.+8.13.29F l1.2.3+Ob1.2.3+Cl1.2+Hn1.2.3+Tpt1.2.3+Vl.II+Snare+Cymb+BassDr+Harp Reinforce-1(109)		Doubling	Fusion		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Flute1.2.3+Oboe1.2.3+Clarinet1.2+Horn1.2.3+Trumpet1.2.3+Violin II+Snare+Cymb+BassDr+Harp: Reinforce-1 (109).
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	•Tech5. 1.+8.13.30B assCl+Bsn1.2+CBsn+Hn4+Tbn1.2.3+Tuba+Vla+Vc+Db+Timp Reinforce-2(109)		Doubling	Fusion		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Bass Clarinet+Bassoon1.2+Contrabassoon+Horn4+Trombone1.2.3+Tuba+Viola+Violoncello+Double Bass+Timpani: Reinforce-2 (109).
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	•Tech7. 3.01 Group-1 vs Group-2 Contrast(61-65)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Group-1 vs Group-2 Contrast (61-65). Group-1: Woodwinds+Horn1.2+Timpani+BassDrum+Harp. Group-2: Clarinet1.2+Bass Clarinet+Bassoon1.2+Horn1.2.3.4+Strings.
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	•Tech7. 3.02 Group-1 vs Group-2 Contrast(67-69)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Group-1 vs Group-2 Contrast (67-69). Group-1: Woodwinds+Horn1.2+Timpani+BassDrum+Harp. Group-2: Horn1.2.3.4+Violin I+Violin II+Viola+Violoncello.



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)
Orchestration Techniques Examples Modern													
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	•Tech7.3.03 Group-2 vs Group-1 Contrast(68-72)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Group-2 vs Group-1 Contrast(68-72). Group-2: Horn1.2.3.4+Violin I +Violin II+Viola+Violoncello. Group-1: Woodwinds+Trumpet1.2 +Timpani+Cymb+BassDrum +Viola+Violoncello+DoubleBass.
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	•Tech7.3.04 Group-1 vs Group-2 Contrast(80-85)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Group-1 vs Group-2 Contrast(80-85) Group-1: Flute1.2+Piccolo+Oboe1.2.3+Clarinet1.2 +Trombone3+Tuba+Cymb+Whip +Violin I+Violin II+Viola Group-2: Bass Clarinet alternate Bassoon1 +Violoncello+DoubleBass, +accents Horn2+Trombone3
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	•Tech7.3.05 Group-2 vs Group-1 Contrast(82-86)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Group-2 vs Group-1 Contrast(82-86) Group-2: Bass Clarinet alternate Bassoon1 +Violoncello+DoubleBass, +accents Horn2+Trombone3 Group-1: Flute1.2.3+Xylophone+Harp +Violin I+Violin II
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	•Tech7.3.05 Group-1 vs Group-2 Contrast(100-103)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Group-1 vs Group-2 Contrast(100-103) Group-1: Flute1.2.3+Oboe1.2.3+Clarinet1.2 +Bass Clarinet+Bassoon1.2 +Horn1.3+Cymb+BassDrum+Harp+Strings Group-2: Horn1.2.3.4+Trumpet1.2.3 +Trombone1.2.3+Tuba (all sordino) +Ratchet



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)
Orchestration Techniques Examples Modern													
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	•Tech7.3.05 Group-2 vs Group-1 Contrast(102-109)		Timbral_Manipulation	Contrast		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Group-2 vs Group-1 Contrast(102-109) Group-2: Horn1.2.3.4+Trumpet1.2.3 +Trombone1.2.3+Tuba (all sordino)+Ratchet Group-1: 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/string s	OrchPlay	•Tech8.9+8.13.01 Vla+Vc+Db PitchAlter-Timbral(70-76)		Timbral_Manipulation	Pitch modulation, Timbral Alteration	•STRINGS: long gradual glissandi	STRINGS modern setting Viola+Violoncello+DoubleBass: PitchAlter-Timbral (70-76).
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	•Tech8.9+8.13.02 VI.I+VI.II+Vla PitchAlter-Timbral(76-81)		Timbral_Manipulation	Pitch modulation, Timbral Alteration	•STRINGS: long gradual glissandi	STRINGS modern setting Violin I+Violin II+Viola: PitchAlter-Timbral (76-81).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Strings(30-52) Moussorgsky Tableaux-OldCastle-2		DIVERSE		•STRINGS: Con sordino. Pizzicato. Arco. Legato, Slurred Lines, Slurred Stacc vs Detached Tenuto.	STRINGS modern setting Strings (30-52)
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Strings(30-52)+Tutti Moussorgsky Tableaux-OldCastle-2		DIVERSE		•STRINGS: Con sordino. Pizzicato. Arco. Legato, Slurred Lines, Slurred Stacc vs Detached Tenuto.	STRINGS WOODWINDS modern setting Strings (30-52)+Tutti
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•WW Fl1.2, Ob, E. H, Cl1.2, BassCl, Bsn1.2, altSax, Leg, Det, Ten, Slurred Ten Stacc, Dyn Envelopes medium-high range p, cresc-decresc (36-52)		DIVERSE		•WOODWINDS: Legato, Slurred Lines, Slurred vs. Detached Tenuto. Detached Staccato-Tenuto.	WOODWINDS modern setting WOODWINDS: Flute1.2, Oboe, English Horn Clarinet1.2, Bass Clarinet, Bassoon1.2, alto Saxophone, Legato, Detached, Tenuto, Slurred Tenuto Staccato, Dynamic Envelopes medium-high range p, crescendo-decrescendo (36-52)



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•WW Fl1.2, Ob, E. H, Cl1.2, BassCl, Bsn1.2, altSax, Leg, Det, Ten, Slurred Ten Stacc, Dyn Envelopes medium-high range p, cresc-decresc (30-52)+Strings		DIVERSE		•STRINGS: Con sordino. Pizzicato. Arco. Legato, Slurred Lines, Slurred Stacc vs Detached Tenuto. •WOODWINDS: Legato, Slurred Lines, Slurred vs. Detached Tenuto. Detached Staccato-Tenuto.	WOODWINDS modern setting WOODWINDS: Flute1.2, Oboe, English Horn Clarinet1.2, Bass Clarinet, Bassoon1.2, alto Saxophone, Legato, Detached, Tenuto, Slurred Tenuto Staccato, Dynamic Envelopes medium-high range p, crescendo-decrescendo (30-52)+Strings
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2-#12 Tutti(30-52)		Layering	Diverse		STRINGS WOODWINDS modern setting Layering (30-52): Tutti
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2-#12a VI.I+Ob1+ASax+Fl1.2+Cl1.2+Bsn1+Vla Fgr(30-52)		Layering	Foreground		STRINGS WOODWINDS modern setting Violin I+Oboe1+Alto Saxophone+Flute1.2+Clarinet1.2+Bassoon1+Viola Foreground (30-52).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2-#12b VI.II+Vla+Cl1.2+Bsn1.2+Ob1.2+Vc Mgr(30-52)		Layering	Middleground		STRINGS WOODWINDS modern setting Violin II+Viola+Clarinet1.2+Bassoon1.2+Oboe1.2+Violoncello Middleground (30-52).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2-#12c Vc+Db+Bsn2 Bgr(30-52)		Layering	Background		STRINGS WOODWINDS modern setting Violoncello+Doubledass+Bassoon2 Background Bass Line (30-52).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.1.00 All Layers(30-52) By ORDER of APPEARANCE in SCORE >		Layering	Diverse		STRINGS WOODWINDS modern setting TUTTI: All Layers (30-52).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.01 VI.I Fgr(30-36)		Layering	Foreground		STRINGS modern setting Violin I: Foreground (30-36).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.02 VI.II+Vla Mgr(30-36)		Layering	Middleground		STRINGS modern setting Violin II+Viola: Middleground (30-36).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.03 Vc+Db Bass Line Bgr(30-36)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass: Bass Line Background (30-36).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.04 Ob+ASax Fgr(36-38)		Layering	Foreground		WOODWINDS modern setting Oboe+Alto Saxophone: Foreground (36-38).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.05 Cl1.2+Bsn1 Mgr(36-38)		Layering	Middleground		WOODWINDS modern setting Clarinet1.2+Bassoon1: Middleground (36-38).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.06 Bsn2+Vc Bass Line Bgr(36-38)		Layering	Background		STRINGS WOODWINDS modern setting Bassoon2+Violoncello: Bass Line Background (36-38).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.07 Fl1.2+Vl.I Fgr(39-41)		Layering	Foreground		STRINGS WOODWINDS modern setting Flute1.2+Violin I: Foreground (39-41).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.08 Cl1.2+Bsn1+VI.II+Vla Mgr(39-41)		Layering	Middleground		STRINGS WOODWINDS modern setting Clarinet1.2+Bassoon1+Violin II+Viola: Mgr(39-41).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.09 BassCl+Vc Bass Line Bgr(39-45)		Layering	Background		STRINGS WOODWINDS modern setting Bass Clarinet+Violoncello: Bass Line Background (39-45).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.10 Fl1.2+Cl1.2+Vl.I Fgr(42-45)		Layering	Foreground		STRINGS WOODWINDS modern setting Flute1.2+Clarinet1.2+Violin I: Foreground (42-45).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.11 Ob+E.Horn+Bsn1.2+Vl.II+Vla Mgr(42-44)		Layering	Middleground		STRINGS WOODWINDS modern setting Oboe+English Horn+Bassoon1.2+Violin II+Viola: Middleground (42-44).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.12 Ob+ASax Fgr(45-47)		Layering	Foreground		WOODWINDS modern setting Oboe+Alto Saxophone: Foreground (45-47).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.13 Cl1.2+Bsn1+VcA Mgr(45-47)		Layering	Middleground		STRINGS WOODWINDS modern setting Clarinet1.2+Bassoon1+VioloncelloA: Middleground (45-47).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.14 Bsn2+Vc Bass Line Bgr(45-47)		Layering	Background		STRINGS WOODWINDS modern setting Bassoon2+Violoncello: Bass Line Background (45-47).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.15 Bsn1 Fgr(47-52)		Layering	Foreground		WOODWINDS modern setting Bassoon1: Foreground (47-52).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.16 Bsn2+Db Bass Line Bgr(47-48)		Layering	Background		STRINGS WOODWINDS modern setting Bassoon2+DoubleBass: Bass Line Background (47-48).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.17 Vla Fgr-2(47-50)		Layering	Foreground		STRINGS modern setting Viola: Foreground-2 (47-50).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.18 Bsn2 Bass Line Bgr(49-50)		Layering	Background		WOODWINDS modern setting Bassoon2: Bass Line Background (49-50).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech2.2.3.4.19 Vc Bass Line Bgr(51-52)		Layering	Background		STRINGS modern setting Violoncello: Bass Line Background (51-52).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech3.5.1-#10 Tutti Homophonic(30-52)		Layers_Relationships	Homophonic Relationship		STRINGS WOODWINDS modern setting Tutti: Homophonic (30-52).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5.1-#09 Tutti(30-52)		Doubling	Fusion		STRINGS WOODWINDS modern setting Tutti: Doublings (30-52).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5.1-#09a Doubling-1 Fgr(30-47)		Doubling	Fusion		STRINGS WOODWINDS modern setting Doubling-1 Foreground (30-47).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5.1-#09a1 VI.I Doubling(30-36)		Doubling	Fusion		STRINGS modern setting Violin I: Doubling (30-36).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5.1-#09a2 Ob+AltSax Doubling(36-38)		Doubling	Fusion		WOODWINDS modern setting Oboe1+Alto Saxophone: Doubling (36-38).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5.1-#09a3 Fl1.2+VI.I+Cl1.2 Doubling(39-45)		Doubling	Fusion		STRINGS WOODWINDS modern setting Flute1.2+Violin I+Clarinet1.2: Doubling (39-45).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5.1-#09a4 Ob+AltSax Doubling(45-48)		Doubling	Fusion		WOODWINDS modern setting Oboe+Alto Saxophone: Doubling (45-48).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5.1-#09b Cls+Bsns+VI.II+Vla Doubling-2 Mgr(39-45)		Doubling	Fusion		STRINGS WOODWINDS modern setting Clarinet1.2+Bassoon1.2+Violin II+Viola: Doubling-2 Middleground (39-45).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5.1.00 TUTTI All Doublings(30-52) By ORDER of APPEARANCE in SCORE >		Doubling	Fusion		STRINGS WOODWINDS modern setting TUTTI: All Doublings (30-52).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5.1.01 VI.IAB Octave Doubling-1 Fgr(30-36)		Doubling	Fusion		STRINGS modern setting Violin IAB: Octave Doubling-1 Foreground (30-36).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5.1.02 Vc+Db Octave Doubling-3 Bass Line(30-36)		Doubling	Fusion		STRINGS modern setting Violoncello+DoubleBass: Octave Doubling-3 Bass Line (30-36).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5. 1.03 Ob+ASax Octave Doubling-1 Fgr(36-38)		Doubling	Fusion		WOODWINDS modern setting Oboe+ASaxophone: Octave Doubling-1 Foreground (36-38).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5. 1.04 Vc+Db Octave Doubling-3 Bass Line(36-38)		Doubling	Fusion		STRINGS modern setting Violoncello+DoubleBass: Octave Doubling-3 Bass Line (36-38)
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5. 1.05 Fl1.2+VI.IAB Octave Doubling-1 Fgr(39-41)		Doubling	Fusion		STRINGS WOODWINDS modern setting Flute1.2+Violin IAB: Octave Doubling-1 Foreground (39-41).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5. 1.06 Cl1.2+Bsn1.2+VI.II+Vla 2Octaves distance Doubling-2 Mgr(39-41)		Doubling	Fusion		STRINGS WOODWINDS modern setting Clarinet1.2+Bassoon1.2+Violin II+Viola: 2Octaves distance Doubling-2 Middleground (39-41).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5. 1.07 BassCl+Vc+Db Octave Doubling-3 Bass Line(39-45)		Doubling	Fusion		STRINGS WOODWINDS modern setting Bass Clarinet+Violoncello+DoubleBass: Octave Doubling-3 Bass Line (39-45).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5. 1.08 Fl1.2+Cl1.2+VI.IAB Octave Doubling-1 Fgr(42-45)		Doubling	Fusion		STRINGS WOODWINDS modern setting Flute1.2+Clarinet1.2+Violin IAB: Octave Doubling-1 Foreground (42-45).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5. 1.09 Ob+E.Horn+Bsn1.2+VI.II+Vla 2Octaves distance Doubling-2 Mgr(42-44)		Doubling	Fusion		STRINGS WOODWINDS modern setting Oboe+English Horn+Bassoon1.2+Violin II+Viola: 2Octaves distance Doubling-2 Middleground (42-44).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5. 1.10 Ob+ASax Octave Doubling-1 Fgr(45-47)		Doubling	Fusion		WOODWINDS modern setting Oboe+ASaxophone: Octave Doubling-1 Foreground (45-47).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5.1.11 Bsn2+Vc Doubling-2 Mgr(45-47)		Doubling	Fusion		STRINGS WOODWINDS modern setting Bassoon2+Violoncello: Doubling-2 Middleground (45-47).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5.1.12 Bsn2+Vc Octave Doubling-3 Bass Line(45-47)		Doubling	Fusion		STRINGS WOODWINDS modern setting Bassoon2+Violoncello: Octave Doubling-3 Bass Line (45-47).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech5.1.13 Bsn2+Db Octave Doubling-3 Bass Line(47-48)		Doubling	Fusion		STRINGS WOODWINDS modern setting Bassoon2+DoubleBass: Octave Doubling-3 Bass Line (47-48).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech7.2-#08 Tutti Variation(30-52)		Interplay_Progression	Variation		STRINGS WOODWINDS modern setting Tutti: Variation (30-52).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech7.2-#08 Variation-Group1+2(30-38)		Interplay_Progression	Variation		STRINGS WOODWINDS modern setting Variation-Group1+2 (30-38).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech7.2-#08a Strings Variation-Group-1(30-35)		Interplay_Progression	Variation		STRINGS modern setting Strings: Variation-Group-1 (30-35).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech7.2-#08b WW Variation-Group-2(36-38)		Interplay_Progression	Variation		WOODWINDS modern setting Woodwinds: Variation-Group-2 (36-38).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech7.2-#08c WW+Strings Variation-Group-1(39-44)		Interplay_Progression	Variation		STRINGS WOODWINDS modern setting Woodwinds+Strings: Variation-Group-1 (39-44).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech7.2-#08d WW Variation-Group-2(35-52)		Interplay_Progression	Variation		WOODWINDS modern setting Woodwinds: Variation-Group-2 (35-52).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech7.6.1-#08 Tutti THICKENING(39-43)		Interplay_Progression	Thickening		STRINGS WOODWINDS modern setting Tutti: THICKENING (39-43).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech7.6.2-#08 Tutti THINNING out(43-48)		Interplay_Progression	Thickening		STRINGS WOODWINDS modern setting Tutti: THINNING out (43-48).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•Tech7.6.2-#08a Tutti THICK+THIN(39-48)		Interplay_Progression	Thickening		STRINGS WOODWINDS modern setting Tutti: THICKENING+THINNING (39-48).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	•TUTTI All Techniques Moussorgsky Tableaux OldCastel-2		DIVERSE			STRINGS WOODWINDS modern setting TUTTI
Moussorgsky	Multi	Pictures at an Exhibition	6. Samuel Goldenberg and Schmuÿle	ORCH(Ravel)	1874-1922	1*ob, 3*cl, 2bsn/strings	OrchPlay	•Strings(1-8) Moussorgsky Tableaux-6		Layers_Textures	Monophonic Texture	•STRINGS: Legato short slurs, Detached Accents, Tenuto. Staccato. sulG.	STRINGS modern setting Tutti: Monophonic, 2-3 Octaves doubling. Strings: (1-8).
Moussorgsky	Multi	Pictures at an Exhibition	6. Samuel Goldenberg and Schmuÿle	ORCH(Ravel)	1874-1922	1*ob, 3*cl, 2bsn/strings	OrchPlay	•Strings(1-8)+Tutti Moussorgsky Tableaux-6		Layers_Textures	Monophonic Texture	•STRINGS: Legato short slurs, Detached Accents, Tenuto. Staccato. sulG.	STRINGS modern setting Tutti: Monophonic, 2-3 Octaves doubling. Strings: (1-8)+Tutti.
Moussorgsky	Multi	Pictures at an Exhibition	6. Samuel Goldenberg and Schmuÿle	ORCH(Ravel)	1874-1922	1*ob, 3*cl, 2bsn/strings	OrchPlay	•WW E. H+Cl1.2+BassCl+Bsn 1.2, Leg short slurs, Det, Accent, Ten, Stacc medium-low range F cresc(1-8)		Layers_Textures	Monophonic Texture	•WOODWINDS: Legato short slurs, Detached Accents, Tenuto. Staccato.	WOODWINDS modern setting Tutti: Monophonic, 2-3 Octaves doubling. Woodwinds: English Horn+Clarinet1.2+Bass Clarinet+Basson1.2, Legato short slurs, Detached, Accent, Tenuto, Staccato medium-low range F crescendo (1-8).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	6. Samuel Goldenberg and Schmuÿle	ORCH(Ravel)	1874-1922	1*ob, 3*cl, 2bsn/strings	OrchPlay	•WW E. H+Cl1.2+BassCl+Bsn 1.2, Leg short slurs, Det, Accent, Ten, Stacc medium-low range F cresc(1-8)+Strings		Layers_Textures	Monophonic Texture	•WOODWINDS: Legato short slurs, Detached Accents, Tenuto. Staccato.	WOODWINDS modern setting Tutti: Monophonic, 2-3 Octaves doubling. Woodwinds: English Horn+Clarinet1.2+Bass Clarinet+Bassoon1.2, Legato short slurs, Detached, Accent, Tenuto, Staccato medium-low range F crescendo (1-8)+Strings.
Moussorgsky	Multi	Pictures at an Exhibition	6. Samuel Goldenberg and Schmuÿle	ORCH(Ravel)	1874-1922	1*ob, 3*cl, 2bsn/strings	OrchPlay	•Tech3.1-#01 Tutti Monophonic(1-8)		Layers_Textures	Monophonic Texture		STRINGS WOODWINDS modern setting Tutti: Monophonic Texture(1-8).
Moussorgsky	Multi	Pictures at an Exhibition	6. Samuel Goldenberg and Schmuÿle	ORCH(Ravel)	1874-1922	1*ob, 3*cl, 2bsn/strings	OrchPlay	•Tech5.1.00 TUTTI 3Octaves Doubling(1-8)		Doubling	Fusion		STRINGS WOODWINDS modern setting TUTTI: 3 Octaves Doubling (1-8).
Moussorgsky	Multi	Pictures at an Exhibition	6. Samuel Goldenberg and Schmuÿle	ORCH(Ravel)	1874-1922	1*ob, 3*cl, 2bsn/strings	OrchPlay	•Tech5.1.01 Strings 2-3Octaves Doubling-1(1-8)		Doubling	Fusion		STRINGS modern setting Strings: 2-3 Octaves Doubling-1 (1-8).
Moussorgsky	Multi	Pictures at an Exhibition	6. Samuel Goldenberg and Schmuÿle	ORCH(Ravel)	1874-1922	1*ob, 3*cl, 2bsn/strings	OrchPlay	•Tech5.1.02 WW 2Octaves Doubling-2(1-8)		Doubling	Fusion		WOODWINDS modern setting Woodwinds: 2 Octaves Doubling-2 (1-8).
Moussorgsky	Multi	Pictures at an Exhibition	6. Samuel Goldenberg and Schmuÿle	ORCH(Ravel)	1874-1922	1*ob, 3*cl, 2bsn/strings	OrchPlay	•WW E. H+Cl1.2+BassCl+Bsn 1.2 2OctavesDoubling(1-9)		Doubling	Fusion		WOODWINDS modern setting Woodwinds: English Horn+Clarinet1.2+Bass Clarinet+Bassoon1.2 2 OctavesDoubling (1-9).
Moussorgsky	Multi	Pictures at an Exhibition	6. Samuel Goldenberg and Schmuÿle	ORCH(Ravel)	1874-1922	1*ob, 3*cl, 2bsn/strings	OrchPlay	•WW E. H+Cl1.2+BassCl+Bsn 1.2 2OctavesDoubling(1-9)+Strings		Doubling	Fusion		WOODWINDS modern setting Woodwinds: English Horn+Clarinet1.2+Bass Clarinet+Bassoon1.2 2 OctavesDoubling (1-9)+Strings.
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBI 1-7-8-#03 Tutti(1-22)		InterplayProgression	Variation		STRINGS WOODWINDS BRASSES modern setting Tutti (1-22).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBla 1-7-8-#03 COLOR-1(1-22)		Interplay_Progression	Variation		WOODWINDS BRASSES modern setting Trombone1.2.3+Tuba: COLOR-1.
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBib 1-7-8-#03 COLOR-2(1-22)		Interplay_Progression	Variation		STRINGS WOODWINDS BRASSES modern setting Horn1.2.3.4+ContraBassoon+Bassoon1.2+Double Bass: COLOR-2.
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBic 1-7-8-#03 COLOR-3(1-22)		Interplay_Progression	Variation		STRINGS WOODWINDS BRASSES modern setting Trombone1.2.3+Tuba: COLOR-3.
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBld 1-7-8-#03 COLOR-4(1-22)		Interplay_Progression	Variation		WOODWINDS BRASSES modern setting Horn1.2.3.4+Bassoon1.2: COLOR-4.
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBle 1-7-8-#03 COLOR-5(1-22)		Interplay_Progression	Variation		WOODWINDS BRASSES modern setting Trombone1.2.3+Tuba: COLOR-5.
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBlf 1-7-8-#03 COLOR-6(1-22)		Interplay_Progression	Variation		WOODWINDS BRASSES modern setting Horn1.2.3.4+Bassoon1.2: COLOR-6.
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBlg 1-7-8-#03 COLOR-7(1-22)		Interplay_Progression	Variation		WOODWINDS BRASSES modern setting COLOR-7.Trombone1.2.3+Tuba: COLOR-7.
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBih 1-7-8-#03 COLOR-8(1-22)		Interplay_Progression	Variation		WOODWINDS BRASSES modern setting Trombone1.2.3+Tuba: COLOR-8.
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBli 1-7-8-#03 COLOR-9(1-22)		Interplay_Progression	Variation		STRINGS WOODWINDS BRASSES modern setting Horn1.2.3.4+DoubleBass: COLOR-9.



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBIj 1-7-8-#03 COLOR-10(1-22)		Interplay_Progression	Contrast		WOODWINDS BRASSES modern setting Horn1.2.3.4+ContraBassoon+Bassoon1.2+Double Bass+Trombone1.2.3+Tuba: COLOR-10.
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBIk 1-7-8-#03 COLOR-11(1-22)		Interplay_Progression	Variation		WOODWINDS BRASSES modern setting Horn1.2.3.4+ContraBassoon+Bassoon1.2: COLOR-11.
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBIl 1-7-8-#03 COLOR-12(1-22)		Interplay_Progression	Variation		WOODWINDS BRASSES modern setting Horn1.2.3+Clarinet1.2+Bassoon1: COLOR-12
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBI m 1-7-8-#03 COLOR-13(1-22)		Interplay_Progression	Contrast		BRASSES modern setting Trumpet1 solo: COLOR-13.
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBI n 1-7-8-#03 COLOR-14(1-22)		Interplay_Progression	Variation		STRINGS WOODWINDS BRASSES modern setting ContraBassoon+Horn4+DoubleBass: COLOR-14.
Moussorgsky	Multi	Pictures at an Exhibition	8. Catacombs – With the Dead in a Dead Language	ORCH(Ravel)	1874-1922	2cl, 3*bsn/4horn, 1tr, 3trb, tuba/strings(db only)	OrchPlay	•TechCOMBI o 1-7-8-#03 COLOR-12+14(1-22)		Interplay_Progression	Variation		STRINGS WOODWINDS BRASSES modern setting Horn1.2.3+Clarinet1.2+Bassoon1 +ContraBassoon+Horn4+DoubleBass: COLOR-
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Strings(Reh.91, 106-108) Moussorgsky Tableaux-BabaYaga-9		DIVERSE		•STRINGS: Harmonics natural 5th, Octave. Pizzicato. Detached. Con sordino. Tremolo fingered unmeasured.	STRINGS modern setting Strings: (Reh.91, 106-108).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Strings(Reh.91, 106-108)+Tutti Moussorgsky Tableaux-BabaYaga-9		DIVERSE		<ul style="list-style-type: none"> •STRINGS: Harmonics natural 5th, Octave. Pizzicato. Detached. Con sordino. Tremolo fingered unmeasured. •WOODWINDS: Fast written-out Trremolo 16th triplets. Legato slurs. Staccato. Detached. Tenuto. •BRASSES: Detached. Staccato. Legato short slurs. •Cymbals: Detached. •Tam-Tam: Detached held. •Xylophone: Detached. 	STRINGS WOODWINDS BRASSES modern setting Strings: (Reh.91, 106-108)+Tutti.
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•WW+Brasses(106-124) Moussorgsky Tableaux-BabaYaga-9		DIVERSE		<ul style="list-style-type: none"> •WOODWINDS: Fast written-out Trremolo 16th triplets. Legato slurs. Staccato. Detached. Tenuto. •BRASSES: Detached. Staccato. Legato short slurs. •Cymbals: Detached. •Tam-Tam: Detached held. •Xylophone: Detached. 	WOODWINDS BRASSES modern setting Woodwinds+Brasses: (106-124).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tutti (106-124) Moussorgsky Tableaux-BabaYaga-9		DIVERSE		<ul style="list-style-type: none"> •STRINGS: Harmonics natural 5th, Octave. Pizzicato. Detached. Con sordino. Tremolo fingered unmeasured. •WOODWINDS: Fast written-out Trremolo 16th triplets. Legato slurs. Staccato. Detached. Tenuto. •BRASSES: Detached. Staccato. Legato short slurs. •Cymbals: Detached. •Tam-Tam: Detached held. •Xylophone: Detached. 	STRINGS WOODWINDS BRASSES modern setting Tutti: (106-124).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	<ul style="list-style-type: none"> •Tech2.1 +5.1.00 TUTTI Layers +Doublings(106-124) 		Layering+Doubling	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting TUTTI: Layers +Doublings (106-124).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	<ul style="list-style-type: none"> •Tech2.1.00 All Layers(106-124) 		Layering	Diverse		STRINGS WOODWINDS BRASSES modern setting TUTTI: All Layers (106-124).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	<ul style="list-style-type: none"> •Tech2.2.3.4.01 Bsn1, BassCl, Db Fgr-1(106-108) 		Layering	Foreground		STRINGS WOODWINDS modern setting Bassoon1, Bass Clarinet, DoubleBass: Foreground-1 (106-108).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech2.2.3.4.02 VI.I+VI.II+Vc Fgr-1b(106-108)	Layering		Foreground		STRINGS modern setting Violin I+Violin II+Violoncello: Foreground-1b (106-108).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech2.2.3.4.03 Cl1, Cl2, BassCl, Fl1 alternate Mgr(106-109)	Layering		Middleground		WOODWINDS modern setting Clarinet1, Clarinet2, Bass Clarinet, Flute1: alternate Middleground (106-109).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech2.2.3.4.04 Tuba Fgr-1(110-118)	Layering		Foreground		BRASSES modern setting Tuba: Foreground-1 (110-118).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech2.2.3.4.05 Picc1.2+Fl1 Fgr-2(110-115)	Layering		Foreground		WOODWINDS modern setting Piccolo1.2+Flute1: Foreground-2 (110-115).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech2.2.3.4.06 VI.II Mgr(110-117)	Layering		Middleground		STRINGS modern setting Violin II: Middleground (110-117)
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech2.2.3.4.07 VI.II+Vla Mgr(118-119)	Layering		Middleground		STRINGS modern setting Violin II+Viola: Middleground (118-119).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech2.2.3.4.08 CBsn Fgr-1(119-120)	Layering		Foreground		WOODWINDS modern setting Contrabassoon: Foreground-1 (119-120).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech2.2.3.4.09 Vla+Vc Mgr(119-122)	Layering		Middleground		STRINGS modern setting Viola+Violoncello: Middleground (119-122).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech2.2.3.4.10 Picc1+Fl1.2 Fgr-2(121-123)	Layering		Foreground		WOODWINDS modern setting Piccolo1+Flute1.2: Foreground-2 (121-123).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech2.2.3.4.11 Vc+Db Mgr(123-124)		Layering	Middleground		STRINGS modern setting Violoncello+DoubleBass: Middleground (123-124).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech5.1.00 TUTTI All Doublings(106-124) By ORDER of APPEARANCE in SCORE >		Doubling	Fusion		STRINGS WOODWINDS PERCUSSION HARP KEYBOARDS modern setting Tutti: All Doublings (106-124).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech5.1 Strings Pizz Doubling Reinforce-Timbral(Reh.92, 110-124)		Doubling	Fusion	•STRINGS: Pizzicato.	STRINGS modern setting Strings: Pizzicato Doubling Reinforce-Timbral (Reh.92, 110-124).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech5.1 Strings Pizz Doubling Reinforce-Timbral(Reh.92, 110-124)+Tutti		Doubling	Fusion	•STRINGS: Pizzicato.	STRINGS modern setting Strings: Pizzicato Doubling Reinforce-Timbral (Reh.92, 110-124)+Tutti.
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech5.1.01 Db Doubling-1 Fgr-1(106)		Doubling	Fusion		STRINGS modern setting DoubleBass: Doubling-1 Foreground-1 (106).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech5.1.02 Harp+Vc+Db Doubling-1 Fgr-1(110-115)		Doubling	Fusion		STRINGS HARP modern setting Harp+Violoncello+DoubleBass: Doubling-1 Foreground-1 (110-115).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech5.1.03 Cymb+Xylo+Harp+Cel+VI.I Doubling-2 Fgr-2(110-115)		Doubling	Fusion		STRINGS PERCUSSION HARP KEYBOARDS modern setting Cymb+Xylophone+Harp+Celesta+Violin I: Doubling-2 Foreground-2 (110-115).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech5.1.04 Vc+Db Doubling-1 Fgr-1(116-118)		Doubling	Fusion		STRINGS modern setting Violoncello+DoubleBass: Doubling-1 Foreground-1 (116-118).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech5.1.05 Db Doubling-1 Fgr-1(119)		Doubling	Fusion		STRINGS modern setting DoubleBass: Doubling-1 Foreground-1 (119).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech5.1.06 Fl1+Ob1.2+Cl1.2+Xylo+Vl.I+Vl.II Doubling-2 Fgr-2(121-123)		Doubling	Fusion		STRINGS WOODWINDS PERCUSSION modern setting Flute1+Oboe1.2+Clarinet1.2+Xylophone+Violin I+Violin II: Doubling-2 Foreground-2 (121-123).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech5.1.07 Tam Doubling-3 Mgr(124)		Doubling	Fusion		PERCUSSION modern setting Tam-Tam: Doubling-3 Middleground (124).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech8.6.1 Strings Harmonics Timbre bright(Reh.91, 106-108)		Timbral_Manipulation	TIMBRE Bright	•STRINGS: Harmonics: touched fifth	STRINGS modern setting Strings: Harmonics Timbre bright (Reh.91, 106-108).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech8.6.1 Strings Harmonics Timbre bright(Reh.91, 106-108)+Tutti		Timbral_Manipulation	TIMBRE Bright	•STRINGS: Harmonics: touched fifth	STRINGS modern setting Strings: Harmonics Timbre bright (Reh.91, 106-108)+Tutti.
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech8.8.1 Strings tremolando Timbre Granular(110-124)		Timbral_Manipulation	Timbre Granular	•STRINGS: fingered Tremolando. Pizzicato, Detached. Con sordino.	STRINGS modern setting Strings: tremolando Timbre Granular (110-124).
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Tech8.8.1 Strings tremolando Timbre Granular(110-124)+Tutti		Timbral_Manipulation	Timbre Granular	•STRINGS: fingered Tremolando. Pizzicato, Detached. Con sordino.	STRINGS modern setting Strings: tremolando Timbre Granular (110-124)+Tutti.
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Strings(9-24) Moussorgsky Tableaux-Prom-i		DIVERSE		•STRINGS: Legato short slurs. Detached. Tenuto, Staccato. Accents. Pizzicato.	STRINGS modern setting Strings: (9-24).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Strings(9-24)+Tutti Moussorgsky Tableaux-Prom-i		DIVERSE		•STRINGS: Legato short slurs. Detached. Tenuto, Staccato. Accents. Pizzicato.	STRINGS modern setting Strings (9-24)+Tutti.
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Piano ORIGINAL(1-24) Moussorgsky Tableaux-Prom-i		DIVERSE			KEYBOARDS modern setting Piano ORIGINAL: (1-24).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tutti (24 mes) Moussorgsky Tableaux-Prom-i		DIVERSE		•STRINGS: Legato short slurs. Detached. Tenuto, Staccato. Accents. Pizzicato. •WOODWINDS: Legato short slurs. Detached. Tenuto, Staccato. Accents. •BRASSES: Detached. Legato short slurs. Tenuto. Accents.	STRINGS WOODWINDS BRASSES modern setting Tutti: (24 mes).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•TUTTI All Techniques Moussorgsky Tableaux-Prom-i		DIVERSE		•STRINGS: Legato short slurs. Detached. Tenuto, Staccato. Accents. Pizzicato. •WOODWINDS: Legato short slurs. Detached. Tenuto, Staccato. Accents. •BRASSES: Detached. Legato short slurs. Tenuto. Accents.	STRINGS WOODWINDS BRASSES modern setting TUTTI: All Techniques (24 mes).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.1 +5.1.00 TUTTI All Layers +Doublings(24mes) By ORDER of APPEARANCE in SCORE		Layering+Doubling	Diverse		STRINGS WOODWINDS BRASSES modern setting TUTTI: All Layers +Doublings (24mes).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.1.00 All Layers(1-24) By ORDER of APPEARANCE in SCORE >		Layering	Diverse		STRINGS WOODWINDS BRASSES modern setting TUTTI: All Layers (1-24).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.01 Tpt1 Fgr-1(1-2)		Layering	Foreground		BRASSES modern setting Trumpet1: Foreground-1 (1-2).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.02 Tpt1.2.3+BassTbn+Tuba Fgr-1(3-4)		Layering	Foreground		BRASSES modern setting Trumpet1.2.3+BassTrombone+Tuba: Foreground-1 (3-4).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.03 Tpt1 Fgr-1(5)		Layering	Foreground		BRASSES modern setting Trumpet1: Foreground-1 (5).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.04 Tpt1.2+BassTbn+Tuba Fgr-1(6)		Layering	Foreground		BRASSES modern setting Trumpet1.2+BassTrombone+Tuba: Foreground-1 (6).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.05 Tpt1 Fgr-1(7)		Layering	Foreground		BRASSES modern setting Trumpet1: Foreground-1 (7).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.06 Tpt1.2+BassTbn+Tuba Fgr-1(8)		Layering	Foreground		BRASSES modern setting Trumpet1.2+BassTrombone+Tuba: Foreground-1 (8).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.07 VI.I+VI.II Fgr-1(9)		Layering	Foreground		STRINGS modern setting Violin I+Violin II: Foreground-1 (9).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.08 Vla Mgr(9)		Layering	Middleground		STRINGS modern setting Viola: Middleground (9).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.09 VI.I+VI.II+Vla Fgr-1(10)		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground-1 (10).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.10 VI.I+VI.II Fgr-1(11-12)		Layering	Foreground		STRINGS modern setting Violin I+Violin II: Foreground-1 (11-12).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.11 Vla Mgr(11-12)		Layering	Middleground		STRINGS modern setting Viola: Middleground (11-12).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.12 Vc+Db Bass Line Bgr(9-13)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass: Bass Line Background (9-13).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.13 VI.I+VI.II+Vla Fgr-1(13)		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground-1 (13).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.14 Ob1.2.3 Fgr-1(14)		Layering	Foreground		WOODWINDS modern setting Oboe1.2.3: Foreground-1 (14).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.15 VI.I+VI.II+Vla Fgr-1(14)		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground-1 (14).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.16 Vc+Db Bass Line Bgr(14-15)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass: Bass Line Background (14-15).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.17 Ob1.2.3 Fgr-1(15)		Layering	Foreground		WOODWINDS modern setting Oboe1.2.3: Foreground-1 (15).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.18 VI.I+VI.II+Vla Fgr-1(15)		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground-1 (15).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.19 Ob1.2.3 Fgr-1(16)		Layering	Foreground		WOODWINDS modern setting Oboe1.2.3: Foreground-1 (16).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.20 VI.I+VI.II+Hn1 Fgr-1(16)		Layering	Foreground		STRINGS BRASSES modern setting Violin I+Violin II+Horn1: Foreground-1 (16).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.21 Vc+Db+Vla Bass Line Bgr(16)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass+Viola: Bass Line Background (16).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.22 Ob1.2.3+BassCl Fgr-1(17)		Layering	Foreground		WOODWINDS modern setting Oboe1.2.3+Bass Clarinet: Foreground-1 (17).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.23 Vc+Db Bass Line Bgr(17-20)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass Bass: Line Background (17-20).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.24 Hn1.3 Mgr(17-18)		Layering	Middleground		BRASSES modern setting Horn1.3: Middleground (17-18).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.25 VI.I+VI.II+Vla Fgr-1(17-20)		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground-1 (17-20)..
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.26 Hn1.2.3.4 Mgr(19)		Layering	Middleground		BRASSES modern setting Horn1.2.3.4: Middleground (19).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.27 Strings Fgr-1(20)		Layering	Foreground		STRINGS modern setting Strings: Foreground-1 (20).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.28 Tpt1+Tbn1 Fgr-1(20)		Layering	Foreground		BRASSES modern setting Trumpet1+Trombone1: Foreground-1 (20).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.29 VI.I+VI.II+Vla Fgr-1(21)		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground-1 (21).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.30 Strings Fgr-1(21)		Layering	Foreground		STRINGS modern setting Strings: Foreground-1 (21).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.31 Vc+Db Bass Line Bgr(21)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass: Bass Line Background (21).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.32 Tpt1.2.3+Tbn1 Fgr-1(21-24)		Layering	Foreground		BRASSES modern setting Trumpet1.2.3+Trombone1: Foreground-1 (21-24).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech2.2.3.4.33 BassTbn+Tuba Bass Line Bgr(21-24)		Layering	Background		BRASSES modern setting BassTrombone+Tuba: Bass Line Background(21-24).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.0 Tutti Textures-Relationships(1-24) By ORDER of APPEARANCE in SCORE By ORDER of TECHNIQUES TYPES >		Layers_Relationships	Diverse		STRINGS WOODWINDS BRASSES modern setting Tutti: Textures-Relationships (1-24).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.1.01 Tpt1 Monophonic(1-2)		Layers_Textures	Monophonic Texture		BRASSES modern setting Trumpet1: Monophonic (1-2).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.1.02 Tpt1 Monophonic(5-6)		Layers_Textures	Monophonic Texture		BRASSES modern setting Trumpet1: Monophonic (5-6).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.1.03 Tpt1 Monophonic(7-8)		Layers_Textures	Monophonic Texture		BRASSES modern setting Trumpet1: Monophonic (7-8).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.1.04 Fl1.2.3+Ob1.3+Cl1.2+BassCl+Bsn1.2+CBsn+Hn1.2.3.4+Strings Monophonic(18-19)		Layers_Textures	Monophonic Texture		STRINGS WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.2.3.4+Strings: Monophonic (18-19).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.1.05 Fl1.2.3+Ob1.3+Cl1.2+BassCl+Bsn1.2+CBsn+Hn1.2.3.4+Strings Monophonic(20-21)		Layers_Textures	Monophonic Texture		STRINGS WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.2.3.4+Strings: Monophonic (20-21).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.1.06 Tpt1+Tbn1 Monophonic(20)		Layers_Textures	Monophonic Texture		BRASSES modern setting Trumpet1+Trombone1: Monophonic (20).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.01 Hn1.2.3.4+Tpt1.2.3+BassTbn+Tuba Homorhythmic(3-4)		Layers_Relationships	Homorhythmic Relationship		BRASSES modern setting Horn1.2.3.4+Trumpet1.2.3+BassTrombone+Tuba: Homorhythmic (3-4).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.02 Hn1.2+Tpt1.2+BassTbn+Tuba Homorhythmic(6)		Layers_Relationships	Homorhythmic Relationship		BRASSES modern setting Horn1.2+Trumpet1.2+BassTrombone+Tuba: Homorhythmic (6).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.03 Hn1.2+Tpt1.2+BassTbn+Tuba Homorhythmic(8)		Layers_Relationships	Homorhythmic Relationship		BRASSES modern setting Horn1.2+Trumpet1.2+BassTrombone+Tuba: Homorhythmic (8).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.04 Fl1.2+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+CBsn+Db Homorhythmic(14)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS modern setting Flute1.2+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+DoubleBass : Homorhythmic (14).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.05 Picc+Fl1.2+Strings Homorhythmic(14)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS modern setting Piccolo+Flute1.2+Strings: Homorhythmic (14).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.06 Fl1.2+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+CBsn+Db Homorhythmic(15)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS modern setting Flute1.2+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+DoubleBass : Homorhythmic(15).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.07 Picc+Fl1.2+Strings Homorhythmic(15)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS modern setting Piccolo+Flute1.2+Strings: Homorhythmic (15).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.08 Ob1.2.3+Bsn1.2+Db Homorhythmic(16)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS modern setting Oboe1.2.3+Bassoon1.2+DoubleBass: Homorhythmic (16).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.09 Hn1+VI.I+VI.II+VIa+Vc Homorhythmic(16)		Layers_Relationships	Homorhythmic Relationship		STRINGS BRASSES modern setting Horn1+Violin I+Violin II+Viola+Violoncello: Homorhythmic (16).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.10 Fl1.2+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+Db Homorhythmic(17)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS modern setting Flute1.2+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+DoubleBass: Homorhythmic (17).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.11 Ob3+CL1.2+BassCl+Bsn1.2+CBsn+Hn1.3+Strings Homorhythmic(17-18)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS BRASSES modern setting Oboe3+CL1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.3+Strings: Homorhythmic (17-18).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.12 Fl1.2.3+Ob1.2.3+CL1.2+BassCl+Bsn1.2+CBsn+Hn1.2.3.4+Strings Homorhythmic(19-20)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.2.3+CL1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.2.3.4+Strings: Homorhythmic (19-20).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.13 Fl1.2.3+Ob1.2.3+CL1.2+BassCl+Bsn1.2+CBsn+Hn1.2.3.4+Strings Homorhythmic(21)	Layers_Relationships	Homorhythmic Relationship			STRINGS WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.2.3+CL1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.2.3.4+Strings: Homorhythmic (21).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.14 Bsn1.2+CBsn+Hn1.2.3.4+Tpt1.2.3+Tbn1.2+Tuba Homorhythmic(21-23)	Layers_Relationships	Homorhythmic Relationship			WOODWINDS BRASSES modern setting Bassoon1.2+Contrabassoon+Horn1.2.3.4+Trumpet1.2.3+Trombone1.2+Tuba: Homorhythmic (21-23).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.5.2.15 Fl1.2.3+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+CBsn+Horns+Brasses+Strings Homorhythmic(23-24)	Layers_Relationships	Homorhythmic Relationship			STRINGS WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horns+Brasses+Strings: Homorhythmic (23-24). *Thickening at the end of excerpt*
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.6.01 Strings Polyphonic(9)	Layers_Relationships	Polyphonic Relationship			STRINGS modern setting Strings: Polyphonic (9).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.6.02 Ob1.2+Cl1.2+Bsn1.2+Strings Polyphonic(10)	Layers_Relationships	Polyphonic Relationship			STRINGS WOODWINDS modern setting Oboe1.2+Clarinet1.2+Bassoon1.2+Strings: Polyphonic (10).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.6.03 Strings Polyphonic(11)	Layers_Relationships	Polyphonic Relationship			STRINGS modern setting Strings: Polyphonic (11).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.6.04 Ob1.2+Cl1.2+Bsn1.2+Hn1+Strings Polyphonic(12)	Layers_Relationships	Polyphonic Relationship			STRINGS WOODWINDS BRASSES modern setting Oboe1.2+Clarinet1.2+Bassoon1.2+Horn1+Strings: Polyphonic (12).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech3.6.05 Fl1.2.3+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+CBsn+Hn1.2.3.4+Tpt1.2+Strings Polyphonic(13)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.2.3.4+Trumpet1.2+Strings: Polyphonic (13).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.00 TUTTI All Doublings(1-24) By ORDER of APPEARANCE in SCORE >		Doubling	Fusion		STRINGS WOODWINDS BRASSES modern setting Tutti: All Doublings (1-24).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.01 Hn1.2.3.4 Doubling-1(3-4)		Doubling	Fusion		BRASSES modern setting Horn1.2.3.4: Doubling-1 (3-4). *Compact "close voicing" to smoothen the Brasses: parts do not follow the original voices*
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.02 Hn1.2 Doubling-1(6)		Doubling	Fusion		BRASSES modern setting Horn1.2: Doubling-1 (6).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.03 Hn1.2 Doubling-1(8)		Doubling	Fusion		BRASSES modern setting Horn1.2: Doubling-1 (8).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.04 Ob1.2+Cl1.2 Doubling-1(10)		Doubling	Fusion		WOODWINDS 19th Century setting Oboe1.2+Clarinet1.2: Doubling-1 (10).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.05 Bsn1.2 Doubling-2(10)		Doubling	Fusion		WOODWINDS 19th Century setting Bassoon1.2: Doubling-2 (10).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.06 Ob1.2+Cl1.2 Doubling-1(12)		Doubling	Fusion		WOODWINDS modern setting Oboe1.2+Clarinet1.2: Doubling-1 (12).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.07 Bsn1+CBsn Doubling-2(12)		Doubling	Fusion		WOODWINDS modern setting Bassoon1+Contrabassoon: Doubling-2 (12).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.08 Hn1 Doubling-3(12)		Doubling	Fusion		BRASSES modern setting Horn1: Doubling-3 (12).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.09 Picc+Fl1.2+Ob1.2.3+Cl1.2+Hn1.3+Tpt1.2 Doubling-1(13)		Doubling	Fusion		WOODWINDS BRASSES modern setting Piccolo+Flute1.2+Oboe1.2.3+Clarinet1.2+Horn1.3+Trumpet1.2: Doubling-1 (13).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.10 BassCl+Bsn1.2+CBsn+Hn2.4 Doubling-2(13)		Doubling	Fusion		WOODWINDS modern setting Bass Clarinet +Bassoon1.2 +Contrabassoon+Horn2.4: Doubling-2 (13).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.11 Fl1.2+Cl1.2 Doubling-1(14)		Doubling	Fusion		WOODWINDS modern setting Flute1.2+Clarinet1.2: Doubling-1 (14).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.12 BassCl+Bsn1.2+CBsn Doubling-2(14)		Doubling	Fusion		WOODWINDS modern setting Bass Clarinet+Bassoon1.2+Contrabassoon: Doubling-2 (14).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.13 Picc+Fl1.2 Doubling-1(14)		Doubling	Fusion		WOODWINDS modern setting Piccolo+Flute1.2: Doubling-1 (14).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.14 Fl1.2+Cl1.2 Doubling-1(15)		Doubling	Fusion		WOODWINDS 19th modern setting Flute1.2+Clarinet1.2: Doubling-1 (15).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.15 BassCl+Bsn1.2+CBsn Doubling-2(15)		Doubling	Fusion		WOODWINDS 19th modern setting Bass Clarinet+Bassoon1.2+Contrabassoon: Doubling-2 (15).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.16 Picc+Fl1.2 Doubling-1(15)		Doubling	Fusion		WOODWINDS 19th modern setting Piccolo+Flute1.2: Doubling-1 (15).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.17 Bsn1.2 Doubling-2(16)		Doubling	Fusion		WOODWINDS 19th modern setting Bassoon1.2: Doubling-2 (16).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.18 Fl1.2+Cl1.2 Doubling-1(17)		Doubling	Fusion		WOODWINDS 19th modern setting Flute1.2+Clarinet1.2: Doubling-1 (17).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.19 Bsn1.2 Doubling-2(17)		Doubling	Fusion		WOODWINDS 19th modern setting Bassoon1.2: Doubling-2 (17).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.20 Ob3+Cl1.2+BassCl Doubling-1(17-18)		Doubling	Fusion		WOODWINDS 19th modern setting Oboe3+Clarinet1.2+Bass Clarinet: Doubling-1 (17-18).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.21 Bsn1.2+CBsn Doubling-2(17-18)		Doubling	Fusion		WOODWINDS 19th modern setting Bassoon1.2+Contrabassoon: Doubling-2 (17-18).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.22 Ob1.3+Cl1.2+BassCl Doubling-1(18)		Doubling	Fusion		WOODWINDS modern setting Oboe1.3+Clarinet1.2+Bass Clarinet: Doubling-1 (18).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.23 Bsn1.2+CBsn+Hn1.3 Doubling-2(18)		Doubling	Fusion		WOODWINDS BRASSES modern setting Bassoon1.2+Contrabassoon+Horn1.3: Doubling-2 (18).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.24 Fl1.2.3+Ob1.2.3+Cl1.2+BassCl Doubling-1(19)		Doubling	Fusion		WOODWINDS modern setting Flute1.2.3+Oboe1.2.3+Clarinet1.2+Bass Clarinet Doubling-1 (19).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.25 Bsn1.2+CBsn Doubling-2(19)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2+Contrabassoon Doubling-2 (19).



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Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.26 Fl1.2.3+Ob1.2.3+Cl1.2+Hn1.2.3.4 Doubling-1(20)		Doubling	Fusion		WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.2.3+Clarinet1.2+Horn1.2.3.4 Doubling-1 (20).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.27 BassCl+Bsn1.2+CBsn Doubling-2(20)		Doubling	Fusion		WOODWINDS modern setting Bass Clarinet+Bassoon1.2+Contrabassoon Doubling-2 (20).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.28 Fl1.2.3+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+CBsn+Hn1.2.3.4 Doubling-1(20)		Doubling	Fusion		WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.2.3.4: Doubling-1 (20).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.29 Fl1.2.3+Ob1.2.3+Cl1.2+Hn1.2.3.4 Doubling-1(21)		Doubling	Fusion		WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.2.3+Clarinet1.2+Horn1.2.3.4: Doubling-1 (21).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.30 BassCl+Bsn1.2+CBsn Doubling-2(21)		Doubling	Fusion		WOODWINDS modern setting Bass Clarinet+Bassoon1.2+Contrabassoon: Doubling-2 (21).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.31 Hn1.2.3.4 Doubling-1(21-23)		Doubling	Fusion		BRASSES modern setting Horn1.2.3.4: Doubling-1 (21-23).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.32 Bsn1.2+CBsn Doubling-2(21-23)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2+Contrabassoon: Doubling-2 (21-23).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5. 1.33 Bsn1.2+CBsn+Hn4 Doubling-2(22-23)		Doubling	Fusion		WOODWINDS BRASSES modern setting Bassoon1.2+Contrabassoon+Horn4: Doubling-2 (22-23) .



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.34 Fl1.2.3+Ob1.2.3+Cl1.2+BassCl+Hn1.2.3.4+Vl.I+Vl.II+Vla Doubling-1(23-24)		Doubling	Fusion		STRINGS WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Horn1.2.3.4+Violin I+Violin II+Viola: Doubling-1 (23-24).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech5.1.35 Bsn1.2+CBsn+Vc+Db Doubling-2(23-24)		Doubling	Fusion		STRINGS WOODWINDS modern settin Bassoon1.2 +Contrabassoon +Violoncello+DoubleBass: Doubling-2 (23-24).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech7.3.00 TUTTI Contrast(1-24) By ORDER of APPEARANCE in SCORE >		InterplayProgression	Contrast		STRINGS WOODWINDS BRASSES modern setting TUTTI: Contrast (1-24).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech7.3.00 TUTTI Contrast(1-24)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES modern setting TUTTI: Contrast (1-24).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech7.3.01 Tpt1 vs Horns+Brasses Contrast(1-8)		Interplay_Progression	Contrast		BRASSES modern setting Trumpet1 vs Horns+Brasses: Contrast (1-8).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech7.3.02 Strings, +Ob1.2+Cl1.2+Bsn1.2+Hn1 vs WW+Horns+Tpt1.2+S trings Contrast(12-13)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES modern setting Strings, +Oboe1.2+Clarinet1.2+Bassoon1.2+Horn1 vs Woodwinds+Horns+Trumpet1.2+Strings: Contrast (12-13).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech7.3.03 Fl1.2+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+CBsn+Db vs Picc+Fl1.2+Strings Contrast(14-15)		Interplay_Progression	Contrast		STRINGS WOODWINDS modern setting Flute1.2+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+DoubleBass vs Piccolo+Flute1.2+Strings: Contrast (14-15).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech7.3.04 Ob1.2.3+Bsn1.2+Db vs Hn1+Strings Contrast(16)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES modern setting Oboe1.2.3+Bassoon1.2+DoubleBass vs Horn1+Strings: Contrast (16).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech7.3.05 Fl1.2+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+Db vs Ob3+Cl1.2+BassCl+Bsn1.2+CBsn+Hn1.3+Strings Contrast(17-18)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES modern setting Flute1.2+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+DoubleBass vs Oboe3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.3+Strings: Contrast (17-18).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech7.3.06 Fl1.2.3+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+Hn1.2.3.4+Strings vs Tpt1+Tbn1 Contrast(20)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Horn1.2.3.4+Strings vs Trumpet1+Trombone1: Contrast (20).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech7.3.07 Fl1.2.3+Ob1.2.3+Cl1.2+BassCl+Bsn1.2+Hn1.2.3.4+Strings vs Bsn1.2+CBsn+Horns+Brasses Contrast(21-22)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.2.3+Clarinet1.2+Bass Clarinet+Bassoon1.2+Horn1.2.3.4+Strings vs Bassoon1.2+Contrabassoon+Horns+Brasses: Contrast (21-22).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 2trb, tuba/strings	OrchPlay	•Tech7.3.08 Bsn1.2+CBsn+Horns+Brasses vs Tutti Contrast(21-24)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES modern setting Bassoon1.2+Contrabassoon+Horns+Brasses vs Tutti: Contrast (21-24).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•TUTTI All Techniques(1-12) Moussorgsky Tableaux Prom-2		DIVERSE		•STRINGS: Slow Detached Tenutos. Legato slow Slurs. •WOODWINDS: Legato lines. •BRASSES: Legato lines.	STRINGS WOODWINDS BRASSES modern setting TUTTI: All Techniques (1-12).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech1.+2.00 All Soli+Layers(1-10) By ORDER of APPEARANCE in SCORE >		Solo+Layering	Diverse		STRINGS WOODWINDS BRASSES modern setting All Soli+Layers (1-10).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech1.+2.01 Horn1 Solo(1-2)		Basic +Layering	Solo +Foreground +Middleground		BRASSES modern setting Horn1: Solo (1-2).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech1.+2.02 Bsn1 Solo(3-4)		Basic +Layering	Solo +Foreground +Middleground		WOODWINDS modern setting Bassoon1: Solo (3-4).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech1.+2.03 Ob1+Cl1.2 Mgr(3-4)		Layering	Middleground		WOODWINDS modern setting Oboe1+Clarinet1.2: Middleground (3-4).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech1.+2.04 Horn1 Solo(5-6)		Basic +Layering	Solo +Foreground +Middleground		BRASSES modern setting Horn1: Solo (5-6).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech1.+2.05 Bsn1 Solo(7-8)		Basic +Layering	Solo +Foreground +Middleground		WOODWINDS modern setting Bassoon1: Solo (7-8).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech1.+2.06 Fl1.2.3+Cl1 Mgr(7-8)		Layering	Middleground		WOODWINDS modern setting Flute1.2.3+Clarinet1: Middleground (7-8).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech1.+2.07 Fl1+Ob1 Solo(9-10)		Basic +Layering	Solo +Foreground +Middleground		WOODWINDS modern setting Flute1+Oboe1: Solo (9-10).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech1.+2.08 Fl2.3+Bsn1.2 Mgr(9-10)		Layering	Middleground		WOODWINDS modern setting Flute2.3+Bassoon1.2: Middleground (9-10).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech1.+2.09 Hn1 Fgr-2(9-10)		Layering	Foreground		BRASSES modern setting Horn1: Foreground-2 (9-10).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech1.+2.10 CBsn Fgr-2(10)		Layering	Foreground		WOODWINDS modern setting Contrabassoon: Foreground-2 (10).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech1.+2.11 Cl1 Solo(11-12)		Basic +Layering	Solo +Foreground +Middleground		WOODWINDS modern setting Clarinet1: Solo (11-12).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech1.+2.12 Cl2+BassCl Mgr(11-12)		Layering	Middleground		WOODWINDS modern setting Clarinet2+Bass Clarinet: Middleground (11-12).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech1.+2.13 VI.I+VL.II Fgr-2(11-12)		Layering	Foreground		STRINGS modern setting Violin I+VL.II: Foreground-2 (11-12).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech3.5.2.01 Basic+Mgr Homorhythmic(3-4)		Layers_Relationships	Homorhythmic Relationship		WOODWINDS modern setting Basic+Middleground Homorhythmic Relationship (3-4).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech3.5.2.02 Basic+Mgr Homorhythmic(7-8)		Layers_Relationships	Homorhythmic Relationship		WOODWINDS modern setting Basic+Middleground Homorhythmic (7-8).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech3.6.01 Basic+Mgr+Fgr-2 Polyphonic(9-12)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS BRASSES modern setting Basic+Middleground+Foreground-2 Polyphonic Relationship (9-12).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech5.1.01 Fl1+Ob1 Doubling(9-10)		Doubling	Fusion		WOODWINDS modern setting Flute1+Oboe1: Doubling (9-10).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech5.1.02 VI.I+VI.II Doubling(11-12)		Doubling	Fusion	•STRINGS: Slow Detached Tenutos. Legato slow Slurs.	STRINGS modern setting Violin I+Violin II: OctaveDoubling (11-12). *High 2 Octaves Violin Doubling*
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech6.1.01 Ob1+Cl1.2+Bsn1 Coupling(3-4)		Coupling	Fusion		WOODWINDS modern setting Oboe1+Clarinet1.2+Bassoon1: Coupling (3-4).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech6.1.02 Fl1.2.3+Cl1+Bsn1 Coupling(7-8)		Coupling	Fusion		WOODWINDS modern setting Flute1.2.3+Clarinet1+Bassoon1: Coupling (7-8).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech6.1.03 Fl1.2.3+Ob1+Bsn1.2 Coupling(9-10)		Coupling	Fusion		WOODWINDS modern setting Flute1.2.3+Oboe1+Bassoon1.2: Coupling (9-10).
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (2)	ORCH(Ravel)	1874-1922	3fl, 1ob, 3*cl, 3*bsn/1horn/VII, VIII	OrchPlay	•Tech6.1.04 Cl1.2+BassCl Coupling(11-12)		Coupling	Fusion		WOODWINDS 1modern setting Clarinet1.2+Bass Clarinet: Coupling (11-12).
Moussorgsky	NAX	Tableaux d'une Exposition	10. La grande porte de Kiev	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech2. +5.+6.+8.00 All Layers+Doublings+Couplings+Pedal+Timbral Manip(1-29)+Tutti	11_9	All Layers +Doublings+Couplings +Pedal +Timbral_Manipulation	Diverse	•STRINGS: Detached. Accents. Tenuto. Slurred Tenutos. Appoggiaturas. •WOODWINDS: Detached. Accents. Tenutos. Slurred Tenutos. Short slurs. •BRASSES: Detached. Accents. Short slurs. •Timpani, Bass Drum: Detached. •Cymbal: Accent, held.	STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: All Layers+Doublings+Couplings+Pedal+Timbral Manipulation (1-29).
Moussorgsky	NAX	Tableaux d'une Exposition	10. La grande porte de Kiev	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech2.2 +2.4.00 Tpt1.2.3+Tbn1.2.3 Fgr; Tuba, +Tbn3 Bass Line(25-32)+Tutti	11_9	Layering	Foreground + Bass Line		BRASSES modern setting Trumpet1.2.3+Trombone1.2.3: Foreground; Tuba, +Trombone3: Bass Line (25-32).
Moussorgsky	NAX	Tableaux d'une Exposition	10. La grande porte de Kiev	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech2.2.00 Tpt1.2.3+Tbn1.2.3 Fgr (25-32)+Tutti	11_9	Layering	Foreground		BRASSES modern setting Trumpet1.2.3+Trombone1.2.3: Foreground (25-32).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	NAX	Tableaux d'une Exposition	10. La grande porte de Kiev	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech2.4.00 Tuba, +Tbn3: Bass Line(25-32)+Tutti	11_9	Layering	Background		BRASSES modern setting Tuba, +Trombone3: Bass Line (25-32).
Moussorgsky	NAX	Tableaux d'une Exposition	10. La grande porte de Kiev	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech3.5.2 Homorhythmic Relationship(1-29)+Tutti	11_9	Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Homorhythmic Relationship (1-29).
Moussorgsky	NAX	Tableaux d'une Exposition	10. La grande porte de Kiev	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech5.+6.00 All Doublings+Couplings(1-29)+Tutti	11_9	All Doublings+Couplings	Diverse		STRINGS WOODWINDS BRASSES modern setting Tutti: All Doublings+Couplings (1-29).
Moussorgsky	NAX	Tableaux d'une Exposition	10. La grande porte de Kiev	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech5.1.01 Horns, +WW, +Strings Doubling Fgr(1-29)+Tutti	11_9	Doubling	Fusion		STRINGS WOODWINDS BRASSES modern setting Horns, +Woodwinds, +Strings: Doubling Foreground (1-29).
Moussorgsky	NAX	Tableaux d'une Exposition	10. La grande porte de Kiev	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech5.1.02 Cbsn, Bsn1.2+BassCl +Tbn3, +Vc, +Cb Doubling Bass Line(1-29)+Tutti	11_9	Doubling	Fusion		STRINGS WOODWINDS BRASSES modern setting Contrabassoon, Bassoon1.2+Bass Clarinet, +Tbn3, +Vc, +Cb Doubling Bass Line (1-29).
Moussorgsky	NAX	Tableaux d'une Exposition	10. La grande porte de Kiev	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech6.1.00 Coupling Fgr(1-29)+Tutti	11_9	Coupling	Fusion		BRASSES modern setting Trumpet1.2.3+Trombone1.2.3: Coupling Foreground (1-29).
Moussorgsky	NAX	Tableaux d'une Exposition	10. La grande porte de Kiev	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech8.2.00 Timp Pedal(1-29)+Tutti	11_9	Timbral_Manipulation	SUSTAIN (Pedalling Effect)		PERCUSSION modern setting Timpani: Pedal Sustain (1-29).



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)
Orchestration Techniques Examples Modern													
Moussorgsky	NAX	Tableaux d'une Exposition	10. La grande porte de Kiev	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech8.6.1.00 WW, +VI.I+VI.II Timbre Bright(13-29)+Tutti	11_9	Timbral_Manipulation	TIMBRE Bright		STRINGS WOODWINDS modern setting Woodwinds, +Violin I+Violin II: Timbre Bright (13-29).
Moussorgsky	NAX	Tableaux d'une Exposition	10. La grande porte de Kiev	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech8.6.2.00 Bass Drum Timbre Dark(1-29)+Tutti	11_9	Timbral_Manipulation	Timbre Dark		PERCUSSION modern setting Bass Drum: Timbre Dark (1-29).
Moussorgsky	NAX	Tableaux d'une Exposition	10. La grande porte de Kiev	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	•Tech8.12.1.00 Cymbal Fusing(22-29)+Tutti	11_9	Timbral_Manipulation	FUSING Role Instr.(s)		PERCUSSION modern setting Cymbal: Fusing (22-29).
Tchaikovsky	NAX	Le Lac des Cygnes	26-Act II By a Lake: No. 13. Dances of the Swans: V. Andante - Allegro	ORCH, Solo Harp, Solo VI, Solo Vc	1900	picc, 2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, SOLO harp/strings	Pletnev_Russian National Orchestra	•Tech Diverse Tchaikovsky LacCygnes-DanceSwans-26 •		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tutti (150-203) Sibelius S2-ii		DIVERSE		•STRINGS: Legato fast slurred 32nd ascend lines vs Short Detached. Slurred Legato motives. vs Short Detached. Accents, Tenuto. Tenuto+Staccato. Espressivo. Sforzando. Pizzicato. •WOODWINDS: Slurred Legato motives. vs Short Detached. Sforzando. Legato fast slurred 32nd ascend lines. Dynamics swells. Slurred accents. Detached accents.	STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: (150-203).

Analysis to come



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay			DIVERSE		<ul style="list-style-type: none"> •BRASSES: Slurred Legato motives. vs Short Detached. Sforzando. Dynamics swells. Slurred accents. Detached accents. •TIMPANI: Roll (trill). Detached. 	STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: (150-203).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Strings (150-203) Sibelius S2-ii		DIVERSE		<ul style="list-style-type: none"> •STRINGS: Legato fast slurred 32nd ascend lines vs Short Detached. Slurred Legato motives. vs Short Detached. Accents, Tenuto. Tenuto+Staccato. Espressivo. Sforzando. Pizzicato. 	STRINGS WOODWINDS BRASSES PERCUSSION modern setting Strings: (150-203).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1 +5.1.00 TUTTI All Layers +Doublings(150-203) By ORDER of APPEARANCE in SCORE >		Layering+Doubling	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION modern setting TUTTI: All Layers +Doublings (150-203).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.00 All Layers(150-203) By ORDER of APPEARANCE in SCORE >		Layering	Diverse		STRINGS WOODWINDS BRASSES modern setting TUTTI: All Layers (150-203).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.01 VI.I+VI.II Layer-1(150-151)		Layering	Layer-1		STRINGS modern setting Violin I+Violin II: Layer-1 (150-151).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.02 Db Layer-3(150-151)		Layering	Layer-3		STRINGS modern setting DoubleBass: Layer-3 (150-151).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.03 Vla+Vc Layer-2(150-151)		Layering	Layer-2		STRINGS modern setting Viola+Violoncello: Layer-2 (150-151).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.04 Db Layer-3(151-152)		Layering	Layer-3		STRINGS modern setting DoubleBass: Layer-3 (151-152).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.05 Ob1.2 Layer-4(151-152)		Layering	Layer-4		WOODWINDS modern setting Oboe1.2: Layer-4 (151-152).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.06 Vla+Vc Layer-2(151-152)		Layering	Layer-2		STRINGS modern setting Viola+Violoncello: Layer-2 (151-152).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.07 VI.I+VI.II Layer-1(152-153)		Layering	Layer-1		STRINGS modern setting Violin I+Violin II: Layer-1 (152-153).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.08 Vla+Vc Layer-2(152-153)		Layering	Layer-2		STRINGS modern setting Viola+Violoncello: Layer-2 (152-153).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.09 Db Layer-3(152-153)		Layering	Layer-3		STRINGS modern setting DoubleBass: Layer-3 (152-153).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.10 Db Layer-3(153-154)		Layering	Layer-3		STRINGS modern setting DoubleBass: Layer-3 (153-154).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.11 Ob1.2 Layer-4(153-154)		Layering	Layer-4		WOODWINDS modern setting Oboe1.2: Layer-4 (153-154).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.12 Vla+Vc Layer-2(153-154)		Layering	Layer-2		STRINGS modern setting Viola+Violoncello: Layer-2 (153-154).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.13 VI.I+VI.II Layer-1(154-155)		Layering	Layer-1		STRINGS modern setting Violin I+Violin II: Layer-1 (154-155).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.14 Hn1.2.3.4 Mgr(154-163)		Layering	Middleground		STRINGS modern setting Horn1.2.3.4: Middleground (154-163).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.15 Db Layer-3(154-155)		Layering	Layer-3		STRINGS modern setting DoubleBass: Layer-3 (154-155).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.16 VI.I+VI.II+Vla Layer-1(155-156)		Layering	Layer-1		STRINGS modern setting Violin I+Violin II+Viola: Layer-1 (155-156).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.17 Vc+Db Layer-3(156-157)		Layering	Layer-3		STRINGS modern setting Violoncello+DoubleBass: Layer-3 (156-157).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.18 VI.I+VI.II+Vla Layer-1(156-157)		Layering	Layer-1		STRINGS modern setting Violin I+Violin II+Viola: Layer-1 (156-157).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.19 Vc+Db Layer-3(157-158)		Layering	Layer-3		STRINGS modern setting Violoncello+D: Layer-3 (157-158).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.20 VI.I+VI.II+Vla Layer-1(158)		Layering	Layer-1		STRINGS modern setting Violin I+Violin II+Viola: Layer-1 (158).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.21 Vc+Db Layer-3(158-160)		Layering	Layer-3		STRINGS modern setting Violoncello+DoubleBass: Layer-3 (158-160).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.22 VI.I+VI.II+Vla Layer-1(159-160)		Layering	Layer-1		STRINGS modern setting Violin I+Violin II+Viola: Layer-1 (159-160).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.23 VI.I+VI.II+Vla+Vc Layer-1(160-162)		Layering	Layer-1		STRINGS modern setting Violin I+Violin II+Viola+Violoncello: Layer-1 (160-162).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.24 Db Layer-3(160-162)		Layering	Layer-3		STRINGS modern setting DoubleBass: Layer-3 (160-162).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.25 Tpt1.2.3+Tbn1.3, +VI.I+VI.II+Vla Layer-1(163)		Layering	Layer-1		STRINGS BRASSES modern setting Trumpet1.2.3+Trombone1.3, +Violin I+Violin II+Viola: Layer-1 (163).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.26 Vc+Db Layer-3(163-164)		Layering	Layer-3		STRINGS modern setting Violoncello+DoubleBass: Layer-3 (163-164).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.27 Hn1.2.3.4 Layer-4(163-164)		Layering	Layer-4		BRASSES modern setting Horn1.2.3.4: Layer-4 (163-164).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.28 Vc+Db Layer-3(164)		Layering	Layer-3		STRINGS modern setting Violoncello+DoubleBass: Layer-3 (164).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.29 VI.I+VI.II+Vla, +Tpt1.2+Tbn1.2.3 Layer-1(164-165)		Layering	Layer-1		STRINGS BRASSES modern setting Violin I+Violin II+Viola, +Trumpet1.2+Trombone1.2.3 Layer-1 (164-165).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.30 Vc+Db Layer-3(165-166) •Tech2. 1.31 Hn1.2.3.4 Layer-4(165-166)		Layering	Layer-3		STRINGS modern setting Violoncello+DoubleBass Layer-3 (165-166).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.32 Vc+Db •Tech2. 1.31 Hn1.2.3.4 Layer-4(165-166)		Layering	Layer-4		BRASSES modern setting Horn1.2.3.4 Layer-4 (165-166).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.32 Vc+Db Layer-3(166-168)		Layering	Layer-3		STRINGS modern setting Violoncello+DoubleBass Layer-3 (166-168).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.33 VI.I+VI.II+Vla, +Tpt1.2+Ob2+Tbn1.3 Layer-1(166-168)		Layering	Layer-1		STRINGS WOODWINDS BRASSES modern setting Violin I+Violin II+Viola, +Trumpet1.2 +Oboe2+Trombone1.3: Layer-1 (166-168).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.34 Tpt1.2+Tbn2.3 Layer-1(168-169)		Layering	Layer-1		BRASSES modern setting Trumpet1.2+Trombone2.3: Layer-1 (168-169).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.35 Hn1+Tpt1.2+Tbn2.3 Layer-1(169)		Layering	Layer-1		BRASSES modern setting Horn1+Trumpet1.2+Trombone2.3: Layer-1 (169).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.36 Hn1+Tpt1.2+Tbn2.3 Layer-1(169-170)		Layering	Layer-1		BRASSES modern setting Horn1+Trumpet1.2+Trombone2.3: Layer-1 (169-170).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.37 Hn1+Tpt1.2+Tbn2.3 Layer-1(170-171)		Layering	Layer-1		BRASSES modern setting Horn1+Trumpet1.2+Trombone2.3: Layer-1 (170-171).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.38 Hn1+Tpt1.2+Tbn2.3 Layer-1(171-173)		Layering	Layer-1		BRASSES modern setting Horn1+Trumpet1.2+Trombone2.3: Layer-1 (171-173).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.39 Hn1+Tpt1.2+Tbn2.3 +Bsn1 Layer-1(173-175)		Layering	Layer-1		WOODWINDS BRASSES modern setting Horn1+Trumpet1.2+Trombone2.3: +Bassoon1 Layer-1 (173-175).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.40 Hn1.2.4+ Bsn1 Layer-1(175-178)		Layering	Layer-1		WOODWINDS BRASSES modern setting Horn1.2.4+ Bassoon1: Layer-1 (175-178).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.41 VlaA Layer-1(179-180)		Layering	Layer-1		STRINGS modern setting ViolaA: Layer-1 (179-180).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.42 Vla+Vc Layer-1(180-182)		Layering	Layer-1		STRINGS modern setting Viola+Violoncello: Layer-1 (180-182).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.43 VlaB+Vc Mgr(179-180)		Layering	Middleground		STRINGS modern setting ViolaB+Violoncello: Middleground (179-180).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.44 Tpt1.3+Tbn1.3 Layer-2(182-183)		Layering	Layer-2		BRASSES modern setting Trumpet1.3+Trombone1.3: Layer-2 (182-183).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.45 VI.I+VI.II, +VlaA Layer-1(182-184)		Layering	Layer-1		STRINGS modern setting Violin I+Violin II, +ViolaA: Layer-1 (182-184).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.46 VlaB+Vc Mgr(183-184)		Layering	Middleground		STRINGS modern setting ViolaB+Violoncello: Middleground (183-184).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.47 Vla+Vc Layer-1(184)		Layering	Layer-1		STRINGS modern setting Viola+Violoncello: Layer-1 (184).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.48 VI.I+VI.II+Vla+Vc+Db Layer-1(185-186)		Layering	Layer-1		STRINGS modern setting Violin I+Violin II+Viola+Violoncello+DoubleBass: Layer-1 (185-186).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.49 Db pizz Bass Line-1(186-187)		Layering	Background		STRINGS WOODWINDS modern setting DoubleBass pizz: Bass Line-1 (186-187).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.50 Vc pizz Bass Line-1(187-190)		Layering	Background		STRINGS WOODWINDS modern setting Violoncello pizz: Bass Line-1 (187-190).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.51 Vl.I Layer-1(187-190)		Layering	Layer-1		STRINGS WOODWINDS modern setting Violin I: Layer-1 (187-190).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.52 Fl1.2+Cl1.2+Bsn2 Mgr(187-190)		Layering	Middleground		STRINGS WOODWINDS modern setting Flute1.2+Clarinet1.2+Bassoon2: Middleground (187-190).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.53 Db arco Bass Line-2(187-190)		Layering	Background		STRINGS WOODWINDS modern setting DoubleBass arco: Bass Line-2 (187-190).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.54 Hn1.2.3.4 Layer-1(190)		Layering	Layer-1		BRASSES modern setting Horn1.2.3.4: Layer-1 (190).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.55 Hn1 Layer-1(191-192)		Layering	Layer-1		BRASSES modern setting Horn1: Layer-1 (191-192).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.56 Ob1 Layer-2(190-193)		Layering	Layer-2		WOODWINDS modern setting Oboe1: Layer-2 (190-193).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.57 Hn2.3.4 Mgr(191-192)		Layering	Middleground		BRASSES modern setting Horn2.3.4: Middleground (191-192).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.58 Db Bass Line-1(191-194)		Layering	Background		STRINGS modern setting DoubleBass: Bass Line-1 (191-194).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.59 Bsn1 Layer-3(192-198)		Layering	Layer-3		WOODWINDS modern setting Bassoon1: Layer-3 (192-198).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.60 Bsn2 Bass Line-2(192-198)		Layering	Background		WOODWINDS modern setting Bassoon2: Bass Line-2 (192-198).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2. 1.61 Cl1 Layer-1(193-194)		Layering	Layer-		WOODWINDS modern setting Clarinet1: Layer-1 (193-194).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.62 VlaA+Cl2 Layer-2(194-196)		Layering	Layer-2		STRINGS WOODWINDS modern setting ViolaA+Clarinet2: Layer-2 (194-196).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.63 VlaB Layer-4(194-198)		Layering	Layer-4		STRINGS modern setting ViolaB: Layer-4 (194-198).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.64 Hn1.2.3 Mgr(195)		Layering	Middleground		BRASSES modern setting Horn1.2.3: Middleground (195).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.65 Hn1.2.3 Mgr(196-197)		Layering	Middleground		BRASSES modern setting Horn1.2.3: Middleground (196-197).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.66 VI.I, +VI.II Layer-1(196-198)		Layering	Layer-1		STRINGS modern setting Violin I, +Violin II: Layer-1 (196-198).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.67 Hn1.2.3.4 Mgr(198)		Layering	Middleground		BRASSES modern setting Horn1.2.3.4: Middleground (198).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.68 VI.1 Layer-2(198-1202)		Layering	Layer-2		STRINGS modern setting Violin I: Layer-2 (198-202).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.69 Fl1.2 Layer-1(199-202)		Layering	Layer-1		WOODWINDS modern setting Flute1.2: Layer-1 (199-202).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.70 Hn2.3+Tpt1.2.3 Mgr(199-202)		Layering	Middleground		BRASSES modern setting Horn2.3+Trumpet1.2.3: Middleground (199-202).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.71 Db Bass Line-2(199-202)		Layering	Background		STRINGS modern setting DoubleBass: Bass Line-2 (199-202).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.72 VIa Bass Line-1(199-203)		Layering	Background		STRINGS modern setting Viola: Bass Line-1 (199-203).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech2.1.73 Hn1.2.3.4 Layer-1(202-203)		Layering	Layer-1		BRASSES modern setting Horn1.2.3.4: Layer-1 (202-203).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech3.2-#16 Tutti (150-168)		Layers Textures+Relationships	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Chordal (159-168). Tutti: Polyphonic (150-168).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech3.2-#16b Tutti Chordal(159-168)		Layers_Textures	Chordal Texture		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Chordal (159-168).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech3.6-#16 Tutti (150-168)		Layers Textures+Relationships	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Chordal (159-168). Tutti: Polyphonic (150-168).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech3.6-#16a Tutti Polyph(150-168)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Polyphonic (150-168).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech3.2+3.6.00 Tutti Chordal+Polyphonic(150-203) By ORDER of APPEARANCE in SCORE >		Layers Textures+Relationships	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Chordal+Polyphonic(150-203).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech3.2+3.6.01 Tutti Polyphonic(150-159)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Polyphonic (150-159).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech3.2+3.6.02 Tutti Chordal(159-162)		Layers_Textures	Chordal Texture		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Chordal (159-162).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech3.2+3.6.03 Tutti Polyphonic(163-167)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Polyphonic (163-167).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech3.2+3.6.04 Tutti Chordal(167-178)		Layers_Textures	Chordal Texture		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Chordal (167-178).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech3.2+3.6.05 Tutti Polyphonic(179-180)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS modern setting Tutti: Polyphonic (179-180).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech3.2+3.6.06 Tutti Chordal(180-181)		Layers_Textures	Chordal Texture		STRINGS WOODWINDS modern setting Tutti: Chordal (180-181).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech3.2+3.6.07 Tutti Polyphonic(182-184)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Polyphonic (182-184).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech3.2+3.6.08 Tutti Chordal(184-185)		Layers_Textures	Chordal Texture		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Chordal (184-185).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech3.2+3.6.09 Tutti Polyphonic(186-203)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Polyphonic (186-203).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	 By ORDER of APPEARANCE in SCORE >		Doubling	Fusion		STRINGS WOODWINDS BRASSES PERCUSSION modern setting TUTTI: All Doublings (150-203).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay			Doubling	Fusion		WOODWINDS modern setting Flute1.2: Doubling-1 Layer-1 (150-151)
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay			Doubling	Fusion		WOODWINDS BRASSES PERCUSSION modern setting Bassoon1.2+Tuba+Timp: Doubling-3 Layer-3 (150-151).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay			Doubling	Fusion		BRASSES modern setting Horn2.3.4: Doubling-2 Layer-2 (150-151).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay			Doubling	Fusion		WOODWINDS BRASSES PERCUSSION modern setting Bassoon1.2+Tuba+Timp: Doubling-3 Layer-3 (151-152).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay			Doubling	Fusion		WOODWINDS BRASSES modern setting Clarinet1-2+Horn1: Doubling-4 Layer-4 (151-152).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.06 Hn2.3.4 Doubling-2 Lay-2(151-152)		Doubling	Fusion		BRASSES modern setting Horn2.3.4: Doubling-2 Layer-2 (151-152).
Sibelius	Multi	Symphony No. 2	II. Tempo	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.07 Fl1.2 Doubling-1 Lay-1(152-153)		Doubling	Fusion		WOODWINDS modern setting Flute1.2: Doubling-1 Layer-1 (152-153).
Sibelius	Multi	Symphony No. 2	II. Tempo	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.08 Hn2.3.4 Doubling-2 Lay-2(152-153)		Doubling	Fusion		BRASSES modern setting Horn2.3.4: Doubling-2 Layer-2 (152-153).
Sibelius	Multi	Symphony No. 2	II. Tempo	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.09 Bsn1.2 Doubling-3 Lay-3(152-153)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2: Doubling-3 Layer-3 (152-153).
Sibelius	Multi	Symphony No. 2	II. Tempo	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.10 Bsn1.2+Tuba Doubling-3 Lay-3(153-154)		Doubling	Fusion		WOODWINDS BRASSES modern setting Bassoon1.2+Tuba: Doubling-3 Layer-3 (153-154).
Sibelius	Multi	Symphony No. 2	II. Tempo	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.11 Cl1-2+Hn1 Doubling-4 Lay-4(153-154)		Doubling	Fusion		WOODWINDS BRASSES modern setting Clarinet1-2+Horn1: Doubling-4 Layer-4 (153-154).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.12 Hn2.3.4 Doubling-2 Lay-2(153-154)		Doubling	Fusion		BRASSES modern setting Horn2.3.4: Doubling-2 Layer-2 (153-154).1.2: Doubling-3 Layer-3 (152-153).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.14 Ob1.2+Cl1.2 Doubling-5 Mrg(156-163)		Doubling	Fusion		WOODWINDS modern setting Oboe1.2+Clarinet1.2: Doubling-5 Mrg (156-163).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.15 Bsn1.2 Doubling-3 Lay-3(154-155)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2: Doubling-3 Layer-3 (154-155).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.17 Bsn1.2 Doubling-3 Lay-3(156-157)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2: Doubling-3 Layer-3 (156-157).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.19 Bsn1.2 Doubling-3 Lay-3(157-158)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2: Doubling-3 Layer-3 (157-158).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.21 Bsn1.2 Doubling-3 Lay-3(158-160)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2: Doubling-3 Layer-3 (158-160).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.24 Bsn1.2 Doubling-3 Lay-3(160-162)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2: Doubling-3 Layer-3 (160-162).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.25 Bsn1.2 Doubling-1 Lay-1(163)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2: Doubling-1 Layer-1 (163).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.26 Bsn1.2 Doubling-3 Lay-3(163-164)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2: Doubling-3 Layer-3 (163-164).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.27 Ob1.2+Cl1.2 Doubling-4 Lay-4(163-164)		Doubling	Fusion		WOODWINDS modern setting Oboe1.2+Clarinet1.2: Doubling-4 Layer-4 (163-164).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.28 Bsn1.2 Doubling-3 Lay-3(164)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2: Doubling-3 Layer-3 (164).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech8.2 Timp Sustain(159-164)					PERCUSSION modern setting Timpani: Sustain (159-164).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.29 Fl1.2 Doubling-1 Lay-1(164-165)		Doubling	Fusion		WOODWINDS modern setting Flute1.2: Doubling-1 Layer-1 (164-165).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.30 Bsn1.2 Doubling-3 Lay-3(165-166)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2: Doubling-3 Layer-3 (165-166).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.31 Ob1.2+Cl1.2 Doubling-4 Lay-4(165-166)		Doubling	Fusion		WOODWINDS modern setting Oboe1.2+Clarinet1.2: Doubling-4 Layer-4 (165-166).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.32 Bsn1.2+Timp Doubling-3 Lay-3(166-168)		Doubling	Fusion		WOODWINDS PERCUSSION modern setting Bassoon1.2+Timp: Doubling-3 Layer-3 (166-168).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.33 Fl1.2+Ob1+Cl1.2+Bsn1.2 Doubling-1 Lay-1(166-168)		Doubling	Fusion		WOODWINDS modern setting Flute1.2+Oboe1+Clarinet1.2+Bassoon1.2: Doubling-1 Layer-1 (166-168).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.33a Tuba+Timp, +Tpt3+Tbn2 Doubling-2 Lay-1(166-168)		Doubling	Fusion		BRASSES PERCUSSION modern setting Tuba+Timp, +Trumpet3+Trombone2: Doubling-2 Layer-1 (166-168).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.33b Tuba+Timp, +Hn1.2.3.4 Doubling-3 Lay-1(166-168)		Doubling	Fusion		BRASSES PERCUSSION modern setting Tuba+Timp, +Horn1.2.3.4: Doubling-3 Layer-1 (166-168).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.34 Fl1.2+Ob1.2+Cl1.2+Bsn1.2 Doubling-1 Lay-1(168-169)		Doubling	Fusion		WOODWINDS modern setting Flute1.2+Oboe1.2+Clarinet1.2+Bassoon1.2: Doubling-1 Layer-1 (168-169).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.34a Tpt3+Tbn1+Timp Doubling-2 Lay-1(168-169)		Doubling	Fusion		BRASSES PERCUSSION modern setting Trumpet3+Trombone1+Timp: Doubling-2 Layer-1 (168-169)..
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.34b Hn1.2.3.4 Doubling-3 Lay-1(168-169)		Doubling	Fusion		BRASSES modern setting Horn1.2.3.4: Doubling-3 Layer-1 (168-169).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.35 Fl1.2+Ob1.2+Cl1.2+Bsn1.2 Doubling-1 Lay-1(169)		Doubling	Fusion		WOODWINDS modern setting Flute1.2+Oboe1.2+Clarinet1.2+Bassoon1.2: Doubling-1 Layer-1 (169).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.35a Tpt3+Tbn1+Tuba+Timp+Vc+Db Doubling-2 Lay-1(169)		Doubling	Fusion		STRINGS BRASSES PERCUSSION modern setting Trumpet3+Trombone1+Tuba+Timp+Violoncello+DoubleBass: Doubling-2 Layer-1 (169).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.35b Hn2.3.4 Doubling-3 Lay-1(169)		Doubling	Fusion		BRASSES modern setting Horn2.3.4: Doubling-3 Layer-1 (169).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.36 Fl1.2+Ob1.2+Cl1.2+Bsn1.2 Doubling-1 Lay-1(169-170)		Doubling	Fusion		WOODWINDS modern setting Flute1.2+Oboe1.2+Clarinet1.2+Bassoon1.2: Doubling-1 Layer-1 (169-170).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.36a Tpt3+Tbn1+Tuba+Timp+Vc+Db Doubling-2 Lay-1(169-170)		Doubling	Fusion		STRINGS BRASSES PERCUSSION modern setting Trumpet3+Trombone1+Tuba+Timp+Violoncello+ DoubleBass: Doubling-2 Layer-1 (169-170).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.36b Hn2.3.4+Timp Doubling-3 Lay-1(169-170)		Doubling	Fusion		BRASSES modern setting Horn2.3.4+Timp: Doubling-3 Layer-1 (169-170).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.37 Fl1.2+Ob1.2+Cl1.2+Bsn1.2 Doubling-1 Lay-1(170-171)		Doubling	Fusion		WOODWINDS modern setting Flute1.2+Oboe1.2+Clarinet1.2+Bassoon1.2: Doubling-1 Layer-1 (170-171).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.37a Tpt3+Tbn1+Tuba+Timp+Db Doubling-2 Lay-1(170-171)		Doubling	Fusion		STRINGS BRASSES PERCUSSION modern setting Trumpet3+Trombone1+Tuba+Timp+DoubleBass: Doubling-2 Layer-1 (170-171).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.37b Hn2.3.4+Timp Doubling-3 Lay-1(170-171)		Doubling	Fusion		BRASSES PERCUSSION modern setting Horn2.3.4+Timp: Doubling-3 Layer-1 (170-171).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.38 Fl1.2+Ob1.2+Cl1.2+Bsn1.2 Doubling-1 Lay-1(171-173)		Doubling	Fusion		WOODWINDS modern setting Flute1.2+Oboe1.2+Clarinet1.2+Bassoon1.2: Doubling-1 Layer-1 (171-173).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.38a Tpt3+Tbn1+Tuba+Timp+Db Doubling-2 Lay-1(171-173)		Doubling	Fusion		BRASSES PERCUSSION modern setting Trumpet3+Trombone1+Tuba+Timp+DoubleBass: Doubling-2 Layer-1 (171-173).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.38b Hn2.3.4 Doubling-3 Lay-1(171-173)		Doubling	Fusion		BRASSES modern setting Horn2.3.4: Doubling-3 Layer-1 (171-173).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.39 Bsn2 Doubling-1 Lay-1(174-178)		Doubling	Fusion		WOODWINDS modern setting Bassoon2: Doubling-1 Layer-1 (174-178).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.39a Tpt3+Tbn1+Tuba+Timp+Db Doubling-2 Lay-1(173-175)		Doubling	Fusion		STRINGS BRASSES PERCUSSION modern setting Trumpet3+Trombone1+Tuba+Timp+DoubleBass: Doubling-2 Layer-1 (173-175).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.39b Hn2.3.4+Timp Doubling-3 Lay-1(173-175)		Doubling	Fusion		BRASSES modern setting Horn2.3.4+Timp: Doubling-3 Layer-1 (173-175).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.40 Bsn2 Doubling-1 Lay-1(175-178)		Doubling	Fusion		WOODWINDS modern setting Bassoon2: Doubling-1 Layer-1 (175-178).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.41 Cl1 Doubling-1 Lay-1(179-180)		Doubling	Fusion		WOODWINDS modern setting Clarinet1: Doubling-1 Layer-1 (179-180).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.42 Cl1.2+Bsn1.2 Doubling-1 Lay-1(180-182)		Doubling	Fusion		WOODWINDS modern setting Clarinet1.2+Bassoon1.2: Doubling-1 Layer-1 (180-182).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.43 Cl2+Bsn1.2 Doubling-5 Mgr(179-180)		Doubling	Fusion		WOODWINDS modern setting Clarinet2+Bassoon1.2: Doubling-5 Middleground (179-180).).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.44 Fl1.2+Tpt2+Tbn2+Timp+Db Doubling-2 Lay-2(182-183)		Doubling	Fusion		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Flute1.2+Trumpet2+Trombone2+Timp+DoubleBass: Doubling-2 Layer-2 (182-183).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.44a Hn1.2.3.4+Timp Doubling-3 Lay-2(182-183)		Doubling	Fusion		BRASSES PERCUSSION modern setting Horn1.2.3.4+Timp: Doubling-3 Layer-2 (182-183).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.45 Ob1 Doubling-1 Lay-1(183-184)		Doubling	Fusion		WOODWINDS modern setting Oboe1: Doubling-1 Layer-1 (183-184).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.46 Ob2+Cl1.2+Bsn1.2 Doubling-5 Mgr(183-184)		Doubling	Fusion		WOODWINDS modern setting Oboe2+Clarinet1.2+Bassoon1.2: Doubling-5 Middleground (183-184).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.47 Ob1.2+Cl1.2+Bsn1.2 Doubling-1 Lay-1(184)		Doubling	Fusion		WOODWINDS modern setting Oboe1.2+Clarinet1.2+Bassoon1.2: Doubling-1 Layer-1 (184).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.50 Vla Doubling-6 Bass Line-1(189-190)		Doubling	Fusion		STRINGS modern setting Viola: Doubling-6 Bass Line-1 (189-190).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.51 VI.II Doubling-1 Lay-1(188-190)		Doubling	Fusion		STRINGS modern setting Viola: Doubling-6 Bass Line-1 (189-190).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.60a Vc Doubling-7 Bass Line-2(196)		Doubling	Fusion		STRINGS modern setting Violoncello: Doubling-7 Bass Line-2 (196).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.60b Vc+Db Doubling-7 Bass Line-2(197)		Doubling	Fusion		STRINGS modern setting Violoncello+DoubleBass: Doubling-7 Bass Line-2 (197).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.60c Db Doubling-7 Bass Line-2(198)		Doubling	Fusion		STRINGS modern setting DoubleBass: Doubling-7 Bass Line-2 (198).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.61 F11 Doubling-1 Lay-1(193-194)		Doubling	Fusion		WOODWINDS modern setting Flute1: Doubling-1 Layer-1 (193-194).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.62 Ob1.2, +Cl1 Doubling-2 Lay-2(194-196)		Doubling	Fusion		WOODWINDS modern setting Oboe1.2, +Clarinet1: Doubling-2 Layer-2 (194-196).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.63 Hn4 Doubling-4 Lay-4(195)		Doubling	Fusion		BRASSES modern setting Horn4: Doubling-4 Layer-4 (195).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.63a Cl2 Doubling-4 Lay-4(196)		Doubling	Fusion		WOODWINDS modern setting Clarinet2: Doubling-4 Layer-4 (196).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.63c Hn4 Doubling-4 Lay-4(197)		Doubling	Fusion		BRASSES modern setting Horn4: Doubling-4 Layer-4 (197).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.63d Cl2 Doubling-4 Lay-4(198)		Doubling	Fusion		WOODWINDS modern setting Clarinet2: Doubling-4 Layer-4 (198).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.65 Vla Doubling-5 Mgr(197)		Doubling	Fusion		STRINGS modern setting Viola: Doubling-5 Middleground (197).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.66 Ob1.2, +Cl1+Vla Doubling-1 Lay-1(196-198)		Doubling	Fusion		STRINGS WOODWINDS modern setting Oboe1.2, +Clarinet1+Viola: Doubling-1 Layer-1 (196-198).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.68 Vc Doubling-2 Lay-2(200-202)		Doubling	Fusion		STRINGS modern setting Violoncello: Doubling-2 Layer-2 (200-202).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5. 1.69 Ob1.2 Doubling-1 Lay-1(200-202)		Doubling	Fusion		WOODWINDS modern setting Oboe1.2: Doubling-1 Layer-1 (200-202).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.72 VI.II, +Bsn1, +Cl1.2+Bsn2 Doubling-6 Bass Line-1(201-203)		Doubling	Fusion		STRINGS WOODWINDS modern setting Violin II, +Bassoon1, +Clarinet1.2+Bassoon2: Doubling-6 Bass Line-1 (201-203).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech5.1.73 Tbn1.2.3+VI.I+VI.II+Vc +Db Doubling-1 Lay-1(202-203)		Doubling	Fusion		STRINGS BRASSES modern setting Trombone1.2.3+Violin I+Violin II+Violoncello+DoubleBass: Doubling-1 Layer-1 (202-203).
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech7.2+8.2.00 TUTTI Variation+Sustain(150-178) By ORDER of APPEARANCE in SCORE		InterplayProgression	Variation		STRINGS WOODWINDS BRASSES PERCUSSION modern setting TUTTI: Variation+Sustain (150-178). *Swift Alternation between 4 Groups provides Variation and Contrast* GROUP-1: mostly Layer-1 and Doubling-1 GROUP-2: mostly Layer-2 and Doubling-2 GROUP-3: mostly Layer-3 and Doubling-3 GROUP-4: mostly Layer-4 and Doubling-4 •All Groups merge into large GROUP-1 in mm.167-175 •Group-2 (Horns FF+Bassoon1.2+Timpani+DoubleBass) provides last Contrast •Sustain is provided by Horns+Oboe1.2+Clarinet1.2 in mm.154-163
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech8.2 Timp Sustain(159-164)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		PERCUSSION modern setting Timpani: Sustain (159-164).



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)
Orchestration Techniques Examples Modern													
Sibelius	Multi	Symphony No. 2	II. Tempo	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech8.3 WW Resonance(167-172)		Timbral_Manipulation	RESONANCE / Stable		WOODWINDS modern setting Woodwinds: Resonance (167-172). *Woodwinds provide Resonance to held Horns and Brasses chords*
Sibelius	Multi	Symphony No. 2	II. Tempo	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech8.6.1.01 Fl.1.2+Cl1+Hn1 Brighten(190-191)		Timbral_Manipulation	TIMBRE Bright		WOODWINDS BRASSES modern setting Flute1.2+Clarinet1+Horn1: Brighten (190-191).
Sibelius	Multi	Symphony No. 2	II. Tempo	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Tech8.6.1.02 Fl.1.2 Brighten as Layer-1(199-202)		Timbral_Manipulation	TIMBRE Bright		WOODWINDS modern setting Flute1.2: Brighten as Layer-1 (199-202).



Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
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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)
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Orchestration Techniques Examples Modern

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
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Complete Analysis to come

•Tech Diverse

Debussy LaMer-i

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DIVERSE

- STRINGS: Legato lines and motives. Detached. Tenuto. Slurred Staccato. Pizzicato. Con sordino, senza sordino. Double Stop, Sforzando. Tremolo bowed unmeasured, measured. Tremolo fingered slurred. Trills.
- WOODWINDS: Legato lines and motives. Detached. Accent. Marcato. Tenuto. Accent+Tenuto. Slurred Staccato. Con sordino, senza sordino. Sforzando. Espressivo, Sostenuto.

STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting



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)
Orchestration Techniques Examples Modern													
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	•Tech Diverse Debussy LaMer-i		DIVERSE		•BRASSES: Legato lines and motives. Detached. Staccato. Accent. Marcato. Tenuto. Slurred Tenuto. Accent+Tenuto. Slurred Staccato. Con sordino, senza sordino. Sforzando. Espressivo, Sostenuto. •TIMPANI: Roll (trill). Detached. Sforzando. •Cymbal: Detached. Staccato. Roll. •Tam-Tam: Detached. Lascia vibrare. •HARP: Detached. Tenuto. Octaves. Legato patterns. Rolled chords. Slurred Staccato. Sforzando.Glissandi.	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting
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	•Tutti (141 mes) Debussy LaMer-i		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting
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	•Tech2-#13 Tutti(23-34)		Layering	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: All Layers (23-34).
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	•Tech2-#13a Fgr1(23-34)		Layering	Foreground		WOODWINDS HARP modern setting Clarinet1.2, Flute1.2+Bassoon1, +Harp1: Foreground-1 (23-34).



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)
Orchestration Techniques Examples Modern													
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	•Tech2-#13b Fgr2(23-34)		Layering	Foreground		WOODWINDS BRASSES modern setting English horn+Trumpet1: Foreground-2 (23-34).
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	•Tech2-#13c Mgr1(23-34)		Layering	Middleground		STRINGS modern setting Viola, +Vl.II+Vc+Vl.I+Db : Middleground-1 (23-34).
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	•Tech2-#13d Mgr2(23-34)		Layering	Middleground		STRINGS WOODWINDS HARP modern setting Harp1.2+Bassoon1.2, +Violoncello: Middleground-2 (23-34).
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	•Tech2-#13e Bgr(23-34)		Layering	Background		STRINGS WOODWINDS PERCUSSION HARP modern setting Harp1.2+Timpani, +Bassoon2, +Bassoon1+Clarinet1, Vl.II+Vla: Background (23-34).
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	•Tech2-#15 Tutti(105-108)		Layering	Diverse		STRINGS WOODWINDS BRASSES HARP modern setting Tutti: All Layers (105-108).
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	•Tech2-#15a WW+Horns Fgr1(105-108)		Layering	Foreground		WOODWINDS BRASSES modern setting Flute1.2+Piccolo+Oboe1.2+English Horn+Clarinet1.2+Horns1.2.3.4: Foreground-1 (105-108).
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	•Tech2-#15b Strings Fgr2(105-108)		Layering	Foreground		STRINGS WOODWINDS modern setting Bassoons1.2+Strings: Foreground-2 (105-108).



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)
Orchestration Techniques Examples Modern													
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	•Tech2-#15c Harps1.2 Bgr(105-108)		Layering	Background		HARP modern setting Harp1.2: Background (105-108).
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	•Tech3.3-#05 Tutti Heterophonic(43-46)		LayersTextures	Heterophonic Texture		STRINGS WOODWINDS HARP modern setting Oboe1+Harp1+Strings: Heterophonic (43-46).
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	•Tech3.3-#05a Ob1+Harp1+VcSolo+Vc+Db in2(43-46)		LayersTextures	Heterophonic Texture		STRINGS WOODWINDS HARP modern setting Oboe1+Harp1+Violoncello Solo+Violoncello+Doublebass: Heterophonic (43-46).
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	•Tech3.3-#05b VI.II+Vla in3(43-46)		LayersTextures	Heterophonic Texture		STRINGS modern setting Violin II+Viola: Heterophonic (43-46).
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	•Tech5.1-#06 Tutti(7-19)		Doubling	Fusion		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Oboe1+Basson1.2+Timpani+Violin I+Violin II+Doublebass, +English Horn+Trumpet1, +Viola+Violoncello: Doubling (7-19).
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	•Tech5.1-#06a E.Horn+Tr1 Doubling(9-17)		Doubling	Fusion		WOODWINDS BRASSES modern setting English Horn+Trumpet1: Doubling (9-17).
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	•Tech7.4-#14 Tutti Transformation(139-141)		Interplay_Progression	Transformation		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Woodwinds+Brasses+Strings+Percussion: Transformation (139-141).



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)
Orchestration Techniques Examples Modern													
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	•Tech7.4-#14a WW+Hn+Strings: Group-1(139)		Interplay_Progression	Transformation		STRINGS WOODWINDS BRASSES modern setting Woodwinds+Horns+Strings: Group-1 Transformation (139-141).
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	•Tech7.4-#14b Tutti>Brasses+Perc Group-2 TRANSFORM(139-141)		Interplay_Progression	Transformation		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti TO Brasses+Percussion: Group-2 Transformation (139-141).
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	•Tech7.7.2-#23 Tutti(52-58)		Interplay_Progression	Orchestrated Decrescendo		STRINGS WOODWINDS BRASSES HARP modern setting Tuti: Woodwinds+Horns+Harp1.2+Strings (53-58).
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	•Tech7.7.2-#23a OrchDECRESCENDO(53-58)		Interplay_Progression	Orchestrated Decrescendo		STRINGS WOODWINDS BRASSES HARP modern setting Woodwinds+Horns+Harp1.2+Strings: OrchDECRESCENDO (53-58).
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	•Tech8.12-#16 Tutti Fusing(132-141)		Timbral_Manipulation	FUSING Role Instr.(s)		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Woodwinds+Brasses+Percussion+Harp1.2+Strings: Fusing (132-141).
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	•Tech8.12.1-#16a Perc+Harps Fusing Role(132-141)		Timbral_Manipulation	FUSING Role Instr.(s)		PERCUSSION HARP modern setting Percussion+Harp1.2: Fusing Role (132-141).
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	•Tech8.2-#06b Timp+Strings Sustain-Selective(7-22)		Timbral_Manipulation	Sustaining Instr.(s) / Stable		STRINGS PERCUSSION modern setting Timpani+Strings: Sustain-Selective (7-22).



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)
Orchestration Techniques Examples Modern													
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	<ul style="list-style-type: none"> •Tech 2.2.3.4 +5.1.2 +8.1.1, 8.6.1, 8.6.2, 8.7.1, 8.8.1, 8.12.1 TUTTI All Layers-Doubl+Timbr Manip (31-53, 171-186) 	8_41	Layering	Foreground-1 Foreground-2 Middleground-1 Middleground-2 Background	<ul style="list-style-type: none"> •STRINGS: Tremolo bowed unmeasured, measured. Tremolo fingered unmeasured. Tenuto. Sul ponticello. Legato motives. Pizzicato. Harmonics. Slurred Staccato. 	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting
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	<ul style="list-style-type: none"> •Tech 2.2.3.4 +5.1.2 +8.1.1, 8.6.1, 8.6.2, 8.7.1, 8.8.1, 8.12.1 TUTTI All Layers-Doubl+Timbr Manip (31-53, 171-186) 	8_41	Timbral_Manipulation	Attack Sharp Timbre Bright Timbre Dark Timbre Rich Timbre Granular FUSING role	<ul style="list-style-type: none"> •WOODWINDS: Legato, Detached. Tenuto. Slurred Staccato. Tremolo unmeasured. •BRASSES: Legato, Detached. Detached Tenuto. Slurred Tenuto. Slurred Staccato. Appoggiaturas. Con sordino. 	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting



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)
Orchestration Techniques Examples Modern													
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	•Tech2.2. 3.4.00 All Layers (31-53, 171-186)	8_41	Layering	Foreground-1 Foreground-2 Middleground-1 Middleground-2 Background		STRINGS WOODWINDS BRASSES HARP modern setting Foreground-1: Trumpet1, English Horn+Clarinet1.2, +Horn1.3, Flute1, English Horn. Foreground-2: Clarinet1. Middleground-1: Bassoon1.2.3+Contra Bassoon+Trombone1.2.3+Tuba, Strings, Viola, Viola+Horn2+Clarinet2, Bassoon1.2.3, Clarinet1.2+Violoncello, +Viola, +Violin II. Middleground-2: Horn2.4+Violoncello. Background-1: Violin I+Violin II, Violin II+Viola+Violoncello+Doublebass, Horn4+Doublebass. Background-2: Harp1.2.
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	•Tech2.2.00 Foreground-1 (31-53, 171-186)	8_41	Layering	Foreground-1		WOODWINDS BRASSES modern setting Foreground-1: Trumpet1, English Horn+Clarinet1.2, Horn1.3, Flute1, English Horn.
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	•Tech2.2.01 Tpt1 Foreground-1 (31-42)	8_41	Layering	Foreground-1		BRASSES modern setting Foreground-1: Trumpet1.



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)
Orchestration Techniques Examples Modern													
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	•Tech2.2.02 E.H+Cl1.2, +Hn1.3 Foreground-1 (31-42)	8_41	Layering	Foreground-1		WOODWINDS BRASSES modern setting Foreground-1: English Horn+Clarinet1.2, +Hn1.3.
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	•Tech2.2.03 Fl1 Foreground-1 (172-179)	8_41	Layering	Foreground-1		WOODWINDS modern setting Foreground-1: Flute1.
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	•Tech2.2.04 E.H. Foreground-1 (179-186)	8_41	Layering	Foreground-1		WOODWINDS modern setting Foreground-1: English Horn.
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	•Tech2.2.01 Foreground-2 (175-179)	8_41	Layering	Foreground-2		WOODWINDS modern setting Foreground-2: Clarinet1.
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	•Tech2.2.05 Cl1 Foreground-2 (175-179)	8_41	Layering	Foreground-2		WOODWINDS modern setting Foreground-2: Clarinet1.
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	•Tech2.3.00 Middleground-1 (31-53, 171-186)	8_41	Layering	Middleground-1		STRINGS WOODWINDS BRASSES modern setting Middleground-1: Bassoon1.2.3+Contra Bassoon+Trombone1.2.3+Tuba, Strings, Viola, Viola+Horn2+Clarinet2, Bassoon1.2.3, Clarinet1.2+Violoncello, +Viola, +Violin II.
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	•Tech2.3.01 Bsn1.2.3+Cbsn+Tbn1.2.3+Tuba Middleground-1 (35-37)	8_41	Layering	Middleground-1		WOODWINDS BRASSES modern setting Middleground-1: Bassoon1.2.3+Contra Bassoon+Trombone1.2.3+Tuba.



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)
Orchestration Techniques Examples Modern													
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	•Tech2.3.02 Strings Middleground-1 (38-43)	8_41	Layering	Middleground-1		STRINGS modern setting Middleground-1: Strings.
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	•Tech2.3.03 Vla Middleground-1 (171-172)	8_41	Layering	Middleground-1		STRINGS modern setting Middleground-1: Viola.
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	•Tech2.3.04 Vla+Hn2+Cl2 Middleground-1 (173-178)	8_41	Layering	Middleground-1		STRINGS WOODWINDS BRASSES modern setting Middleground-1: Viola+Horn2+Clarinet2.
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	•Tech2.3.05 Bsn1.2.3 Middleground-1 (179-182)	8_41	Layering	Middleground-1		WOODWINDS modern setting Middleground-1: Bassoon1.2.3.
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	•Tech2.3.06 Bsn1.2.3 Middleground-1 (182-186)	8_41	Layering	Middleground-1		STRINGS WOODWINDS modern setting Middleground-1: Clarinet1.2+Violoncello, +Viola, +Violin II.
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	•Tech2.3.07 Horn2.4+Vc Middleground-2 (38-40)	8_41	Layering	Middleground-2		STRINGS BRASSES modern setting Middleground-2: Horn2.4+Violoncello.
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	•Tech2.4.00 Background-1 (31-53, 171-186)	8_41	Layering	Background-1		STRINGS BRASSES modern setting Background-1: Violin I+Violin II, Violin II+Viola+Violoncello+Doublebass, Horn4+Doublebass.
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	•Tech2.4.01 VI.I+VI.II Background-1 (31-35)	8_41	Layering	Background-1		STRINGS modern setting Background-1: Violin I+Violin II.



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)
Orchestration Techniques Examples Modern													
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	•Tech2.4.02 VI.II+Vla+Vc+Db Background-1 TO Middleground (43-53)	8_41	Layering	Background-1		STRINGS modern setting Background-1 TO Middleground: Violin II+Viola+Violoncello+Doublebass.
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	•Tech2.4.03 Horn4+Db Background-1 (171-179)	8_41	Layering	Background-1		STRINGS BRASSES modern setting Background-1: Horn4+Doublebass.
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	•Tech2.4.04 Harp1.2 Background-2 (171-178)	8_41	Layering	Background-2		HARP modern setting Background-2: Harp1.2.
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	•Tech5.1.2, 5.3.1.00 All Doublings (31-53, 171-186)	8_41	Doubling	Fusion Separation Altering		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Fusion: Oboe1+English Horn+Clarinet1.2, Horn2.4+Trumpet1.2, Violin I solo3+Violin I solo4+Violin II. Separation: Horn2.4, Percussion: Timpani, Bass Drum, Cymbal, Violin II, Percussion: Glockenspiel. Altering: Percussion: Glockenspiel.
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	•Tech5.1.01 Ob1+E.H.+Cl1.2, Doubling Fusion (38-39)	8_41	Doubling	Fusion		WOODWINDS modern setting Fusion: Oboe1+English Horn+Clarinet1.2.
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	•Tech5.1.02 Horn2.4+Tpt1.2, Doubling Fusion (51-52)	8_41	Doubling	Fusion		BRASSES modern setting Fusion: Horn2.4+Trumpet1.2.



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)
Orchestration Techniques Examples Modern													
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	•Tech5.1.03 VI.I solo3+VI.I solo4+VI.II, Doubling Fusion (171-179)	8_41	Doubling	Fusion		STRINGS modern setting Fusion: Violin I solo3+Violin I solo4+Violin II.
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	•Tech5.1.04 Horn2.4, Doubling Separation (41-42)	8_41	Doubling	Separation		BRASSES modern setting Separation: Horn2.4.
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	•Tech5.1.05 Perc Timp, BDrum, Cymb, Doubling Separation (43-53)	8_41	Doubling	Separation		PERCUSSION modern setting Separation: Percussion: Timpani, Bass Drum, Cymbal.
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	•Tech5.1.06 VI.II, Doubling Separation (175-179)	8_41	Doubling	Separation		STRINGS modern setting Separation: Violin II.
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	•Tech5.1.07, 8.8.1 Perc Glock, Timbre Granular, Doubling Separation altering, (179-186)	8_41	Timbral_Manipulation Doubling	Timbre Granular Separation, Altering		PERCUSSION modern setting Timbre Granular: Doubling Separation, Altering: Percussion: Glockenspiel.
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	•Tech5.3-#13 Tutti(177-186)	8_41	Doubling	Alteration timbral>		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti Woodwinds+Horns +Glockenspiel+Harp+Strings: Doubling-Alteration (177-186).
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	•Tech5.3-#13a E.Horn+Picc+Glock+Hn 1 Doubling-Alteration(179-186)	8_41	Doubling	Alteration timbral>		WOODWINDS BRASSES PERCUSSION modern setting English Horn+Piccolo+Glockenspiel+Horn1 Doubling-Alteration (179-186). [•Adler:[4] "Pulsating" Unisons]



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)
Orchestration Techniques Examples Modern													
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	•Tech5.3-#13aa E. Horn Doubl-Alter-Primary	8_41	Doubling	Primary instrument(s)		WOODWINDS modern setting English Horn Doubling-Alter-Primary
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	•Tech5.3-#13aaa Picc+Glock+Hn1 Doubl-Alterning	8_41	Doubling	Altering instrument(s)		WOODWINDS BRASSES PERCUSSION modern setting Piccolo+Glockenspiel+Horn1 Doubling-Alterning [•Adler:[4] "Pulsating" Unisons]
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	•Tech8.1.1 , 8.6.1, 8.6.2, 8.7.1, 8.8.1, 8.12.1.00 All Timbral_Manipulation (31-53, 171-186)	8_41	Timbral_Manipulation	Attack Sharp Timbre Bright Timbre Dark Timbre Rich Timbre Granular FUSING role		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Attack Sharp: Harp1.2. Timbre Bright: Flute1.2+Oboe1.2, Violin I. Timbre Dark: Bassoon1.2. Timbre Rich: Trumpet2 con sordino. Timbre Granular-1: Violin I+Violin II, Violin I+Violin II+Viola+Violoncello, Violin I+Violin II+Viola+Violoncello+Doublebass. Oboe1+Violin I solo3+Violin II solo4, Piccolo+ Glockenspiel, Horn1. Timbre Granular-2: Harp1.2+Violoncello, +Viola, +Violin II. FUSING role: Percussion: Cymbal, Timpani, Bass Drum, Tam-Tam.
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	•Tech8.1.1.01 Harp1.2 ATTACK Sharp (179-186)	8_41	Timbral_Manipulation	Attack Sharp		HARP modern setting Attack Sharp: Harp1.2.



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)
Orchestration Techniques Examples Modern													
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	•Tech8.6.1.01 Fl1.2+Ob1.2, Timbre Bright (43-53)	8_41	Timbral_Manipulation	Timbre Bright		WOODWINDS modern setting Timbre Bright: Flute1.2+Oboe1.2.
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	•Tech8.6.1.02 VI.I Timbre Bright (172-186)	8_41	Timbral_Manipulation	Timbre Bright		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Timbre Bright: Violin I.
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	•Tech8.6.2.01 Bas1.2, Timbre Dark (43-53)	8_41	Timbral_Manipulation	Timbre Dark		STRINGS modern setting Timbre Dark: Bassoon1.2.
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	•Tech8.7.1.01 Tpt2 con sord., Timbre Rich (38-42)	8_41	Timbral_Manipulation	Timbre Rich		BRASSES modern setting Timbre Rich: Trumpet2 con sordino.
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	•Tech8.8.1.00 All Timbre Granular (31-53, 171-186)	8_41	Timbral_Manipulation	Timbre Granular		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Timbre Granular-1: Violin I+Violin II, Violin I+Violin II+Viola+Violoncello, Violin I+Violin II+Viola+Violoncello+Doublebass. Oboe1+Violin I solo3+Violin II solo4, Piccolo+ Glockenspiel, Horn1. Timbre Granular-2: Harp1.2+Violoncello, Violoncello. Viola, Violin II.
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	•Tech8.8.1.01 VI.I+VI.II, Timbre Granular-1 (31-35)	8_41	Timbral_Manipulation	Timbre Granular		STRINGS modern setting Timbre Granular-1: Violin I+Violin II.
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	•Tech8.8.1.02 VI.I+VI.II+Vla+Vc, Timbre Granular-1 (38-42)	8_41	Timbral_Manipulation	Timbre Granular		STRINGS modern setting Timbre Granular-1: Violin I+Violin II+Viola+Violoncello.



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)
Orchestration Techniques Examples Modern													
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	•Tech8.8.1.03 VI.I+VI.II+Vla+Vc+Db, Timbre Granular-1 (43-52)	8_41	Timbral_Manipulation	Timbre Granular		STRINGS modern setting Timbre Granular-1: Violin I+Violin II+Viola+Violoncello+Doublebass.
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	•Tech8.8.1.04 Ob1+VI.I solo3+VI.II solo4, Timbre Granular-1 (171-179)	8_41	Timbral_Manipulation	Timbre Granular		STRINGS WOODWINDS modern setting Timbre Granular-1: Oboe1+Violin I solo3+Violin II solo4.
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	•Tech8.8.1.05 Picc+Glock, Timbre Granular-1 (179-186)	8_41	Timbral_Manipulation	Timbre Granular		WOODWINDS PERCUSSION modern setting Timbre Granular-1: Piccolo+ Glockenspiel.
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	•Tech8.8.1.06 Horn1, Timbre Granular-1 (183-186)	8_41	Timbral_Manipulation	Timbre Granular		BRASSES modern setting Timbre Granular-1: Horn1.
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	•Tech8.8.1.07 Harp1.2+Vc, Timbre Granular-2 (171-178)	8_41	Timbral_Manipulation	Timbre Granular		STRINGS HARP modern setting Timbre Granular-2: Harp1.2+Violoncello.
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	•Tech8.8.1.08 Vc, Vla, VI.II, Timbre Granular-2 (179-186)	8_41	Timbral_Manipulation	Timbre Granular		STRINGS modern setting Timbre Granular-2: Violoncello. Viola, Violin II.
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	•Tech8.12.1.00 Perc Cymb, Timp, Bdrum, Tam-Tam, FUSING role (31-53)	8_41	Timbral_Manipulation	FUSING role		PERCUSSION modern setting FUSING role: Percussion: Cymbal, Timpani, Bass Drum, Tam-Tam.
Debussy	NAX	Danse Sacrée		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	•Tech Diverse Debussy DanseSacree ●●●●●●●●●● ●●●●●●●●		DIVERSE			STRINGS HARP modern setting

Analysis to come



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)
Orchestration Techniques Examples Modern													
Debussy	NAX	Danse Profane		STRINGS, solo harp	1904	HarpSOLO/Strings	Haitink_Concertgebouw Amsterdam	•Tech Diverse Debussy DanseProfane		DIVERSE			STRINGS HARP modern setting
		Analysis to come											
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	•Tech5. 1.01 Tuba Doubling-Timbral-Reinforce Bass line(178-180)+Tutti	10_93	Doubling	Fusion	•BRASSES: Detached.	BRASSES modern setting Tuba: Doubling-Timbral-Reinforce Bass line (178-180).
Mahler	NAX	Symphony No. 7	V. Rondo Finale	ORCH	1904-1905	picc, 4*fl, 3ob, e.h., Ebcl, 3cl, basscl, 3bsn, contra-bsn/5horn, 3tr, 3trb, tuba/timp, 5perc/2harp, mandolin, guit/strings	Abbado_Berliner Philharmoniker	•Tech Diverse Mahler S7-v		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP PLUCKED Instruments modern setting
		Analysis to come											
Mahler	NAX	Symphony No. 7	V. Rondo Finale	ORCH	1904-1905	picc, 4*fl, 3ob, e.h., Ebcl, 3cl, basscl, 3bsn, contra-bsn/5horn, 3tr, 3trb, tuba/timp, 5perc/2harp, mandolin, guit/strings	Abbado_Berliner Philharmoniker	•Tech6. 1.01 Cl1.2.3, +Basscl Coupling(236-238)+Tutti	7_67	Coupling	Fusion	•WOODWINDS: Detached. Accent. Legato short slurs. Trills slurred to Detached. Sforzando.	WOODWINDS modern setting Clarinet1.2.3, +Bass Clarinet: Coupling (236-238).
StraussR	NAX	Salome	05-II_Jauchze nicht, de Land Palastina (Jokanaan, Salome, Second Soldier, First Soldier, Page)	ORCH and Voices	1905	1picc, 3fl, 2ob, E.H., heckelphone,5*cl, 3bsn, contrabsn/6horn, 4tr, 4trb, tuba/timp, perc/cel, harmonium, organ/2harp/string s/17 SOLO VOICES Sop-Mez-Calt-Ten-Bar-Bass	Ozawa_Staatskapelle Dreden, Norman	•Tech1. 2.01 Fl1.2.3 Trio Flutter as Solo(Reh.41, 19-22)+Tutti	7_16	Basic	Solo	•WOODWINDS: Flutter Tongue.	WOODWINDS modern setting Flute1.2.3: Trio Flutter Tongue as Solo (Reh.41, 19-22).



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)
Orchestration Techniques Examples Modern													
StraussR	NAX	Salome	14-III_Du bist verflucht, Salome (Jochanaan)	ORCH and Voices	1905	1picc, 3fl, 2ob, E.H., heckelphone,5*cl, 3bsn, contrabsn/6horn, 4tr, 4trb, tuba/timp, perc/cel, harmonium, organ/2harp/string s/17 SOLO VOICES Sop-Mez-Calt-Ten-Bar-Bass	Ozawa_Staatskapelle Dreden, Norman	•Tech1.2.01 Cbsn Solo, +Bsn1.2.3 Doubling(Reh.15, 111-135)+Tutti		Basic	Solo	•WOODWINDS: Legato, Detached Staccato.	WOODWINDS modern setting Contra Bassoon Solo, +Bassoon1.2.3 Doubling (Reh.15, 111-135)+Tutti.
StraussR	NAX	Salome	14-III_Du bist verflucht, Salome (Jochanaan)	ORCH and Voices	1905	1picc, 3fl, 2ob, E.H., heckelphone,5*cl, 3bsn, contrabsn/6horn, 4tr, 4trb, tuba/timp, perc/cel, harmonium, organ/2harp/string s/17 SOLO VOICES Sop-Mez-Calt-Ten-Bar-Bass	Ozawa_Staatskapelle Dreden, Norman	•Tech1.2.01 Cbsn Solo, +Bsn1.2.3 Doubling(Reh.15, 111-135)+Tutti	7_98	Basic Solo + Doubling	Fusion	•WOODWINDS: Legato large. Dynamic swells. Detached accents.	WOODWINDS modern setting Contrabassoon: Solo, +Bassoon1.2.3 Doubling (Reh.15, 111-135).
StraussR	NAX	Salome	28-IV_Ah! Du wolltest mich nicht deinen Mund kussen lassen, Jochanaan! (Salome)	ORCH and Voices	1905	1picc, 3fl, 2ob, E.H., heckelphone,5*cl, 3bsn, contrabsn/6horn, 4tr, 4trb, tuba/timp, perc/cel, harmonium, organ/2harp/string s/17 SOLO VOICES Sop-Mez-Calt-Ten-Bar-Bass	Ozawa_Staatskapelle Dreden, Norman	•Tech1.2.01 BassCl Solo, with Clar1.2+Fl1.2+Bsn1+Vc +VI.I+Vla+VI.II (iv_reh.320, 32-39)+Tutti		Basic Solo + Doubling	Fusion	•WOODWINDS: low to medium register, Legato, held, 32nds, pp crescendo F decrescendo,	STRINGS WOODWINDS modern setting Bass Clarinet Solo, with Clarinet1.2+Flute1.2+Bassoon1 +Violoncello+Violin I+Viola+Violin II (iv_reh.320, 32-39)+Tutti
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	•Tech Diverse Ravel IntroAllegro ●●●●●●●●		DIVERSE			STRINGS WOODWINDS HARP modern setting
													Analysis to come



Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists
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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)
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Orchestration Techniques Examples Modern

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
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Complete Analysis to come

•Tech Diverse

Ravel Alborada

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DIVERSE

- STRINGS: Pizzicato. Accents. Arco. Staccato. Slurred Staccato. Detached. Legato. Double, triple, quadruple Stops. Harmonics natural, artificial. Sul tasto. Con sordino. Glissando. Tremolo bowed measured. Tremolo fingered unmeasured. Trills. sul C, sul G, sul D.
- WOODWINDS: Legato short and long. Staccato. Accents. Slurred accents. Detached. Double, Triple Tonguing. Appoggiaturas. Flutter Tongue.

STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting



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)
Orchestration Techniques Examples Modern													
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	•Tech Diverse Ravel Alborada				•BRASSES: Legato. Staccato. Accents. Detached. Triple Tonguing. Con sordino. Stopped. •TIMPANI: Detached. Roll (trill). Accent. •Crotales: Detached. •Triangle: Detached. Appoggiaturas. Roll. •Tambour de basque: Detached. Roll (trill). •Castagnettes: Detached. Appoggiaturas. Roll. •Snare: Detached. Appoggiaturas. Roll. •Cymbals: Detached. Lascia vibrare. •Bass drum: Detached. •Xylophone: Detached.	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting
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	•Tech Diverse Ravel Alborada				•HARP: Detached. Fast Legato slurs. Glissandi. Près de la table. Ordinario. Étouffé (damped). Repeated chords. Rolled chords. Bisbigliando (enharmonic). Harmonics.	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting



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)
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Orchestration Techniques Examples Modern

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						
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•Tech2.+5.+6.+7.+8
 .00 Layering, Doublings-Couplings, Interplay, Timbral Manipulation(1-71)+Tutti
 By ORDER of APPEARANCE in SCORE

Layering + Doublings-Couplings + Interplay + Timbral_Manipulation
 Diverse

•STRINGS: Pizzicato. Accents. Multiple Stops. Staccato. Spiccato slurred. Harmonics natural. Arpeggiando. Short slurs. Detached. Fast detached.
 •WOODWINDS: Staccato. Short slurs. Accents. Legato motives. Tenuto. Held. Fast slurred 32nds. Fast repeated 16ths. Triple-Tonguing. Appoggiatura.
 •BRASSES: Held. Detached. Accents. Fast repeated 16ths. Triple-Tonguing. Staccato. Fast slurred 16ths. Con sordino. Stopped Horns. Appoggiatura.

STRINGS WOODWINDS BRASSES PERCUSSION
 HARP modern setting
 Tutti: Layering, Doublings-Couplings, Interplay, Timbral Manipulation (1-71).



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)
Orchestration Techniques Examples Modern													
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	•Tech2.+5.+6.+7.+8 .00 Layering, Doublings-Couplings, Interplay, Timbral Manipulation(1-71)+Tutti By ORDER of APPEARANCE in SCORE				•HARP: Detached. Près de la Table(Near Soundingboard). Position naturelle(Natural Position). Short slurs. Glissando. Etouffez(Dampled). Chords Detached. Fast slurred 32nds. Fast Detached 16ths. •PERCUSSION: Detached. Rolls(Trills). Fast triplet 16ths. Accents. Appoggiatura. Held, Damped.	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting
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	•Tech 2.0.00 Fgr, Mgr, Bass Line(1-71)+Tutti By ORDER of APPEARANCE in SCORE	Layering	Diverse			STRINGS WOODWINDS BRASSES modern setting Tutti: Foreground, Middleground, Bass Line (1-71).
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	•Tech 2.2.00 Fgr(1-71)+Tutti Tutti: Foreground (1-71).	Layering	Foreground			STRINGS WOODWINDS BRASSES modern setting Tutti: Foreground (1-71).
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	•Tech 2.2.01 VI.I+Vla Fgr(1-9)+Tutti	Layering	Foreground			STRINGS modern setting Violin I+Viola: Foreground (1-9).
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	•Tech 2.2.02 Ob1 Fgr(12-16)+Tutti	Layering	Foreground			WOODWINDS modern setting Oboe1: Foreground (12-16).



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)
Orchestration Techniques Examples Modern													
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	•Tech 2.2.03 E. Horn Fgr(16-20)+Tutti		Layering	Foreground		WOODWINDS modern setting English Horn: Foreground (16-20).
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	•Tech 2.2.04 Cl1 Fgr(20-23)+Tutti		Layering	Foreground		WOODWINDS modern setting Clarinet1: Foreground (20-23).
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	•Tech 2.2.05 VcA Fgr(22-26)+Tutti		Layering	Foreground		STRINGS modern setting VioloncelloA: Foreground (22-26).
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	•Tech 2.2.06 VI.I+VI.II+Vla Fgr(30-32)+Tutti		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground (30-32).
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	•Tech 2.2.07 Horn1.2.3.4, +Cl1.2+Bsn1 Fgr(33-36)+Tutti		Layering	Foreground		WOODWINDS BRASSES modern setting Horn1.2.3.4, +Clarinet1.2+Bassoon1: Foreground (33-36).
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	•Tech 2.2.08 Tuba Fgr(37)+Tutti		Layering	Foreground		BRASSES modern setting Tuba: Foreground (37).
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	•Tech 2.2.09 VI.I+VI.II+Vla Fgr(38-39)+Tutti		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground (38-39).
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	•Tech 2.2.10 Horn1.2.3.4, +Cl1.2+Bsn1 Fgr(40-41)+Tutti		Layering	Foreground		WOODWINDS BRASSES modern setting Horn1.2.3.4, +Clarinet1.2+Bassoon1 Foreground (40-41)+Tutti.
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	•Tech 2.2.11 Ob1.2+Cl1.2+Bsn1.2+ Horn1.2.3.4 Fgr(42-43)+Tutti		Layering	Foreground		WOODWINDS BRASSES modern setting Oboe1.2+Clarinet1.2+Bassoon1.2+Horn1.2.3.4 Foreground (42-43)+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)
Orchestration Techniques Examples Modern													
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	•Tech 2.2.12 Tpt1 con sord. Fgr(44)+Tutti		Layering	Foreground		BRASSES modern setting Trumpet1 con sordino: Foreground (44).
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	•Tech 2.2.13 FI2 Fgr(45)+Tutti		Layering	Foreground		WOODWINDS modern setting Flute2: Foreground (45).
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	•Tech 2.2.14 Tpt1 con sord. Fgr(46)+Tutti		Layering	Foreground		BRASSES modern setting Trumpet1 con sordino: Foreground (46).
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	•Tech 2.2.15 Fl1.2 Fgr(47)+Tutti		Layering	Foreground		WOODWINDS modern setting Flute1.2: Foreground (47).
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	•Tech 2.2.16a Tpt1, +Tpt2 con sord. Fgr(48-51)+Tutt		Layering	Foreground		BRASSES modern setting Trumpet1. +Trumpet2 con sordino: Foreground (48-51).
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	•Tech 2.2.16b Horn1.2.3.4 Doubling Fgr(50)+Tutti		Layering	Foreground		BRASSES modern setting Horn1.2.3.4: Doubling Foreground (50).
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	•Tech 2.2.16c Horn1.2.3.4 stopped Bright Fgr(51-53)+Tutti		Layering	Foreground		BRASSES modern setting Horn1.2.3.4 stopped: Bright Foreground (51-53).
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	•Tech 2.2.17 FI1, FI2 Fgr(53-58)+Tutti		Layering	Foreground		WOODWINDS modern setting Flute1, Flute2: Foreground (53-58).
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	•Tech 2.2.18 Ob1+Cl1.2 Fgr(59-60)+Tutti		Layering	Foreground		WOODWINDS modern setting Oboe1+Clarinet1.2: Foreground (59-60).



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Orchestration Techniques Examples Modern													
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	•Tech 2.2.19 Fl1.2, +Ob1.2+Tpt1.2 Fgr(61-63)+Tutti		Layering	Foreground		WOODWINDS BRASSES modern setting Flute1.2, +Oboe1.2+Trumpet1.2: Foreground (61-63).
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	•Tech 2.2.20 Vc+ContraBsn Fgr(63-67)+Tutti		Layering	Foreground		STRINGS WOODWINDS modern setting Violoncello+ContraBassoon: Foreground (63-67).
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	•Tech 2.2.21 Ob1.2+Tpt1.2 Fgr(71)+Tutti		Layering	Foreground		STRINGS WOODWINDS modern setting Oboe1.2+Trumpet1.2: Foreground gr (71).
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	•Tech 2.3.00 Mgr(1-71)+Tutti		Layering	Middleground		STRINGS BRASSES modern setting Tutti: Middleground (1-71).
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	•Tech 2.3.01 VI.II+VlaA, VI.I Mgr(1-9)+Tutti		Layering	Middleground		STRINGS modern setting Violin II+ViolaA, Violin I: Middleground (1-9).
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	•Tech 2.3.02 VI.I+VI.II+Vla Mgr(12-17)+Tutti		Layering	Middleground		STRINGS modern setting Violin I+Violin II+Viola: Middleground (12-17).
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	•Tech 2.3.03 Vla+VcB Mgr(22-27)+Tutti		Layering	Middleground		STRINGS modern setting Viola+VioloncelloB: Middleground (22-27).
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	•Tech 2.3.04 Horn1.2.3.4, +Tpt1.2+Tbn1.2.3+Tuba Mgr(30-32)+Tutti		Layering	Middleground		BRASSES modern setting Horn1.2.3.4, +Trumpet1.2+Trombone1.2.3+Tuba: Middleground (30-32).
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	•Tech 2.3.05 Horn1.2.3.4+Tpt1.2+Tbn1.2.3+Tuba Mgr(38-39)+Tutti		Layering	Middleground		BRASSES modern setting Horn1.2.3.4+Trumpet1.2+Trombone1.2.3+Tuba: Middleground (38-39).



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Orchestration Techniques Examples Modern													
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	•Tech 2.3.06 VI.II+Vla+Vc, VI.I+Db Mgr(44-52)+Tutti		Layering	Middleground		STRINGS modern setting Violin II+Viola+Violoncello, Violin I+DoubleBass: Middleground (44-52).
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	•Tech 2.3.07 VI.I+VI.II+Vla, +Vc Mgr(53-63)+Tutti		Layering	Middleground		STRINGS modern setting Violin I+Violin II+Viola, +Violoncello: Middleground (53-63).
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	•Tech 2.3.08 Vla+VcA+Db Mgr(63-68)+Tutti		Layering	Middleground		STRINGS modern setting Viola+VioloncelloA+DoubleBass: Middleground (63-68).
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	•Tech 2.4.00 Bass Line(7-71)+Tutti		Layering	Background		STRINGS WOODWINDS modern setting Tutti: Bass Line (7-71).
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	•Tech 2.4.01 Vc+Db, +VI.II+Vla Bass Line(7-28)+Tutti		Layering	Background		STRINGS modern setting Violoncello+DoubleBass, +Violin II+Viola: Bass Line (7-28).
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	•Tech 2.4.02 Bsn1 Bass Line(28-30)+Tutti		Layering	Background		WOODWINDS modern setting Bassoon1: Bass Line (28-30).
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	•Tech 2.4.03 Vc+Db Bass Line(30-44)+Tutti		Layering	Background		STRINGS modern setting Violoncello+DoubleBass: Bass Line (30-44).
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	•Tech 2.4.04 Vc+Db Bass Line(53-57)+Tutti		Layering	Background		STRINGS modern setting Violoncello+DoubleBass: Bass Line (53-57).
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	•Tech 2.4.05 Vc+Db Bass Line(59-63)+Tutti		Layering	Background		STRINGS modern setting Violoncello+DoubleBass: Bass Line (59-63).



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Orchestration Techniques Examples Modern													
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	•Tech 2.4.06 Db, +Vc Bass Line(64-71)+Tutti		Layering	Background		STRINGS modern setting DoubleBass, + Violoncello: Bass Line (64-71).
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	•Tech 5.+6.+8.00 Doublings-Couplings, Timbral Manipulation(1-71)+Tutti By ORDER of APPEARANCE in SCORE		Doublings-Couplings + Timbral_Manipulation	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Doublings-Couplings, Timbral Manipulation (1-71).
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	•Tech 5.+6.+8.01 Harp1, +Harp2 Attack Sharp Fgr(1-9)+Tutti		Timbral_Manipulation	ATTACK Sharp		HARP modern setting Harp1+Harp2: Attack Sharp Foreground (1-9).
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	•Tech 5.+6.+8.02 Bsn1.2 Doubling Fgr(6-9)+Tutti		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2: Doubling Fgr (6-9).
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	•Tech 5.+6.+8.03 Harp2 Fusing(11-12)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)		HARP modern setting Harp2: Fusing (6-9).
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	•Tech 5.+6.+8.04 Harp1 Doubling Mgr(12-18)+Tutti		Doubling	Fusion		HARP modern setting Harp1: Doubling Middleground (12-18).
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	•Tech 5.+6.+8.05 Fl1.2 Coupling Fgr(12-13)+Tutti		Coupling	Fusion		WOODWINDS modern setting Flute1.2: Coupling Foreground (12-13).
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	•Tech 5.+6.+8.06 Db Sustain(14-15)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS modern setting DoubleBass: Sustain (14-15).



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Orchestration Techniques Examples Modern													
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	•Tech 5.+6.+8.07 Cl1.2 Coupling Fgr(16-17)+Tutti		Coupling	Fusion		WOODWINDS modern setting Clarinet1.2: Coupling Foreground (16-17).
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	•Tech 5.+6.+8.08 Horn1 Sustain(18-20)+Tutti •Tech 5.+6.+8.09 Bsn1 Sustain(20-22)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS BRASSES modern setting Horn1: Sustain (18-20). Bassoon1: Sustain (20-22).
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	•Tech 5.+6.+8.10 Harp1 Doubling Bass Line(20)+Tutti		Doubling	Fusion		HARP modern setting Harp1: Doubling Bass Line (20).
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	•Tech 5.+6.+8.11 Harp1 Attack Sharp Fgr(22-26)+Tutti		Timbral_Manipulation	ATTACK Sharp		HARP modern setting Harp1: Attack Sharp Foreground (22-26).
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	•Tech 5.+6.+8.12 Timp Sustain(30)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		PERCUSSION modern setting Timpani: Sustain (30).
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	•Tech 5.+6.+8.13 Harp1.2 Fusing(30)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)		HARP modern setting Harp1.2: Fusing (30).
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	•Tech 5.+6.+8.14 Fl1.2+Ob1.2+E.Horn+Cl1.2+Bsn1.2 Doubling Fgr(30-32)+Tutti		Doubling	Fusion		WOODWINDS BRASSES modern setting Flute1.2+Oboe1.2+English Horn+Clarinet1.2+Bassoon1.2: Doubling Foreground (30-32).
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	•Tech 5.+6.+8.15 CBsn, +Timp Doubling Bass Line(30-32)+Tutti		Doubling	Fusion		WOODWINDS PERCUSSION modern setting ContraBassoon, +Timpani: Doubling Bass Line (30-32).



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Orchestration Techniques Examples Modern													
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	•Tech 5.+6.+8.16 Picc+Fl1.2 Timbre Bright Fgr(31-32)+Tutti		Timbral_Manipulation	TIMBRE Bright		WOODWINDS modern setting Piccolo+Flute1.2: Timbre Bright Foreground (31-32)
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	•Tech 5.+6.+8.17 Perc Attack Sharp(30-32)+Tutti		Timbral_Manipulation	ATTACK Sharp		PERCUSSION modern setting Percussion: Attack Sharp (31-32).
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	•Tech 5.+6.+8.18 Harp1.2 Attack Sharp Mgr(31-32)+Tutti		Timbral_Manipulation	ATTACK Sharp		HARP modern setting Harp: Attack Sharp Middleground (31-32).
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	•Tech 5.+6.+8.19 VI.I+VI.II+Vla, +Vc Doubling Fgr(33-36)+Tutti		Doubling	Fusion		STRINGS modern setting Violin I+Violin II+Viola, +Violoncello: Doubling Foreground (33-36).
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	•Tech 5.+6.+8.20 Bsn2+CBsn Doubling Bass Line(33-34)+Tutti		Doubling	Fusion		WOODWINDS modern setting Bassoon2+ContraBassoon: Doubling Bass Line (33-34).
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	•Tech 5.+6.+8.21 Perc Attack Sharp Fgr(33-37)+Tutti		Timbral_Manipulation	ATTACK Sharp		PERCUSSION modern setting Percussion Attack Sharp Foreground (33-34).
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	•Tech 5.+6.+8.22 Bsn1.2+CBsn+Vla+Vc+Db Doubling Fgr(37)+Tutti		Doubling	Fusion		STRINGS WOODWINDS modern setting Bassoon1.2+ContraBassoon+Viola+Violoncello+DoubleBass: Doubling Foreground (37).
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	•Tech 5.+6.+8.23 Ob1.2+E.Horn+Cl1.2+Bsn1.2 Doubling Fgr(38-39)+Tutti		Doubling	Fusion		WOODWINDS modern setting Oboe1.2+English Horn+Clarinet1.2+Bassoon1.2: Doubling Foreground (38-39).



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Orchestration Techniques Examples Modern													
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	•Tech 5.+6.+8.24 CBSn, +Timp Doubling Bass Line(38-39)+Tutti		Doubling	Fusion		WOODWINDS PERCUSSION modern setting ContraBassoon, +Timpani: Doubling Bass Line (38-39).
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	•Tech 5.+6.+8.25 Picc+Fl1.2 Timbre Bright Fgr(38-39)+Tutti		Timbral_Manipulation	TIMBRE Bright		WOODWINDS modern setting Piccolo+Flute1.2: Timbre Bright Foreground (38-39)
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	•Tech 5.+6.+8.26 Perc Attack Sharp(38-39)+Tutti •Tech 5.+6.+8.27 Harp1.2 Attack Sharp Mgr(38-39)+Tutti		Timbral_Manipulation	ATTACK Sharp		PERCUSSION HARP modern setting Percussion: Attack Sharp (38-39). Harp: Attack Sharp Middleground (38-39).
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	•Tech 5.+6.+8.28 Vl.I+Vl.II+Vla, +Vc Doubling Fgr(40-43)+Tutti		Doubling	Fusion		STRINGS modern setting Violin I+Violin II+Viola, +Violoncello: Doubling Foreground (40-343).
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	•Tech 5.+6.+8.29 Bsn2+CBSn Doubling Bass Line(40-43)+Tutti		Doubling	Fusion		WOODWINDS modern setting Bassoon2+ContraBassoon: Doubling Bass Line (40-43).
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	•Tech 5.+6.+8.30 Perc Attack Sharp Fgr(40-43)+Tutti		Timbral_Manipulation	ATTACK Sharp		PERCUSSION modern setting Percussion Attack Sharp Foreground (40-43).
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	•Tech 5.+6.+8.31 Horn1.2 stopped Sustain(45-48)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Horn1.2 stopped: Sustain (45-48).



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)
Orchestration Techniques Examples Modern													
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	•Tech 5.+6.+8.32 VI.I Doubling Mgr(45-47)+Tutti		Doubling	Fusion		STRINGS modern setting Violin I: Doubling Middleground (45-47).
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	•Tech 5.+6.+8.33 Perc Attack Sharp(45-47)+Tutti		Timbral_Manipulation	ATTACK Sharp		PERCUSSION modern setting Percussion Attack Sharp (45-47).
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	•Tech 5.+6.+8.34 Harp1, +Harp2 Fusing(45-48)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)		HARP modern setting Harp1, +Harp2: Fusing (45-48).
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	•Tech 5.+6.+8.35 Fl1.2+Ob1.2+E.Horn+C1.2+Bsn1.2 Doubling Mgr(50-51)+Tutti		Doubling	Fusion		WOODWINDS modern setting Flute1.2+Oboe1.2+English Horn+Clarinet1.2+Bassoon1.2: Doubling Mgr (50-51).
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	•Tech 5.+6.+8.36 Horn1.2.3.4 Doubling Fgr(50)+Tutti		Doubling	Fusion		BRASSES modern setting Horn1.2.3.4: Doubling Foreground (50).
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	•Tech 5.+6.+8.37 Horn1.2.3.4 stopped Timbre Bright Fgr(51-53)+Tutti		Timbral_Manipulation	TIMBRE Bright		BRASSES modern setting Horn1.2.3.4 stopped: Timbre Bright Foreground (51-53).
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	•Tech 5.+6.+8.38 Harp1, Harp2 Attack Sharp Fgr(53-58)+Tutti		TimbralManipulation	ATTACK Sharp		HARP modern setting Harp1, Harp2: Attack Sharp Foreground (53-58).
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	•Tech 5.+6.+8.39 Harp1 Fusing(58-59)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)		HARP modern setting Harp1: Fusing (45-48).



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Orchestration Techniques Examples Modern													
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	•Tech 5.+6.+8.40 Horn1.2.3.4 Sustain(59-60)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Horn1.2.3.4: Sustain (59-60).
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	•Tech 5.+6.+8.41 Tbn1.2.3+Tuba Sustain(61-62)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Trombone1.2.3+Tuba: Sustain (61-62).
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	•Tech 5.+6.+8.42 Harp1, +Harp2 Attack Sharp Mgr(59-63)+Tutti		Timbral_Manipulation	ATTACK Sharp		HARP modern setting Harp1, +Harp2: Attack Sharp Middlegorund (59-63).
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	•Tech 5.+6.+8.43 Perc Attack Sharp Mgr(59-63)+Tutti		Timbral_Manipulation	ATTACK Sharp		PERCUSSION modern setting Percussion: Attack Sharp Middleground (59-63).
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	•Tech 5.+6.+8.44 E. Horn+Cl1.2, +Horn1.2.3.4, +Bsn1, +Tbn1,2,3+Tuba Doubling Fgr(61-63)+Tutti		Doubling	Fusion		WOODWINDS BRASSES modern setting English Horn+Clarinet1.2, +Horn1.2.3.4, +Bassoon1+Trombone1.2.3+Tuba: Doubling Foreground (61-63).
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	•Tech 5.+6.+8.45 Bsn1.2, +Cbsn+Timp Doubling Bass Line(60-63)+Tutti		Doubling	Fusion		WOODWINDS PERCUSSION modern setting Bassoon1.2, +ContraBassoon+Timpani: Doubling Bass Line (60-63).
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	•Tech 5.+6.+8.46 Picc+Fl1.2 Timbre Bright Fgr(62-63)+Tutti		Timbral_Manipulation	TIMBRE Bright		WOODWINDS modern setting Piccolo+Flute1.2: Timbre Bright Foreground (62-63)
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	•Tech 5.+6.+8.47 Harp1 Attack Sharp Fgr(63-67)+Tutti		Timbral_Manipulation	ATTACK Sharp		HARP modern setting Harp1: Attack Sharp Foreground (63-67).



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)
Orchestration Techniques Examples Modern													
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	•Tech 5.+6.+8.48 E. Horn+Cl1.2+Bsn1.2+ Horn1.2.3.4+Tbn1.2.3 +Vl.I+Vl.II+Vla Doubling Fgr(71)+Tutti		Doubling	Fusion		STRINGS WOODWINDS BRASSES modern setting English Horn+Clarinet1.2+Bassoon1.2+Horn1.2.3.4+Trombone1.2.3+Violin I+Violin II+Viola: Doubling Foreground (71).
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	•Tech 5.+6.+8.49 Bsn1.2+Cbsn+Tbn3+Tuba+Timp Doubling Bass Line(71)+Tutti		Doubling	Fusion		WOODWINDS BRASSES PERCUSSION modern setting Bassoon1.2+ContraBassoon+Trombone3+Tuba+Timp+Tutti: Doubling Bass Line(71)
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	•Tech 5.+6.+8.50 Picc+Fl1.2 Timbre Bright Fgr(71)+Tutti		Timbral_Manipulation	TIMBRE Bright		WOODWINDS modern setting Piccolo+Flute1.2: Timbre Bright Foreground (71)
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	•Tech 5.+6.+8.51 Harp1.2+Perc Attack Sharp(71)+Tutti		Timbral_Manipulation	ATTACK Sharp		PERCUSSION HARP modern setting Harp1.2+Percussion: Attack Sharp (71).
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	•Tech 7.3.00 Contrast(22-71)+Tutti		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Contrast (22-71). Alternating Groups.
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	•Tech7.7.1-#22 Tutti OrchCRESCENDO(59-63)		Interplay_Progression	Orchestrated Crescendo		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Orchestral CRESCENDO (59-63).
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	•Tech7.8-#25 Tutti CLIMAX(233-237)		Interplay_Progression	Climax		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: CLIMAX (233-237).



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Orchestration Techniques Examples Modern													
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	•Tech8-#01 Tutti Attack-Resonance(106-112)		Timbral_Manipulation	ATTACK Sharp + RESONANCE		STRINGS BRASSES HARP modern setting Tutti Horns1.2.3.4+Tuba+Harps1.2+Violin I+Violin II+Viola: Attack-Resonance (106-112). Tuba+Violin I+Viola: Attack Sharp (106-112). Horns1.2.3.4+Harps1.2+Violin II: Resonance (106-112).
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	•Tech8A-#01 Tutti Attack-Resonance(106-112)		Timbral_Manipulation	ATTACK Sharp + RESONANCE		STRINGS BRASSES HARP modern setting Tutti Horns1.2.3.4+Tuba+Harps1.2+Violin I+Violin II+Viola: Attack-Resonance (106-112). Tuba+Violin I+Viola: Attack Sharp (106-112). Horns1.2.3.4+Harps1.2+Violin II: Resonance (106-112).
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	•Tech8A.1.1-#01a Trb+VI.I+Vla Attack Sharp(106)		Timbral_Manipulation	ATTACK Sharp		STRINGS BRASSES modern setting Tuba+Violin I+Viola: Attack Sharp (106).
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	•Tech8A.3-#01b Horns+VI.II Resonance Decay(106-108)		Timbral_Manipulation	/ Decaying		STRINGS BRASSES modern setting Horns+Violin II: Resonance Decay (106-108).
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	•Tech8A.3-#01bb Harps1.2 Resonance Iterated Decay(106-110)		Timbral_Manipulation	Resonance / Decaying		HARP modern setting Harps1.2: Resonance Iterated Decay (106-110).
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	•Tech8-#02 Tutti Attack-Sustain(72-76)		Timbral_Manipulation	Attack Medium		STRINGS PERCUSSION HARP modern setting Percussion+Harps1.2+Violin I 1-2-3+Violin II 1-2-3+Viola 1-2: Attack medium (72-76).
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	•Tech8B-#02 Tutti Attack-Sustain(72-76)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS modern setting Violin I 4-5-6+Violin II 4-5-6+Viola 3-4-5+Violoncello 1-2-3: Sustain (72-76).



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Orchestration Techniques Examples Modern													
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	•Tech8.1.2-#02a Perc+Xyl+Harp1.2+VI.I 1-3+VI.II1-3+Vla1-2 Attack Medium(76-79)		Timbral_Manipulation	Attack Medium		STRINGS PERCUSSION HARP modern setting Percussion+Xylophone+Harp1.2+Violin I 1-3+Violin II 1-3+Viola 1-2: Attack Medium (76-79).
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	•Tech8.2-#02b VI.I4-6+VI.II4-6+Vla3-5+Vc2-4+Db2-3 Sustain(76-79)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS modern setting Violin I 4-5-6+Violin II 4-5-6+Viola 3-4-5+Violoncello 1-2-3: Sustain (72-76).
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	•Tech8.1-#03 Tutti from Attack Sharp > to Soft(127-131)		Timbral_Manipulation	ATTACK Sharp > to Soft		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: from Attack Sharp > to Soft (127-131).
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	•Tech8.1-#03a Tutti Attack Sharp(127)		Timbral_Manipulation	ATTACK Sharp		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Attack Sharp (127).
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	•Tech8.1-#03b Tutti Attack		Timbral_Manipulation	Attack Medium		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Attack Medium (127).
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	•Tech8.1-#03c Harp1.2+Strings Attack Soft (130)		Timbral_Manipulation	Attack Soft (V Niente)		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Harp1.2+Strings+Bassoon2+Contrabassoon+Horns 1.2.3.4, +Timpani: Attack Soft (130).
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	•Tech8.1.1-#01a Trb+VI.I+Vla Attack Sharp(106)		Timbral_Manipulation	ATTACK Sharp		STRINGS BRASSES modern setting Tuba+Violin I+Viola: Attack Sharp (106).
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	•Tech8.3-#01b Horns+VI.II Resonance Decay(106-108)		Timbral_Manipulation	Resonance / Decaying		STRINGS BRASSES modern setting Horns+Violin II: Resonance Decay (106-108).



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Orchestration Techniques Examples Modern													
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	•Tech8.3-#01bb Harps1.2 Resonance Iterated Decay(106-110)		Timbral_Manipulation	Resonance / Iterated		HARP modern setting Harps1.2: Resonance Iterated Decay (106-110).
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	•Tech8.6.3-#11 Tutti from Dark > to Bright(48-53)		Timbral_Manipulation	from Dark > to Bright		BRASSES modern setting Horns1.2.3.4+Trumpets1.2: from Dark > to Bright (48-53).
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	•Tech8.6.3-#12 Tutti from Bright > to Dark(16-21)		Timbral_Manipulation	from Bright > to Dark		STRINGS WOODWINDS modern setting Woodwinds+Strings: from Bright > to Dark (16-21).
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	•Tech8.6.3-#13 Tutti from Bright > to Dark(64-70)		Timbral_Manipulation	from Bright > to Dark		STRINGS WOODWINDS HARP modern setting Contrabassoon+Harp1+Viola+Violoncello+Double bass: from Bright > to Dark (64-70).
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	•Tech8.8.3-#14 Tutti from Granular > to Smooth(182-188)		Timbral_Manipulation	from Granular > to Smooth		STRINGS WOODWINDS HARP modern setting Woodwinds (Flutter Tongue)+Strings: from Granular > to Smooth (182-188).
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	•Tech9.2.1-#02 Tutti Icon-Sonic Anaphone(1-5)		Exosemantics	Sonic Anaphone		STRINGS HARP modern setting Harp1+Strings pizzicato: Icon-Sonic Anaphone (1-5).



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)
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Orchestration Techniques Examples Modern

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
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TUTTI(1-76)
 Debussy
 ChildrenCorner-i

DIVERSE

•STRINGS: Pizzicato. Arco. Legato Lines vs Detached. Accent. Strongs Accent: Marcato. Sforzando. Tremolo bowed unmeasured. Arpeggiando Legato, Slurs Legato over strings. Detached fast accented 8-16ths, triplets. Detached accented tenuto. Double, Triple Stops.

•WOODWINDS:
 Long Legato 16ths, short slurs. Staccato. Slurs to Staccato. Detached. Tenuto. Marcato. Sforzando. Triple Tonguing.

STRINGS WOODWINDS BRASSES PERCUSSION
HARP modern setting
 TUTTI (1-76).



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)
Orchestration Techniques Examples Modern													
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	•TUTTI(1-76) Debussy ChildrenCorner-i		DIVERSE		•BRASSES: Detached held. Legato short slurs. Sforzando. Tenuto. Detached Tenuto. Staccato. Slurs to Staccato. Double Tonguing. •Triangle: Roll. Detached. Marcato. Accent. •Cymbals: Detached held. •HARP: Detached. Staccato. Tenuto. Accent. Marcato. Harmonics. Près de la table. Ordinario. Rolled octaves. Fast Legato 16ths.	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting
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	•Strings(1-76) Debussy ChildrenCorner-i		DIVERSE		•STRINGS: Pizzicato. Arco. Legato Lines vs Detached. Accent. Strongs Accent: Marcato. Sforzando. Tremolo bowed unmeasured. Arpeggiando Legato, Slurs Legato over strings. Detached fast accented 8-16ths, triplets. Detached accented tenuto. Double, Triple Stops.	STRINGS modern setting Strings (1-76).



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)
Orchestration Techniques Examples Modern													
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	•Strings(1-76)+Tutti Debussy ChildrenCorner-i		DIVERSE		•STRINGS: Pizzicato. Arco. Legato Lines vs Detached. Accent. Strongs Accent: Marcato. Sforzando. Tremolo bowed unmeasured. Arpeggiando Legato, Slurs Legato over strings. Detached fast accented 8-16ths, triplets. Detached accented tenuto. Double, Triple Stops.	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Strings (1-76)+Tutti.
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	•PIANO Original(1-76) Debussy ChildrenCorner-i		DIVERSE			KEYBOARDS modern setting PIANO Original (1-76).
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	•PART A A-1(1-12) Debussy ChildrenCorner-i		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting •• PART A A-1(1-12).
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	•PART A A-2(13-21) Debussy ChildrenCorner-i		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting •• PART A A-2(13-21).
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	•PART A A-1'(22-32) Debussy ChildrenCorner-i		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting •• PART A A-1'(22-32).
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	•PART B(33-44) Debussy ChildrenCorner-i		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting •• PART B(33-44).



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)
Orchestration Techniques Examples Modern													
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	•PART A' A-1(45-56) Debussy ChildrenCorner-i		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting ••• PART A' A-1(45-56).
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	•Part C C-1(57-60) Debussy ChildrenCorner-i		Formal Structure			STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting ••• Part C C-1(57-60).
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	•Part C C-2(61-64) Debussy ChildrenCorner-i		Formal Structure			STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting ••• Part C C-2(61-64).
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	•Part C C-3(65-66) Debussy ChildrenCorner-i		Formal Structure			STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting ••• Part C C-3(65-66).
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	•Part C C-4(67-70) Debussy ChildrenCorner-i		Formal Structure			STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting ••• Part C C-4(67-70).
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	•Part C C-5(71-76) Debussy ChildrenCorner-i		Formal Structure			STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting ••• Part C C-5(71-76).
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	•Tech2.1 +5.1+8.2 TUTTI All Layers +Doublings+Sustain(1-76) By ORDER of APPEARANCE in SCORE		Layering+Doubling+Sustain	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting TUTTI All Layers +Doublings+Sustain (1-76).



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)
Orchestration Techniques Examples Modern													
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	•Tech2.1.00 TUTTI All Layers (1-76) By ORDER of TECHNIQUES TYPES >		Layering	Diverse		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI All Layers (1-76).
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	•Tech2.2.01 Cl1+Vc+Db pizz Fgr-1(1-3)		Layering	Foreground		STRINGS WOODWINDS modern setting Clarinet1+Violoncello+DoubleBass pizz: Foreground-1 (1-3).
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	•Tech2.2.02 Fl1 Fgr-1(3-5)		Layering	Foreground		WOODWINDS modern setting Flute1: Foreground-1 (3-5).
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	•Tech2.2.03 Cl1 Fgr-1(5-6)		Layering	Foreground		WOODWINDS modern setting Clarinet1: Foreground-1 (5-6).
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	•Tech2.2.04 Bsn1 alternate Cl1, +Harp harm Fgr-1(7-12)		Layering	Foreground		WOODWINDS HARP modern setting Bassoon1 alternate Clarinet1, +Harp harm: Foreground-1 (7-12).
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	•Tech2.2.05 Hn1 Fgr-1(12-13)		Layering	Foreground		BRASSES modern Horn1: Foreground-1 (12-13).
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	•Tech2.2.06 Vla Fgr-1(13-16)		Layering	Foreground		STRINGS modern setting Viola: Foreground-1 (13-16).
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	•Tech2.2.07 Vc Fgr-1(17-22)		Layering	Foreground		STRINGS modern setting Violoncello: Foreground-1 (17-22).



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)
Orchestration Techniques Examples Modern													
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	•Tech2.2.08 Cl1+Vc Fgr-1(22-24)		Layering	Foreground		STRINGS WOODWINDS modern setting Clarinet1+Violoncello: Foreground-1 (22-24).
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	•Tech2.2.09 Vc+Ob1 Fgr-1(24-26)		Layering	Foreground		STRINGS WOODWINDS modern setting Violoncello+Oboe1: Foreground-1 (24-26).
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	•Tech2.2.10 VI.I Fgr-2(24-26)		Layering	Foreground		STRINGS modern setting Violin I Foreground-2: (24-26).
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	•Tech2.2.11 VI.I+Vc Fgr-1(27-31)		Layering	Foreground		STRINGS modern setting Violin I+Violoncello: Foreground-1 (27-31).
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	•Tech2.2.12 Harp Fgr-2(27-31)		Layering	Foreground		HARP modern setting Harp: Foreground-2 (27-31).
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	•Tech2.2.13 Cl1, Bsn+Vc Fgr-1(31-32)		Layering	Foreground		STRINGS WOODWINDS modern setting Clarinet1, Bassoon+Violoncello: Foreground-1 (31-32).
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	•Tech2.2.14 Bsn+VI.I+Vc Fgr-1(32)		Layering	Foreground		STRINGS WOODWINDS modern setting Bassoon+Violin I+Violoncello: Foreground-1 (32).
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	•Tech2.2.15 Bsn1, Cl1+Db Fgr-1(33-34)		Layering	Foreground		STRINGS WOODWINDS modern setting Bassoon1, Clarinet1+DoubleBass: Foreground-1 (33-34).



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)
Orchestration Techniques Examples Modern													
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	•Tech2.2.16 Bsn2, Bsn1+Db Fgr-1(34-36)		Layering	Foreground		STRINGS WOODWINDS modern setting Bassoon2, Bassoon1+DoubleBass: Foreground-1 (34-36).
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	•Tech2.2.17 Vla+Db Fgr-1(37-44)		Layering	Foreground		STRINGS modern setting Viola+DoubleBass: Foreground-1 (37-44).
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	•Tech2.2.18 Cl1.2 Fgr-2(38-41)		Layering	Foreground		WOODWINDS modern setting Clarinet1.2: Foreground-2 (38-41).
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	•Tech2.2.19 Bsn1+Vla+Db Fgr-1(43-44)		Layering	Foreground		STRINGS WOODWINDS modern setting Bassoon1+Viola+DoubleBass: Foreground-1 (43-44).
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	•Tech2.2.20 Cl1 Fgr-1(45-47)		Layering	Foreground		WOODWINDS modern setting Clarinet1: Foreground-1 (45-47).
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	•Tech2.2.21 Fl1 Fgr-1(47-49)		Layering	Foreground		WOODWINDS modern setting Flute1: Foreground-1 (47-49).
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	•Tech2.2.22 Cl1 Fgr-1(49-50)		Layering	Foreground		WOODWINDS modern setting Clarinet1: Foreground-1(49-50).
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	•Tech2.2.23 Bsn1 alternate Cl1, +Harp harm Fgr-1(51-54)		Layering	Foreground		WOODWINDS HARP modern setting Bassoon1 alternate Clarinet1, +Harp harm: Foreground-1 (51-54).



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)
Orchestration Techniques Examples Modern													
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	•Tech2.2.24 Bsn1 alternate Cl1 Fgr-1(55-56)		Layering	Foreground		WOODWINDS modern setting Bassoon1 alternate Clarinet1: Foreground-1 (55-56).
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	•Tech2.2.25 Cl1+Tpt1 Fgr-1(57-61)		Layering	Foreground		WOODWINDS BRASSES modern setting Clarinet1+Trumpet1: Foreground-1 (57-61).
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	•Tech2.2.26 Vl.1+Fl1 Fgr Off Beat(57-65)		Layering	Foreground		STRINGS WOODWINDS modern setting Violin 1+Flute1: Foreground Off Beat (57-65).
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	•Tech2.2.27 Fl2+Cl2 Fgr-2(57-61)		Layering	Foreground		WOODWINDS modern setting Flute2+Clarinet2: Foreground-2 (57-61).
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	•Tech2.2.28 Hn2.4 Fgr-1(61-64)		Layering	Foreground		BRASSES modern setting Horn2.4: Foreground-1 (61-64).
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	•Tech2.2.29 Vc+Db Fgr-1(65-66)		Layering	Foreground		STRINGS modern setting Violoncello+DoubleBass:Foreground-1 (65-66).
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	•Tech2.2.30 Vl.1 Fgr Off Beat(65-66)		Layering	Foreground		STRINGS modern setting Vl.1: Foreground Off Beat (65-66).
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	•Tech2.2.31 Hn1.2.3.4 Fgr-1(67-68)		Layering	Foreground		BRASSES modern setting Horn1.2.3.4: Foreground-1 (67-68).



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)
Orchestration Techniques Examples Modern													
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	•Tech2.2.32 Tpt1.2 Fgr-1(68)		Layering	Foreground		BRASSES modern setting Trumpet1.2: Foreground-1 (68).
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	•Tech2.2.33 Hn1.2.3.4 Fgr-1(69-70)		Layering	Foreground		BRASSES modern setting Horn1.2.3.4: Foreground-1 (69-70).
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	•Tech2.2.34 Tpt1.2 Fgr-1(70-71)		Layering	Foreground		BRASSES modern setting Trumpet1.2: Foreground-1 (70-71).
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	•Tech2.2.35 Vc, +Db Fgr-1(71-76)		Layering	Foreground		STRINGS modern setting Violoncello, +DoubleBass: Foreground-1 (71-76).
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	•Tech2.3.01 VI.I altermate VI.II Mgr(13-16)		Layering	Middleground		STRINGS modern setting Violin I altermate Violin II: Middleground (13-16).
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	•Tech2.3.02 VlaA altern B, VI.I altern II Mgr(17-19)		Layering	Middleground		STRINGS modern setting ViolaA alternatse B, Violin I alternates II: Middleground (17-19).
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	•Tech2.3.03 Vla Mgr(20-21)		Layering	Middleground		STRINGS modern setting Viola: Middleground (20-21).
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	•Tech2.3.04 Fl2+VI.II+Vla Mgr(24-26)		Layering	Middleground		STRINGS WOODWINDS modern setting Flute2+Violin II+Viola: Middleground (24-26).



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Orchestration Techniques Examples Modern													
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	•Tech2.3.05 Hn3+VI.II+Vla Mgr(27-30)		Layering	Middleground		STRINGS BRASSES modern setting Horn3+Violin II+Viola: Middleground (27-30).
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	•Tech2.3.06 VI.II+Vla Mgr(31-32)		Layering	Middleground		STRINGS modern setting Violin II+Viola: Middleground (31-32).
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	•Tech2.3.07 VI.II Mgr(57-66)		Layering	Middleground		STRINGS modern setting Violin II: Middleground (57-66).
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	•Tech2.3.08 Hn1.3 Mgr Accent(61-64)		Layering	Middleground		BRASSES modern setting Horn1.3:Middleground Accent (61-64).
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	•Tech2.3.09 VI.I+VI.II+Vla Mgr Accent(67-72)		Layering	Middleground		STRINGS modern setting Violin I+Violin II+Viola: Middleground Accent (67-72).
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	•Tech5.1.+8.2.00 TUTTI All Doublings+Sustain(1-76) By ORDER of APPEARANCE in SCORE >		Doubling+Sustain	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting TUTTI: All Doublings+Sustain (1-76).
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	•Tech5.1.+8.2.01 VI.I+VI.II+Vla Doubling-1(1-2)		Doubling	Separation		STRINGS modern setting Violin I+Violin II+Viola: Doubling-1 accentuation (1-2).



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Orchestration Techniques Examples Modern													
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	•Tech5.1.+8.2.02 Harp+Vc+Db pizz Doubling Accent(1)		Doubling	Separation		STRINGS HARP modern setting Harp+Violoncello+DoubleBass pizz: Doubling Accent (1).
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	•Tech5.1.+8.2.03 Hn4 Sustain(1-3)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Horn4: Sustain (1-3).
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	•Tech5.1.+8.2.04 Ob1 Doubling Accent(3-5)		Doubling	Separation		WOODWINDS modern setting Oboe1: Doubling Accentuation (3-5).
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	•Tech5.1.+8.2.05 Hn1+VI.I+VI.II+Vla+Vc Sustain(3-4)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS BRASSES modern setting Horn1+Violin I+Violin II+Viola+Violoncello: Sustain (3-4).
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	•Tech5.1.+8.2.06 Fl1+Ob1+Bsn1+Hn1+VI.I+VI.II+Vla+Vc Sustain(5)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS WOODWINDS BRASSES modern setting Flute1+Oboe1+Bassoon1+Horn1+Violin I+Violin II+Viola+Violoncello: Sustain (5).
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	•Tech5.1.+8.2.07 VI.I+VI.II+Vla+Vc Sustain(6)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS modern setting Violin I+Violin II+Viola+Violoncello: Sustain (6).
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	•Tech5.1.+8.2.08 Fl1.2+VI.I+VI.II+Vla+Vc Sustain(7-10)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS WOODWINDS modern setting Flute1.2+Violin I+Violin II+Viola+Violoncello: Sustain (7-10).
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	•Tech5.1.+8.2.09 Db pizz Doubling Accent(7-10)		Doubling	Separation		STRINGS modern setting DoubleBass pizz: Doubling Accentuation (7-10).



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)
Orchestration Techniques Examples Modern													
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	•Tech5.1.+8.2.10 VI.I+VI.II+VIa+Vc+Db Sustain(11-12)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS modern setting Violin I+Violin II+Viola+Violoncello+DoubleBass: Sustain (11-12).
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	•Tech5.1.+8.2.11 Fl1.2+Ob1 Doubling Accent(12)		Doubling	Separation		WOODWINDS modern setting Flute1.2+Oboe1: Doubling Accent (12).
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	•Tech5.1.+8.2.12 Vc Doubling Accent(13-16)		Doubling	Separation		STRINGS modern setting Violoncello: Doubling Accentuation (13-16).
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	•Tech5.1.+8.2.13 Fl1 Sustain(13)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Flute1: Sustain (13).
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	•Tech5.1.+8.2.14 Ob1+Harp Doubling-1(14)		Doubling	Separation		WOODWINDS HARP modern setting Oboe1+Harp: Doubling-1 (14).
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	•Tech5.1.+8.2.15 Fl1 Sustain(15)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Flute1: Sustain (15).
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	•Tech5.1.+8.2.16 Ob1+Bsn1+Harp Doubling-1(16)		Doubling	Separation		WOODWINDS HARP modern setting Oboe1+Bassoon1+Harp: Doubling-1 (16).
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	•Tech5.1.+8.2.17 Harp Doubling Accent(17-22)		Doubling	Separation		HARP modern setting Harp: Doubling Accentuation (17-22).



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)
Orchestration Techniques Examples Modern													
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	•Tech5.1.+8.2.18 Cl1.2 Doubling-1(17)		Doubling	Fusion		WOODWINDS modern setting Clarinet1.2: Doubling-1 (17).
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	•Tech5.1.+8.2.19 Fl1.2+Bsn1.2 Sustain(18)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Flute1.2+Bassoon1.2: Sustain (18).
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	•Tech5.1.+8.2.20 Ob1.2+Cl1.2 Doubling-1(19)		Doubling	Fusion		WOODWINDS modern setting Oboe1.2+Clarinet1.2: Doubling-1 (19).
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	•Tech5.1.+8.2.21 Fl1.2+Cl1.2 Sustain(20)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Flute1.2+Clarinet1.2: Sustain (20).
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	•Tech5.1.+8.2.22 Ob1.2+Bsn1.2 Sustain(21)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Oboe1.2+Bassoon1.2: Sustain (21).
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	•Tech5.1.+8.2.23 Strings Sustain(22-23)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS modern setting Strings: Sustain (22-23).
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	•Tech5.1.+8.2.24 Harp Doubling Accent(24-26)		Doubling	Separation		HARP modern setting Harp: Doubling Accentuation (24-26).
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	•Tech5.1.+8.2.25 Bsn1+Fl1 Sustain(24-26)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Bassoon1+Flute1: Sustain (24-26).
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	•Tech5.1.+8.2.26 Bsn2 Doubling-1(24-25)		Doubling	Fusion		WOODWINDS modern setting Bassoon2: Doubling-1 (24-25).



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Orchestration Techniques Examples Modern													
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	•Tech5.1.+8.2.27 Fl1+Ob1+Bsn2 Doubling-1(27-30)		Doubling	Fusion		WOODWINDS modern setting Flute1+Oboe1+Bassoon2: Doubling-1 (27-30).
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	•Tech5.1.+8.2.28 Db pizz Doubling Accent(27-31)		Doubling	Separation		STRINGS modern setting DoubleBass pizz: Doubling Accentuation (27-31).
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	•Tech5.1.+8.2.29 Fl2+Ob2+Cl1.2 Sustain(27-30)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Flute2+Oboe2+Clarinet1.2: Sustain (27-30).
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	•Tech5.1.+8.2.30 Fl2+Cl2 Sustain(31)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Flute2+Clarinet2: Sustain (31).
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	•Tech5.1.+8.2.31 Ob1+Db Doubling-1(32)		Doubling	Fusion		STRINGS WOODWINDS modern setting Oboe1+DoubleBass: Doubling-1 (32).
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	•Tech5.1.+8.2.32 Cl1.2 Sustain(32)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Clarinet1.2: Sustain (32).
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	•Tech5.1.+8.2.33 Vc Doubling-1(33-36)		Doubling	Fusion		STRINGS modern setting Violoncello: Doubling-1 (33-36).
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	•Tech5.1.+8.2.34 Hn2.3.4 Sustain(33-34)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Horn2.3.4: Sustain (33-34).
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	•Tech5.1.+8.2.35 Hn1.2.3.4 Sustain(35-36)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Horn1.2.3.4: Sustain (35-36).



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Orchestration Techniques Examples Modern													
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	•Tech5.1.+8.2.36 Harp Doubling Accent(35-36)		Doubling	Separation		HARP modern setting Harp: Doubling Accentuation (35-36).
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	•Tech5.1.+8.2.37 Vc+VI.II, +Hn3.4 alter Hn1.2 Sustain(37-40)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS BRASSES modern setting Violoncello+Violin II, +Horn3.4 alter Horn1.2: Sustain (37-40).
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	•Tech5.1.+8.2.38 Fl1.2 Doubling-1(40-41)		Doubling	Fusion		WOODWINDS modern setting Flute1.2: Doubling-1 (40-41).
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	•Tech5.1.+8.2.39 Vc+VI.I+VI.II, +Hn3.4 Sustain(41-44)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS BRASSES modern setting Violoncello+Violin I+Violin II, +Horn3.4: Sustain (41-44).
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	•Tech5.1.+8.2.40 Hn1 Doubling-1(43-44)		Doubling	Fusion		BRASSES modern setting Horn1: Doubling-1 (43-44).
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	•Tech5.1.+8.2.41 Harp Doubling Accent(45-47)		Doubling	Separation		HARP modern setting Harp: Doubling Accentuation (45-47).
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	•Tech5.1.+8.2.42 Vc+Db+VI.IIB+VI.IB+VIaA Sustain(45-47)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS modern setting Violoncello+DoubleBass+Violin IIB+Violin IB+ViolaA: Sustain (45-47).
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	•Tech5.1.+8.2.43 VI.IA+VI.IIA+VIaA Doubling-1(45-47)		Doubling	Fusion		STRINGS modern setting Violin IA+Violin IIA+ViolaA: Doubling-1 (45-47).



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Orchestration Techniques Examples Modern													
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	•Tech5.1.+8.2.44 Ob1 Doubling Accent(47-49)		Doubling	Separation		WOODWINDS modern setting Oboe1: Doubling Accentuation (47-49).
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	•Tech5.1.+8.2.45 Hn1+VI.I+VI.II+Vla+Vc Sustain(47-48)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS BRASSES modern setting Horn1+Violin I+Violin II+Viola+Violoncello: Sustain (47-48).
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	•Tech5.1.+8.2.46 VI.I+VI.II+Vla+Vc+Fl1+Ob1+Bsn1+Hn1 Sustain(49-50)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS WOODWINDS BRASSES modern setting Violin I+Violin II+Viola+Violoncello +Flute1+Oboe1+Bassoon1+Horn1: Sustain (49-50).
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	•Tech5.1.+8.2.47 Db pizz Doubling Accent(51-54)		Doubling	Separation		STRINGS modern setting DoubleBass pizz: Doubling Accentuation (51-54).
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	•Tech5.1.+8.2.48 Fl1.2+VI.I+VI.II+Vla+Vc Sustain(51-54)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS WOODWINDS modern setting Flute1.2+Violin I+Violin II+Viola+Violoncello: Sustain (51-54).
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	•Tech5.1.+8.2.49 Harp Doubling Accent(55-56)		Doubling	Separation		HARP modern setting Harp: Doubling Accentuation (55-56).
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	•Tech5.1.+8.2.50 Fl1+Ob1+VI.I+VI.II+Vla+Vc+Db Sustain(55)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS WOODWINDS modern setting Flute1+Oboe1+Violin I+Violin II+Viola+Violoncello+DoubleBass: Sustain (55).
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	•Tech5.1.+8.2.51 Fl1+Ob1.2+Hn1.2.3+VI.I+VI.II+Vla+Vc+Db Sustain(56)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS WOODWINDS modern setting Flute1+Oboe1.2+Horn1.2.3+Violin I+Violin II+Viola+Violoncello+DoubleBass: Sustain (56).



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Orchestration Techniques Examples Modern													
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	•Tech5.1.+8.2.52 Bsn1 Doubling-1(55)		Doubling	Fusion		WOODWINDS modern setting Bassoon1: Doubling-1 (55).
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	•Tech5.1.+8.2.53 Bsn1+Fl2+Cl2 Doubling-1(56)		Doubling	Fusion		WOODWINDS modern setting Bassoon1+Flute2+Clarinet2: Doubling-1 (56).
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	•Tech5.1.+8.2.54 Bsn1.2+Hn2.4+Vc Doubling-1(57-61)		Doubling	Fusion		STRINGS WOODWINDS BRASSES modern setting Bassoon1.2+Horn2.4+Violoncello: Doubling-1 (57-61).
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	•Tech5.1.+8.2.55 Vla Doubling-2(57-66)		Doubling	Fusion		STRINGS modern setting Viola: Doubling-2 (57-66).
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	•Tech5.1.+8.2.56 Ob1.2 Doubling Polyrhythm(57-61)		Doubling	Fusion		WOODWINDS modern setting Oboe1.2: Doubling Polyrhythm (57-61).
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	•Tech5.1.+8.2.57 Hn1.3 Sustain(57)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Horn1.3: Sustain (57).
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	•Tech5.1.+8.2.58 Harp+Triangle Doubling Accent(57-60)		Doubling	Separation		PERCUSSION HARP modern setting Harp+Triangle: Doubling Accentuation (57-60).
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	•Tech5.1.+8.2.59 Bsn1.2+Vc+Db Doubling-1(61-64)		Doubling	Fusion		STRINGS WOODWINDS modern setting Bassoon1.2+Violoncello+DoubleBass: Doubling-1 (61-64).



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)
Orchestration Techniques Examples Modern													
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	•Tech5.1.+8.2.60 Fl2+Ob1.2+Harp+Triangle Doubling Accent(61-65)		Doubling	Separation		WOODWINDS PERCUSSION HARP modern setting Flute2+Oboe1.2+Harp+Triangle: Doubling Accentuation (61-65).
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	•Tech5.1.+8.2.61 Cl1.2 Doubling Polyrythm(61-64)		Doubling	Fusion		WOODWINDS modern setting Clarinet1.2: Doubling Polyrythm (61-64).
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	•Tech5.1.+8.2.62 Vla Doubling-2(61-66)		Doubling	Fusion		STRINGS modern setting Viola: Doubling-2 (61-66).
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	•Tech5.1.+8.2.63 Ob1.2+Cl1.2, +Hn2.3+Tpt2 +Vla Doubling-2(65)		Doubling	Fusion		STRINGS WOODWINDS BRASSES modern setting Oboe1.2+Clarinet1.2, +Horn2.3+Trumpet2 +Viola: Doubling-2 (65).
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	•Tech5.1.+8.2.64 Ob1.2+Cl1.2, +Hn2.3+Tpt1.2 +Vla Doubling-2(66)		Doubling	Fusion		STRINGS WOODWINDS BRASSES modern setting Oboe1.2+Clarinet1.2, +Horn2.3+Trumpet1.2 +Viola: Doubling-2 (66).
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	•Tech5.1.+8.2.65 Bsn1.2+Hn4 Doubling-1(65)		Doubling	Fusion		WOODWINDS BRASSES modern setting Bassoon1.2+Horn4: Doubling-1 (65).
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	•Tech5.1.+8.2.66 Bsn1.2+Hn3 Doubling-1(66)		Doubling	Fusion		WOODWINDS BRASSES modern setting Bassoon1.2+Horn3: Doubling-1 (66).
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	•Tech5.1.+8.2.67 Harp Doubling Accent(65-66)		Doubling	Separation		HARP modern setting Harp: Doubling Accentuation (65-66).



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)
Orchestration Techniques Examples Modern													
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	•Tech5.1.+8.2.68 Fl1.2+Cl1+Vc Doubling Polyrhythm(67)		Doubling	Fusion		STRINGS WOODWINDS modern setting Flute1.2+Clarinet1+Violoncello: Doubling Polyrhythm (67).
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	•Tech5.1.+8.2.69 Harp+Triangle Doubling Accent(67-68)		Doubling	Separation		PERCUSSION HARP modern setting Harp+Triangle: Doubling Accentuation (67-68).
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	•Tech5.1.+8.2.70 Ob1.2+Cl2+Bsn1.2 Sustain(67-68)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Oboe1.2+Clarinet2+Bassoon1.2: Sustain (67-68).
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	•Tech5.1.+8.2.71 Fl1.2+Ob1.2+Triangle+Vc Doubling Polyrhythm(68)		Doubling	Fusion		STRINGS WOODWINDS PERCUSSION modern setting Flute1.2+Oboe1.2+Triangle+Violoncello: Doubling Polyrhythm (68).
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	•Tech5.1.+8.2.72 Bsn1.2+Triangle Doubling-1(68)		Doubling	Fusion		WOODWINDS PERCUSSION modern setting Bassoon1.2+Triangle: Doubling-1 (68).
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	•Tech5.1.+8.2.73 Cl1.2 Doubling Accent(68)		Doubling	Separation		WOODWINDS modern setting Clarinet1.2: Doubling Accentuation (68).
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	•Tech5.1.+8.2.74 Fl1.2+Cl1++Triangle+Vc Doubling Polyrhythm(69)		Doubling	Fusion		STRINGS WOODWINDS PERCUSSION modern setting Flute1.2+Clarinet1+Triangle+Violoncello: Doubling Polyrhythm (69).
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	•Tech5.1.+8.2.75 Harp+Triangle Doubling Accent(69-70)		Doubling	Separation		PERCUSSION HARP modern setting Harp+Triangle: Doubling Accentuation (69-70).



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Orchestration Techniques Examples Modern													
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	•Tech5.1.+8.2.76 Ob1.2+Cl2+Bsn1.2 Sustain(69-70)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Oboe1.2+Clarinet2+Bassoon1.2: Sustain (69-70).
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	•Tech5.1.+8.2.77 Fl1.2+Ob1.2+Triangle+Vc Doubling Polyrythm(70)		Doubling	Fusion		STRINGS WOODWINDS PERCUSSION modern setting Flute1.2+Oboe1.2+Triangle+Violoncello: Doubling Polyrythm (70).
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	•Tech5.1.+8.2.78 Bsn1.2+Triangle Doubling-1(70)		Doubling	Fusion		WOODWINDS PERCUSSION modern setting Bassoon1.2+triangle: Doubling-1 (70).
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	•Tech5.1.+8.2.79 Cl1.2 Doubling Accent(70)		Doubling	Separation		WOODWINDS modern setting Clarinet1.2: Doubling Accentuation (70).
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	•Tech5.1.+8.2.80 Ob2+Cl1.2, +Hn2 Doubling-1(71)		Doubling	Fusion		WOODWINDS BRASSES modern setting Oboe2+Clarinet1.2, +Horn2: Doubling-1 (71).
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	•Tech5.1.+8.2.81 Harp+Cymbal Doubling Accent(71-72)		Doubling	Separation		PERCUSSION HARP modern setting Harp+Cymbal: Doubling Accentuation (71-72).
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	•Tech5.1.+8.2.82 Fl1.2+Ob1 Sustain(71-72)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Flute1.2+Oboe1: Sustain (71-72).
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	•Tech5.1.+8.2.83 Bsn1.2+Hn4 Doubling-1(72)		Doubling	Fusion		WOODWINDS BRASSES modern setting Bassoon1.2+Horn4: Doubling-1 (72).



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 Docu (Teacher)
Orchestration Techniques Examples Modern													
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	•Tech2.2.01 Tpt1.2.3+Horn1.2.3.4+Tbn1.2 Fgr(iv_Reh.6.40d-42d)+Tutti	9_12	Layering	Foreground	•BRASSES: Triple Tonguing. Detached. Staccato.	BRASSES modern setting Trumpet1.2.3+Horn1.2.3.4+Trombone1.2 Foreground (iv-Reh.6. 40d-42d).
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	I. Introduction and Dodon's sleep	ORCH	1908	picc, 2*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings	Jarvi_Royal Scottish National Orchestra	•Tech Diverse Rimsky-CoqD'Or-i					STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	I. Introduction and Dodon's sleep	ORCH	1908	picc, 2*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel	Jarvi_Royal Scottish National Orchestra	•Tech1.2.01 Cl1, Cl2 Solo(Reg.2, 20-23)+Tutti	7_57	Basic	Solo	•WOODWINDS: Legato large. Accent. Dynamic swells.	WOODWINDS modern setting Clarinet1, Clarinet2: Solo (Reg.2, 20-23).
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	I. Introduction and Dodon's sleep	ORCH	1908	picc, 2*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel	Jarvi_Royal Scottish National Orchestra	•Tech1.2.02 Cl1, +Cl2 Solo(Reh.4, 34-38)+Tutti	7_57	Basic	Solo	•WOODWINDS: Legato large. Accent. Dynamic swells.	WOODWINDS modern setting Clarinet1, +Clarinet2: Solo (Reh.4, 34-38).
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	I. Introduction and Dodon's sleep	ORCH	1908	picc, 2*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel	Jarvi_Royal Scottish National Orchestra	•Tech5.1.01 Cl1+Cl2 Doubling unis.(37)		Doubling - Coupling	Fusion		WOODWINDS modern setting Clarinet1+Clarinet2 Doubling unisono (37).
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	I. Introduction and Dodon's sleep	ORCH	1908	picc, 2*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel	Jarvi_Royal Scottish National Orchestra	•Tech6.1.01 Cl1+Cl2 Coupling unis.(38)		Doubling - Coupling	Fusion		WOODWINDS modern setting Clarinet1+Clarinet2 Coupling (38).
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	II. King Dodon on the battlefield	ORCH	1908	picc, 2*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings	Jarvi_Royal Scottish National Orchestra	•Tech Diverse Rimsky-CoqD'Or-ii		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting

Analysis to come

Analysis to come



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)
Orchestration Techniques Examples Modern													
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	III. Queen of Shemakha's Dance - King Dodon's Dance	ORCH	1908	picc, 2*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings	Jarvi_Royal Scottish National Orchestra	•Tech Diverse Rimsky-CoqD'Or-iii					STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	IV. Wedding Feast - Death of King Dodon - Finale	ORCH	1908	picc, 2*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings	Jarvi_Royal Scottish National Orchestra	•Tech Diverse Rimsky-CoqD'Or-iv					STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting
Bartok	NAX	Violin Concerto No. 1	I. Andante sostenuto	ORCH, solo violin	1908	2fl*, 3*ob, 2*cl, 2bsn/4horns, 2tr, 2trb, 1tuba/timp, 1perc, 2harps/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzlaff	•Tech Diverse Bartok VICrtoNo1-i	4_9	DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting
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	•Tech Diverse Schonberg 5OrchSt-i		DIVERSE			STRINGS WOODWINDS BRASSES HARP modern setting
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	•Tutti (1-25) Schonberg 5OrchSt-i		DIVERSE			STRINGS WOODWINDS BRASSES HARP modern setting Tutti
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	•Tech5.2.01 Harp Doubling-Accentuation(15-19)		Doubling	Separation		HARP modern setting Harp: Doubling-Accentuation (15-19).
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	•Tech5.2.02 Harp Doubling-Accentuation(25-26)		Doubling	Separation		HARP modern setting Harp: Doubling-Accentuation (25-26).

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Orchestration Techniques Examples Modern													
Schönberg	NAX	Fünf Orchesterstücke op. 16	I. Vorgefühle, Sehr rasch (Premonitions, very fast)	ORCH	1909	4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings	Boulez, BBC Symphony	•Tech2. +5. +6. +7. +8.00 Fgr, Mgr, Bgr, Doublings, Couplings, Interplay, Timbral Manipulation(1-128)+Tutti	11_23	Layering + Doublings-Couplings +Timbral_Manipulation	Diverse		STRINGS WOODWINDS BRASSES HARP PERCUSSION KEYBOARDS modern setting Tutti: Foreground, Middleground, Background, Doublings, Couplings, Interplay, Timbral Manipulation (1-128).
Schönberg	NAX	Fünf Orchesterstücke op. 16	I. Vorgefühle, Sehr rasch (Premonitions, very fast)	ORCH	1909	4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings	Boulez, BBC Symphony	•Tech2, +5.00 BRASSES Sord ff (54-77)+Tutti	11_23	Layering Doublings	Diverse Fusion, Separation		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Layering: Violin I Violin II+Viola, trombone3.4.+Tuba: Foreground. Woodwinds, Horn1.2.3.4 : Foreground-3. Horn1.2.3.4, trumpet1.2+Trombone1.2: Middleground. Violin II+Viola+Violoncello, +Doublebass: Middleground-2. Bassoon1.2.3+Contrabassoon: Drone. Doubling: Bass Clarinet, Contrabass Clarinet Horn1.2.3.4: Doubling Fusion-1. Trumpet1.2.3+Trombone3.4: Doubling Fusion-2. Xylophone+Celesta: Doubling Separation.
Schönberg	NAX	Fünf Orchesterstücke op. 16	I. Vorgefühle, Sehr rasch (Premonitions, very fast)	ORCH	1909	4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings	Boulez, BBC Symphony	•Tech Diverse Schonberg 5OrchSt-I-Boulez	11_23	DIVERSE			STRINGS WOODWINDS BRASSES HARP PERCUSSION KEYBOARDS modern setting
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	•Tech1.2.01 Fl Solo((Reh.1-2, 7-12)+Tutti		Basic	Solo	•WOODWINDS: Legato espressivo.	WOODWINDS modern setting Flute: Solo (Reh.1-2, 7-12).

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Orchestration Techniques Examples Modern													
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	•Tech1.2.02 Horn1 Solo(Reh.1-2, 12-15)+Tutti		Basic	Solo	•BRASSES: Legato espressivo.	BRASSES modern setting Horn1: Solo (Reh.1-2, 12-15).
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	•Tech1.2.03 Ob1 Solo(Reh.2, 15-19)+Tutti		Basic	Solo	•WOODWINDS: Legato espressivo. •BRASSES: Legato espressivo.	WOODWINDS modern setting Oboe1: Solo (Reh.2, 15-19).
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	•Tech1.2.04 Fl Alt+Bsn1 Solo(Reh.2, 19-21)+Tutti		Basic	Solo	•WOODWINDS: Legato espressivo.	WOODWINDS modern setting Flute Alto+Bassoon1: Solo (Reh.2, 19-21).
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	•Tech1.2.01 Fl1.2+Fl Alt Solo ord(Reh.48, 316-317)+Horn1	7_15	Basic	Solo	•WOODWINDS: Legato. •BRASSES: Legato.	WOODWINDS BRASSES modern setting Flute1.2+Flute Alto Solo: ordinario (Reh.48, 316-317)+Horn1
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	•Tech1.2.02 Fl1.2+Fl Alt Solo harm(Reh.49, 321-322)+Tbn1	7_15	Basic	Solo	•WOODWINDS: Legato. •BRASSES: Legato.	WOODWINDS BRASSES modern setting Flute1.2+Flute Alto Solo: harmonics (Reh.49, 321-322)+Tbn1
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	•Tech1.2.01 Picc Solo(Reh.156-157, 1046-1052)+Tutti	7_19	Basic	Solo	•WOODWINDS: Legato short slurs. Detached Tenuto. Trills. Appoggiaturas. Slurred Staccato. Legato large.	WOODWINDS modern setting Piccolo: Solo (Reh.156-157, 1046-1052).
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	•Tech1.2.02 Picc Solo(Reh.159, 1062-1063)+Tutti	7_19	Basic	Solo	•WOODWINDS: Legato short slurs. Detached Tenuto. Trills. Appoggiaturas. Slurred Staccato. Legato large.	WOODWINDS modern setting Piccolo: Solo (Reh.159, 1062-1063).



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Orchestration Techniques Examples Modern													
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	•Tech1.2.03 Ob1 Solo(Reh.170, 1114-1121)+Tutti	7_19	Basic	Solo	•WOODWINDS: Legato short slurs. Detached Tenuto. Trills. Appoggiaturas. Slurred Staccato. Legato large.	WOODWINDS modern setting Oboe1: Solo (Reh.170, 1114-1121).
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	•Tech1.2.04 Cl1 Solo(Reh.170, 1121-1123)+Tutti	7_19	Basic	Solo	•WOODWINDS: Legato short slurs. Detached Tenuto. Trills. Appoggiaturas. Slurred Staccato. Legato large.	WOODWINDS modern setting Clarinet1: Solo (Reh.170, 1121-1123).
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	•Tech2.+5.1.+8.00 All Layers+Doublings-Sustain-Fusion(Reh.165-171, 1091-1123) By ORDER of APPEARANCE in SCORE >	7_19	HERE	ling - Diverse	•STRINGS: Legato motives. Legato fast patterns. Detached held. Tremolo fingered unmeasured. Pizzicato. Quadruple Stop. Con sordino. Harmonics. •WOODWINDS: Legato motives. •BRASSES: Detached held. Legato motives. Con sordino, Senza sordino. •HARPS: Glissando. •Timpani: Roll (trill). •Cymbal: Roll (trill). •Triangle: Roll (trill). •Glockenspiel: Detached 16ths. •Celesta: Detached fast 64ths. •CHOIR: Legato motives.	STRINGS WOODWINDS BRASSES HARP PERCUSSION modern setting Tutti: All Layers+Doublings-Sustain-Fusion (Reh.165-171, 1091-1123).



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Orchestration Techniques Examples Modern													
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	•Tech2.00 All Layers(Reh.165-171, 1091-1123) By ORDER of APPEARANCE in SCORE >	7_19	Layering	Diverse		STRINGS WOODWINDS BRASSES HARP PERCUSSION modern setting Tutti: All Layers (Reh.165-171, 1091-1123).
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	•Tech5.1+6.1.+8.00 All Doublings-Couplings-Sustain-Fusion(Reh.165-171, 1091-1123) By ORDER of APPEARANCE in SCORE >	7_19	Doubling - Coupling - Sustain - Fusion	Diverse		STRINGS WOODWINDS BRASSES HARP PERCUSSION modern setting Tutti: All Doublings-Couplings-Sustain-Fusion (Reh.165-171, 1091-1123).
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	•Tech2.01 Viola Frg(1091-1096)+Tutti		Layering	Foreground		STRINGS modern setting Viola: Foreground (1091-1096).
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	•Tech2.02 Bsn3+Cbsn+Horn1.2.3.4+Tbn1.2.3+Tba+Db Mrg(1091-1096)+Tutti		Layering	Middleground		STRINGS WOODWINDS BRASSES modern setting Bassoon3+Contrabassoon+Horn1.2.3.4+Trombone1.2.3+Tuba+Doublebass: Middleground (1091-1096).
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	•Tech2.03 Fl1.2+Alt Fl+Ob1.2+E.Horn+Cl1.2, +Cl Picc, +Basscl Brg(1091-1096)		Layering	Background		WOODWINDS modern setting Flute1.2+Alto Flute+Oboe1.2+English Horn+Clarinet1.2, +Clarinet Piccolo, +Bass Clarinet: Background (1091-1096).
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	•Tech2.04 VI.I Fgr(1096-1098)+Tutti		Layering	Foreground		STRINGS modern setting Violin I: Foreground (1096-1098).



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Orchestration Techniques Examples Modern													
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	•Tech2.05 Bsn3+Tbn1.2.3 sord Mgr(1096-1098)+Tutti	Layering	Middleground			WOODWINDS BRASSES modern setting Bassoon3+Trombone1.2.3 con sordino: Middleground (1096-1098).
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	•Tech2.06 Cl1+Harp gliss Bgr(1096-1098)+Tutti	Layering	Background			WOODWINDS HARP modern setting Clarinet1+Harp glissando: Background (1096-1098).
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	•Tech2.07 Vc, Vla, VI.II, VI.I Fgr(1098-1105)+Tutti	Layering	Foreground			STRINGS modern setting Violoncello, Viola, Violin II, Violin I: Foreground (1098-1105).
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	•Tech2.08 Cbsn+Horn1.2.3.4+Db, +Bsn3+VcB, +VcA, +Basscl, +Bsn1.2, +Tpt2.3+Tbn3 Mgr(1098-1105)+Tutti	Layering	Middleground			WOODWINDS BRASSES modern setting ContraBassoon+Horn1.2.3.4+Doublebass, +Bassoon3+VioloncelloB, + VioloncelloB, +Bass Clarinet, +Bassoon1.2, +Trumpet2.3+Trombone3: Middleground (1098-1105).
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	•Tech2.09 Basscl, Alt Fl+Cl1, Fl1+Ob1+Cl1, Fl1+E. Horn+Cl1, Fl1.2+Alt Fl+Ob1.2+E. Horn, +Cl Picc+Cl1.2 Bgr(1098-1105)+Tutti	Layering	Background			WOODWINDS modern setting Bass Clarinet, Alto Flute+Clarinet1, Flute1+Oboe1+Clarinet1, Flute1+English Horn+Clarinet1, Flute1.2+Alto Flute+Obore1.2+Eglish Horn, +Clarinet Piccolo+Clarinet1.2: Background (1098-1105).
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	•Tech2.10 VI.I, Vc Fgr(1106-1111)+Tutti	Layering	Foreground			STRINGS modern setting Violin I, Violoncello: Foreground (1106-1111).



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Orchestration Techniques Examples Modern													
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	•Tech2.11 CHOIR Fgr-3(1106-1110)+Tutti		Layering	Foreground		VOICES modern setting CHOIR: Foreground-3 (1106-1110).
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	•Tech2.12 Basscl+Bsn1.2.3+Cbsn+Horn1.2.3.4+Tpt1.2.3.4+Tbn1.2.3+Tba+Vc+Db Mgr(1106-1111)+Tutti		Layering	Middleground		STRINGS WOODWINDS BRASSES modern setting Bass Clarinet+Bassoon1.2.3+Contrabassoon+Horn1.2.3.4+Trumpet1.2.3.4+Trombone1.2.3+Tuba+Violoncello+Doublebass: Middleground (1106-1111).
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	•Tech2.13 Picc+Fl2+Cl Picc+Cl1.2+Cel+Glock+Harp1.2+Vi.II, Fl1.2+Ob1+E.Horn+Vi.II, Alt Fl+Cl1.2+Vla, Basscl+Vla Bgr(1106-1111)+Tutti		Layering	Background		STRINGS WOODWINDS HARP PERCUSSION KEYBOARDS modern setting Piccolo+Flute2+Clarinet Piccolo+Clarinet1.2+Celesta+Glockenspiel+Harp1.2+Violin II, Flute1.2+Oboe1+English Horn+Violin II, Alto Flute+Carinet1.2+Viola, Bass Clarinet+Viola: Background (1106-1111).
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	•Tech2.14 Cl2, VI.I Fgr(1112-1117)+Tutti		Layering	Foreground		STRINGS WOODWINDS modern setting Clarinet2, Violin I: Foreground (1112-1117).
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	•Tech2.15 Cl1 Fgr-2(1114-1117)+Tutti		Layering	Foreground		WOODWINDS modern setting Clarinet1: Foreground-2 (1114-1117).
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	•Tech2.15a Ob1 Solo(1114-1121)+Tutti		Layering	Foreground		WOODWINDS modern setting Oboe1: Solo (1114-1121).



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)
Orchestration Techniques Examples Modern													
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	•Tech2.16 Bsn2.3+Horn2.3+Vc+Db, Basscl+Bsn1.2+VcB+Db Mgr(1112-1115)+Tutti	Layering	Middleground			STRINGS WOODWINDS modern setting Bassoon2.3+Horn2.3+Violoncello+Doublebass, Bass Clarinet +Bassoon1.2 +VioloncelloB+Doublebass: Middleground (1112-1115).
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	•Tech2.16a Horn1.2.3.4 sord+Vc+Db pizz Mgr(1116-1117)+Tutti	Layering	Middleground			STRINGS BRASSES modern setting Horn1.2.3.4 con sordino+Violoncello+Doublebass pizzicato Middleground (1116-1117).
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	•Tech2.17 VcA Bgr(1112)+Tutti	Layering	Background			STRINGS modern setting VioloncelloA: Background (1112).
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	•Tech2.18 VI 1-2 Duo Solo Fgr(1118-1123)+Tutti	Layering	Foreground			STRINGS modern setting Violin1-2 Duo: Solo Foreground (1118-1123).
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	•Tech2.19 VI.II+Vla+Vc+Db+VI.I sord, pizz Mgr(1118-1119)+Tutti	Layering	Middleground			STRINGS modern setting Violin II+Viola+Violoncello+Doublebass+Violin I con sordino, pizzicato: Middleground (1118-1119).
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	•Tech2.20a Ob1 Solo(1114-1121)+Tutti	Layering	Foreground			WOODWINDS modern setting Oboe1: Solo (1114-1121).
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	•Tech2.20b Cl1 Solo(1121-1123)+Tutti	Layering	Foreground			WOODWINDS modern setting Clarinet1: Solo (1121-1123).



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Orchestration Techniques Examples Modern													
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	•Tech8.2.00 VI.I+Vla+Vc harmonics+F11 Sustain(1120-1123)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS WOODWINDS modern setting Violin I+Viola+Violoncello Harmonics+Flute1: Sustain (1120-1123).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•TUTTI(1-72) Ravel Pavanelnfante		DIVERSE		•STRINGS: Con Sordino. Pizzicato. Legato Motives and Lines. Legato slurred motives vs Detached. Detached. Legato slurred motives vs slurred Staccato. Accent. Tenuto. Portato. Triple, Quadruple Stops. Harmonics natural. •WOODWINDS: Legato Motives and Lines. Detached. Slurred Staccato. Accent. Tenuto.	STRINGS WOODWINDS BRASSES HARP modern setting TUTTI (1-72).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•TUTTI(1-72) Ravel Pavanelnfante		DIVERSE		•BRASSES: Legato Motives and Lines. Detached. Slurred Staccato. Accent. Tenuto. •HARP: Arpeggiando fast 32nds. Harmonics. Detached. Very low Detached octaves. Rolled chords. Written Glissando. Patterns 16ths.	STRINGS WOODWINDS BRASSES HARP modern setting



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Strings(1-72) Ravel PavaneInfante		DIVERSE		•STRINGS: Con Sordino. Pizzicato. Legato Motives and Lines. Legato slurred motives vs Detached. Detached. Legato slurred motives vs slurred Staccato. Accent. Tenuto. Portato. Triple, Quadruple Stops. Harmonics natural.	STRINGS modern setting Strings (1-72).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Strings(1-72)+Tutti Ravel PavaneInfante		DIVERSE		•STRINGS: Con Sordino. Pizzicato. Legato Motives and Lines. Legato slurred motives vs Detached. Detached. Legato slurred motives vs slurred Staccato. Accent. Tenuto. Portato. Triple, Quadruple Stops. Harmonics natural.	STRINGS WOODWINDS BRASSES HARP modern setting Strings (1-72)+Tutti.
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•PIANO Original(1-72) Ravel PavaneInfante		DIVERSE			PIANO modern setting PIANO Original (1-72).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•01 PART A(1-39)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting PART A (1-39).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•02 Part A-a(1-7)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part A-a (1-7).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•03 Part A-b(8-12)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part A-b (8-12).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•04 Part A-c(13-19)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part A-c (13-19).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•05 Part A-c'(20-27)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part A-c' (20-27).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•06 Part A-a'(28-34)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part A-a' (28-34).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•07 Part A-b'(35-39)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part A-b' (35-39).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•08 PART B(40-59)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting PART B (40-59).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•09 Part B-a(40-41)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part B-a (40-41).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•10 Part B-b(41-43)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part B-b (41-43).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•11 Part B-a'(44-45)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part B-a' (44-45).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•12 Part B-b'(45-49)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part B-b' (45-49).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•13 Part B-a(50-51)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part B-a (50-51).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•14 Part B-b(51-53)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part B-b (51-53).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•15 Part B-a'(54-55)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part B-a' (54-55).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•16 Part B-b'(55-59)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part B-b' (55-59).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•17 PART A'(60-72)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting PART A' (60-72).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•18 Part A'-a(60-66)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part A'-a (60-66).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•19 Part A'-b(67-72)		Formal Structure			STRINGS WOODWINDS BRASSES HARP modern setting Part A'-b (67-72).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2-#17 INTERPRETATION 1 >>		DIVERSE			STRINGS WOODWINDS BRASSES HARP modern setting
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2-#17 Tutti(1-6)		Layering + Doubling	Diverse		STRINGS WOODWINDS BRASSES modern setting Tutti (1-6).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2-#17a Solo line Hrn Frg(1-6)		Layering	Foreground		BRASSES modern setting Solo line Horn Foreground (1-6).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2-#17b 2nd line(1-6)		Layering	Foreground		WOODWINDS BRASSES modern setting 2nd line: Bassoon1, Horn2 (1-6).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2-#17bb Solo+2nd line(1-6)		Layering	Foreground		WOODWINDS BRASSES modern setting Solo Horn+2nd line: Bassoon1, Horn2 (1-6).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2-#17c VI.II+Vla pizz doubling 2nd line(1-6)		Doubling	Separation		STRINGS modern setting Violin II+Viola pizzicato doubling 2nd line(1-6).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2-#17cc 2nd line+pizz doubling 2nd line(1-6)		Layering + Doubling	Diverse		STRINGS WOODWINDS BRASSES modern setting 2nd line: Bassoon1, Horn2 +pizzicato doubling 2nd line (1-6).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2-#17d harmony Mgr(1-6)		Layering	Middleground		WOODWINDS BRASSES modern setting harmony Middleground: Bassoon1.2+Horn2 (1-6).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2-#17e VI.II+Vla+Vc+Db pizz Bgr(1-6)		Layering	Background		STRINGS modern setting Violin II+Viola+Violoncello+Doublebass pizzicato Background (1-6).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech1.2.01 Horn1 Solo(1-11)	10_11	Basic	Solo	•HORNS: Legato large. Detached Tenuto.	BRASSES modern setting Horn1: Solo (1-11).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.0 INTERPRETATION 2 >>					
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.1 +5.1+8.2 TUTTI All Layers +Doublings+Sustain(1-72) By ORDER of APPEARANCE in SCORE		Layering+Doubling+Sustain	Diverse		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI All Layers +Doublings+Sustain (1-72).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.1.00 All Layers(1-72) By ORDER of APPEARANCE in SCORE >		Layering	Diverse		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI: All Layers (1-72).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.01 Hn1 Fgr-1(1-6)	10_11	Layering	Foreground		BRASSES modern setting Horn1 Foreground-1 (1-6).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.02 VI.II+Vla Mgr-1(1-6)	10_11	Layering	Middleground		STRINGS modern setting Violin II+Viola Middleground-1 (1-6).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.03 Vc+Db Bass Line(1-6)	10_11	Layering	Background		STRINGS modern setting Violoncello+DoubleBass Bass Line (1-6).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.04 Fl1+VI.II+Vla Fgr-1(6-7)	10_11	Layering	Foreground		STRINGS WOODWINDS modern setting Flute1+Violin II+Viola Foreground-1 (6-7).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.05 Hn1 Fgr-1(7-11)		Layering	Foreground		BRASSES modern setting Horn1 Foreground-1 (7-11).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.06 VI.II+Vla Mgr-1(8-9)		Layering	Middleground		STRINGS modern setting Violin II+Viola Middleground-1 (8-9).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.07 VI.I+Vc Mgr-1(10-11)		Layering	Middleground		STRINGS modern setting Violin I+Violoncello Middleground-1 (10-11).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.08 Vc+Db Bass Line(8-9)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass Bass Line (8-9).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.09 Db Bass Line(10)		Layering	Background		STRINGS modern setting DoubleBass Bass Line (10).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.10 Ob+Cl1+Vla Fgr-1(11-12)		Layering	Foreground		STRINGS WOODWINDS modern setting Oboe+Clarinet1+Viola Foreground-1 (11-12).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.11 Vc+Db Bass Line(11-12)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass Bass Line (11-12).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.12 VI.I Mgr-1(12-13)		Layering	Middleground		STRINGS modern setting Violin I Middleground-1 (12-13).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.13 Cl1.2 Mgr-1(13-17)		Layering	Middleground		WOODWINDS modern setting Clarinet1.2 Middleground-1 (13-17).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.14 Hn1.2 Mgr-1(17-18)		Layering	Middleground		BRASSES modern setting Horn1.2 Middleground-1 (17-18).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.15 Ob Fgr-1(13-19)		Layering	Foreground		WOODWINDS modern setting Oboe Foreground-1 (13-19).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.16 Bsn1 Fgr-2(13-17)		Layering	Foreground		WOODWINDS modern setting Bassoon1 Foreground-2 (13-17).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.17 Cl2+Hn1 Fgr-2(18-19)		Layering	Foreground		WOODWINDS BRASSES modern setting Clarinet2+Horn1 Foreground-2 (18-19).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.18 Db Bass Line(13-18)		Layering	Background		STRINGS modern setting DoubleBass Bass Line (13-18).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.19 Bsn1.2 Bass Line(18-19)		Layering	Background		WOODWINDS modern setting Bassoon1.2 Bass Line (18-19).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.20 VI.I Fgr-1(20-27)		Layering	Foreground		STRINGS modern setting Violin I Foreground-1 (20-27).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.21 Vc Fgr-2(20-27)		Layering	Foreground		STRINGS modern setting Violoncello Foreground-2 (20-27).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.22 VI.II+Vla Mgr-1(20-24)		Layering	Middleground		STRINGS modern setting Violin II+Viola Middleground-1 (20-24).



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)
Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.23 Db Bass Line(20-26)		Layering	Background		STRINGS modern setting DoubleBass Bass Line (20-26).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.24 VI.I+VI.II Fgr-1(25-27)		Layering	Foreground		STRINGS modern setting Violin I+Violin II Foreground-1 (25-27).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.24a VI.I+VI.II+Vla Fgr-1(26-27)		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground-1 (26-27).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.25 Vla+Vc Fgr-2(25-26)		Layering	Foreground		STRINGS modern setting Viola+Violoncello Foreground-2 (25-26).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.26 Vc+Db Fgr-2(26-27)		Layering	Foreground		STRINGS modern setting Violoncello+DoubleBass Foreground-2 (26-27).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.27 Fl1+Cl1 Fgr-1(28-29)		Layering	Foreground		WOODWINDS modern setting Flute1+Clarinet1 Foreground-1 (28-29).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.28 Fl1+Ob1 Fgr-1(30-34)		Layering	Foreground		WOODWINDS modern setting Flute1+Oboe1 Foreground-1 (30-34).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.29 VI.I Fgr-2(28-33)		Layering	Foreground		STRINGS modern setting Violin I Foreground-2 (28-33).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.30 VI.II pizz Mgr-1(28-34)		Layering	Middleground		STRINGS modern setting Violin II pizz Middleground-1 (28-34).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.31 Vla+Vc pizz Mgr-2(28-33)		Layering	Background		STRINGS modern setting Viola+Violoncello pizz Middleground-2 (28-33).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.32 Db Bass Line(28-34)		Layering	Background		STRINGS modern setting DoubleBass Bass Line (28-34).



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)
Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.33 Fl1+Ob1+Vl.I+Vla Fgr-1(33-34)		Layering	Foreground		STRINGS WOODWINDS modern setting Flute1+Oboe1+Violin I+Viola Foreground-1 (33-34).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.34 Vc+Db Bass Line(33-34)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass Bass Line (33-34).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.35 Ob Fgr-1(35-38)		Layering	Foreground		WOODWINDS modern setting Oboe Foreground-1 (35-38).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.36 Vl.I Mgr-1(35-38)		Layering	Middleground		STRINGS modern setting Violin I Middleground-1 (35-38).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.37 Db Bass Line(35-37)		Layering	Background		STRINGS modern setting DoubleBass Bass Line (35-37).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.38 Hn1+Vl.II Fgr-1(38-39)		Layering	Foreground		STRINGS BRASSES modern setting Horn1+Violin II Foreground-1 (38-39).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.39 Cl1+Vla+Vc Fgr-2(38-39)		Layering	Foreground		STRINGS WOODWINDS modern setting Clarinet1+Viola+Violoncello Foreground-2 (38-39).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.40 Vc+Db Bass Line(38-39)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass Bass Line (38-39).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.41 Fl1 Fgr-1(39-41)		Layering	Foreground		WOODWINDS modern setting Flute1 Foreground-1 (39-41).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.42 Fl2 Fgr-2(40-41)		Layering	Foreground		STRINGS Flute2 Foreground-2 (40-41).



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)
Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech2.2.3.4.43 VI.I Mgr-1(39-41)	Layering		Middleground		STRINGS modern setting Violin I Middleground-1 (39-41).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech2.2.3.4.44 VI.I+VI.II+Vla Fgr-1(41-43)	Layering		Foreground		STRINGS modern setting Violin I+Violin II+Viola Foreground-1 (41-43).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech2.2.3.4.45 Bsn1 Fgr-2(41-43)	Layering		Foreground		WOODWINDS modern setting Bassoon1 Foreground-2 (41-43).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech2.2.3.4.46 Vc Bass Line(41)	Layering		Background		STRINGS modern setting Violoncello Bass Line (41).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech2.2.3.4.47 Vc+Db Bass Line(42-43)	Layering		Background		STRINGS modern setting Violoncello+DoubleBass Bass Line (42-43).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech2.2.3.4.48 Cl1 Fgr-1(43-45)	Layering		Foreground		STRINGS WOODWINDS modern setting Clarinet1 Foreground-1 (43-45).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech2.2.3.4.49 Cl1 Fgr-2(44-45)	Layering		Foreground		STRINGS WOODWINDS modern setting Clarinet1 Foreground-2 (44-45).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech2.2.3.4.50 VI.II Mgr-1(44-45)	Layering		Middleground		STRINGS WOODWINDS modern setting Violin II Middleground-1 (44-45).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech2.2.3.4.51 VI.I+VI.II+Vla Fgr-1(45-47)	Layering		Foreground		STRINGS modern setting Violin I+Violin II+Viola Foreground-1 (45-47).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech2.2.3.4.52 VI.I+VI.II+Vla+Vc Fgr-1(47-48)	Layering		Foreground		STRINGS modern setting Violin I+Violin II+Viola+Violoncello Foreground-1 (47-48).



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)
Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.53 Cl1+Hn1 Fgr-1(48-49)		Layering	Foreground		WOODWINDS BRASSES modern setting Clarinet1+Horn1 Foreground-1 (48-49).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.54 Vc+Db Bass Line(45-47)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass Bass Line (45-47).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.55 Db Bass Line(47-48)		Layering	Background		STRINGS modern setting DoubleBass Bass Line (47-48).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.56 Bsn2+Db Bass Line(48-49)		Layering	Background		STRINGS WOODWINDS modern setting Bassoon2+DoubleBass Bass Line (48-49).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.57 Cl1.2 Fgr-2(47-48)		Layering	Foreground		WOODWINDS modern setting Clarinet1.2 Foreground-2 (47-48).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.58 Cl2+Bsn1 Fgr-2(48-49)		Layering	Foreground		WOODWINDS modern setting Clarinet2+Bassoon1 Foreground-2 (48-49).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.59 Fl1 Fgr-1(49-51)		Layering	Foreground		WOODWINDS modern setting Flute1 Foreground-1 (49-51).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.60 Fl2 Fgr-2(50-51)		Layering	Foreground		WOODWINDS modern setting Flute2 Foreground-2 (50-51).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.61 VI.I Mgr-1(49-51)		Layering	Middleground		STRINGS modern setting Violin I Middleground-1 (49-51).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.62 VI.I+VI.II+Vla Fgr-1(51-53)		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola Foreground-1 (51-53).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.63 Bsn1 Fgr-2(51-53)		Layering	Foreground		WOODWINDS modern setting Bassoon1 Foreground-2 (51-53).



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)
Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.64 Vc Bass Line(51)		Layering	Background		STRINGS modern setting Violoncello Bass Line (51).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.65 Vc+Db Bass Line(52-53)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass Bass Line (52-53).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.66 Cl1 Fgr-1(53-55)		Layering	Foreground		WOODWINDS modern setting Clarinet1 Foreground-1 (53-55).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.67 Cl1 Fgr-2(54-55)		Layering	Foreground		WOODWINDS modern setting Clarinet1 Foreground-2 (54-55).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.68 VI.II Mgr-1(54-55)		Layering	Middleground		STRINGS modern setting Violin II Middleground-1 (54-55).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.69 VI.I+VI.II+Vla Fgr-1(55-57)		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola Foreground-1 (55-57).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.70 VI.I+VI.II+Vla+Vc Fgr-1(57-58))		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola+Violoncello Foreground-1 (57-58).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.71 Fl1+Cl1 Fgr-1(58-59)		Layering	Foreground		WOODWINDS modern setting Flute1+Clarinet1 Foreground-1 (58-59).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.72 Vc+Db Bass Line(55-57)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass Bass Line (55-57).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.73 Db Bass Line(57-58)		Layering	Background		STRINGS modern setting DoubleBass Bass Line (57-58).



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)
Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.74 Bsn2+Db Bass Line(58-59)		Layering	Background		STRINGS WOODWINDS modern setting Bassoon2+DoubleBass Bass Line (58-59).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.75 Cl1.2 Fgr-2(57-58)		Layering	Foreground		WOODWINDS modern setting Clarinet1.2 Foreground-2 (57-58).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.76 Cl2+Bsn1 Fgr-2(58-59)		Layering	Foreground		WOODWINDS modern setting Clarinet2+Bassoon1 Foreground-2 (58-59).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.77 VI.I+VI.II Fgr-1(60-66)		Layering	Foreground		STRINGS modern setting Violin I+Violin II Foreground-1 (60-66).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.78 Harp Mgr-1(60-66)		Layering	Middleground		HARP modern setting Harp Middleground-1 (60-66).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.79 Vc Mgr-2(60-65)		Layering	Middleground		STRINGS modern setting Violoncello Middleground-2 (60-65).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.80 Db Bass Line(60-65)		Layering	Background		STRINGS modern setting DoubleBass Bass Line (60-65).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.81 Fl2+Ob+Cl1 Fgr-1(65-66)		Layering	Foreground		WOODWINDS modern setting Flute2+Oboe+Clarinet1 Foreground-1 (65-66).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.82 VI.I+Vla Fgr-1(66)		Layering	Foreground		STRINGS modern setting Violin I+Viola Foreground-1 (66).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.83 Vc Bass Line(65-66)		Layering	Background		STRINGS modern setting Violoncello Bass Line (65-66).



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)
Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.84 VI.I+Vla Fgr-1(66-68)		Layering	Foreground		STRINGS modern setting Violin I+Viola Foreground-1 (66-68).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.85 Fl1.2 Mgr-1(67-70)		Layering	Middleground		WOODWINDS modern setting Flute1.2 Middleground-1 (67-70).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.86 VI.II+Vc pizz Mgr-2(67-68)		Layering	Middleground		STRINGS modern setting Violin II+Violoncello pizzicato Middleground-2 (67-68).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.87 Db Bass Line(67-68)		Layering	Background		STRINGS modern setting DoubleBass Bass Line (67-68).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.88 VI.I+VI.II+Vla+Vc+Db Fgr-1(69-70)		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola+Violoncello+DoubleBass Foreground-1 (69-70).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.89 Hn1.2+VI.I+VI.II+Vla Fgr-1(70-71)		Layering	Foreground		STRINGS BRASSES modern setting Horn1.2+Violin I+Violin II+Viola Foreground-1
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.90 VI.I+VI.II+Vla Fgr-1(72)		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola Foreground-1 (72).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech2.2.3.4.91 Vc+Db Bass Line(70-72)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass Bass Line (70-72).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.00 TUTTI (1-72) By ORDER of APPEARANCE in SCORE >		LayersTextures-Relationships	Diverse		STRINGS WOODWINDS BRASSES HARP modern setting



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.01 TUTTI Homophonic(1-6)		Layers_Relationships	Homophonic Relationship		STRINGS WOODWINDS BRASSES modern setting TUTTI Homophonic (1-6).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.02 Fl1+Vl.II+Vla+Vc Homorhythmic(6-7)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS modern setting Flute1+Violin II+Viola+Violoncello Homorhythmic (6-7).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.03 TUTTI Homophonic(7-11)		Layers_Relationships	Homophonic Relationship		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI Homophonic (7-11).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.04 Cl1+Bsn2+Hn1 Monophonic(10-11)		Layers_Textures	Monophonic Texture		WOODWINDS BRASSES modern setting Clarinet1+Bassoon2+Horn1 Monophonic (10-11).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.05 Ob+Cl1+Vl.II+Vla+Vc+Db Homorhythmic(11-12)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS modern setting Oboe+Clarinet1+Violin II+Viola+Violoncello+DoubleBass Homorhythmic (11-12).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.06 TUTTI Polyphonic(13-26)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI Polyphonic (13-26).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.07 TUTTI Homorhythmic(26-27)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI Homorhythmic (26-27).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.08 TUTTI Polyphonic(28-33)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS BRASSES modern setting TUTTI Polyphonic (28-33).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.09 Ob+Strings Homorhythmic(33-34)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS BRASSES modern setting Oboe+Strings Homorhythmic (33-34).



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)
Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.10 TUTTI Homophonic(35-38)		Layers_Relationships	Homophonic Relationship		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI Homophonic (35-38).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.11 Fl1.2+Ob+Cl1.2+Bsn1.2 Monophonic(37-38)		Layers_Textures	Monophonic Texture		WOODWINDS modern setting Flute1.2+Oboe+Clarinet1.2+Bassoon1.2 Monophonic (37-38).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.12 Hn1.2+Bsn1.2+Vl.II+Vla+Vc+Db, +Cl1.2 Homorhythmic(38-39)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS BRASSES modern setting Horn1.2+Bassoon1.2+Violin II+Viola+Violoncello+DoubleBass, +Clarinet1.2 Homorhythmic (38-39).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.13 Fl1.2+Harp+Vl.I Polyphonic(39-41)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS HARP modern setting Flute1.2+Harp+Violin I Polyphonic (39-41).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.14 Bsn1+Hn1+Strings, +Ob+Cl1.2, +Fl1.2+Harp Homorhythmic(41-44)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS BRASSES HARP modern setting Bassoon1+Horn1+Strings, +Oboe+Clarinet1.2, +Flute1.2+Harp Homorhythmic (41-44).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.15 Cl1.2+Vl.II Polyphonic(43-45)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS modern setting Clarinet1.2+Violin II Polyphonic (43-45).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.16 Hn1.2+Strings, +Bsn1.2+Fl1.2+Ob+Cl1.2+Harp Homorhythmic(45-49)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS BRASSES HARP modern setting Horn1.2+Strings,+Bassoon1.2+Flute1.2+Oboe +Clarinet1.2+Harp Homorhythmic (45-49).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.17 Fl1.2+Cl.I+Harp Polyphonic(49-51)		Layers_Relationships	Polyphonic Relationship		WOODWINDS HARP modern setting Flute1.2+Clarinet.I+Harp Polyphonic (49-51)..



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.18 Bsn1+Hn1+Strings, +Ob+Cl1.2, +Fl1.2+Harp Homorhythmic(51-54)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS BRASSES HARP modern setting Bassoon1+Horn1+Strings, +Oboe+Clarinet1.2, +Flute1.2+Harp Homorhythmic (51-54).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.19 Cl1.2+VI.II+Harp Polyphonic(53-55)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS HARP modern setting Clarinet1.2+Violin II+Harp Polyphonic (53-55).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.20 Hn1.2+Strings, +Bsn1.2+Fl1.2+Ob+Cl1.2+Harp Homorhythmic(55-59)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS BRASSES HARP modern setting Horn1.2+Strings, +Bassoon1.2 +Flute1.2+Oboe+Clarinet1.2 +Harp Homorhythmic (55-59).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.21 TUTTI Polyphonic(60-65)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI Polyphonic (60-65).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.22 WW+Vc Homorhythmic(65-66)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS modern setting Woodwinds+Violoncello Homorhythmic (65-66).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.23 TUTTI Polyphonic(66-70)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI Polyphonic (66-70).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.24 Hn1+Strings Monophonic(69-70)		Layers_Textures	Monophonic Texture		STRINGS BRASSES modern setting Horn1+Strings Monophonic (69-70).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech3a+3b.25 TUTTI Homorhythmic(70-72)		Layers_Relationships	Homorhythmic Relationship		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI Homorhythmic (70-72).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.00 TUTTI All Doublings+Sustain(1-72) By ORDER of APPEARANCE in SCORE >		Doubling+Sustain	Diverse		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI: All Doublings+Sustain (1-72).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.01 Bsn1.2+Hn2 Sustain(1-6)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS BRASSES modern setting Bassoon1.2+Horn2 Sustain (1-6).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.02 Harp Doubling-Accent(7-8)		Doubling	Separation		HARP modern setting Harp Doubling-Accent (7-8).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.03 VI.I Doubling Fgr-1(8-10)1)		Doubling	Fusion		STRINGS modern setting Violin I Doubling Foreground-1 (8-10).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.04 Fl1.2+Cl1+Bsn1 Sustain(8-10)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Flute1.2+Clarinet1+Bassoon1 Sustain (8-10).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.05 Cl1+Bsn2 Doubling Fgr-1(10-11)		Doubling	Fusion		WOODWINDS modern setting Clarinet1+Bassoon2 Doubling Foreground-1 (10-11).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.06 VI.II Doubling Fgr-1(11)		Doubling	Fusion		STRINGS modern setting Violin II Doubling Foreground-1 (11).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.07 Harp Doubling Bass Line(13-19)		Doubling	Separation		HARP modern setting Harp Doubling Bass Line (13-19).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech5.1.+8.2.08 Cl1 Doubling Fgr-1(17-19)		Doubling	Fusion		WOODWINDS modern setting Clarinet1 Doubling Foreground-1 (17-19).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech5.1.+8.2.09 Cl1 Doubling Fgr-2(17)		Doubling	Fusion		WOODWINDS modern setting Clarinet1 Doubling Foreground-2 (17).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech5.1.+8.2.10 Hn1 Doubling Fgr-2(18-19)		Doubling	Fusion		BRASSES modern setting Horn1 Doubling Foreground-2 (18-19).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech5.1.+8.2.11 Bsn1 Sustain(20-24)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Bassoon1 Sustain (20-24).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech5.1.+8.2.12 Hn2 Sustain(24-25)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Horn2 Sustain (24-25).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech5.1.+8.2.13 Fl1.2+Ob+Cl1.2+Hn1 Doubling Fgr-1(26-27)		Doubling	Fusion		WOODWINDS BRASSES modern setting Flute1.2+Oboe+Clarinet1.2+Horn1 Doubling Foreground-1 (26-27).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech5.1.+8.2.14 Bsn1.2 Doubling Fgr-2(26-27)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2 Doubling Foreground-2 (26-27).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech5.1.+8.2.15 Fl2+Cl2 Doubling Fgr-1(28-34)		Doubling	Fusion		WOODWINDS modern setting Flute2+Clarinet2 Doubling Foreground-1 (28-34).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech5.1.+8.2.16 Bsn1.2+Vl.IB, +Cl1 Sustain(28-33)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Bassoon1.2+Violin IB, +Clarinet1 Sustain(28-33)
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/trings	OrchPlay	•Tech5.1.+8.2.17 Cl1.2+Bsn1 Doubling Fgr-1(34-35)		Doubling	Fusion		WOODWINDS modern setting Clarinet1.2+Bassoon1 Doubling Foreground-1 (34-35).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.18 Bsn2 Doubling Bass Line(34-35)		Doubling	Fusion		WOODWINDS modern setting Bassoon2 Doubling Bass Line (34-35).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.19 Harp Doubling-Accent(34-35)		Doubling	Separation		HARP modern setting Harp Doubling-Accent (34-35).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.20 Fl1 Doubling Fgr-1(35-36)		Doubling	Fusion		WOODWINDS modern setting Flute1 Doubling Foreground-1 (35-36).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.21 VI.II Doubling Mgr(35-38)-38)		Doubling	Fusion		STRINGS modern setting Violin II Doubling Middleground (35-38).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.22 Vla+Vc Sustain(35-38)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS modern setting Viola+Violoncello Sustain (35-38).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.23 Fl1.2+Cl1.2+Bsn1.2, +Hn2 Doubling Fgr-1(37-38)		Doubling	Fusion		WOODWINDS BRASSES modern setting Flute1.2+Clarinet1.2+Bassoon1.2, +Horn2 Doubling Foreground-1 (37-38).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.24 Bsn1+Hn2 Doubling Fgr-2(38)		Doubling	Fusion		WOODWINDS BRASSES modern setting Bassoon1+Horn2 Doubling Foreground-2 (38).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.25 Cl2 Doubling Fgr-2(39)		Doubling	Fusion		WOODWINDS modern setting Clarinet2 Doubling Foreground-2 (39).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.26 Bsn2, +Hn2 Doubling Bass Line(38-39)		Doubling	Fusion		WOODWINDS BRASSES modern setting Bassoon2, +Horn2 Doubling Bass Line (38-39).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.27 Harp Doubling-Accent(40)		Doubling	Separation		HARP modern setting Harp Doubling-Accent (40).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.28 Hn1 Sustain(41-43)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Horn1 Sustain (41-43).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.29 Ob+Cl1.2 Doubling Fgr-1(42-43)		Doubling	Fusion		WOODWINDS modern setting Oboe+Clarinet1.2 Doubling Foreground-1 (42-43).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.30 Harp Doubling-Accent(43-44)		Doubling	Separation		HARP modern setting Harp Doubling-Accent (43-44).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.31 Fl2 Doubling Fgr-1(43-44)		Doubling	Fusion		WOODWINDS modern setting Flute2 Doubling Foreground-1 (43-44).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.32 Fl1 Sustain(43-44)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Flute1 Sustain (43-44).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.33 Hn1.2 Sustain(45-46)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Horn1.2 Sustain (45-46).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.34 Bsn1.2+Fl1.2+Ob+Cl1.2+Hn1.2		Doubling	Fusion		WOODWINDS BRASSES modern setting Bassoon1.2+Flute1.2+Oboe+Clarinet1.2+Horn1.2 Doubling Foreground-1 (46-47).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.35 Harp Doubling-Accent(47)		Doubling	Separation		HARP modern setting Harp Doubling-Accent (47).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.36 Fl1+Ob+Bsn1+Hn2 Doubling Fgr-1(47-48)		Doubling	Fusion		WOODWINDS BRASSES modern setting Flute1+Oboe+Bassoon1+Horn2 Doubling Foreground-1 (47-48).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.37 Fl2+Bsn2+Hn1 Doubling Fgr-2(47-48)		Doubling	Fusion		WOODWINDS BRASSES modern setting Flute2+Bassoon2+Horn1 Doubling Foreground-2 (47-48).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.38 Harp Doubling-Accent(50-51)		Doubling	Separation		HARP modern setting Harp Doubling-Accent (50-51).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.39 Hn1 Sustain(51-53)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Horn1 Sustain (51-53).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.40 Ob+Cl1.2 Doubling Fgr-1(52-53)		Doubling	Fusion		WOODWINDS modern setting Oboe+Clarinet1.2 Doubling Foreground-1 (52-53).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.41 Fl2 Doubling Fgr-1(53-54)		Doubling	Fusion		WOODWINDS modern setting Flute2 Doubling Foreground-1 (53-54).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.42 Harp Doubling-Accent(53-55)6)		Doubling	Separation		HARP modern setting Harp Doubling-Accent (53-55).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.43 Hn1.2 Sustain(55-56)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Horn1.2 Sustain (55-56).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.44 Bsn1.2+Fl1.2+Ob+Cl1.2+Hn1.2 Doubling Fgr-1(56-57)		Doubling	Fusion		WOODWINDS BRASSES modern setting Bassoon1.2+Flute1.2+Oboe+Clarinet1.2+Horn1.2 Doubling Foreground-1 (56-57).).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.45 Harp Doubling-Accent(57)		Doubling	Separation		HARP modern setting Harp Doubling-Accent (57).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.46 Fl1+Ob+Bsn1+Hn2 Doubling Fgr-1(57-58)		Doubling	Fusion		WOODWINDS BRASSES modern setting Flute1+Oboe+Bassoon1+Horn2 Doubling Foreground-1 (57-58).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.47 Fl2+Bsn1.2 Doubling Fgr-2(57-58)		Doubling	Fusion		WOODWINDS modern setting Flute2+Bassoon1.2 Doubling Foreground-2 (57-58).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Tech5.1.+8.2.48 Fl1+Fl1.2 Doubling Fgr-1(60-61)		Doubling	Fusion		WOODWINDS modern setting Flute1+Flute1.2 Doubling Foreground-1 (60-61).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Tech5.1.+8.2.49 Ob Doubling Fgr-1(62-65)		Doubling	Fusion		WOODWINDS modern setting Oboe Doubling Foreground-1 (62-65).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Tech5.1.+8.2.50 Bsn2+Harp L.hand Doubling Bass Line(60-66)		Doubling	Fusion		WOODWINDS HARP modern setting Bassoon2+Harp Left hand Doubling Bass Line (60-66).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Tech5.1.+8.2.51 Bsn1.2+Hn1.2+Vla+Db Sustain(60-61)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS WOODWINDS BRASSES modern setting Bassoon1.2+Horn1.2+Viola+DoubleBass Sustain (60-61).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Tech5.1.+8.2.52 Fl1.2+Cl1.2+Bsn1.2+Vla+Db Sustain(62-65)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS WOODWINDS modern setting Flute1.2+Clarinet1.2+Bassoon1.2+Viola+DoubleBass Sustain (62-65).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Tech5.1.+8.2.53 Bsn2 Doubling Bass Line(65-66)		Doubling	Fusion		WOODWINDS modern setting Bassoon2 Doubling Bass Line (65-66).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Tech5.1.+8.2.54 Fl1 Doubling Fgr-1(65-66)		Doubling	Fusion		WOODWINDS modern setting Flute1 Doubling Foreground-1 (65-66).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Tech5.1.+8.2.55 Harp Doubling-Accent(66-67)		Doubling	Separation		HARP modern setting Harp Doubling-Accent (66-67).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Tech5.1.+8.2.56 Hn1 Doubling Fgr-1(67-69)		Doubling	Fusion		BRASSES modern setting Horn1 Doubling Foreground-1 (67-69).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.57 Cl1.2 Doubling Mgr(67-68)		Doubling	Fusion		WOODWINDS modern setting Clarinet1.2 Doubling Middleground (67-68).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.58 Bsn1.2 Sustain(67-68)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Bassoon1.2 Sustain (67-68).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.59 Cl1.2+Bsn1.2 Doubling Mgr(69-70)		Doubling	Fusion		WOODWINDS modern setting Clarinet1.2+Bassoon1.2 Doubling Middleground (69-70).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.60 Ob+Cl1.2+Bsn1 Doubling Fgr-1(70-71)		Doubling	Fusion		WOODWINDS modern setting Oboe+Clarinet1.2+Bassoon1 Doubling Foreground-1 (70-71).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.61 Cl1.2+Bsn1 Doubling Fgr-1(71-72)		Doubling	Fusion		WOODWINDS modern setting Clarinet1.2+Bassoon1 Doubling Foreground-1 (71-72).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.62 Fl1.2 Sustain(70-72)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Flute1.2 Sustain (70-72).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.63 Bsn2 Doubling Bass Line(70-72)		Doubling	Fusion		WOODWINDS modern setting Bassoon2 Doubling Bass Line (70-72).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech5.1.+8.2.64 Harp Doubling-Accent(70-72)		Doubling	Separation		HARP modern setting Harp Doubling-Accent (70-72).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.00 TUTTI Contrast(1-72) By ORDER of APPEARANCE in SCORE >		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI Contrast (1-72).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.01 Group-1 vs Group-2 Contrast(3-7)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-1 vs Group-2 Contrast(3-7) Group-1: Bassoon1.2+Horn1.2+Violin II+Viola+Violoncello+DoubleBass Group-2: Flute1+Horn1+Violin II+Viola+Violoncello+DoubleBass
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.02 Group-2 vs Group-1 Contrast(6-9)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-2 vs Group-1 Contrast(6-9) Group-2: Flute1+Horn1+Violin II+Viola+Violoncello+DoubleBass Group-1: Flute1.2+Clarinet1+Bassoon1.2+Horn1+Harp+Strings
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.03 Group-1 vs Group-2 Contrast(10-12)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-1 vs Group-2 Contrast(10-12) Group-1: Flute1.2+Clarinet1+Bassoon1.2+Horn1+Harp+Strings Group-2: Oboe+Clarinet1+Violin II+Viola+Violoncello+DoubleBass
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.04 Group-2 vs Group-1 Contrast(11-14)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-2 vs Group-1 Contrast(11-14) Group-2: Oboe+Clarinet1+Violin II+Viola+Violoncello+DoubleBass Group-1: Oboe+Clarinet1.2+Bassoon1+Harp+DoubleBass+Violin I pizz(12-13)



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.05 Group-1 vs Group-2 Contrast(15-19)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-1 vs Group-2 Contrast(15-19) Group-1: Oboe+Clarinet1.2+Bassoon+Harp +DoubleBass Group-2: Oboe+Clarinet1.2+Bassoon1.2 +Horn +Harp +DoubleBass
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.06 Group-2 vs Group-1 Contrast(17-21)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-2 vs Group-1 Contrast(17-21) Group-2: Oboe+Clarinet1.2+Bassoon1.2+Horn1. +Harp+DoubleBass Group-1: Strings+Bassoon1, +Horn2(24-25)
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.07 Group-1 vs Group-2 Contrast(24-27)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-1 vs Group-2 Contrast(24-27) Group-1: Strings Group-2: Woodwinds+Horn1+Strings F
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.08 Group-2 vs Group-1 Contrast(26-29)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-2 vs Group-1 Contrast(26-29) Group-2: Woodwinds+Horn1+Strings F Group-1: Flute1.2+Clarinet1.2+Bassoon1. +Strings pp +Oboe(30-33)



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.09 Group-1 vs Group-2 Contrast(31-34)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-1 vs Group-2 Contrast(31-34) Group-1: Flute1.2+Clarinet1.+Oboe +Bassoon1. +Strings pp Group-2: Oboe solo+Strings p, +Clarinet1. +Bassoon1.2
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.10 Group-2 vs Group-1 Contrast(33-36)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-2 vs Group-1 Contrast(33-36) Group-2: Oboe solo+Strings p, +Clarinet1. +Bassoon1.2 Group-1: Flute1+Oboe p+Harp+Strings pp +Clarinet1.2+Bassoon1.2 pp cresc
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.11 Group-1 vs Group-2 Contrast(36-39)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-1 vs Group-2 Contrast(36-39) Group-1: Flute1+Oboe p+Strings pp, +Clarinet1.2+Bassoon1.2 pp cresc Group-2: Horn1.2+Bassoon1.2+Violin II+Viola +Violoncello+DoubleBass cresc>mf, +Clarinet1.2 mf>decrec
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.12 Group-2 vs Group-1 Contrast(38-41)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-2 vs Group-1 Contrast(38-41) Group-2: Horn1.2+Bassoon1.2+Violin II+Viola +Violoncello+DoubleBass cresc>mf +Clarinet1.2 mf>decrec Group-1: Flute1.2+Harp+Violin I



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Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.13 Group-1 vs Group-2 Contrast(40-42)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-1 vs Group-2 Contrast(40-42) Group-1: Flute1.2+Harp+Violin I Group-2: Bassoon1+Horn1+Violin I+Violin II+Viola p>cresc>mf, +Oboe+Clarinet+Violoncello +DoubleBass+Harp
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.14 Group-2 vs Group-1 Contrast(41-45)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-2 vs Group-1 Contrast(41-45) Group-2: Bassoon1+Horn1+Violin I+Violin II+Viola p>cresc>mf, +Oboe+Clarinet1.+Violoncello +DoubleBass+Harp Group-1: Clarinet1.2+Violin II pp
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.15 Group-1 vs Group-2 Contrast(44-46)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-1 vs Group-2 Contrast(44-46) Group-1: Clarinet1.2+Violin II pp Group-2: Horn1.2+Strings p>cresc>F, +Flute1. +Oboe+Bassoon1.2+Harp
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.16 Group-2 vs Group-1 Contrast(47-51)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-2 vs Group-1 Contrast(47-51) Group-2: Horn1.2+Strings p>cresc>F, +Flute1.2+Oboe+Bassoon1.2+Harp Group-1: Flute1.2+Harp+Violin I



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)
Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.17 Group-1 vs Group-2 Contrast(50-53)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-1 vs Group-2 Contrast(50-53) Group-1: Flute1.2+Harp+Violin I pp Group-2: Bassoon1+Horn1+Strings p>cresc>mf +Oboe+Clarinet1.2+Flute1.2
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.18 Group-2 vs Group-1 Contrast(52-55)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-2 vs Group-1 Contrast(52-55) Group-2: Bassoon1+Horn1+Strings p>cresc>mf +Oboe+Clarinet1.2+Flute1.2 Group-1: Clarinet1.2+Violin II+Harp pp +Violoncello+DoubleBass
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.19 Group-1 vs Group-2 Contrast(54-57)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-1 vs Group-2 Contrast(54-57) Group-1: Clarinet1.2+Violin II+Harp pp+Violoncello +DoubleBass Group-2: Horn1.2+Strings p>cresc>F +Woodwinds+Harp
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.20 Group-2 vs Group-1 Contrast(57-61)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-2 vs Group-1 Contrast(57-61) Group-2: Horn1.2+Strings p>cresc>F+Woodwinds +Harp Group-1: Flute1.2+Bassoon1.2+Horn1.+Harp +Strings pp



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)
Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.21 Group-1 vs Group-2 Contrast(60-63)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-1 vs Group-2 Contrast(60-63) Group-1: Flute1.2+Bassoon1.2+Horn1+Harp +Strings pp Group-2: Flute1.2+Oboe+Clarinet1.+Bassoon1.+Harp+Strings pp
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.22 Group-2 vs Group-1 Contrast(64-66)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-2 vs Group-1 Contrast(64-66) Group-2: Flute1.2+Oboe+Clarinet1.+Bassoon1.2+Harp+Strings pp Group-1: Flute1.2+Oboe+Clarinet1.+Bassoon1.2 p +Harp+Strings>decrec
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.23 Group-1 vs Group-2 Contrast(65-68)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-1 vs Group-2 Contrast(65-68) Group-1: Flute1.2+Oboe+Clarinet1. +Bassoon1.2 p +Harp+Strings>decrec Group-2: Flute1.2+Clarinet1.2+Bassoon1.+Horn +Strings pp
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech7.3.24 Group-2 vs Group-1 Contrast(68-72)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group-2 vs Group-1 Contrast(68-72) Group-2: Flute1.2+Clarinet1.2+Bassoon1.+Horn +Strings pp Group-1: TUTTI Mf>cresc>F>decrec>pp
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech8.2-#06 Tutti Sustain(6-10)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS WOODWINDS BRASSES HARP modern setting Tutti: Sustain (6-10).



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)
Orchestration Techniques Examples Modern													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech8.2-#06a VI.II+Vla+Fl1.2 Sustain(8-9)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS WOODWINDS modern setting Violin II+Viola+Flute1.2: Sustain (8-9).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech8.2.1-#06aa FL1.2 Sustaining(8-9)		Timbral_Manipulation	Sustaining Instr.(s) / Stable		WOODWINDS modern setting Flute1.2: Sustaining (8-9).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	•Tech8.2.2-#06aaa VI.II+Vla Being sustained(1-7)		Timbral_Manipulation	"Being sustained" Instr.(s)		STRINGS modern setting Violin II+Viola: Being sustained (1-7).
Ravel	Multi	Ma mère l'Oye Deuxième tableau – Pavane de la belle au bois dormant		ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/s trings	OrchPlay	•TUTTI(1-20) Ravel MereLOye-Pavane-ii		DIVERSE		•STRINGS: Con sordino. Pizzicato. Arco. Legato. Poco (non) Vibrato. Harmonics natural. Triple, Quadruple Stops arpeggiando. •WOODWINDS: Legato lines. Detached. •BRASSES: Con sordino. Legato lines. Legato slurs. Detached. •HARP: Harmonics. Detached.	STRINGS WOODWINDS BRASSES HARP modern setting TUTTI (1-20).
Ravel	Multi	Ma mère l'Oye Deuxième tableau – Pavane de la belle au bois dormant		ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/s trings	OrchPlay	•Strings(1-20) MereLOye-Pavane-ii		DIVERSE		•STRINGS: Con sordino. Pizzicato. Arco. Legato. Poco (non) Vibrato. Harmonics natural. Triple, Quadruple Stops arpeggiando.	STRINGS modern setting Strings (1-20).



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)
Orchestration Techniques Examples Modern													
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Strings(1-20)+Tutti MereLOye-Pavane-ii		DIVERSE		•STRINGS: Con sordino. Pizzicato. Arco. Legato. Poco (non) Vibrato. Harmonics natural. Triple, Quadruple Stops arpeggiando.	STRINGS WOODWINDS BRASSES HARP modern setting Strings (1-20)+Tutti.
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•PIANO Original(1-20) MereLOye-Pavane-ii		DIVERSE			KEYBOARDS modern setting PIANO Original (1-20).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2.1 +5.1+8.2 TUTTI All Layers +Doublings+Sustain(1-20) By ORDER of APPEARANCE in SCORE		Layering+Doubling+Sustain	Diverse		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI All Layers +Doublings+Sustain (1-20).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2.1.00 TUTTI All Layers (1-20) By ORDER of APPEARANCE in SCORE		Layering	Diverse		STRINGS WOODWINDS BRASSES modern setting TUTTI All Layers (1-20).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2.1.01 Fl2 Fgr-1(1-4)		Layering	Foreground		WOODWINDS modern setting Flute2: Foreground-1 (1-4).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2.1.02 Vla pizz, +Vc pizz Fgr-2(1-4)		Layering	Foreground		STRINGS modern setting Viola pizz, +Violoncello pizz: Foreground-2 (1-4).



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)
Orchestration Techniques Examples Modern													
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2. 1.03 Fl1 Fgr-1(5-8)		Layering	Foreground		WOODWINDS modern setting Flute1: Foreground-1 (5-8).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2. 1.04 Fl2 Fgr-2(5-8)		Layering	Foreground		WOODWINDS modern setting Flute2: Foreground-2 (5-8).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2. 1.05 Ob1+Vc Mgr(5-8)		Layering	Middleground		STRINGS WOODWINDS modern setting Oboe1+Violoncello: Middleground (5-8).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2. 1.06 Cl1 Fgr-1(8-13)		Layering	Foreground		WOODWINDS modern setting Clarinet1: Foreground-1 (8-13).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2. 1.07 Vl.II pizz, Vla pizz, Vc pizz Fgr-2(9-12)		Layering	Foreground		STRINGS modern setting Violin II pizz, Viola pizz, Violoncello pizz: Foreground-2(9-12).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2. 1.08 E.H Fgr-3(9-12)		Layering	Foreground		WOODWINDS modern setting English Horn: Foreground-3 (9-12)
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2. 1.09 Fl1 Fgr-1(13-17)		Layering	Foreground		WOODWINDS modern setting Flute1: Foreground-1 (13-17).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2. 1.10 Vl.II pizz, Vc pizz Fgr-2(13-16)		Layering	Foreground		STRINGS modern setting Violin II pizz, Violoncello pizz: Foreground-2 (13-16).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2.1.11 Hn1+CL2, +Cl1 Mgr(13-17)		Layering	Middleground		WOODWINDS BRASSES modern setting Horn1+CL2, +Clarinet1: Middleground (13-17).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2.1.12 VI.I Fgr-1(17-20)		Layering	Foreground		STRINGS modern setting Violin I: Foreground-1 (17-20).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2.1.13 VI.II Fgr-2(17-20)		Layering	Foreground		STRINGS modern setting Violin II: Foreground-2 (17-20).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech2.1.14 Vla+Vc Mgr(17-20)		Layering	Middleground		STRINGS modern setting Viola+Violoncello: Middleground (17-20).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech5.1.+8.2.00 TUTTI ALL Doublings+Sustain(1-20) By ORDER of APPEARANCE in SCORE >		Doubling+Sustain	Diverse		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI: All Doublings+Sustain (1-20).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech5.1.+8.2.01 Hn1 Doubling-2(1-3)		Doubling	Separation		BRASSES modern setting Horn1: Doubling-2 (1-3).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech5.1.+8.2.02 Cl2 Sustain(4-8)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Clarinet2: Sustain (4-8).



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Orchestration Techniques Examples Modern													
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech5.1.+8.2.03 Harp+Db pizz Doubling-4(5-8)		Doubling	Separation		STRINGS HARP modern setting Harp+DoubleBass pizz: Doubling-4 (5-8).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech5.1.+8.2.04 E.H. Doubling-2(9-10)		Doubling	Separation		WOODWINDS modern setting English Horn.: Doubling-2 (9-10).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech5.1.+8.2.05 Fl1.2 Sustain(11-13)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting Flute1.2: Sustain (11-13).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech5.1.+8.2.06 E.H. Doubling-2(13-16)		Doubling	Separation		WOODWINDS modern setting English Horn: Doubling-2 (13-16).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech5.1.+8.2.07 Vla pizz Accent(13-16)		Doubling	Separation		STRINGS modern setting Viola pizz: Accent (13-16).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech5.1.+8.2.08 Harp+Db Doubling-4(17-20)		Doubling	Separation		STRINGS HARP modern setting Harp+DoubleBass: Doubling-4 (17-20).
Ravel	Multi	Ma mère l'Oye	Deuxième tableau – Pavane de la belle au bois dormant	ORCH+piano	1911	2fl, 2*ob, 2cl/1horn/harp/strings	OrchPlay	•Tech7.3.01 Fl1+E.H+Cl2+Hn1+Vl.II +Vla+Db vs Strings+Harp Contrast(13-20)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting TUTTI Contrast (1-20).



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)		
Orchestration Techniques Examples Modern															
Bartok	NAX	Bluebeard's Castle	Door 6	ORCH, mezzo, baritone	1911-1918	4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES	Eotvos_SWR Orchester	•TechCOMBI 2-3-5-7-8-#01(Reh.91-98)		Layering - Layers-Texture - Doubling - Interplay & Progression - Timbral_Manipulation	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting Tutti: Layering - Layers-Texture - Doubling - Interplay & Progression - Timbral Manipulation (Reh.91-98),		
														To be completed (see pdf in OP envelope)	
Bartok	NAX	Bluebeard's Castle	Door 6	ORCH, mezzo, baritone	1911-1918	4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES	Eotvos_SWR Orchester	•SEE ENVELOPE Bartok_BluebeardsCastle-vi-ANALYSIS pdf		Layering - Layers-Texture - Doubling - Interplay & Progression - Timbral_Manipulation	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting Tutti: Layering - Layers-Texture - Doubling - Interplay & Progression - Timbral Manipulation (Reh.91-98),		
Bartok	NAX	Bluebeard's Castle	Door 6	ORCH, mezzo, baritone	1911-1918	4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES	Eotvos_SWR Orchester	•Tech2.00 Tutti Layering(Reh.91-98 SEE Bartok ANALYSIS pdf		Layering	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting Tutti: Layering (Reh.91-98).		
Bartok	NAX	Bluebeard's Castle	Door 6	ORCH, mezzo, baritone	1911-1918	4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES	Eotvos_SWR Orchester	•Tech3.00 Tutti Layers-Texture(Reh.91-98) SEE Bartok ANALYSIS pdf		Layers_Textures	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting Tutti: Layers-Texture (Reh.91-98).		
Bartok	NAX	Bluebeard's Castle	Door 6	ORCH, mezzo, baritone	1911-1918	4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES	Eotvos_SWR Orchester	•Tech5.00 Tutti Doubling(Reh.91-98) SEE Bartok ANALYSIS pdf		Doubling	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting Tutti: Doubling (Reh.91-98).		
Bartok	NAX	Bluebeard's Castle	Door 6	ORCH, mezzo, baritone	1911-1918	4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES	Eotvos_SWR Orchester	•Tech7.00 Tutti Interplay & Progression(Reh.91-98) SEE Bartok ANALYSIS pdf		Interplay_Progression	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting Tutti: Interplay & Progression (Reh.91-98).		



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)
Orchestration Techniques Examples Modern													
Bartok	NAX	Bluebeard's Castle	Door 6	ORCH, mezzo-baritone	1911-1918	4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES	Eotvos_SWR Orchester	•TechTech8.00 Tutti imbral Manipulation(Reh.91-98) SEE Bartok ANALYSIS pdf		Interplay_Progression	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting Tutti: Timbral Manipulation (Reh.91-98).
Bartok	NAX	Bluebeard's Castle	Door 6	ORCH, mezzo-baritone	1911-1918	4*fl, 2ob, e.h, 3*cl, 4*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc, 2harp, celesta, organ/strings/8 offstage: 4tr, 4trb/VOICES	Eotvos_SWR Orchester	•Tech Diverse Bartok Bluebeard-Door6		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting
Ravel	NAX	Ma Mère l'Oye	IV. Les entretiens de la Belle et la Bête	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	•Tech Diverse Ravel MereLoye-iv		DIVERSE			STRINGS WOODWINDS BRASSES HARP modern setting
Ravel	NAX	Ma Mère l'Oye	IV. Les entretiens de la Belle et la Bête	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	•Tech2 .2, 1.2, 5.1 Cl1, Ob1, Fl1, Vl.I, Cbsn(Reh.4, 410-431)+Tutti	Layers Basic Doubling	Foreground Solo Fusion	•WOODWINDS: Legato large. Legato motives. Dynamic swells. Accent. Appoggiaturas. •STRINGS: Legato short slurs. accent. Triple Stop.	STRINGS WOODWINDS Clarinet1, Oboe1, Flute1, Violin I, Contrabassoon (Reh.4, 410-431).	
Ravel	NAX	Ma Mère l'Oye	IV. Les entretiens de la Belle et la Bête	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	•Tech2.2.01 Cl1 Fgr Solo(Reh.4, 410-431)+Tutti	Layers Basic	Foreground Solo		WOODWINDS modern setting Clarinet1: Foreground Solo (Reh.4, 410-431).	
Ravel	NAX	Ma Mère l'Oye	IV. Les entretiens de la Belle et la Bête	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	•Tech2.2.02 Ob1 Fgr Solo(432-435)+Tutti	Layers Basic	Foreground Solo		WOODWINDS modern setting Oboe1: Foreground Solo (432-435).	
Ravel	NAX	Ma Mère l'Oye	IV. Les entretiens de la Belle et la Bête	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	•Tech2.2.03 Fl1+Cl1 unis. Fgr Doubling Solo(436-439)+Tutti	Layers Basic Doubling	Foreground Solo Fusion		WOODWINDS modern setting Flute1+Clarinet1: unisono c Doubling Solo (436-439).	



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)
Orchestration Techniques Examples Modern													
Ravel	NAX	Ma Mère l'Oye	IV. Les entretiens de la Belle et la Bête	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	•Tech2.2.04 Fl1+Ob1 unis. Fgr Doubling Solo(440-441)+Tutti		Layers Basic Doubling	Foreground Solo Fusion		WOODWINDS modern setting Flute1+Oboe1: unisono Foreground Doubling Solo (440-441).
Ravel	NAX	Ma Mère l'Oye	IV. Les entretiens de la Belle et la Bête	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	•Tech2.2.05 Fl1.2+Vi.I unis. Fgr Doubling Solo(442-448)+Tutti		Layers Basic Doubling	Foreground Solo Fusion		STRINGS WOODWINDS modern setting Flute1.2+Violin I unisono Foreground Doubling Solo (442-448).
Ravel	NAX	Ma Mère l'Oye	IV. Les entretiens de la Belle et la Bête	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	•Tech2.2.06 Cbsn Fgr-2 Solo(Reh.4, 410-440)+Tutti	7_100	Layers Basic	Foreground-2 Solo		WOODWINDS modern setting Contrabassoon: Foreground-2 Solo (Reh.4, 410-440).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech1.2.00 WW Family as Group of Soli (Reh.6-28-66)	8_32 7_76	Basic	Solo	•WOODWINDS: Legato motives, lines. Legato tenuto. Appoggiaturas. Detached. Repeated. Double-Tonguing. Trills. Accents. Staccato. Flutter Tongue.	WOODWINDS modern setting Woodwind Family: as Group of Soli (Reh.6-28-66). [•Adler: WW [1,3] Contrapuntal Writing for Winds]
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech1.2.01 Alt Fl Solo(28-31)	8_32 7_76	Basic	Solo	•WOODWINDS: Legato motives, lines. Legato tenuto. Appoggiaturas.	WOODWINDS modern setting Alto Flute: Solo (28-31).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech1.2.02 E.Horn Solo(28-31)	8_32 7_76	Basic	Solo	•WOODWINDS: Legato motives, lines. Legato tenuto. Appoggiaturas.	WOODWINDS modern setting English Horn: Solo(28-31).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech1.2.03 BassCl Solo(28-31)	8_32 7_76	Basic	Solo	•WOODWINDS: Legato motives, lines. Legato tenuto. Appoggiaturas. Detached. Repeated.	WOODWINDS modern setting Bass Clarinet Solo (28-31).



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)
Orchestration Techniques Examples Modern													
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech1.2.04 Fl1.2+Alt Fl+E.Horn Group of Soli(31-38)	8_32 7_76	Basic	Solo	•WOODWINDS: Legato motives, lines. Appogiaturas.	WOODWINDS modern setting Flute1.2+Alto Flute+English Horn: Group of Soli (31-38).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech1.2.05 Bsn1 Solo(1-19)+WW	7_94	Basic	Solo	•WOODWINDS: Legato motives, lines. Appogiaturas. Detached.	WOODWINDS modern setting Bassoon1 Solo (1-19)+WW.
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech1.2.06 E.Horn Solo(14-20)+WW	7_94	Basic	Solo	•WOODWINDS: Legato motives, lines. Appogiaturas. Detached.	WOODWINDS modern setting English Horn Solo (14-20)+WW.
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.00 Tutti Monoph-Polyph-Chordal-Granul(1-73)		Layers_Textures-Relationships	Monophonic-Polyphonic-Chordal-Granulated		STRINGS WOODWINDS BRASSES modern setting Tutti: Monophonic-Polyphonic-Chordal-Granulated (1-73). [The different Textures are often superimposed
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.1.00 Bsn1, Fl3+Picc Soli Monophonic(1-68)		Layers_Textures	Monophonic Texture		WOODWINDS modern setting Bassoon1, Flute3+Piccolo Soli: Monophonic (1-68).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.1.01 Bsn1 Solo Monophonic(1-2)		Layers_Textures	Monophonic Texture		WOODWINDS modern setting Bassoon1 Solo: Monophonic (1-2).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.1.02 Fl3+Picc Soli Monophonic(38-39)		Layers_Textures	Monophonic Texture		WOODWINDS modern setting Flute3+Piccolo Soli: Monophonic (38-39).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.1.03 Bsn1 Solo Monophonic(66-68)		Layers_Textures	Monophonic Texture		WOODWINDS modern setting Bassoon1 Solo: Monophonic (66-68).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.2.00 Tutti Chordal(4-70)		Layers_Textures	Chordal Texture		STRINGS WOODWINDS BRASSES modern setting Tutti Chordal(4-70). [Chord is held, patterned and animated]



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)
Orchestration Techniques Examples Modern													
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.2.01 Cl1.2, Cl2.+BassCl, Cl1+BassCl1.2+Bsn1 Chordal(4-14)		Layers_Textures	Chordal Texture		WOODWINDS modern setting Clarinet1.2, Clarinet2.+Bass Clarinet, Clarinet1+Bass Clarinet1.2+Bassoon1: Chordal (4-14). [Chord is held, patterned and animated]
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.2.02 Bsn2,3, +Bsn1 Chordal(14-20).		Layers_Textures	Chordal Texture		WOODWINDS modern setting Bassoon2,3, +Bassoon1: Chordal (14-20). [Chord is held, patterned and animated]
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.2.03 WW+Horns Chordal(20-31)		Layers_Textures	Chordal Texture		WOODWINDS BRASSES modern setting Woodwinds+Horns: Chordal (20-31). [Chord is held, patterned and animated]
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.2.04 Fl1.2+AltFl+E.Horn, +Vl.I Chordal(31-38)		Layers_Textures	Chordal Texture		STRINGS WOODWINDS BRASSES modern setting Flute1.2+Alto Flute+English Horn, +Violin I: Chordal (31-38). [Chord is held, patterned and animated]
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.2.05 WW+Horns+Vc Solo Chordal(39-43)		Layers_Textures	Chordal Texture		STRINGS WOODWINDS BRASSES modern setting Woodwinds +Horns+Violoncello Solo: Chordal (39-43). [Chord is held, patterned and animated]
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.2.06 WW+Db Solo Chordal(46-51)		Layers_Textures	Chordal Texture		STRINGS WOODWINDS modern setting Woodwinds +Doublebass Solo: Chordal (46-51). [Chord is held, patterned and animated]
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.2.07 WW+Strings+Horns Chordal(57-65)		Layers_Textures	Chordal Texture		STRINGS WOODWINDS BRASSES modern setting Woodwinds +Strings+Horns: Chordal (57-65). [Chord is held, patterned and animated]
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.4.00 Fl1+Ob2.3+Cl3, +Vla Gliss Harm, +AltFl Granulated(60-65)		Layers_Textures	Granulated Texture		STRINGS WOODWINDS modern setting Flute1+Oboe2.3+Clarinet3, +Viola Glissando Harmonics, +Alto Flute: Granulated (60-65).



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Orchestration Techniques Examples Modern													
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.4.01 Fl1+Ob2.3+Cl3 Granulated(60)		Layers_Textures	Granulated Texture		WOODWINDS modern setting Flute1+Oboe2.3+Clarinet3: Granulated (60).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.4.02 Fl1+Ob2.3+Cl3, +Vla Gliss Harm, +AltFl Granulated(62-65)		Layers_Textures	Granulated Texture		STRINGS WOODWINDS modern setting Flute1+Oboe2.3+Clarinet3, +Viola Glissando Harmonics, +Alto Flute: Granulated (62-65).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.6.00 Tutti Polyphonic(2-72)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS BRASSES modern setting Tutti: Polyphonic (2-72). [The listed instruments are part of a Texture in POLYPHONIC Relationship with other Textures (Chordal, Granulated); the different Textures are superimposed]
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.6.01 Bsn1 Solo+Horn2, +ClPicc Polyphonic (2-9)		Layers_Relationships	Polyphonic Relationship		WOODWINDS BRASSES modern setting Bassoon1 Solo+Horn2, +Clarinet Piccolo: Polyphonic (2-9).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.6.02 E. Horn Solo, +Bsn1 Solo Polyphonic (10-19)		Layers_Relationships	Polyphonic Relationship		WOODWINDS modern setting English Horn Solo, +Bassoon1 Solo: Polyphonic (10-19).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.6.03 Vl.II+Vla+ClPicc Polyphonic (20-24)		Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS modern setting Violin II+Viola+Clarinet Piccolo: Polyphonic (20-24).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.6.04 Fl1.2+Ob1+Cl1.2+Bass Cl+Horn1 Polyphonic (25-27)		Layers_Relationships	Polyphonic Relationship		WOODWINDS BRASSES modern setting Flute1.2+Oboe1+Clarinet1.2+Bass Clarinet+Horn1: Polyphonic (25-27).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.6.05 AltFl+E. Horn+BassCl Polyphonic (28-31)		Layers_Relationships	Polyphonic Relationship		WOODWINDS BRASSES modern setting Alto Flute+English Horn+Bass Clarinet: Polyphonic (28-31).



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Orchestration Techniques Examples Modern													
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.6.06 Ob2+ClPicc+ Fl2Picc Polyphonic (39-41)		Layers_Relationships	Polyphonic Relationship		WOODWINDS modern setting Oboe2+Clarinet Piccolo+ Flute2Piccolo: Polyphonic (39-41).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.6.07 E. Horn+Bsn1+Horn1 Polyphonic (42)		Layers_Relationships	Polyphonic Relationship		WOODWINDS BRASSES modern setting English Horn+Bassoon1+Horn1: Polyphonic (42). Flute: Granulated (62-65).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.6.08 Ob2+ClPicc+ Fl2Picc Polyphonic (43)		Layers_Relationships	Polyphonic Relationship		WOODWINDS modern setting Oboe2+Clarinet Piccolo+ Flute2Piccolo: Polyphonic (43).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.6.09 E. Horn+Bsn1+Horn1 Polyphonic (44-45)		Layers_Relationships	Polyphonic Relationship		WOODWINDS BRASSES modern setting English Horn+Bassoon1+Horn1: Polyphonic (44-45).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.6.10 AltFl+ClPicc, +Fl1 Polyphonic (46-51)		Layers_Relationships	Polyphonic Relationship		WOODWINDS modern setting Alto Flute+Clarinet Piccolo, +Flute1: Polyphonic (46-51).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.6.11 AltFl+Ob1, +ClPicc, +Cl3 Polyphonic (52-57)		Layers_Relationships	Polyphonic Relationship		WOODWINDS modern setting Alto Flute+Oboe1, +Clarinet Piccolo, +Clarinet3: Polyphonic (52-57).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.6.12 Cl1+ClPicc+E. Horn Polyphonic (57-60)		Layers_Relationships	Polyphonic Relationship		WOODWINDS modern setting Clarinet1+Clarinet Piccolo+English Horn: Polyphonic (57-60).
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech3.6.13 Ob1+E. Horn+ClPicc+Cl1+TptPicc Polyphonic (61-65)		Layers_Relationships	Polyphonic Relationship		WOODWINDS BRASSES modern setting Oboe1+English Horn+Clarinet Piccolo+Clarinet1+Trumpet Piccolo: Polyphonic (61-65).



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)
Orchestration Techniques Examples Modern													
Stravinsky	NAX	Le Sacre du Printemps	04-Part I: Adoration of the Earth: Spring Rounds	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech1.2 Cl Picc+Alt Fl Duo Solo Doubling 2 Oct(Reh.56, 55-62)+Tutti	7_28	Solo - Doubling	Fusion	•WOODWINDS: Legato large. Appoggiaturas.	WOODWINDS modern setting Clarinet Piccolo+Alto Flute Duo: Solo Doubling 2 Octaves (Reh.56, 55-62).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.00 All Layers+Doubl+Coup-Bri-Dar-Gran(37-60) By ORDER of APPEARANCE in SCORE >	10_56	Layers - Doubling - Coupling - Bright-Dark-Granular	Diverse	•STRINGS: Triple Stops. Appoggiaturas. Detached. Staccatissimo Marcato. Sforzando. Consecutive Down-bows. Legato fast scales. Pizzicato. •WOODWINDS: Legato short slurs. Detached held. Staccatissimo Marcato. Sforzando. Flutter Tongue Staccato. Trills. Detached short. •BRASSES: Detached short. Sforzando. Accent. Staccatissimo Marcato. Detached held. Trills. Tremolo (Flutter Tongue).	STRINGS WOODWINDS BRASSES modern setting Tutti: All Layers+Doubling+Coupling+Bright-Dark-Granular (37-60).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech 2.2.3.4 All Layers (Brass, WW, Strings (1-37)Tutti		Layering	DIVERSE		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Layering
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech 2.2.3.4 +5.1.2+8.2+8.8.1 All Layers+Doublings+Sustain+Granulation (1-37)Tutti		Layering Doubling Timbral_Manipulation	DIVERSE		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Layering Doubling Timbral_Manipulation



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Orchestration Techniques Examples Modern													
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.01 Db, +Vc Bgr line (37-60)+Tutti		Layering	Background		STRINGS modern setting Doublebass, +Violoncello: Background line (37-60).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.02 Basscl+Cbsn Doubling of Bgr line(37-60)+Tutti		Doubling	Separation		WOODWINDS modern setting Bass Clarinet+Contrabassoon: Doubling of Background line (37-60).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.03 Vc, +Vla, +VI.II, +VI.I Fgr(37-38)+Tutti	10_56	Layering	Foreground		STRINGS modern setting Violoncello, +Viola, +Violin II, +Violin I: Foreground (37-38).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.04 VI.I+VI.II+Vla	10_56	Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground (39-42).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.05 Horn1-8, +Tpt picc+Tpt1.2+Tbn1.2.3 Doubling-Bright of Fgr(37-39)+Tutti	10_56	Doubling	Fusion		BRASSES modern setting Horn1-8, +Trumpet piccolo+Trumpet1.2+Trombone1.2.3: Doubling-Bright of Foreground (37-39).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.06 Tpt picc+Tpt1.2+Tbn1.2.3 Doubling-Bright of Fgr(39-41)+Tutti	10_56	Doubling	Fusion		BRASSES modern setting Trumpet piccolo+Trumpet1.2+Trombone1.2.3: Doubling-Bright of Foreground (39-41).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.07 Horn1.2.3.4 Coupling-Doubling of Fgr(39-41)+Tutti	10_56	Doubling Coupling	Fusion		BRASSES modern setting Horn1.2.3.4: Coupling-Doubling of Foreground (39-41).



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Orchestration Techniques Examples Modern													
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.08 VI.I+VI.II+Vla Fgr(42)+Tutti	10_56	Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground (42).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.09 Horn1-8 Doubling-Bright of Fgr(42)+Tutti	10_56	Doubling	Fusion		BRASSES modern setting Horn1-8: Doubling-Bright of Foreground (42).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.10 Picc+Fl1.2+Alt Fl+Ob1.2.3+Cl picc+Cl1.2 Fgr(42-43)+Tutti	10_56	Layering	Foreground		WOODWINDS modern setting Piccolo+Flute1.2+Alto Flute+Oboe1.2.3+Clarinet piccolo+Clarinet1.2: Foreground (42-43).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.11 Tpt picc+Tpt1.2.3 Doubling-Bright of Fgr(42-43)+Tutti	10_56	Doubling	Fusion		BRASSES modern setting Trumpet piccolo+Trumpet1.2.3: Doubling-Bright of Foreground (42-43).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.12 VI.I+VI.II+Vla Fgr(43)+Tutti	10_56	Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground (43).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.13 Horn1-8 Doubling-Bright of Fgr(43)+Tutti	10_56	Doubling	Fusion		BRASSES modern setting Horn1-8: Doubling-Bright of Foreground (43).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.14 Picc+Fl1.2+Alt Fl+Ob1.2.3+Cl picc+Cl1.2 Fgr(44)+Tutti	10_56	Layering	Foreground		WOODWINDS modern setting Piccolo+Flute1.2+Alto Flute+Oboe1.2.3+Clarinet piccolo+Clarinet1.2: Foreground (44).



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Orchestration Techniques Examples Modern													
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.15 Tpt picc+Tpt1.2.3 Doubling-Bright of Fgr(44)+Tutti	10_56	Doubling	Fusion		BRASSES modern setting Trumpet piccolo+Trumpet1.2.3: Doubling-Bright of Foreground (44).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.16 Ob1.2.3+Cl picc+Cl1.2 Fgr(44-45)+Tutti	10_56	Layering	Foreground		WOODWINDS modern setting Oboe1.2.3+Clarinet piccolo+Clarinet1.2: Foreground (44-45).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.17 Tpt1.2.3 Doubling-Bright of Fgr(44-45)+Tutti	10_56	Doubling	Fusion		BRASSES modern setting Trumpet1.2.3: Doubling-Bright of Foreground (44-45).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.18 VI.I+VI.II+Vla Fgr(45-46)+Tutti		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground (45-46).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.19 Horn1-8 Doubling-Bright of Fgr(45-46)+Tutti		Doubling	Fusion		BRASSES modern setting Horn1-8: Doubling-Bright of Foreground (45-46).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.20 Ob1.2.3+Cl picc+Cl1.2 Fgr(46)+Tutti		Layering	Foreground		WOODWINDS modern setting Oboe1.2.3+Clarinet piccolo+Clarinet1.2: Foreground (46).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.21 Tpt1.2.3 Doubling-Bright of Fgr(46)+Tutti		Doubling	Fusion		BRASSES modern setting Trumpet1.2.3: Doubling-Bright of Foreground (46).



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Orchestration Techniques Examples Modern													
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.22 VI.I+VI.II+Vla Fgr(47-53)+Tutti		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground (47-53).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.23 Horn1-8 Doubling-Bright of Fgr(47-52)+Tutti		Doubling	Fusion		BRASSES modern setting Horn1-8: Doubling-Bright of Foreground (47-52).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.24 Tpt picc+Tpt1.2.3+Tbn1-3 Doubling-Bright of Fgr(52-53)+Tutti		Doubling	Fusion		BRASSES modern setting Trumpet piccolo+Trumpet1.2.3+Tbn1.2.3: Doubling-Bright of Foreground (52-53).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.25 Picc+Fl2+Alt Fl Granular stacc(54-55)+Tutti		Timbral_Manipulation	Timbre Granular		WOODWINDS modern setting Piccolo+Flute2+Alto Flute: Granular staccato (54-55).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.26 VI.I+VI.II, +Vla Smooth legato(54-55)+Tutti		Timbral_Manipulation	Timbre Smooth		STRINGS modern setting Violin I+Violin II, +Viola: Smooth legato (54-55).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.27 Ob2.3.4+Horn1-4 Fgr-Granular(55-56)+Tutti		Timbral_Manipulation	Timbre Granular		WOODWINDS BRASSES modern setting Oboe2.3.4+Horn1-4: Foreground-Granular (55-56).



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Orchestration Techniques Examples Modern													
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.28 Picc+Fl1.2+Alt Fl+E.Horn+Cl picc+Cl1.2+Tpt picc+Tpt1.2 Doubling-Bright-Granular(55-56)+Tutti		Timbral_Manipulation	Timbre Granular Timbre Bright		WOODWINDS BRASSES modern setting Piccolo+Flute1.2+Alto Flute+English Horn+Clarinet piccolo+Clarinet1.2+Trumpet piccolo+Trumpet1.2: Doubling-Bright-Granular (55-56).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.29 Ob2.3.4+Horn3-6, +Horn1.2 Fgr(56-60)+Tutti		Layering	Foreground		WOODWINDS BRASSES modern setting Oboe2.3.4+Horn3-6, +Horn1.2: Foreground (56-60).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.30 Tpt picc+Tpt1.2+Tbn1.2.3+VI.I+VI.I+Vla Doubling-Accent(56)+Tutti		Doubling	Fusion		STRINGS BRASSES modern setting Trumpet piccolo+Trumpet1.2 +Trombone1.2.3+Violin I+Violin I+Viola: Doubling-Accent (56).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.31 Picc+Fl1.2+Alt Fl+E.Horn+Cl picc+Cl1.2 Doubling-Bright of Fgr(56-59)+Tutti		Timbral_Manipulation	TIMBRE Bright		WOODWINDS modern setting Piccolo+Flute1.2+Alto Flute+English Horn+Clarinet piccolo+Clarinet1.2: Doubling-Bright of Foreground (56-59).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.32 Bsn1.2.3 Doubling-Dark of Fgr(56-60)+Tutti		Timbral_Manipulation	Timbre Dark		WOODWINDS modern setting Bsn1.2.3: Doubling-Dark of Foreground (56-60).
Stravinsky	NAX	Le Sacre du Printemps	05-Part I: Adoration of the Earth: Ritual of the Rival Tribes	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech2+5+6.+8.33 Tpt picc+Tpt1.2+Tbn1.2.3+VI.I+VI.I+Vla Doubling-Accent(58)+Tutti		Doubling	Fusion		STRINGS BRASSES modern setting Trumpet piccolo+Trumpet1.2+Trombone1.2.3 +Violin I+Violin I+Viola: Doubling-Accent (58).



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)
Orchestration Techniques Examples Modern													
Stravinsky	NAX	Le Sacre du Printemps	13-Part II: The Sacrifice: Ritual Action of the Ancestors	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech Diverse Stravinsky-Sacre-13 ●●●●●●●●●● ●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION modern setting
Stravinsky	NAX	Le Sacre du Printemps	13-Part II: The Sacrifice: Ritual Action of the Ancestors	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech1.2.01 Horn1.2.3.4.5.6.7.8 Pav en l'air Solo(Reh.138, 47-51)+Tutti		Basic	Solo	•HORNS: Detached FFF. Pavillons en l'air (Bells Up).	BRASSES modern setting Horn1.2.3.4.5.6.7.8 Pav en l'air: Solo (Reh.138, 47-51).
Stravinsky	NAX	Le Sacre du Printemps	13-Part II: The Sacrifice: Ritual Action of the Ancestors	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Tech1.2.02 Clar, Basscl1.2 Solo(Reh.140-142, 57-66)+Tutti		Basic	Solo	•WOODWINDS: Legato large. Tremolo unmeasured. Staccato.	WOODWINDS modern setting Clarinet, Bass Clarinet1.2: Solo(Reh.140-142, 57-66)+Tutti
Holst	NAX	The Planets	I.Mars, the Bringer of War	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	•Tech Diverse Holst Planets-I ●●●●●●●●●● ●●●●●●●●●● ●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting
Holst	NAX	The Planets	II.Venus, the Bringer of Peace	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	•Tech Diverse Holst Planets-Ii ●●●●●●●●●● ●●●●●●●●●● ●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting

Analysis to come

Analysis to come



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)
Orchestration Techniques Examples Modern													
Holst	NAX	The Planets	III. Mercury, the Winged Messenger	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	•Tech2. +5. +8.2.01 Tutti All Layers +Doubling(01-41)		Layering Doubling Coupling Timbral_Manipulation	Diverse Diverse Diverse Sustain	•STRINGS: Con sordino Legato motives, lines. Detached. •WOODWINDS: Legato motives, lines. Detached. •HARP: Chords •PERCUSSION: Detached	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Layering: Woodwinds: Foreground. Woodwinds+Harp: Middleground. Doubling: Strings
Holst	NAX	The Planets	III. Mercury, the Winged Messenger	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	•Tech Diverse Holst Planets-Iii ●●●●●●●●●● ●●●●●●●●●● ●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting
Holst	NAX	The Planets	IV. Jupiter, the Bringer of Jollity	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	•Tech Diverse Holst Planets-Iv ●●●●●●●●●● ●●●●●●●●●● ●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting
Holst	NAX	The Planets	V. Saturn, the Bringer of Old Age	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	•Tech Diverse Holst Planets-v ●●●●●●●●●● ●●●●●●●●●● ●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting
Holst	NAX	The Planets	VI. Uranus, the Magician	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	•Tech Diverse Holst Planets-vi ●●●●●●●●●● ●●●●●●●●●● ●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting



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)
Orchestration Techniques Examples Modern													
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, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	•Tech Diverse Holst Planets-vii ●●●●●●●●●● ●●●●●●●●●● ●●●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS VOICES modern setting
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Strings(1-52) Vwilliams LondonS-i		DIVERSE		•STRINGS: Con Sordino. Senza Sordino. Legato large slurs. Large Divisi. Written out accelerando. Detached. Accent. Detached Accents vs Legato short slurs. Tenuto. Staccato. Sul Ponticello. Tremolo bowed unmeasured. Trills. Dynamic swells.	STRINGS modern setting Strings (1-52).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Strings(1-52)+Tutti Vwilliams LondonS-i		DIVERSE		•STRINGS: Con Sordino. Senza Sordino. Legato large slurs. Large Divisi. Written out accelerando. Detached. Accent. Detached Accents vs Legato short slurs. Tenuto. Staccato. Sul Ponticello. Tremolo bowed unmeasured. Trills. Dynamic swells.	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Strings (1-52)+Tutti.
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•REDUCTION Full(8-48) Vwilliams LondonS-i		DIVERSE			REDUCTION Full (8-48).



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	REDUCTION Strings(8-48) Vwilliams LondonS-i		DIVERSE			REDUCTION Strings (8-48).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	REDUCTION WW(18-48) Vwilliams LondonS-i		DIVERSE			REDUCTION Woodwinds (18-48).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	REDUCTION Horns+Brasses(19-48) Vwilliams LondonS-i		DIVERSE			REDUCTION Horns+Brasses (19-48).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	TUTTI(1-52) Vwilliams LondonS-i		DIVERSE		•STRINGS: Con Sordino. Senza Sordino. Legato large slurs. Large Divisi. Written out accelerando. Detached. Accent. Detached Accents vs Legato short slurs. Tenuto. Staccato. Sul Ponticello. Tremolo bowed unmeasured. Trills. Dynamic swells. •WOODWINDS: Legato large slurs. Written out accelerando. Detached Accents vs Legato short slurs. Dynamic swells. Pesante Staccato.	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting TUTTI (1-52).



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•TUTTI(1-52)		DIVERSE		<ul style="list-style-type: none"> •BRASSES: Detached. Legato large slurs. Con sordino. Senza Sordino. Stopped. Written out accelerando. Detached Accents vs Legato short slurs. Staccato. Dynamic swells. •TIMPANI: Roll (trill). Detached. Dynamic swells. •Cymbals: Roll (trill). Dynamic swells. Detached. •Bass drum: Detached. Roll (trill). •HARP: Harmonics. Written our Glissandi. 	<p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p>
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	<ul style="list-style-type: none"> •Tech2.1 +5.1+8.2 TUTTI All Layers +Doublings+Sustain(1-52) By ORDER of APPEARANCE in SCORE 		Layering+Doubling+Sustain	Diverse		<p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>HARP modern setting</p> <p>TUTTI All Layers +Doublings+Sustain (1-52).</p>
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	<ul style="list-style-type: none"> •Tech2.1.00 All Layers(1-52) By ORDER of APPEARANCE in SCORE > 		Layering	Diverse		<p>STRINGS WOODWINDS BRASSES modern setting</p> <p>TUTTI: All Layers (1-52).</p>
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	<ul style="list-style-type: none"> •Tech2.2.3.4.01 VcA+DbA, +VcB+DbB Fgr-1a(1-7) 		Layering	Foreground		<p>STRINGS modern setting</p> <p>VioloncelloA+DoubleBassA, +VioloncelloB+DoubleBassB: Foreground-1a (1-7).</p>

Analysis to come



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.02 Vla Fgr-2(2-7)		Layering	Foreground		STRINGS modern setting Viola: Foreground-2 (2-7).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.03 VI.I+VI.II Mgr(2-7)		Layering	Middleground		STRINGS modern setting Violin I+Violin II: Middleground (2-7).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.04 VI.I Fgr-2(8-11)		Layering	Foreground		STRINGS modern setting Violin I: Foreground-2 (8-11).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.05 VcA+DbA Fgr-1a(8-11)		Layering	Foreground		STRINGS modern setting VioloncelloA+DoubleBassA: Foreground-1a (8-11).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.06 VI.II Fgr-3(8-13)		Layering	Foreground		STRINGS modern setting Violin II: Foreground-3 (8-13).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.07 Vla Fgr-4(9-13)		Layering	Foreground		STRINGS modern setting Viola: Foreground-4 (9-13).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.08 VcA+DbA Fgr-1a(8-11)		Layering	Foreground		STRINGS modern setting VioloncelloA+DoubleBassA: Foreground-1a (8-11).



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.09 VcAB+DbA Fgr-1a(11-12)		Layering	Foreground		STRINGS modern setting VioloncelloAB+DoubleBassA: Foreground-1a (11-12).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.10 VcA Fgr-1a(13)		Layering	Foreground		STRINGS modern setting VioloncelloA: Foreground-1a (13).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.11 VcB+DbA Fgr-1b(14-18)		Layering	Foreground		STRINGS modern setting VioloncelloB+DoubleBassA: Foreground-1b (14-18).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.12 VlaA+VcA Fgr-1a(15-18)		Layering	Foreground		STRINGS modern setting ViolaA+VioloncelloA: Foreground-1a (15-18).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.13 VI.IA Fgr-2(14-18)		Layering	Foreground		STRINGS modern setting Violin IA: Foreground-2 (14-18).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.14 VI.IIAB+VlaAB Mgr(14)		Layering	Middleground		STRINGS modern setting Violin IIAB+ViolaAB: Middleground (14).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.15 VI.IIAB Mgr(15)		Layering	Middleground		STRINGS modern setting Violin IIAB: Middleground (15).



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.16 VI.IB+VI.IIA Mgr(15-18)		Layering	Middleground		STRINGS modern setting Violin IB+Violin IIA: Middleground (15-18).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.17 VcB+DbAB Fgr-1b(18)		Layering	Foreground		STRINGS modern setting VioloncelloB+DoubleBassAB: Foreground-1b (18).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.18 VI.I+VI.II Fgr-2(18)		Layering	Foreground		STRINGS modern setting Violin I+Violin II: Foreground-2 (18).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.19 Db Fgr-1b(19)		Layering	Foreground		STRINGS modern setting DoubleBass: Foreground-1b (19).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.20 VI.IA Fgr-2(19-23)		Layering	Foreground		STRINGS modern setting Violin IA: Foreground-2 (19-23).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.21 VI.IA+VlaA Fgr-2(24-27)		Layering	Foreground		STRINGS modern setting Violin IA+ViolaA: Foreground-2 (24-27).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.22 VlaA+VcA Fgr-1a(19)		Layering	Foreground		STRINGS modern setting ViolaA+VioloncelloA: Foreground-1a (19).



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin ^{es}	OrchPlay	•Tech2.2.3.4.23 VlaA+VcA+DbA Fgr-1a(20)		Layering	Foreground		STRINGS modern setting ViolaA+VioloncelloA+DoubleBassA: Foreground-1a (20).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin ^{es}	OrchPlay	•Tech2.2.3.4.24 VcA+DbA, +Ob1.2 Fgr-1a(21-27)		Layering	Foreground		STRINGS WOODWINDS modern setting VioloncelloA+DoubleBassA, +Oboe1.2: Foreground-1a (21-27).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin ^{es}	OrchPlay	•Tech2.2.3.4.25 E.H.+Hn1 Fgr-1b(22-26)		Layering	Foreground		WOODWINDS BRASSES modern setting English Horn.+Horn1: Foreground-1b (22-26).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin ^{es}	OrchPlay	•Tech2.2.3.4.26 VI.IA+VI.IIA Fgr-1a(27-29)		Layering	Foreground		STRINGS modern setting Violin IA+Violin IIA: Foreground-1a (27-29).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin ^{es}	OrchPlay	•Tech2.2.3.4.27 VcA+DbA, +Ob1.2+Hn1 Fgr-1b(27-29)		Layering	Foreground		STRINGS WOODWINDS BRASSES modern setting VioloncelloA+DoubleBassA, +Oboe1.2+Horn1: Foreground-1b (27-29).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin ^{es}	OrchPlay	•Tech2.2.3.4.28 Vla Fgr-3(27-29)		Layering	Foreground		STRINGS modern setting Viola: Foreground-3 (27-29).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin ^{es}	OrchPlay	•Tech2.2.3.4.29 Vc+Db Fgr-1b(30-35)		Layering	Foreground		STRINGS modern setting Violoncello+DoubleBass: Foreground-1b (30-35).



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.30 Fl1.2.3 Fgr-2(30-33)		Layering	Foreground		WOODWINDS modern setting Flute1.2.3: Foreground-2 (30-33).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.31 Cl1 Fgr-3(31-34)		Layering	Foreground		WOODWINDS modern setting Clarinet1: Foreground-3 (31-34).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.32 VI.I+VI.II+Vla Bgr(30-35)		Layering	Background		STRINGS modern setting Violin I+Violin II+Viola: Background (30-35).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.33 Ob1.2+E.H Fgr-2(34-35)		Layering	Foreground		WOODWINDS modern setting Oboe1.2+English Horn: Foreground-2 (34-35).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.34 Ob1.2+E.H Fgr-2(36-37)		Layering	Foreground		WOODWINDS modern setting Oboe1.2+English Horn: Foreground-2 (36-37).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.35 Horns+Tpt1+, Tbn1.2, +Tpt2.3.4 Fgr-1a(36-37)		Layering	Foreground		BRASSES modern setting Horns+Trumpet1+, Trombone1.2, +Trumpet2.3.4: Foreground-1a (36-37).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.36 VI.I+VI.II+Vla Fgr-2(38-40)		Layering	Foreground		STRINGS modern setting Violin I+Violin II+Viola: Foreground-2(38-40).



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.37 VI.I+Vla+Vc Fgr-2(41-44)		Layering	Foreground		STRINGS modern setting Violin I+Viola+Violoncello: Foreground-2 (41-44).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.38 Vc+Db Bass Line(38-40)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass: Bass Line (38-40).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.39 Db Bass Line(41-44)		Layering	Background		STRINGS modern setting DoubleBass: Bass Line (41-44).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.40 Vla+Vc Fgr-3(40-41)		Layering	Foreground		STRINGS modern setting Viola+Violoncello: Foreground-3 (40-41).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.41 Tbn1.2.3 Fgr-3(44)		Layering	Foreground		BRASSES modern setting Trombone1.2.3: Foreground-3 (44).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.42 Vla+Vc+Db Fgr-1a(44-46)		Layering	Foreground		STRINGS modern setting Viola+Violoncello+DoubleBass: Foreground-1a (44-46).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech2.2.3.4.43 VI.I+VI.II Mgr(44-45)		Layering	Middleground		STRINGS modern setting Violin I+Violin I: Middleground (44-45).



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	<i>(NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)</i> •Tech2.2.3.4.44 VI.I+VI.II+Vla Mgr(46)		Layering	Middleground		STRINGS modern setting Violin I+Violin II+Viola: Middleground (46).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech2.2.3.4.45 Vla+Vc+Db Fgr-1a(46-48)		Layering	Foreground		STRINGS modern setting Viola+Violoncello+DoubleBass: Foreground-1a (46-48).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech2.2.3.4.46 VI.I+VI.II Mgr(47)		Layering	Middleground		STRINGS modern setting Violin I+Violin II: Middleground (47).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech2.2.3.4.47 VI.I+VI.II+Vla Mgr(48)		Layering	Middleground		STRINGS modern setting Violin I+Violin II+Viola: Middleground (48).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech2.2.3.4.48 VI.I+VI.II+Vla+Vc+Db Mgr(48-49)		Layering	Middleground		STRINGS modern setting Violin I+Violin II+Viola+Violoncello+DoubleBass: Middleground (48-49).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech2.2.3.4.49 VI.I+VI.II Mgr(50)		Layering	Middleground		STRINGS modern setting Violin I+Violin II: Middleground (50).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech2.2.3.4.50 VI.I+VI.II+Vla+Vc+Db Mgr(51)		Layering	Middleground		STRINGS modern setting Violin I+Violin II+Viola+Violoncello+DoubleBass: Middleground (51).



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech2.2.3.4.51 Picc+Fl1.3+Ob1.2+E.H+Cl1.2+Tr4 Fgr-1b(48-50)		Layering	Foreground		WOODWINDS modern setting Piccolo+Flute1.3+Oboe1.2+English Horn+Clarinet1.2++Tr4: Foreground-1b (48-50).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech2.2.3.4.52 Tpt1.2 sord, Hn1.2.3.4 Fgr-1b(51-53)		Layering	Foreground		BRASSES modern setting Trumpet1.2 sord, Horn1.2.3.4: Foreground-1b (51-53).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.00 TUTTI All Doublings+Sustain(1-52) By ORDER of APPEARANCE in SCORE >		Doubling+Sustain	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting TUTTI: All Doublings+Sustain (1-52).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.01 VcB+DbB Sustain(1-5)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS modern setting VioloncelloB+DoubleBassB: Sustain (1-5).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.02 Cl1 Doubling Fgr-2(2-3)		Doubling	Fusion		WOODWINDS modern setting Clarinet1: Doubling Foreground-2 (2-3).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.03 Hn Doubling Mgr(2-3)		Doubling	Fusion		BRASSES modern setting Horn: Doubling Mgr (2-3).



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech5.1.8.2.04 Cl1 Doubling Fgr-2(5-7)		Doubling	Fusion		WOODWINDS modern setting Clarinet: Doubling Foreground-2 (5-7).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech5.1.8.2.05 Hn Doubling Mgr(5-7)		Doubling	Fusion		BRASSES modern setting Horn: Doubling Mgr (5-7).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech5.1.8.2.06 VlaA Doubling Fgr-1a(8-9)		Doubling	Fusion		STRINGS modern setting ViolaA: Doubling Foreground-1a (8-9).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech5.1.8.2.07 VI.IA Doubling Fgr-1a(12-13)		Doubling	Fusion		STRINGS modern setting Violin IA: Doubling Foreground-1a (12-13).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech5.1.8.2.08 VcB+DbA Sustain(12-13)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS modern setting VioloncelloB+DoubleBassA: Sustain (12-13).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech5.1.8.2.09 VlaB Doubling Fgr-1a(15-16)		Doubling	Fusion		STRINGS modern setting ViolaB: Doubling Foreground-1a (15-16).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech5.1.8.2.10 VlaB Doubling Mgr(16-17)		Doubling	Fusion		STRINGS modern setting ViolaB: Doubling Mgr (16-17).



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Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech5.1.8.2.11 VlaB Doubling Fgr-1b(18)		Doubling	Fusion		STRINGS modern setting ViolaB: Doubling Foreground-1b (18).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech5.1.8.2.12 Cl1.2 Doubling Fgr-2(18-21)		Doubling	Fusion		WOODWINDS modern setting Clarinet1.2: Doubling Foreground-2 (18-21).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech5.1.8.2.13 Bsn1+Hn3, +Hn2 Doubling Fgr-1a(19-21)		Doubling	Fusion		WOODWINDS BRASSES modern setting Bassoon1+Horn3, +Horn2: Doubling Foreground-1a(19-21).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech5.1.8.2.14 Hn1.2 Sustain(19-20)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Horn1.2: Sustain (19-20).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech5.1.8.2.15 Hn3+VlaA Sustain(20-23)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS BRASSES modern setting Horn3+ViolaA: Sustain (20-23).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech5.1.8.2.16 Fl1.2 Doubling Fgr-1a(21-27)		Doubling	Fusion		WOODWINDS modern setting Flute1.2: Doubling Foreground-1a (21-27).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin	OrchPlay	•Tech5.1.8.2.17 Fl3 Doubling Fgr-1b(22-25)		Doubling	Fusion		WOODWINDS modern setting Flute3: Doubling Foreground-1b (22-25).



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin ^{gs}	OrchPlay	•Tech5.1.8.2.18 Cl2 Doubling Fgr-2(24-27)		Doubling	Fusion		WOODWINDS modern setting Clarinet2: Doubling Foreground-2 (24-27).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin ^{gs}	OrchPlay	•Tech5.1.8.2.19 Bsn1.2+Hn3, +E.H Doubling Fgr-1b(26-29)		Doubling	Fusion		WOODWINDS BRASSES modern setting Bassoon1.2+Horn3, +English Horn: Doubling Foreground-1b (26-29).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin ^{gs}	OrchPlay	•Tech5.1.8.2.20 Cl1.2 Doubling Fgr-1a(27-28)		Doubling	Fusion		WOODWINDS modern setting Clarinet1.2: Doubling Foreground-1a (27-28).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin ^{gs}	OrchPlay	•Tech5.1.8.2.21 Hn2, +Cl1.2 Doubling Fgr-3(27-29)		Doubling	Fusion		WOODWINDS BRASSES modern setting Horn2, +Clarinet1.2: Doubling Foreground-3 (27-29).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin ^{gs}	OrchPlay	•Tech5.1.8.2.22 Hn2.4 Doubling Fgr-2(30-34)		Doubling	Fusion		BRASSES modern setting Horn2.4: Doubling Foreground-2 (30-34).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin ^{gs}	OrchPlay	•Tech5.1.8.2.23 Harp Doubling Fgr-3(31-34)		Doubling	Fusion		HARP modern setting Harp: Doubling Foreground-3 (31-34).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strin ^{gs}	OrchPlay	•Tech5.1.8.2.24 Fl1.2.3 Doubling Fgr-2(34)		Doubling	Fusion		WOODWINDS modern setting Flute1.2.3: Doubling Foreground-2 (34).



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.25 Fl1.2.3+Cl1.2 Doubling Fgr-2(35)		Doubling	Fusion		WOODWINDS modern setting Flute1.2.3+Clarinet1.2: Doubling Foreground-2 (35.)
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.26 Fl1.2.3+Cl1+BassCl+Bsn1.2 Doubling Fgr-2(35-37)		Doubling	Fusion		WOODWINDS modern setting Flute1.2.3+Clarinet1+Bass Clarinet+Bassoon1.2: Doubling Foreground-2 (35-37).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.27 Hn1.3 Sustain(34-35)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Horn1.3: Sustain (34-35).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.28 Trb3+Tuba Sustain(35-37)		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting Trombone3+Tuba: Sustain (35-37).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.29 Fl1.2.3+Ob1.2+E.H+Cl1.2+Hn1.2.3.4+Tpt1.2.3.4+Tbn1.2+Cymb+BDrum+Timp Doubling Fgr-2(38-40)		Doubling	Fusion		WOODWINDS BRASSES PERCUSSION modern setting Flute1.2.3+Oboe1.2+English Horn+Clarinet1.2+Horn1.2.3.4+Trumpet1.2.3.4+Trombone1.2:+Cymbal+Bass Drum+Timpani Doubling Foreground-2 (38-40).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.30 Ob1.2+E.H+Cl1.2+Hn1.2.3+Cymb+Timp Doubling Fgr-2(41-44)		Doubling	Fusion		WOODWINDS BRASSES PERCUSSION modern setting Oboe1.2+English Horn+Clarinet1.2+Horn1.2.3 +Cymbal+Timpani: Doubling Foreground-2 (41-44).



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.31 BassCl+Bsn1.2+CBsn+Tbn3+Tuba+Timp Doubling Bass Line(38-44)		Doubling	Fusion		WOODWINDS BRASSES PERCUSSION modern setting Bass Clarinet+Bassoon1.2+Contrabassoon +Trombone3+Tuba+Timpani: Doubling Bass Line (38-44).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.32 Tpt4+Tbn1.2.3+Tuba Doubling Fgr-3(40-41)		Doubling	Fusion		WOODWINDS BRASSES modern setting Trumpet4+Trombone1.2.3+Tuba: Doubling Foreground-3 (40-41).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.33 Hn4+Tuba+Tbn1.2.3+Cymb Doubling Fgr-1a(44-46)		Doubling	Fusion		BRASSES PERCUSSION modern setting Horn4+Tuba+Trombone1.2.3+Cymbal: Doubling Foreground-1a (44-46).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.34 Cl1.2+BassCl+Tpt4+Cymb Doubling Mgr(44-45)		Doubling	Fusion		WOODWINDS BRASSES PERCUSSION modern setting Clarinet1.2+Bass Clarinet+Trumpet4+Cymbal: Doubling Mgr (44-45).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.35 Bsn1.2+Hn1.2.3+Tpt1.2.3+Timp+Harp Doubling Mgr(46)		Doubling	Fusion		WOODWINDS BRASSES PERCUSSION HARP modern setting Bassoon1.2+Horn1.2.3+Trumpet1.2.3+Timpani+Harp: Doubling Mgr (46). <i>(NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)</i>
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.36 Bsn1.2+CBsn+Hn4+Tbn1.3+Tuba+Cymb Doubling Fgr-1a(46-48)		Doubling	Fusion		WOODWINDS BRASSES PERCUSSION modern setting Bassoon1.2+Contrabassoon+Horn4+Trombone1.3+Tuba+Cymbal: Doubling Foreground-1a (46-48). <i>(NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)</i>



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.37 Cl1.2+BassCl+Tpt4+Tbn2 Doubling Mgr(46-48)		Doubling	Fusion		WOODWINDS BRASSES modern setting Clarinet1.2+Bass Clarinet+Trumpet4+Trombone2: Doubling Mgr(46-48). <i>(NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)</i>
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.38 Hn1.2.3+Tpt1.2.3+Harp Doubling Mgr(48)		Doubling	Fusion		BRASSES HARP modern setting Horn1.2.3+Trumpet1.2.3+Harp: Doubling Mgr(48). <i>(NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)</i>
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.39 BassCl+Bsn1.2+Hn4+Tbn1.2.3+Tuba+Cymb Doubling Mgr(48-49)		Doubling	Fusion		WOODWINDS BRASSES PERCUSSION modern setting Bass Clarinet+Bassoon1.2+Horn4+Trombone1.2.3+Tuba+Cymbal: Doubling Mgr (48-49). <i>(NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)</i>
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.40 CBSn+Tbn3+Tuba+Timp+Cymb Doubling Fgr-1a(50-51)		Doubling	Fusion		WOODWINDS BRASSES PERCUSSION modern setting Contrabassoon+Trombone3+Tuba+Timpani+Cymbal : Doubling Foreground-1a (50-51). <i>(NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)</i>
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.41 BassCl+Bsn1.2+Hn1.2.3+Tbn1.2 Doubling Mgr(50-51)		Doubling	Fusion		WOODWINDS BRASSES modern setting Bass Clarinet+Bassoon1.2+Horn1.2.3+Trombone1.2: Doubling Mgr (50-51). <i>(NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)</i>
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.42 BassCl+Bsn1.2+CBSn+Tuba+Timp+BassDrum Doubling Fgr-1a(52)		Doubling	Fusion		WOODWINDS BRASSES PERCUSSION modern setting Bass Clarinet+Bassoon1.2+Contrabassoon+Tuba+Timpani+Bass Drum Doubling Foreground-1a(52) <i>(NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)</i>



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Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.43 Tbn1.2.3 Doubling Fgr-3(52-53)		Doubling	Fusion		BRASSES modern setting Trombone1.2.3: Doubling Foreground-3 (52-53). (NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.44 Picc+Fl1.3+Ob1.2+E.H +Cl1.2+Tpt4+Cymb Doubling Fgr-1b(48-51)		Doubling	Fusion		WOODWINDS BRASSES PERCUSSION modern setting Piccolo+Flute1.3+Oboe1.2+English Horn+Clarinet1.2+Trumpet4+Cymbal: Doubling Foreground-1b (48-51). (NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.45 Tpt1+2 sord Doubling Fgr-1b(51)		Doubling	Fusion		BRASSES modern setting Trumpet1+2 sord: Doubling Foreground-1b (51). (NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech5.1.8.2.46 Hn1+2+3+4 Doubling Fgr-1b(51-53)		Doubling	Fusion		BRASSES modern setting Horn1+2+3+4: Doubling Foreground-1b (51-53). (NOTE: from mm.45-52 delay in score > Mixer used instead of Markings)
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech6.1-#06 Tutti(19-27)		Coupling	Fusion		WOODWINDS BRASSES modern setting Tutti: Couping Fusion (19-27).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech6.1-#06a Fl1.2.3+Ob1.2+E.h+Cl 2+Hn1 Coupling(21-27)		Coupling	Fusion		WOODWINDS BRASSES modern setting Flute1.2.3+Oboe1.2+E.h+Clarinet2+Horn1: Coupling Fusion (21-27).



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Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech7.3.00 Tutti Contrast(1-52) By ORDER of APPEARANCE in SCORE >		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Contrast (1-52).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech7.3.01 Group1 vs Group-2 Contrast(5-10)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES modern setting Group1 vs Group-2 Contrast (5-10) Group-1: Strings+Clarinet1+Horn1.2 Group-2: Strings
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech7.3.02 Group2 vs Group-1 Contrast(14-20)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES modern setting Group2 vs Group-1 Contrast (14-20) Group-2: Strings Group-1: Flute1.2.3_Oboe1.2.3 +English Horn+CL1.2.3+Bass Clarinet+Bassoon1.2.3 +Horn1.2.3+Strings
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech7.3.03 Group1 vs Group-2 Contrast(25-31)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES HARP modern setting Group1 vs Group-2 Contrast (25-31) Group-1: Flute1.2.3_Oboe1.2.3+English Horn +CL1.2.3+Bass Clarinet+Bassoon1.2.3+Horn1.2.3 +Strings Group-2: Gradual build-up Tutti Woodwinds+Horns+Brasses+Harp
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech7.3.04 Group2 vs Group-1 Contrast(36-40)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Group2 vs Group-1 Contrast (36-40) Group-2: Gradual build-up Tutti Woodwinds+Horns+Brasses Group-1: TUTTI FF



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech7.3.05 Group1 vs Group-2 Contrast(38-43)=		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Group1 vs Group-2 Contrast (38-43) Group-1: TUTTI FF Group-2: Oboe1.2+English Horn+Clarinet1.2 +Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.2.3.4 +Percussion+Strings=
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech7.3.06 Group2 vs Group-1 Contrast (41-46)		Interplay_Progression	Contrast		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Group2 vs Group-1 Contrast (41-46) Group-2: Oboe1.2+English Horn+Clarinet1.2 +Bass Clarinet+Bassoon1.2+Contrabassoon+Horn1.2.3.4 +Percussion+Strings Group-1: Gradual build-up TUTTI
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1918	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caissse)/harp/strings	OrchPlay	•Tech7.7.1 Woodwinds+Brasses Orch Crescendo(30-37)		Interplay_Progression	Orchestrated Crescendo		WOODWINDS BRASSES modern setting Woodwinds+Brasses: Orch Crescendo (30-37).
Prokofiev	NAX	Symphony No. 1 "Classic"	I. Allegro	ORCH	1916-1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	•Tech 2.2.3.4.01 Tutti Layering(1-10)		Layering	Diverse	•STRINGS: Detached accent. Double-triple- Quadruple Stop. Staccato, slurred Staccato, Legato, short slurs. Tremolo. Natural Harmonics. •WOODWINDS: Detached accent. Staccato, Legato. •BRASS: Detached accent. Legato. •PERCUSSION: Detached accent.	STRINGS WOODWINDS BRASSES PERCUSSION modern setting Layering: Strings, Woodwinds: Foreground (1-10). Violin II: Foreground-2 (5-9). Violin II, Viola: Middleground (3-10). Violoncello+Doublebass: Background-Bass Line (7-10).



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)
Orchestration Techniques Examples Modern													
Prokofiev	NAX	Symphony No. 1 "Classic"	I. Allegro	ORCH	1916-1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	•Tech5.2+8.2 Ob1+Bsn1+Horn1.2 Doubling, Sustain(1-10)			Doubling Timbral_Manipulation		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Doubling: Brass+Timpani+Doublebass: Doubling (1-3). Clatinet1: Doubling (8-9). Timbral_Manipulation: Oboe1.2, Bassoons1.2: Sustain (1-2). Oboe1, Bassoon1.2, Horn1,2: Sustain (7-10).
Prokofiev	NAX	Symphony No. 1 "Classic"	I. Allegro	ORCH	1916-1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	•Tech8.2 Ob1+Horn1.2 Sustain(1-10)			Timbral_Manipulation	SUSTAIN (Pedalling Effect)	WOODWINDS BRASSES PERCUSSION modern setting Timbral_Manipulation: Oboe1.2, Bassoons1.2: Sustain (1-2). Oboe1, Bassoon1.2, Horn1,2: Sustain (7-10).
Varèse	NAX	Amériques		ORCH	1918-1927	2picc, 2fl, altfl, 3ob, e.h., heckel, piccolo, 3cl, bas/contra-cl, 3bsn, 2 contra-bsn/8horn, 6tr, 4trb, contrabass-trb, 1tuba/2timp, 9perc, 2harp/strings	Boulez-New York Philharmonic	•Tech Diverse Varese-Ameriques •••••••••• ••••••••	4_add	DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting
Stravinsky	NAX	L'Histoire du Soldat (Suite)	1-Part I: Marche du soldat	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	•Tech Diverse Stravinsky_HistSoldat-01 ••••••••••			DIVERSE		STRINGS WOODWINDS BRASSES PERCUSSION modern setting
Stravinsky	NAX	L'Histoire du Soldat (Suite)	1-Part I: Marche du soldat	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	•Tech5.1 Cl+Bsn+Tbn Doubling(Reh.10, 64-69)+Tutti	7_59	Doubling	Fusion	•WOODWINDS: Detached. Accent. •BRASSES: Detached. Accent.	WOODWINDS BRASSES modern setting Clarinet+Bassoon+Trombone: Doubling (Reh.10, 64-69).
Stravinsky	NAX	L'Histoire du Soldat (Suite)	1-Part I: Marche du soldat	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	•Tech6.1 Cl+Tpt+Tbn Coupling(Reh.11,71-83)+Tutti	7_59	Coupling	Fusion	•WOODWINDS: Detached. Accent. •BRASSES: Detached. Accent.	WOODWINDS BRASSES modern setting Clarinet Trumpet+Trombone: Copbling (Reh.11,71-83).

Analysis to come

Analysis to come



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)
Orchestration Techniques Examples Modern													
Stravinsky	NAX	L'Histoire du Soldat (Suite)	2-Part I: Music from Scene 1	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	•Tech Diverse Stravinsky_HistSoldat-02 ●●●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION modern setting
Stravinsky	NAX	L'Histoire du Soldat (Suite)	3-Part I: Music from Scene 2, "Pastorale"	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	•Tech Diverse Stravinsky_HistSoldat-03 ●●●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION modern setting
Stravinsky	NAX	L'Histoire du Soldat (Suite)	4-Part II: Marche royale (Royal March), "Pasadoble"	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	•Tech Diverse Stravinsky_HistSoldat-04 ●●●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION modern setting
Stravinsky	NAX	L'Histoire du Soldat (Suite)	5-Part II: The Little Concert	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	•Tech Diverse Stravinsky_HistSoldat-05 ●●●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION modern setting
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Danses (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	•Tech Diverse Stravinsky_HistSoldat-06 ●●●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION modern setting
Stravinsky	NAX	L'Histoire du Soldat (Suite)	7-Part II: Danse du diable (Devil's Dance)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	•Tech Diverse Stravinsky_HistSoldat-07 ●●●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION modern setting
Stravinsky	NAX	L'Histoire du Soldat (Suite)	8-Part II: Grand Choral (Great Chorale)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	•Tech Diverse Stravinsky_HistSoldat-08 ●●●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION modern setting
Stravinsky	NAX	L'Histoire du Soldat (Suite)	9-Part II: Marche triomphale du diable (The Devil's Triumphant March)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	•Tech Diverse Stravinsky_HistSoldat-09 ●●●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION modern setting



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)
Orchestration Techniques Examples Modern													
Ravel	NAX	La Valse		ORCH	1919-20	3*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4horn, 3tr, 3trb, tuba/timp, perc, 2harp/strings	Dutoit_OSM	•Tech5.1.01 Tuba Doubling-Timbral-Reinforce Bass line(Reh.63, 506-525)+Tutti	10_92	Doubling	Fusion	•BRASSES: Detached. Accent. Legato short slurs.	BRASSES modern setting Tuba: Doubling-Timbral-Reinforce Bass line (Reh.63, 506-525).
Ravel	NAX	La Valse		ORCH	1919-20	3*fl, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4horn, 3tr, 3trb, tuba/timp, perc, 2harp/strings	Dutoit_OSM	•Tech8.1.1.2.4-#18 Tutti Attack Medium-Sharp-Soft (Reh.94-97)		TimbralManipulation	Attacks: Sharp - Medium - Soft		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Attack Medium-Sharp-Soft (Reh.94-97).
Vaughan Williams	Multi	The Lark Ascending		ORCH	1920	1fl, 1ob, 2cl, 2bsn/2horn/string s /solo vl	OrchPlay	•Tech2.2.3.4.01 Tutti Layering(68-79)		Layering	Diverse		STRINGS WOODWINDS BRASSES modern setting Tutti Layering (68-79),
Vaughan Williams	Multi	The Lark Ascending		ORCH	1920	1fl, 1ob, 2cl, 2bsn/2horn/string s /solo vl	OrchPlay	•Tech2.2.01 Fl1, Cl1 Fgr(68-79)		Layering	Foreground		WOODWINDS modern setting Flute1, Clarinet1: Foreground (68-79).
Vaughan Williams	Multi	The Lark Ascending		ORCH	1920	1fl, 1ob, 2cl, 2bsn/2horn/string s /solo vl	OrchPlay	•Tech9.2.1-#03 Tutti Icon-Sonic Anaphone(74-94)		Exosemantics	Sonic Anaphone		STRINGS WOODWINDS BRASSES modern setting Tutti: Icon-Sonic Anaphone (74-94).
Vaughan Williams	Multi	The Lark Ascending		ORCH	1920	1fl, 1ob, 2cl, 2bsn/2horn/string s /solo vl	OrchPlay	•Tech9.2.1a-#03 Solo Vl. Icon-Sonic Anaphone(79-94)		Exosemantics	Sonic Anaphone		STRINGS modern setting Solo Violin: Icon-Sonic Anaphone (79-94).
Stravinsky	NAX	Petrushka	04-Tableau III: The Moor's Room	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	•Tech1.2.01 Tpt (Cornet Piston) Solo(Reh.69, 63-90)+Snare	10_60	Basic	Solo	•BRASSES: Detached. Legato long lines.	BRASSES modern setting Trumpet (Cornet Piston): Solo (Reh.69, 63-90).
Bartok	NAX	Dance Suite, Sz77	I. Moderato	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Tech2.2.01 Bsn1.2 Fgr(1-8, 15-24)+Tutti		Layering	Foreground	•WOODWINDSs: Staccato. Legato short slurs. Accent.	WOODWIND modern setting Layering: Bassoon1.2: Foreground (1-8, 15-24)



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)
Orchestration Techniques Examples Modern													
Bartok	NAX	Dance Suite, Sz77	I. Moderato	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Tech2.2.02 Vl.II+Vla+Vc Fgr-2(9-14)+Tutti	Layering	Foreground-2 Solo	•STRINGS: Marcato, Series of DOWN-bows	STRINGS modern setting Layering: Violin I+Viola+Violoncello: Foreground-2 (9-14).	
Bartok	NAX	Dance Suite, Sz77	I. Moderato	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Tech2.4.01 Vla+Vc+Db Bgr(2-23)+Tutti	Layering	Background	•STRINGS: Pizzicato	STRINGS modern setting Layering: Violin I+Viola+Violoncello: Background (2-23).	
Bartok	NAX	Dance Suite, Sz77	I. Moderato	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Tech3.5.1.00 Tutti Homophonic(1-24)	Layers_Relationships	Homophonic Relationship		STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting Layers_Relationships: Tutti Homophonic (1-24).	
Bartok	NAX	Dance Suite, Sz77	I. Moderato	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Tech5.2+8.1.1.01 Tuba+Piano+Snare Doubling Bgr, Attack Sharp(2)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	•BRASSES: Staccato •PERCUSSION: Staccato •KEYBOARDS: Staccato	BRASSES PERCUSSION KEYBOARDS modern setting Doubling: Tuba+Piano+Snare: Doubling-Reinforce Background (2). Timbral_Manipulation: Tuba+Piano+Snare: Attack Sharp	
Bartok	NAX	Dance Suite, Sz77	I. Moderato	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Tech8.1.1+8.8.1.0 2 Snare Attack Sharp Bgr(3-8, 15-23)+Tutti	Timbral_Manipulation	Attack Sharp Timbre granular	•PERCUSSION: Appoggiatura, Roll	PERCUSSION modern setting Timbral_Manipulation: Snare: Attack Sharp, Timbre granular (3-8, 15-23).	
Bartok	NAX	Dance Suite, Sz77	I. Moderato	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Tech5.2+8.1.1.03 Bsn1.2+Tuba+Piano+BassDrum+Tam-Tam Doubling Bgr, Attack Sharp(9)+Tutti	Doubling Timbral_Manipulation	Separation Attack Sharp	•WOODWINDS: Appoggiatura •BRASSES: Appoggiatura •PERCUSSION: p, held •KEYBOARDS: Marcato (Martellato)	WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting Doubling: Bassoon1.2+Tuba+Piano+BassDrum+Tam-Tam: Doubling-Reinforce Background (9). Timbral_Manipulation: Bassoon1.2+Tuba+Piano+BassDrum+Tam-Tam: Attack Sharp (9)	



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)
Orchestration Techniques Examples Modern													
Bartok	NAX	Dance Suite, Sz77	I. Moderato	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Tech5.2+8.1.1.04 Piano Doubling Fgr-2, Attack Sharp(9-15)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp		KEYBOARDS modern setting Doubling: Piano: Doubling-Reinforce Foreground-2 (9-15). Timbral_Manipulation: Piano: Attack Sharp Foreground-2 (9-15)
Bartok	NAX	Dance Suite, Sz77	I. Moderato	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Tech5.2+8.1.1.05 Snare+Piano Doubling Bgr, Attack Sharp(23)+Tutti		Doubling Timbral_Manipulation	Separation Attack Sharp	•PERCUSSION: F •KEYBOARDS: Marcato	PERCUSSION KEYBOARDS modern setting Doubling: Snare+Piano: Doubling-Reinforce Background (23). Timbral_Manipulation: Snare+Piano: Attack Sharp (23)
Bartok	NAX	Dance Suite, Sz77	I. Moderato	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Tec 5.2+8.9.01 VI.II+Vc Doubling Fgr, Pitch Modulation(23)+Tutti		Doubling Timbral_Manipulation	Separation Pitch Modulation	•STRINGS: Glissando	KEYBOARDS modern setting Doubling: Violin II+Viloloncello: Doubling-Reinforce Foreground (23). Timbral_Manipulation: Violin II+Viloloncello: Pitch Modulation Foreground (23).
Bartok	NAX	Dance Suite, Sz77	I. Moderato	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Tech8.2.01 Bsn1.2+Tuba+Tam-Tam Sustain(9-14)+Tutti		Timbral_Manipulation	PITCH Modulation	•WOODWINDS: held •BRASSES: held •PERCUSSION: lascia vibrare	WOODWINDS BRASSES PERCUSSION modern setting Bassoon1.2+Tuba+Tam-Tam: Sustain (9-14).
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	•Tech Diverse Ravel Tzigane		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting
Gershwin	NAX	Rhapsody in Blue		ORCH, solo piano	1924	2fl, 2ob, 3*cl, 2bsn/4horn, 3tr, 3trb, tuba/2altSax, tenSax/timp, 3perc, 2harp, banjo/strings/SOLO piano	Prévin_Pittsburgh symphony	•Tech1.2.01 Tpt1 harmon Solo(15-19)+Tutti	10_52 Basic	Solo	•BRASSES: Harmon mute. Detached. accent.	BRASSES modern setting Trumpet harmon mute: Solo (15-19).	

Analysis to come



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)
Orchestration Techniques Examples Modern													
Janacek	NAX	Sinfonietta	I. Allegretto	ORCH	1926	4*fl, 2ob, 2cl, basscl, 2bsn/2horn, 14tr, 4trb, 3tuba/timp, 2perc, harp/strings	Mackerras_Wie ner Philharmoniker	•Tech5&6-#15 Brasses Coupling-Doubling(15-34)		Coupling - Doubling	Diverse		BRASSES modern setting Brasses: Coupling - Doubling (15-34).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•REDUCTION 2 pianos(67mm.) Stravinsky 4Etudes-ii		DIVERSE			KEYBOARDS modern setting REDUCTION 2 pianos (67mm.).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•REDUCTION piano-1(67mm.) Stravinsky 4Etudes-ii		DIVERSE			KEYBOARDS modern setting REDUCTION piano-1 (67mm.).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•REDUCTION piano-2(67mm.) Stravinsky 4Etudes-ii		DIVERSE			KEYBOARDS modern setting REDUCTION piano-2 (67mm.).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•TUTTI(67mm.) Stravinsky 4Etudes-ii		DIVERSE		•STRINGS: Sul Tasto. Accent slurred to Staccato short figure. Pizzicato. Pizzicato harmonic. Glissando up. Glissando (over strings). Fast slurred 32nds including harmonics. (Harmonics: Touched Sixth, Touched Eight, Touched Fourth). Sforzando. Short Appoggiaturas. Slurred figures. Staccatissimo. Marcato.	STRINGS WOODWINDS BRASSES KEYBOARDS modern setting TUTTI (67mm.).



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•TUTTI(67mm.)		DIVERSE		<ul style="list-style-type: none"> •WOODWINDS: Legato slurred to Staccato short figure with dynamic swell. Staccato. Legato lines. Detached. Sforzando. Legato line including appoggiaturas. Held Dynamic swell. Tenuto. •BRASSES: Staccato. Accent. Accented Staccato. Detached. Sforzando. Short Appoggiaturas. Held Dynamic swell. •PIANO: Staccato, Staccatissimo. Glissando. Sforzando. Legato slurred motives. Arpeggiando Chord. Slurred Appoggiatura to Staccato. 	STRINGS WOODWINDS BRASSES KEYBOARDS modern setting
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	<ul style="list-style-type: none"> •Tech2.1+5.1.00 TUTTI Layers+Doublings(1-67) <p>By ORDER of APPEARANCE in SCORE</p>		Layering +Doubling	Diverse		STRINGS WOODWINDS BRASSES KEYBOARDS modern setting TUTTI: Layers+Doublings (1-67).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	<ul style="list-style-type: none"> •Tech2.2.00 All Layers(1-67) <p>By ORDER of APPEARANCE in SCORE ></p>		Layering	Diverse		STRINGS WOODWINDS BRASSES KEYBOARDS modern setting TUTTI: All Layers (1-67).



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.01 Ob+E.H+Bsn1.2 L1-DbIReeds Ost(1-4)		Layering	Double Reeds Ostinato		WOODWINDS modern setting Oboe+English Horn+Bassoon1.2: L1-DoubleReeds Ostinato (1-4).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.02 Picc+Fl1+Tpt1 L2-Call Mot(5-6)		Layering	Call Motive		WOODWINDS BRASSES modern setting Piccolo+Flute1+Trumpet1: L2-Call Motive (5-6).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.03 Ob+E.H+Bsn1.2 L1-DbIReeds Ost(7-13)		Layering	Double Reeds Ostinato		WOODWINDS BRASSES modern setting Oboe+English Horn+Bassoon1.2: L1-DoubleReeds Ostinato (7-13).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.04 Tpt1 L2-Call Mot(10-11)		Layering	Call Motive		BRASSES modern setting Trumpet1: L2-Call Motive (10-11).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.05 Cl1+BassCl L3-Wide Haunting Mot(14)		Layering	Haunting Motive		WOODWINDS modern setting Clarinet1+Bass Clarinet: L3-Wide Haunting Motive (14).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.06 Vl.I+Vc L4-Lament(15)		Layering	Lament		STRINGS modern setting Violin I+Violoncello: L4-Lament (15).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.07 Piano+Vc+Hn1 L5-Accent Ost(16-17)		Layering	Accent Ostinato		STRINGS KEYBOARDS modern setting Piano+Violoncello+Horn1: L5-Accent Ostinato (16-17).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.08 Fl1+Picc, Cl1+BassCl+Vla L3-Wide Haunting Mot(18-20)		Layering	Haunting Motive		STRINGS WOODWINDS modern setting Flute1+Piccolo, Clarinet1+Bass Clarinet+Viola: L3-Wide Haunting Motive (18-20).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.09 Vl.I+Vc L4-Lament(20)		Layering	Lament		STRINGS modern setting Violin I+Violoncello: L4-Lament (20).



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Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.10 Piano+VI.I+VI.II+Vla+Vc L5-Accent Ost(21-22)		Layering	Accent Ostinato		STRINGS KEYBOARDS modern setting Piano+Violin I+Violin II+Viola+Violoncello: L5-Accent Ostinato (21-22).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.11 Ob1.2+E.H+Tpt1.2+VI.I+VI.II+Vla+Vc L5-Accent Ost(23)		Layering	Accent Ostinato		STRINGS WOODWINDS BRASSES modern setting Oboe1.2+English Horn+Trumpet1.2+Violin I+Violin II+Viola+Violoncello: L5-Accent Ostinato (23).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.12 Hn1+Piano+VI.I+VI.II+Vla L5-Accent Ost(24)		Layering	Accent Ostinato		STRINGS BRASSES KEYBOARDS modern setting Horn1+Piano+Violin I+Violin II+Viola: L5-Accent Ostinato (24).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.13 Ob1.2+E.H+Tpt1.2+VI.I+VI.II+Vla+Vc L5-Accent Ost(25)		Layering	Accent Ostinato		STRINGS WOODWINDS BRASSES modern setting Oboe1.2+English Horn+Trumpet1.2+Violin I+Violin II+Viola+Violoncello: L5-Accent Ostinato (25).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.14 VI.I+VI.II+Vla L6-Sliding Accent(26-27)		Layering	Sliding Accent		STRINGS modern setting Violin I+Violin II+Viola: L6-Sliding Accent (26-27).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.15 Piano(r.h.)+VI.II L7-Exercise Patt(27-30)		Layering	Exercise Pattern		STRINGS KEYBOARDS modern setting Piano (r.h.)+Violin II: L7-Exercise Pattern (27-30).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.16 Hn+Piano(l.h.) L8-Fourth Sweep(27-30)		Layering	Fourth Sweep		BRASSES KEYBOARDS modern setting Horn+Piano (l.h.): L8-Fourth Sweep (27-30).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.17 VI.I+Vla L5-Accent Ost(27-29)		Layering	Accent Ostinato		STRINGS modern setting Violin I+Viola: L5-Accent Ostinato (27-29).



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Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.18 Piano+Picc+Fl1+Vc L9-Tail Motive(30-31)		Layering	Tail Motive		STRINGS WOODWINDS KEYBOARDS modern setting Piano+Piccolo+Flute1+Violoncello: L9-Tail Motive (30-31).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.19 Piano+Ob1 L10-Circumvolved Mot(31-34)		Layering	Circumvolved Motive		WOODWINDS KEYBOARDS modern setting Piano+Oboe1: L10-Circumvolved Motive (31-34).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.20 Ob2+E.H+Hn1.2.3+Tpt 1.2+Tbn1.2+Tuba+Vla +Vc+Db Mgr(32-34)		Layering	Middleground		STRINGS WOODWINDS BRASSES modern setting Oboe2+English Horn+Horn1.2.3 +Trumpet1.2+Trombone1.2+Tuba+Viola +Violoncello+DoubleBass: Mgr (32-34)
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.21 Piano+Cl1+VI.I+VI.II+V la+Vc L11-Xtended Tail Mot(34-35)		Layering	Extended Tail Motive		STRINGS WOODWINDS KEYBOARDS modern setting Piano+Clarinet1+Violin I+Violin II+Viola +Violoncello: L11-Extended Tail Motive (34-35).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.22 VI.I+VI.II+Vla+Vc+Piano+BassCl L15-Lament reverse(35-36)		Layering	Lament reverse		STRINGS WOODWINDS KEYBOARDS modern setting Violin I+Violin II+Viola+Violoncello+Piano+Bass Clarinet: L15-Lament reverse (35-36).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.23 BassCl+Piano+Db L4-Lament(36-37)		Layering	Lament		STRINGS WOODWINDS KEYBOARDS modern setting Bass Clarinet+Piano+DoubleBass: L4-Lament (36-37).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.24 Vc+Db L13-Bass Line(37-48)		Layering	Background		STRINGS modern setting Violoncello+DoubleBass: L13-Bass Line (37-48).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.25 VI.I+VI.II+Vla L12-Semplice Patt(37-47)		Layering	Semplice Pattern		STRINGS modern setting Violin I+Violin II+Viola: L12-Semplice Pattern (37-47).



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.26 Fl1+Picc L14-Wacky Mel(41-49)		Layering	Wacky Melody		WOODWINDS modern setting Flute1+Piccolo: L14-Wacky Melody (41-49).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.27 Piano+VI.I+VI.II+Vc+Db L11-Xtended Tail Mot(48-50)		Layering	Extended Tail Motive		STRINGS KEYBOARDS modern setting Piano+Violin I+Violin II+Violoncello+DoubleBass: L11-Extended Tail Motive (48-50).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.28 Vc solo L2-Call Mot(50-51)		Layering	Call Motive		STRINGS modern setting Violoncello solo: L2-Call Motive (50-51).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.29 Ob+E.H+Bsn1.2 L1-DbLReeds Ost(53-56)		Layering	Double Reeds Ostinato		WOODWINDS modern setting Oboe+English Horn+Bassoon1.2: L1-DoubleReeds Ostinato (53-56).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.30 Cl1+BassCl L3-Wide Haunting Mot(57)		Layering	Haunting Motive		WOODWINDS modern setting Clarinet1+Bass Clarinet: L3-Wide Haunting Motive (57).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.31 VI.I+Vc L4-Lament(58)		Layering	Lament		STRINGS modern setting Violin I+Violoncello: L4-Lament (58).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.32 Ob1.2+E.H+Tpt1.2+VI.I+VI.II+Vla+Vc L5-Accent Ost(59)		Layering	Accent Ostinato		STRINGS WOODWINDS BRASSES modern setting Oboe1.2+English Horn+Trumpet1.2+Violin I+Violin II+Viola+Violoncello: L5-Accent Ostinato (59).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.33 Cl1+BassCl L3-Wide Haunting Mot(60)		Layering	Wide Haunting Motive		WOODWINDS modern setting Clarinet1+Bass Clarinet: L3-Wide Haunting Motive (60).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2.2.34 VI.I+Vc L4-Lament(61)		Layering	Lament		STRINGS modern setting Violin I+Violoncello: L4-Lament (61).



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Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2. 2.35 Ob+E. H+Bsn1. 2 L1-DbLReeds Ost(62-64)		Layering	Diverse		WOODWINDS modern setting Oboe+English Horn+Bassoon1.2: L1-DoubleReeds Ostinato (62-64).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech2. 2.36 Hn1+Piano+VI. I+VI. II+Vla+Vc L5-Accent Ost(66-67)		Layering	Diverse		STRINGS BRASSES KEYBOARDS modern setting Horn1+Piano+Violin I+Violin II+Viola+Violoncello: L5-Accent Ostinato (66-67).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.00 TUTTI All Doublings(1-67) By ORDER of APPEARANCE in SCORE >		Doubling	Fusion		STRINGS WOODWINDS BRASSES KEYBOARDS modern setting TUTTI: All Doublings (1-67).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.01 Picc+Fl1+Tpt1 Doubling-1(5-6)		Doubling	Fusion		WOODWINDS BRASSES modern setting Piccolo+Flute1+Trumpet1: Doubling-1 (5-6).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.02 Cl1+BassCl 2Octaves spacing Doubling-1(14)		Doubling	Fusion		WOODWINDS modern setting Clarinet1+Bass Clarinet: 2Octaves spacing Doubling-1 (14).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.03 VI. I+Vc 2Octaves spacing Doubling-1(15)		Doubling	Fusion		STRINGS modern setting Violin I+Violoncello: 2Octaves spacing Doubling-1 (15).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.04 Piano+Hn1 Doubling-1(16-17)		Doubling	Fusion		BRASSES KEYBOARDS Piano+Horn1: Doubling-1 (16-17).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.05 Fl1+Picc Dovetailing Doubling-1(18)		Doubling Interplay_Progression	Fusion Segmenting/Dovetailing		WOODWINDS modern setting Flute1+Piccolo: Dovetailing Doubling-1 (18).



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.06 Cl1+BassCl 2Octaves spacing, +Vla 3Octaves Doubling-1(19-20)		Doubling	Fusion		WOODWINDS modern setting Clarinet1+Bass Clarinet: 2Octaves spacing, +Viola 3Octaves Doubling-1 (19-20).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.07 VI.I+Vc 2Octaves spacing Doubling-1(20)		Doubling	Fusion		STRINGS modern setting Violin I+Violoncello: 2Octaves spacing Doubling-1 (20).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.08 Piano+Hn1+VI.I+VI.II+Vla Doubling-1(21-22)		Doubling	Fusion		STRINGS BRASSES KEYBOARDS modern setting Piano+Horn1+Violin I+Violin II+Viola: Doubling-1 (21-22).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.09 Ob1.2+E. H+Tpt1.2+VI. I+VI.II+Vla+Vc Doubling-1(23)		Doubling	Fusion		STRINGS WOODWINDS BRASSES modern setting Oboe1.2+English Horn+trumpet1.2+Violin I+Violin II+Viola+Violoncello: Doubling-1 (23).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.10 Piano+Hn1+VI.I+VI.II+Vla Doubling-1(24)		Doubling	Fusion		STRINGS BRASSES KEYBOARDS modern setting Piano+Horn1+Violin I+Violin II+Viola: Doubling-1 (24).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.11 Ob1.2+E. H+Tpt1.2+VI. I+vI.II+Vla+Vc Doubling-1(25)		Doubling	Fusion		STRINGS WOODWINDS BRASSES modern setting Oboe1.2+English Horn+trumpet1.2+Violin I+Violin II+Viola+Violoncello: Doubling-1 (25).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.12 Hn1+Piano(l.h.) Doubling-1(27-30)		Doubling	Fusion		BRASSES KEYBOARDS modern setting Horn1+Piano (l.h.): Doubling-1 (27-30).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.13 VI.I+Vla Doubling-2(27-29)		Doubling	Fusion		STRINGS modern setting Violin I+Viola: Doubling-2 (27-29).



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.14 Piano+VI. I+VI. II+Picc Doubling-1(34)		Doubling	Fusion		STRINGS WOODWINDS KEYBOARDS modern setting Piano+Violin I+Violin II+Piccolo: Doubling-1 (34).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.15 VI. I+VI. II+Vla+Vc+Bass Cl+Piano Doubling-2(35-36)		Doubling	Fusion		STRINGS WOODWINDS KEYBOARDS modern setting Violin I+Violin II+Viola+Violoncello+Bass Clarinet+Piano: Doubling-2 (35-36).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.16 BassCl+Piano+Db Doubling-1(36-37)		Doubling	Fusion		STRINGS WOODWINDS KEYBOARDS modern setting Bass Clarinet+Piano+DoubleBass: Doubling-1 (36-37).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.17 Piano Doubling-2(37-48)		Doubling	Fusion		KEYBOARDS modern setting Piano: Doubling-2 (37-48).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.18 Piano+VI. I+VI. II Doubling-1(49)		Doubling	Fusion		STRINGS KEYBOARDS modern setting Piano+Violin I+Violin II: Doubling-1 (49).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.19 Cl1+BassCl 2Octaves spacing Doubling-1(57)		Doubling	Fusion		WOODWINDS modern setting Clarinet1+Bass Clarinet: 2Octaves spacing Doubling-1 (57).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.20 VI. I+Vc 2Octaves spacing Doubling-1(58)		Doubling	Fusion		STRINGS modern setting Violin I+Violoncello: 2Octaves spacing Doubling-1 (58).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5. 1.21 Ob1.2+E. H+Tpt1.2+VI. I+VI. II+Vla+Vc Doubling-1(59)		Doubling	Fusion		STRINGS WOODWINDS BRASSES modern setting Oboe1.2+English Horn+Trumpet1.2+Violin I+Violin II+Viola+Violoncello: Doubling-1 (59).



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Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5.1.22 Cl1+BassCl 2Octaves spacing Doubling-1(60)		Doubling	Fusion		WOODWINDS modern setting Clarinet1+Bass Clarinet: 2Octaves spacing Doubling-1 (60).
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	•Tech5.1.23 Piano+Hn1+VI.I+VI.II+Vla+Vc Doubling-1(66-67)		Doubling	Fusion		STRINGS BRASSES KEYBOARDS modern setting Piano+Horn1+Violin I+Violin II+Viola+Violoncello: Doubling-1 (66-67).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•ORCH(112 mes.) Stravinsky 4Etudes-Madrid-iv		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting TUTTI
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech 2.2.3.4 +5.1.2, 5.3.2, +6.1, +8.1.1, 8.6.1, 8.6.2, 8.7.1, 8.8.1, 8.12.1 TUTTI All Layers+Doubl- Coupl+Timbr Manip(1-112)		Layering Doubling Coupling TimbralManipulation	Foreground-1 Foreground-2 Foreground-3 Middleground-1 Middleground-2 Background Bass Line Fusion Separation Altering Fusion Attack Sharp Timbre Bright Timbre Dark Timbre Rich Timbre Granular Fusing Role	•STRINGS: Detached accented. Staccato Spiccato, slurred Staccato. Staccato accented. Sforzando. Legato short slurs, accented. Appoggiaturas. Pizzicato. Legato short slurs. Tenuto slurred to Staccato. Spiccato fast repeated notes. Long Legato vs accented detached notes. Double, Triple, Quadruple stops. Con sordino.	STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting Layering:: Foreground-1 Foreground-2 Foreground-3 Middleground-1 Middleground-2 Background Bass Line Doubling: Fusion Separation Altering Coupling: Fusion Timbral_Manipulation: Attack Sharp Timbre Bright Timbre Dark Timbre Rich Timbre Granular 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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	<ul style="list-style-type: none"> •Tech 2.2.3.4 +5.1.2, 5.3.2, +6.1, +8.1.1, 8.6.1, 8.6.2, 8.7.1, 8.8.1, 8.12.1 TUTTI All Layers+Doubl-Coupl+Timbr Manip(1-112) 		Layering	Foreground-1 Foreground-2 Foreground-3 Middleground-1 Middleground-2 Background Bass Line	<ul style="list-style-type: none"> •WOODWINDS: Detached accented. Staccato. Staccato accented. Sforzando. Legato patterns. Legato short slurs. Accents. Trills. Appoggiaturas. 	STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	<ul style="list-style-type: none"> •Tech 2.2.3.4 +5.1.2, 5.3.2, +6.1, +8.1.1, 8.6.1, 8.6.2, 8.7.1, 8.8.1, 8.12.1 TUTTI All Layers+Doubl-Coupl+Timbr Manip(1-112) 		Layering	Foreground-1 Foreground-2 Foreground-3 Middleground-1 Middleground-2 Background Bass Line	<ul style="list-style-type: none"> •TIMPANI: Detached. Sforzando. •PIANO: Detached. Legato short slurs, accented. Marcato short. Accented Staccato. Sforzando. Accented Detached. Appoggiaturas. Glissando. 	STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting
										Doubling	Fusion Separation Altering		
										Coupling Timbral Manipulation	Fusion Attack Sharp Timbre Bright Timbre Dark Timbre Rich Timbre Granular 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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2. 3.4.00 ALL Layers (1-112)		Layering	Foreground-1 Foreground-2 Foreground-3 Middleground-1 Middleground-2 Background Bass Line		STRINGS WOODWINDS BRASSES KEYBOARDS modern setting Foreground-1: Diverse Foreground-2: Diverse Foreground-3: Diverse Middleground-1: Diverse Middleground-2: Diverse Background/Bass Line: Diverse
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.00 Foreground-1(1-112)		Layering	Foreground-1		STRINGS WOODWINDS BRASSES KEYBOARDS modern setting Foreground-1: Diverse
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.01 Foreground-2(29-112)		Layering	Foreground-2		STRINGS WOODWINDS BRASSES KEYBOARDS modern setting Foreground-2: Diverse
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.02 Foreground-3(33-112)		Layering	Foreground-3		STRINGS WOODWINDS BRASSES KEYBOARDS modern setting Foreground-3: Diverse
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.03 Tpt1.2.3 Foreground-1(1-6)		Layering	Foreground-1		BRASSES modern setting Trumpet1.2.3: Foreground-1 (1-6).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.04 Strings Foreground-1(7-10)		Layering	Foreground-1		STRINGS modern setting Strings Violin I+Violin II+Viola+Violoncello+Doublebass: Foreground-1 (7-10).



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.05 Ob1 Foreground-1(13-15)		Layering	Foreground-1		WOODWINDS modern setting Oboe1: Foreground-1 (13-15).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.06 Strings Foreground-1(15-18)		Layering	Foreground-1		STRINGS modern setting Strings Violin I+Violin II+Viola+Violoncello+Doublebass: Foreground-1 (15-18).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.07 Ob1 Foreground-1(19-25)		Layering	Foreground-1		WOODWINDS modern setting Oboe1 Foreground-1 (19-25).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.08 Bsn1 Foreground-1(25-26)		Layering	Foreground-1		WOODWINDS modern setting Bassoon1 Foreground-1 (25-26).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.09 VI.I+VI.II+Vla Foreground-2(29-31)		Layering	Foreground-1		STRINGS modern setting Violin I+Violin II+Viola: Foreground-2 (29-31).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.10 Cl1 Foreground-1(32-33)		Layering	Foreground-1		WOODWINDS modern setting Clarinet1: Foreground-1 (32-33).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.11 Fl1.2 Foreground-3(33-34)		Layering	Foreground-3		WOODWINDS modern setting Flute1.2: Foreground-3 (33-34).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.12 Horn1 Foreground-1(34-36)		Layering	Foreground-1		BRASSES modern setting Horn1: Foreground-1 (34-36).



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Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.13 VI.I+VI.II+Vla Foreground-2(36-41)		Layering	Foreground-2		STRINGS modern setting Violin I+Violin II+Viola: Foreground-2 (36-41).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.14 VI.I Foreground-3(39-41)		Layering	Foreground-3		STRINGS modern setting Violin I: Foreground-3 (39-41).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.15 Horn1.3 Foreground-1(39-42)		Layering	Foreground-1		BRASSES modern setting Horn1.3: Foreground-1 (39-42).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.16 Tpt1 Foreground-1(42-45)		Layering	Foreground-1		BRASSES modern setting Trumpet1: Foreground-1 (42-45),
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.17 VI.I+VI.II+Vla Foreground-3(45-47)		Layering	Foreground-3		STRINGS modern setting Violin I+Violin II+Viola: Foreground-3 (45-47).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.18 Tpt1.3.4 Foreground-1(46-54)		Layering	Foreground-1		BRASSES modern setting Trumpet1.3.4: Foreground-1 (46-54).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.19 Tpt2+Tbn1.2.3+Bass Tbn Foreground-2(52-53)		Layering	Foreground-2		BRASSES modern setting Trumpet2+Trombone1.2.3+Bass Trombone: Foreground-2 (52-53).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.20 Horn1.2.3.4 Foreground-3(55)		Layering	Foreground-3		BRASSES modern setting Horn1.2.3.4: Foreground-3 (55).



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.21 Ob1.2 Foreground-1(56-57)		Layering	Foreground-1		WOODWINDS modern setting Oboe1.2 Foreground-1 (56-57).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.22 Tpt1 Foreground-1(58-61)		Layering	Foreground-1		BRASSES modern setting Trumpet1: Foreground-1 (58-61).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.23 Strings Foreground-1(61-64)		Layering	Foreground-1		STRINGS modern setting Strings Violin I+Violin II+Viola+Violoncello+Doublebass: Foreground-1 (61-64).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.24 Tpt1.2+Tbn1.2 Foreground-2(64)		Layering	Foreground-2		BRASSES modern setting Trumpet1.2+Trombone1.2: Foreground-2 (64).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.25 Ob1.2.3+Cl1.2.3 Foreground-1(64-66)		Layering	Foreground-1		WOODWINDS modern setting Oboe1.2.3+Clarinet1.2.3 Foreground-1 (64-66).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.26 Tpt1.2.3+Strings Foreground-3(65-66)		Layering	Foreground-3		STRINGS BRASSES modern setting Trumpet1.2.3+Strings Violin I+Violin II+Viola+Violoncello+Doublebass: Foreground-3 (65-66).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.27 Fl1.2+Ob1.2.3+Cl1.2.3 Foreground-1(67-70)		Layering	Foreground-1		BRASSES modern setting Flute1.2+Oboe1.2.3+Clarinet1.2.3: Foreground-1 (67-70).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.28 Tpt1.2.3.4+Strings Foreground-3(69-70)		Layering	Foreground-3		STRINGS BRASSES modern setting Trumpet1.2.3.4+Strings Violin I+Violin II+Viola+Violoncello+Doublebass: Foreground-3 (69-70).



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Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.29 Horn1.2.3.4, +VI.I+VI.II+Vla+Vc Foreground-2(70-73)		Layering	Foreground-2		STRINGS BRASSES modern setting Horn1.2.3.4, +Violin I+Violin II+Viola+Violoncello: Foreground-2 (70-73).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.30 Tuba Foreground-1(71-75)		Layering	Foreground-1		BRASSES modern setting Tuba: Foreground-1 (71-75).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.31 Cl1.2.3 Foreground-3(72-73)		Layering	Foreground-3		WOODWINDS modern setting Clarinet1.2.3: Foreground-3 (72-73).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.32 Horn1.2.3.4 Foreground-2(73-77)		Layering	Foreground-2		BRASSES modern setting Horn1.2.3.4: Foreground-2 (73-77).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.33 Cl2, Fl1 Foreground-3(78)		Layering	Foreground-3		WOODWINDS modern setting Clarinet2, Flute1 Foreground-3 (78).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.34 Piano Foreground-2(78)		Layering	Foreground-1		KEYBOARDS modern setting Piano: Foreground-2 (78).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.35 Fl1 Foreground-1(79-82)		Layering	Foreground-1		WOODWINDS modern setting Flute1: Foreground-1 (79-82).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.36 Ob1.2.3 Foreground-1(82-83)		Layering	Foreground-1		WOODWINDS modern setting Oboe1.2.3: Foreground-1 (82-83)



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.37 Fl2 Foreground-1(84-85)		Layering	Foreground-1		WOODWINDS modern setting Flute2: Foreground-1 (84-85)
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.38 Cl1.2.3, +Ob1.2.3+Bsn1 Foreground-1(85-87)		Layering	Foreground-1		WOODWINDS modern setting Clarinet1.2.3, +Oboe1.2.3+Bassoon1: Foreground-1 (85-87).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.39 Picc Foreground-1(88-90)		Layering	Foreground-1		WOODWINDS modern setting Piccolo: Foreground-1 (88-90).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.40 Tpt4+Tbn1.2+Tuba Foreground-1(91-92)		Layering	Foreground-1		BRASSES modern setting Trumpet4+Trombone1.2+Tuba: Foreground-1 (91-92).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.41 Cl1.2.3 Foreground-1(93-94)		Layering	Foreground-1		WOODWINDS modern setting Clarinet1.2.3: Foreground-1 (93-94),
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.42 Horn1.2.3 Foreground-2(93)		Layering	Foreground-2		BRASSES modern setting Horn1.2.3: Foreground-2 (93).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.43 Fl1.2 Foreground-3(95-97)		Layering	Foreground-3		WOODWINDS modern setting Flute1.2: Foreground-3 (95-97).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.44 Cl2 Foreground-1(96)		Layering	Foreground-1		WOODWINDS modern setting Clarinet2: Foreground-1 (96),



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Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.45 Ob1 Foreground-1(97-98)		Layering	Foreground-1		WOODWINDS modern setting Oboe1: Foreground-1 (97-98).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.46 Fl1+Vl.I+Vl.II Foreground-2(98-101)		Layering	Foreground-2		WOODWINDS modern setting Flute1+Violin I+Violin II: Foreground-2 (98-101).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.47 Fl1+Cl1+Bsn1 Foreground-1(101)		Layering	Foreground-1		WOODWINDS modern setting Flute1+Clarinet1+Bassoon1: Foreground-1 (101).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.48 Fl1 Foreground-1(103-106)		Layering	Foreground-1		WOODWINDS modern setting Flute1: Foreground-1 (103-106),
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.49 Fl2 Foreground-1(106-110)		Layering	Foreground-1		WOODWINDS modern setting Flute2: Foreground-1 (106-110).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.2.50 Cl2, Cl1 Foreground-3(111-112)		Layering	Foreground-3		WOODWINDS modern setting Clarinet2, Clarinet1: Foreground-3 (111-112).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.00 Middleground-1(11-112)		Layering	Middleground-1		STRINGS WOODWINDS KEYBOARDS modern setting Middleground-1: Diverse
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.01 Middleground-2(33-112)		Layering	Middleground-2		STRINGS WOODWINDS KEYBOARDS modern setting Middleground-2: Diverse



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Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.02 Cl2, +Cl3 Middleground-1(11-15)		Layering	Middleground-1		WOODWINDS modern setting Clarinet2, +Clarinet3: Middleground-1 (11-15).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.03 Cl1.2, +Cl1 Middleground-1(18-26)		Layering	Middleground-1		WOODWINDS modern setting Clarinet1.2, +Clarinet1: Middleground-1 (18-26).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.04 Horn2.3.4 Middleground-2(33-36)		Layering	Middleground-2		BRASSES modern setting Horn2.3.4: Middleground-2 (33-36).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.05 Piano Middleground-1(56-61)		Layering	Middleground-1		KEYBOARDS modern setting Piano: Middleground-1 (56-61).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.06 Strings Middleground-1(64-65)		Layering	Middleground-1		STRINGS modern setting Strings Violin I+Violin II+Viola+Violoncello+Doubebass: Middleground-1 (64-65).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.07 Strings Middleground-1(67-68)		Layering	Middleground-1		STRINGS modern setting Strings Violin I+Violin II+Viola+Violoncello+Doubebass: Middleground-1 (67-68).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.08 Strings+Picc+Fl1.2+Cl1 Middleground-1(76-77)		Layering	Middleground-1		STRINGS WOODWINDS modern setting Strings Violin I+Violin II+Viola+Violoncello+Doubebass+Piccolo+Flute1.2 +Clarinet1: Middleground-1 (76-77).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.09 Vla+Vc Middleground-1(79-82)		Layering	Middleground-1		STRINGS modern setting Viola+Violoncello: Middleground-1 (79-82).



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Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.10 Piano Middleground-1(82-83)		Layering	Middleground-1		KEYBOARDS modern setting Piano: Middleground-1 (82-83).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.11 Vla+Vc Middleground-1(84-85)		Layering	Middleground-1		STRINGS modern setting Viola+Violoncello: Middleground-1 (84-85).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.12 Piano Middleground-1(85-90)		Layering	Middleground-1		KEYBOARDS modern setting Piano: Middleground-1 (85-90).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.13 Strings Middleground-1(93-94)		Layering	Middleground-1		STRINGS modern setting Strings Violin I+Violin II+Viola+Violoncello+Doublebass: Middleground-1 (93-94).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.14 Piano Middleground-2(95-98)		Layering	Middleground-2		KEYBOARDS modern setting Piano: Middleground-2 (95-98).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.3.15 VI.I+VI.II Middleground-1(101-111)		Layering	Middleground-1		STRINGS modern setting Violin I+Violin II: Middleground-1 (101-111).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.4.00 Background-Bass Line(11-112)		Layering	Background - Bass Line		STRINGS modern setting Background/Bass Line: Diverse
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.4.01 Vc+Db Background-Bass Line(11-15)		Layering	Background - Bass Line		STRINGS modern setting Violoncello+Doublebass: Background-Bass Line (11-15).



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Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.4.02 Vc+Db Background-Bass Line(19-54)		Layering	Background - Bass Line		STRINGS modern setting Violoncello+Doublebass: Background-Bass Line (19-54).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech2.4.03 Vc+Db+Vla Background-Bass Line(99-111)		Layering	Background - Bass Line		STRINGS modern setting Violoncello+Doublebass+Viola: Background-Bass Line (99-111).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech3.3-#04 Tutti(11-26)		LayersTextures	Heterophonic Texture		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: Heterophonic texture (11-26).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech3.3-#04b0 Ob1+Fl1.2 Heteroph(13-26)		LayersTextures	Heterophonic Texture		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Oboe1+Flute1.2: Heterophonic texture (13-26).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech3.3-#04b1 Ob1(13-26)		LayersTextures	Heterophonic Texture		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Oboe1: single line (13-26).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech3.3-#04b2 Ob1+Fl2(13-26)		LayersTextures	Heterophonic Texture		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Oboe1+Flute2: Heterophonic texture (13-26).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech3.3-#04b3 Ob1+Fl1(13-26)		LayersTextures	Heterophonic Texture		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Oboe1+Flute1: Heterophonic texture (13-26).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech3.3-#04c Clar2.3+timp.+Strings(11-26)		LayersTextures	Heterophonic Texture		STRINGS WOODWINDS BRASSES PERCUSSION modern setting Clarinet 2.3+Timpani+Strings: Background-2 (11-26).



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2, +6.1.00 ALL Doublings+Couplings (1-112)		Doubling Coupling	Fusion Separation Altering Fusion		STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting Doubling: Diverse Coupling: Diverse
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.00 Ob2.3+Cl2.3+VI.II+Vla +Vc Doubling Fusion(1-6)		Doubling	Fusion		STRINGS WOODWINDS modern setting Oboe2.3+Clarinet2.3+Violin II+Viola+Violoncello: Doubling Fusion (1-6).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.01 Fl1.2+Bsn1.2, +Ob1.2.3+Cl1.2.3 Doubling Fusion(7-10)		Doubling	Fusion		WOODWINDS modern setting Flute1.2+Bassoon1.2, +Oboe1.2.3+Clarinet1.2.3: Doubling Fusion (7-10).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.02 Cl1.2.3, Horn1.2.3.4 Doubling Separation(7-10)		Doubling	Separation		WOODWINDS BRASSES modern setting Clarinet1.2.3, Horn1.2.3.4: Doubling Separation (7-10).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.03 Timp Doubling Altering(13-15)		Doubling	Altering		PERCUSSION modern setting Timpani: Doubling Altering (13-15).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.04 Fl1.2+Bsn1.2, +Ob1.2.3+Cl1.2.3 Doubling Fusion(15-18)		Doubling	Fusion		WOODWINDS modern setting Flute1.2+Bassoon1.2, +Oboe1.2.3+Clarinet1.2.3: Doubling Fusion (15-18).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.05 Cl1.2.3, Horn1.2.3.4 Doubling Separation(15-18)		Doubling	Separation		BRASSES modern setting Clarinet1.2.3, Horn1.2.3.4: Doubling Separation (15-18).



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.06 Timp Doubling Altering(19-54)		Doubling	Altering		PERCUSSION modern setting Timpani: Doubling Altering (19-54).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.07 Piano Doubling Separation(25-54)		Doubling	Separation		KEYBOARDS modern setting Piano: Doubling Separation (25-54).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.08 Cl2.3, +Ob2.3 Doubling Fusion(46-54)		Doubling	Fusion		WOODWINDS modern setting Clarinet2.3, +Oboe2.3 Doubling Fusion (46-54).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.09 Vla+Vc Doubling Separation(55)		Doubling	Separation		STRINGS modern setting Viola+Violoncello Doubling Separation (55).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.10 Fl1 Doubling Separation(58-61)		Doubling	Separation		WOODWINDS modern setting Flute1: Doubling Separation (58-61).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.11 Fl1.2+Bsn1.2, +Ob1.2.3+Cl1.2.3 Doubling Fusion(61-63)		Doubling	Fusion		WOODWINDS modern setting Flute1.2+Bassoon1.2, +Oboe1.2.3+Clarinet1.2.3: Doubling Fusion (61-63).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.12 Cl1.2.3, Horn1.2.3.4 Doubling Separation(61-63)		Doubling	Separation		WOODWINDS BRASSES modern setting Clarinet1.2.3, Horn1.2.3.4: Doubling Separation (61-63).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.13 Bsn1.2 Doubling Fusion(65-66)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2: Doubling Fusion (65-66).



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.14 Bsn1.2 Doubling Fusion(69-70)		Doubling	Fusion		WOODWINDS modern setting Bassoon1.2: Doubling Fusion (69-70).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.15 VI.I+VI.II+Vla+Vc Doubling Separation(71)		Doubling	Separation		STRINGS modern setting Violin I+Violin II+Viola+Violoncello: Doubling Separation (71).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.16 Ob1.2.3 Doubling Fusion(73)		Doubling	Fusion		WOODWINDS modern setting Oboe1.2.3: Doubling Fusion (73).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.17 Bsn1.2+Vc+Db Doubling Fusion(74-75)		Doubling	Fusion		STRINGS WOODWINDS modern setting Bassoon1.2+Violoncello+Doublebass: Doubling Fusion (74-75).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.18 VI.I+VI.II+Vla+Vc Doubling Separation(88-90)		Doubling	Separation		STRINGS modern setting Violin I+Violin II+Viola+Violoncello: Doubling Separation (88-90).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.19 Ob1.2.3 Doubling Fusion(91)		Doubling	Fusion		WOODWINDS modern setting Oboe1.2.3: Doubling Fusion (91).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.20 Bsn1.2 Doubling Separation(93-94)		Doubling	Separation		WOODWINDS modern setting Bassoon1.2: Doubling Separation (93-94).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.21 Timp Doubling Alering(99-111)		Doubling	Altering		PERCUSSION modern setting Timpani: Doubling Alering (99-111).



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech5.1.2, 5.3.2.22 Piano Doubling Separation(99-111)		Doubling	Separation		KEYBOARDS modern setting Piano: Doubling Separation (99-111).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech6.1-#08 Tutti(1-10)		Coupling	Fusion		STRINGS WOODWINDS BRASSES modern setting Tutti: Coupling-Fusion (1-10).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech6.1-#08a WW+Strings(7-10)+Horns(9-10)		Coupling	Fusion		STRINGS WOODWINDS BRASSES modern setting Flute1.2+Clarinet1.2.3+Bassoon1.2+Strings (7-10)+Horns1.2.3.4 (9-10).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech6.1.00 Tpt2.3 Coupling Fusion(1-6)		Coupling	Fusion		BRASSES modern setting Trumpet2.3: Coupling Fusion (1-6).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech6.1.01 Strings Coupling Fusion(7-8)		Coupling	Fusion		STRINGS modern setting Strings Violin I+Violin II+Viola+Violoncello+Doublebass: Coupling Fusion (7-8).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech6.1.02 Strings Coupling Fusion(15-16)		Coupling	Fusion		STRINGS modern setting Strings Violin I+Violin II+Viola+Violoncello+Doublebass: Coupling Fusion (15-16).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech6.1.03 Fl2+Ob1.2.3 Coupling Fusion(93-94)		Coupling	Fusion		WOODWINDS modern setting Flute2+Oboe1.2.3: Coupling Fusion (93-94).



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8. 1, 8.6.1, 8.6.2, 8.7.1, 8.8.1, 8.12.1.00 ALL Timbral_Manipulation (1-112)		Timbral_Manipulation	Attack Sharp Timbre Bright Timbre Dark Timbre Rich Timbre Granular Fusing Role		STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting Attack Sharp: Diverse Timbre Bright: Diverse Timbre Dark: Diverse Timbre Rich: Diverse Timbre Granular: Diverse Fusing Role: Diverse
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.00, 8.6.1 Picc+Fl1.2+Ob1+Cl1 Timbre Bright(1-6)		Timbral_Manipulation	Timbre Bright		WOODWINDS modern setting Piccolo+Flute1.2+Oboe1+Clarinet1: Timbre Bright (1-6).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.01, 8.8.1 VI.I Timbre Granular(1-6)		Timbral_Manipulation	Timbre Granular		STRINGS modern setting Violin I: Timbre Granular (1-6) .
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.02, 8.6.1 Fl1 Timbre Bright(13-15)		Timbral_Manipulation	Timbre Bright		WOODWINDS modern setting Flute1: Timbre Bright (13-15).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.03, 8.8.1 Fl2 Timbre Granular(13-15)		Timbral_Manipulation	Timbre Granular		WOODWINDS modern setting Flute2: Timbre Granular (13-15).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.04, 8.6.1 Fl1 Timbre Bright(19-22)		Timbral_Manipulation	Timbre Bright		WOODWINDS modern setting Flute1: Timbre Bright (19-22).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.05, 8.8.1 Fl2 Timbre Granular(19-22)		Timbral_Manipulation	Timbre Granular		WOODWINDS modern setting Flute2: Timbre Granular (19-22).



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.06, 8.8.1 Ob1 Timbre Granular(29-31)		Timbral_Manipulation	Timbre Granular		WOODWINDS modern setting Oboe1: Timbre Granular (29-31).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.07, 8.1 Piano Attack Sharp(33-34)		Timbral_Manipulation	Attack Sharp		KEYBOARDS modern setting Piano: Attack Sharp (33-34).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.08, 8.6.1 Fl1 Timbre Bright(36-41)		Timbral_Manipulation	Timbre Bright		WOODWINDS modern setting Flute1: Timbre Bright (36-41).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.09, 8.8.1 Cl1 Timbre Granular(36-41)		Timbral_Manipulation	Timbre Granular		WOODWINDS modern setting Clarinet1: Timbre Granular (36-41).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.10, 8.6.2 Horn2.3 Timbre Dark(39-40)		Timbral_Manipulation	Timbre Dark		BRASSES modern setting Horn2.3: Timbre Dark (39-40).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.11, 8.12.1 Cl1 Fusing Role(41-42)		Timbral_Manipulation	Fusing Role		WOODWINDS modern setting Clarinet1: Fusing Role (41-42).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.12, 8.1 VI.I Attack Sharp(43-44)		Timbral_Manipulation	Attack Sharp		STRINGS modern setting Violin I: Attack Sharp (43-44).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.13, 8.6.1 Cl1 Timbre Bright(43-44)		Timbral_Manipulation	Timbre Bright		WOODWINDS modern setting Clarinet1: Timbre Bright (43-44).



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)
Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.14, 8.1 Fl2+Ob1.2.3 Attack Sharp(45-47)		Timbral_Manipulation	Attack Sharp		WOODWINDS modern setting Flute2+Oboe1.2.3: Attack Sharp (45-47).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.15, 8.6.2 Tpt2 Timbre Dark(45)		Timbral_Manipulation	Timbre Dark		BRASSES modern setting Trumpet2: Timbre Dark (45).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.16, 8.12.1 Fl1+Cl1.2.3 Fusing Role(45-46)		Timbral_Manipulation	Fusing Role		WOODWINDS modern setting Flute1+Clarinet1.2.3: Fusing Role (45-46).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.17, 8.6.1 Picc+Fl1.2+Ob1+ Cl1 Timbre Bright(46-51)		Timbral_Manipulation	Timbre Bright		WOODWINDS modern setting Piccolo+Flute1.2+Oboe1+ Clarinet1: Timbre Bright (46-51).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.18, 8.6.1 Picc+Fl1.2+Ob1 Timbre Bright(53-54)		Timbral_Manipulation	Timbre Bright		WOODWINDS modern setting Piccolo+Flute1.2+Oboe1: Timbre Bright (53-54).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.19, 8.7.1 Bsn1.2+Horn1.2.3.4 Timbre Rich(52-53)		Timbral_Manipulation	Timbre Rich		WOODWINDS BRASSES modern setting Bassoon1.2+Horn1.2.3.4: Timbre Rich (52-53) .
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.20, 8.1 Piano Attack Sharp(52-53)		Timbral_Manipulation	Attack Sharp		KEYBOARDS modern setting Piano: Attack Sharp (52-53).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.21, 8.1 Ob1+Piano Attack Sharp(55)		Timbral_Manipulation	Attack Sharp		WOODWINDS KEYBOARDS modern setting Oboe1+Piano: Attack Sharp (55).



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Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.22, 8.6.1 VI.I+VI.II Timbre Bright(55)		Timbral_Manipulation	Timbre Bright		STRINGS modern setting Violin I+Violin II: Timbre Bright (55).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.23, 8.1 VI.I Attack Sharp(56-60)		Timbral_Manipulation	Attack Sharp		STRINGS modern setting Violin I: Attack Sharp (56-60).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.24, 8.8.1 F11 Timbre Granular(56-57)		Timbral_Manipulation	Timbre Granular		WOODWINDS modern setting Flute1: Timbre Granular (56-57).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.25, 8.6.1 Picc Timbre Bright(58-61)		Timbral_Manipulation	Timbre Bright		WOODWINDS modern setting Piccolo: Timbre Bright (58-61).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.26, 8.1 Vc Attack Sharp(58-60)		Timbral_Manipulation	Attack Sharp		STRINGS modern setting Violoncello: Attack Sharp (58-60).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.27, 8.7.1 Horn1.2.3.4 Timbre Rich(64)		Timbral_Manipulation	Timbre Rich		BRASSES modern setting Horn1.2.3.4: Timbre Rich (64).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.28, 8.1 Piano Attack Sharp(64)		Timbral_Manipulation	Attack Sharp		KEYBOARDS modern setting Piano: Attack Sharp (64).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.29, 8.7.1 Horn1.2.3.4 Timbre Rich(66-67)		Timbral_Manipulation	Timbre Rich		BRASSES modern setting Horn1.2.3.4: Timbre Rich (66-67) .



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Orchestration Techniques Examples Modern													
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.30, 8.1 Piano Attack Sharp(66-67)		Timbral_Manipulation	Attack Sharp		KEYBOARDS modern setting Piano: Attack Sharp (66-67).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.31, 8.6.1 Picc+Fl1 Timbre Bright(69-70)		Timbral_Manipulation	Timbre Bright		WOODWINDS modern setting Piccolo+Flute1: Timbre Bright (69-70).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.32, 8.1 Piano Attack Sharp(70-73)		Timbral_Manipulation	Attack Sharp		KEYBOARDS modern setting Piano: Attack Sharp (70-73).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.33, 8.8.1 Fl1 Timbre Granular(72-73)		Timbral_Manipulation	Timbre Granular		WOODWINDS modern setting Flute1: Timbre Granular (72-73).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.34, 8.12.1 Piano Fusing Role(76)		Timbral_Manipulation	Fusing Role		KEYBOARDS modern setting Piano: Fusing Role (76).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.35, 8.1 Piano Attack Sharp(76-77)		Timbral_Manipulation	Attack Sharp		KEYBOARDS modern setting Piano: Attack Sharp (76-77).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.36, 8.6.1 Picc+Fl1 Timbre Bright(84-85)		Timbral_Manipulation	Timbre Bright		WOODWINDS modern setting Piccolo+Flute1: Timbre Bright (84-85).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	•Tech8.37, 8.6.1 Tpt1.2.3 Timbre Bright(91-92)		Timbral_Manipulation	Timbre Bright		BRASSES modern setting Trumpet1.2.3: Timbre Bright (91-92).



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)
Orchestration Techniques Examples Modern													
Prokofiev	NAX	Lieutenant Kije Suite	1. Birth of Kijé	ORCH	1934	picc, 2fl, 2ob, 2cl, tenorsax, 2bsn/4horn, 2*tr, 3trb, tuba/3perc, pno-cel, harp/strings	Abbado_Chicago Symphony Orchestra	•Tech1.2 Picc Solo (7-25)+Fl+Snare+Vl.I pizz	7_23	Basic	Solo		STRINGS WOODWINDS PERCUSSION modern setting Piccolo: Solo (7-25)+Flute+Snare+Violin I Pizzicato.
Hindemith	NAX	Der Schwanendreher	2. Nun laube, Lindlein, laube!	ORCH, Viola solo	1935	SOLOvla/2*fl, 1ob, 2cl, 2bsn/3horn, 1tr, 1trb/2timp, harp/4vc, 3db	Shallon_Bavaria n Radio Orchestra_ T. Zimmerman	•Tech1.2 Viola Solo(1-31)		Basic	Solo		STRINGS HARP modern setting Tech1.2 Viola Solo (1-31).
Hindemith	NAX	Der Schwanendreher	2. Nun laube, Lindlein, laube!	ORCH, Viola solo	1935	SOLOvla/2*fl, 1ob, 2cl, 2bsn/3horn, 1tr, 1trb/2timp, harp/4vc, 3db	Shallon_Bavaria n Radio Orchestra_ T. Zimmerman	•Tech2.3 Harp accomp Solo Viola Mgr(1-31)		Layering	Middleground		STRINGS HARP modern setting Tech2.3 Harp accompaniment Solo Viola Middleground (1-31).
Berg	NAX	Violin Concerto	1. Andante, Allegretto	ORCH, solo violin	1935	2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin	Abbado_Orchestra Moxart_Faust	•Tech2.2.3.00 All Layers(38-56)+Tutti	10_61	Layering	Diverse	•STRINGS: Slurred Staccato. Legato lines. Pizzicato. Col legno. Marcato. Legato short slurs. Legato Tenuto. Tenuto. •WOODWINDS: Legato short slurs to Staccato. Dynamic swells. Legato lines. Slurred Staccato. •BRASSES: Con sordino. Legato short slurs to Staccato. Staccato. Legato lines. Tenuto. •HARP: Rolled Chords. •PERCUSSION: Detached. Marcato. Short Rolls. Staccato.	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: All Layers (38-56).



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)
Orchestration Techniques Examples Modern													
Berg	NAX	Violin Concerto	I. Andante, Allegretto	ORCH, solo violin	1935	2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin	Abbado_Orchestra Moxart_Faust	•Tech2.2.3.01 Solo VI. Fgr-1(38-50)+Tutti		Layering	Diverse		STRINGS modern setting Solo Violin: Foreground-1 (38-50).
Berg	NAX	Violin Concerto	I. Andante, Allegretto	ORCH, solo violin	1935	2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin	Abbado_Orchestra Moxart_Faust	•Tech2.2.3.02 Cl1.2, +BassCl, +Bsn1 Mgr(38-47)+Tutti		Layering	Diverse		WOODWINDS modern setting Clarinet1.2, +BassClarinet, +Bassoon1: Middleground (38-47).
Berg	NAX	Violin Concerto	I. Andante, Allegretto	ORCH, solo violin	1935	2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin	Abbado_Orchestra Moxart_Faust	•Tech2.2.3.03 Ob1+VI.I pizz Fgr-2(41-45)+Tutti		Layering	Diverse		STRINGS WOODWINDS modern setting Oboe1+Violin I pizzicato: Foreground-2 (41-45).
Berg	NAX	Violin Concerto	I. Andante, Allegretto	ORCH, solo violin	1935	2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin	Abbado_Orchestra Moxart_Faust	•Tech2.2.3.04 Tbn1 sord+Vla col legno, Tbn2 sord+Vc+Db col legno Fgr-3(45-51)+Tutti	10_61	Layering	Diverse		BRASSES modern setting Trombone1 con sordino+Viola col legno, Trombone2 con sordino+Violoncello+Doublebass col legno: Foreground-3 (45-51).
Berg	NAX	Violin Concerto	I. Andante, Allegretto	ORCH, solo violin	1935	2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin	Abbado_Orchestra Moxart_Faust	•Tech2.2.3.05 Fl1+VI.II pizz Fgr-2(47-53)+Tutti		Layering	Diverse		STRINGS WOODWINDS modern setting Flute1+Violin II pizzicato: Foreground-2 (47-53).
Berg	NAX	Violin Concerto	I. Andante, Allegretto	ORCH, solo violin	1935	2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin	Abbado_Orchestra Moxart_Faust	•Tech2.2.3.06 Horn1.2 Mgr(47-54)+Tutti		Layering	Diverse		BRASSES modern setting Horn1.2: Middleground (47-54).
Berg	NAX	Violin Concerto	I. Andante, Allegretto	ORCH, solo violin	1935	2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin	Abbado_Orchestra Moxart_Faust	•Tech2.2.3.07 Tbn1 sord, Bsn1.2+Vc pizz, +Db pizz Fgr-3(50-56)+Tutti		Layering	Diverse		STRINGS WOODWINDS BRASSES modern setting Trombone1 con sordino, Bassoon1.2+Violoncello pizzicato, +Doublebass pizzicato: Foreground-3 (50-56).



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Orchestration Techniques Examples Modern													
Berg	NAX	Violin Concerto	I. Andante, Allegretto	ORCH, solo violin	1935	2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin	Abbado_Orchestra Moxart_Faust	•Tech2.2.3.08 VI.I, Vla, Vc+Db, +VI.II Fgr-1(50-56)+Tutti		Layering	Diverse		STRINGS modern setting Violin I, Viola, Violoncello+Doublebass, +Violin II: Foreground-1 (50-56).
Berg	NAX	Violin Concerto	I. Andante, Allegretto	ORCH, solo violin	1935	2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin	Abbado_Orchestra Moxart_Faust	•Tech2.2.3.09 Cl1.2, +Fl1.2 Mgr(54-56)+Tutti		Layering	Diverse		WOODWINDS modern setting Clarinet1.2, +Flute1.2: Middleground (54-56).
Berg	NAX	Violin Concerto	I. Andante, Allegretto	ORCH, solo violin	1935	2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin	Abbado_Orchestra Moxart_Faust	•Tech2.2.3.10 Solo VI. Fgr-2(54-56)+Tutti		Layering	Diverse		STRINGS modern setting Solo Violin: Foreground-2 (54-56).
Webern	NAX	Fuga Ricercata) a 6 voci (No. 2 aus Bach Musikalischen Opfer)	No. 2 aus Bach Musikalischen Opfer	ORCH	1935	fl, ob, e.h., cl, basscl, bsn/horn, tr, trb/timp, harp.strings	Boulez_Berliner Philharmoniker	•Tech7.5-#16 Tutti KlangfarbenMelodie(1-33)		Interplay_Progression	Klangfarben Melodie	•WOODWINDS: Detached. Tenuto. Legato Motives. Accents. •BRASSES: Con Sordino. Detached. Tenuto. Legato Motives. •HARP: Detached. Tenuto.	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: KlangfarbenMelodie (1-33).
Bartok	NAX	Music for Strings, Perc and Celesta	I. Andante tranquillo	ORCH	1936	String Orchestra/perc/Cel esta, 2 Pianos/Harp	Solti_Chicago Symphony Orchestra	•Tech3.6 Strings,+Timp Polyphonic Fugal(1-55, 57, 59-60, 63-64)	5_24	Layers_Relationships	Polyphonic Relationship	•STRINGS: Con sordino. Senza sordino. Lage Legato lines. Slurred Tenuto. Glissandi. Tremolo bowed unmeasured. •TIMPANI: Roll (trill). •Cymbals: Roll (trill). •Bass drum: Detached. •CELESTA: Fast 32nds patterns.	STRINGS PERCUSSION modern setting Strings,+Timpani: Polyphonic Fugal (1-55, 57, 59-60, 61-64).



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Orchestration Techniques Examples Modern													
Bartok	NAX	Music for Strings, Perc and Celesta	I. Andante tranquillo	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	•Tech3.1 Strings Monophonic(56, 58, 61-62)	5_24	Layers_Textures	Monophonic Texture		STRINGS modern setting Strings: Monophonic (56, 58, 61-62).
Barber	NAX	Symphony No. 1	Section 1	ORCH	1936	picc, 2fl, 2ob, e.h., 2cl, bass clar, 2bsn, c-basn/4horn, 3tr, 3trb, tuba/timp, perc, harp/strings	Alsop_Royal Scottish Nat Orch	•Tech2. +5.1 All Layers+Doublings(133-136)	10_29	Layers - Doubling	Diverse	•STRINGS: Trill. Legato large. Detached. Accent. •WOODWINDS: Legato large. Trill. Detached. Accent. •BRASSES: Legato large. Gliss down. Detached. Accent. •TIMPANI: Roll.	STRINGS WOODWINDS BRASSES PERCUSSION modern setting Tutti: All Layers+Doublings (133-136).
Barber	NAX	Symphony No. 1	Section 1	ORCH	1936	picc, 2fl, 2ob, e.h., 2cl, bass clar, 2bsn, c-basn/4horn, 3tr, 3trb, tuba/timp, perc, harp/strings	Alsop_Royal Scottish Nat Orch	•Tech2.2.00 Tutti Fgr(133-136)		Layering	Foreground		WOODWINDS BRASSES modern setting Tutti: Foreground (133-136).
Barber	NAX	Symphony No. 1	Section 1	ORCH	1936	picc, 2fl, 2ob, e.h., 2cl, bass clar, 2bsn, c-basn/4horn, 3tr, 3trb, tuba/timp, perc, harp/strings	Alsop_Royal Scottish Nat Orch	•Tech2.2.01 Cl1.2 Fgr(133-135)+Tutti	10_29	Layering	Foreground		WOODWINDS BRASSES modern setting Clarinet1.2: Foreground (133-135).
Barber	NAX	Symphony No. 1	Section 1	ORCH	1936	picc, 2fl, 2ob, e.h., 2cl, bass clar, 2bsn, c-basn/4horn, 3tr, 3trb, tuba/timp, perc, harp/strings	Alsop_Royal Scottish Nat Orch	•Tech2.2.02 Horn1.2.3.4 Gliss Fgr(135-136)+Tutti	10_29	Layering	Foreground		WOODWINDS BRASSES modern setting Horn1.2.3.4: Gliss Foreground (135-136).
Bartok	NAX	Violin Concerto No. 2	III. Allegro molto	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	•Tech2.00 All Layers(592-601)	10_84	Layering	Diverse	•STRINGS: Legato line. Tremolo bowed unmeasured. •WOODWINDS: Detached held. •BRASSES: Detached held. Marcato. Trombone Harmonics Glissando.	STRINGS WOODWINDS BRASSES modern setting Tutti: All Layers (592-601).



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Orchestration Techniques Examples Modern													
Bartok	NAX	Violin Concerto No. 2	III. Allegro molto	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	•Tech2.2.01 Tpt1.2+Horn1.2.3.4+Ob1.2+Cl1.2+Cbsn Fgr(592-593)+Tutti	10_84	Layering	Foreground		WOODWINDS BRASSES modern setting Trumpet1.2+Horn1.2.3.4+Oboe1.2+Clarinet1.2+Contrabassoon: Foreground (592-593).
Bartok	NAX	Violin Concerto No. 2	III. Allegro molto	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	•Tech2.2.02 Tpt1.2+Horn1.2.3.4+Bsn1+Cbsn Fgr(593-601)+Tutti	10_84	Layering	Foreground		WOODWINDS BRASSES modern setting Trumpet1.2+Horn1.2.3.4+Bassoon1+Contrabassoon: Foreground (593-601).
Bartok	NAX	Violin Concerto No. 2	III. Allegro molto	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	•Tech2.2.03 Tbn1.2.3 Harm Gliss Fgr-2(593-601)+Tutti	10_84	Layering	Foreground		BRASSES modern setting Trombone1.2.3 Harmonics Glissando: Foreground-2 (593-601).
Bartok	NAX	Violin Concerto No. 2	III. Allegro molto	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	•Tech2.3.01 Strings Line 3 Oct Mgr(592)+Tutti		Layering	Middleground		STRINGS modern setting Strings Line 3 Oct: Middleground (592).
Bartok	NAX	Violin Concerto No. 2	III. Allegro molto	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	•Tech2.3.02 Strings Trem Mgr(593-601)+Tutti		Layering	Middleground		STRINGS modern setting Strings Tremolo: Middleground (593-601).
Bartok	NAX	Violin Concerto No. 2	III. Allegro molto	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	•Tech2.3.8.8.1 Tbn1.2.3 Gliss up-down Nat Harm Mgr, Granular(593-601)+Tutti		Layering Timbral_Manipulation	Middleground Timbre Granular		BRASSES modern setting Trombones 1.2.3 Glissando up-down Natural Harmonics Middleground, Timbre Granular (593-601).
Hindemith	NAX	Nobilissima Visione	3. Passacaglia	ORCH	1938	2*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 4perc/strings	Abbado_Berliner Philharmoniker	•Tech3.1.00 Horn1.2.3.4+Tpt1.2+Tbn1.2.3 Monophonic(1-6)	11_10	Layers_Textures	Monophonic Texture		BRASSES modern setting Horn1.2.3.4+Trumpet1.2+Trombone1.2.3: Monophonic Texture (1-6).
Hindemith	NAX	Nobilissima Visione	3. Passacaglia	ORCH	1938	2*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 4perc/strings	Abbado_Berliner Philharmoniker	•Tech3.5.1.00 build-up to Tutti Polyphonic(7-48)	11_10	Layers_Relationships	Polyphonic Relationship		STRINGS WOODWINDS BRASSES modern setting Build-up to Tutti: Polyphonic Relationship (7-48).



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)
Orchestration Techniques Examples Modern													
Hindemith	NAX	Nobilissima Visione	3. Passacaglia	ORCH	1938	2*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 4perc/strings	Abbado_Berliner Philharmoniker	•Tech5.1.00 Horn1.2.3.4+Tpt1.2+Tbn1.2.3 Doubling in octave(1-6)	11_10	Doubling	Fusion	•BRASSES: Detached Tenuto 8ths,quarters,halfs F.	BRASSES modern setting Horn1.2.3.4+Trumpet1.2+Trombone1.2.3: Doubling in octave (1-6).
Khachaturian	NAX	Gayane, Suite No. 3	VI. Sabre Dance	ORCH	1942	picc, 2fl, 2ob, e.horn, 2cl, basscl, sax alto, 2bsn/4horn, 3tr, 3trb /timp, 2harp, Pno/strings	Fischer_Hungarian State Orchestra	•Tech1.2.01 Tbn1 Gliss+Tpt1 sord Gliss Solo(10-34)+Tutti	10_82	Basic	Solo	•BRASSES: Con sordino. Senza sordino. Glissando slurred.	BRASSES modern setting Trombone1 Glissando+Trumpet1 con sordino Glissando: Solo (10-34).
Hindemith	NAX	Sinfonische Metamorphosen	II. Scherzo	ORCH	1943	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 4perc/strings	Szell_Cleveland Orchestra	•Tech2.00 VI.I- Transit, Brasses+Timp Fugato 6 Layers-Voices(151-204)+Tutti		Layering	Diverse	•BRASSES: Detached, Short slurs. Accents. Staccato. •TIMPANI: Detached	STRINGS BRASSES PERCUSSION modern setting Violin I: Transit, Brasses+Timpani: Fugato 6 Layers-Voices (151-204).
Hindemith	NAX	Sinfonische Metamorphosen	III. Andantino	ORCH	1943	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 4perc/strings	Szell_Cleveland Orchestra	*Tech2.01 VI.I- Transit, Brasses Fugato(151-163)+Tutti		Layering	Diverse	•BRASSES: Detached, Short slurs. Accents. Staccato. •TIMPANI: Detached	STRINGS BRASSES modern setting Violin I: Transit, Brasses: Fugato (151-163).
Hindemith	NAX	Sinfonische Metamorphosen	III. Andantino	ORCH	1943	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 4perc/strings	Szell_Cleveland Orchestra	•Tech2.02 Brasses+Timp Fugato 6 Layers-Voices(160-204)+Tutti		Layering	Diverse	•BRASSES: Detached, Short slurs. Accents. Staccato. •TIMPANI: Detached	BRASSES PERCUSSION modern setting Brasses+Timpani: Fugato 6 Layers-Voices (160-204).
Hindemith	NAX	Sinfonische Metamorphosen	III. Andantino	ORCH	1943	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 4perc/strings	Szell_Cleveland Orchestra	•Tech3.6.00 Polyphonic(151-204)+Tutti		Layers_Relationships	Polyphonic Relationship		BRASSES PERCUSSION modern setting Tutti: Polyphonic (151-204).



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)
Orchestration Techniques Examples Modern													
Vaughan Williams	Multi	Symphony No. 8	I. Fantasia (Variazioni senza tema)	ORCH	1943	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	<ul style="list-style-type: none"> Tech Diverse VWilliams S8-I 		DIVERSE		<ul style="list-style-type: none"> •STRINGS: Legato slurs. Legato lines. Detached. Pizzicato. •WOODWINDS: Legato lines. Cantabile. Detached. Tenuto. •BRASSES: Legato lines. •TIMPANI: Roll (trill). Detached. 	<p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>modern setting</p>
Vaughan Williams	Multi	Symphony No. 8	I. Fantasia (Variazioni senza tema)	ORCH	1943	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	<ul style="list-style-type: none"> Tutti (140-161) VWilliams S8-I 		DIVERSE			<p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>modern setting</p> <p>Tutti</p>
Vaughan Williams	Multi	Symphony No. 8	I. Fantasia (Variazioni senza tema)	ORCH	1943	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	<ul style="list-style-type: none"> Tech7.7.1 Tutti Orchestrated Crescendo (140-161) 		Interplay_Progression	Orchestrated Crescendo		<p>STRINGS WOODWINDS BRASSES PERCUSSION</p> <p>modern setting</p> <p>Tutti: Orchestrated Crescendo (140-161).</p>

Analysis to come



Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
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
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

Orchestration Techniques Examples Modern

Complete Analysis to come

OrchPlay Bookmark

Adler

•Tech Diverse
VWilliams S8-Iv

•Tech Diverse
VWilliams S8-Iv

Orch. Tech. TYPE Orch. TECHNIQUE MODE(s) of Playing /Specifics

DIVERSE

•STRINGS: Legato. Detached. Marcato. Staccato. Tenuto. Dynamic swells. Pizzicato. Spiccato. Tremolo bowed unmeasured.

•WOODWINDS: Legato. Detached. Dynamic swells. Tenuto. Staccato.

•BRASSES: Legato. Detached. Dynamic swells. Tenuto. Staccato. Con sordino. Senza sordino.

•HARP: Detached notes, chords. Tremolo unmeasured. Legato lines.

•CELESTA: Legato lines.

•TIMPANI: Roll (trill).

•Glockenspiel: Detached. Tremolo unmeasured.

•Vibraphone: Detached chords with Tremolo motor.

•Tubular bells: Detached.

•Tuned Gongs: Detached.

•Cymbals: Detached. Roll (trill).

•Bass drum: Roll (trill).

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

STRINGS WOODWINDS BRASSES PERCUSSION
HARP KEYBOARDS modern setting

Families, Details, Full text | Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)



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)
Orchestration Techniques Examples Modern													
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	•Tutti (12-25,54-96) VWilliams S8-Iv		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting
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	•Tech5.1-#03 Tutti(18-25)		Doubling	Fusion		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Woodwinds+Brasses+Percussion+Harp+Strings (18-25).
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	•Tech5.1-#03a Tr1+Glock+Tub.bells+Gongs+Harps1.2 Doubling(19-23)		Doubling	Fusion		BRASSES PERCUSSION HARP modern setting Trumpet1+Glockenspiel+Tubular bells+Gongs+Harps1.2+Cymbal: Doubling (19-23).
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	•Tech6.1-#07 Tutti(18-25)		Coupling	Fusion		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Woodwinds+Brasses+Percussion+Harp+Strings (18-25).
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	•Tech6.1-#07a Tr1+Glock+TubBell+Gongs+Harp1.2 Coupling(19-23)		Coupling	Fusion		BRASSES PERCUSSION HARP modern setting Trumpet1+Glockenspiel+Tubular bells+Gongs+Harps1.2: Coupling-Fusion (19-23).
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	•Tech6.3-#10 Tutti(74-90)		Coupling	Alteration timbral>		STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting Tutti: Woodwinds+Brasses+Percussion+Harp+Strings (74-90).
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	•Tech6.3-#10 Tutti(77-90)		Coupling	Alteration timbral>		STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting Tutti: Woodwinds+Brasses+Percussion+Harp+Strings (77-90).



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)
Orchestration Techniques Examples Modern													
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	•Tech6.3-#10a Vibra+VI.I+II Doubling-Alteration(81-90)		Coupling	Coupling Alteration: Primary / Altering instruments		STRINGS PERCUSSION modern setting Vibraphone+Violin I+Violin II: Doubling-Alteration (81-90).
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	•Tech6.3-#10aa Vibra Coupl-Alter-Primary(81-90)		Coupling	Coupling Alteration: Primary / Altering instruments		PERCUSSION modern setting Vibraphone: Coupling-Alteration Primary instrument (81-90).
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	•Tech6.3-#10aaa VI.I+II Coupl-Altering(81-90)		Coupling	Coupling Alteration: Primary / Altering instruments		STRINGS modern setting Violin I+Violin II: Coupling-Alteration Altering instruments (81-90).
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	•Tech8.13-#17 Tutti Timbral Alteration(18-25)		Timbral_Manipulation	TIMBRAL Alteration: Altering / Being altered instruments		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting Tutti: Woodwinds+Brasses+Percussion+Harp+Strings (18-25).
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	•Tech8.13.1-#17a Glock+Tub Bells+Gongs Altering Instr.(19-23)		Timbral_Manipulation	TIMBRAL Alteration: Altering / Being altered instruments		PERCUSSION modern setting Glockenspiel+Tubular bells+Gongs: Altering instruments (19-23).
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	•Tech8.13.2-#17aa Tr+Harps Being Altered(19-23)		Timbral_Manipulation	TIMBRAL Alteration: Altering / Being altered instruments		BRASSES HARP modern setting Trumpet1+Harps1,2: Being altered (19-23).
Britten	NAX	Serenade Op. 31 for Tenor and Horn	I.Prologue (horn),	Tenor, Horn, Strings	1943	Tenor, Horn/Strings	Bedford, S_English Chamber Orchestra_Lang ridge, Lloyd	•Tech1.2.01 Horn Solo(1-14)	9_4	Basic	Solo	HORNS: Detached. Legato short slurs. Dynamic swells. Accent. Tenuto.	BRASSES modern setting. Horn: Solo (1-14).



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)
Orchestration Techniques Examples Modern													
Prokofiev	NAX	Symphony No. 5	III. Adagio	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	•Tech2.2, 2.3, 2.4.+5.1.00 Fgr, Mgr, Bass Line, Doublings(1-8)+Tutti	11_13	Layers + Doublings	Diverse	•STRINGS: Detached. Accents. Tenuto. Fast Detached. Legato short slurs. •WOODWINDS: Legato. Slurred Tenutos. •BRASSES: Detached. Tenuto.	STRINGS WOODWINDS BRASSES modern setting Tutti: Foreground, Middleground, Bass Line, Doublings (1-8).
Prokofiev	NAX	Symphony No. 5	III. Adagio	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	•Tech2.2, 2.3, 2.4.+5.1.00 Fgr, Mgr, Bass Line1-8)+Tutti	11_13	Layering	Diverse		STRINGS WOODWINDS BRASSES modern setting Tutti: Foreground, Middleground, Bass Line (1-8).
Prokofiev	NAX	Symphony No. 5	III. Adagio	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	•Tech2.2.00 Cl.1 Fgr(4-6)+Tutti	11_13	Layering	Foreground		WOODWINDS modern setting Clarinet1: Foreground (4-6).
Prokofiev	NAX	Symphony No. 5	III. Adagio	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	•Tech2.2.01 Fl.1 Fgr(5-8)+Tutti	11_13	Layering	Foreground		WOODWINDS modern setting Flute1: Foreground (5-8).
Prokofiev	NAX	Symphony No. 5	III. Adagio	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	•Tech2.3.01 Vl.I+Vl.II+Vla Mgr(1-8)+Tutti	11_13	Layering	Middleground		STRINGS modern setting Violin I+Violin II+Viola: Middleground (1-8).
Prokofiev	NAX	Symphony No. 5	III. Adagio	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	•Tech2.4.00 Db+Vc Bass Line (1-8)+Tutti	11_13	Layering	Background		STRINGS modern setting DoubleBass+Violoncello: Bass Line (1-8).
Prokofiev	NAX	Symphony No. 5	III. Adagio	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	•Tech5.1.00 Tuba Doubling-Timbral Bass Line(1-3)+Tutti	11_13	Doubling	Fusion		BRASSES modern setting Tuba: Doubling-Timbral (1-3).



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)
Orchestration Techniques Examples Modern													
Prokofiev	NAX	Symphony No. 5	III. Adagio	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	•Tech5.1.01 BassCl Doubling-Timbral Fgr(4-6)+Tutti	11_13	Doubling	Fusion		WOODWINDS modern setting Bass Clarinet: Doubling-Timbral Foreground (4-6).
Prokofiev	NAX	Symphony No. 5	III. Adagio	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	•Tech5.1.02 Bsn1.2 Doubling-Timbral Fgr(6-8)+Tutti	11_13	Doubling	Fusion		WOODWINDS modern setting Bassoon1.2: Doubling-Timbral Foreground (6-8).
Prokofiev	NAX	Symphony No. 5	III. Adagio	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	•Tech8.6.2.00 BassCl Timbre Dark(4-6)+Tutti	11_13	Timbral_Manipulation	Timbre Dark		WOODWINDS modern setting Bass Clarinet: Timbre Dark 4-6).
Prokofiev	NAX	Symphony No. 5	III. Adagio	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	•Tech8.6.2.01 Bsn1.2 Timbre Dark(6-8)+Tutti	11_13	Timbral_Manipulation	Timbre Dark		WOODWINDS modern setting Bassoon1.2: Timbre Dark (6-8).
Sessions	NAX	Symphony No. 2	IV. Allegramente	ORCH	1944-1946	3fl, 3ob, 3cl, 2bsn/4horn, 3tr, 3trb, 1tuba/timp, perc, piano/strings	Blomstedt, San Francisco Symphony	•Tech2.2.01 Ob1.2+Pno, Cl1.2, +BassCl, E.H.+Tbn1 sord, Fgr-1(72-78)+Tutti	10_80	Layering	Foreground	<ul style="list-style-type: none"> •WOODWINDS: Detached. Accent. Staccato. Trills. Legato lines. Staccato. •BRASSES: Con sordino. Detached. Accent. Staccato. •PIANO: Detached. Accent. Staccato. 	WOODWINDS BRASSES KEYBOARDS modern setting Oboe1.2+Piano, Clarinet1.2, +Bass Clarinet, English Horn+Trombone1 con sordino Foreground-1(72-78).
Sessions	NAX	Symphony No. 2	IV. Allegramente	ORCH	1944-1946	3fl, 3ob, 3cl, 2bsn/4horn, 3tr, 3trb, 1tuba/timp, perc, piano/strings	Blomstedt, San Francisco Symphony	•Tech2.2.02 Tbn1.2.3 sord.+Bsn1.2+Pno+Db pizz Fgr-2(73-76)+Tutti	10_80	Layering	Foreground	<ul style="list-style-type: none"> •STRINGS: Pizzicato. •WOODWINDS: Detached. Accent. Staccato. Trills. Legato lines. Staccato. •BRASSES: Con sordino. Detached. Accent. Staccato. •PIANO: Detached. Accent. Staccato. 	STRINGS WOODWINDS BRASSES KEYBOARDS modern setting Trombone1.2.3 con sordino+Bassoon1.2+Piano +Doublebass pizzicato Foreground-2(73-76).



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)
Orchestration Techniques Examples Modern													
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	•Tech 2.+5.+8.00 Solo Harp, Mgr, Background, Doublings, Attack, Fusing, Granular(1-14)+Tutti		Solo + Layering +Doubling + Timbral_Manipulation	Diverse	•STRINGS: Tremolo fingered unmeasured. Pizzicato. •BRASSES: Con Sordino. Detached Staccato Accent. •HARP: Chords. Accents. Glissando. Detached 8ths. Staccato. Sforzando. •PERCUSSION: Held, Sustain.	STRINGS BRASSES PERCUSSION HARP modern setting. Tutti: Solo Harp, Middleground, Background, Doublings, Attack, Fusing, Granular (1-14).
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	•Tech 1.2 Solo Harp(1-14)+Tutti		Basic	Solo		HARP modern setting. Solo Harp (1-14).
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	•Tech 2.0.00 Solo Harp, Mgr, Background(1-14)+Tutti		Layering	Diverse		STRINGS HARP modern setting. Solo Harp, Middleground, Background (1-14).
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	•Tech 2.3.00 Db Mgr Line(1-14)+Tutti		Layering	Middleground		STRINGS modern setting. DoubleBass: Middleground Line (1-14).
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	•Tech 2.4.00 VI.I+VI.II+Vla+Vc tremolo Bgr(1-14)+Tutti		Layering	Background		STRINGS modern setting. Violin I+Violin II+Viola+Violoncello tremolo: Background (1-14).
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	•Tech 8.1.1.00 Horn1.2.3.4+Tpt1.2+Tbn1.2.3+Tuba Attack Sharp(7)+Tutti		Timbral_Manipulation	ATTACK Sharp		BRASSES modern setting. Horn1.2.3.4+Trumpet1.2+Trombone1.2.3+Tuba: Attack Sharp (7)+Tutti.
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	•Tech 8.8.1.00 VI.I+VI.II+Vla+Vc tremolo Granular(1-14)+Tutti		Timbral_Manipulation	Timbre Granular		STRINGS modern setting. Violin I+Violin II+Viola+Violoncello tremolo: Granular (1-14).



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)
Orchestration Techniques Examples Modern													
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	•Tech 8.12.1.00 Cymbal, Gong Fusing(1-14)+Tutti		Timbral_Manipulation	FUSING Instr.(s)		PERCUSSION modern setting. Cymbal, Gong: Fusing (1-14).
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	•Tech1.2.00 WW Family as Soli (Fugue Reh.A-E, 1-55)	8_31	Basic	Solo	•WOODWINDS: Legato short slurs. Accents. Staccatissimo. Legato large.	WOODWINDS modern setting Woodwind Family as Soli (Fugue Reh.A-E). Instruments join in gradually [Piccolo, Flute1.2, Oboe1.2, Cl1.2, Bsn1.2] [•Adler: WW [1,3] Contrapuntal Writing for Winds]
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	•Tech1.2.01 WW Picc as Solo (Fugue 1-7)		Basic	Solo	•WOODWINDS: Legato short slurs. Accents. Staccatissimo. Legato large.	WOODWINDS modern setting Woodwinds: Piccolo as Solo (Fugue 1-7)
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	•Tech1.2.02 WW Fl 1.2 as Solo (Fugue Reh.A-B, 8-19)		Basic	Solo	•WOODWINDS: Legato short slurs. Accents. Staccatissimo. Legato large.	WOODWINDS modern setting Woodwinds: Flute 1.2 as Solo (Fugue Reh.A-B, 8-19)
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	•Tech1.2.03 WW Ob 1.2 as Solo (Fugue Reh.B-C, 20-26)		Basic	Solo	•WOODWINDS: Legato short slurs. Accents. Staccatissimo. Legato large.	WOODWINDS modern setting Woodwinds: Oboe 1.2 as Solo (Fugue Reh.B-C, 20-26)
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	•Tech1.2.04 WW Cl 1.2 as Solo (Fugue Reh.C-D, 27-40)		Basic	Solo	•WOODWINDS: Legato short slurs. Accents. Staccatissimo. Legato large.	WOODWINDS modern setting Woodwinds: Clarinet 1.2 as Solo (Fugue Reh.C-D, 27-40)
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	•Tech1.2.05 WW Bsn 1.2 as Solo (Fugue Reh.D-E, 41-55)		Basic	Solo	•WOODWINDS: Legato short slurs. Accents. Staccatissimo. Legato large.	WOODWINDS modern setting Woodwinds: Bassoon 1.2 as Solo (Fugue Reh.D-E, 41-55)



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)
Orchestration Techniques Examples Modern													
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	•Tech1.2.06 STRINGS Family as Soli (Fugue Reh.E-I, 55-95)		Basic	Solo	•STRINGS: Legato short slurs. Accents. Staccatissimo. Tenuto. Legato large.	STRINGS modern setting. String Family as Soli (Fugue Reh.E-I). Instruments join in gradually [Violin, Viola, Cello, DoubleBass]
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	•Tech1.2.07 STRINGS VI as Solo (Fugue Reh.E-F, 55-65)		Basic	Solo	•STRINGS: Legato short slurs. Accents. Staccatissimo. Tenuto. Legato large.	STRINGS modern setting. Strings: Violin I+Violin II as Solo (Fugue Reh.E-F, 55-65)
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	•Tech1.2.08 STRINGS Vla as Solo (Fugue Reh.F-G, 66-72)		Basic	Solo	•STRINGS: Legato short slurs. Accents. Staccatissimo. Tenuto. Legato large.	STRINGS modern setting. Strings: Viola as Solo (Fugue Reh.F-G, 66-72)
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	•Tech1.2.09 STRINGS Vc as Solo (Fugue Reh.G-H, 73-79)		Basic	Solo	•STRINGS: Legato short slurs. Accents. Staccatissimo. Tenuto. Legato large.	STRINGS modern setting. Strings: Violoncello as Solo (Fugue Reh.G-H, 73-79)
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	•Tech1.2.10 STRING S Db as Solo (Fugue Reh.H-I, 80-94)		Basic	Solo	•STRINGS: Legato short slurs. Accents. Staccatissimo. Tenuto. Legato large.	STRINGS modern setting. Strings: Doublebass as Solo (Fugue Reh.H-I, 80-94)
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	•Tech1.2.11 HARP as Solo (Fugue Reh.I-J, 95-102)		Basic	Solo	•HARP: Legato short slurs. Accents. Staccato.	HARP modern setting. Solo Harp (Fugue Reh.I-J),
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	•Tech1.2.12 BRASSES Family as Soli (Fugue Reh.J-M, 111-136)		Basic	Solo	•BRASSES: Legato short slurs. Accents. Staccatissimo.	BRASSES modern setting. Brass Family as Soli (Fugue Reh.J-M). Instruments join in gradually [Horns, Trumpets, Trombones+Tuba]
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	•Tech1.2.13 BRASSES Horns as Soli (Fugue Reh.J-K, 111-117)				•BRASSES: Legato short slurs. Accents. Staccatissimo.	BRASSES modern setting. Brasses: Horn1.2.3.4 as Soli (Fugue Reh.J-K, 111-117)



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)
Orchestration Techniques Examples Modern													
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	•Tech1.2.14 BRASSES Tpt as Soli (Fugue Reh.K-L, 118-128)				•BRASSES: Legato short slurs. Accents. Staccatissimo.	BRASSES modern setting. Brasses: Trumpet1.2 as Soli (Fugue Reh.K-L, 118-128)
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	•Tech1.2.15 BRASSES Tbn+Tuba as Soli (Fugue Reh.L-M, 129-135)				•BRASSES: Legato short slurs. Accents. Staccatissimo.	BRASSES modern setting. Brasses: Trombone1.2.3+Tuba as Soli (Fugue Reh.L-M, 129-135)
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	•Tech1.2.16 PERCUSSION Family as Soli (Fugue Reh.M, 136-148)		Basic	Solo	•PERCUSSION: Detached, Accents. Trills. Glissando (Xylophone)	PERCUSSION modern setting. Soli: Timpani, Xylophone, Cymbal, Bass Drum, Toms, Snare.
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	•Tech1.3.00 TUTTI Polyphonic (Fugue 149-183)		Basic Layers_Relationships	Tutti Polyphonic Relationship	•ORCHESTRA Tutti: Legato short slurs. Accents. Staccatissimo. Tenuto. Legato large. Trills. Glissando (Harp)	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. 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	•Tech3.6.00 WW Family Polyphonic(Fugue Reh.A-E, 1-55)		Basic Layers_Relationships	Polyrhythmic Relationship		WOODWINDS modern setting Woodwind Family: Polyphonic (Fugue Reh.A-E, 1-55).
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	•Tech2. +5.00 All Layers +Doublings(129-136)+Tutti	10_83	Layers - Doublings	Diverse	•STRINGS: Legato large. Detached. Accent. Legato short slurs. •WOODWINDS: Sforzando. Detached. Tenuto. Legato short slurs. Staccato. •BRASSES: Detached. Accent. Marcato. Legato short slurs. •HARP: Sforzando. Staccato Marcato Chords.	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: All Layers +Doublings (129-136).



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)
Orchestration Techniques Examples Modern													
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	•Tech2.2.01 Tbn1.2.3 Fgr(129-136)+Tutti	10_83	Layering	Foreground		BRASSES modern setting. Trombone1.2.3: Foreground (129-136).
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	•Tech2.2.02 WW Fgr-2(129-136)+Tutti	10_83	Layering	Foreground		WOODWINDS modern setting. Woodwinds: Foreground-2 (129-136).
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	•Tech2.3.01 Horn1.2.3.4+Tpt1.2 Mgr-1(129-136)+Tutti		Layering	Middleground		BRASSES modern setting. Horn1.2.3.4+Trumpet1.2: Middleground-1 (129-136).
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	•Tech2.3.02 VI.I+VI.II Mgr-2(129-136)+Tutti		Layering	Middleground		STRINGS modern setting. Violin I+Violin II: Middleground-2 (129-136).
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	•Tech2.4.01 Tuba Bass line Bgr(129-136)+Tutti		Layering	Background		BRASSES modern setting. Tuba: Bass line Background (129-136).
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	•Tech5.2.01 Vla+Vc+Db+Harp Doubling-Accent Bass line(129-136)+Tutti		Doubling	Separation		STRINGS HARP modern setting. Viola+Violoncello+Doublebass+Harp: Doubling-Accent Bass line (129-136).
Prokofiev	NAX	Symphony No. 5	I. Andante	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	•Tech5.1.01 Tuba (+Bass Tbn) Doubling-Timbral-Reinforce Bass line(Reh.23, 227-252)+Tutti	10_91	Doubling	Fusion	•BRASSES: Detached. Accent. Legato short slurs. Tenuto.	BRASSES modern setting. Tuba (+Bass Trombone): Doubling-Timbral-Reinforce Bass line (Reh.23, 227-252).



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Orchestration Techniques Examples Modern													
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	•Tech2.2.00 Tutti Layers(231-248) By ORDER of APPEARANCE in SCORE	6_18	Layering	Diverse	•STRINGS: Legato motives. Detached. •WOODWINDS: Legato motives. Detached. •BRASSES: Detached. Tenuto. •TIMPANI: Detached.	STRINGS WOODWINDS BRASSES PERCUSSION modern setting. Tutti: Layers (231-248).
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	•Tech2.2.01 VI.I+VI.II Fgr(231-232)	6_18	Layering	Foreground		STRINGS modern setting. Violin I+Violin II: Foreground (231-232).
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	•Tech2.2.02 Tpt1.2 Fgr(232-236)	6_18	Layering	Foreground		BRASSES modern setting. Trumpet 1.2: Foreground (232-236).
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	•Tech2.2.03 Vla+Vc+Db Fgr(233)	6_18	Layering	Foreground		STRINGS modern setting. Viola+Violoncello+Doublebass: Foreground (233).
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	•Tech2.2.04 VI.I+VI.II+Vla+Vc Fgr(234-236)	6_18	Layering	Foreground		STRINGS modern setting. Violin I+Violin II+Viola+Violoncello: Foreground (234-236).
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	•Tech2.2.05 VI.I+VI.II+Vla Fgr(237)	6_18	Layering	Foreground		STRINGS modern setting. Violin I+Violin II+Viola: Foreground (237).
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	•Tech2.2.06 Tpt1.2 Fgr(238-241)	6_18	Layering	Foreground		BRASSES modern setting. Trumpet 1.2: Foreground (238-241).
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	•Tech2.2.07 Picc+Fl1.2+Ob1.2.3+Cl 1.2.3+Bsn1.2.3 Fgr(239-241)	6_18	Layering	Foreground		WOODWINDS modern setting. Piccolo+Flute1.2+Oboe1.2.3+Clarinet1.2.3+Bassoon1.2.3: Foreground (239-241).



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)
Orchestration Techniques Examples Modern													
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	•Tech2.2.08 VI.I+VI.II+Vla+Vc Fgr(242-248)	6_18	Layering	Foreground		STRINGS modern setting. Violin I+Violin II+Viola+Violoncello: Foreground (242-248).
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	•Tech2.2.09 Picc+Fl1.2+Ob1.2.3+Cl 1.2.3+Bsn1.2.3 Fgr-2(242-248)	6_18	Layering	Foreground		WOODWINDS modern setting. Piccolo+Flute1.2+Oboe1.2.3+Clarinet1.2.3+Bassoon1.2.3: Foreground-2 (242-248).
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	•Tech2.3.01 Brasses Mgr(233-236)	6_18	Layering	Middleground		BRASSES modern setting. Brasses: Middleground (233-236).
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	•Tech2.3.02 Brasses Mgr(239-241)	6_18	Layering	Middleground		BRASSES modern setting. Brasses: Mgr (Middleground-241)
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	•Tech5.1.00 Tutti Doubling-Reinforcement(231-248)	6_18	Doubling	Fusion		STRINGS WOODWINDS BRASSES PERCUSSION modern setting. Tutti: Doubling-Reinforcement (231-248).
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	•Tech5.1.01 Timp Doubling-Reinforcement(231)	6_18	Doubling	Fusion		PERCUSSION modern setting. Timpani: Doubling-Reinforcement (231).
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	•Tech5.1.02 Timp Doubling-Reinforcement(233)	6_18	Doubling	Fusion		PERCUSSION modern setting. Timpani: Doubling-Reinforcement (233).
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	•Tech5.1.03 WW Doubling-Reinforcement(233-236)	6_18	Doubling	Fusion		WOODWINDS modern setting. Woodwinds: Doubling-Reinforcement (233-236).



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)
Orchestration Techniques Examples Modern													
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	•Tech5. 1.04 Horns Doubling-Reinforcement(242-248)	6_18	Doubling	Fusion		BRASSES modern setting. Horns: Doubling-Reinforcement (242-248).
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	•Tech5. 1.05 Tpt1.2+Timp Doubling-Reinforcement(248)	6_18	Doubling	Fusion		BRASSES PERCUSSION modern setting. Trumpet1.2+Timpani Doubling-Reinforcement (248).
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	•Tech2. +5.+8.00 Fgr, Mgr, Doublings, Sustain, Fugato Voices1-6 (313-396)+Tutti By ORDER of APPEARANCE in SCORE	11_22	Layering + Doublings + Sustain +Fugato Voices	Diverse	•STRINGS: Legato motives. Detached. Tenuto. Short slurs. Multiple Stops. Tremolo bowed unmeasured. •WOODWINDS: Legato motives. Detached. Tenuto. Short slurs. •BRASSES: Detached. Marcato. Tenuto. Short slurs. •TIMPANI: Detached. Marcato. •Cymbal: Held.	STRINGS WOODWINDS BRASSES PERCUSSION modern setting. Tutti: Foreground, Middleground, Doublings, Sustain, Fugato Voices1-6 (313-396).
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	•Tech2. +5.+8.01 Fgr, Mgr, Doublings, Sustain(313-396)+Tutti By ORDER of APPEARANCE in SCORE	11_22	Layering + Doublings + Sustain	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION modern setting. Tutti: Foreground, Middleground, Doublings, Sustain (313-396).
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	•Tech2.00 Fgr, Mgr(313-396)+Tutti	11_22	Layering	Diverse		STRINGS BRASSES modern setting. Strings, +Horn1.2, 3.4: Foreground, Middleground (313-396).



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)
Orchestration Techniques Examples Modern													
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	•Tech2.01 Fugato Voices1-6 (313-396)+Tutti	11_22	Layering Fugato Voices	Polyphonic		BRASSES modern setting. Brasses: Fugato Voices1-6 (313-396).
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	•Tech2. +5. +8.02 Doublings, Sustain(313-396)+Tutti	11_22	Doublings + Sustain	Diverse		WOODWINDS BRASSES PERCUSSION modern setting. Woodwinds, Brasses, Timpani, Cymbal: Doublings, Sustain (313-396).
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	•Tech2. +5. +8.03 Doublings (313-396)+Tutti	11_22	Doubling	Fusion		WOODWINDS BRASSES PERCUSSION modern setting. Woodwinds, Brasses, Timpani, Cymbal: Doublings (313-396).
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	•Tech2. +5. +8.04 Sustain(380-389)+Tutti	11_22	Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS BRASSES modern setting. Strings, Horn2.4: Sustain (380-389).
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	•Tech2. 3.1, 3.6 Monophonic, Polyphonic(313-396)+Tutti	11_22	Layers_Textures-Relationships	Monophonic, Polyphonic		STRINGS WOODWINDS BRASSES PERCUSSION modern setting. Tutti: Monophonic, Polyphonic (313-396).



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)
Orchestration Techniques Examples Modern													
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	<ul style="list-style-type: none"> Tech 2. +5.+8.00 Fgr, Mgr, Doublings, Couplings, Sustain(149-229)+Tutti <p>By ORDER of APPEARANCE in SCORE</p>		Layering + Doubling + Coupling + Sustain	Diverse	<ul style="list-style-type: none"> •STRINGS: Detached. Tenuto. Staccato. Slurred Tenuto-Staccato. A Punta d'Arco. Fast reperated Staccato. Legato Lines. Poco Marcato. •WOODWINDS: Detached. Tenuto. Staccato. Short slurs. Slurred Tenuto-Staccato. Legato Lines. •BRASSES: Con sordino. Senza Sordino. Held. Detached. Tenuto. Legato Lines. •HARP: Detached. Glissando. Accents. 	<p>STRINGS WOODWINDS BRASSES HARP modern setting.</p> <p>Tutti: Foreground, Middleground, Doublings, Couplings, Sustain (149-229).</p>
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	<ul style="list-style-type: none"> Tech 2.00 Tutti Layering(149-229)+Tutti <p>By ORDER of APPEARANCE in SCORE</p>		Layering	Diverse		<p>STRINGS WOODWINDS BRASSES HARP modern setting.</p> <p>Tutti: Layering (149-229).</p>
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	<ul style="list-style-type: none"> Tech 2.2.00 Tutti Fgr-1+Fgr-2(149-229)+Tutti 		Layering	Foreground		<p>WOODWINDS modern setting.</p> <p>Tutti: Foreground-1+ Foreground-2 (149-229).</p>
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	<ul style="list-style-type: none"> Tech 2.2.01 Ob1 Fgr-1(154-175)+Tutti 		Layering	Foreground		<p>WOODWINDS modern setting.</p> <p>Oboe1: Foreground-1 (154-175).</p>



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)
Orchestration Techniques Examples Modern													
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	•Tech 2.2.02 Cl1.2 Fgr-1(174-191)+Tutti		Layering	Foreground		WOODWINDS modern setting. Clarinet1.2: Foreground-1 (174-191).
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	•Tech 2.2.03 Fl1.2+Ob1 Fgr-1(192-198)+Tutti		Layering	Foreground		WOODWINDS modern setting. Flute1.2+Oboe1: Foreground-1 (192-198).
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	•Tech 2.2.04 Fl1.2+Cl1, +Cl2, Fl3 Fgr-1(198-211)+Tutti		Layering	Foreground		WOODWINDS modern setting. Flute1.2+Clarinet1, +Clarinet2, Flute3: Foreground-1 (198-211).
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	•Tech 2.2.05 Fl1.2.3+Ob1 Fgr-1(212-226)+Tutti		Layering	Foreground		WOODWINDS modern setting. Flute1.2.3+Oboe1: Foreground-1 (212-226).
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	•Tech 2.2.06 Harp1 Fgr-2(157-170)+Tutti		Layering	Foreground		HARP modern setting. Harp1: Foreground-2 (157-170).
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	•Tech 2.2.07 Harp1 Fgr-2(175-188)+Tutti		Layering	Foreground		HARP modern setting. Harp1: Foreground-2 (175-188).
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	•Tech 2.2.08 Cl1. +BassCl Fgr-2(192-198)+Tutti		Layering	Foreground		WOODWINDS modern setting. Clarinet1.+Bass Clarinet: Foreground-2 (192-198).
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	•Tech 2.2.09 Vla+Vc Fgr-2(198-207)+Tutti		Layering	Foreground		STRINGS modern setting. Viola+Violoncello: Foreground-2 (198-207).



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)
Orchestration Techniques Examples Modern													
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	•Tech 2.2.10 Vla+Vc+Db Fgr-2(210-215)+Tutti		Layering	Foreground		STRINGS modern setting. Viola+Violoncello+DoubleBass: Foreground-2 (210-215).
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	•Tech 2.2.11 Tbn1.2 con sord. Fgr-2(215-217)+Tutti		Layering	Foreground		BRASSES modern setting. Trombone1.2 con sord.: Foreground-2 (215-217).
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	•Tech 2.2.12 E. Horn Fgr-2(218-219)+Tutti		Layering	Foreground		WOODWINDS modern setting. English Horn: Foreground-2 (218-219).
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	•Tech 2.2.13 Tpt1 con sord. Fgr-2(220-223)+Tutti		Layering	Foreground		BRASSES modern setting. Trumpet1 con sord.: Foreground-2 (220-223).
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	•Tech 2.2.14 Vla+Vc+Db Fgr-2(224-229)+Tutti		Layering	Foreground		STRINGS modern setting. Viola+Violoncello+DoubleBass: Foreground-2 (224-229).
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	•Tech 2.3.0 Strings Mgr(149-188)+Tutti		Layering	Middleground		STRINGS modern setting. Strings: Middleground (149-188).
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	•Tech 5.1.+6.1+8.00 Doubling+Coupling+Timbral Manipulation(149-188)+Tutti By ORDER of APPEARANCE in SCORE		Doubling + Coupling + Timbral_Manipulation	Diverse		STRINGS WOODWINDS BRASSES HARP modern setting. Tutti: Doubling+Coupling+Timbral Manipulation (149-188).



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)
Orchestration Techniques Examples Modern													
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	•Tech 5.1.01 VI.I+VI.II Doubling Fgr-1(192-204)+Tutti		Doubling	Fusion		STRINGS modern setting. Violin I+Violin II: Doubling Foreground-1 (192-204).
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	•Tech 5.1.02 Harp1 Doubling Fgr-1(212-223)+Tutti		Doubling	Fusion		HARP modern setting. Harp1: Doubling Foreground-1 (212-223).
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	•Tech 5.1.03 Harp1 Doubling Fgr-2(192-198)+Tutti		Doubling	Fusion		HARP modern setting. Harp1: Doubling Foreground-2 (192-198).
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	•Tech 8.2.01 Horn1.2 con sord. Sustain(149-188)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting. Horn1.2 con sord.: Sustain (149-188).
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	•Tech 8.2.02 VI.II Sustain(203-210)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS modern setting. Violin II: Sustain (203-210).
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	•Tech 8.2.03 Horn1 con sord. Sustain(209-214)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		BRASSES modern setting. Horn1 con sordino: Sustain (209-214).
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	•Tech 8.2.04 Db, +Vla+Vc Sustain(215-223)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS modern setting. DoubleBass, +Viola+Violoncello: Sustain (215-223).
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	•Tech 8.2.05 Cl1.2 Sustain(223-226)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting. Clarinet1.2: Sustain (223-226).
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	•Tech 8.12.1.00 Harp1 Gliss Fusing(171-172)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)		HARP modern setting. Harp1: Glissando: Fusing Role (171-172)



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)
Orchestration Techniques Examples Modern													
Bartok	NAX	Concerto for Orchestra	II. Giuoco della coppie (Allegretto scherzando)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	•Tech1.2.01 Bsn1.2 Duo Coupling as Solo(8-24)+Strings	7_96	Basic Solo - Coupling	Fusion	•WOODWINDS: Legato short slurs. Staccato. Accent.Marcato. Trills. Detached. Tenuto. Slurred Staccato. Legato large. triple Tonguing.	WOODWINDS modern setting. Bassoon1.2 Duo Coupling as: Solo(8-24).
Bartok	NAX	Concerto for Orchestra	II. Giuoco della coppie (Allegretto scherzando)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	•Tech1.2.02 Ob1.2 Duo Coupling as Solo(25-44)+Strings	7_96	Basic Solo - Coupling	Fusion	•WOODWINDS: Legato short slurs. Staccato. Accent.Marcato. Trills. Detached. Tenuto. Slurred Staccato. Legato large. triple Tonguing.	WOODWINDS modern setting. Oboe1.2 Duo Coupling as: Solo (25-44).
Bartok	NAX	Concerto for Orchestra	II. Giuoco della coppie (Allegretto scherzando)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	•Tech1.2.03 Cl1.2 Duo Coupling as Solo(45-57)+Strings	7_96	Basic Solo - Coupling	Fusion	•WOODWINDS: Legato short slurs. Staccato. Accent.Marcato. Trills. Detached. Tenuto. Slurred Staccato. Legato large. triple Tonguing.	WOODWINDS modern setting. Clarinet1.2 Duo Coupling as: Solo (45-57).
Bartok	NAX	Concerto for Orchestra	II. Giuoco della coppie (Allegretto scherzando)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	•Tech1.2.04 Fl1.2 Duo Coupling as Solo(60-86)+Strings	7_96	Basic Solo - Coupling	Fusion	•WOODWINDS: Legato short slurs. Staccato. Accent.Marcato. Trills. Detached. Tenuto. Slurred Staccato. Legato large. triple Tonguing.	WOODWINDS modern setting. Flute1.2 Duo Coupling as: Solo (60-86).
Bartok	NAX	Concerto for Orchestra	II. Giuoco della coppie (Allegretto scherzando)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	•Tech1.2.05 Tpt1.2 sord. Duo Coupling as Solo(90-120)+Strings	7_96	Basic Solo - Coupling	Fusion	•BRASSES: Con Sordino. Detached. Tenuto. Staccato.	BRASSES modern setting. Trumpet1.2 Con sordino Duo Coupling: as Solo (90-120).



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)
Orchestration Techniques Examples Modern													
Bartok	NAX	Concerto for Orchestra	II. Giuoco della coppie (Allegretto scherzando)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	•Tech Diverse Bartok CtoOrch-ii ●●●●●●●●●● ●●●●●●●●		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting.
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	•Tech 2.+5.+8.00 Fgr, Mgr, Bass Line, Doublings, Sustain, Granular, Fusing(1-22)+Tutti By ORDER of APPEARANCE in SCORE	Layering + Timbral_Manipulation	Diverse	•STRINGS: Detached. Legato Lines. Held. Tremolo Bowed unmeasured. Trill. •WOODWINDS: Detached. Tenuto. Legato Patterns. •HARP: Glissando. Detached. Chords. TIMPANI: Detached. Rolls(Trills).	STRINGS WOODWINDS PERCUSSION HARP modern setting. Tutti: Foreground, Middleground, Bass Line, Doublings, Sustain, Granular, Fusing (1-22).	
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	•Tech 2.2.00 Vc, +Vla, VI.II Fgr-2(5-10)+Tutti	Layering	Foreground		STRINGS modern setting. Violoncello, +Viola, Violin II: Foreground-2 (5-10).	
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	•Tech 2.2.01 Ob1, +Picc Fgr-1(10-22)+Tutti	Layering	Foreground		WOODWINDS modern setting. Oboe1, +Piccolo: Foreground-1 (10-22).	
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	•Tech 2.3.00 Cl1 alternate Fl1 Mgr(10-18)+Tutti	Layering	Middleground		WOODWINDS modern setting. Clarinet1 alternate Flute1: Middleground (10-18).	
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	•Tech 2.4.00 Db Bass Line(1-10)+Tutti	Layering	Background		STRINGS modern setting. DoubleBass: Bass Line (1-10).	
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	•Tech 5.+8.00 All Doublings, Sustain, Granular, Fusing(1-22)+Tutti	Doublings + Sustain + Granular + Fusing	Diverse		STRINGS PERCUSSION HARP modern setting. Tutti: All Doublings, Sustain, Granular, Fusing (1-22).	



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)	
Orchestration Techniques Examples Modern														
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	•Tech 5.1.00 Cl1 Doubling Reinforce Fgr-1(19-20)+Tutti		Doubling	Fusion		WOODWINDS modern setting. Clarinet1: Doubling Reinforce Foreground-1 (19-20).	
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	•Tech 5.2.00 Timp, Harp1 Doubling accent(1-18)+Tutti		Doubling	Fusion		PERCUSSION HARP modern setting. Timpani, Harp1: Doubling accent (1-18).	
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	•Tech 8.2.00 Timp roll, VI.II+Vla+Vc+Db Sustain(4-18)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect)		STRINGS PERCUSSION modern setting. Timpani roll, Violin II+Viola+Violoncello+DoubleBass: Sustain (4-18).	
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	•Tech 8.8.1.00 VI.I Granular(10-18)+Tutti		Timbral_Manipulation	Timbre Granular		STRINGS modern setting. Violin I: Granular (10-18).	
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	•Tech 8.12.1.00 Harp1 Fusing(10-18)+Tutti		Timbral_Manipulation	FUSING Role Instr.(s)		HARP modern setting. Harp1: Fusing (10-18).	
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	•Tech 2.+5.+8.00 Fgr, Mgr, Doublings-Couplings, Sustain, Granular(34-44)+Tutti		Layering + Timbral_Manipulation	Diverse	•STRINGS: Short slurs. Marcato. Tenuto. Detached. Legato motives. Tremolo Bowed unmeasured. Staccato. •WOODWINDS: Detached. Legato motives. Marcato. Tenuto. Staccato. •BRASSES: Detached. Accents. Staccato. Sforzando. •HARP: Detached Chords. TIMPANI: Rolls(Trills).	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: Foreground, Middleground, Doublings-Couplings, Sustain, Granular (34-44).	
								By ORDER of APPEARANCE in SCORE						



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)
Orchestration Techniques Examples Modern													
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	•Tech 2.0.00 Strings, Tpt1 Fgr, Mgr(34-44)+Tutti		Layering	Diverse		STRINGS BRASSES modern setting. Strings, Trumpet1: Foreground, Middleground (34-44).
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	•Tech 2.2.00 VI.I+VI.II Fgr-1(34-44)+Tutti		Layering	Foreground		STRINGS modern setting. Violin I+Violin II: Foreground-1 (34-44).
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	•Tech 2.2.01 Tpt1 Fgr-2(34-44)+Tutti		Layering	Foreground		BRASSES modern setting. Trumpet1: Foreground-2 (34-44).
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	•Tech 2.3.00 Vla+Vc+Db Mgr(34-44)+Tutti		Layering	Middleground		STRINGS modern setting. Viola+Violoncello+DoubleBass: Middleground (34-44).
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	•Tech 5.+6.00 Doublings-Couplings(34-44)+Tutti		Doublings-Couplings	Fusion		WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: Doublings-Couplings (34-44).
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	•Tech 5.+6.00 Cl1.2.3, Horn1 Doubling-Coupling Fgr-1(34-43)+Tutti		Doublings-Couplings	Fusion		WOODWINDS BRASSES PERCUSSION HARP modern setting. Horn1: Doubling-Coupling Foreground-1 (34-43).
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	•Tech 5.00 Cl1.2.3 Fl1.2.3+Ob1.2.3+Cl1.2.3+Bsn1.2.3+Horn2.3.4+Tbn1.2.3+Tuba+Harp1.2, +Timp Doubling Mgr(34-44)+Tutti		Doublings-Couplings	Fusion		WOODWINDS BRASSES PERCUSSION HARP modern setting. Clarinet1.2.3 Flute1.2.3+Oboe1.2.3+Clarinet1.2.3+Bassoon1.2.3+Horn2.3.4+Trombone1.2.3+Tuba+Harp1.2, +Timpani: Doubling Middleground (34-44).
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	•Tech 8.00 Timp roll Sustain, Vla+Vc+Db Granular(34-43)+Tutti		Timbral_Manipulation	SUSTAIN (Pedalling Effect) + Timbre Granular		STRINGS PERCUSSION modern setting. Timpani roll: Sustain, Viola+Violoncello+DoubleBass: Granular (34-43).



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)
Orchestration Techniques Examples Modern													
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	<ul style="list-style-type: none"> •Tech 2.+6.+8.00 Fgr, Couplings-Granular, Sustain(62-72)+Tutti <p>By ORDER of APPEARANCE in SCORE</p>	Layering + Timbral_Manipulation	Diverse	<ul style="list-style-type: none"> •STRINGS: Detached. Molto espressivo. Accents. Marcato. Tremolo fingered unmeasured. Short slurs. •WOODWINDS: Held. •HARP: Repeated 16ths Detached. Tremolo fingered measured. 	STRINGS WOODWINDS HARP modern setting. Tutti: Foreground, Couplings-Granular, Sustain (62-72).	
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	<ul style="list-style-type: none"> •Tech 2.00 Fgr(62-72)+Tutti 	Layering	Foreground		STRINGS HARP modern setting. Tutti: Foreground (62-72).	
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	<ul style="list-style-type: none"> •Tech 2.2.00 Vla Fgr-1(62-72)+Tutti 	Layering	Foreground		STRINGS modern setting. Viola: Foreground-1 (62-72).	
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	<ul style="list-style-type: none"> •Tech 2.2.00 Vla Fgr-1(62-72)+Tutti 	Layering	Foreground		STRINGS HARP modern setting. Violin I+Violin II+Harp1.2: Foreground-2 (62-72).	
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	<ul style="list-style-type: none"> •Tech 6.1+8.8.1.00 VI.I+VI.II+Harp1.2 Couplings-Granular(62-72)+Tutti 	Doublings + Granular	Diverse		STRINGS HARP modern setting. Violin I+Violin II+Harp1.2: Couplings-Granular (62-72).	
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	<ul style="list-style-type: none"> •Tech 8.2.00 Cl1.2 Sustain(69-72)+Tutti 	Timbral_Manipulation	SUSTAIN (Pedalling Effect)		WOODWINDS modern setting. Clarinet1.2: Sustain (69-72).	



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Orchestration Techniques Examples Modern													
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	<ul style="list-style-type: none"> •Tech 2.+5.+8.00 Fgr, Mgr, Doublings, Sustain, Bright(73-83)+Tutti 		Layering + Timbral_Manipulation	Diverse	<ul style="list-style-type: none"> •STRINGS: Pizzicato. Glissando. Detached Arco. •WOODWINDS: Detached. Espressivo Tenuto. Held. •BRASSES: Detached short. Senza sordino. Con sordino. •HARP: Glissando chords. TIMPANI: Detached. 	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: Foreground, Middleground, Doublings, Sustain, Bright (73-83).
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	<ul style="list-style-type: none"> •Tech 2.00 Fgr, Mgr(73-83)+Tutti 		Layering	Diverse		WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: Foreground, Middleground (73-83).
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	<ul style="list-style-type: none"> •Tech 2.2.00 Fl1.2+Ob1.2+Cl1.2+Bsn1 Fgr(73-83)+Tutti 		Layering	Foreground		WOODWINDS modern setting. Flute1.2+Oboe1.2+Clarinet1.2+Bassoon1: Foreground (73-83).
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	<ul style="list-style-type: none"> •Tech 2.3.00 Horn1.2.3.4+Tpt1.2.3+Timp+Harp1.2, +Bsn2.3 Mgr(73-83)+Tutti 		Layering	Middleground		WOODWINDS BRASSES PERCUSSION HARP modern setting. Horn1.2.3.4+Trumpet1.2.3+Timpani+Harp1.2, +Bassoon2.3: Middleground (73-83).
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	<ul style="list-style-type: none"> •Tech 5.1.00 Fl1.2+Ob1.2+Cl1.2+Bsn1 Doubling Fgr(73-83)+Tutti 		Doubling	Fusion		WOODWINDS modern setting. Flute1.2+Oboe1.2+Clarinet1.2+Bassoon1: Doubling Foreground (73-83).
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	<ul style="list-style-type: none"> •Tech 5.1+8.6.1.00 Strings pizz Doublings, Horn1.2, Horn3.4 Bright Middleground(73-83)+Tutti 		Doubling + Timbral_Manipulation	Fusion - Timbre Bright		STRINGS BRASSES modern setting. Strings pizz: Doublings, Horn1.2, Horn3.4: Bright Middleground (73-83).



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)
Orchestration Techniques Examples Modern													
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	•Tech 6.1.01 Vla Free Coupling of Fgr-1(50-58)+Tutti		Coupling	Fusion		STRINGS modern setting. Viola: Free Coupling of Foreground-1 (50-58).
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	•Tech 2.+6.+8.00 Fgr, Mgr, Bass Line, Doublings(119-127)+Tutti By ORDER of APPEARANCE in SCORE		Layering + Doubling	Diverse	•STRINGS: Legato lines. •HARP: Detached chords.	STRINGS HARP modern setting. Tutti: Foreground, Middleground, Bass Line, Doublings (119-127).
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	•Tech 2.0.00 Fgr, Mgr, Bass Line(119-127)+Tutti		Layering	Diverse		STRINGS HARP modern setting. Tutti: Foreground, Middleground, Bass Line (119-127).
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	•Tech 2.2.01 VI.I con sord. Fgr(119-127)+Tutti		Layering	Foreground		STRINGS modern setting. Violin I con sordino: Foreground (119-127).
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	•Tech 2.3.01 Harp1 Mgr(119-127)+Tutti		Layering	Middleground		HARP modern setting. Harp1: Middleground (119-127).
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	•Tech 2.4.01 Db Bass Line(119-127)+Tutti		Layering	Background		STRINGS modern setting. DoubleBass: Bass Line (119-127).
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	•Tech 5.1.01 Vla Doubling Fgr(119-127)+Tutti •Tech 5.1.02 VI.I+Vc pizz Doubling Mgr(119-127)+Tutti		Doubling	Fusion		STRINGS modern setting. Viola: Doubling Foreground (119-127). Violin I+Violoncello pizz: Doubling Middleground (119-127).



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)
Orchestration Techniques Examples Modern													
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	•Tech Diverse Bartok CtoOrch-iv			DIVERSE		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting.
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	•Tech1.2 Ob1.2.3, Cl1.2.3 as Solo units Doubling Strings(247-255)+Tutti	7_42	Basic	Solo	•WOODWINDS: Legato short slurs. Detached.	WOODWINDS modern setting. Oboe1.2.3, Cl1.2.3 as: Solo units Doubling Strings (247-255).
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	•Tech 2.+6.+8.00 Fgr, Mgr, Background Line, Doublings-Couplings, Sustain, Resonance, Bright(96-118)+Tutti By ORDER of APPEARANCE in SCORE		Layering + Doubling + Coupling + Timbral_Manipulation	Diverse	•STRINGS: Detached. Punta d'Arco. Tremolo fingered unmeasured. Trills. Harmonics natural. Fast Detached 16ths. Pizzicato. Double Stops. •WOODWINDS: Detached. Staccato. Tenuto. Legato motives. •BRASSES: Held. Detached. Dynamic Swell. •HARP: Detached chords. •Triangle: Detached.	STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: Foreground, Middleground, Background Line, Doublings-Couplings, Sustain, Resonance, Bright (96-118).
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	•Tech 2.0.00 Fgr, Mgr, Background Line(96-118)+Tutti		Layering	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: Foreground, Middleground, Background Line (96-118).
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	•Tech 2.2.01 Fl1, Cl1, Ob1.2, Vl.I Fgr(96-118)+Tutti		Layering	Foreground		STRINGS WOODWINDS modern setting. Flute1, Clarinet1, Oboe1.2, Violin I: Foreground (96-118).



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Orchestration Techniques Examples Modern													
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	•Tech 2.3.01 VI.I+VI.II, Vla+Vc, +Db Mgr-1(96-118)+Tutti		Layering	Middleground		STRINGS modern setting. Violin I+Violin II, Viola+Violoncello, +DoubleBass: Middleground-1 (96-118).
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	•Tech 2.3.02 Harp1.2 Mgr-2(96-112)+Tutti		Layering	Middleground		HARP modern setting. Harp1.2: Middleground-2 (96-112).
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	•Tech 2.4.01 Cl2, Ob1, Fl2, Tpt1 Background Line(96-112)+Tutti		Layering	Background		WOODWINDS BRASSES modern setting. Clarinet2, Oboe1, Flute2, Trumpet1: Background Line (96-112).
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	•Tech 5.1.01 Fl2, Ob1, Cl2, Fl1, Picc, Fl1+Cl1, Fl1, Ob1.2+Fl2, Fl1, VI.II, Fl1.2+Bsn1.2 Doubling Fgr(96-118)+Tutti		Doubling	Fusion		STRINGS WOODWINDS modern setting. Flute2, Oboe1, Clarinet2, Flute1, Piccolo, Flute1+Clarinet1, Flute1, Oboe1.2+Flute2, Flute1, Violin I, Flute1.2+Bassoon1.2: Doubling Foreground (96-118).
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	•Tech 5.1.02 VlaB pizz Doubling Mgr-2(105-107)+Tutti		Doubling	Fusion		STRINGS modern setting. ViolaB pizzicato: Doubling Middleground-2 (105-107).
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	•Tech 5.1.03 Bsn3, Horn1.2.3.4 Doubling Mgr-1(116-118)+Tutti		Doubling	Fusion		WOODWINDS BRASSES modern setting. Bassoon3, Horn1.2.3.4: Doubling Middleground-1 (116-118).
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	•Tech 6.1.01 VlaA, Picc Coupling Fgr(104-108)+Tutti		Coupling	Fusion		STRINGS WOODWINDS modern setting. ViolaA, Piccolo: Coupling Foreground (104-108).
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	•Tech 8.00 Sustain, Resonance, Timbre Bright(96-111)+Tutti		Timbral_Manipulation	Diverse		STRINGS WOODWINDS BRASSES PERCUSSION HARP modern setting. Tutti: Sustain, Resonance, Timbre Bright (96-111).



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)
Orchestration Techniques Examples Modern													
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	•Tech 8.2.01 Tpt1+Vla, +Fl2, Vla, +Picc, Vl.II, Vl.I Sustain(96-111)+Tutti	Timbral_Manipulation	SUSTAIN (Pedalling Effect)			STRINGS WOODWINDS BRASSES modern setting. Trumpet1+Viola, +Flute2, Viola, +Piccolo, Violin II, Violin I: Sustain(96-111).
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	•Tech 8.3.01 Vc Resonance(96-110)+Tutti	Timbral_Manipulation	RESONANCE / Iterated			STRINGS modern setting. Violoncello: Resonance (96-110).
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	•Tech 8.6.1.01 Triangle Timbre Bright(96-108)+Tutti	Timbral_Manipulation	TIMBRE Bright			PERCUSSION modern setting. Triangle: Timbre Bright (96-108).
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	•Tech 2.+6.+8.00 Fgr, Mgr, Doublings, Sustain, Granular(256-265)+Tutti By ORDER of APPEARANCE in SCORE	Layering + Doubling + Timbral_Manipulation	Diverse	•STRINGS: Held. Tremolo bowed unmeasured. Harmonics Artificial 4th. •HARP: Detached chords. Detached Octaves.		STRINGS HARP modern setting. Tutti: Foreground, Middleground, Doublings, Sustain, Granular (256-265).
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	•Tech 2.0.00 Harp1.2 Fgr, Mgr(256-265)+Tutti	Layering	Diverse			HARP modern setting. Harp1.2: Foreground, Middleground (256-265).
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	•Tech 5.1.00 Vl.I Doubling Fgr(259-265)+Tutti	Doubling	Fusion			STRINGS modern setting. Violin I: Doubling Foreground (259-265).
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	•Tech 8.2.00 Vl.II Sustain(256-265)+Tutti	Timbral_Manipulation	SUSTAIN (Pedalling Effect)			STRINGS modern setting. Violin II: Sustain (256-265).
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	•Tech 8.8.1.00 Vl.II Granular(259-265)+Tutti	Timbral_Manipulation	Timbre Granular			STRINGS modern setting. Violin II: Granular (259-265).



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Orchestration Techniques Examples Modern													
Vivier	NAX	Lonely Child		ORCH, Solo Soprano	1980	1picc, 2ob, 2cl, 2bsn/2horn/perc+/strings(6-5-4-3-2)/Solo Soprano	DeLeew_ASKO,S chönberg Ensemble	•Tech Diverse Vivier-LonelyChild		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION VOICES modern setting
Zappa	stereo	Sinister Footwear		ORCH	1981	6*fl, 4*ob, 5*cl, 5*bsn/2sopSax, 2altSax, 2tenSax, 1barSax/8horn, 4tr, 5trb, tuba/timp, 6perc, DrumSet/harp, piano, synth/el.vl, el.guit, el.bass/strings	Graff_Pomona Valley Symphony Orchestra	•Tech Diverse Zappa SinisterFootwear		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting
Bouliane	stereo	Douze tiroirs de demi-vérités pour alléger votrer descente	I. - XII.	ORCH, solo piano	1981-1982	2fl, 2ob, 2bsn/2horn/timp, 1perc/strings/SOLO Piano	Chmura_NACO_Hamelin	•Tech Diverse Bouliane DouzeTiroirs		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION modern setting.
Bouliane	stereo	Le Cactus rieur et la Demoiselle qui souffrait d'une soif insatiable		ORCH	1986	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc, piano+cel/strings	Bouliane_OSM	•Tech Diverse Bouliane CactusRieur		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting
Andriessen	NAX	De Materie	Part II, De Stijl	ORCH, Voices	1988	3fl, 2altsax, 2tensax, 1barsax/4tr, 4trb/2perc, 2pns(2.elpno), 1synth, uprightpn(behind)/ 2el guit, 1el bassguit/ 4 female voices (all amplified)	Asko Ens., De Leew	•Tech 8.2+7.5 Tutti Sustain creates KlangfragenM(761-771)+Tutti	Interplay_Progression Timbral_Manipulaton	Klangfarben Melodie Sustain	•WOODWINDS: held Fp •BRASSES: held Fp •KEYBOARDS: held Accents, pedal •HARP: held, lascia vibrare	WOODWINDS BRASSES KEYBOARDS HARP VOICES modern setting. Tutti: Sustain (761-771). Tutti: Klangfarben Melodie (761-771). -Each note of the Solo Soprano is attacked and held successively with a different color.	

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Orchestration Techniques Examples Modern

Bouliane	stereo	Entre chien et loup. Concerto pour hautbois		ORCH, solo oboe	1995-1996	timp, 1perc/strings/SOLO Oboe	Bouliane_OSQ_Magnan	•Tech Diverse Bouliane EntreChienLoup		DIVERSE			STRINGS WOODWINDS PERCUSSION modern setting
Adès	NAX	Asyla	I.	ORCH	1997	3*fl*, 3*ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 6perc, 1harp, 2piano-celesta (grand pn, 2upright pn-one tuned 1/4 tone flat)/strings	Rattle_Rattle_City of Birmingham Symphony Orchestra	•Tech Diverse Ades Asyla-I		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting
Adès	NAX	Asyla	II.	ORCH	1997	3*fl*, 3*ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 6perc, 1harp, 2piano-celesta (grand pn, 2upright pn-one tuned 1/4 tone flat)/strings	Rattle_Rattle_City of Birmingham Symphony Orchestra	•Tech Diverse Ades Asyla-II		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting
Adès	NAX	Asyla	III.	ORCH	1997	3*fl*, 3*ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 6perc, 1harp, 2piano-celesta (grand pn, 2upright pn-one tuned 1/4 tone flat)/strings	Rattle_Rattle_City of Birmingham Symphony Orchestra	•Tech Diverse Ades Asyla-III		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting
Adès	NAX	Asyla	IV.	ORCH	1997	3*fl*, 3*ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 6perc, 1harp, 2piano-celesta (grand pn, 2upright pn-one tuned 1/4 tone flat)/strings	Rattle_Rattle_City of Birmingham Symphony Orchestra	•Tech Diverse Ades Asyla-IV		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting
Bouliane	stereo	Le Sexe des Anges. Concerto pour Clarinette basse		ORCH, solo bass clarinet	2000	2*fl, 2ob, 2*cl, 2*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc, harp, piano/strings/SOLO Bass Clarinet	Pauk, Esprit Orchestra_Freedman	•Tech Diverse Bouliane SexeAnges		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION HARP KEYBOARDS modern setting



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Orchestration Techniques Examples Modern													
Bouliane	stereo	La Neige est blanche mais l'eau est noire	I-Snowball Ciaccona (Ciaccona boule-de-neige)	ORCH	2003	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Bouliane_Esprit Orchestra	•Tech Diverse Bouliane NeigeEau-i		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION modern setting
Bouliane	stereo	La Neige est blanche mais l'eau est noire	II-Frosted Passacaglia (Passacaglia)	ORCH	2003	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Bouliane_Esprit Orchestra	•Tech Diverse Bouliane NeigeEau-ii		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION modern setting
Bouliane	stereo	La Neige est blanche mais l'eau est noire	III-Canto figurato with a melting ground	ORCH	2003	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Bouliane_Esprit Orchestra	•Tech Diverse Bouliane NeigeEau-iii		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION modern setting
Bouliane	NAX	Rythmes et Echos des Rivages anticostiens		ENSEMBLE (15)	2008-2009	*fl, *ob, 2*cl, *bsn/horn, tr, trb/piano, perc./2vl, vla, vc, db	Vaillancourt_NE M	•Tech Diverse Bouliane_Ryhtmes Echos		DIVERSE			STRINGS WOODWINDS BRASSES PERCUSSION KEYBOARDS modern setting

Analysis to come

Analysis to come

Analysis to come

Analysis to come