



STRINGS Modes of Playing (MoP) Examples

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

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

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

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

The list currently available (close to 70 items) is limited mostly to “standard” Modes of Playing in orchestral music. As OrchPlay’s repertoire expands to include more contemporary pieces, it will develop accordingly.

The following Bookmark List is divided in 68 categories; each category is itself presented in chronological order (date of composition of the piece containing the Bookmark). One can thus in many cases follow the use of a specific MoP through the repertoire.

- *Denys Bouliane*

#	STRINGS Modes of Playing	
1	Divided Strings	38 HARMONICS NATURAL: Octave
2	Multiple Stops	39 HARMONICS Natural: 5th
		40 Harmonics Natural: 4th
3	GLISSANDO - PORTAMENTO (Portando)	41 Harmonics Natural: Major 3rd
		42 Harmonics Natural: Major 6th
4	BOWING LEGATO (slurred notes in one bow); can include Tenuto, accents, Marcato	43 Harmonics Natural: minor 3rd
5	BOWING NON LEGATO, ON-THE-STRING: Detached, Détaché; can include Tenuto, accents, Marcato	44 Harmonics Natural: 7th
6	SKIPS	45 Harmonics Natural: OTHERS
7	A PUNTA D'ARCO (à la pointe, at the tip, an der Spitze)	46 HARMONICS ARTIFICIAL: 5th
8	AL TALLONE (au talon, at the frog, am Frosch)	47 Harmonics Artificial: 4th
9	Series of DOWN-bows	48 Harmonics Artificial: Major 3rd
10	Series of UP-bows	49 Harmonics Artificial: minor 3rd
		50 Harmonics Artificial: OTHERS
11	Louré, Portato	51 on OPEN STRINGS
		on SPECIFIC STRINGS: Violin
12	STACCATO separated	52 sul G
13	Staccato slurred	53 sul D
14	Marcato (marqué, markiert), Martellato (Martelé)	54 sul A
		55 sul E
15	BOWING OFF-THE-STRING: SPICCATO conscious (calculated)	on SPECIFIC STRINGS: Viola
16	SPICCATO spontaneous (Saltando, sautillé, Springbogen)	56 sul C
17	SPICCATO slurred (Saltando, sautillé Springbogen)	57 sul G
18	Jeté, Ricochet, gettato	58 sul D
		59 sul A
19	Arpeggiando	on SPECIFIC STRINGS: Violoncello
		60 sul C
20	TRILLS	61 sul G
21	TREMOLO: bowed (measured/unmeasured)	62 sul D
22	TREMOLO: bowed over strings (measured/unmeasured)	63 sul A
23	TREMOLO: fingered (measured/unmeasured)	on SPECIFIC STRINGS: DoubleBass
24	TREMOLO: Bow-Finger Detached (measured/unmeasured)	64 sul E
		65 sul A
	Special PLACEMENT of Bow:	66 sul D
25	SUL TASTO (Sur la touche, am Griffbrett), flautando	67 sul G
26	SUL PONTICELLO (Au chevalet, hinter dem-am Steg)	
	COL LEGNO BOWED: tratto	
27	(back of the bow, avec le bois, mit dem Holz)	
	COL LEGNO STRUCK: battuto	
28	(back of the bow, avec le bois, mit dem Holz)	
29	Without Bow: PIZZICATO	
30	Left Hand Pizzicato	
31	Bartok Pizzicato ("Snap")	
32	Pizzicato Chords	
33	Pizzicato Movements, Sections	
35	Mutes: CON SORDINO, (Avec sourdine, muted, mit Dämpfer)	
37	SCORDATURA	68 VIBRATO (senza, normal, light, heavy)

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

STRINGS Modes of Playing Examples

Bowed String Instruments (chronological, incl. Adler ch. 2, 3)													
14	Divided Strings												
Rossini	NAX	William Tell Overure		ORCH	1829	2*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb/timp, 3perc/strings	Marriner_Academy of St-Martin in the Fields	•Strings Vc Div in 5, Vc SOLO wide range Legato espressivo, Detached Ten, slurred Stacc, Trill(1-47)+Tutti	3_59	>•Mode of Playing		Strings Violoncello Divisi in 5, Violoncello SOLO wide range Legato espressivo, Detached Tenuto, slurred Staccato, Trill	Strings: Violoncello Divisi in 5, Violoncello SOLO wide range Legato espressivo, Detached Tenuto, slurred Staccato, Trill (1-47).
Verdi	Multi	La traviata	Prelude	ORCH	1863	1fl, 1ob, 1cl, 2bsn/4horn/strings	OrchPlay	•Tech5.1 VI.I divisi Doubling Octave(29-37)		>•Mode of Playing		Strings Divisi (Divided)	Strings: Violin I divisi: Doubling Octave (Timbral) (29-37).
Debussy	NAX	Nocturnes	I. Nuages	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Boulez_Cleveland Orchestra	•Strings Divisi(5-21)+Tutti Debussy-Nocturnes-Nuages	2_11	>•Mode of Playing		Strings Divisi (Divided)	Strings: Divisi (Divided) homorhythmic large range (5-21).
StraussR	NAX	Also sprach Zarathustra	VI. Von der Wissenschaft	ORCH	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	Karajan_Berliner Philharmoniker	•Strings Db Div a4, low to high, Legato slurred lines slow pp(202-223)+Vc Div a4 Oct.+Tutti		>•Mode of Playing		Strings DoubleBass Divisi a4, low to high, Legato slurred lines slow pp +Violoncello Divisi a4 Doubling at Octave.	Strings DoubleBass Divisi a4, low to high, Legato slurred lines slow pp (202-223)+Violoncello Divisi a4 Doubling at Octave.
StraussR	NAX	Also sprach Zarathustra	VIII. Das Tanzlied	ORCH	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	Karajan_Berliner Philharmoniker	•Strings Divisi(Reh27-29)+Tutti StraussR-Zara-viii	2_13	>•Mode of Playing		Strings Divisi (Divided)	Strings: Divisi (Divided) in several individual parts (Reh27-29).
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	•Strings Vla, Vc, Db Divisi a2(1-5)		>•Mode of Playing		Strings Divisi (Divided)	Strings: Viola, Violoncello, Doublebass: Divisi a2 (Octave Doubling) (1-5).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 2 of 565	
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STRINGS Modes of Playing Examples															
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	 •Strings VI.I, VI.II, Vla, Vc, Db Divisi a2, a4(25-51)		>•Mode of Playing		Strings Divisi (Divided)	Strings: Violin I, Violin II, Viola, Violoncello, DoubleBass: Divisi a2, a4 (more than 16 parts) (25-51).		
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	 •Strings Vc Divisi a4(84-92)		>•Mode of Playing		Strings Divisi (Divided)	Strings: Violoncello: Divisi a4 (84-92).		
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	 •Strings VI.I Div a6, VI.II Div a6, Vla Div a5, Vc Div a4, Db Div a3(76-105)		>•Mode of Playing		Strings Divisi (Divided)	Strings: Violon I Div a6, Violon II Div a6, Viola Div a5, Violoncello Div a4, DoubleBass Div a3(76-105).		
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 Vla Divisi a2(17-21)  •Strings VI.I, VI.II Divisi a2(45-47)		>•Mode of Playing		Strings Divisi (Divided)	Strings: Viola Divisi a2 (sharing motive) (17-21). Violin I+II Divisi a2 (Octave Doubling) (45-47).		
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	 •Strings Db div in6 chord, Harm natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sord, Pizz p(57-65)+Tutti		>•Mode of Playing		Strings DoubleBass divisi in6 chord, Harmonics natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sordino, Pizzicato p (57-65).	Strings DoubleBass: divisi in6 chord, Harmonics natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sordino, Pizzicato p (57-65).		
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings 6 Vla SOLI div Legato lines quarters,8ths mf cantabile(Reh91,1-7)+Vc+Cb+Brasses sord	3_43	>•Mode of Playing		Strings 6 Vla SOLI divisi Legato lines quarters,8ths mf cantabile.	Strings 6 Vla SOLI: divisi Legato lines quarters,8ths mf cantabile (Reh91,1-7)+Violoncelloc+Doublebass+Brasses sord.		

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STRINGS Modes of Playing Examples													
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 Vl.I, Vl.II, Vla, Vc, Db Large Divisi a2(1-35)		>•Mode of Playing		Strings Divisi (Divided)	Strings: Violin I, Violin II, Viola, Violoncello, DoubleBass: Large Divisi a2 (more than 10 parts) (1-35).

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STRINGS Modes of Playing Examples													
131 Multiple Stops													
Mozart	Multi	Symphony No. 35	III. Menuetto	ORCH+REDUC +piano	1782	2ob, 2bsn/2horn, 2tr/timp/strings	OrchPlay	🎻•Strings VI.I+VI.II Triple Stops(3-4)		>•Mode of Playing		Strings Violin Triple Stops	Strings: Violon I, Violin II: Triple Stops (3-4).
Mozart	Multi	Symphony No. 36	I. Adagio - Allegro spiritoso	ORCH	1783	2ob, 2bsn/2horn, 2tr/timp/strings	OrchPlay	🎻•Strings VI.I+VI.II Double, Triple Stops(32-36)		>•Mode of Playing		Strings Violin Double, Triple Stops	Strings: Violon I, Violin II: Double, Triple Stops (32-46).
Mozart	Multi	Piano Concerto No. 17	I. Allegro	ORCH	1784	1fl, 2ob, 2bsn/2horn/string s	OrchPlay	🎻•Strings VI.I Quadruple Stop(16)		>•Mode of Playing		Strings Violin Double, Quadruple Stop	Strings: Violon I: Quadruple Stop (16).
Mozart	Multi	Piano Concerto No. 21	III. Allegro vivace assai	ORCH	1785	1fl, 2ob, 2bsn/2horn, 2tr/timp/strings/SO LO pno	OrchPlay	🎻•Strings VI.I+VI.II Quadruple Stop(20)		>•Mode of Playing		Strings Violin Quadruple Stop	Strings: Violon I, Violon II: Quadruple Stop (20).
Beethoven	Multi	Piano Concerto No. 2	I. Allegro con brio	ORCH	1787	1fl, 2ob, 2bsn/2horn/string s	OrchPlay	🎻•Strings VII.I+VI.II+Vla Triple Stops(1, 5)		>•Mode of Playing		Strings Violin, Viola Triple Stops	Strings: Violon I, Violon II, Viola: Triple Stops (1, 5).
Mozart	Multi	Symphony No. 39	I. Adagio - Allegro	ORCH	1788	1fl, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	🎻•Strings VI.I+VI.II Triple Stops(70-71)		>•Mode of Playing		Strings Violin Triple Stop	Strings: Violon I, Violon II: Triple Stop (70-71).
Mozart	Multi	Symphony No. 40	I. Molto allegro	ORCH+REDUC (1-20)+piano(1-20)	1788	1fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	🎻•Strings VI.I+VI.II Triple Stops(100-101)		>•Mode of Playing		Strings Violin Triple Stops	Strings: Violon I, Violon II: Triple Stop (100-101).
Mozart	Multi	Symphony No. 40	I. Molto allegro	ORCH+REDUC (1-20)+piano(1-20)	1788	1fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	🎻•Strings VI.I+VI.II Triple Stops(298-299)		>•Mode of Playing		Strings Violin Triple Stops	Strings: Violon I, Violon II: Triple Stop (298-299).
Haydn	Multi	Symphony No. 100	II. Allegretto	ORCH+piano(1-8)	1794	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp, 3perc/strings	OrchPlay	🎻•Strings VI.I+VI.II Double Stops(57)		>•Mode of Playing		Strings Violin Double Stops	Strings: Violon I, Violon II: Double Stops (57).

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STRINGS Modes of Playing Examples															
Beethoven	Multi	Piano Concerto No. 1	I. Allegro con brio	ORCH	1796	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings VI. I+VI. II+Vla Triple, Double Stops(16)		>•Mode of Playing		Strings Violin, Viola Triple, Double Stops	Strings: Violon I, Violon II, Viola: Triple, Double Stops (16).		
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-06 Leg double-stops Octave(37-44)		>•Mode of Playing		SOLO Violin Legato double-stops Octave.	SOLO Violin: Legato double-stops Octave (37-44).		
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-05 Leg double-stops 3rd,5-6th(73-76)		>•Mode of Playing		SOLO Violin Legato double-stops 3rd,5-6th.	SOLO Violin: Legato double-stops 3rd,5-6th (73-76).		
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-05 Leg double-stops 3rd,5-6th(133-151)		>•Mode of Playing		SOLO Violin Legato double-stops 3rd,5-6th.	SOLO Violin: Legato double-stops 3rd,5-6th (133-151).		
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-08 Det double-triple-quadruple stops(73-79)		>•Mode of Playing		SOLO Violin Detached double-triple-quadruple stops.	SOLO Violin: Detached double-triple-quadruple stops (73-79)		
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-08 Det double-triple-quadruple stops(97-108)		>•Mode of Playing		SOLO Violin Detached double-triple-quadruple stops.	SOLO Violin: Detached double-triple-quadruple stops (97-108).		
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-07 Leg double-stops 10th(77-84)		>•Mode of Playing		SOLO Violin Legato double-stops 10th.	SOLO Violin: Legato double-stops 10th (77-84).		
Schubert	Multi	Symphony No. 8	I. Allegro moderato	ORCH+REDUC +piano	1822	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	OrchPlay	 •Strings VI. I+VI. II Double, Triple, Quadruple Stops(85-93)		>•Mode of Playing		Strings Violin Double, Triple, Quadruple Stops	Strings: Violin I+Violin II: Double, Triple, Quadruple Stops (85-93).		
Schubert	Multi	Symphony No. 9	III. Scherzo. Allegro vivace; Trio	ORCH	1825	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	OrchPlay	 •Strings VI. I+VI. II+Vla Triple, Quadruple Stops(193-194)		>•Mode of Playing		Strings Violin, Viola Triple, Quadruple Stops	Strings: Violin I+Violin II+Viola: Triple, Quadruple Stops (193-194).		

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Berlioz	Multi	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, 1tuba/2timp/string s	OrchPlay	 •Strings VI.I+VI.II+Vla Double, Triple, Quadruple Stops(47-48)	>•Mode of Playing			Strings Violin, Viola Douple, Triple, Quadruple Stops	Strings: Violin I+Violin II+Viola Double, Triple, Quadruple Stops (47-48).
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	 •Strings VI.I+VI.II+Vla Double, Triple, Quadruple Stops(98-100)	>•Mode of Playing			Strings Violin, Viola, Violoncello Douple, Triple, Quadruple Stops	Strings: Violin I+Violin II+Viola: Double, Triple, Quadruple Stops (98-100).
Tchaikovsky	Multi	Serenade	I. Pezzo in forma di sonatina: Andante non troppo - Allegro moderato	STRINGS+RED UC+piano	1880	String Orchestra	OrchPlay	 •Strings VII.I+VI.II+Vla+Vc Double, Quadruple Stops(1-15)	>•Mode of Playing			Strings Violin, Viola, Violoncello Double, Quadruple Stops	Strings: Violin I+Violin II+Viola+Violoncello: Double, Quadruple Stops (1-15).
Mahler	NAX	Lieder eines Fahrenden Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.II+Vla+Vc+Db Pizz Double-Triple Stops FF(Reh.19,1-4)+Tutti	>•Mode of Playing			Strings Violin II+Viola+Violoncello+DoubleBass Pizzicato Double-Triple Stops FF	Strings Violin II+Viola+Violoncello+DoubleBass: Pizzicato Double-Triple Stops FF (Reh.19,1-4).
Mahler	NAX	Lieder eines Fahrenden Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.I+VI.II Double Stop p cresc F(Reh.20,19-21)+Tutti	>•Mode of Playing			Strings Violin +Violin II Double Stop p crescendo F.	Strings Violin +Violin II: Double Stop p crescendo F (Reh.20,19-21).
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •WW+Brasses+Perc +Harp+Strings ALL MoP (64-253)	>•Mode of Playing	Diverse		Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).

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Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Nederland, Boy Choir Rotterdam	•Strings col legno battuto 8-16ths, Double-Stops FFF(870-874)+Tutti		>•Mode of Playing		Strings col legno battuto 8-16ths, Double-Stops FFF.	Strings: col legno battuto 8-16ths, Double-Stops FFF (870-874).	
Strauss, Richard	Multi	Also Sprach Zarathustra (Thus Spoke Zarathustra)	I- Einleitung	ORCH+REDUC +piano	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	OrchPlay	•Strings VI.I+VI.II+Vla+Vc Double, Triple, Quadruple Stops(6-21)		>•Mode of Playing		Strings Violin, Viola, Violomcello Douple, Triple, Quadruple Stops	Strings: Violin I+Violin II+Viola+Violoncello: Double, Triple, Quadruple Stops (6-21).	
Schönberg	Multi	Verklärte Nacht (Transfigured Night)		STRINGS+RED UC+piano	1899	String Sextet: 2vl, 2vla, 2vc soli	OrchPlay	•Strings VI.II+Vc.I Double Stops(18-21)		>•Mode of Playing		Strings Violin,Violoncello Douple Stops	Strings: Violin II+Violoncello I: Double Stops (18-21).	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	•Strings VI.I+VI.II,Vla+Vc Pizz Triple-Double Stops mf,p(Reh.6,79-97)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,Viola+Violoncello Pizz Triple-Double Stops mf,p. Strings Violin I+Violin II+Viola+Violoncello Pizz Double-Triple-Quadruple Stops p crescendo F.	Strings Violin I+Violin II,Viola+Violoncello: Pizz Triple-Double Stops mf,p (Reh.6,79-97).	
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	•Strings VI.I+VI.II+Vla+Vc Pizz Double-Triple-Quadruple Stops p crescF(Reh.26,310-321)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,Viola+Violoncello Pizz Triple-Double Stops mf,p. Strings Violin I+Violin II+Viola+Violoncello Pizz Double-Triple-Quadruple Stops p crescendo F.	Strings Violin I+Violin II+Viola+Violoncello: Pizz Double-Triple-Quadruple Stops p crescendo F (Reh.26,310-321).	
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings Pizz. some Double Stops vs Arco F, mf cresc, p cresc(1-30)+Tutti		>•Mode of Playing		Strings Pizzicato some Double Stops vs Arco F, mf crescendo, p crescendo	Strings: Pizzicato some Double Stops vs Arco F, mf crescendo, p crescendo (1-30).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Series of down-bows(2) Triple,Double Stops F(204-205)+Tutti	>•Mode of Playing			Strings Series of down-bows(2) Triple,Double Stops F.	Strings: Series of down-bows(2) Triple,Double Stops F (204-205).
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. I+VI. II+Vla,+Vc Pizz Tenuto-Stacc Double-Triple Stops F decresc(Reh.30,279-290)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Vilols,+Violoncello Pizzicato Tenuto-Staccato Double-Triple Stops F decrescendo.	Strings Violin I+Violin II+Vilols,+Violoncello: Pizzicato Tenuto-Staccato Double-Triple Stops F decrescendo (Reh.30,279-290).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. IA,VI. IIA,VlaA,VcB Pizz 8ths Double-Triple-Quafruple Stops (hold as guitar) pp crescF(Reh.56,29-32)+Tutti	>•Mode of Playing			Strings Violin IA,Violin IIA,Viola A,VioloncelloB: Pizzicato 8ths Double-Triple-Quadruple Stops (hold as guitar) pp crescendo F (Reh.56,29-32).	Strings Violin IA,Violin IIA,Viola A,VioloncelloB: Pizzicato 8ths Double-Triple-Quadruple Stops (hold as guitar) pp crescendo F (Reh.56,29-32).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. IB+VI. IIB+VlaB+VcA Stacc-Spicc-Ten pp crescF(Reh.56,29-32)+Tutti	>•Mode of Playing			Strings Violin IB+Violin IIB+ViolaB+VioloncelloA: Staccato-Spiccato-Tenuto pp crescendo F	Strings Violin IB+Violin IIB+ViolaB+VioloncelloA: Staccato-Spiccato-Tenuto pp crescendo F (Reh.56,29-32).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. I+VI. II+Vla+Vc Pizz Double-Triple-Quadruple Stops quarters,8ths F-mf crescFF(33-37)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Pizzicato Double-Triple-Quadruple Stops quarters,8ths F-mf crescendo FF.	Strings Violin I+Violin II+Viola+Violoncello: Pizzicato Double-Triple-Quadruple Stops quarters,8ths F-mf crescendo FF (33-37).
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	 •Strings Pizz quarters,8ths, Double-Triple Stops F,FF decresc, p (1-27)+Tutti	>•Mode of Playing			Strings Pizzicato quarters,8ths, Double-Triple Stops F,FF decrescendo, p.	Strings: Pizzicato quarters,8ths, Double-Triple Stops F,FF decrescendo, p (1-27).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
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 Vla+Vc Double, Triple Stops(73-76)	>•Mode of Playing		Strings Viola, Violoncello Douple, Triple Stops	Strings: Viola+Violoncello: Double, Triple Stops (73-76).		
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*f1, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc,Vla,VI.II Open Strings C-A 8-16ths Pizz-Arco, slurred over strings ppp(iii_93-94)+Tutti	>•Mode of Playing		Strings Violoncello,Viola,Violin II Open Strings sulC-sulA 8-16ths Pizzicato-Arco, slurred over strings ppp	Strings Violoncello,Viola,Violin II: Open Strings sulC-sulA 8-16ths Pizzicato-Arco, slurred over strings ppp (iii_93-94).		
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*f1, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc,Vla,VI.II,VI.I Open Strings C-G-E quarters-16ths Pizz over strings, Double-Stop pp cresc mF(iv_Reh.8,51-62)+Tutti	>•Mode of Playing		Strings Violoncello,Viola,Violin II,Violin I Open Strings sulC-sulG-sulE quarters-16ths Pizzicato over strings, Double-Stop pp crescendo mF	Strings Violoncello,Viola,Violin II,Violin I: Open Strings sulC-sulG-sulE quarters-16ths Pizzicato over strings, Double-Stop pp crescendo mF (iv_Reh.8,51-62).		
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*f1, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc,Vla,VI.II,VI.I Open Strings C-G-E quarters Pizz, Double-Triple-Quafruple-Stop pp cresc mF(iv_141-145)+Tutti	>•Mode of Playing		Strings Violoncello,Viola,Violin II,Violin I Open Strings sulC-sulG-sulE quarters Pizzicato, Double-Triple-Quafruple-Stop pp crescendo mF	Strings Violoncello,Viola,Violin II,Violin I: Open Strings sulC-sulG-sulE quarters Pizzicato, Double-Triple-Quafruple-Stop pp crescendo mF (iv_141-145).		
Mahler	NAX	Symphony No. 9	I. Andante comodo	ORCH	1909-1910	5*f1, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp/string s	Giulini_Chicago symphony	 •Strings Vc Open String A quarters Pizz, Double-Stop pp(267-273)+Tutti	>•Mode of Playing		Strings Violoncello Open String sulA quarters Pizzicato, Double-Stop pp.	Strings Violoncello: Open String sulA quarters Pizzicato, Double-Stop pp (267-273).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.II+Vla+Vc Pizz Triple Stops arpeggiando Sourdines pp(399-400)+Tutti	>•Mode of Playing		Strings Violin II+Viola+Violoncello Pizz Triple Stops arpeggiando Sourdines (con sordino) pp.	Strings Violin II+Viola+Violoncello: Pizzicato Triple Stops arpeggiando Sourdines (con sordino) pp (399-400).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+Vla Pizz Quadruple Stops p cresc mf cresc(Reh.95,589-592)+Tutti		>•Mode of Playing		Strings Violin I+Viola: Pizzicato Quadruple Stops p crescendo mf crescendo	Strings Violin I+Viola: Pizzicato Quadruple Stops p crescendo mf crescendo (Reh.95,589-592)+Tutti.		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vc Pizz Triple Stops p cresc mf cresc(Reh.95,593-596)+Tutti		>•Mode of Playing		Strings Violoncello Pizzicato Triple Stops p crescendo mf crescendo	Strings Violoncello: Pizzicato Triple Stops p crescendo mf crescendo (Reh.95,593-596).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vla Pizz Double-Triple-Quadruple Stops quarters accents pp cresc p cresc mf,F(Reh.112,726-796)+Tutti		>•Mode of Playing		Strings Viola Pizzicato Double-Triple-Quadruple Stops quarters accents pp crescendo p crescendo mf,F	Strings Viola: Pizzicato Double-Triple-Quadruple Stops quarters accents pp crescendo p crescendo mf,F (Reh.112,726-796).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla Triple-Quadruple Stops FF(Reh.101,632-636)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Triple-Quadruple Stops FF.	Strings Violin I+Violin II+Viola: Triple-Quadruple Stops FF (Reh.101,632-636).		
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Strings Vla+Vc Triple Stops(28-33)		>•Mode of Playing		Strings Viola+Violoncello: Triple Stops	Strings: Viola+Violoncello: Triple Stops (28-33).		
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Strings VI.I+VI.II+Vla Quadruple Stops(47)		>•Mode of Playing		Strings Violin I+Violin II+Viola Quadruple Stops	Strings: Violin I+Violin II+Viola: Quadruple Stops (47).		
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Strings VI.I+VI.II+Vla Quadruple Stops(57)		>•Mode of Playing		Strings Violin I+Violin II+Viola Quadruple Stops	Strings: Violin I+Violin II+Viola: Quadruple Stops (57).		
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	 •Strings Vc Triple Stops(60-67)		>•Mode of Playing		Strings Violoncello Triple Stops	Strings: Violoncello: Triple Stops (60-67).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)				
STRINGS Modes of Playing Examples																		
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings		OrchPlay	 •Strings Vc Quadruple Stop(68)		>•Mode of Playing		Strings Violoncello Quadruple Stop	Strings: Violoncello: Quadruple Stop (68).				
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 Vla Triple, Quadruple Stops(13-16)		>•Mode of Playing		Strings Viola Triple, Quadruple Stops	Strings: Viola: Triple, Quadruple Stops (13-16).				
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	 •Strings VI. I+VI. II+Vla Series of Down-bows quarters FF, +Triple Stops(Reh.53, 32-42)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Series of Down-bows quarters FF, +Triple Stops.	Strings Violin I+Violin II+Viola: Series of Down-bows quarters FF, +Triple Stops (Reh.53, 32-42).				
Stravinsky	NAX	Le Sacre du Printemps	08-Part I: Adoration of the Earth: Dance of the Earth	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings		Bernstein_New York Philharmonic	 •Strings VI. I+VI. II+Vc Triple Stops, Series of down-bows quarters sFFz(Reh. 72,1-24)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Violoncello Triple Stops, Series of down-bows quarters sFFz.	Strings Violin I+Violin II+Violoncello: Triple Stops, Series of down-bows quarters sFFz (Reh. 72,1-24).				
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings		Bernstein_New York Philharmonic	 •Strings Vc Scordatura C-G-E-G#, Quadruple Stop 8th sFFF(Reh.201,275)+Tutti		>•Mode of Playing		Strings Violoncello Scordatura C-G-E-G#, Quadruple Stop 8th sFFF.	Strings Violoncello: Scordatura C-G-E-G#, Quadruple Stop 8th sFFF (Reh.201,275).				
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	 •Strings VI. I+VI. II+Vla+Vc Detached quarters Double-Triple-Quadruple Stops F(108-131)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Detached quarters Double-Triple-Quadruple Stops F.	Strings Violin I+Violin II+Viola+Violoncello: Detached quarters Double-Triple-Quadruple Stops F (108-131).				
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	 •Strings SOLO VI Open Strings G 8th Stacc in Double Stop F(4)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulG 8th Staccato in Double Stop F.	Strings SOLO Violin: Open Strings sulG 8th Staccato in Double Stop F (4).				

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
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	•Strings SOLO VI Open Strings A 8th Stacc in Triple Stop F(22)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulA 8th Staccato in Triple Stop F.	Strings SOLO Violin: Open Strings sulA 8th Staccato in Triple Stop F (22).			
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	•Strings SOLO VI Open Strings G-D-A-E 8th Stacc, gettato, in Double Stop F(30-42)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulG-sulD-sulA-sulE 8th Staccato, gettato, in Double Stop F.	Strings SOLO Violin: Open Strings sulG-sulD-sulA-sulE 8th Staccato, gettato, in Double Stop F (30-42).			
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	•Strings SOLO VI Open Strings D-A-E 8th in Triple Stop F(50-58)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulD-sulA-sulE 8th in Triple Stop F.	Strings SOLO Violin: Open Strings sulD-sulA-sulE 8th in Triple Stop F (50-58).			
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	•Strings SOLO VI Open Strings G-D 8th Stacc in Double Stop mf,p,FF(64-99)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulG-sulD 8th Staccato in Double Stop mf, p, FF.	Strings SOLO Violin: Open Strings sulG-sulD 8th Staccato in Double Stop mf, p, FF (64-99).			
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	•Strings SOLO VI Series of Down-bows, Triple Stops F(50-59)+Tutti	>•Mode of Playing		Strings SOLO Violin Series of Down-bows, Triple Stops F.	Strings SOLO Violin: Series of Down-bows, Triple Stops F (50-59).			
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	•Strings SOLO VI Open Strings D 16-8th, Spicc, Det, in Double Stop p(2-15)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulD 16-8th, Spiccato, Detached, in Double Stop p.	Strings SOLO Violin: Open Strings sulD 16-8th, Spiccato, Detached, in Double Stop p (2-15).			
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	•Strings SOLO VI Open Strings G 8th, Stacc, in Double Stop p(14-16)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulG 8th, Staccato, in Double Stop p,	Strings SOLO Violin: Open Strings sulG 8th, Staccato, in Double Stop p (14-16).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	 •Strings SOLO VI Open Strings D quarter-8-16th, Det, slurred, Stacc, in Double Stop p(17-20)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD quarter-8-16th, Detached, slurred, Staccato, in Double Stop p,	Strings SOLO Violin: Open Strings sulD quarter-8-16th, Detached, slurred, Staccato, in Double Stop p (17-20).			
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	 •Strings SOLO VI Open Strings D-G 8th, Det, in Double Stop p(21-22)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD-sulG 8th, Detached, in Double Stop p,	Strings SOLO Violin: Open Strings sulD-sulG 8th, Detached, in Double Stop p (21-22).			
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	 •Strings SOLO VI Open Strings D-E-A quarters-8-16ths, Det, Stacc, in Double-Triple Stop F(23-29)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD-sulE-sulA quarters-8-16ths, Detached, Staccato, in Double-Triple Stop F.	Strings SOLO Violin: Open Strings sulD-sulE-sulA quarters-8-16ths, Detached, Staccato, in Double-Triple Stop F (23-29).			
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	 •Strings SOLO VI Open Strings D 8th, Spicc, in Double Stop p (29-38)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD 8th, Spiccato, in Double Stop p.	Strings SOLO Violin: Open Strings sulD 8th, Spiccato, in Double Stop p (29-38).			
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	 •Strings SOLO VI Open Strings D-A-E, Det, Stacc, in Double-Triple Stop F(44-52)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD-sulA-sulE, Detached, Staccato, in Double-Triple Stop F.	Strings SOLO Violin: Open Strings sulD-sulA-sulE, Detached, Staccato, in Double-Triple Stop F(44-52).			
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(1-11)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(1-11).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533		25.01.25		Bookmarks: 3293		 Pieces (File Names): 363		Page 15 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, Pizz in Double-Stop F(11-21)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD 8ths, Staccato, Pizzicato in Double-Stop F.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, Pizzicato in Double-Stop F(11-21).		
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(68-71)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(68-71).		
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	 •Strings SOLO VI Open Strings D 8-16ths, Stacc, accents in Triple-Stop, Series of Down-bows FF(104-108)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD 8-16ths, Staccato, accents in Triple-Stop, Series of Down-bows FF.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(117-119).		
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(117-119)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(117-119).		
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(131-140)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(131-140).		
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	 •Strings SOLO VI Open Strings E-D-A-G quarters-8-16ths Stacc, short slurs Double-Triple-Quadruple-Stop F(1-28)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulE-sulD-sulA-sulG quarters-8-16ths Staccato, short slurs, Double-Triple-Quadruple-Stop F.	Strings SOLO Violin: Open Strings sulE-sulD-sulA-sulG quarters-8-16ths Staccato, short slurs, Double-Triple-Quadruple-Stop F (1-28).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Adler	Pieces (File Names): 363					Page 16 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	 •Strings SOLO VI Open Strings A-G 8ths Stacc, short slurs Double-Stop p(84-87)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulA-sulG 8ths Staccato, short slurs Double-Stop p.	Strings SOLO Violin: Open Strings sulA-sulG 8ths Staccato, short slurs Double-Stop p (84-87).				
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	 •Strings SOLO VI Open Strings A-G-D 8ths Stacc, short slurs Ten, Double-Stop mf(Reh.23,110-116)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulA-sulG-sulD 8ths Staccato, short slurs Tenuto, Double-Stop mf.	Strings SOLO Violin: Open Strings sulA-sulG-sulD 8ths Staccato, short slurs Tenuto, Double-Stop mf (Reh.23,110-116).				
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings D-A-G 16ths Stacc, Double-Stop p(12-20)+Tutti	>•Mode of Playing		Strings SOLO Violin VI Open Strings sulD-sulA-sulG 16ths Staccato, Double-Stop p.	Strings SOLO Violin: VI Open Strings sulD-sulA-sulG 16ths Staccato, Double-Stop p (12-20).				
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings G-D-A 8ths, Stacc, Double-Triple-Stop sFz(72-74)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulG-sulD-sulA 8ths, Stacc, Double-Triple-Stop sFz.	Strings SOLO Violin: Open Strings sulG-sulD-sulA 8ths, Stacc, Double-Triple-Stop sFz(72-74).				
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings A-G 8ths, Stacc, short slurs, Double-Stop p(Reh.13,107-114)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulA-sulG 8ths, Stacc, short slurs, Double-Stop p.	Strings SOLO Violin: Open Strings sulA-sulG 8ths, Stacc, short slurs, Double-Stop p (Reh.13,107-114).				
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings D-A-G 8ths, Stacc, Double-Stop p(140-146)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulD-sulA-sulG 8ths, Staccato, Double-Stop p.	Strings SOLO Violin: Open Strings sulD-sulA-sulG 8ths, Staccato, Double-Stop p (140-146).				

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 17 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings A 8-16ths, Det, Double-Stop F(169-174)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulA 8-16ths, Detached, Double-Stop F.	Strings SOLO Violin: Open Strings sulA 8-16ths, Detached, Double-Stop F(169-174).
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings A-E 16ths, Det, Double-Stop F(182-184)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulA-sulE 16ths, Detached, Double-Stop F.	Strings SOLO Violin: Open Strings sulA-sulE 16ths, Detached, Double-Stop F(182-184).
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings G-A 16ths, Stacc,accent Double-Stop F-p(193-198)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulG-sulA 16ths, Staccato, accent Double-Stop F-p.	Strings SOLO Violin: Open Strings sulG-sulA 16ths, Staccato, accent Double-Stop F-p (193-198).
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	 •Strings SOLO VI Open Strings G-D 8ths Stacc, Double-Stop FF(8-10)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulG-sulD 8ths Staccato, Double-Stop FF.	Strings SOLO Violin: Open Strings sulG-sulD 8ths Staccato, Double-Stop FF(8-10).
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	 •Strings SOLO VI Open Strings G-D 16ths Stacc, Double-Stop FF(15)+Tuttii	>•Mode of Playing			Strings SOLO Violin Open Strings sulG-sulD 16ths Staccato, Double-Stop FF.	Strings SOLO Violin: Open Strings sulG-sulD 16ths Staccato, Double-Stop FF(15).
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	 •Strings SOLO VI Open Strings E-D 8ths, Stacc, Det, accent p(Reh. 5,37-47)+Tutti	>•Mode of Playing			Strings SOLO Violin VI Open Strings sulE-sulD 8ths, Staccato, Detached, accent p. Double-triple-Stops.	Strings SOLO Violin: VI Open Strings sulE-sulD 8ths, Staccato, Detached, accent p (Reh.5,37-47). Double-triple-Stops.
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	 •Strings SOLO VI Open Strings A-D 8ths, Det, accent FF(1-3)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulA-sulD 8ths, Detached, accent FF. Double-triple-Stops.	Strings SOLO Violin: Open Strings sulA-sulD 8ths, Detached, accent FF (1-3). Double-triple-Stops.

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 18 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings SOLO VI Open Strings D 16-8ths, Stacc, accent FF(4-5)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulD 16-8ths, Staccato, accent FF. Double-triple-Stops.	Strings SOLO Violin: Open Strings sulD 16-8ths, Staccato, accent FF (4-5). Double-triple-Stops.
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	 •Strings SOLO VI Open Strings D-G-A 16-8ths, Det, Stacc FF(6-15)+Tutti	>•Mode of Playing			Strings SOLO Violin: Open Strings D-G-A 16-8ths, Detached, Staccato FF. Double-triple-Stops.	Strings SOLO Violin: Open Strings D-G-A 16-8ths, Detached, Staccato FF (6-15)+Tutti. Double-triple-Stops.
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	 •Strings SOLO VI Open Strings D-G-A 16-8ths, Det, Stacc FF(6-15)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulD-sulG-sulA 16-8ths, Detached, Staccato FF. Double-triple-Stops.	Strings SOLO Violin: Open Strings sulD-sulG-sulA 16-8ths, Detached, Staccato FF (6-15). Double-triple-Stops.
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerto:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings SOLO VI.I Legato slurred short motives, Tenuto, Double Stops con sord. p(Reh. 10,10-32)+Tutti	>•Mode of Playing			Strings SOLO Violin I:Legato slurred short motives, Tenuto, Double Stops con sordino p.	Strings SOLO Violin I: Legato slurred short motives, Tenuto, Double Stops con sordino p (Reh.10,10-32).
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerto:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings VI. I+VIa+Vc Pizz Double-Quadruple Stops 8ths slow sFz(Reh. 12,17)+Tutti	>•Mode of Playing			Strings Violin I+Viola+Violoncello Pizzicato Double-Quadruple Stops 8ths slow sFz.	Strings Violin I+Viola+Violoncello: Pizzicato Double-Quadruple Stops 8ths slow sFz (Reh.12,17).
Stravinsky	NAX	Pulcinella	13-IX. Finale	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerto:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings Vc Open Strings G-A 8th, Pizz, Double-Stop mF(Reh. 111,73-87)+Tutti	>•Mode of Playing			Strings Violoncello Open Strings G-A 8th, Pizzicato, Double-Stop mF.	Strings Violoncello: Open Strings G-A 8th, Pizzicato, Double-Stop mF (Reh.111,73-87).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Moussorgsky	NAX	Tableaux d'une Exposition	3. Tuileries	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	 •Strings Vla,VI.II Pizz Quadruple-Triple Stops quarters p crescFF(5-9)+Tutti		>•Mode of Playing		Strings Viola,Violin II Pizzicato Quadruple-Triple Stops quarters p crescendo FF.	Strings Viola,Violin II: Pizzicato Quadruple-Triple Stops quarters p crescendo FF (5-9).			
Moussorgsky	NAX	Tableaux d'une Exposition	3. Tuileries	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	 •Strings VI.II+Vla+Vc Pizz Quadruple-Triple Stops quarters mf,F,FF(23-24)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Pizzicato Quadruple-Triple Stops quarters mf,F,FF.	Strings Violin II+Viola+Violoncello: Pizzicato Quadruple-Triple Stops quarters mf,F,FF (23-24).			
Moussorgsky	NAX	Tableaux d'une Exposition	3. Tuileries	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	 •Strings VI.I+VI.II+Vla Pizz Double-Triple Stops pp(30)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Pizzicato Double-Triple Stops pp.	. Strings Violin I+Violin II+Viola: Pizzicato Double-Triple Stops pp (30).			
Stravinsky	NAX	Petrushka	02-Tableau I: Russian Dance	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	 •Strings VI.I Pizz Triple Stop 8th sFFz(48-52)+Tutti		>•Mode of Playing		Strings Violin I Pizzicato Triple Stop 8th sFFz.	Strings Violin I: Pizzicato Triple Stop 8th sFFz (48-52).			
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	 •Strings Vc Pizz Triple Stops 8ths arpegg. mf,F(Reh.5,64-71)+Tutti		>•Mode of Playing		Strings DoubleBass Pizzicato Double Stops 8ths, open strings mf,F.	Strings Violoncello: Pizzicato Triple Stops 8ths arpeggiando mf,F (Reh.5,64-71).			
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	 •Strings Db Pizz Double Stops 8ths, open strings mf,F(Reh.5,64-71)+Tutti		>•Mode of Playing		Strings DoubleBass Pizzicato Double Stops 8ths, open strings mf,F.	Strings DoubleBass: Pizzicato Double Stops 8ths, open strings mf,F (Reh.5,64-71).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Adler	Pieces (File Names): 363				Page 20 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Bartok	NAX	Dance Suite, Sz77	IV. Molto tranquillo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II,Vla,Vc Open Strings G-D-A 8ths-quarters, con sord, Double-Stop pp(26-29)+Tutti		>•Mode of Playing		Strings Violin II,Viola,Violoncello Open Strings sulG-sulD-sulA 8ths-quarters, con sordino, Double-Stop pp.	Strings Violin II,Viola,Violoncello: Open Strings sulG-sulD-sulA 8ths-quarters, con sordino, Double-Stop pp (26-29).		
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II+Vla Open Strings A-C quarter held, Double-Stop F(91-93)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Open Strings sulA-sulC quarter held, Double-Stop F.	Strings Violin I+Violin II+Viola: Open Strings sulA-sulC quarter held, Double-Stop F (91-93).		
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO Violin Octaves, multiple stops, fast ornaments, Harmonics(26-59)		>•Mode of Playing		Strings Solo Violin Octaves. Solo Violin multiple stops. Solo Violin fast ornamentation, Harmonics.	Strings SOLO Violin: Octaves, multiple stops, fast ornaments, Harmonics (26-59).		
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	 •Strings00ALL MoP Leg, short slurs, Det, Accent, Stacc, Spicc, Dyn Envel, Appogg, con sord, Pizz, Doub-Tripl-Quadr-Stops(1-112)		DIVERSE	DIVERSE	•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: ALL Modes of Playing Legato, short slurs, Detached, Accent, Staccato, Spiccato, Dyn Envelopes Appoggiatura, con sordino, Pizzicato, Double-Triple-Quadruple-Stops (1-112).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings10 VI. I+VI. II+Vla Det, Leg short slurs, Accent, Double-Stops, Spicc, fast repeated 16ths, 16th triplets, high-very high range FF(45-47)		Layering	Foreground-3	Strings: Violin I+Violin II+Viola Detached, Legato short slurs, Accent, Double-Stops, Spiccato, fast repeated 16ths, 16th triplets, high-very high range FF	Strings: Violin I+Violin II+Viola Detached, Legato short slurs, Accent, Double-Stops, Spiccato, fast repeated 16ths, 16th triplets, high-very high range FF (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	 •Strings19 VI. I+VI. II+Vla+Vc, Pizz, Double-Stop, 8ths, high, low range sFz(71-72)		Layering	Foreground-2	Strings: Violin I+Violin II+Viola+Violoncello, Pizzicato, Double-Stop, 8ths, high, low range sFz	Strings: Violin I+Violin II+Viola+Violoncello, Pizzicato, Double-Stop, 8ths, high, low range sFz (71-72).		
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	 •Strings22 VI. I+VI. II Leg short slurs Skip Double-Stop, very high to medium F(76)		Layering	Middleground-1	Strings: Violin I+Violin II Legato short slurs Skips Double-Stop, very high to medium F	Strings: Violin I+Violin II Legato short slurs Skips Double-Stop, very high to medium F (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	 •Strings25 VI. I+VI. II+Vla+Vc Pizz, Double-Triple-Stops, Arpegg, 8ths medium-high range sFFz(91)		Timbral_Manipulation	Attack Sharp	Strings: Violin I+Violin II+Viola+Violoncello Pizzicato Double-Triple-Stops, Arpeggiando, 8ths medium-high range sFFz	Strings: Violin I+Violin II+Viola+Violoncello Pizzicato Double-Triple-Stops, Arpeggiando, 8ths medium-high range sFFz (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	 •Strings30 VI. I+VI. II+Db Pizz, Double-Stops, low, medium range sFFz(112)		Layering	Foreground-1	Strings: Violin I+Violin II+Doublebass Pizzicato, Double-Stops, low, medium range sFFz	Strings: Violin I+Violin II+Doublebass Pizzicato, Double-Stops, low, medium range sFFz (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	 •Strings VI triple stops(93-94)		>•Mode of Playing		Strings Violin Triple stops.	Strings: Violin Triple stops (93-94).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 22 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings Vla quadruple stops(93-94)		>•Mode of Playing		Strings Viola Quadruple stops.	Strings Viola: Quadruple stops (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	 •Strings Vc quadruple stops F(93-94)		>•Mode of Playing		Strings Violoncello Quadruple Stops F.	Strings Violoncello: Quadruple Stops F (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	 •Strings Db double stops 8ths F(93-94)		>•Mode of Playing		Strings DoubleBas: Double stops 8ths F.	Strings DoubleBass: Double stops 8ths F (93-94).		
Hindemith	NAX	Der Schwanendreh er	1. Zwischen Berg un tiefem Tal	ORCH, Viola solo	1935	SOLOvla/2*fl, 1ob, 2cl, 2bsn/3horn, 1tr, 1trb/2timp, harp/4vc, 3db	Shallon_Bavaria n Radio Orchestra_ T. Zimmerman	 •Strings SOLO Vla Legato slurred motives, Ten, Detached 8-16ths Double-Triple-Quadruple Stops F cresc-decresc(1-10)		>•Mode of Playing		Strings SOLO Viola Legato slurred motives, Tenuto, Detached 8-16ths Double-Triple-Quadruple Stops F crescendo-decrescendo.	Strings SOLO Viola: Legato slurred motives, Tenuto, Detached 8-16ths Double-Triple-Quadruple Stops F crescendo-decrescendo (1-10).		
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI+Vla+Vc Pizz Quadruple Stops arpeggiando quarter-triplets,8ths p crescF(1-5)+Tutti		>•Mode of Playing		Strings Violin+Viola+Violoncello Pizzicato Quadruple Stops arpeggiando quarter-triplets,8ths p crescendo F.	Strings Violin+Viola+Violoncello: Pizzicato Quadruple Stops arpeggiando quarter-triplets,8ths p crescendo F (1-5).		
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI.II+Vla+Vc,+Db Pizz Quadruple-Triple-Double Stops arpeggiando quarter-8ths Fdecresc mf(5-15)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello,+DoubleBass Pizzicato Quadruple-Triple-Double Stops arpeggiando quarter-8ths F decrescendo mf.	Strings Violin II+Viola+Violoncello,+DoubleBass: Pizzicato Quadruple-Triple-Double Stops arpeggiando quarter-8ths F decrescendo mf (5-15).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 23 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings Pizz quarters, Accents, Double-Triple Stops p crescF(27-43)+Tutti		>•Mode of Playing		Strings Pizzicato quarters, Accents, Double-Triple Stops p crescendo F.	Strings: Pizzicato quarters, Accents, Double-Triple Stops p crescendo F (27-43).		
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	 •Strings VI. I+VIa+Vc+Db Pizz quarters Triple stops F(61-72)+Tutti		>•Mode of Playing		Strings Violin I+Viola+Violoncello+D oubleBass Pizzicato quarters Triple stops F.	Strings Violin I+Viola+Violoncello+DoubleBass: Pizzicato quarters Triple stops F(61-72).		
Berg	NAX	Violin Concerto	II. Allegro, Adagio	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	 •Strings SOLO VI. Double-Triple-Quadruple Stops Stacc-Accent vs Tenuto-slur mp cresc F-FF(25-42)+Tutti		>•Mode of Playing		Strings SOLO Violin Double Triple Quadruple Stops Staccato-Accent vs Tenuto-slur mp crescendo F-FF.	Strings SOLO Violin: Double Triple Quadruple Stops Staccato-Accent vs Tenuto-slur mp crescendo F-FF (25-42).		
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	 •Strings SOLO VI. Open Strings D-A-E-G 16-8ths in Triple-Quadruple Stops F crescFF(234-239)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings D-A-E-G 16-8ths in Triple-Quadruple Stops F crescendo FF.	Strings SOLO Violin: Open Strings D-A-E-G 16-8ths in Triple-Quadruple Stops F crescendo FF (234-239).		
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	 •Strings VIa+Vc Triple stops(76-90)+Tutti		>•Mode of Playing		Strings Viola Triple stops. Cello Triple stops.	Strings: Viola+Violoncello Triple stops (76-90).		
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	 •Strings VI. I+VI. II Pizz Triple-Quadruples Stops quarters F(74-82) vs Arco(83)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Pizzicato Triple-Quadruples Stops quarters F(74-82) vs Arco(83).	Strings Violin I+Violin II: Pizzicato Triple-Quadruples Stops quarters F (74-82) vs Arco (83).		
Britten	NAX	The Young Person's Guide to the Orchestra	VI. Variation E [The Violins]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI. I+VI. II Series of Down-bows Triple Stops FF vs short slurs(1-20)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Series of Down-bows Triple Stops FF vs short slurs.	Strings Violin I+Violin II: Series of Down-bows Triple Stops FF vs short slurs (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)
STRINGS Modes of Playing Examples													
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI.I+VI.II Pizz Quadruple Stops p,F(11-14)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Pizzicato Quadruple Stops p, F.	Strings Violin I+Violin II: Pizzicato Quadruple Stops p, F(11-14).
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings col legno, Double Stops F(35-37)+Castagnets		>•Mode of Playing		Strings col legno, Double Stops F (35-37)+Castagnets	Strings: col legno, Double Stops F (35-37)+Castagnets
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings Vc Open String G 8th col legno, Pizz, Double-Stop F(35-40)+Tutti		>•Mode of Playing		Strings Violoncello Open String G 8th col legno, Pizzicato, Double-Stop F.	Strings Violoncello: Open String G 8th col legno, Pizzicato, Double-Stop F (35-40).

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)

STRINGS Modes of Playing Examples

174		GLISSANDO - PORTAMENTO (Portando)									
Brahms	Multi	Symphony No. 3	III. Poco allegretto	ORCH+REDUC +piano	1883	2fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	 •Strings VI. I,VI. II,Vla,Vc Legato patterns over strings. Legato Portamento lines(1-52)	>•Mode of Playing	Strings Violin I,Violin II,Viola, Violoncello Legato patterns over strings. Legato Portamento lines.	Strings Violin I, Violin II, Viola, Violoncello: Legato patterns over strings. Legato Portamento lines (1-52).
	Multi	Symphony No. 3	III. Poco allegretto	ORCH+REDUC +piano	1883	2fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	 •Strings Vc Legato Portamento espressivo high range(1-14)	>•Mode of Playing	Strings Violoncello Legato Portamento espressivo high range	Strings: Violoncello Legato Portamento espressivo high range (1-14).
	Multi	Symphony No. 3	III. Poco allegretto	ORCH+REDUC +piano	1883	2fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	 •Strings Vc high express range, Legato portamento(1-14)	>•Mode of Playing	Strings Violoncello high espressivo range, Legato portamento (1-14).	Strings Violoncello: high espressivo range, Legato portamento (1-14).
	Multi	Symphony No. 3	III. Poco allegretto	ORCH+REDUC +piano	1883	2fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	 •Strings Vc high express range, Legato portamento(1-14)+Strings	>•Mode of Playing	Strings Violoncello high espressivo range, Legato portamento (1-14).	Strings Violoncello: high espressivo range, Legato portamento (1-14)+Strings.
	Multi	Symphony No. 3	III. Poco allegretto	ORCH+REDUC +piano	1883	2fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	 •Strings Vc high express range, Legato portamento(1-14)+Tutti	>•Mode of Playing	Strings Violoncello high espressivo range, Legato portamento (1-14).	Strings Violoncello: high espressivo range, Legato portamento (1-14)+Tutti.
	Multi	Symphony No. 4	I. Allegro non troppo	ORCH+piano	1884	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/strings	OrchPlay	 •Strings VI. I+VI. II Legato Portamento espressivo(1-19)	>•Mode of Playing	Strings Violins Legato Portamento espressivo, Octave Portamento	Strings: Violin I+Violin II: Legato Portamento espressivo (1-19).
	Multi	Symphony No. 4	I. Allegro non troppo	ORCH+piano	1884	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/strings	OrchPlay	 •Strings VI. I Octave Portamento espressivo(17-18)	>•Mode of Playing	Strings Violins Legato Portamento espressivo, Octave Portamento	Strings: Violin I: Octave Portamento espressivo (17-18).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 1	II. Kräftig bewegt, doch nicht zu schnell, Recht gemächlich, a Trio-a Ländler	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings Vla sulG slurred Gliss half, slurred Stacc 8ths pp(Reh.17,175-200)+Tutti	>•Mode of Playing		Strings Viola sulG slurred Glissando half, slurred Staccato 8ths pp.	Strings Viola: sulG slurred Glissando half, slurred Staccato 8ths pp (Reh.17,175-200).			
Mahler	NAX	Symphony No. 1	II. Kräftig bewegt, doch nicht zu schnell, Recht gemächlich, a Trio-a Ländler	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI.I Gliss up5th slurred halves,quarters pp(182-183)+Tutti	>•Mode of Playing		Strings Violin I Glissando up5th slurred halves,quarters pp.	Strings Violin I: Glissando up5th slurred halves,quarters pp (182-183).			
Mahler	NAX	Symphony No. 1	III. Feierlich und gemessen, ohne zu schleppen, Sehr einfach und schlicht wie eine Volksweise, Wieder etwas bewegter, wie im Anfang -a funeral march "Frère Jacques"	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI.I+VI.II Gliss up 7th 8ths pp cresc FF(58-59)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Glissando up 7th 8ths pp crescendo FF.	Strings Violin I+Violin II: Glissando up 7th 8ths pp crescendo FF (58-59).			
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •WW+Brasses+Perc +Harp+Strings ALL MoP (64-253)	>•Mode of Playing	Diverse	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 27 of 565
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fI, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	•Strings VI. I, VI. II, Vla, Vc, Db, Leg, Leg Ten, Det, Det Ten, Stacc, slurred Stacc, Marc, Marc Ten, Marc slurred, Trill, Trem, sul tasto, Multi-Stops, Gliss, Plizz, con sord, Dyn Env (64-253)		>•Mode of Playing	Diverse	Strings: Violin I, Violin II, Viola, Violoncello, Doublevass, Legato, Detached Tenuto, Staccato, slurred Staccato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plizzicato, con sordino, Dynamic Envelope	Strings: Violin I, Violin II, Viola, Violoncello, Doublevass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plizzicato, con sordino, Dynamic Envelope (64-253).	
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fI, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	•Strings Gliss (quasi, notated) FF(69-77)+Tutti		>•Mode of Playing		Strings Glissando (quasi, notated) FF.	Strings: Glissando (quasi, notated) FF (69-77).	
Strauss, Richard	Multi	Tod und Verklärung (Death and Transfiguration)		ORCH	1890	3fI, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp/2 harp/strings	OrchPlay	•Strings VI. I+VI. II Legato Portamento Octave espressivo(450-459)		>•Mode of Playing		Strings Violin I+Violin II Legato Portamento Octave espressivo	Strings: Violin I+Violin II Legato Portamento Octave espressivo (450-459).	
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fI, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Nederland, Boy Choir Rotterdam	•Strings Vc Detached 16ths fast, accents FFF, Gliss down 12th sul C p crescF(93-95)+Tutti		>•Mode of Playing		Strings Violoncello Detached 16ths fast, accents FFF, Glissando down 12th sul C p crescendo F,	Strings Violoncello: Detached 16ths fast, accents FFF, Glissando down 12th sulC p crescendo F (93-95).	
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fI, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Nederland, Boy Choir Rotterdam	•Strings Vc Gliss down 14th Sul C ppp crescFF(99-100)+Tutti		>•Mode of Playing		Strings Violoncello Glissandi down 14th Sul C ppp crescendo FF.	Strings Violoncello: Glissandi down 14th sulC ppp crescendo FF (99-100).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*f1, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Db Gliss down 12th Sul E, +held wholes ppp crescFF(99-101)+Tutti		>•Mode of Playing		Strings DoubleBass Glissandi down 12th Sul E, +held wholes ppp crescendo FF.	Strings DoubleBass: Glissandi down 12th sulE, +held wholes ppp crescendo FF (99-101).		
StraussR	NAX	Till Eulenspiegel	One large movement	ORCH	1895	picc, 3fl, 3ob, e.h., 3*cl, basscla, 3bsn, contra-bsn/8horn, 6tr, 3trb, tuba/timp, perc/strings	Birmigham_Nelsons	 •Strings SOLO VI. Fingered Gliss.Stacc.(206-210)+Tutti		2_17+	>•Mode of Playing	Strings Solo Violin Fingered Glissando Staccato.	Strings Solo Violin Fingered Glissando Staccato (206-210).		
Mahler	NAX	Symphony No. 4	I. Bedächtig, nicht eilen	ORCH	1899-1900	4*f1, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.I Gliss Legato 8ths slow p cresc pp(3-4)+Tutti		>•Mode of Playing		Strings Violin I Glissanso Legato 8ths slow p crescendo pp.	Strings Violin I: Glissanso Legato 8ths slow p crescendo pp (3-4).		
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*f1, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.II,+VI.I Legato long slurs, short slurs to Stacc, slurred Stacc, Portamento, Griffbrett pp cresc-decresc(78-93)+Tutti		>•Mode of Playing		Strings Violin II,+Violin I Legato long slurs, short slurs to Staccato, slurred Staccato, Portamento, Griffbrett (sul tast) pp crescendo-decrescendo.	Strings Violin II,+Violin I: Legato long slurs, short slurs to Staccato, slurred Staccato, Portamento, Griffbrett (sul tast) pp crescendo-decrescendo (78-93).		
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*f1, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.I+VI.II Legato, Stacc slurred, Portamento pp cresc-decresc espressivo(Reh.4,94-108)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Legato, Staccato slurred, Portamento pp crescendo-decrescendo espressivo.	Strings Violin I+Violin II: Legato, Staccato slurred, Portamento pp crescendo-decrescendo espressivo (Reh.4,94-108).		
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*f1, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.I+VI.II Legato slurred 8-16ths,quarters, pp-p cresc-decresc espressivo (Reh.11,254-273)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Legato slurred 8-16ths,quarters, pp-p crescendo-decrescendo espressivo. Glissando.	Strings Violin I+Violin II: Legato slurred 8-16ths,quarters, pp-p crescendo-decrescendo espressivo (Reh.11,254-273). Glissando.		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 29 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.I+VI.II Gliss dotted quarters pp-p cresc-decresc espressivo (Reh.11,254-273)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Glissando dotted quarters pp-p crescendo-decrescendo espressivo.	Strings Violin I+Violin II: Glissando dotted quarters pp-p crescendo-decrescendo espressivo (Reh.11,254-273).			
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.I+VI.II Detached 8-16ths, Tenuto, Stacc pp-p cresc-decresc espressivo (Reh.11,254-273)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Detached 8-16ths, Tenuto, Staccato pp-p crescendo-decrescendo espressivo. Glissando	Strings Violin I+Violin II: Detached 8-16ths, Tenuto, Staccato pp-p crescendo-decrescendo espressivo (Reh.11,254-273). Glissando			
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings Vc Legato slurred Gliss 8ths (3rd to 12th Cstring) to accent pp(357-362)+Tutti		>•Mode of Playing		Strings Violoncello Legato slurred Glissando 8ths (3rd to 12th on C string) to accent pp.	Strings Violoncello: Legato slurred Glissando 8ths (3rd to 12th on C string) to accent pp (357-362).			
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings Vc Gliss down 10-11-7th 16ths fast Dampfer pp(1-4)+Tutti		>•Mode of Playing		Strings Violoncello Glissando down 10-11-7th 16ths fast Dampfer (con sordino) pp.	Strings Violoncello: Glissando down 10-11-7th 16ths fast Dampfer (con sordino) pp(1-4).			
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings Db Gliss 10th down quarters p cresc-decres(42-44)+Tutti		>•Mode of Playing		Strings DoubleBass Glissando 10th down quarters p crescendo-decresendo.	Strings DoubleBass: Glissando 10th down quarters p crescendo-decresendo (42-44).			
Ravel	NAX	Sheherazade	II. La flûte enchantée	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+VIa Glissando Legato p crescF (Reh.3,16)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Glissando Legato p crescendo F	Strings Violin I+Violin II+Viola: Glissando Legato p crescendo F (Reh.3,16).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)				
STRINGS Modes of Playing Examples																	
Ravel	NAX	Sheherazade	II. La flûte enchantée	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI. I+VI. II+Vla Glissando Legato F(18)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola: Glissando Legato F.	Strings Violin I+Violin II+Viola: Glissando Legato F (18).				
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings Vla+Vc Gliss legato quarters p cresc sFz,FF(131-133)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Glissando legato quarters p crescendo sFz, FF.	Strings Viola+Violoncello: Glissando legato quarters p crescendo sFz, FF(131-133).				
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings Vc+Db Gliss down 10-9th-3rd halves F (Reh.38,390-404)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Glissando down 10-9th-3rd halves F.	Strings Violoncello+DoubleBass: Glissando down 10-9th-3rd halves F (Reh.38,390-404).				
Mahler	NAX	Symphony No. 6	II. Scherzo: Wuchtig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings VI. I+VI. II Gliss up Oct to Harmonic dotted quarter FF(30-33)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Glissando up Oct to Harmonic dotted quarter FF.	Strings Violin I+Violin II: Glissando up Oct to Harmonic dotted quarter FF (30-33).				
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	 •Strings VI. I Legato Portamento,Tenuto FFdecresc mf(524-529)+Tutti		>•Mode of Playing		Strings Violin I Legato Portamento, Tenuto FF decrescendo mf	Strings Violin I: Legato Portamento, Tenuto FF decrescendo mf (524-529).				
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	 •Strings Legato Portamento,Tenuto 3Oct. FFdecresc p(530-536)+Tutti		>•Mode of Playing		Strings Legato Portamento,Tenuto 3Octaves FF decrescendo p.	Strings: Legato Portamento,Tenuto 3Octaves FF decrescendo p (530-536).				

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 31 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 7	II. Nachtmusik: Allegro moderato	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	 •Strings Fingered Gliss.Stacc.(2beforeReh92)+Tutti	2_17	>•Mode of Playing		Strings Fingered Glissando Staccato	Strings: Fingered Glissando Stacc (2beforeReh92).			
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II Glissando p cresc mf (176-178)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Glissando p cresc mf.	Strings Violin I+Violin II: Glissando p cresc mf (176-178).			
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II+Vla Tremolo bowed unmeasured 8ths Glissando F(Reh.18,180-183)+Tutti		>•Mode of Playing		Strings Violin II+Viola Tremolo bowed unmeasured 8ths Glissando F.	Strings Violin II+Viola: Tremolo bowed unmeasured 8ths Glissando F (Reh.18,180-183).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Portato slurred 8ths,16ths vs Pizz p,mf,F cresc(Reh.3,31-41)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Portato slurred 8ths,16ths vs Pizzicato p,mf,F crescendo.	Strings Violin I+Violin II+Viola+Violoncello: Portato slurred 8ths,16ths vs Pizzicato p,mf,F crescendo (Reh.3,31-41).			
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. I div Large Gliss up-down pp(Reh.38, 13-16)+Tutti	2_17+	>•Mode of Playing		Strings Violin I div Large Glissando up-down pp.	Strings Violin I: div Large Glissando up-down pp (Reh.38, 13-16).			
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. I div Large Gliss down p cresc(49-50)+Tutti	2_17+	>•Mode of Playing		Strings Violin I div Large Glissando down p crescendo. Strings Violin I div Glissando Octave up	Strings Violin I: div Large Glissando down p crescendo (49-50).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 32 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. I div Gliss Oct. up pp cresc(77-78)+Tutti	2_17+	>•Mode of Playing		Strings Violin I div Glissando Octave up pp crescendo.	Strings Violin I: div Glissando Octave up pp crescendo (77-78).			
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Tremolo bowed unmeasured Glissando, Pizz. quarters p cresc-decresc(Reh.3,19-20)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured Glissando, Pizzicato quarters p crescendo-decrescendo.	Strings Violin I: Tremolo bowed unmeasured Glissando, Pizzicato quarters p crescendo-decrescendo (Reh.3,19-20).			
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc Tremolo bowed unmeasured dotted halves Glissando F(132)+Tutti		>•Mode of Playing		Strings Violoncello Tremolo bowed unmeasured dotted halves Glissando F.	Strings Violoncello: Tremolo bowed unmeasured dotted halves Glissando F (132).			
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings VI.II Gliss 10th+ up-down (semi written-out) p cresc-decresc(178-183)+Tutti		>•Mode of Playing		Strings Violin II Glissando 10th+ up-down (semi written-out) p crescendo-decrescendo.	Strings Violin II: Glissando 10th+ up-down (semi written-out) p crescendo-decrescendo (178-183).			
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings SOLO Vc. Gliss up 5th to Harmonic Legato p cresc espressivo(210)+Tutti		>•Mode of Playing		Strings SOLO Violoncello Glissando up 5th to Harmonic Legato p crescendo espressivo.	Strings SOLO Violoncello: Glissando up 5th to Harmonic Legato p crescendo espressivo (210).			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I Portamento quarters sur la touche, Detached Tenuto pp cresc-decresc(ii+Reh.7,40-44)+Tutti		>•Mode of Playing		Strings Violin I Portamento quarters sur la touche (sul tasto), Detached Tenuto pp crescendo-decrescendo.	Strings Violin I: Portamento quarters sur la touche (sul tasto), Detached Tenuto pp crescendo-decrescendo (ii+Reh.7,40-44).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 33 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I,VI.II Gliss. (written out up-down) pp cresc mf decresc(iv_145-148)+Tutti	>•Mode of Playing			Strings Violin I, Violin II Glissando (written out up-down) pp crescendo mf decrescendo.	Strings Violin I, Violin II: Glissando (written out up-down) pp crescendo mf decrescendo (iv_145-148).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vla+Vc+Db Gliss. (written out) mp decresc(ii_Reh.12,73-76)+Tutti	>•Mode of Playing			Strings Viola+Violoncello+DoubleBass Gliss. (written out) mp decrescendo.	Strings Viola+Violoncello+DoubleBass: Gliss. (written out) mp decrescendo (ii_Reh.12,73-76).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vla,Vc Gliss. (written out up-down) on Harmonics series natural mf(4th string) (iv_6-7)+Tutti	>•Mode of Playing			Strings Viola, Violoncello Glissando (written out up-down) on Harmonics series natural mf (4th string).	Strings Viola, Violoncello: Glissando (written out up-down) on Harmonics series natural mf (4th string) (iv_6-7).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.II Gliss. (written out up-down) p cresc-decresc(iv_16)+Tutti	>•Mode of Playing			Strings VI.II Glissando (written out up-down) ppp crescendo mf decrescendo.	Strings Violin II: Glissando (written out up-down) p crescendo-decrescendo (iv_16).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.II Gliss. (written out up-down) ppp cresc mf decresc(iv_23-24)+Tutti	>•Mode of Playing			Strings VI.II Glissando (written out up-down) ppp crescendo mf decrescendo.	Strings VI.II: Glissando (written out up-down) ppp crescendo mf decrescendo (iv_23-24).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Db,Vc,Vla,VI.I Gliss. (written out up-down) sur la touche (sul tasto) p,mf decresc(iv_75-88)+Tutti	>•Mode of Playing			Strings DoubleBass, Violoncello, Viola, Violin I: Glissando (written out up-down) sur la touche (sul tasto) p,mf decrescendo.	Strings DoubleBass, Violoncello, Viola, Violin I: Glissando (written out up-down) sur la touche (sul tasto) p,mf decrescendo (iv_75-88).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 34 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I+Vla,VI.II+Vc Gliss. (written out up-down) Sourdines, sur la touche p,ppp decresc(iv_Reg.13,89-98)+Tutti	>•Mode of Playing			Strings Violin I+Viola,Violin II+Violoncello Glissando (written out up-down) Sourdines (con sordino), sur la touche (sul tasto) p,ppp decrecendo (iv_Reg.13,89-98).	
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc+Db,Vla,VI.I,VI.II Legato Glissando sur la touche quarters,8ths triplets p(iv_75-97)+Tutti	>•Mode of Playing			Strings Violoncello +DoubleBass,Viola,Violin I,Violin II: Legato Glissando sur la touche (sul tasto) quarters, 8ths triplets p (iv_75-97).	
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.II Gliss. (written out up-down) Sourdines ppp cresc-decresc(iv_107-109)+Tutti	>•Mode of Playing			Strings Violin II Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrecendo.	Strings Violin II: Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrecendo (iv_107-109).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vla Gliss. (written out up-down) Sourdines pp cresc-decresc(iv_114-116)+Tutti	>•Mode of Playing			Strings Viola Glissando (written out up-down) Sourdines (con sordino) pp crescendo-decrecendo.	Strings Viola: Glissando (written out up-down) Sourdines (con sordino) pp crescendo-decrecendo (iv_114-116).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc Gliss. (written out up-down) Sourdines ppp cresc-decresc(iv_118-119)+Tutti	>•Mode of Playing			Strings Violoncello Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrecendo.	Strings Violoncello: Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrecendo (iv_118-119).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 35 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Ravel	NAX	Rapsodie espagniole	I. -IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fI, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Db Gliss. (written out up-down) Sourdines ppp cresc-decresc(iv_120-121)+Tutti		>•Mode of Playing		Strings DoubleBass Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo.	Strings DoubleBass: Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo (iv_120-121).	
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fI, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI. I+VI. II+Vla+Vc Gliss, Portamento -several (1-164)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Glissando Portamento -several.	Strings Violin I+Violin II+Viola+Violoncello: Glissando Portamento -several (1-164).	
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fI, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI. I Gliss, Portamento Oct. up Legato dotted 8th slow sul G F(1)+Tutti		>•Mode of Playing		Strings Violin I Glissando, Portamento Octave up Legato dotted 8th slow sul G, F.	Strings Violin I: Glissando, Portamento Octave up Legato dotted 8th slow sulG, F (1).	
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fI, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI. I Gliss, Portamento 2nd-3rd-Oct. up Legato half,8th crescF(6-10)+Tutti		>•Mode of Playing		Strings Violin I Glissando, Portamento 2nd-3rd-Octave up Legato half,8th crescendo F.	Strings Violin I: Glissando, Portamento 2nd-3rd-Octave up Legato half,8th crescendo F (6-10).	
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fI, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI. I Gliss, Portamento 4th up Legato half F(13)+Tutti		>•Mode of Playing		Strings Violin I Glissando, Portamento 4th up Legato half F.	Strings Violin I: Glissando, Portamento 4th up Legato half F (13).	
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fI, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI. I Gliss, Portamento 7th down Legato half F(14)+Tutti		>•Mode of Playing		Strings Violin I Glissando, Portamento 7th down Legato half F.	Strings Violin I: Glissando, Portamento 7th down Legato half F (14).	
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fI, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI. I Portamento Oct. down Legato 8th FF(23-24)+Tutti		>•Mode of Playing		Strings Violin I Portamento Octave down Legato 8th FF.	Strings Violin I: Portamento Octave down Legato 8th FF (23-24).	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533		25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 36 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchestra_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings Vla Gliss, Portamento Oct. up Legato half FF(24-25)+Tutti		>•Mode of Playing		Strings Viola Glissando, Portamento Octave up Legato half FF.	Strings Viola: Glissando, Portamento Octave up Legato half FF (24-25).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings VI.II+Vla Gliss, Portamento 10th up Legato 8th FF(54)+Tutti		>•Mode of Playing		Strings Violin II+Viola Glissando, Portamento 10th up Legato 8th FF.	Strings Violin II+Viola: Glissando, Portamento 10th up Legato 8th FF (54).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings VI.II Gliss, Portamento 12th down Legato half FF (55)+Tutti		>•Mode of Playing		Strings Violin II Glissando, Portamento 12th down Legato half FF .	Strings Violin II: Glissando, Portamento 12th down Legato half FF (55).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings Vc Gliss, Portamento 13th up Legato 8th FF(57)+Tutti		>•Mode of Playing		Strings Violoncello Glissando, Portamento 13th up Legato 8th FF.	Strings Violoncello: Glissando, Portamento 13th up Legato 8th FF (57).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings VI.I Gliss, Portamento 13-12th up Legato quarter,whole FF(59-61)+Tutti		>•Mode of Playing		Strings Violin I Glissando, Portamento 13-12th up Legato quarter, whole FF.	Strings Violin I: Glissando, Portamento 13-12th up Legato quarter, whole FF (59-61).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings Vla Gliss, Portamento 17th up Legato half FF(61-62)+Tutti		>•Mode of Playing		Strings Viola Glissando, Portamento 17th up Legato half FF.	Strings Viola: Glissando, Portamento 17th up Legato half FF (61-62).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings VI.I+VI.II Portamento 6th up Legato 8th FF(64)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Portamento 6th up	Strings Violin I+Violin II: Portamento 6th up Legato 8th FF (64).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings VI.I+VI.II Gliss, Portamento 3rd up Legato half FF(67-68)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Glissando, Portamento 3rd up Legato half FF.	Strings Violin I+Violin II: Glissando, Portamento 3rd up Legato half FF (67-68).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533	25.01.25	Bookmarks: 3293			Pieces (File Names): 363			Page 37 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings Vla+Vc Gliss, Portamento 6th up-down Legato 8ths FF(68)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Glissando, Portamento 6th up-down Legato 8ths FF.	Strings Viola+Violoncello: Glissando, Portamento 6th up-down Legato 8ths FF (68).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.I+VI.II Gliss, Portamento 6th down Legato 8th FF(69)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Glissando, Portamento 6th down Legato 8th FF.	Strings Violin I+Violin II: Glissando, Portamento 6th down Legato 8th FF (69).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.I+VI.II Gliss, Portamento 10th down Legato half FF(70-71)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Glissando, Portamento 10th down Legato half FF	Strings Violin I+Violin II: Glissando, Portamento 10th down Legato half FF (70-71).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings Vla Gliss, Portamento 7th up Legato half FF(70-71)+Tutti		>•Mode of Playing		Strings Viola Glissando, Portamento 7th up Legato half FF	Strings Viola: Glissando, Portamento 7th up Legato half FF (70-71).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings Vla Gliss, Portamento 13th up Legato half FF(71-72)+Tutti		>•Mode of Playing		Strings Viola Glissando, Portamento 13th up Legato half FF.	Strings Viola: Glissando, Portamento 13th up Legato half FF (71-72).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.I+Vla Gliss, Portamento 7-6-12th down quarter Legato pp(76)+Tutti		>•Mode of Playing		Strings Violin I+Viola Glissando, Portamento 7-6-12th down quarter Legato pp.	Strings Violin I+Viola: Glissando, Portamento 7-6-12th down quarter Legato pp (76).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.II+Vla Gliss, Portamento 4th up Legato half FF(108)+Tutti		>•Mode of Playing		Strings Violin I+Viola Glissando, Portamento 4th up Legato half FF.	Strings Violin I+Viola: Glissando, Portamento 4th up Legato half FF (108).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.I Portamento 11th down Legato 8th FF(114)+Tutti		>•Mode of Playing		Strings Violin I Portamento 11th down Legato 8th FF	Strings Violin I: Portamento 11th down Legato 8th FF (114).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 38 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings VI.I Portamento 11th down Legato 8th FF(116)+Tutti		>•Mode of Playing		Strings Violin I Portamento 11th down Legato 8th FF.	Strings Violin I: Portamento 11th down Legato 8th FF (116).		
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings VI.I+VI.II+Vla+Vc Gliss, Portamento 7th up Legato half p cresc(129-130)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Glissando, Portamento 7th up Legato half p crescendo	Strings Violin I+Violin II+Viola+Violoncello: Glissando, Portamento 7th up Legato half p crescendo (129-130).		
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings VI.I+VI.II+Vla+Vc Gliss, Portamento 11th up Legato 8th p cresc(131)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Glissando, Portamento 11th up Legato 8th p crescendo.	Strings Violin I+Violin II+Viola+Violoncello: Glissando, Portamento 11th up Legato 8th p crescendo (131).		
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings VI.I Gliss, Portamento Oct. up Legato whole pp cresc(134)+Tutti		>•Mode of Playing		Strings Violin I Glissando, Portamento Octave up Legato whole pp crescendo.	Strings Violin I: Glissando, Portamento Octave up Legato whole pp crescendo (134).		
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings VI.II Gliss, Portamento 9th up Legato FF cresc(139)+Tutti		>•Mode of Playing		Strings Violin II Glissando, Portamento 9th up Legato FF crescendo	Strings Violin II: Glissando, Portamento 9th up Legato FF crescendo (139).		
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings VI.I+VI.II Gliss, Portamento 10th up Legato p cresc(140-141)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Glissando, Portamento 10th up Legato p crescendo	Strings Violin I+Violin II: Glissando, Portamento 10th up Legato p crescendo (140-141).		
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings VI.II Gliss, Portamento 11th down Legato half ppp(147-148)+Tutti		>•Mode of Playing		Strings Violin II Glissando, Portamento 11th down Legato half ppp	Strings Violin II: Glissando, Portamento 11th down Legato half ppp (147-148).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.II Portamento 7th down Legato 8th ppp(151)+Tutti		>•Mode of Playing		Strings Violin II Portamento 7th down Legato 8th ppp	Strings Violin II: Portamento 7th down Legato 8th ppp (151).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.II Portamento 7-9th down Legato ppp(152)+Tutti		>•Mode of Playing		Strings Violin II Portamento 7-9th down Legato ppp.	Strings Violin II: Portamento 7-9th down Legato ppp (152).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.I Gliss, Portamento 7th up Legato pp(163-164)+Tutti		>•Mode of Playing		Strings Violin I Glissando, Portamento 7th up Legato pp	Strings Violin I: Glissando, Portamento 7th up Legato pp (163-164).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VIa Gliss, Portamento 7th down Legato pp(163-164)+Tutti		>•Mode of Playing		Strings Viola Glissando, Portamento 7th down Legato pp	Strings Viola: Glissando, Portamento 7th down Legato pp (163-164).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VIa Portando mf cresc-decresc(186-187)+Tutti		>•Mode of Playing		Strings Viola Portando(Portamento) mf cresc-decresc	Strings Viola: Portando(Portamento) mf cresc-decresc(186-187).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings SOLO VI+SOLO Vc Portando p espressivo(197)+Tutti		>•Mode of Playing		Strings SOLO Violin+SOLO Violoncello Portando(Portamento) p espressivo.	Strings SOLO Violin+SOLO: Violoncello Portando (Portamento) p espressivo(197).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+VIa+Vc Portando p espressivo(203)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Portando(Portamento) p espressivo.	Strings Violin I+Violin II+Viola+Violoncello: Portando (Portamento) p espressivo(203).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI. I+VI. II+Vla+Vc short slurs to Stacc 8ths sur la touche, Portamento p,pp(Reg.36,241-248)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello short slurs to Stacc 8ths sur la touche, Portamento Glissando p,pp.	Strings Violin I+Violin II+Viola+Violoncello: short slurs to Stacc 8ths sur la touche, Portamento Glissando p,pp(Reg.36,241-248).				
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI. I 2 SOLI+Alt 2SOLI,+Vc SOLO Legato motives quarters, Portamento, sur la touche mf,mp espressivo(Reh.42,279-284)+Tutti	>•Mode of Playing		Strings Violin I-2 SOLI+Alto 2SOLI,+Violoncello SOLO Legato motives quarters, Portamento, sur la touche (sul tasto) mf,mp espressivo.	Strings Violin I-2 SOLI+Alto 2SOLI,+Violoncello SOLO: Legato motives quarters, Portamento, sur la touche (sul tasto) mf,mp espressivo (Reh.42,279-284).				
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse légère et gracieuse de Daphnis	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI. II+Vla+Vc Gliss, sur la touche quarter mf decresc ppp(Reh.43,291-299)+Tutti	>•Mode of Playing		Strings Violin II+Viola+Violoncello Glissando, sur la touche (sul tasto) quarter mf decrescendo ppp.	Strings Violin II+Viola+Violoncello: Glissando, sur la touche (sul tasto) quarter mf decrescendo ppp (Reh.43,291-299).				
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse légère et gracieuse de Daphnis	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vla Legato slurred quarters Gliss 5-4th,3rd down, sul C, F decresc p(Reg.52,342-344)+Tutti	>•Mode of Playing		Strings Viola Legato slurred quarters Glissando 5-4th,3rd down, sul C, F decrescendo p.	Strings Viola: Legato slurred quarters Glissando 5-4th,3rd down, sulC, F decrescendo p (Reg.52,342-344).				
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vla Legato slurred motives, 4e corde (sul C), Portamento p,mp cresc espressivo(Reh.67,440-442)+Tutti	>•Mode of Playing		Strings Viola Legato slurred motives, 4e corde (sul C), Portamento p,mp crescendo espressivo.	Strings Viola: Legato slurred motives, 4e (sulC), Portamento p,mp crescendo espressivo (Reh.67,440-442).				

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.II,Vc Gliss. Harmonics natural Sourdine, mf cresc-decresc(Reh.78,496-497)+Tutti	>•Mode of Playing			Strings Violin II,Violoncello Glissando Harmonics natural Sourdine (con sordino) mf crescendo-decrescendo.	Strings Violin II,Violoncello: Glissando natural Sourdine (con sordino) mf crescendo-decrescendo (Reh.78,496-497).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vla+Vc,Db Gliss 1Oct. Sourdines, sur la touche mf-pp cresc-decres p(Reh.73,467-470)+Tutti	>•Mode of Playing			Strings Viola+Violoncello,DoubleBass Glissando 1Octave Sourdines (con sordino), sur la touche (sul tasto) mf-pp crescendo-decresendo p	Strings Viola+Violoncello,DoubleBass: Glissando 1Octave Sourdines (con sordino), sur la touche (sul tasto) mf-pp crescendo-decresendo p (Reh.73,467-470).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vla,Vc Gliss 2Oct. Sourdines, sur la touche pp cresc-decres (Reh.76,486-48)+Tutti	>•Mode of Playing			Strings Viola,Violoncello Glissando 2Octaves Sourdines (con sordino), sur la touche (sul tasto) pp crescendo-decrescendo	Strings Viola,Violoncello: Glissanso 2Octaves Sourdines (con sordino), sur la touche (sul tasto) pp crescendo-decrescendo (Reh.76,486-48).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloé	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla,Vc Legato slurred 8ths Portamento 3rd up, Sourdines p,mf,F decresc pp(Reg.133,877-901)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola,Violoncello Legato slurred 8ths Portamento 3rd up, Sourdines (con sordino) p,mf,F decrescendo pp	Strings Violin I+Violin II+Viola,Violoncello: Legato slurred 8ths Portamento 3rd up, Sourdines (con sordino) p,mf,F decrescendo pp (Reg.133,877-901).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloé	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vla+Vc Legato slurred halves-quarters Gliss 5-4th,3rd down, Sourdines pp,mf decresc(Reg.133,877-888)+Tutti	>•Mode of Playing			Strings Viola+Violoncello Legato slurred halves-quarters Glissanso 5-4th,3rd down, Sourdines (con sordino) pp,mf decrescendo.	Strings Viola+Violoncello: Legato slurred halves-quarters Glissanso 5-4th,3rd down, Sourdines (con sordino) pp,mf decrescendo (Reg.133,877-888).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloé	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI. I+VI. II+Vla Legato slurred halves-quarters, Gliss sur la touche pp,p cresc-decres(897-900)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Legato slurred halves-quarters, Glissando sur la touche (sul tasto) pp,p crescendo-decrescendo.	Strings Violin I+Violin II+Viola: Legato slurred halves-quarters, Glissando sur la touche (sul tasto) pp,p crescendo-decrescendo (897-900).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloé	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings Vc Gliss (written out) Legato p crescF(956-957)+Tutti  •Strings VI. II+Vla Gliss (written out) Legato p crescF(959-960)+Tutti		>•Mode of Playing		Strings Violoncello Glissando (written out) Legato p crescendo F. Strings Violin II+Viola Glissanso (written out) Legato p crescendo F.	Strings Violoncello: Glissando (written out) Legato p crescendo F (956-957). Strings Violin II+Viola: Glissando (written out) Legato p crescendo F (959-960).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloé	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings Vc Gliss (written out) Harmonics artificial 4th, p(Reh.144,966-967)+Tutti		>•Mode of Playing		Strings Violoncello Glissando (written out) Harmonics artificial 4th, p.	Strings Violoncello: Glissando (written out) Harmonics artificial 4th, p (Reh.144,966-967).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloé	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings Vla Gliss up to harmonic natural Oct. (sul G) quarter F(983)+Tutti		>•Mode of Playing		Strings Viola Glissando up to harmonic natural Octave(sul G) quarter F.	Strings Viola: Glissando up to harmonic natural Octave(sulG) quarter F(983).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloé	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings Gliss 2Oct. up-down Legato quarters FFF, p,pp cresc F-mf decresc(1019-1027)+Tutti		>•Mode of Playing		Strings Glissando 2Octaves up-down Legato quarters FFF, p,pp crescendo F-mf decrescendo.	Strings: Glissando 2Octaves up-down Legato quarters FFF, p,pp crescendo F-mf decrescendo (1019-1027).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
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	 •Strings Vla,Vc,Db Gliss up-down 2 Oct. quarters sur la touche pp cresc mf-p decresc(Reh.153,1027-1035)+Tutti		>•Mode of Playing		Strings Viola,Violoncello,DoubleBass Glissando up-down 2 Octaves quarters sur la touche (sul tasto) pp crescendo mf-p decrescendo	Strings Viola,Violoncello,DoubleBass: Glissando up-down 2 Octaves quarters sur la touche (sul tasto) pp crescendo mf-p decrescendo (Reh.153,1027-1035).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vl.II+Vc Portamento up 2nd,4-5-6-7th 16ths fast p decresc(1133)+Tutti		>•Mode of Playing		Strings Violin I+Viola Pizzicato Arpeggiando up slurred 32nds fast p decrescendo	Strings Violin II+Violoncello: Portamento up 2nd,4-5-6-7th 16ths fast p decrescendo (1133).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vl.I+Vla Pizz Arpeggiando up slurred 32nds fast p decresc(1133)+Tutti		>•Mode of Playing		Strings Violin I+Viola Pizzicato Arpeggiando up slurred 32nds fast p decrescendo	Strings Violin I+Viola: Pizzicato Arpeggiando up slurred 32nds fast p decrescendo (1133).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vl.I+Vl.II+Vla Legato motives 16ths down fast, 8ths Slurred-detached up FF cresc(1299-1302)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Glissando 2 Oct. quarters fast p crescendo FF.	Strings Violin I+Violin II+Viola: Legato motives 16ths down fast, 8ths Slurred-detached up FF crescendo (1299-1302).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vl.I+Vl.II+Vla+Vc Gliss 2 Oct. quarters fast p cresc FF(1299-1300)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Glissando 2 Oct. quarters fast p crescendo FF.	Strings Violin I+Violin II+Viola+Violoncello: Glissando 2 Oct. quarters fast p crescendo FF (1299-1300).	
Mahler	NAX	Symphony No. 10	I. Andante—Adagio	ORCH	1910	3*fl, 3ob, 3cl, 3bsn/4horn, 4tr, 3trb, tuba/timp, perc,harp/strings	Gielen_SWF Orchester	 •Strings Vl.I Large Gliss(151-152)+Tutti	2_16	>•Mode of Playing		Strings Violin Large Gliss. on more than one string. Violin large Gliss	Strings: Violin I and Violin II: Large Gliss. on more than one string (151-152). Violin large Gliss	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)				
STRINGS Modes of Playing Examples																		
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*f1, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings		Herbig_Berliner Sinphonie-Orchester	 •Strings SOLO VI Harmonics artificial 4th Legato 32nds mf(Reh.5,71-73)+Tutti		>•Mode of Playing		Strings SOLO Violin Harmonics artificial 4th Legato 32nds mf. Gissando.	Strings SOLO Violin: Harmonics artificial 4th Legato 32nds mf (Reh.5,71-73). Gissando.				
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*f1, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings		Herbig_Berliner Sinphonie-Orchester	 •Strings VI.I,Vc Gliss. up-down to Harmonic large pp(Reh.5,72-74)+Tutti		>•Mode of Playing		Strings Violin I, Violoncello Glissando up-down to Harmonic large p	Strings Violin I, Violoncello: Glissando up-down to Harmonic large pp (Reh.5,72-74).				
Ravel	NAX	Ma Mère l'Oye	IV. Les entretiens de la Belle et la Bête	ORCH	1911-1912	2*f1, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings		Herbig_Berliner Sinphonie-Orchester	 •Strings Db sulD Gliss down7th halves mp decresc(421-425)+Tutti		>•Mode of Playing		Strings DoubleBass sulD Glissando down7th halves mp decrescendo.	Strings DoubleBass: sulD Glissando down7th halves mp decrescendo (421-425).				
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*f1, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings		Bernstein_New York Philharmonic	 •Strings Vla Gliss Harmonics nat(#3-#9) up-down 16ths fast sulC mF(Reh.11,62-65)+Tutti		>•Mode of Playing		Strings Viola Glissando Harmonics natural(#3-#9) up-down 16ths fast sulC mF.	Strings Viola: Glissando Harmonics natural(#3-#9) up-down 16ths fast sulC mF (Reh.11,62-65).				
Stravinsky	NAX	Le Sacre du Printemps	08-Part I: Adoration of the Earth: Dance of the Earth	ORCH	1913	5*f1, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings		Bernstein_New York Philharmonic	 •Strings VI.I+Vc Gliss up 13th, quarter F cresc(Reh. 72,1-18)+Tutti		>•Mode of Playing		Strings Violin I+Violoncello Glissando up 13th, quarter F crescendo .	Strings Violin I+Violoncello: Glissando up 13th, quarter F crescendo (Reh. 72,1-18).				
Ravel	NAX	La Valse		ORCH	1919-20	3*f1, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4horn, 3tr, 3trb. tuba/timp, perc, 2harp/strings		Dutoit_OSM	 •Strings Vla Legato sur Ut, Gliss up-down 4-5th Sourdines p cresc-decresc(Reh.5,40-43)+Tutti		>•Mode of Playing		Strings Viola Legato sur Ut (sul C), Glissando up-down 4-5th Sourdines (con sordino) p cresc-decresc.	Strings Viola: Legato sur Ut (sulC), Glissando up-down 4-5th Sourdines (con sordino) p cresc-decresc(Reh.5,40-43).				
Ravel	NAX	La Valse		ORCH	1919-20	3*f1, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4horn, 3tr, 3trb. tuba/timp, perc, 2harp/strings		Dutoit_OSM	 •Strings Vla Gliss. up halves espressivo pp cresc-decresc(70-77)+Tutti		>•Mode of Playing		Strings Viola Glissando up halves espressivo pp crescendo-decrescendo.	Strings Viola: Glissando up halves espressivo pp crescendo-decrescendo (70-77).				

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
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	 •Strings Vla Gliss. up halves espressivo pp cresc-decresc(90-97)+Tutti		>•Mode of Playing		Strings Viola Glissando up halves espressivo pp crescendo-decrescendo.	Strings Viola: Glissando up halves espressivo pp crescendo-decrescendo (90-97). Strings Violin I+Violin II+Viola+Violoncello: Glissando down dotted quarters,halfs pp crescendo-decrescendo (107-114).			
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	 •Strings VI. I+VI. II+Vla+Vc Gliss. down dotted quarters,halfs pp cresc-decresc(107-114)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Glissando down dotted quarters,halfs pp,p crescendo-decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Glissando down dotted quarters,halfs pp crescendo-decrescendo (107-114).			
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	 •Strings VI. I+VI. II+Vla+Vc Gliss. down dotted quarters,halfs p cresc-decresc(123-130)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Glissando down dotted quarters,halfs pp,p crescendo-decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Glissando down dotted quarters,halfs p crescendo-decrescendo (123-130).			
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	 •Strings VI. I sul G portamento(Reh30-34)+Tutti	2_14	>•Mode of Playing		Strings Violin sul G portamento Violin sul G string. Violin portamento.	Strings: Violin: sulG with heavy portamento (gliss) (Reh30-34).			
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	 •Strings VI. I Legato sur Sol, Portamento down 7-6th mf espressivo(Reh.30,245-277)+Tutti		>•Mode of Playing		Strings Violin I Legato sur Sol (sul G), Portamento down 7-6th mf espressivo.	Strings Violin I: Legato sur Sol (sulG), Portamento down 7-6th mf espressivo (Reh.30,245-277).			
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	 •Strings VI. I+VI. II Legato sur Sol, Portamento down 7th FF(716-717)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Legato sur Sol (sul G), Portamento down 7th FF.	Strings Violin I+Violin II: Legato sur Sol (sulG), Portamento down 7th FF (716-717).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings Vc, Vla Gliss up-down 2 Oct.dotted halves sur la touche p cresc-decresc(Reh.48,392-401)+Tutti	3_74	>•Mode of Playing		Strings Violoncello, Viola Glissando up-down 2 Octaves dotted halves, sur la touche (sul tasto) p crescendo-decrescendo.	Strings Violoncello, Viola: Glissando up-down 2 Octaves dotted halves, sur la touche (sul tasto) p crescendo-decrescendo (Reh.48,392-401).		
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	 •Strings Db Gliss up 2Oct. to Harmonic dotted halves mp cresc-decresc(98-107)+Tutti		>•Mode of Playing		Strings DoubleBass Glissando up 2Octaves to Harmonic dotted halves mp crescendo-decrescendo.	Strings DoubleBass: Glissando up 2Octaves to Harmonic dotted halves mp crescendo-decrescendo(98-107).		
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	 •Strings Vc Gliss up-down Oct.dotted halves p cresc-decresc(Reh.57,463-472)+Tutti		>•Mode of Playing		Strings Violoncello Glissando up-down Octave dotted halves p crescendo-decrescendo.	Strings Violoncello: Glissando up-down Octave dotted halves p crescendo-decrescendo (Reh.57,463-472).		
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	 •Strings Vl.I+Vl.II sulG Legato quarters,8ths, accent, Gliss down 7-4th FF(Reh.86,659-663)+Tutti		>•Mode of Playing		Strings Violin I+Violin II sulG Legato quarters,8ths, accent, Glissando down 7-4th FF.	Strings Violin I+Violin II: sulG Legato quarters,8ths, accent, Glissando down 7-4th FF (Reh.86,659-663).		
Stravinsky	NAX	Pulcinella	11-VII. Vivo	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concertino:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings SOLO Db Detached accented, fast slurs accented 16th, quasi-Gliss FF(1-22)+TbnGiss+Tutti.		>•Mode of Playing		Strings DoubleBass Detached accented, fast slurs, fast accented 16th, quasi-Glissanso FF. DoubleBass Detached accented notes. DoubleBass fast slurs. DoubleBass fast accented 16th. DoubleBass quasi-Glissando.	Strings: SOLO DoubleBass: Detached accented, fast slurs, fast accented 16th, quasi-Glissando FF (1-22)+Trombone Gissando.		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Moussorgsky	NAX	Tableaux d'une Exposition	1. Gnomus	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	•Strings Vla,Vc,VI.II,VI.I Glissando sur la touche pp(Reh.9,29-37)+Tutti		>•Mode of Playing		Strings Viola,Violoncello,Violin II,Violin I Glissando sur la touche (sul tasto) pp.	Strings Viola,Violoncello,Violin I: Glissando sur la touche (sul tasto) pp (Reh.9,29-37).		
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	•Strings Long Gradual Glissandi(Reh.14, 70-81)		>•Mode of Playing		Strings long gradual glissando.	Strings: long gradual glissando (Reh.14, 70-81). Strings 2Octaves doubling.		
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	•Strings Long Gradual Glissandi(Reh.14, 70-81)+Tutti		>•Mode of Playing		Strings long gradual glissando.	Strings: long gradual glissando (Reh.14, 70-81) +Tutti. Strings 2Octaves doubling.		
Moussorgsky	NAX	Tableaux d'une Exposition	3. Tuileries	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	•Strings VI.I Legato slur to Stacc Gliss 4th up 8ths pp(Reh.35,14-18)+Tutti		>•Mode of Playing		Strings Violin I Legato slur to Staccato Glissando 4th up 8ths pp.	Strings Violin: I Legato slur to Staccato Glissando 4th up 8ths pp (Reh.35,14-18).		
Moussorgsky	NAX	Tableaux d'une Exposition	3. Tuileries	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	•Strings VI.I+VI.II,Vla Legato short slurs, Gliss, slurred Tenuto-Stacc, Det. Tenuto sur la touche pp cresc-decresc(Reh.35,14-19)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,Viola Legato short slurs, Gliss, slurred Tenuto-Staccato, Detached Tenuto sur la touche (sul tasto) pp crescendo-decrescendo.	Strings Violin I+Violin II,Viola: Legato short slurs, Gliss, slurred Tenuto-Staccato, Detached Tenuto sur la touche (sul tasto) pp crescendo-decrescendo (Reh.35,14-19).		
Stravinsky	NAX	Petrushka	02-Tableau I: Russian Dance	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	•Strings VI.II+Vla Gliss slurred (written-out up,down) 64ths FF(48-52)+Tutti •Strings VI.I Pizz Triple Stop 8th sFFz(48-52)+Tutti		>•Mode of Playing		Strings Violin II+Viola Glissando slurred (written-out up,down) 64ths FF. Strings Violin I Pizzicato Triple Stop 8th sFFz.	Strings Violin II+Viola: Glissando slurred (written-out up,down) 64ths FF (48-52). Strings Violin I: Pizzicato Triple Stop 8th sFFz (48-52).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Stravinsky	NAX	Petrushka	12-Tableau IV: The Scuffle (Blackamoor and Petrushka)	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	 •Strings VI.I+VI.II+Vc Detached Stacc 16ths sul pont. F(Reh.128,29)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Violoncello Detached Staccato 16ths sul ponicello. F.	Strings Violin I+Violin II+Violoncello: Detached Staccato 16ths sul ponicello. F (Reh.128,29).			
Stravinsky	NAX	Petrushka	12-Tableau IV: The Scuffle (Blackamoor and Petrushka)	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	 •Strings VI.I+VI.II+Vc Gliss up 10-9th 16th sul pont. FF(Reh.128,29)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Violoncello Gliss up 10-9th 16th sul pont. FF.	Strings Violin I+Violin II+Violoncello: Gliss up 10-9th 16th sul pont. FF (Reh.128,29).			
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	 •Strings VI.I+Vc Gliss up 4th 8ths mf(23)+Tutti	>•Mode of Playing		Strings Violin I+Violoncello Glissando up 4th 8ths mf.	Strings Violin I+Violoncello: Glissando up 4th 8ths mf (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	 •Strings VI.I Gliss up,down 7ths quarters, con sord. p cresc FF(79-98)+Tutti	>•Mode of Playing		Strings Violin I Glissando up,down 7ths quarters, con sordino p crescendo FF.	Strings Violin I: Glissando up,down 7ths quarters, con sordino p crescendo FF (79-98).			
Bartok	NAX	Dance Suite, Sz77	II. Allegro molto	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Detached, Ten vs short slurs, Stacc, Gliss down-up 3rd quarters-8ths F-p-FF(Reh.11,1-26)+Tutti	>•Mode of Playing		Strings Detached, Tenuto vs short slurs, Staccato, Glissando down-up 3rd quarters-8ths F-p-FF.	Strings: Detached, Tenuto vs short slurs, Staccato, Glissando down-up 3rd quarters-8ths F-p-FF (Reh.11,1-26).			
Bartok	NAX	Dance Suite, Sz77	II. Allegro molto	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II Gliss down-up 3rd quarters (doubled Tbn-1) F(7-8, 24-26)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Glissando down-up 3rd-10th quarters (doubled Tbn-1) FF.	Strings Violin I+Violin II: Glissando down-up 3rd quarters (doubled Trombone-1) F (7-8, 24-26).			
Bartok	NAX	Dance Suite, Sz77	II. Allegro molto	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II+Vla Gliss down-up 3rd-10th quarters (doubled Tbn-1) FF(7-8, 56-59)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Glissando down-up 3rd-10th quarters (doubled Tbn-1) FF.	Strings Violin I+Violin II+Viola: Glissando down-up 3rd-10th quarters (doubled Tbn-1) FF (7-8, 56-59).			

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STRINGS Modes of Playing Examples															
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Strings VI.I+VI.II+Vla+Vc Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF(Reh.24,29-43)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF.	Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF (Reh.24,29-43).		
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Strings VI.I+VI.II+Vla+Vc Gliss up-down 4-5-6-7-9th mf cresc sFz(Reh.24,29-43)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Glissando up-down 4-5-6-7-9th mf crescendo sFz.	Strings Violin I+Violin II+Viola+Violoncello: Glissando up-down 4-5-6-7-9th mf crescendo sFz (Reh.24,29-43).		
Bartok	NAX	Dance Suite, Sz77	V. Comodo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Strings VI.I sulG quarters,16ths, slurred, Gliss, con sord. pp(11-12)+Tutti		>•Mode of Playing		Strings Violin II sulG quarters,16ths, slurred, Glissando, con sordino.	Strings Violin I: sulG quarters,16ths, slurred, Glissando, con sordino pp(11-12).		
Bartok	NAX	Dance Suite, Sz77	V. Comodo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Strings VI.I IsulG quarters,16ths, slurred, Gliss, con sord. pp(11-12)+Tutti		>•Mode of Playing		Strings Violin II sulG quarters,16ths, slurred, Glissando, con sordino.	Strings Violin II: sulG quarters,16ths, slurred, Glissando, con sordino pp(11-12).		
Bartok	NAX	Dance Suite, Sz77	V. Comodo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Strings Vla sulC quarters,16ths, slurred, Gliss, con sord. pp(11-12)+Tutti		>•Mode of Playing		Strings Viola sulC quarters,16ths, slurred, Glissando, con sordino.	Strings Viola: sulC quarters,16ths, slurred, Glissando, con sordino pp(11-12)+.		
Bartok	NAX	Dance Suite, Sz77	V. Comodo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Strings Vc sulD quarters,16ths, slurred, Gliss, con sord. pp(11-12)+Tutti		>•Mode of Playing		Strings Violoncello sulD quarters,16ths, slurred, Glissando, con sordino pp.	Strings Violoncello: sulD quarters,16ths, slurred, Glissando, con sordino pp(11-12).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2*fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Strings VI. I+VI. II+Vla+Vc Gliss up 3rd-5th fast sFF(149-159)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Glissando up 3rd-5th fast sFF.	Strings Violin I+Violin II+Viola+Violoncello: Glissando up 3rd-5th fast sFF (149-159).		
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2*fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Strings VI. I+VI. II Gliss down 4th 8ths pp cresc mf(6-10)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Glissando down 4th 8ths pp crescendo mf.	Strings Violin I+Violin II: Glissando down 4th 8ths pp crescendo mf (6-10).		
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	•Strings Vla Gliss p(19-20)		>•Mode of Playing		Strings: Viola Glissando p	Strings: Viola Glissando p (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	•Strings VI. II+Vla Gliss mp(48)		>•Mode of Playing		Strings: Violin II+Viola Glissando mp	Strings: Violin II+Viola Glissando mp (48).		
Bartok	NAX	Music for Strings, Perc and Celesta	II. Allegro	ORCH	1936	String Orchestra/perc/Celesta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	•Strings Short Gliss Pizz+Arco F-p(167-180)+Tutti	2_15	>•Mode of Playing		Strings Short Glissando Pizzicato+Arco F-p.	Strings: Short Glissando, Pizzicato+Arco F-p (167-180).		
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Celesta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	•Strings VI. Gliss slurred to Stacc Marcato short p cresc(17)+Tutti		>•Mode of Playing		Strings Violin Glissando slurred to Staccato Marcato short p crescendo.	Strings Violin: Glissando slurred to Staccato Marcato short p crescendo (17).		
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Celesta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	•Strings VI. Gliss up-downm ca Oct. quarters con sord. slow(22-31)+Tutti		>•Mode of Playing		Strings Vliolin Glissando up-downm ca 1Octave quarters con sordino slow.	Strings Vliolin: Glissando up-downm ca 1Octave quarters con sordino slow (22-31).		

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STRINGS Modes of Playing Examples															
Bartok	NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	 •Strings VI. II+Vla+Vc Tremolo bowed unmeasured quarters Gliss. sul pont. pp(36-38)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Tremolo bowed unmeasured quarters Glissando sul ponticello pp	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters Glissando sul ponticello pp (36-38).		
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	 •Strings Gliss quarter fast ca 1Oct. p-F(44-45)+Tutti		>•Mode of Playing		Strings Glissando quarter fast ca 1Octave p-F.	Strings: Glissando quarter fast ca 1Octave p-F (44-45).		
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	 •Strings VI. I 6-4SOLI Gliss down 5th over 3 halves pp(468-471)+Tutti		>•Mode of Playing		Strings Violin I 6-4SOLI Glissando down 5th over 3 halves pp.	Strings Violin I 6-4SOLI: Glissando down 5th over 3 halves pp (468-471).		
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	 •Strings VI. II 6-4SOLI Gliss up 6-5th over 3 halves pp(468-471)+Tutti		>•Mode of Playing		Strings Violin II 6-4SOLI Glissando up 6-5th over 3 halves pp.	Strings Violin II 6-4SOLI: Glissando up 6-5th over 3 halves pp(468-471).		
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	 •Strings VI. II+Vc+Db Detached quarters, w Gliss appog. 16th sul pont. pp cresc F(557-579)+Tutti		>•Mode of Playing		Strings Violin II+Violoncello+Double Bass Detached quarters, w Glissando appoggiaturas 16th sul ponticello pp crescendo F.	Strings Violin II+Violoncello+DoubleBass: Detached quarters, w Glissando appoggiaturas 16th sul ponticello pp crescendo F (557-579).		
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	 •Strings VI. I Gliss up 5-9th 8ths p(52-54)+Tutti		>•Mode of Playing		Strings Violin I Glissando up 5-9th 8ths p.	Strings Violin I: Glissando up 5-9th 8ths p (52-54).		
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	 •Strings VI. II Gliss up-down Oct.,9th quarters con sord. pp(90-104)+Tutti		>•Mode of Playing		Strings Violin II Glissando up-down Oct.,9th quarters con sordino pp.	Strings Violin II: Glissando up-down Oct.,9th quarters con sordino pp (90-104).		

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STRINGS Modes of Playing Examples															
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	 •Strings VI. I+VI. II+Vla Gliss down Oct whole FF(105-106)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Glissando down Octave whole FF. Strings Violin I+Violin II+Viola Glissando up Octave whole FF.	Strings Violin I+Violin II+Viola: Glissando down Octave whole FF (105-106). Strings Violin I+Violin II+Viola: Glissando up Octave whole FF(113-114).		
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	 •Strings VI. I+VI. II+Vla Gliss down Oct whole FF(105-106)+Tutti  •Strings VI. I+VI. II+Vla Gliss up Oct whole FF(113-114)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Glissando down Octave whole FF. Strings Violin I+Violin II+Viola Glissando up Octave whole FF.	Strings Violin I+Violin II+Viola: Glissando down Octave whole FF (105-106). Strings Violin I+Violin II+Viola: Glissando up Octave whole FF(113-114).		
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	 •Strings Vc sul G Portamento down 7th slurred quarters p(446-447)+Tutti		>•Mode of Playing		Strings Violoncello sul G Portamento down 7th slurred quarters p.	Strings Violoncello: sulG Portamento down 7th slurred quarters p (446-447).		
Britten	NAX	The Young Person's Guide to the Orchestra	II. Variation A [The Flutes]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI. I+VI. II Trem bowed unmeas. Gliss to Harmonic nat (3rd,4th high harm sulE) pp cresc sFz(27)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured Glissando to Harmonic natural (3rd,4th high harm sulE >> see right) pp crescendo sFz.	Strings Violin I+Violin II: Tremolo bowed unmeasured Glissando to Harmonic natural (3rd,4th high harm sulE) pp crescendo sFz(27). 3rd harm sulE = B6 4th harm sulE = E7		
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI. I+VI. I+Vla+Vc Gliss down quarter 2Octv. sFFz decresc pp(44)+Whip		>•Mode of Playing		Strings Violin I+Violin I+Viola+Violoncello Glissando down quarter 2Octaves sFFz decrescendo pp.	Strings Violin I+Violin I+Viola+Violoncello: Glissando down quarter 2Octaves sFFz decrescendo pp (44)+Whip		

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STRINGS Modes of Playing Examples

405 BOWING LEGATO (slurred notes in one bow); can include Tenuto, accents, Marcato								
Mozart	Multi	Divertimento No. 10	III. Menuetto	ORCH+piano	1776	2horn/strings	OrchPlay	•Strings Legato vs. Detached, Staccato(1-12)
Mozart	Multi	Serenade	III. Menuetto	ORCH	1776	2fl, 2bsn/2horn/string s	OrchPlay	•Strings Legato vs. Detached, Staccato(1-40)
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	•Strings Legato vs. Detached, Staccato(1-55)
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	•Strings1 V.I.I Legato vs. Detached, Staccato(1-55)
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	•Strings2 V.I.II Legato vs. Detached, Staccato(1-55)
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	•Strings3 Vla Legato vs. Detached, Staccato(1-55)
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	•Strings4 Vc Legato vs. Detached, Staccato(1-55)
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	•Strings5 Db Legato vs. Detached, Staccato(1-55)
Mozart	Multi	Symphony No. 36	I. Adagio - Allegro spiritoso	ORCH	1783	2ob, 2bsn/2horn, 2tr/timp/strings	OrchPlay	•Strings Legato vs. Detached, Staccato(20-42)

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STRINGS Modes of Playing Examples																
Mozart	Multi	Piano Concerto No. 15	II. Andante	ORCH	1784	strings/SOLO pno	OrchPlay	 •Strings Legato vs. slurred Staccato(1-8) Mozart-PnoCrto15-ii		>•Mode of Playing	Strings Legato vs. slurred Staccato.	Strings: Legato vs. slurred Staccato (1-8).				
Mozart	Multi	Piano Concerto No. 15	II. Andante	ORCH	1784	strings/SOLO pno	OrchPlay	 •Strings Legato vs. Detached(17-24)		>•Mode of Playing	Strings Legato vs. Detached.	Strings: Legato vs. Detached (17-24).				
Mozart	Multi	Piano Concerto No. 17	I. Allegro	ORCH	1784	1fl, 2ob, 2bsn/2horn/string s	OrchPlay	 •Strings Legato, short Slurs vs. short Staccato(1-16)		>•Mode of Playing	Strings Legato, short Slurs vs. short Staccato.	Strings: Legato, short Slurs vs. short Staccato (1-16).				
Mozart	Multi	Piano Concerto No. 21	III. Allegro vivace assai	ORCH	1785	1fl, 2ob, 2bsn/2horn, 2tr/timp/strings/SOLO pno	OrchPlay	 •Strings short Slurs vs. short Staccato, Detached(1-28)		>•Mode of Playing	Strings short Slurs vs. short Staccato, Detached.	Strings: short Slurs vs. short Staccato, Detached (1-28).				
Mozart	Multi	Piano Concerto No. 24	III. Allegretto	ORCH	1785	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Legato, short Slurs vs. Detached, slurred staccatos(1-16)		>•Mode of Playing	Strings Legato, short Slurs vs. Detached, slurred Staccatos.	Strings: Legato, short Slurs vs. Detached, slurred staccatos (1-16).				
Beethoven	Multi	Piano Concerto No. 2	I. Allegro con brio	ORCH	1787	1fl, 2ob, 2bsn/2horn/string s	OrchPlay	 •Strings Legato vs. Staccato, Slurred Stacc, short Detached(1-16)		>•Mode of Playing	Strings Legato vs. Staccato, Slurred Staccato, short Detached.	Strings: Legato vs. Staccato, Slurred Stacc, short Detached (1-16).				
Mozart	Multi	Symphony No. 39	I. Adagio - Allegro	ORCH	1788	1fl, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Legato vs. Detached(26-54)		>•Mode of Playing	Strings Legato vs. Detached.	Strings: Legato vs. Detached (26-54).				
Mozart	Multi	Symphony No. 40	I. Molto allegro	ORCH+REDUC (1-20)+piano(1-20)	1788	1fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	 •Strings Legato, Slurs vs. Detached, Repeated 8ths(1-20)		>•Mode of Playing	Strings Legato, Slurs vs. Detached, Repeated eight notes.	Strings: Legato, Slurs vs. Detached, Repeated 8ths (1-20).				
Mozart	Multi	Symphony No. 40	III. Menuetto. Allegretto – Trio	ORCH+piano(43-84)	1788	1fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	 •Strings Legato vs. Detached, Staccato(44-48)		>•Mode of Playing	Strings Legato vs. Detached, Staccato.	Strings: Legato vs. Detached, Staccato (44-48).				

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STRINGS Modes of Playing Examples														
Mozart	Multi	Symphony No. 40	III. Menuetto. Allegretto – Trio	ORCH+piano(43-84)	1788	1fl, 2ob, 2cl, 2bsn/2horn/string s		OrchPlay	 •Strings Legato vs. Detached(56-74)		>•Mode of Playing		Strings Legato vs. Detached..	Strings: Legato vs. Detached (56-74).
Mozart	Multi	Symphony No. 41	III. Menuetto: Allegretto – Trio	ORCH	1788	1fl, 2ob, 2bsn/2horn, 2tr/timp/strings		OrchPlay	 •Strings Legato, Slurred Pattern vs. Stacc, Detached(1-16)		>•Mode of Playing		Strings Legato, Slurred Pattern vs. Staccato, Detached.	Strings: Legato, Slurred Pattern vs. Staccato, Detached (1-16).
Haydn	Multi	Symphony No. 93	I. Adagio - Allegro assai	ORCH+piano	1791	Strings		OrchPlay	 •Strings Legato vs. Detached(21-28)		>•Mode of Playing		Strings Legato vs. Detached.	Strings: Legato vs. Detached (21-28).
Haydn	Multi	Symphony No. 97	III. Menuetto e Trio. Allegretto	ORCH	1792	2fl, 2ob, 2bsn/2horn, 2tr/timp/strings		OrchPlay	 •Strings Legato, Slurs vs. Detached(1-8)		>•Mode of Playing		Strings Legato, Slurs vs. Detached.	Strings: Legato, Slurs vs. Detached (1-8).
Haydn	Multi	Symphony No. 98	II. Adagio	ORCH+piano	1792	1fl, 2ob, 2bsn/2horn/string s		OrchPlay	 •Strings Legato vs. Spiccato(1-10)		>•Mode of Playing		Strings Legato vs. Spiccato.	Strings: Legato vs. Spiccato (1-10).
Haydn	Multi	Symphony No. 100	II. Allegretto	ORCH+piano(1-8)	1794	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp, 3perc/strings		OrchPlay	 •Strings Legato vs. Staccato(1-8) Haydn-S100-ii		>•Mode of Playing		Strings Legato vs. Staccato.	Strings: Legato vs. Staccato (1-8).
Haydn	Multi	Symphony No. 100	III. Menuetto: Moderato	ORCH	1794	2fl, 2ob, 2bsn/2horn, 2tr/timp/strings		OrchPlay	 •Strings Legato, Slurs to Stacc vs. Staccato(50-65)		>•Mode of Playing		Strings Legato, Slurs to Staccato vs. Staccato.	Strings: Legato, Slurs to Stacc vs. Staccato (50-65).
Haydn	Multi	Symphony No. 101	IV. Finale. Vivace	ORCH+REDUC +piano	1794	Strings		OrchPlay	 •Strings Legato vs. Staccatissimo(1-28)		>•Mode of Playing		Strings Legato vs. Staccatissimo.	Strings: Legato vs. Staccatissimo (1-28).
Haydn	Multi	Symphony No. 104	II. Andante	ORCH+piano	1795	Strings		OrchPlay	 •Strings Slurs vs. Staccato, Detached(1-8)		>•Mode of Playing		Strings Slurs vs. Staccato, Detached.	Strings: Slurs vs. Staccato, Detached (1-8).
Haydn	Multi	Symphony No. 104	IV. Finale: Spiritoso	ORCH	1795	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings		OrchPlay	 •Strings Legato, Slurs vs. fast Detached(259-275)		>•Mode of Playing		Strings Legato, Slurs vs. fast Detached.	Strings: Legato, Slurs vs. fast Detached (259-275).

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STRINGS Modes of Playing Examples																
Beethoven	Multi	Piano Concerto No. 1	I. Allegro con brio	ORCH	1796	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	•Strings Legato vs. Stacc, Slurred Stacc(1-16)		>•Mode of Playing		Strings Legato vs. Staccato, Slurred Staccato.	Strings: Legato vs. Staccato, Slurred Staccato (1-16).			
Haydn	Multi	String Quartet Op. 76 No. 3	II. Poco adagio; cantabile	STRINGS+RED UC	1797	String Quartet	OrchPlay	•Strings Legato, slurred Staccato(1-12)		>•Mode of Playing		Strings Legato, slurred Staccato.	Strings: Legato, slurred Staccato (1-12).			
Beethoven	NAX	Symphony No. 3 Eroica	I. Allegro con brio	ORCH	1803-1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Barenboim_West-Eastern Divan Orchestra LIVE at PROMS	•Strings Vc Legato halves,quarters middle range Frg melody to VI.I p cresc sFz(1-15)+Tutti		>•Mode of Playing		Strings Violoncello Legato halves,quarters middle range Foreground melody to VI.I p crescendo sFz.	Strings Violoncello: Legato halves,quarters middle range Foreground melody to VI.I p crescendo sFz(1-15).			
Beethoven	Multi	Symphony No. 3 Eroica	II. Marcia funebre: Adagio assai	ORCH	1803-1804	2bsn/strings	OrchPlay	•Strings Legato vs. Detached, slurred Stacc(1-8)		>•Mode of Playing		Strings Legato vs. Detached, slurred Staccato.	Strings: Legato vs. Detached, slurred Staccato (1-8).			
Beethoven	Multi	Symphony No. 3 Eroica	III. Scherzo. Allegro vivace - Trio	ORCH+REDUC +piano	1803-1804	1fl, 1ob, 1bsn/strings	OrchPlay	•Strings Legato, Slurs vs. Staccato, Spicccato(1-30)		>•Mode of Playing		Strings Legato, Slurs vs. Staccato, Spicccato.	Strings: Legato, Slurs vs. Staccato, Spicccato (1-30).			
Beethoven	NAX	Coriolan Overture		ORCH	1804	2fl, 2ob, 2cl, 2bsn/2horns, 2tr/timp/strings	Karajan_Berliner Philharmoniker	•Strings Down-bow prolongation with Up-bow(274-286)+Tutti	2_20	>•Mode of Playing		Strings Down-bow prolongation with Up-bow	Strings: Down-bow prolongation with Up-bow Large Homorhythmic Texture			
Beethoven	NAX	Symphony No. 5	II. Andante con moto	ORCH	1804-1808	3*fl, 2ob, 2cl, 3*bsn/2horn, 2tr, 3trb/timp/strings	Harnoncourt_Chamber Orch of Europe	•Strings Vla Legato short and long slurs 16ths-32nds slow, low range +Vc unisono p dolce(1-10)	3_40	>•Mode of Playing		Strings Viola Legato short and long slurs 16ths-32nds slow, low range +Violoncello unisono p dolce.	Strings Viola: Legato short and long slurs 16ths-32nds slow, low range +Violoncello unisono p dolce (1-10).			
Beethoven	Multi	Symphony No. 4	I. Adagio – Allegro vivace	ORCH	1806	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	•Strings Slurs vs. Detached(99-110) Beethoven-S4-i		>•Mode of Playing		Strings: Slurs vs. Detached	Strings: Slurs vs. Detached (99-110).			

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STRINGS Modes of Playing Examples																
Beethoven	Multi	Symphony No. 4	I. Adagio – Allegro vivace	ORCH	1806	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Vla, Vc Long Legato 16 quarter(103-110)		>•Mode of Playing		Strings: Viola, Violoncello Long Legato 16 quarter notes	Strings: Viola, Violoncello Long Legato 16 quarter notes (103-110).			
Beethoven	Multi	Violin Concerto	I. Allegro ma non troppo	ORCH	1806	2ob, 2cl, 2bsn/timp/strings	OrchPlay	 •Strings Legato vs Short Staccato(10-19)		>•Mode of Playing		Strings Legato vs Short Staccato.	Strings: Legato vs Short Staccato (10-19).			
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •WW+Brass+Strings +Timp ALL MoP Leg, Leg short slurs, Det, Stacc, slurred Stacc, Dyn Envelope, Pizz (1-130)	DIVERSE	DIVERSE	Woodwinds+Brass+Strings+Timpani: ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Dynamic Envelopes, Pizzicato	Woodwinds+Brass+Strings+Timpani: ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Dynamic Envelopes, Pizzicato (1-130).				
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Legato vs. Detached, Stacc, slurred Stacc(1-98)		>•Mode of Playing		Strings Legato vs. Detached, Staccato, slurred Staccato.	Strings: Legato vs. Detached, Staccato, slurred Staccato (1-98).			
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings ALL MoP Leg, Leg short slurs, Det, Stacc, slurred Stacc, Pizz, Dyn Envelope (1-130)	DIVERSE	DIVERSE	String:s ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Pizzicato, Dynamic Envelopes	String:s ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Pizzicato, Dynamic Envelopes (1-130).				
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings04 Vla+Vc, Leg, Stacc, halves, 16ths, 8ths, quarters, Vla low range, Vc medium-high range, p, pp(27-50)	Layering	Foreground	Strings: Viola+Violoncello, Legato, Staccato, halves, 16ths, 8ths, quarters, Viola low range, Violoncello medium-high range, p, pp	Strings: Viola+Violoncello, Legato, Staccato, halves, 16ths, 8ths, quarters, Viola low range, Violoncello medium-high range, p, pp (27-50).				
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings07 VI.II Leg, Stacc, halves, 16ths, 8ths, quarters, medium range, p cresc F(51-74)	Layering	Foreground	Strings: Violin II Legato, Staccato, halves, 16ths, 8ths, quarters, medium range, p crescendo	Strings: Violin II Legato, Staccato, halves, 16ths, 8ths, quarters, medium range, p crescendo F (51-74).				

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STRINGS Modes of Playing Examples															
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings08 Vla+Vc Leg motive with skips, 8ths, Vla low range, Vc medium-high range, p cresc F(51-74)	Layering	Middleground	Strings: Viola+Violoncello Leg motive with skips, 8ths, Viola low range, Violoncello medium-high range, p crescendo	Strings: Viola+Violoncello Leg motive with skips, 8ths, Viola low range, Violoncello medium-high range, p crescendo F (51-74).			
Beethoven		Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings09 VI.I Det, Leg, Stacc, halves, 16ths, 8ths, quarters, high range, FF decresc p(75-98)	Layering	Foreground	Strings: Violin I Detached, Legato, Staccato, halves, 16ths, 8ths, quarters, high range, FF decrescendo p	Strings: Violin I Detached, Legato, Staccato, halves, 16ths, 8ths, quarters, high range, FF decrescendo p (75-98).			
Beethoven		Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings10 VI.II Leg motive with skips, 8ths, medium-high range, FF decresc p(75-98)	Layering	Middleground	Strings: Violin II Legato motive with skips, 8ths, medium-high range, FF decrescendo p	Strings: Violin II Legato motive with skips, 8ths, medium-high range, FF decrescendo p (75-98).			
Beethoven		Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings13 VI.I Leg quarters, 16ths, medium range p(99-100)	Layering	Foreground	Strings: Violin I Legato quarters, 16ths, medium range p	Strings: Violin I Legato quarters, 16ths, medium range p (99-100).			
Beethoven		Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings14 VI.I Leg 8th triplets broken arpegg, medium-low range p cresc-decresc mf(101-130)	Layering	Foreground Middlegorund-2	Strings: Violin I Legato 8th triplets broken arpeggio, medium-low range p crescendo-decrescendo mf	Strings: Violin I Legato 8th triplets broken arpeggio, medium-low range p crescendo-decrescendo mf (101-130).			
Beethoven		Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings15 VI.II, Vla, Leg, Det quarters, 16ths, held, halves, quarters, 8ths, low range p cresc-decresc mf(101-130)	Layering	Middleground	Strings: Violin II, Viola, Legato, Detached quarters, 16ths, held, halves, quarters, 8ths, Low range p crescendo-decrescendo mf	Strings: Violin II, Viola, Legato, Detached quarters, 16ths, held, halves, quarters, 8ths, low range p crescendo-decrescendo mf (101-130).			
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-01 Leg short slurs(1-12)	>•Mode of Playing		SOLO Violin Legato short slurs.	SOLO Violin: Legato short slurs (1-12).			

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STRINGS Modes of Playing Examples																				
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin		Kavakos		•SOLO VI-01 Leg short slurs(23-24)		>•Mode of Playing		SOLO Violin Legato short slurs.	SOLO Violin: Legato short slurs (23-24).					
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin		Kavakos		•SOLO VI-01 Leg short slurs(61-72)		>•Mode of Playing		SOLO Violin Legato short slurs.	SOLO Violin: Legato short slurs (61-72).					
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin		Kavakos		•SOLO VI-01 Leg short slurs(85-96)		>•Mode of Playing		SOLO Violin Legato short slurs.	SOLO Violin: Legato short slurs (85-96).					
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin		Kavakos		•SOLO VI-01 Leg short slurs(131-132)		>•Mode of Playing		SOLO Violin Legato short slurs.	SOLO Violin: Legato short slurs (131-132).					
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin		Kavakos		•SOLO VI-02 Leg long slurs(49-60)		>•Mode of Playing		SOLO Violin Legato long slurs.	SOLO Violin: Legato long slurs (49-60).					
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin		Kavakos		•SOLO VI-02 Leg long slurs(121-131)		>•Mode of Playing		SOLO Violin Legato long slurs.	SOLO Violin: Legato long slurs (121-131).					
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin		Kavakos		•SOLO VI-03 Leg over strings(25-36)		>•Mode of Playing		SOLO Violin Legato over strings.	SOLO Violin: Legato over strings (25-36).					
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin		Kavakos		•SOLO VI-03 Leg over strings(61-72)		>•Mode of Playing		SOLO Violin Legato over strings.	SOLO Violin: Legato over strings (61-72).					
Schubert	NAX	Symphony No. 5	II. Andante	ORCH	1816	1fl, 2ob, 2bsn/2horn/string		Karajan, Berliner Philharmoniker		•Strings Legato with repeated up bow(1-8)+Tutti	2_19	>•Mode of Playing		Strings Legato bowing with repeated up-bow. Strings repeated up-bow.	Strings: Legato bowing with repeated Up-bow (1-8).					
Schubert	Multi	Symphony No. 8	I. Allegro moderato	ORCH+REDUC +piano	1822	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings		OrchPlay		•Strings Vc, Db Legato(1-8)		>•Mode of Playing		Violoncello, DoubleBass: Legato	Strings Violoncello, DoubleBass: Legato (1-8).					
Schubert	Multi	Symphony No. 8	I. Allegro moderato	ORCH+REDUC +piano	1822	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings		OrchPlay		•Strings Vc Legato(44-53)		>•Mode of Playing		Violoncello: Legato.	Strings Violoncello: Legato (44-53).					
Schubert	Multi	Symphony No. 8	I. Allegro moderato	ORCH+REDUC +piano	1822	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings		OrchPlay		•Strings VI.I+VI.II Octave Legato(53-61)		>•Mode of Playing		Violin I+Violin II Octave Legato	Strings: Violin I+Violin II: Octave Legato (53-61).					

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STRINGS Modes of Playing Examples																
Schubert	Multi	Symphony No. 8	I. Allegro moderato	ORCH+REDUC +piano	1822	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	OrchPlay	🎻•Strings Legato vs. Detached Staccato(73-85)		>•Mode of Playing		Strings: Legato vs. Detached Staccato	Strings: Legato vs. Detached Staccato (73-85).			
Schubert	Multi	Symphony No. 9	III. Scherzo. Allegro vivace; Trio	ORCH	1825	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	OrchPlay	🎻•Strings Long Legato(195-221)		>•Mode of Playing		Strings Long Legato.	Strings: Long Legato (195-221).			
Rossini	NAX	William Tell Overure		ORCH	1829	2*fI, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb/timp, 3perc/strings	Marriner_Academy of St-Martin in the Fields	🎻•Strings Vc Div in 5, Vc SOLO wide range Legato espressivo, Detached Ten, slurred Stacc(1-47)+Tutti	3_59	>•Mode of Playing		Strings Violoncello Divisi in 5, Violoncello SOLO wide range Legato espressivo, Detached Tenuto, slurred Staccato.	Strings: Violoncello Divisi in 5, Violoncello SOLO wide range Legato espressivo, Detached Tenuto, slurred Staccato (1-47).			
Mendelssohn	NAX	Symphony No. 4 "Italian"	I. Allegro vivace	ORCH	1829-1831	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Maag_London Symphony Orchestra	🎻•Vl.I VI.II Long slur single bow to be divided(392-406)+Tutti	2_21	>•Mode of Playing		Strings Violin Long slur single bow (has to be divided). Violin Long slur single bow.	Strings: Violin I+Violin II Long slur single bow (has to be divided) (392-406).			
Mendelssohn	NAX	Symphony No. 4 "Italian"	I. Allegro vivace	ORCH	1829-1831	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Maag_London Symphony Orchestra	🎻•Vla fast 6-notes per bow(485-488)+Tutti	2_22	>•Mode of Playing		Strings Viola Fast six notes per bow (repeated pattern). Viola Fast repeated six notes per bow.	Strings: Viola: Fast six notes per bow (repeated pattern) (485-488).			
Berlioz	NAX	Symphonie fantastique	I. Rêveries - Passions	ORCH	1830	2*fI, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	🎻•Strings Vla Legato slurred main motive halves,quarters,8ths Doubled with VI+WW,Vc FF decresc, Sfz(156-161)+Tutti	3_39	>•Mode of Playing		Strings Viola Legato slurred main motive halves,quarters,8ths Doubled with Violin+Woodwinds, Violoncello in octaves FF decrescendo, Sfz.	Strings Viola: Legato slurred main motive halves,quarters,8ths Doubled with Violin+Woodwinds, Violoncello in octaves FF decrescendo, Sfz (156-161).			
Berlioz	Multi	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, 1tuba/2timp/strings	OrchPlay	🎻•Strings Legato vs. Staccato, Detached(17-49)		>•Mode of Playing		Strings Legato vs. Staccato, Detached.	Strings: Legato vs. Staccato, Detached (17-49).			

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STRINGS Modes of Playing Examples														
Chopin	Multi	Nocturnes Op. 15	No. 1	ORCH(Glazunov)+piano	1830	2fl, 2ob, 2cl, 2bsn/4horn, 1tr, 3trb/timp/strings	OrchPlay	🎻•Strings Legato, Slur to Stacc.(1-24)		>•Mode of Playing		Strings Legato, Slur to Staccato.	Strings: Legato, Slur to Staccato (1-24).	
Chopin	Multi	Preludes Op. 28	No. 4	ORCH(Bouliane)+piano	1838	2fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	🎻•Strings Db Legato slurred quarters ppp,pp(8-12)		>•Mode of Playing		Strings DoubleBass Legato slurred quarters ppp,pp.	Strings DoubleBass: Legato slurred quarters ppp,pp (8-12).	
Chopin	Multi	Preludes Op. 28	No. 4	ORCH(Bouliane)+piano	1838	2fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	🎻•Strings VI.I,VI.II Leg slurred 8ths,quarters Ten vs. Det Tenuto p crescF decresc pp(12-23)		>•Mode of Playing		Strings Violin I,Violin II Legato slurred 8ths, quarters Tenuto vs. Detached Tenuto p crescendo F decrescendo pp.	Strings Violin I,Violin II: Legato slurred 8ths, quarters Tenuto vs. Detached Tenuto p crescendo F decrescendo pp (12-23).	
Mendelssohn	Multi	Symphony No. 3	II. Vivace non troppo	ORCH	1842	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings	OrchPlay	🎻•Strings Legato vs. short Detached(242-256)		>•Mode of Playing		Strings Legato vs. short Detached.	Strings: Legato vs. short Detached (242-256).	
Mendelssohn	Multi	Symphony No. 3	II. Vivace non troppo	ORCH	1842	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings	OrchPlay	🎻•Strings VI.I Legato 8 16th vs Detached 16th(256-273)		>•Mode of Playing		Strings Violin I Legato 8 16th vs Detached 16th.	Strings Violin I: Legato 8 16th vs Detached 16th (256-273).	
Liszt	NAX	Les Préludes (d'après Lamartine)	Intro, I. II. III. IV.	ORCH	1849-1855	3fl, 2ob, 2cl, 2bsn/4horn, 2tr, 2trb, tuba/timp, perc, harp/strings	Solti_London Philharmonic	🎻•Strings Long slur single bow to be divided(30-35)+Tutti	2_23	>•Mode of Playing		Strings Long slur single bow (has to be divided)	Strings: Long slur single bow (has to be divided) (143-151).	
Brahms	NAX	Symphony No. 1	II. Andante sostenuto	ORCH	1855-1876	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	🎻•Strings SOLO VI high range Detached vs slurred motives, Ob+Horn Doubling, espressivo cresc F (90-105)+Tutti	3_21	>•Mode of Playing		Strings SOLO Violin high range Detached vs slurred motives, Oboe+Horn Doubling, espressivo crescendo F.	Strings SOLO Violin: high range Detached vs slurred motives, Oboe+Horn Doubling, espressivo crescendo F (90-105).	
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	🎻•Strings Vc. Soli Legato Motive(1-2)		>•Mode of Playing		Strings Violoncello Soli: Legato Motives.	Strings Violoncello Soli: Legato Motive (1-2).	
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	🎻•Strings Vc. Soli Legato Motive(4-6)		>•Mode of Playing		Strings Violoncello Soli: Legato Motives.	Strings Violoncello Soli: Legato Motive (4-6).	

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STRINGS Modes of Playing Examples																
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings Vc. Soli Legato Motive(8-10)		>•Mode of Playing		Strings Violoncello Soli: Legato Motives.	Strings Violoncello Soli: Legato Motive (8-10).			
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings Vc. Soli large Legato Lines, Portato, espressivo(17-32)		>•Mode of Playing		Strings Violoncello Soli large Legato Lines, Portato, espressivo.	Strings Violoncello Soli: large Legato Lines, Portato, espressivo (17-32).			
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings VI.I+VI.II Octave Legato Motive(14)		>•Mode of Playing		Strings Violin I+Violin II Octave Legato Motives.	Strings Violin I+Violin II: Octave Legato Motive (14).			
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings VI.I+VI.II Octave Legato Motive(16-17)		>•Mode of Playing		Strings Violin I+Violin II Octave Legato Motives.	Strings Violin I+Violin II: Octave Legato Motive (16-17).			
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings VI.II large Legato Lines, Portamento, espressivo sulG(21-23)		>•Mode of Playing		Strings Violin II large Legato Lines, Portamento, espressivo sulG.	Strings Violin II: large Legato Lines, Portamento, espressivo sulG (21-23).			
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings VI.I large Legato Lines, Portamento, slurred Stacc, espressivo sukG(23-26)		>•Mode of Playing		Strings Violin I large Legato Lines, Portamento, slurred Stacc, espressivo sulG.	Strings Violin I: large Legato Lines, Portamento, slurred Stacc, espressivo sulG (23-26).			
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings Vc high range espressivo, large Legato(17-32)	3_57	>•Mode of Playing		Strings: Violoncello, high range espressivo, large Legato	Strings: Violoncello, high range espressivo, large Legato (17-32).			
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings Vc high range espressivo, large Legato(17-32)+Strings	3_57	>•Mode of Playing		Strings: Violoncello, high range espressivo, large Legato	Strings: Violoncello, high range espressivo, large Legato (17-32)+Strings.			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings Vc high range espressivo, large Legato(17-32)+Tutti	3_57	>•Mode of Playing		Strings: Violoncello, high range espressivo, large Legato	Strings: Violoncello, high range espressivo, large Legato (17-32)+Tutti.		
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings VI.II+Vla. Octave Legato, slurred Marcato Lines(42-44)		>•Mode of Playing		Strings Violin II+Viola Octave Legato, slurred Marcato Lines.	Strings Violin II+Viola: Octave Legato, slurred Marcato Lines (42-44).		
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings VI.I,VI.II,Vla,Vc fast slurred ascending Lines, Legato Lines(63-73)		>•Mode of Playing		Strings Violin I, Violin II, Viola, Violoncello fast slurred ascending Lines, Legato Lines.	Strings Violin I, Violin II, Viola, Violoncello: fast slurred ascending Lines, Legato Lines (63-73).		
Verdi	Multi	La traviata	Prelude	ORCH	1863	1fl, 1ob, 1cl, 2bsn/4horn/string s	OrchPlay	 •Strings VI.I+Vla+Vc Large Legato 3Octav espress(18-25)		>•Mode of Playing		Strings Violin I+Viola+Violoncello Large Legato 3Octaves espressivo.	Strings Violin I+Viola+Violoncello: Large Legato 3Octaves espressivo (18-25).		
Strauss, Johann II	Multi	The Blue Danube	Intro, Walz 1, Waltz 2	ORCH+REDUC +piano	1866	2fl, 2ob, 2cl, 2bsn/4 horn, 2tr, 1trb, 1 tuba/timb, 1perc: triangle, tambourine(snare)/harp/strings	OrchPlay	 •Strings Vla+Vc Legato (4-6)		>•Mode of Playing		Strings Viola+Violoncello Legato.	Strings Viola+Violoncello: Legato (4-6).		
Strauss, Johann II	Multi	The Blue Danube	Intro, Walz 1, Waltz 2	ORCH+REDUC +piano	1866	2fl, 2ob, 2cl, 2bsn/4 horn, 2tr, 1trb, 1 tuba/timb, 1perc: triangle, tambourine(snare)/harp/strings	OrchPlay	 •Strings Vc Legato (14-22)		>•Mode of Playing		Strings Violoncello Legato.	Strings Violoncello: Legato (14-22).		
Strauss, Johann II	Multi	The Blue Danube	Intro, Walz 1, Waltz 2	ORCH+REDUC +piano	1866	2fl, 2ob, 2cl, 2bsn/4 horn, 2tr, 1trb, 1 tuba/timb, 1perc: triangle, tambourine(snare)/harp/strings	OrchPlay	 •Strings Legato, Slurs vs. Detached Stacc(23-44)6)		>•Mode of Playing		Strings Legato, Slurs vs. Detached Staccato.	Strings: Legato, Slurs vs. Detached Staccato (23-44).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Bizet	Multi	Carmen - Act 1	Seguidilla: Près des remparts de Séville	ORCH+piano	1873	2fl, 2*ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	OrchPlay	 •Strings Vc Large slurred Legato line(68-76)		>•Mode of Playing		Strings Violoncello: Large slurred Legato line.	Strings Violoncello: Large slurred Legato line (68-76).			
Bizet	Multi	Carmen - Act 1	Ouverture (Prelude)	ORCH	1873	2cl, 2bsn/4horn, 1tr, 3trb/timp, 1perc, harp/strings	OrchPlay	 •Strings Vc Legato Motive(123-147)		>•Mode of Playing		Strings Violoncello Legato Motive.	Strings Violoncello: Legato Motive (123-147).			
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	 •Strings Legato, Slurred Lines, Slurred Stacc vs Detached Tenuto(30-52)		>•Mode of Playing		Strings Legato, Slurred Lines, Slurred Staccato vs Detached Tenuto.	Strings: Legato, Slurred Lines, Slurred Staccato vs Detached Tenuto (30-52).			
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 Slurred quarter, 8th cells, Legato vs. Detached, Accent, Tenuto(9-21)		>•Mode of Playing		Strings Slurred quarter, 8th notes cells, Legato vs. Detached, Accent, Tenuto notes.	Strings: Slurred quarter, 8th notes cells, Legato vs. Detached, Accent, Tenuto notes (9-21).			
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	 •Strings fast Legato over strings(Reh. 13, 64-69)		>•Mode of Playing		Strings fast Legato over strings.	Strings: fast Legato over strings (Reh.13, 64-69).			
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	 •Strings fast legato over strings(Reh. 13, 64-69)		>•Mode of Playing		Strings fast legato over strings unisono ff	Strings: fast legato over strings unisono ff (Reh.13, 64-69). 2 Octaves doubling Unisono.			
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	 •Strings fast legato over strings(Reh. 13, 64-69)+Tutti		>•Mode of Playing		Strings fast legato over strings unisono ff	Strings: fast legato over strings unisono ff (Reh.13, 64-69)+Tutti. 2 Octaves doubling Unisono.			
Wagner	Multi	Parsifal	Act I. Overture	ORCH+REDUC	1877	3*ob, 1cl, 1bsn/strings(vl,vc)	OrchPlay	 •Strings VI. I+VI. II+Vc Large Legato(20-25)		>•Mode of Playing		Strings Violon I+Violin II+ Violoncello Large Legato.	Strings Violon I+Violin II+ Violoncello: Large Legato (20-25).			
Tchaikovsky	Multi	Serenade	II. Valse: Moderato - Tempo di valse	STRINGS+REDUC+piano	1880	String Orchestra	OrchPlay	 •Strings Legato vs. slurred Staccato, Detached(1-21)		>•Mode of Playing		Strings Legato vs. slurred Staccato, Detached.	Strings: Legato vs. slurred Staccato, Detached (1-21).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Bruckner	Multi	Symphony No. 6	II. Adagio: Sehr feierlich	ORCH	1881	2fl, 2ob, 2cl, 2bsn/4horn, 3trb, tuba/strings	OrchPlay	 •Strings VI.I, VI.II, Vc short, long Legato Lines vs Detached(113-132)		>•Mode of Playing		Strings Violin I, Violin II, Violoncello short, long Legato Lines vs Detached.	Strings Violin I, Violin II, Violoncello: short, long Legato Lines vs Detached (113-132).
Brahms	Multi	Symphony No. 3	III. Poco allegretto	ORCH+REDUC +piano	1883	2fl, 2ob, 2cl, 2bsn/2horn/strings	OrchPlay	 •Strings VI.I,VI.II,Vla,Vc Legato patterns over strings. Legato Portamento lines(1-52)		>•Mode of Playing		Strings Violin I,Violin II,Viola, Violoncello Legato patterns over strings. Legato Portamento lines.	Strings Violin I, Violin II, Viola, Violoncello: Legato patterns over strings. Legato Portamento lines (1-52).
Brahms	Multi	Symphony No. 3	III. Poco allegretto	ORCH+REDUC +piano	1883	2fl, 2ob, 2cl, 2bsn/2horn/strings	OrchPlay	 •Strings Vc high express range, Legato portamento(1-14)		>•Mode of Playing		Strings Violoncello high expressivo range, Legato portamento.	Strings Violoncello: high expressivo range, Legato portamento (1-14).
Brahms	Multi	Symphony No. 3	III. Poco allegretto	ORCH+REDUC +piano	1883	2fl, 2ob, 2cl, 2bsn/2horn/strings	OrchPlay	 •Strings Vc high express range, Legato portamento(1-14)+Strings		>•Mode of Playing		Strings Violoncello high expressivo range, Legato portamento.	Strings Violoncello: high expressivo range, Legato portamento (1-14)+Strings.
Brahms	Multi	Symphony No. 3	III. Poco allegretto	ORCH+REDUC +piano	1883	2fl, 2ob, 2cl, 2bsn/2horn/strings	OrchPlay	 •Strings Vc high express range, Legato portamento(1-14)+Tutti		>•Mode of Playing		Strings Violoncello high expressivo range, Legato portamento.	Strings Violoncello: high expressivo range, Legato portamento (1-14)+Tutti.
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.II+Vla+VI.I Detached 16th 5-6tuplets fast FF(67)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violin I Detached 16th 5-6Tuplets fast FF.	Strings Violin II+Viola+Violin I: Detached 16th 5-6Tuplets fast FF (67).
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.II+VI.II Legato large slur 32nds fast FF(67-68)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Legato large slur 32nds fast FF.	Strings Violin I+Violin II: Legato large slur 32nds fast FF(67-68).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchestra_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.I+Vla Legato large slur 8th triplets fast con sord. ppp,pppp(78-80)+Tutti		>•Mode of Playing		Strings Violin I+Viola Legato large slur 8th triplets fast con sordino ppp,pppp.	Strings Violin I+Viola: Legato large slur 8th triplets fast con sordino ppp,pppp (78-80)+Tutti.		
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings Vc Stacc slurred 8th triplet slow con sord. pppp(79-80)+Tutti		>•Mode of Playing		Strings Violoncello Staccato slurred 8th triplet slow con sordino pppp.	Strings Violoncello: Staccato slurred 8th triplet slow con sordino pppp (79-80)+Tutti.		
Mahler	NAX	Lieder eines Fahren den Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.I Legato short slurs to Stacc, Accents pp(5-8)+Tutti		>•Mode of Playing		Strings Violin I Legato short slurs to Staccato Accents pp.	Strings Violin I: Legato short slurs to Staccato Accents pp (5-8)+Tutti.		
Mahler	NAX	Lieder eines Fahren den Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.I Stacc slurred pp(5-8)+Tutti		>•Mode of Playing		Strings Violin I Staccato slurred pp.	Strings Violin I: Staccato slurred pp (5-8)+Tutti.		
Mahler	NAX	Lieder eines Fahren den Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings Vc+Db Stacc slurred, from Tenuto ppp(7)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Staccato slurred, from Tenuto ppp.	Strings Violoncello+DoubleBass: Staccato slurred, from Tenuto ppp (7)+Tutti.		
Mahler	NAX	Lieder eines Fahren den Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.I Legato short slurs, large lines, detached Tenuto con sord. pp(11-14)+Tutti		>•Mode of Playing		Strings Violin I Legato short slurs, large lines, detached Tenuto con sordino pp.	Strings Violin I: Legato short slurs, large lines, detached Tenuto con sordino pp (11-14).		
Mahler	NAX	Lieder eines Fahren den Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.I Legato large line Griffbrett ppp(Reh.31,57-58)+Tutti		>•Mode of Playing		Strings Violin I Legato large line Griffbrett (sul tasto) ppp.	Strings Violin I: Legato large line Griffbrett (sul tasto) ppp (Reh.31,57-58).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Brahms	Multi	Symphony No. 4	I. Allegro non troppo	ORCH+piano	1884	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/strings	OrchPlay	 •Strings VI. I,VI. II,Vla,Vc,Db Legato patterns over strings. Legato Portato lines(1-53)		>•Mode of Playing		Strings Violin I,Violin II,Viola, Violoncello, DoubleBass Legato patterns over strings. Legato Portato lines.	Strings Violin I, Violin II, Viola, Violoncello, DoubleBass: Legato patterns over strings. Legato Portato lines (1-53).		
Bruckner	Multi	Symphony No. 8	I. Allegro moderato	ORCH	1887	3fl, 3ob, 3cl, 3*bsn/8horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings Variety of short, long Legato lines vs Detached, Tenuto(193-224)		>•Mode of Playing		Strings Variety of short, long Legato lines vs Detached, Tenuto.	Strings: Variety of short, long Legato lines vs Detached, Tenuto (193-224).		
Mahler	NAX	Symphony No. 1	III. Feierlich und gemessen, ohne zu schleppen, Sehr einfach und schlicht wie eine Volksweise, Wieder etwas bewegter, wie im Anfang -a funeral march "Frère Jacques"	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings SOLO Db Legato slurred high, slow quarters,8ths, Frere Jacques p(1-10)+timp+bsn		>•Mode of Playing		Strings SOLO DoubleBass Legato slurred high, slow quarters,8ths, Frere Jacques p, +timp+bsn.	Strings SOLO DoubleBass: Legato slurred high, slow quarters,8ths, Frere Jacques p (1-10)+timp+bsn.		
Mahler	NAX	Symphony No. 1	III. Feierlich und gemessen, ohne zu schleppen, Sehr einfach und schlicht wie eine Volksweise, Wieder etwas bewegter, wie im Anfang -a funeral march "Frère Jacques"	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI. I,Vc,Vla,VI. II Legato short slurs, detached, Tenuto quarters,8ths Dampfer pp(85-109)+Tutti		>•Mode of Playing		Strings Violin I,Violoncello,Viola,Viol in II Legato short slurs, detached, Tenuto quarters,8ths Dampfer (con sordino) pp.	Strings Violin I,Violoncello,Viola,Violin II: Legato short slurs, detached, Tenuto quarters,8ths Dampfer (con sordino) pp (85-109).		
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI. I+VI. II+Vla Detached 8ths fast, Marcato vs Legato line 16ths fast FF(1-6)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Detached 8ths fast, Marcato vs Legato line 16ths fast FF.	Strings Violin I+Violin II+Viola: Detached 8ths fast, Marcato vs Legato line 16ths fast FF (1-6).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533	25.01.25	Bookmarks: 3293		 Pieces (File Names): 363	Page 69 of 565		
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples														
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings		Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI.I+VI.I,+Vla Legato line 6ths fast FF cresc FFF(18)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Legato line 6ths fast FF crescendo FFF.	Strings VI.I+VI.I,+Vla Legato line 6ths fast FF cresc FFF(18)+Tutti
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings		Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI.I+VI.II Legato slurred accents am Griffbrett ppp cresc-decresc(Reh.15,166-174)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Legato slurred accents am Griffbrett (sul tasto) ppp crescendo-decrescendo.	Strings Violin I+Violin II: Legato slurred accents am Griffbrett (sul tasto) ppp crescendo-decrescendo (Reh.15,166-174).
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings		Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings Vc,Vla+VI.I,VI.II Legato lines quarters, 8ths, wholes mit Dampfer pp-p(443-453)+Tutti		>•Mode of Playing		Strings Violoncello,Viola+Violin I,Violin II Legato lines quarters, 8ths, wholes mit Dampfer (con sordino) pp-p decresc.	Strings Violoncello,Viola+Violin I,Violin II: Legato lines quarters, 8ths, wholes mit Dampfer (con sordino) pp-p decresc(443-453).
Rimsky-Korsakov	NAX	Sheherazade	I. The Sea and Sinbad's Ship	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings		Dutoit_OSM	 •Strings SOLO VI. large conjunct and arpeggiated Legato(14-17)+Tutti		>•Mode of Playing		Strings Solo Violin large conjunct and arpeggiated Legato.	Strings: Solo Violin: large conjunct and arpeggiated Legato (14-17).
Rimsky-Korsakov	NAX	Sheherazade	I. The Sea and Sinbad's Ship	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings		Dutoit_OSM	 •Strings Vla+Vc Large arpeggiated Legato cresc(18-45)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello: Large arpeggiated Legato crescendo.	Strings Viola+Violoncello: Large arpeggiated Legato cresc (18-45).
Rimsky-Korsakov	NAX	Sheherazade	I. The Sea and Sinbad's Ship	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings		Dutoit_OSM	 •Strings VI.I, VI.II Large Legato Motive F(102-113)+Tutti		>•Mode of Playing		Strings Violin I+Violin II: Large Legato Motive F.	Strings Violin I+Violin II: Large Legato Motive F (102-113).
Rimsky-Korsakov	NAX	Sheherazade	I. The Sea and Sinbad's Ship	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings		Dutoit_OSM	 •Strings VI.II+Vla+Vc Large arpeggiated Legato F(102-113)+Tutti		>•Mode of Playing		Strings Violin I+Violin II: Large Legato vs slurred Staccato, Staccato, slurred Tenuto crescendo.	Strings Violin II+Viola+Violoncello Large arpeggiated Legato F (102-113).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne lsons	 •Strings Detached 16-8ths quarters-halfs fast vs slurred triplet-8ths, 5-6tuplets FF cresc(1-5)+Tutti		>•Mode of Playing		Strings Detached 16-8ths quarters-halfs fast vs slurred triplet-8ths, 5-6tuplets FF crescendo.	Strings: Detached 16-8ths quarters-halfs fast vs slurred triplet-8ths, 5-6tuplets FF crescendo(1-5).
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne lsons	 •Strings VI.I high sul E, Octave VI.II sul D,A,E, Legato vs Detached, accent FF(9-17)+Tutti	3_8	>•Mode of Playing		Strings Violin I high sul E, Octave Violin II sul D,A,E, Legato vs Detached, accent FF. Violin sul E string. Violin sul A string. Violin sul D string.	Strings: Violin I high sulE, Octave Violin II sulD,A,E, Legato vs Detached, accent FF (9-17).
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne lsons	 •Strings SOLO VI from high to medium, large Legato espressivo(73-84)+Tutti	3_22	>•Mode of Playing		Strings SOLO Violin from high to medium, large Legato espressivo.	Strings SOLO Violin: from high to medium, large Legato espressivo (73-84).
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne lsons	 •Strings Legato long slurs 8th-triplets(12,4,7,10) FF cresc(383-387)+Tutti		>•Mode of Playing		Strings Legato long slurs 8th-triplets(12,4,7,10) FF crescendo (383-387).	Strings: Legato long slurs 8th-triplets(12,4,7,10) FF crescendo (383-387).
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings VI.II Legato 16ths (Fl,Ob doubling) Dampfer pp cresc-decresc(21-24)+Tutti		>•Mode of Playing		Strings Violin II Legato 16ths (Fl,Ob doubling) Dampfer (con sordino) pp crescendo-decrescendo.	Strings Violin II: Legato 16ths (Fl,Ob doubling) Dampfer (con sordino) pp crescendo-decrescendo (21-24).
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings VI.I+VI.II+Vla+Vc Legato slurred motives 8th-triplets, 8-16ths, Tenuto Dampfer pp(80-89)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Legato slurred motives 8th-triplets, 8-16ths, Tenuto Dampfer (con sordino) pp.	Strings Violin I+Violin II+Viola+Violoncello: Legato slurred motives 8th-triplets, 8-16ths, Tenuto Dampfer (con sordino) pp (80-89).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533	25.01.25	Bookmarks: 3293	Pieces (File Names): 363		Page 72 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Strauss, Richard	Multi	Tod und Verklärung (Death and Transfiguration)		ORCH	1890	3fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp/2 harp/strings	OrchPlay	•Strings Large Legato, Slurred Staccato. Portato(428-460)		>•Mode of Playing		Strings Large Legato, Slurred Staccato. Portato.	Strings: Large Legato, Slurred Staccato. Portato (428-460).
Debussy	NAX	Nocturnes	I. Nuages	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	•Strings Legato large (12,6 quarters) slurred Tenuto, espressivo pp crescFdecresc p(11-32)+Tutti		>•Mode of Playing		Strings Legato large (12,6 quarters) slurred Tenuto, espressivo pp crescendo F decrescendo p.	Strings: Legato large (12,6 quarters) slurred Tenuto, espressivo pp crescendo F decrescendo p (11-32)
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	•WW+Brass+Strings ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow (236-276)	8_39	DIVERSE	DIVERSE	Woodwinds+Brass+Strings: ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow	Woodwinds+Brass+Strings: ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow (236-276),
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	•Strings ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp(236-276)	8_39	DIVERSE	DIVERSE	Strings: ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp	Strings: ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp (236-276).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	•Strings VI.II Legato slurred wholes FF decres p(78-81)+Tutti		>•Mode of Playing		Strings Violin II Legato slurred wholes FF decrescendo p.	Strings Violin II: Legato slurred wholes FF decrescendo p (78-81).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db held wholes, Legato Fp, decresc(111-121)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass held wholes, Legato Fp, decrescendo.	Strings Violoncello+DoubleBass: held wholes Detached, Legato Fp, decrescendo (111-121).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings SOLO VI Legato short slurs, Detached, accents, Tenutos, Trills p espressivo cresc-decresc(140-148)+Tutti		>•Mode of Playing		Strings SOLO Violin Legato short slurs, Detached, accents, Tenutos, Trills p espressivo crescendo-decrescendo..	Strings SOLO Violin: Legato short slurs, Detached, accents, Tenutos, Trills p espressivo crescendo-decrescendo (140-148).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc,Db Legato slurred 16ths fast, Trills FF decresc p(151-158)+Tutti		>•Mode of Playing		Strings Violoncello, DoubleBass Legato slurred 16ths fast, Trills FF decrescendo p.	Strings Violoncello, DoubleBass: Legato slurred 16ths fast, Trills FF decrescendo p (151-158).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc,Vla,VI.II,VI.I Legato slurred 16ths fast, Trills FF decresc p(Reh.19,240-244)+Tutti		>•Mode of Playing		Strings Violoncello,Viola,Violin II,Violin I Legato slurred 16ths fast, Trills FF decrescendo p.	Strings Violoncello,Viola,Violin II,Violin I: Legato slurred 16ths fast, Trills FF decrescendo p (Reh.19,240-244).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II+Vla+Vc Legato slurred 16ths fast, Trills vs Stacc p decresc(245-253)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Legato slurred 16ths fast, Trills vs Staccato p decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Legato slurred 16ths fast, Trills vs Staccato p decrescendo (245-253).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc,VI.I,Db Stacc motive dotted 8ths-16ths vs slurred 16ths-8ths ppp(246-255)+Tutti		>•Mode of Playing		Strings Violoncello,Violin I,DoubleBass Staccato motive dotted 8ths-16ths vs slurred 16ths-8ths ppp.	Strings Violoncello,Violin I,DoubleBass: Staccato motive dotted 8ths-16ths vs slurred 16ths-8ths ppp (246-255).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Stacc motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decresc(255-273)+Tutti	>•Mode of Playing			Strings Staccato motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decrescendo.	Strings: Staccato motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decrescendo (255-273).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Gliss Legato 8ths-quarters Dampfer pp(Reh.40,509-514)+Tutti	>•Mode of Playing			Strings Violin I Glissando Legato 8ths-quarters Dampfer (con sordino) pp.	Strings Violin I: Glissando Legato 8ths-quarters Dampfer (con sordino) pp (Reh.40,509-514).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Legato slurs 16ths(4-16) Oct. fast, furtchbarer Gewalt, accents, FFF, sFz cresc-decresc(604-633)+Tutti	>•Mode of Playing			Strings Legato slurs 16ths(4-16) Octave fast, furtchbarer Gewalt (terrible Force), accents, FFF, sFz crescendo-decrescendo.	Strings: Legato slurs 16ths(4-16) Octave fast, furtchbarer Gewalt (terrible Force), accents, FFF, sFz crescendo-decrescendo (604-633).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc Pizz, Db Arco, quarters hocquet p decresc(632-639)+Tutti	>•Mode of Playing			Strings Violoncello Pizzicato, DoubleBass Arco quarters hocquet p decrescendo.	Strings Violoncello Pizzicato, DoubleBass Arco: quarters hocquet p decrescendo (632-639).
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II+Vc Legato slurred 8-16ths,quarters, Stacc, Dampfer pp(132-135)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Violoncello Legato slurred 8-16ths,quarters, Staccato, Dampfer (con sordino) pp.	Strings Violin I+Violin II+Violoncello: Legato slurred 8-16ths,quarters, Staccato, Dampfer (con sordino) pp (132-135).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla Stacc, slurs short motive Dampfer pp(Reh.15,285-288)+Tutti	>•Mode of Playing		Strings Viola Staccato, slurs short motive Dampfer (con sordino) pp.	Strings Viola: Staccato, slurs short Dampfer (con sordino) pp (Reh.15,285-288).			
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II Legato, slurred tenuto quarters,8ths slow, Griffbrett pp(Reh.28,498-509)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Legato, slurred tenuto quarters,8ths slow, Griffbrett (sul tasto) pp.	Strings Violin I+Violin II: Legato, slurred tenuto quarters,8ths slow, Griffbrett (sul tasto) pp (Reh.28,498-509).			
Mahler	NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db, VI.I+VI.II+Vla Legato held,halfs,quarters Dampfer ppp(1-17)+Tutti	>•Mode of Playing		Strings Violoncello+DoubleBass, Violin I+Violin II+Viola Legato held,halfs,quarters Dampfer (con sordino) ppp.	Strings Violoncello+DoubleBass, Violin I+Violin II+Viola: Legato held,halfs,quarters Dampfer (con sordino) ppp (1-17).			
Mahler	NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Legato held, Tremolo over strings slow Dampfer pp decresc pppp(18-56)+Tutti	>•Mode of Playing		Strings Violoncello+DoubleBass Legato held, Tremolo over strings slow Dampfer (con sordino) pp decrescendo pppp,	Strings Violoncello+DoubleBass: Legato held, Tremolo over strings slow Dampfer (con sordino) pp decrescendo pppp (18-56).			
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Legato large quarters,halfs slow espressivo, Tenuto slurred-detached pp cresc-decresc(1-13)+Tutti	>•Mode of Playing		Strings Violin I Legato large quarters,halfs slow espressivo Griffbrett (sul tasto), Tenuto slurred-detached pp crescendo-decrescendo.	Strings: Legato large quarters,halfs slow espressivo, Tenuto slurred-detached pp crescendo-decrescendo (1-13)			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Legato large quarters,halfs slow espressivo Griffbrett, Tenuto slurred-detached pp cresc-decresc(13-38)+Tutti	>•Mode of Playing		Strings Violin I Legato large quarters,halfs slow espressivo Griffbrett (sul tasto), Tenuto slurred-detached pp crescendo-decrescendo.	Strings Violin I: Legato large quarters,halfs slow espressivo Griffbrett (sul tasto), Tenuto slurred-detached pp crescendo-decrescendo (13-38).		
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I,VI.II+Vc+Vla Detached Ten., Marc., Legato quarters,halfs Griffbrett espress. pp cresc-decresc, ppp crescF(Reh.5,52-73)+Tutti	>•Mode of Playing		Strings Violin I, Violin II+Violoncello+Viola Detached Tenuto, Marcato, Legato quarters,halfs Griffbrett (sul tasto) espressivo pp crescendo-decrescendo, ppp crescendo F.	Strings Violin I, Violin II+Violoncello+Viola: Detached Tenuto, Marcato, Legato quarters,halfs Griffbrett (sul tasto) espressivo pp crescendo-decrescendo, ppp crescendo F (Reh.5,52-73).		
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Detached, Marcato Tenuto, Legato Griffbrett pp-p cresc-decresc(Reh.14,133-143)+Tutti	>•Mode of Playing		Strings Violin I Detached, Marcato Tenuto, Legato Griffbrett (sul tasto) pp-p crescendo-decrescendo.	Strings Violin I: Detached, Marcato Tenuto, Legato Griffbrett (sul tasto) pp-p crescendo-decrescendo (Reh.14,133-143).		
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II Legato Detached, Tenuto G-Seite espressivo pp cresc-decresc(Reg.10,101-124)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Legato Detached, Tenuto G-Seite (sul G) espressivo pp crescendo-decrescendo.	Strings Violin I+Violin II: Legato Detached, Tenuto G-Seite (sulG) espressivo pp crescendo-decrescendo (Reg.10,101-124).		
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Legato Tenuto, Detached Marcato D-Seite espressivo pp cresc-decresc(114-116)+Tutti	>•Mode of Playing		Strings Violin I Legato Tenuto, Detached Marcato D-Seite (sul D) espressivo pp crescendo-decrescendo.	Strings Violin I: Legato Tenuto, Detached Marcato D-Seite (sulD) espressivo pp crescendo-decrescendo (114-116).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I LegatoTenuto, Detached A-Seite espressivo pp cresc-decresc(117-120)+Tutti	>•Mode of Playing			Strings Violin I Legato Tenuto, Detached A-Seite (sul A) espressivo pp crescendo-decrescendo.	Strings Violin I: Legato Tenuto, Detached A-Seite (sulA) espressivo pp crescendo-decrescendo (117-120).
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Legato, Detached Tenuto, Marcato halves,quarterd,8ths,wh oles pp cresc FFF decresc pp(Reh.22,207-245)+Tutti	>•Mode of Playing			Strings Legato, Detached Tenuto, Marcato halves, quarterd, 8ths, wholes pp crescendo FFF decrescendo pp.	Strings: Legato, Detached Tenuto, Marcato halves, quarterd, 8ths, wholes pp crescendo FFF decrescendo pp (Reh.22,207-245).
StraussR	NAX	Also sprach Zarathustra	II. Von den Hinterweltlern	ORCH	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	Karajan_Berliner Philharmoniker	 •Strings Div large, BUILD-UNBUILD, Leg long, Detach Ten,accents quarters-8-16ths, Sord(con-senza) pp-p crescFFdecresc, espr.(35-74)+Tutti	>•Mode of Playing			Strings Divisi large, BUILD-UNBUILD, Legato long, Detach Tenuto,accents quarters-8-16ths, Sordino (con-senza) pp-p crescendo FF decrescendo, espressivo.	Strings: Divisi large, BUILD-UNBUILD, Legato long, Detach Tenuto,accents quarters-8-16ths, Sordino (con-senza) pp-p crescendo FF decrescendo, espressivo (35-74).
StraussR	NAX	Also sprach Zarathustra	VI. Von der Wissenschaft	ORCH	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	Karajan_Berliner Philharmoniker	 •Strings Db Div a4, low to high, Legato slurred lines slow pp(202-223)+Vc Div a4 Oct. +Tutti	>•Mode of Playing			Strings DoubleBass Divisi a4, low to high, Legato slurred lines slow pp +Violoncello Divisi a4 Doubling at Octave.	Strings DoubleBass Divisi a4, low to high, Legato slurred lines slow pp (202-223)+Violoncello Divisi a4 Doubling at Octave.
StraussR	NAX	Don Quixote	I. Introduction	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings SOLO Vla wide range, Leg, Stacc, Spicc ornem.melody mf cresc F, p(Reh14,144-162)+Tutti	3_42 >•Mode of Playing			Strings SOLO Viola wide range, Legato, Staccato, Spiccato ornamented melody mf cresc F, p.	Strings SOLO Viola: wide range, Legato, Staccato, Spiccato ornamented melody mf cresc F, p (Reh14,144-162).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
StraussR	NAX	Don Quixote	II. Variation 1: Das Abenteuer mit den Windmuhlen	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLObasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings SOLO Vc all registers Detached-Stacc, Accents, Legato, Skips, p-FF cresc-decresc(Var.I, 1-52)+Solo Vla+Tutti	3_64	>•Mode of Playing		Strings SOLO Violoncello all registers Detached-Stacc, Accents, Legato, Skips, p-FF cresc-decresc(+Viola Solo). Solo Violoncello wide register and dynamic.	Strings SOLO Violoncello: all registers Detached-Stacc, Accents, Legato, Skips, p-FF cresc-decresc(+Viola Solo) (Var.I, 1-52).
Schönberg	Multi	Verklärte Nacht (Transfigured Night)		STRINGS+RED UC+piano	1899	String Sextet: 2vl, 2vla, 2vc soli	OrchPlay	 •Strings Variety of short, long Legato lines vs Detached, Tenuto, Accents(1-30)		>•Mode of Playing		Strings Variety of short, long Legato lines vs Detached, Tenuto, Accents.	Strings: Variety of short, long Legato lines vs Detached, Tenuto, Accents (1-30).
Mahler	NAX	Symphony No. 4	I. Bedächtig, nicht eilen	ORCH	1899-1900	4*fI, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.I Legato slurred lines p cresc-decresc espressivo(3-7)+Tutti		>•Mode of Playing		Strings Violin I Legato slurred lines p crescendo-decrescendo espressivo.	Strings Violin I: Legato slurred lines p crescendo-decrescendo espressivo (3-7).
Mahler	NAX	Symphony No. 4	I. Bedächtig, nicht eilen	ORCH	1899-1900	4*fI, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings Vla+Vc+Db,+VI.+VI.II Detached Stacc, Tenuto 8ths,16ths 3Oct.slow vs Legato motive p crescF, sFz(7-13)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass,+Violin I+Violin II Detached Staccato, Tenuto 8ths, 16ths 3Octaves slow vs Legato motive p crescendo F, sFz.	Strings Viola+Violoncello+DoubleBass,+Violin I+Violin II: Detached Staccato, Tenuto 8ths,16ths 3Octaves slow vs Legato motive p crescendo F, sFz (7-13).
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fI, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings Vla+Vc soli,+VI.II,Vla tutti Stacc, short-med slurs, slurred accents 16ths Dampfer pp cresc-decresc sFz,FF(8-22)+Tutti		>•Mode of Playing		Strings Viola+Violoncello soli,+Violin II,Viola tutti Staccato, short-medium slurs, slurred accents 16ths mit Dampfer (con dorfino) pp crescendo-decrescendo sFz,FF.	Strings Viola+Violoncello soli,+Violin II,Viola tutti: Staccato, short-medium slurs, slurred accents 16ths mit Dampfer (con dorfino) pp crescendo-decrescendo sFz,FF (8-22).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI. I+VI. II+Vla Legato long slurs(10+), Stacc 16ths, Dampfer p, crescFFF decresc(34-45)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Legato long slurs(10+), Staccato 16ths, Dampfer (con sordino) p, crescendo FFF decrescendo.	Strings Violin I+Violin II+Viola: Legato long slurs(10+), Staccato 16ths, Dampfer (con sordino) p, crescendo FFF decrescendo (34-45).				
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI. II,+VI. I Legato long slurs, short slurs to Stacc, slurred Stacc, Portamento, Griffbrett pp cresc-decresc(78-93)+Tutti	>•Mode of Playing		Strings Violin II,+Violin I Legato long slurs, short slurs to Staccato, slurred Staccato, Portamento, Griffbrett (sul tasto) pp crescendo-decrescendo.	Strings Violin II,+Violin I: Legato long slurs, short slurs to Staccato, slurred Staccato, Portamento, Griffbrett (sul tasto) pp crescendo-decrescendo (78-93).				
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI. I+VI. II Legato, Stacc slurred, Portamento pp cresc-decresc espressivo(Reh.4,94-108)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Legato, Staccato slurred, Portamento pp crescendo-decrescendo espressivo.	Strings Violin I+Violin II: Legato, Staccato slurred, Portamento pp crescendo-decrescendo espressivo (Reh.4,94-108).				
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI. I+VI. II Legato slurred 8-16ths,quarters, pp-p cresc-decresc espressivo (Reh.11,254-273)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Legato slurred 8-16ths,quarters, pp-p crescendo-decrescendo espressivo.	Strings Violin I+Violin II: Legato slurred 8-16ths,quarters, pp-p crescendo-decrescendo espressivo (Reh.11,254-273).				
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI. I+VI. II Gliss dotted quarters pp-p cresc-decresc espressivo (Reh.11,254-273)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Glissando dotted quarters pp-p crescenco-decrescendo espressivo. Legato.	Strings Violin I+Violin II: Glissando dotted quarters pp-p crescenco-decrescendo espressivo (Reh.11,254-273). Legato.				

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fI, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.I+VI.II+Vla,+Vc Legato long slurs 16ths(10+), Dampfer pp-ppp(314-329)+Tutti		>•Mode of Playing		Strings Violin I+Vioin II+Viola,+Violoncello Legato long slurs 16ths(10+), Dampfer (con sordino) pp-ppp.	Strings Violin I+Violin II+Viola,+Violoncello: Legato long slurs 16ths(10+), Dampfer (con sordino) pp-ppp (314-329).		
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fI, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings Vc Legato slurred Gliss 8ths (3rd to 12th Cstring) to accent pp(357-362)+Tutti		>•Mode of Playing		Strings Violoncello Legato slurred Glissando 8ths (3rd to 12th on C string) to accent pp.	Strings Violoncello: Legato slurred Glissando 8ths (3rd to 12th on C string) to accent pp (357-362).		
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fI, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings VI.I Legato 16ths,quarters large slurs Dampfer pp(101-105)+Tutti		>•Mode of Playing		Strings Violin I Legato 16ths,quarters large slurs Dampfer (con sordino) pp.	Strings Violin I: Legato 16ths,quarters large slurs Dampfer (con sordino) pp (101-105).		
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fI, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings Fast slurred 32nd ascend lines vs Short Detached(150-168)		>•Mode of Playing		Strings Fast slurred 32nd ascending lines vs Short Detached notes.	Strings: Fast slurred 32nd ascending lines vs Short Detached notes (150-168).		
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fI, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings Slurred Legato motives. vs Short Detached, Accent, Tenuto(179-203)		>•Mode of Playing		Strings Slurred Legato motives. vs Short Detached, Accent, Tenuto notes.	Strings: Slurred Legato motives. vs Short Detached, Accent, Tenuto notes (179-203).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 81 of 565
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
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	 •Strings05 VI.I Solo3+VI.I Solo4 unis. slurred Stacc, Leg, quarters, halves, 8ths, high-medium range, pp cresc p cresc (171-179)		Doubling	Fusion	Strings: Violin I Solo3+Violin I Solo4 unisono slurred Staccato, Legato, quarters, halves, 8ths, high-medium range, pp crescendo p crescendo	Strings: Violin I Solo3+Violin I Solo4 unisono slurred Staccato, Legato, quarters, halves, 8ths, high-medium range, pp crescendo p crescendo (171-179) .	
Debussy		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	 •Strings10 Vc, +VI.I, +Vla, +VI.II Tremolo Bowed unmeas, Det, Leg, low to high range, p cresc-decresc (179-186)		Timbral_Manipulation	Timbre Granular Timbre Bright	Strings: Violincello, +Violin I, +Viola, +Violin II Tremolo Bowed unmeased, Detached, Legato, low to high range, p crescendo-decrescendo	Strings: Violincello, +Violin I, +Viola, +Violin II Tremolo Bowed unmeased, Detached, Legato, low to high range, p crescendo-decrescendo (179-186)	
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II Sourdines Legato lines pp cresc-decresc(60-68)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Sourdines (con sordino) Legato lines pp crescendo-decrescendo.	Strings Violin I+Violin II: Sourdines (con sordino) Legato lines pp crescendo-decrescendo (60-68).	
Ravel	NAX	Sheherazade	II. La flûte enchantée	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla Legato large slurred dotted quarters, 8ths appassionato F(17-18)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Legato large slurred dotted quarters, 8ths appassionato F .	Strings Violin I+Violin II+Viola: Legato large slurred dotted quarters, 8ths appassionato F (17-18).	
Ravel	NAX	Sheherazade	III. L'indifférent	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings Legato slurred slow quarters,halfs, 8ths pp cresc-decresc(1-36)+Tutti		>•Mode of Playing		Strings Legato sslurred low quarters,halfs, 8ths pp crescendo-decrescendo.	Strings: Legato slurred slow quarters,halfs, 8ths pp crescendo-decrescendo (1-36).	

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STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings Vc+Db Stacc 8ths, Marcato F crescFF(1-5)+Tutti		>•Mode of Playing	Strings Violoncello+DoubleBass Staccato 8ths, Marcato F crescendo FF). Short slurs.	Strings Violoncello+DoubleBass: Staccato 8ths, Marcato F crescendo FF (1-5). Short slurs.				
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings VI.I+VI.II+Vla+Vc Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescFF (2-5)+Tutti		>•Mode of Playing	Strings Violin I+Violin II+Viola+Violoncello Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescendo FF.	Strings Violin I+Violin II+Viola+Violoncello: Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescendo FF (2-5).				
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings VI.I+VI.II,+Vla+Vc Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti		>•Mode of Playing	Strings Violin I+Violin II+Viola+Violoncello Detached vs Legato short slurs, accents FF crescendo FFF.	Strings Violin I+Violin II+Viola+Violoncello: Detached vs Legato short slurs, accents FFF (Reh.1,6-13).				
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings VI.I+VI.II Legato slurred quarters, 16ths FF(29-31)+Tutti		>•Mode of Playing	Strings Violin I+Violin II Legato slurred quarters, 16ths FF.	Strings Violin I+Violin II: Legato slurred quarters, 16ths FF (29-31).				
Mahler	NAX	Symphony No. 6	III. Andante moderato	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings VI.I+VI.II+Vla large Legato, Legato Tenuto espressivo(1-20)+Tutti		>•Mode of Playing	Strings Violin I+Violin II+Viola large Legato, Legato Tenuto espressivo.	Strings Violin I+Violin II+Viola: large Legato, Legato Tenuto espressivo (1-20).				
Mahler	NAX	Symphony No. 6	III. Andante moderato	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings Vc. large Legato Arpeggiando(1-20)+Tutti		>•Mode of Playing	Strings Violoncello large Legato Arpeggiando.	Strings Violoncello: large Legato Arpeggiando (1-20).				

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STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 6	III. Andante moderato	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	🎻•Strings VI.I, VI.II+Vla wide slurred Legato Motives vs Tenuto, Portato(64-83)+Tutti		>•Mode of Playing		Strings Violin I, Violin II+Viola wide slurred Legato Motives vs Tenuto, Portato.	Strings Violin I, Violin II+Viola: wide slurred Legato Motives vs Tenuto, Portato (64-83).			
Mahler	NAX	Symphony No. 6	III. Andante moderato	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	🎻•Strings Vc+Db wide slurred Legato Motives(65-83)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass wide slurred Legato Motives.	Strings Violoncello+DoubleBass: wide slurred Legato Motives (65-83).			
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	🎻•Strings VI.I Legato Portamento,Tenuto FFdecresc mf(524-529)+Tutti		>•Mode of Playing		Strings Violin I Legato Portamento, Tenuto FF decrescendo mf	Strings Violin I: Legato Portamento, Tenuto FF decrescendo mf (524-529).			
Puccini	NAX	Madama Butterfly	Act II: Un bel di, vedremo (Butterfly)	ORCH, Voices	1904-1907	3*fl, 2ob, e.h., 2cl, basscl, 2bsn/4horn, 3tr, 4trb/timp, perc, harp, viola d'amore/strings/choir, SOLO Voices	Karajan_Vienna, Freni, Pavarotti, Ludwig, Kerns	🎻•Strings Vi.II sul A+VI.I sul E+Vc sul A Legato-Tenuto quarters,8-16ths FFFslow espressivo(Act2,Reh16, 63-71)+Tutti	3_7	>•Mode of Playing		Strings Violin II sul A+Violin I sul E+Violoncello sul A Legato-Tenuto quarters,8-16ths FFF slow espressivo (Act2,Reh16, 63-71), 3Octaves doubling. Violin sul A string. Violin sul E string. Cello sul A string.	Strings Violin II sulA+Violin I sulE+Violoncello: sulA Legato-Tenuto quarters,8-16ths FFF slow espressivo (Act2,Reh16, 63-71), 3Octaves doubling.			
Scriabin	NAX	Le Poème de l'extase (Symphony No. 4, Op. 54)		ORCH	1905-1908	picc, 3fl, 3ob, e.h., 3cl, basscla, 3bsn, contra-ban/8horn, 5tr, 3trb, tuba/timp, perc, celesta, organ(harm), 2harp/strings	Sinopoli, New York Philharmonic	🎻•Strings Vla SOLO concertante Legato high range p(22-27)+Tutti	3_41	>•Mode of Playing		Strings Viola concertante Legato high range.	Strings Viola SOLO concertante: Legato high range (22-27).			
Debussy	Multi	Images pour orchestre	I. Giges	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	🎻•Strings TUTTI (1-12) Debussy-Images-Giges		>•Mode of Playing		Strings TUTTI (1-12).	Strings: TUTTI (1-12).			

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STRINGS Modes of Playing Examples															
Debussy	Multi	Images pour orchestre	I. Giges	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	•Strings VI.I 4SOLI Legato slurred halves,quarters slow con Sord. pp(5-9)		>•Mode of Playing		Strings Violin I 4SOLI Legato slurred halves,quarters slow con Sordino pp.	Strings Violin I 4SOLI: Legato slurred halves,quarters slow con Sordino pp (5-9).		
Debussy	NAX	Images	Giges	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings Legato slurred lines, Tremolo bowed, sur la touche, espressivo Unis.Octaves p decresc-cresc(131-139)+Tutti		>•Mode of Playing		Strings Legato slurred lines, Tremolo bowed, sur la touche (sul tasto), espressivo Unis.Octaves p decrescendo-crescendo.	Strings: Legato slurred lines, Tremolo bowed, sur la touche (sul tasto), espressivo Unis.Octaves p decrescendo-crescendo(131-139).		
Debussy	Multi	Images pour orchestre	I. Giges	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	•Strings VI.II+Vla,+VI.I+Vc Legato short slurs vs detached, Stacc,Tenuto 8-16ths p cresc FF(152-162)		>•Mode of Playing		Strings Violin II+Viola,+Violin I+Violoncello Legato short slurs vs detached, Staccato,Tenuto 8-16ths p crescendo FF.	Strings Violin II+Viola,+Violin I+Violoncello: Legato short slurs vs detached, Staccato,Tenuto 8-16ths p crescendo FF (152-162).		
Debussy	Multi	Images pour orchestre	I. Giges	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	•Strings Db(+Vc end) Legato held, short slurs, Tenuto, Marcato p cresc FF(152-162)		>•Mode of Playing		Strings DoubleBass(+Violoncello end) Legato held, short slurs, Tenuto, Marcato p crescendo FF.	Strings DoubleBass(+Violoncello end): Legato held, short slurs, Tenuto, Marcato p crescendo FF (152-162).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI.II+Vc Legato (+E.H) slurred line espressivo p cresc-decresc(Reh. 7,71-74)+Tutti		>•Mode of Playing		Strings Violin II+Violoncello Legato (+English Horn) slurred line espressivo p crescendo-decrescendo.	Strings Violin II+Violoncello: Legato (+English Horn) slurred line espressivo p crescendo-decrescendo (Reh.7,71-74).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI.II+Vc Legato (+E.H) slurred line espressivo p cresc(79-88)+Tutti		>•Mode of Playing		Strings Violin II+Violoncello Legato (+English Horn) slurred line espressivo p crescendo.	Strings Violin II+Violoncello: Legato (+English Horn) slurred line espressivo p crescendo (79-88).		

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STRINGS Modes of Playing Examples																
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+Vla Tenuto Marque, short slur, Stacc separated 16ths(77-78)+Tutti		>•Mode of Playing		Strings Violin I+Viola Tenuto Marque (marcato), short slur, Staccato separated 16ths.	Strings Violin I+Viola: Tenuto Marque (marcato), short slur, Staccato separated 16ths (77-78).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Tenuto, short slur, Stacc separated 16ths p crescF(87-90)+Tutti		>•Mode of Playing		Strings Violin I Tenuto, short slur, Staccato separated 16ths p crescendo.	Strings Violin I: Tenuto, short slur, Staccato separated 16ths p crescendo F(87-90).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II Spicc slurred repeated 16ths vs Tenuto sur la touche p(123-144)+Tutti		>•Mode of Playing		Strings Violin II Spiccato slurred repeated 16ths vs Pizz sur la touche (sul tasto) pp.	Strings Violin II: Spiccato slurred repeated 16ths vs Tenuto sur la touche (sul tasto) p (123-144).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II Spicc slurred repeated 16ths vs Pizz sur la touche pp(Reh.15,145-158)+Tutti		>•Mode of Playing		Strings Violin II Spiccato slurred repeated 16ths vs Pizz sur la touche (sul tasto) pp.	Strings Violin II: Spiccato slurred repeated 16ths vs Pizz sur la touche (sul tasto) pp (Reh.15,145-158).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Detached tenuto, Stacc vs slurred legato lines 8ths,16ths p crescF(187-202)+Tutti		>•Mode of Playing		Strings Viola Detached tenuto, Staccato vs slurred legato lines 8ths,16ths p crescendo.	Strings Viola: Detached tenuto, Staccato vs slurred legato lines 8ths,16ths p crescendo F(187-202).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla+Vc Legato slurred lines Oct(with slurred stacc, tenuto) espressivo p cresc-decresc(Reh.22,213-220)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Legato slurred lines Octave (with slurred staccato, tenuto) espressivo p crescendo-decrescendo.	Strings Viola+Violoncello: Legato slurred lines Octave (with slurred staccato, tenuto) espressivo p crescendo-decrescendo (Reh.22,213-220).			

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STRINGS Modes of Playing Examples													
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vl.I+Vla+Vc Legato slurred lines espressivo p cresc-(221-224)+Tutti	>•Mode of Playing			Strings Violin I+Viola+Violoncello Legato slurred lines espressivo p crescendo.	Strings Violin I+Viola+Violoncello: Legato slurred lines espressivo p crescendo (221-224).
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla+Vc Legato slurred motives Oct, Tenuto, Marcato-Tenuto p cresc-decresc(227-234)+Tutti	>•Mode of Playing			Strings Viola+Violoncello Legato slurred motives Octave, Tenuto, Marcato-Tenuto p crescendo-decrescendo.	Strings Viola+Violoncello: Legato slurred motives Octave, Tenuto, Marcato-Tenuto p crescendo-decrescendo (227-234).
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vl.II Legato slurred motive Oct, Tenuto p decresc(227-234)+Tutti	>•Mode of Playing			Strings Violin II Legato slurred motive Octave, Tenuto p decrescendo.	Strings Violin II: Legato slurred motive Octave, Tenuto p decrescendo (227-234).
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc+Db Arco slurred to Pizz Stacc 8ths F decresc(Reh.30,279-290)+Tutti	>•Mode of Playing			Strings Violoncello+DoubleBass Arco slurred to Pizzicato Staccato 8ths F decrescendo.	Strings Violoncello+DoubleBass: Arco slurred to Pizzicato Staccato 8ths F decrescendo (Reh.30,279-290).
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vl.I Legato slurred, Tenu,Stacc, sul G, Sourdines p espressivo (114-117)+Tutti	>•Mode of Playing			Strings Violin I Legato slurred, Tenuto,Staccato, sul G, Sourdines (con sordino) p espressivo.	Strings Violin I: Legato slurred, Tenuto,Staccato, sulG, Sourdines (con sordino) p espressivo (114-117).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VlaB,VcB,Db,VlaA Pizz Ten-Stacc quarters,8ths pp(Reh.54,11-20)+Tutti	>•Mode of Playing			Strings ViolaB,VioloncelloB,DoubleBass,ViolaA Pizzicato Tenuto-Staccato quarters,8ths pp.	Strings ViolaB,VioloncelloB,DoubleBass,ViolaA: Pizzicato Tenuto-Staccato quarters,8ths pp (Reh.54,11-20).

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STRINGS Modes of Playing Examples																
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings		Boulez_Cleveland Orchestra	 •Strings VI.I+VlaA+VcA Stacc-Spicc-Ten, short slurs sur le chevalet pp(Reh.54,11-20)+Tutti	>•Mode of Playing		Strings Violin I+ViolaA+Violoncello A:Staccato-Spiccato-Tenuto, short slurs (sul ponticello) pp.	Strings Violin I+ViolaA+VioloncelloA: Staccato-Spiccato-Tenuto, short slurs sur le chevalet (sul ponticello) pp (Reh.54,11-20).			
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings		Boulez_Cleveland Orchestra	 •Strings VI.I SOLO-1 Sautillé Tenuto-Spicc 16th-triplets vs short slur, sul G p cresc accent(Reh.58,45-49)+Tutti49)+Tutti	>•Mode of Playing		Strings Violin I SOLO-1 Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sul G p crescendo accent.	Strings Violin I SOLO-1: Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sulG p crescendo accent (Reh.58,45-49).			
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings		Boulez_Cleveland Orchestra	 •Strings VI.I SOLO-2 col legno battuto Sautillé 16th-triplets p, Accent F(Reh.58,45-49)+Tutti	>•Mode of Playing		Strings Violin I SOLO-2 col legno battuto Sautillé 16th-triplets p, Accent F.	Strings Violin I SOLO-2: col legno battuto Sautillé 16th-triplets p, Accent F (Reh.58,45-49).			
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings		Boulez_Cleveland Orchestra	 •Strings VI.I Legato, slurred Ten-Stacc, sur la touche mf espressivo(51-53)+Tutti	>•Mode of Playing		Strings Violin I Legato, slurred Tenuto-Staccato, sur la touche (sul tasto) mf espressivo.	Strings Violin I: Legato, slurred Tenuto-Staccato, sur la touche (sul tasto) mf espressivo (51-53).			
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings		Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Detached Ten, Ten slurred, Stacc slurred Fcresc-decresc(Reh.5,40-43)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo (Reh.5,40-43).			

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STRINGS Modes of Playing Examples															
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Detached Ten, Ten slurred, Stacc slurred Fcresc-decresc(Reh.7,62-65)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo (Reh.7,62-65).			
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings Vla+Vc Detached-Legato Tenuto in Oct. p cresc F decresc p espressivo(Reh.13,108-125)+Tutti	>•Mode of Playing		Strings Viola+Violoncello Detached-Legato Tenuto in Octave p crescendo F decrescendo p espressivo.	Strings Viola+Violoncello: Detached-Legato Tenuto in Octave p crescendo F decrescendo p espressivo (Reh.13,108-125).			
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II Legato slurred 16ths Ord. vs sur la touche F, p(129-134)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Legato slurred 16ths Ordinario vs sur la touche (sul tasto) F, p.	Strings Violin I+Violin II Legato slurred 16ths Ordinario vs sur la touche (sul tasto) F, p (129-134).			
Debussy	Multi	Children's Corner	No. 1 Doctor Gradus ad Parnassum	ORCH(Caplet) +piano	1906	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/1perc (triangle, cymb)/1harp/strings	OrchPlay	 •Strings Legato Lines(3-12) Debussy-ChildCorner-Gradus	>•Mode of Playing		Strings Legato Lines.	Strings Legato Lines (3-12).			
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/strings	OrchPlay	 •Strings VI.I, VI.II fast 16th Slurs Legato(13-16)	>•Mode of Playing		Strings Violin I, Violin II: fast 16th Slurs Legato	Strings Violin I, Violin II: fast 16th Slurs Legato (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/strings	OrchPlay	 •Strings Vla fast 16th Slurs Legato(17-21)	>•Mode of Playing		Strings Viola: fast 16th Slurs Legato	Strings Viola: fast 16th Slurs Legato (17-21).			
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/strings	OrchPlay	 •Strings Legato Lines (22-23) Debussy-ChildCorner-Gradus	>•Mode of Playing		Strings: Legato Lines	Strings: Legato Lines (22-23).			

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STRINGS Modes of Playing Examples																
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 VI.I fast 8 16th Slurs Legato over strings(24-26)		>•Mode of Playing		Strings Violin I: fast 8 16th Slurs Legato over strings	Strings Violin I: fast 8 16th Slurs Legato over strings (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	🎻•Strings Legato Lines vs Detached, Tremolo(27-32)		>•Mode of Playing		Strings: Legato Lines vs Detached, Tremolo notes	Strings: Legato Lines vs Detached, Tremolo notes (27-32).			
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	🎻•Strings VI.I, VI.II, Vla, Vc Legato Lines(37-44)		>•Mode of Playing		Strings Violin I, Violin II, Viola, Violoncello: Legato Lines	Strings Violin I, Violin II, Viola, Violoncello: Legato Lines (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	🎻•Strings Vla Slur Legato over strings(37-44)		>•Mode of Playing		Strings Viola: Slur Legato over strings	Strings Viola: Slur Legato over strings (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	🎻•Strings Legato Lines(45-56)		>•Mode of Playing		Strings: Legato Lines	Strings: Legato Lines (45-56).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	🎻•Strings Vla 4Soli (+E.h) Legato slurred motive 16ths p cresc-decresc(Reh.3,31-34)+Tutti		>•Mode of Playing		Strings Viola 4Soli (+English Horn) Legato slurred motive 16ths p crescendo-decrescendo.	Strings Viola 4Soli (+English Horn): Legato slurred motive 16ths p crescendo-decrescendo (Reh.3,31-34).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	🎻•Strings VI.I+VI.II (+Picc) Legato slurred motive 16ths, Tenuto, Marcato FF(Reh.9,95-98)+Tutti		>•Mode of Playing		Strings Violin I+Violin II (+Piccolo) Legato slurred motive 16ths, Tenuto, Marcato FF.	Strings Violin I+Violin II (+Piccolo): Legato slurred motive 16ths, Tenuto, Marcato FF (Reh.9,95-98).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 90 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+Vc,+VI.II+Vla Legato slurred motive 16ths, Tenuto p crescF(99-102)+Tutti	>•Mode of Playing		Strings Violin I+Violoncello,+Violin II+Viola Legato slurred motive 16ths, Tenuto p crescendo F.	Strings Violin I+Violoncello,+Violin II+Viola: Legato slurred motive 16ths, Tenuto p crescendo F (99-102).		
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla+Vc,VI.I+VI.II Legato Tenuto,Stacc slurred, Ten-Stacc, Sourdines pp cresc-decresc(Reh.39,23-48)+Tutti	>•Mode of Playing		Strings Viola+Violoncello,Violin I+Violin II: Legato Tenuto,Staccato slurred, Tenuto-Staccato Sourdines (con sordino) pp crescendo-decrescendo.	Strings Viola+Violoncello,Violin I+Violin II: Legato Tenuto,Staccato slurred, Tenuto-Staccato, Sourdines (con sordino) pp crescendo-decrescendo (Reh.39,23-48).		
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+Vc Legato, slurred Tenuto, Stacc 8ths,quarters in Oct., sur la touche p(Reh.8,66-69)+Tutti	>•Mode of Playing		Strings Violin I+Violoncello Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p.	Strings Violin I+Violoncello: Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p (Reg.8,66-69).		
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.IB Slurred 16ths(3) vs Stacc 16ths(3) pp(Reh.11,85-91)+Tutti	>•Mode of Playing		Strings Violin IB Slurred 16ths(3) vs Staccato 16ths(3) pp.	Strings Violin IB: Slurred 16ths(3) vs Staccato 16ths(3) pp (Reh.11,85-91).		
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+Vc Legato, slurred Tenuto, Stacc 8ths,quarters in Oct., sur la touche p(159-162)+Tutti	>•Mode of Playing		Strings Violin I+Violoncello Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p.	Strings Violin I+Violoncello: Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p (159-162).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*f1, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vla+Db sur la touche ppp(i_41-44)+Tutti	>•Mode of Playing		Strings: Viola+Doublebass sur la touche (sul tasto) ppp Legato. Detached Tenuto.	Strings: Viola+Doublebass sur la touche (sul tasto) ppp (i_41-44)+Tutti. Legato. Detached Tenuto.			
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	I. Introduction and Dodon's sleep	ORCH	1908	picc, 2*f1, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings	Jarvi_Royal Scottish National Orchestra	 •Strings Vc Legato slurred 16-8ths(8) slow con sordino pp(8-11)+Tutti	>•Mode of Playing		Strings Violoncello Legato slurred 16-8ths(8) slow con sordino pp.	Strings Violoncello: Legato slurred 16-8ths(8) slow con sordino pp (8-11)			
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	I. Introduction and Dodon's sleep	ORCH	1908	picc, 2*f1, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings	Jarvi_Royal Scottish National Orchestra	 •Strings VI. I+VI. II+Vla+Vc Legato large slurs quarters,8ths,halfs slow, slurred Tenuto, con sord. pp(Reh.9,72-93)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Legato large slurs quarters,8ths,halfs slow, slurred Tenuto, con sordino pp.	Strings Violin I+Violin II+Viola+Violoncello: Legato large slurs quarters,8ths,halfs slow, slurred Tenuto, con sordino pp (Reh.9,72-93).			
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	III. Queen of Shemakha's Dance - King Dodon's Dance	ORCH	1908	picc, 2*f1, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings	Jarvi_Royal Scottish National Orchestra	 •Strings VI. I+VI. II+Vc Detached Marcato 8ths vs short slurs 16ths F(47-49)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Violoncello Detached Marcato 8ths vs short slurs 16ths.	Strings Violin I+Violin II+Violoncello: Detached Marcato 8ths vs short slurs 16ths F (47-49).			
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	III. Queen of Shemakha's Dance - King Dodon's Dance	ORCH	1908	picc, 2*f1, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings	Jarvi_Royal Scottish National Orchestra	 •Strings Vla Legato slurred 16ths fast FF vs Spicc-Saltando p(47-50)+Tutti	>•Mode of Playing		Strings Viola Legato slurred 16ths fast FF vs Spiccato-Saltando p.	Strings Viola: Legato slurred 16ths fast FF vs Spiccato-Saltando p (47-50).			
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	III. Queen of Shemakha's Dance - King Dodon's Dance	ORCH	1908	picc, 2*f1, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings	Jarvi_Royal Scottish National Orchestra	 •Strings Vla,+Vc,+Db Legato slurred 16ths fast accent mf-p cresc(Reh.33,58-67)+Tuttii	>•Mode of Playing		Strings Viola,+Violoncello,+DoubleBass Legato slurred 16ths fast accent mf-p crescendo.	Strings Viola,+Violoncello,+DoubleBass: Legato slurred 16ths fast accent mf-p crescendo (Reh.33,58-67).			

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STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings Legato short slurs FF,FFF(12-22)+Tutti		>•Mode of Playing		Strings Legato short slurs FF,FFF.	Strings: Legato short slurs FF,FFF (12-22).			
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings Legato short slurs, accents p, Sfz, cresc(22-36)+Tutti		>•Mode of Playing		Strings Legato short slurs, accents p, Sfz, crescendo.	Strings: Legato short slurs, accents p, Sfz, crescendo (22-36).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings large Legato w skips, slurred Motives vs long Detached, Accents, slurred Accents(1-27)+Tutti		>•Mode of Playing		Strings large Legato with skips, slurred Motives vs long Detached, Accents, slurred Accents.	Strings: large Legato with skips, slurred Motives vs long Detached, Accents, slurred Accents (1-27).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings VI.I+VI.II Legato short slurs vs Detached quarters,16ths,wholes slow Griffbrett pp,p,ppp(73-89)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Legato short slurs vs Detached quarters,16ths,wholes slow Griffbrett (sul tasto) pp, p, ppp.	Strings Violin I+Violin II: Legato short slurs vs Detached quarters,16ths,wholes slow Griffbrett (sul tasto) pp, p, ppp (73-89).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings VI.I+Vla+Vc+Db Legato slurs very slow mit Dampfer pp,ppp(159-185)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello+DoulbeBass Legato slurs very slow mit Dampfer (con sordino) pp, ppp.	Strings Violin II+Viola+Violoncello+DoulbeBass: Legato slurs very slow mit Dampfer (con sordino) pp, ppp (159-185).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc./2harp, celesta/strings/Choir	Dutoit_OSM	•Strings VI.I+VI.II+Vla,+Vc Legato slurred quarters(2,3,4), Portamento,accents vs Pizz pp,mf,F cresc-decresc(Reh.21,142-152)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,+Viola,+Violoncello Legato slurred quarters(2,3,4), Portamento, accents vs Pizz pp,mf,F crescendo-decrescendo.	Strings Violin I+Violin II,+Viola,+Violoncello: Legato slurred quarters(2,3,4), Portamento, accents vs Pizz pp,mf,F crescendo-decrescendo (Reh.21,142-152).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples														
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI. I+VI. II+Vla+Vc Legato motives quarters, Sourdines, sur la touche vs ordinario p,pp espressivo(192-203)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Legato motives quarters, Sourdines (con sordino), sur la touche (sul tasto) vs ordinario p,pp espressivo.	Strings Violin I+Violin II+Viola+Violoncello: Legato motives quarters, Sourdines (con sordino), sur la touche (sul tasto) vs ordinario p,pp espressivo(192-203).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI. I+VI. II+Vla+Vc short slurs to Stacc 8ths sur la touche, Portamento p,pp(Reg.36,241-248)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello short slurs to Stacc 8ths sur la touche, Portamento Glissando p,pp.	Strings Violin I+Violin II+Viola+Violoncello: short slurs to Stacc 8ths sur la touche, Portamento Glissando p,pp(Reg.36,241-248).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI. I 2 SOLI+Alt 2SOLI,+Vc SOLO Legato motives quarters sur la touche mf,mp espressivo(Reh.42,279-284)+Tutti	>•Mode of Playing		Strings Violin I-2 SOLI+Alto 2SOLI,+Violoncello SOLO Legato motives quarters sur la touche (sul tasto) mf,mp espressivo.	Strings Violin I-2 SOLI+Alto 2SOLI,+Violoncello SOLO: Legato motives quarters sur la touche (sul tasto) mf,mp espressivo (Reh.42,279-284).	
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	 •Strings VI. II+Vla,+Vc sur la touche Legato quarters,8ths pp cresc vs ordinario Tremolo mf crescF-decresc(Reh.46,307-314)+Tutti	>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured pp cresc de la pointe (a punta d’arco) vs ordinario Tremolo mf crescendo F-decrescendo).	Strings Violin II+Viola,+Violoncello: sur la touche (sul tasto) Legato quarters,8ths pp crescendo vs ordinario Tremolo mf crescendo F-decrescendo (Reh.46,307-314).	
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	 •Strings VI. I Tremolo bowed unmeas. pp cresc de la pointe vs ordinario Tremolo mf crescF-decresc(Reh.46,307-314)+Tutti	>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured pp cresc de la pointe (a punta d’arco) vs ordinario Tremolo mf crescendo F-decrescendo)	Strings Violin I: Tremolo bowed unmeasured pp cresc de la pointe (a punta d’arco) vs ordinario Tremolo mf crescendo F-decrescendo (Reh.46,307-314).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	🎻•Strings Vla Legato slurred quarters Gliss 5-4th,3rd down, sul C, F decresc p(Reg.52,342-344)+Tutti		>•Mode of Playing		Strings Viola Legato slurred quarters Glissando 5-4th,3rd down, sul C, F decrescendo p.	Strings Viola: Legato slurred quarters Glissando 5-4th,3rd down, sulC, F decrescendo p (Reg.52,342-344).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎻•Strings Vla Legato slurred motives, 4e corde (sul C), Portamento p,mp cresc espressivo(Reh.67,440-442)+Tutti		>•Mode of Playing		Strings Viola Legato slurred motives, 4e corde (sul C), Portamento p,mp crescendo espressivo.	Strings Viola: Legato slurred motives, 4e corde (sulC), Portamento p,mp crescendo espressivo (Reh.67,440-442).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎻•Strings VI. I+VI. II+Vla+Vc Legato slurred quarters, 4 Oct., Sourdines p cresc-decresc espressivo(860-865)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Legato slurred quarters, 4 Octaves, Sourdines (con sordino) p crescendo-decrescendo espressivo.	Strings Violin I+Violin II+Viola+Violoncello: Legato slurred quarters, 4 Octaves, Sourdines (con sordino) p crescendo-decrescendo espressivo (860-865).			
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	🎻•Strings Db,Vc,Vla,VI. II (build-unbuild) Legato large slurs quarters,8ths pp crescF decresc pp(Reh.156,1044-1056)+Tutti		>•Mode of Playing		Strings DoubleBass,Violoncello,Viola,Violin II (build-unbuild) Legato large slurs quarters,8ths pp crescendo F decrescendo pp.	Strings DoubleBass,Violoncello,Viola,Violin II: (build-unbuild) Legato large slurs quarters,8ths pp crescendo F decrescendo pp (Reh.156,1044-1056).			
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	🎻•Strings VI. I,VI. II Legato slurred motives 32nds(12) fast F decresc p, cresc mp(Reh.157,1051-1073)+Tutti		>•Mode of Playing		Strings Violin I,Violin II Legato slurred motives 32nds(12) fast F decrescendo p, crescendo mp.	Strings Violin I,Violin II: Legato slurred motives 32nds(12) fast F decrescendo p, crescendo mp (Reh.157,1051-1073).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Adler	Pieces (File Names): 363				Page 95 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings Vla.+Vc Legato large slurs quarters,8ths pp espressivo (Reh.158,1056-1061)+Tutti	>•Mode of Playing		Strings Viola+Violoncello Legato large slurs quarters,8ths pp espressivo.	Strings Viola+Violoncello: Legato large slurs quarters,8ths pp espressivo (Reh.158,1056-1061).			
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	 •Strings VI.I+VI.II+Vla+Vc Legato large slurs quarters,8ths 3Oct. F espressivo crescendo-decresc p(Reh.165,1091-1095)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Legato large slurs quarters,8ths 3Octaves F espressivo crescendo-decrescendo p.	Strings Violin I+Violin II+Viola+Violoncello: Legato large slurs quarters,8ths 3Octaves F espressivo crescendo-decrescendo p (Reh.165,1091-1095).			
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	 •Strings Vla,VI.I Legato short fast slurred motives 16ths accented P cresc-decresc(Reh.164,1088-1089)+Tutti	>•Mode of Playing		Strings Viola,Violin I Legato short fast slurred motives 16ths accented P crescendo-decrescendo.	Strings Viola,Violin I: Legato short fast slurred motives 16ths accented P crescendo-decrescendo (Reh.164,1088-1089).			
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	 •Strings VI.II,Vla Detached accents, Tremolo 8ths pp cresc(Reh.164,1088-1089)+Tutti	>•Mode of Playing		Strings Violin II,Viola Detached accents, Tremolo 8ths pp crescendo.	Strings Violin II,Viola: Detached accents, Tremolo 8ths pp crescendo (Reh.164,1088-1089).			
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	 •Strings VI.I,VI.II Legato slurred motives 32nds(12) fast pp(Reh.164,1088-1089)+Tutti	>•Mode of Playing		Strings Violin I,Violin II Legato slurred motives 32nds(12) fast pp.	Strings Violin I,Violin II: Legato slurred motives 32nds(12) fast pp (Reh.164,1088-1089).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533		25.01.25		Bookmarks: 3293				Pieces (File Names): 363		Page 96 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Alder	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)				
STRINGS Modes of Playing Examples																		
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	 •Strings Legato slurred motives, Detached notes slow, Pizz, Sourdines pp cresc mp(Reh.170,1114-1123)+Tutti		>•Mode of Playing		Strings Legato slurred motives, Detached notes slow, Pizzicato, Sourdines (con sordino) pp crescendo mp.	Strings: Legato slurred motives, Detached notes slow, Pizzicato, Sourdines (con sordino) pp crescendo mp (Reh.170,1114-1123).				
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI.I Detached repeated 8ths fast p, Sfz decresc(Reh.199,1278-1290)+Tutti		>•Mode of Playing		Strings Violin I Detached repeated 8ths fast p, Sfz decrescendo.	Strings Violin I: Detached repeated 8ths fast p, Sfz decrescendo (Reh.199,1278-1290).				
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI.II Detached repeated 8ths fast F(Reh.202,1292-1294)+Tutti		>•Mode of Playing		Strings Violin II Detached repeated 8ths fast F.	Strings Violin II: Detached repeated 8ths fast F (Reh.202,1292-1294).				
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI.II Legato slurred 8ths motives p(Reh.199,1278-1290)+Tutti		>•Mode of Playing		Strings Violin II Legato slurred 8ths motives p.	Strings Violin II: Legato slurred 8ths motives p (Reh.199,1278-1290).				
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI.II+Vla Legato slurred 8ths motives p crescF(1290-1292)+Tutti		>•Mode of Playing		Strings Violin II+Viola Legato slurred 8ths motives p crescendo F.	Strings Violin II+Viola: Legato slurred 8ths motives p crescendo F (1290-1292).				
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI.I+Vla Legato slurred halves,8ths motives, accents F(Reh.202,1292-1294)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Legato slurred, Detached halves,8ths motives p crescendo FF.	Strings Violin I+Viola: Legato slurred halves,8ths motives, accents F (Reh.202,1292-1294).				

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples																
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI. I+VI. II+Vla Legato slurred, Detached halves,8ths motives p cresc FF(1294-1296)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Legato slurred, Detached halves,8ths motives p crescendo FF.	Strings Violin I+Violin II+Viola: Legato slurred, Detached halves,8ths motives p crescendo FF (1294-1296).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI. I+VI. II+Vla,+Vc+Db Legato short slurs, Detached, accents 8ths FF (Reh.203,1297-1298)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello+DoubleBass Legato short slurs, Detached, accents 8ths FF.	Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: Legato short slurs, Detached, accents 8ths FF (Reh.203,1297-1298).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI. I+VI. II+Vla Legato motives 16ths down fast, 8ths Slurred-detached up FF cresc(1299-1302)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Legato motives 16ths down fast, 8ths Slurred-detached up FF crescendo.	Strings Violin I+Violin II+Viola: Legato motives 16ths down fast, 8ths Slurred-detached up FF crescendo (1299-1302).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI. I+VI. II+Vla+Vc Gliss 2 Oct. quarters fast p cresc FF(1299-1300)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Glissando 2 Oct. quarters fast p crescendo FF.	Strings Violin I+Violin II+Viola+Violoncello: Glissando 2 Oct. quarters fast p crescendo FF (1299-1300).		
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings		OrchPlay	 •Strings VI. I Legato slurred motives(8-9)		>•Mode of Playing		Strings Violin I: Legato slurred motive	Strings Violin I: Legato slurred motives (8-9).		
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings		OrchPlay	 •Strings VI. II Legato slurred motive(11-12)		>•Mode of Playing		Strings Violin II: Legato slurred motive	Strings Violin II: Legato slurred motive (11-12).		
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings		OrchPlay	 •Strings Legato slurred motives vs slurred Stacc(20-27)		>•Mode of Playing		Strings: Legato slurred motives vs slurred Staccato	Strings: Legato slurred motives vs slurred Staccato (20-27).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	 •Strings Legato slurred motives vs Detached, Tenuto(25-27)		>•Mode of Playing		Strings: Legato slurred motives vs Detached, Tenuto notes	Strings: Legato slurred motives vs Detached, Tenuto notes (25-27).	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	 •Strings VI.I Legato Line(28-34)		>•Mode of Playing		Strings Violin I: Legato Line	Strings Violin I: Legato Line (28-34).	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	 •Strings Legato motive(33-34)		>•Mode of Playing		Strings: Legato motive	Strings: Legato motive (33-34).	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	 •Strings slurred Stacc, Detached notes vs Legato Motives(39-43)		>•Mode of Playing		Strings: slurred Staccato, Detached notes vs Legato Motives	Strings: slurred Staccato, Detached notes vs Legato Motives (39-43).	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	 •Strings slurred Stacc, Detached notes vs Legato Motives(43-48)		>•Mode of Playing		Strings: slurred Staccato, Detached notes vs Legato Motives	Strings: slurred Staccato, Detached notes vs Legato Motives (43-48).	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	 •Strings slurred Stacc, Detached notes vs Legato Motives(49-58)		>•Mode of Playing		Strings: slurred Staccato, Detached notes vs Legato Motives	Strings: slurred Staccato, Detached notes vs Legato Motives (49-58).	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	 •Strings Legato Motives and Lines(60-72)		>•Mode of Playing		Strings: Legato Motives and Lines	Strings: Legato Motives and Lines (60-72).	
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings slurs, slurred Stacc, Harmonics, Pizz(34-47)		>•Mode of Playing		Strings slurs, slurred Staccato, Harmonics, Pizzicato.	Strings slurs, slurred Staccato, Harmonics, Pizzicato (34-47).	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293			Pieces (File Names): 363						Page 99 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)					
STRINGS Modes of Playing Examples																		
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings 6 Vla SOLI div Legato lines quarters,8ths mf cantabile(Reh91,1-7)+Vc+Cb+Brasses sord	3_43	>•Mode of Playing		Strings 6 Vla SOLI divisi (divided) Legato lines quarters,8ths mf cantabile.	Strings 6 Vla SOLI: divisi (divided) Legato lines quarters,8ths mf cantabile (Reh91,1-7)+Vc+Cb+Brasses sord.					
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings 3Vc SOLI Legato lines quarters,8ths mf cantabile(Reh101, 51-54)+Tutti		>•Mode of Playing		Strings 3Violoncello SOLI Legato lines quarters,8ths mf cantabile.	Strings 3Violoncello SOLI: Legato lines quarters,8ths mf cantabile (Reh101, 51-54).					
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	 •Strings VI. II+Vc Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh. 135,34-35)+Tutti		>•Mode of Playing		Strings Violin II+Violoncello Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.	Strings Violin II+Violoncello: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.135,34-35).					
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	 •Strings VI. I+Vla Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.136,37-38)+Tutti		>•Mode of Playing		Strings Violin I+Viola Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.	Strings Violin I+Viola: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.136,37-38).					
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	 •Strings VI. I+Vla Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.137,41-43)+Tutti		>•Mode of Playing		Strings Violin I+Viola Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.	Strings Violin I+Viola: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.137,41-43).					
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI. I Tremolo bowed unmeas, slurred 32nds(5) motives sul pont. p cresc F(Reh.164,105-115)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured, slurred 32nds(5) motives sul ponticello p crescendo F.	Strings Violin I: Tremolo bowed unmeasured, slurred 32nds(5) motives sul ponticello p crescendo F (Reh.164,105-115).					

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I Tremolo bowed unmeas. sul pont. p(Reh.201,273)+Tutti  •Strings VI.I+VI.II+Vla slurred 16th w appog. fast FFF(Reh.201,274)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured sul ponticello p. Strings Violin I+Violin II+Viola slurred 16th w appoggiaturas fast FFF.	Strings Violin I: Tremolo bowed unmeasured sul ponticello p (Reh.201,273). Strings Violin I+Violin II+Viola: slurred 16th w appoggiaturas fast FFF (Reh.201,274).			
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings VI.I+Vla Pizz quarters pp(1-13)+Tutti		>•Mode of Playing		Strings Violin I+Viola:Pizzicato quarters pp.	Strings Violin I+Viola: Pizzicato quarters pp (1-13).			
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings VI.I+VI.II+Vla+Vc Legato slurred lines16-8ths-quarters fast pp cresc mp(Reh.2,14-21)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Legato slurred lines16-8ths-quarters fast pp crescendo mp.	Strings Violin I+Violin II+Viola+Violoncello: Legato slurred lines16-8ths-quarters fast pp crescendo mp (Reh.2,14-21).			
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings VI.II+Vla Detached Tenuto quarters mp cresc F(Reh.3,22-25)+Tutti		>•Mode of Playing		Strings Violin II+Viola Detached Tenuto quarters mp crescendo F.	Strings Violin II+Viola: Detached Tenuto quarters mp crescendo F (Reh.3,22-25).			
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings VI.I+VI.II+Vla+Vc Detached accents w appog. F crescFF(26-27)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello: Detached accents w appoggiaturas F crescendo FF.	Strings Violin I+Violin II+Viola+Violoncello: Detached accents w appoggiaturas F crescendo FF (26-27).			
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings VI.I+VI.II+Vla+Vc Leg 16ths,quarters, accent fast FF, Pizz decresc p(28-30)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Legato 16ths,quarters, accent fast FF, Pizzicato decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Legato 16ths,quarters, accent fast FF, Pizzicato decrescendo p(28-30).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293			Pieces (File Names): 363				Page 101 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	•Strings VI.I+VI.II+Vla+Vc,+Db Legato slurred halves(4),dotted quarters-8ths(2), accents FFF(50-65)+Tutti		>•Mode of Playing		Strings Violin I+Violoin II+Viola+Violoncello,+ DoubleBass Legato slurred halves(4),dotted quarters-8ths(2), accents FFF.	Strings Violin I+Violoin II+Viola+Violoncello,+DoubleBass: Legato slurred halves(4),dotted quarters-8ths(2), accents FFF (50-65).			
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	•Strings Vc,Vla,VI.II,VI.I Legato slurred 8ths(6), 16ths(5) con sord. p(1-16)+Tutti		>•Mode of Playing		Strings Violoncello,Viola,Violin II,Violin I Legato slurred 8ths(6), 16ths(5) con sordino p.	Strings Violoncello,Viola,Violin II,Violin I: Legato slurred 8ths(6), 16ths(5) con sordino p (1-16).			
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	•Strings VI.I,VI.II Legato slurred quarters(7) fast con sord. p(16-23)+Tutti		>•Mode of Playing		Strings Violin I,Violin II Legato slurred quarters(7) fast con sordino p.	Strings Violin I,Violin II: Legato slurred quarters(7) fast con sordino p (16-23).			
Holst	NAX	The Planets	VII.Neptune, the Mystic	ORCH, women choir	1914-1916	4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	•Strings VI.I+VI.II+Vla,+Vc,+Db Legato slurs quarters,halfs con sordino pp(13-21)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violloncello, +DoubleBass Legato slurs quarters,halfs con sordino pp.	Strings Violin I+Violin II+Viola,+Violloncello,+DoubleBass: Legato slurs quarters,halfs con sordino pp (13-21).			
Holst	NAX	The Planets	VII.Neptune, the Mystic	ORCH, women choir	1914-1916	4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	•Strings VI.I+VI.II+Vla Legato slurred 16-6tuplets(12) moderate con sordino pp(22-24)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Legato slurred 16-6tuplets(12) moderate con sordino pp.	Strings Violin I+Violin II+Viola: Legato slurred 16-6tuplets(12) moderate con sordino pp (22-24).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533		25.01.25		Bookmarks: 3293		Pieces (File Names): 363		Page 102 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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 Legato large slurs(1-35)		>•Mode of Playing		Strings Legato large slurs.	Strings: Legato large slurs (1-35).			
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	🎻•Strings Detached Accent vs Legato short slurs(38-46)		>•Mode of Playing		Strings Detached Accent vs Legato short slurs.	Strings: Detached Accent vs Legato short slurs (38-46).			
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	🎻•Strings Detached, Tenuto, Stacc, accents halves,quarters,8ths FF(Reh.O,133-148)+Tutti		>•Mode of Playing		Strings Detached, Tenuto, Staccato, accents halves,quarters,8ths FF.	Strings: Detached, Tenuto, Staccato, accents halves,quarters,8ths FF (Reh.O,133-148).			
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	🎻•Strings Legato slurred 16ths,quarters-8ths FF(Reh.O,133-148)+Tutti		>•Mode of Playing		Strings Legato slurred 16ths,quarters-8ths FF.	Strings: Legato slurred 16ths,quarters-8ths FF (Reh.O,133-148).			
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	🎻•Strings Tremolo bowed unmeas. halves,quarters,8ths FFF(Reh.T,166-178)+Tutti		>•Mode of Playing		Strings Tremolo bowed unmeasured halves,quarters,8ths FFF.	Strings: Tremolo bowed unmeasured halves,quarters,8ths FFF (Reh.T,166-178).			
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	🎻•Strings Legato slurred motives 8ths-quarters, accents FFF,mf cresc(Reh.T,166-178)+Tutti		>•Mode of Playing		String: Legato slurred motives 8ths-quarters, accents FFF,mf crescendo.	Strings: Legato slurred motives 8ths-quarters, accents FFF,mf crescendo (Reh.T,166-178).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings Vc,VI.I+VI.II+Vla Legato slurred scales up-down 32nds fast mf cresc-decresc(48-51)+Tutti		>•Mode of Playing		Strings Violoncello,Violin I+Violin II+Viola Legato slurred scales up-down 32nds fast mf crescendo-decrescendo.	Strings Violoncello,Violin I+Violin II+Viola: Legato slurred scales up-down 32nds fast mf crescendo-decrescendo (48-51).			
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings VI.I+VI.II Marcato-Stacc 8-16ths, slurred 8ths sul G fast mf(172-186)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Marcato-Staccato 8-16ths, slurred 8ths sul G fast mf.	Strings Violin I+Violin II: Marcato-Staccato 8-16ths, slurred 8ths sulG fast mf (172-186).			
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings Vla,Vc,VI.I Marcato-Stacc 8-16ths, slurred 8ths p(202-219)+Tutti		>•Mode of Playing		Strings Viola,Violoncello,Violin I Marcato-Staccato 8-16ths, slurred 8ths p.	Strings Viola,Violoncello,Violin I: Marcato-Staccato 8-16ths, slurred 8ths p (202-219).			
Prokofiev	NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916-1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I Legato slurred quarters,16ths, slurred stacc, Trills, high sul E pp dolce(5-20)+Tutti	3_9	>•Mode of Playing		Strings Violin I Legato slurred quarters,16ths, slurred staccato, Trills, high sul E pp dolce. Violin sul E string	Strings Violin I: Legato slurred quarters,16ths, slurred staccato, Trills, high sulE pp dolce (5-20).			
Prokofiev	NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916-1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II+Vla+Vc+Db Stacc 8ths vs Legato slurred 8-16ths pp cresc(17-19)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello+DoubleBass Staccato 8ths vs Legato slurred 8-16ths pp crescendo.	Strings Violin II+Viola+Violoncello+DoubleBass: Staccato 8ths vs Legato slurred 8-16ths pp crescendo (17-19).			
Hindemith	NAX	Viola Sonata	I. Fantasie	DUO vla, pinano	1919	Vla/pno	Bashmet_Richter	 •Strings SOLO Viola fast slurred ornamented figures sul C string(15-16)+piano	3_31	>•Mode of Playing		Strings SOLO Viola fast slurred ornamented figures sul C string	Strings SOLO Viola: fast slurred ornamented figures sulC string (15-16).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 104 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
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	 •Strings Vla Legato sur Ut, Gliss up-down 4-5th Sourdines p cresc-decresc(Reh.5,40-43)+Tutti		>•Mode of Playing		Strings Viola Legato sur Ut (sul C), Glissando up-down 4-5th Sourdines (con sordino) p cresc-decresc.	Strings Viola: Legato sur Ut (sulC), Glissando up-down 4-5th Sourdines (con sordino) p cresc-decresc(Reh.5,40-43).	
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	 •Strings VI.II Open Strings A alternate fing.A onD 8ths Legato over strings pp cresc(Reh.14,114-122)+Tutti		>•Mode of Playing		Strings Violin II Open Strings sulA alternate fing.reredA onD 8ths, Legato over strings pp crescendo.	Strings Violin II: Open Strings sulA alternate fing.reredA onD 8ths, Legato over strings pp crescendo (Reh.14,114-122).	
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	 •Strings VI.I Legato sur Sol, Portamento down 7-6th mf espressivo(Reh.30,245-277)+Tutti		>•Mode of Playing		Strings Violin I Legato sur Sol (sul G), Portamento down 7-6th mf espressivo.	Strings Violin I: Legato sur Sol (sulG), Portamento down 7-6th mf espressivo (Reh.30,245-277).	
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	 •Strings VI.I+VI.II Legato sur Sol, Portamento down 7th FF(716-717)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Legato sur Sol (sul G), Portamento down 7th FF.	Strings Violin I+Violin II: Legato sur Sol (sulG), Portamento down 7th FF (716-717).	
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concertino:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings SOLO VI.I Legato slurred short motives, Tenuto, Double Stops con sord. p(Reh.10,10-32)+Tutti		>•Mode of Playing		Strings SOLO Violin I:Legato slurred short motives, Tenuto, Double Stops con sordino p.	Strings SOLO Violin I: Legato slurred short motives, Tenuto, Double Stops con sordino p (Reh.10,10-32).	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 105 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Stravinsky	NAX	Pulcinella	11-VII. Vivo	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concertino:1-1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings SOLO Db Detached accented, fast slurs accented 16th, quasi-Gliss FF(1-22)+TbnGiss+Tutti.	3_74	>•Mode of Playing		Strings DoubleBass Detached accented, fast slurs, fast accented 16th, quasi-Glissanso FF. DoubleBass Detached accented notes. DoubleBass fast slurs. DoubleBass fast accented 16th. DoubleBass quasi-Glissando.	Strings: SOLO DoubleBass: Detached accented, fast slurs, fast accented 16th, quasi-Glissando FF (1-22)+Trombone Gissando.			
Vaughan Williams	Multi	The Lark Ascending		ORCH	1920	1fl, 1ob, 2cl, 2bsn/2horn/string s /solo vl	OrchPlay	 •Strings Pizz, Legato slurred p, pp(68-94)		>•Mode of Playing		Strings Pizzicato, Legato slurred p, pp.	Strings Pizzicato, Legato slurred p, pp (68-94).			
Moussorgsky	NAX	Tableaux d'une Exposition	3. Tuileries	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	 •Strings VI.I+VI.II,Vla Legato short slurs, Gliss, slurred Tenuto-Stacc, Det. Tenuto sur la touche pp cresc-decresc(Reh.35,14-19)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,Viola Legato short slurs, Gliss, slurred Tenuto-Staccato, Detached Tenuto sur la touche (sul tast) pp crescendo-decrescendo.	Strings Violin I+Violin II,Viola: Legato short slurs, Gliss, slurred Tenuto-Staccato, Detached Tenuto sur la touche (sul tast) pp crescendo-decrescendo (Reh.35,14-19).			
Stravinsky	NAX	Petrushka	02-Tableau I: Russian Dance	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	 •Strings Vla Legato slur to Stacc, quarters mf crescF(Reh.34,9-20)+Tutti		>•Mode of Playing		Strings Viola Legato slur to Staccato, quarters mf crescF.	Strings Viola: Legato slur to Staccato, quarters mf crescF (Reh.34,9-20).			
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	 •Strings Vc+Db,VI.I+VI.II Legato slur over strings fast 16ths(Reh.63,6-9)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass,Violin I+Violin II Legato slur over strings fast 16ths.	Strings Violoncello+DoubleBass,Violin I+Violin II: Legato slur over strings fast 16ths (Reh.63,6-9).			

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STRINGS Modes of Playing Examples													
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	 •Strings Vc+Db sul ponticello Stacc 16ths slow p vs short slurs SFFFz(Reh.66,33-39)+Tutti	>•Mode of Playing			Strings Violoncello+DoublBass sul ponticello Staccato 16ths slow p vs short slurs SFFFz.	Strings Violoncello+DoublBass: sul ponticello Staccato 16ths slow p vs short slurs SFFFz (Reh.66,33-39).
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	 •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.9,121-131)+Tutti	>•Mode of Playing			Strings Violin I 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce.	Strings Violin I 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.9,121-131).
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	 •Strings VI.I Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.10,132-139)+Tutti	>•Mode of Playing			Strings Violin I Detached Tenuto, short slurs, slurred Staccato 8-16ths con sord. p dolce.	Strings Violin I: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sord. p dolce (Reh.10,132-139).
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Detached, Ten vs short slurs, Stacc, Gliss down-up 3rd quarters-8ths F-p-FF(Reh. 11,1-26)+Tutti	>•Mode of Playing			Strings Detached, Tenuto vs short slurs, Staccato, Glissando down-up 3rd quarters-8ths F-p-FF.	Strings: Detached, Tenuto vs short slurs, Staccato, Glissando down-up 3rd quarters-8ths F-p-FF (Reh.11,1-26).
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II Detached Tenuto quarters vs slurred 16ths, Stacc 8ths F(Reh.23,17-25)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Detached Tenuto quarters vs slurred 16ths, Staccato 8ths.	Strings Violin I+Violin II: Detached Tenuto quarters vs slurred 16ths, Staccato 8ths F(Reh.23,17-25).
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II+Vla+Vc Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF(Reh.24,29-43)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF.	Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF (Reh.24,29-43).

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STRINGS Modes of Playing Examples													
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II+Vla+Vc Gliss up-down 4-5-6-7-9th mf cresc sFz(Reh.24,29-43)+Tutti		>•Mode of Playing		.Strings Violin I+Violin II+Viola+Violoncello Glissando up-down 4-5-6-7-9th mf cresc sFz(Reh.24,29-43).	Strings Violin I+Violin II+Viola+Violoncello: Glissando up-down 4-5-6-7-9th mf crescendo sFz (Reh.24,29-43).
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II+Vla+Vc Oct. Detached vs short slurs 8ths,quarters, Marcato,Tenuto FFF(Reh.51,36-51)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Octave Detached vs short slurs 8ths,quarters, Marcato,Tenuto FFF .	Strings Violin I+Violin II+Viola+Violoncello: Octave Detached vs short slurs 8ths,quarters, Marcato,Tenuto FFF (Reh.51,36-51).
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II,+Vla,Vc+Db Unis.-Oct. Legato short slurs vs Stacc 8-16ths fast F-FF(Reh.54,71-85)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,+Viola,Violoncello+ DoubleBass Unisono-Octae Legato short slurs vs Staccato 8-16ths fast F-FF.	Strings Violin I+Violin II,+Viola,Violoncello+DoubleBass: Unisono-Octae Legato short slurs vs Staccato 8-16ths fast F-FF (Reh.54,71-85).
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Legato 3Octaves slurred fast 8th-triplets Marcato F decresc p crescF(86-93)+Tutti		>•Mode of Playing		Strings Legato 3Octaves slurred fast 8th-triplets Marcato F decrescendo p crescendo F.	Strings: Legato 3Octaves slurred fast 8th-triplets Marcato F decrescendo p crescendo F (86-93).
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.57,112-117)+Tutti		>•Mode of Playing		Strings Violin I 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce.	Strings Violin I 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.57,112-117).

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STRINGS Modes of Playing Examples															
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vla SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128)+Tutti		>•Mode of Playing		Strings Viola SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p.	Strings Viola SOLO: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128).		
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths,quarters fast SENZA sord. p(128-139)+Tutti		>•Mode of Playing		Strings Violin II 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p.	Strings Violin II 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p (128-139).		
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I 6SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths,quarters fast SENZA sord. p crescF(139-143)+Tutti		>•Mode of Playing		Strings Violin I 6SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p crescendo F.	Strings Violin I 6SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p crescendo F (139-143).		

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STRINGS Modes of Playing Examples													
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/string	OrchPlay	 •Strings00ALL MoP Leg, short slurs, Det, Accent, Stacc, Spicc, Dyn Envel, Appogg, con sord, Pizz, Double-Triple-Quadr-Stops(1-112)		DIVERSE	DIVERSE	•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: ALL Modes of Playing Legato, short slurs, Detached, Accent, Staccato, Spiccato, Dyn Envelopes Appoggiatura, con sordino, Pizzicato, Double-Triple-Quadruple-Stops (1-112).
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/string	OrchPlay	 •Strings02 VI.I+VI.II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, mp cresc sFz(7-10)		Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, mp crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, mp crescendo sFz (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/string	OrchPlay	 •Strings VI Detached, Accented(1-6)  •Strings VI long Legato vs accented detached notes(65-70)		>•Mode of Playing		Strings Violin Detached, Accented. Violin long Legato vs accented detached notes.	Strings: Violin Detached, Accented (1-6). Violin long Legato vs accented detached notes (65-70).

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STRINGS Modes of Playing Examples															
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	🎻•Strings04 VI.I+VI.II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, cresc sFz(15-18)		Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz (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	🎻•Strings06 VI.I+VI.II+Vla Leg short slurs, Ten, 8ths, 16ths, quarters, medium range p(29-31)		Layering	Foreground-2	Strings Violin I+Violin II+Viola Legato short slurs, Ten, 8ths, 16ths, quarters, medium range p	Strings Violin I+Violin II+Viola Legato short slurs, Tenuto, 8ths, 16ths, quarters, medium range p (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	🎻•Strings07 VI.I+VI.II+Vla Leg short slurs, Ten, 8ths, 16ths, quarters, medium-high range p(36-41)		Layering	Foreground-2	Strings: Violin I+Violin II+Viola Legato short slurs, Tenuto, 8ths, 16ths, quarters, medium-high range p	Strings: Violin I+Violin II+Viola Legato short slurs, Tenuto, 8ths, 16ths, quarters, medium-high range p (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	🎻•Strings08 VI.I Leg, Det, Accent, 8ths, 16th triplets, medium-high range F(39-41)		Layering	Foreground-3	Strings: VI.I Legato, Detached, Accent, 8ths, 16th triplets, medium-high range F	Strings: VI.I Legato, Detached, Accent, 8ths, 16th triplets, medium-high range F (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	🎻•Strings10 VI.I+VI.II+Vla Det, Leg short slurs, Accent, Double-Stops, Spicc, fast repeated 16ths, 16th triplets, high-very high range FF(45-47)		Layering	Foreground-3	Strings: Violin I+Violin II+Viola Detached, Legato short slurs, Accent, Double-Stops, Spiccato, fast repeated 16ths, 16th triplets, high-very high range FF	Strings: Violin I+Violin II+Viola Detached, Legato short slurs, Accent, Double-Stops, Spiccato, fast repeated 16ths, 16th triplets, high-very high range FF (45-47).		

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STRINGS Modes of Playing Examples															
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	 •Strings14 VI. I+VI. II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, cresc sFz(61-63)		Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Leg atoshort slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Leg atoshort slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz (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	 •Strings15 VI. I+VI. II+Vla+Vc+Db Leg scales up 16ths, medium-low to medium range p cresc FF(64-65)		Layering	Middleground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass Legato scales up 16ths, medium-low to medium range p crescendo FF	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass Legato scales up 16ths, medium-low to medium range p crescendo FF (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	 •Strings16 VI. I+VI. II+Vla+Vc+Db Det Accent, Leg short slur, 16ths, medium to low range FF(65-66)		Layering	Foreground-3	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass Detacjed Accent, Legato short slur, 16ths, medium to low range FF	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass Detacjed Accent, Legato short slur, 16ths, medium to low range FF (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	 •Strings17 VI. I+VI. II+Vla+Vc+Db Leg scales up 16ths, medium-low to medium range p cresc FF(67-68)		Layering	Middleground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass Legato scales up 16ths, medium-low to medium range p crescendo FF	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass Legato scales up 16ths, medium-low to medium range p crescendo FF (67-68).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	🎻•Strings18 VI. I+VI. II+Vla+Vc+Db Det Accent, Leg short slur, 16ths, high-medium to low range FF(69-70)		Layering	Foreground-3	Strings: Violin I+Violin II+Viola+Violoncello+Doublebas Detached Accent, Legayo short slur, 16ths, high-medium to low range FF	Strings: Violin I+Violin II+Viola+Violoncello+Doublebas Detached Accent, Legayo short slur, 16ths, high-medium to low range FF (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	🎻•Strings22 VI. I+VI. II Leg short slurs Skip Double-Stop, very high to medium F(76)		Layering	Middleground-1	Strings: Violin I+Violin II Legato short slurs Skips Double-Stop, very high to medium F	Strings: Violin I+Violin II Legato short slurs Skips Double-Stop, very high to medium F (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	🎻•Strings27 VI. I+VI. II, Leg short slurs, con sord, 8ths, quarters, medium-high range p(98-101)		Layering	Foreground-2	Strings: Violin I+Violin II, Legato short slurs, con sordino, 8ths, quarters, medium-high range p	Strings: Violin I+Violin II, Legato short slurs, con sordino, 8ths, quarters, medium-high range p (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	🎻•Strings28 VI. I+VI. II Leg, con sord, 8ths, low-very low-range p(102-111)		Layering	Middleground-1	Strings: Violin I+Violin II Legato, con sordino, 8ths, low-very low-range p	Strings: Violin I+Violin II Legato, con sordino, 8ths, low-very low-range p (102-111).			
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	🎻•Strings31 Vla+Vc Leg short slurs, Stacc, 16th Triplets, 8th, high-medium range sFFz(112)		Layering	Foreground-1	Strings: Viola+Violoncello Legato short slurs, Staccato, 16th Triplets, 8th, high-medium range sFFz	Strings: Viola+Violoncello Legato short slurs, Staccato, 16th Triplets, 8th, high-medium range sFFz (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	🎻•Strings Vla Legato long vs accented detached notes(64-70)		>•Mode of Playing		Strings Viola Legato long vs accented detached notes.	Strings Viola: Legato long vs accented detached notes (64-70).			
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	🎻•Strings VI long Legato vs accented detached notes(64-70)		>•Mode of Playing		Strings Violin long Legato vs accented detached notes.	Strings Violin long Legato vs accented detached notes (64-70).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
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	 •Strings Vc long Legato vs accented detached notes p cresc FF(64-70)		>•Mode of Playing		Strings Violoncello long Legato vs Accented Detached notes pp crescendo FF.	Strings Violoncello: long Legato vs Accented Detached notes pp crescendo FF (64-70).	
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	 •Strings Db Detached, Accented 8ths F(74-75)		>•Mode of Playing		Strings DoubleBass Detached, Accented 8ths F.F.	Strings DoubleBass: Detached, Accented 8ths F (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	 •Strings Db Staccato Spiccato 16ths p cresc mp(7, 61)		>•Mode of Playing		Strings DoubleBass Staccato Spiccato 16ths p crescendo mp.	Strings DoubleBass: Staccato Spiccato 16ths p crescendo mp (7, 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	 •Strings Db long Legato p cresc, vs accented detached notes FF(64-70)		>•Mode of Playing		Strings DoubleBass long Legato p crescendo, vs accented detached notes FF.	Strings DoubleBass: long Legato p crescendo, vs accented detached notes FF (64-70).	
Berg	NAX	Violin Concerto	II. Allegro, Adagio	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	 •Strings Vc,Vla Legato 8-16ths motive (open strings) am Steg p,F(71-74)+Tutti		>•Mode of Playing		Strings Violoncello,Viola Legato 8-16ths motive (open strings) am Steg (sul ponticello) p,F.	Strings Violoncello,Viola: Legato 8-16ths motive (open strings) am Steg (sul ponticello) p,F (71-74).	
Berg	NAX	Violin Concerto	II. Allegro, Adagio	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	 •Strings VI.I(2 soli) Legato lines mit Dampfer pp cresc(140-149)+Tutti		>•Mode of Playing		Strings Violin I (2 soli) Legato lines mit Dampfer (con sordino) pp crescendo.	Strings Violin I (2 soli): Legato lines mit Dampfer (con sordino) pp crescendo (140-149).	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533	25.01.25	Bookmarks: 3293		 Adler	Pieces (File Names): 363				Page 114 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Orch. Tech. TYPE	Orch. TECHNIQUE		MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)				
STRINGS Modes of Playing Examples																	
Berg	NAX	Violin Concerto	II. Allegro, Adagio	ORCH, solo violin	1935	2*f1, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin	Abbado_Orchestra Moxart_Faust	 •Strings VI.(2 soli)+VI. I+VI. II,+Vla tutti DOUBLING SOLOVI. Leg. lines 8ths,quarters cantabile, slur. motives16ths appassionata pp-p crescF-FF, decrescendo p(170-196)+Tutti		>•Mode of Playing		Strings Violin(2 soli)+Violin I+Violin II,+Viola tutti DOUBLING SOLO Violin Legato lines 8ths,quarters cantabile, slurred motives16ths appassionata pp-p crescendo F-FF, decrescendo p.	Strings Violin(2 soli)+Violin I+Violin II,+Viola tutti DOUBLING SOLO Violin: Legato lines 8ths,quarters cantabile, slurred motives16ths appassionata pp-p crescendo F-FF, decrescendo p(170-196).				
Hindemith	NAX	Der Schwanendreh er	1. Zwischen Berg un tiefem Tal	ORCH, Viola solo	1935	SOLOvla/2*f1, 1ob, 2cl, 2bsn/3horn, 1tr, 1trb/2timp, harp/4vc, 3db	Shallon_Bavaria n Radio Orchestra_ T. Zimmerman	 •Strings SOLO Vla Legato slurred motives, Ten, Detached 8-16ths Double-Triple-Quadruple Stops F cresc-decresc(1-10)		>•Mode of Playing		Strings SOLO Viola Legato slurred motives, Tenuto, Detached 8-16ths Double-Triple-Quadruple Stops F crescendo-decrescendo.	Strings SOLO Viola: Legato slurred motives, Tenuto, Detached 8-16ths Double-Triple-Quadruple Stops F crescendo-decrescendo (1-10).				
Hindemith	NAX	Der Schwanendreh er	1. Zwischen Berg un tiefem Tal	ORCH, Viola solo	1935	SOLOvla/2*f1, 1ob, 2cl, 2bsn/3horn, 1tr, 1trb/2timp, harp/4vc, 3db	Shallon_Bavaria n Radio Orchestra_ T. Zimmerman	 •Strings SOLO Vla large legato, espress high range sul A mf crescF(47-61)+Tutti	3_33	>•Mode of Playing		Strings Solo Viola large legato, espressivo high range sul A mf crescendo F. Solo Viola sul A string.	Strings SOLO Viola: large legato, espressivo high range sulA mf crescendo F (47-61).				
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings Vla,VI.Vc Detached accent vs Legato slurred accent, tenuto motives p cresc mf decresc(1-16)+Tutti		>•Mode of Playing		Strings Viola,Violin,Violoncell: Detached accent vs Legato slurred accent, tenuto motives p crescendo mf decrescendo.	Strings Viola,Violin,Violoncello: Detached accent vs Legato slurred accent, tenuto motives p crescendo mf decrescendo (1-16).				
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings 2SOLO VI. Legato slurred lines quarter, 8ths slow high p espressivo(23-31)+Tutti		>•Mode of Playing		Strings 2SOLO Violin Legato slurred lines quarter, 8ths slow high p espressivo.	Strings 2SOLO Violin: Legato slurred lines quarter, 8ths slow high p espressivo (23-31).				

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 115 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI+Vla Legato short slurs vs Detached 8ths,quarters F(5-13)+Tutti		>•Mode of Playing		Strings Violin+Viola Legato short slurs vs Detached 8ths,quarters F.	Strings Violin+Viola: Legato short slurs vs Detached 8ths,quarters F (5-13).		
Shostakovich	NAX	Symphony No. 5	I. Moderato – Allegro non troppo	ORCH	1937	3fl*, 2ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 4perc, 2harps, piano-celesta/strings	Nelsons_Boston Symphony Orchestra	 •WW+Brass+Strings ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow (236-276)	8_39	DIVERSE	DIVERSE	Woodwinds+Brass+Strings: ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow	Woodwinds+Brass+Strings: ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow (236-276),		
Shostakovich	NAX	Symphony No. 5	I. Moderato – Allegro non troppo	ORCH	1937	3fl*, 2ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 4perc, 2harps, piano-celesta/strings	Nelsons_Boston Symphony Orchestra	 •Strings ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp(236-276)	8_39	DIVERSE	DIVERSE	Strings: ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp	Strings: ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp (236-276).		
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_Tetzlaff	 •Strings Legato slurred short fast motive 16ths 3Oct. F decresc(1-5)+Tutti		>•Mode of Playing		Strings Legato slurred short fast motive 16ths 3Octaves F decrescendo.	Strings: Legato slurred short fast motive 16ths 3Octaves F decrescendo (1-5).		
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_Tetzlaff	 •Strings Vla+Vc+Db Legato 8ths 12-notes pattern fast con sord. pp(450-465)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Legato 8ths 12-notes pattern fast con sordino pp.	Strings Viola+Violoncello+DoubleBass: Legato 8ths 12-notes pattern fast con sordino pp (450-465).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 116 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Bartok	NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra	Zeitouni_Les Violons du Roy	 •Strings VI.I alternate Tutti-SOLO Stacc vs slurred motives 8-16ths F(1-18)+Tutti	>•Mode of Playing		Strings Violin I alternate Tutti-SOLO Staccato vs slurred motives 8-16ths F.	Strings Violin I alternate Tutti-SOLO: Staccato vs slurred motives 8-16ths F (1-18).		
Bartok	NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra	Zeitouni_Les Violons du Roy	 •Strings VI. I+VI. II,+Vla+Vc+Db Trem bowed meas. 8ths p vs slurred 16ths(6) cresc FF(167-171)+Tutti	>•Mode of Playing		Strings Violin I+Violin II,+Viola+Violoncello+DoubleBass Tremolo bowed measured 8ths p vs slurred 16ths(6) crescendo FF.	Strings Violin I+Violin II,+Viola+Violoncello+DoubleBass: Tremolo bowed measured 8ths p vs slurred 16ths(6) crescendo FF (167-171).		
Prokofiev	NAX	Symphony No. 5	II. Allegro	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	 •Strings short Slurs vs Detached Spiccato, Tenuto, slurred Tenuto, Accents(1-52)+Tutti	>•Mode of Playing		Strings short Slurs vs Detached Spiccato, Tenuto, slurred Tenuto, Accents.	Strings: short Slurs vs Detached Spiccato, Tenuto, slurred Tenuto, Accents (1-52)..		
Prokofiev	NAX	Symphony No. 5	IV. Allegro giocoso	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	 •Strings Slurred Motives vs Detached notes(1-22)+Tutti	>•Mode of Playing		Strings Slurred Motives vs Detached notes.	Strings: Slurred Motives vs Detached notes (1-22)..		
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	 •Strings VI. I+VI. II+Vla Detached 8ths vs slurred quarters-8ths F(95-109)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Detached 8ths vs slurred quarters-8ths F.	Strings Violin I+Violin II+Viola: Detached 8ths vs slurred quarters-8ths F(95-109).		
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	 •Strings VI. II+Vla Detached, short slurs 8-16ths, punta d’arco F-p(27-29)+Tutti	>•Mode of Playing		Strings Violin II+Viola Detached, short slurs 8-16ths, punta d’arco F-p.	Strings Violin II+Viola: Detached, short slurs 8-16ths, punta d’arco F-p (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)
STRINGS Modes of Playing Examples													
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	🎻•Strings VI.I+VI.II Detached, slurred Tenuto, Marc-Tenuto, Stacc 16-8ths-quarters F(34-53)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Detached, slurred Tenuto, Marcato-Tenuto, Staccato 16-8ths-quarters F.	Strings Violin I+Violin II: Detached, slurred Tenuto, Marcato-Tenuto, Staccato 16-8ths-quarters F (34-53).
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	🎻•Strings VIa+Vc+Db Tremolo bowed unmeas. w. 16ths(7-tuplets) slurred appog. FcrescFF(34-45)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Tremolo bowed unmeasured with 16ths(7-tuplets) slurred appoggiaturas F crescendo FF.	Strings Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured with 16ths(7-tuplets) slurred appoggiaturas F crescendo FF (34-45).
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	🎻•Strings VIa slurred melody espressivo sul G-D(42-50)+harp+timp	3_32	>•Mode of Playing		Strings Viola slurred melody, espressivo cantabile sul G-D strings. Viola sul G string. Viola sul D string. Viola cantabile.	Strings Viola: slurred melody, espressivo cantabile sulG-D strings (42-50).
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	🎻•Strings VI.I+VI.II Stacc quarters-8ths, Stacc slurred 8ths vs Legato slurred 8ths F(95-103)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Staccato quarters-8ths, Staccato slurred 8ths vs Legato slurred 8ths F.	Strings Violin I+Violin II: Staccato quarters-8ths, Staccato slurred 8ths vs Legato slurred 8ths F (95-103).
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	🎻•Strings VIa sordino slurred melody sul G-D(119-127)+harp+timp+VI 3oct+pizzStrings	3_32	>•Mode of Playing		Strings VIa con sordino espressivo slurred melody sul G-D strings. Viola sul G string. Viola sul D string.	Strings: Viola con sordino: espressivo slurred melody sulG-D strings (119-127).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings Vla+Vc,+VI.II+VI.I Legato slurred scales 8th-triplets(12-6) sul pont. pp(482-528)+Tutti	>•Mode of Playing		Strings Viola+Violoncello,+Violin II+Violin I Legato slurred scales 8th-triplets(12-6) sul ponticello pp.	Strings Viola+Violoncello,+Violin II+Violin I: Legato slurred scales 8th-triplets(12-6) sul ponticello pp (482-528).			
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	 •Strings Vla+Vc,+VI.II+VI.I Legato slurred scales 8th-triplets(12-6) ordinario pp cresc F(529-555)+Tutti	>•Mode of Playing		Strings Viola+Violoncello,+Violin II+Violin I Legato slurred scales 8th-triplets(12-6) ordinario pp crescendo F.	Strings Viola+Violoncello,+Violin II+Violin I: Legato slurred scales 8th-triplets(12-6) ordinario pp crescendo F(529-555).			
Messiaen	NAX	Turangalila - Symphonie	II. Chant D'amour 1	ORCH	1946-48	3*fl, 3*ob, 3*cl, 3bsn/4horn, 5tr, 3trb, tuba/timp, 7perc/celesta/string s/SOLO pno, SOLO OndesM	Chung (Myung-Whun)_Opéra Bastille	 •Strings VI.+Vla fast Legato slurs, large intervals(Reh.4, 20-28)+Tutti	>•Mode of Playing		Strings Violins+Viola: fast Legato slurs large intervals, slow Legato slurs.	Strings Violins+Viola: fast Legato slurs, large intervals (Reh.4, 20-28).			
Messiaen	NAX	Turangalila - Symphonie	II. Chant D'amour 1	ORCH	1946-48	3*fl, 3*ob, 3*cl, 3bsn/4horn, 5tr, 3trb, tuba/timp, 7perc/celesta/string s/SOLO pno, SOLO OndesM	Chung (Myung-Whun)_Opéra Bastille	 •Strings VI.+Vla slow Legato slurs(Reh.5, 29-31)+Tutti	>•Mode of Playing		Strings Violins+Viola: slow Legato slurs	Strings Violins+Viola: slow Legato slurs (Reh.5, 29-31).			
Messiaen	NAX	Turangalila - Symphonie	II. Chant D'amour 1	ORCH	1946-48	3*fl, 3*ob, 3*cl, 3bsn/4horn, 5tr, 3trb, tuba/timp, 7perc/celesta/string s/SOLO pno, SOLO OndesM	Chung (Myung-Whun)_Opéra Bastille	 •Strings VI.+Vla fast Legato slurs, large intervals(Reh.6, 32-41)+Tutti	>•Mode of Playing		Strings Violins+Viola: fast Legato slurs, large intervals	Strings Violins+Viola: fast Legato slurs, large intervals (Reh.6, 32-41).			
Messiaen	NAX	Turangalila - Symphonie	II. Chant D'amour 1	ORCH	1946-48	3*fl, 3*ob, 3*cl, 3bsn/4horn, 5tr, 3trb, tuba/timp, 7perc/celesta/string s/SOLO pno, SOLO OndesM	Chung (Myung-Whun)_Opéra Bastille	 •Strings VI.+Vla slow Legato slurs(Reh.7, 42-44)+Tutti	>•Mode of Playing		Strings Violins+Viola: slow Legato slurs	Strings Violins+Viola: slow Legato slurs (Reh.7, 42-44).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
285 BOWING NON LEGATO, ON-THE-STRING: Detached, Détaché; can include Tenuto, accents, Marcato															
Elgar	NAX	Pomp and Circumstance March	No. 1	ORCH	1901	3*fl, 2ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, organ/strings	Sargent_London symphony Orchestra	•Strings VI.I standard Detached(118-148 Trio)+Tutti	2_18	>•Mode of Playing		Strings Violin Standard Detached (down-up) string bowing	Strings: Violin I: Standard Détaché (Detached down-up) string bowing (118-148 Trio). Violin I doubled by Flute1.2.		
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	•Strings Legato vs. Detached, Staccato(1-55)		>•Mode of Playing		Strings Legato vs. Detached, Staccato.	Strings: Legato vs. Detached, Staccato (1-55).		
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	•Strings1 VI.I Legato vs. Detached, Staccato(1-55)		>•Mode of Playing		Violin I Legato vs. Detached, Staccato.	Strings1 Violin I: Legato vs. Detached, Staccato (1-55).		
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	•Strings2 VI.II Legato vs. Detached, Staccato(1-55)		>•Mode of Playing		Violin I: Legato vs. Detached, Staccato.	Strings2 Violin II: Legato vs. Detached, Staccato (1-55).		
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	•Strings3 Vla Legato vs. Detached, Staccato(1-55)		>•Mode of Playing		Viola Legato vs. Detached, Staccato.	Strings3 Viola: Legato vs. Detached, Staccato (1-55).		
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	•Strings4 Vc Legato vs. Detached, Staccato(1-55)		>•Mode of Playing		Violoncello Legato vs. Detached, Staccato.	Strings4 Violoncello: Legato vs. Detached, Staccato (1-55).		
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	•Strings5 Db Legato vs. Detached, Staccato(1-55)		>•Mode of Playing		DoubleBass Legato vs. Detached, Staccato.	Strings5 DoubleBass: Legato vs. Detached, Staccato (1-55).		
Mozart	Multi	Symphony No. 35	III. Menuetto	ORCH+REDUC+piano	1782	2ob, 2bsn/2horn, 2tr/timp/strings	OrchPlay	•Strings Detached quarter, eight notes(1-8)		>•Mode of Playing		Strings Detached notes	Strings: Detached quarter, eight notes (1-8).		
Mozart	Multi	Symphony No. 36	I. Adagio - Allegro spiritoso	ORCH	1783	2ob, 2bsn/2horn, 2tr/timp/strings	OrchPlay	•Strings Detached half, quarter, eight notes(20-42)		>•Mode of Playing		Strings Detached notes	Strings: Detached half, quarter, eight notes (20-42).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mozart	Multi	Symphony No. 39	I. Adagio - Allegro	ORCH	1788	1fl, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Detached quarter, eight notes(26-53)		>•Mode of Playing	Strings: Detached quarter, eight notes	Strings: Detached quarter, eight notes (26-53).			
Mozart	Multi	Symphony No. 39	I. Adagio - Allegro	ORCH	1788	1fl, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Detached eight, sixteen notes(54-71)		>•Mode of Playing	Strings: Detached eight, sixteen note	Strings: Detached eight, sixteen notes (54-71).			
Mozart	Multi	Symphony No. 39	I. Adagio - Allegro	ORCH	1788	1fl, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Detached, Stacc eight, sixteen notes(54-71)		>•Mode of Playing	Strings: Detached, Stacc eight, sixteen notes	Strings: Detached, Stacc eight, sixteen notes (54-71).			
Mozart	Multi	Symphony No. 40	I. Molto allegro	ORCH+REDUC (1-20)+piano(1-20)	1788	1fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	 •Strings detached 8ths, quarters F(88-99)+Tutti		>•Mode of Playing	Strings detached 8ths, quarters F.	Strings: detached 8ths, quarters F(88-99).			
Mozart	Multi	Symphony No. 40	III. Menuetto. Allegretto – Trio	ORCH+piano(43-84)	1788	1fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	 •Strings Detached quarter and eight notes(1-43)		>•Mode of Playing	Strings: Detached quarter and eight notes	Strings: Detached quarter and eight notes (1-43).			
Mozart	Multi	Symphony No. 40	III. Menuetto. Allegretto – Trio	ORCH+piano(43-84)	1788	1fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	 •Strings Staccatissimo quarter notes(1-14, 35-37)		>•Mode of Playing	Strings: Staccatissimo quarter notes	Strings: Staccatissimo quarter notes (1-14, 35-37).			
Mozart	NAX	Symphony No. 41 "Jupiter"	IV. Molto allegro	ORCH	1788	1fl, 2ob, 2bsn/2horn, 2tr/timp/strings	Harnoncourt_C oncertgebouw Amsterdam	 •Strings fast Detached quarters, 8ths. Stacc F(13-35)+Tutti		>•Mode of Playing	Strings fast Detached quarters, 8ths. Staccato F.	Strings: fast Detached quarters, 8ths. Staccato F(13-35).			
Haydn	Multi	Symphony No. 93	I. Adagio - Allegro assai	ORCH+piano	1791	Strings	OrchPlay	 •Strings Detached vs Legato notes(21-28)	>•Mode of Playing	Strings Detached vs Legato notes	Strings: Detached vs Legato notes (21-28).				
Haydn	Multi	Symphony No. 97	III. Menuetto e Trio. Allegretto	ORCH	1792	2fl, 2ob, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Detached vs Legato notes(1-8) Haydn-S97-i	>•Mode of Playing	Strings Detached vs Legato notes	Strings: Detached vs Legato notes (1-8).				

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STRINGS Modes of Playing Examples																
Haydn	Multi	Symphony No. 104	IV. Finale: Spiritoso	ORCH	1795	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Legato vs. Detached(259-275)  •Strings fast Detached quarter and eight notes(287-313)		>•Mode of Playing		Strings fast Detached vs Legato notes	Strings: Legato vs. Detached (259-275). Strings: fast Detached quarter and eight notes (287-313).			
Beethoven	NAX	Symphony No. 3 Eroica	IV. Finale: Allegro molto	ORCH	1803-1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Barenboim_West-Eastern Divan Orchestra LIVE at PROMS	 •Strings fast detached 16ths, Stacc quarters(1-11)+Tutti		>•Mode of Playing		Strings Violin I fast Detached 16ths.	Strings: fast Detached 16ths, Staccato quarters (1-11).			
Beethoven	stereo	Symphony No. 3 Eroica	II. Marcia funebre: Adagio assai	ORCH	1803-1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Luisi_Deutsch Rundfunk Sinfonie	 •Strings Detached halves, quarters, 8ths, 16ths, Stacc vs short Slurs(119-176)+Tutti		>•Mode of Playing		Strings Detached halves, quarters, 8ths, 16ths, Staccato vs short Slurs.	Strings: Detached halves, quarters, 8ths, 16ths, Staccato vs short Slurs (119-176).			
Beethoven	stereo	Symphony No. 3 Eroica	II. Marcia funebre: Adagio assai	ORCH	1803-1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Luisi_Deutsch Rundfunk Sinfonie	 •Strings VI.I fast Detached 16ths(185-192)+Tutti		>•Mode of Playing		Strings Violin I: fast Detached 16ths	Strings: Violin I: fast Detached 16ths (185-192).			
Beethoven	NAX	Symphony No. 3 Eroica	III. Scherzo: Allegro vivace-Trio	ORCH	1803-1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Harnoncourt_Chamber Orch of Europe	 •Strings fast Detached triplets vs short Slurs(200-212)+Tutti		>•Mode of Playing		Strings: fast Detached triplets vs short Slurs	Strings: fast Detached triplets vs short Slurs (200-212).			
Beethoven	NAX	Symphony No. 4	I. Adagio – Allegro vivace	ORCH	1806	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Harnoncourt_Chamber Orch of Europe	 •Strings VI.I Detached Stacc quarters, dotted rhythms, Detached 16ths(213-228)+Tutti		>•Mode of Playing		Strings Violin I: Detached Staccato quarters, dotted rhythms, Detached 16ths	Strings Violin I: Detached Staccato quarters, dotted rhythms, Detached 16ths (213-228).			
Beethoven	Multi	Symphony No. 4	I. Adagio – Allegro vivace	ORCH	1806	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Detached whole, quarter and eight notes(80-95)		>•Mode of Playing		Strings Detached whole, half, quarter. eight notes.	Strings: Detached whole, quarter and eight notes (80-95).			

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STRINGS Modes of Playing Examples															
Beethoven	Multi	Symphony No. 4	I. Adagio – Allegro vivace	ORCH	1806	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Detached whole, half, quarter. eight, +Staccatissimo(351-369)		>•Mode of Playing		Strings: Detached whole, half, quarter, eight, +Staccatissimo	Strings: Detached whole, half, quarter, eight, +Staccatissimo (351-369).		
Beethoven	NAX	Symphony No. 4	IV. Finale: Allegro ma non troppo	ORCH	1806	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Harnoncourt_C hamber Orch of Europe	 •Strings Db Detached fast 16ths low, muddy +Vc Octave pp (325-345)+Tutti	3_69	>•Mode of Playing		Strings DoubleBass Detached fast 16ths low, muddy +Violoncello Octave pp.	Strings DoubleBass: Detached fast 16ths low, muddy +Violoncello Octave pp (325-345).		
Beethoven	NAX	Symphony No. 5	I. Allegro con brio	ORCH	1804-1808	3*fl, 2ob, 2cl, 3*bsn/2horn, 2tr, 3trb/timp/strings	Harnoncourt_C hamber Orch of Europe	 •Strings Detached 8ths vs Legato lines p cresc FF(129-197)+Tutti		>•Mode of Playing		Strings Detached 8ths vs Legato lines p cresc FF.	Strings: Detached 8ths vs Legato lines p cresc FF (129-197).		
Beethoven	NAX	Symphony No. 6, Pastorale	III. Allegro, Merry gathering of country folk	ORCH	1808	3*fl, 2ob, 2cl, 2bsn/2horn, 2tr, 2trb/timp/strings	Karajan_Berliner Philharmoniker	 •Strings Vla+Vc+Db fast Detached 8ths,16ths F(198-205)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass fast Detached 8ths, 16ths F.	Strings Viola+Violoncello+DoubleBass: fast Detached 8ths,16ths F (198-205).		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •WW+Brass+Strings +Timp ALL MoP Leg, Leg short slurs, Det, Stacc, slurred Stacc, Dyn Envelope, Pizz (1-130)		DIVERSE	DIVERSE	Woodwinds+Brass+Strings+Timpani: ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Dynamic Envelopes, Pizzicato	Woodwinds+Brass+Strings+Timpani: ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Dynamic Envelopes, Pizzicato (1-130).		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings ALL MoP Leg, Leg short slurs, Det, Stacc, slurred Stacc, Pizz, Dyn Envelope (1-130)		DIVERSE	DIVERSE	String:s ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Pizzicato, Dynamic Envelopes	String:s ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Pizzicato, Dynamic Envelopes (1-130).		

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STRINGS Modes of Playing Examples																		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings01 Vla, Vc, Db Det, Stacc, slurred Stacc, quarters, 8ths, low range, p, pp(3-26)		Layering	Foreground-2 Middleground	Strings: Viola, Violoncello, Doublebass Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p, pp	Strings: Viola, Violoncello, Doublebass Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p, pp (3-26).					
Beethoven		Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings02 VI.II Det, Stacc, slurred Stacc, quarters, 8ths, low range, p, pp(27-50)		Layering	Foreground-2	Strings: Violin II Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p, pp	Strings: Violin II Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p, pp (27-50).					
Beethoven		Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings05 VI.I Det, Stacc, slurred Stacc, quarters, 8ths, low range, p cresc F(51-74)		Layering	Foreground-2	Strings: Violin I Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p crescendo F	Strings: Violin I Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p crescendo F (51-74).					
Beethoven		Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings06 Db Det quarters, 8ths, low-medium range, p cresc F(51-74)		Layering	Bass Line	Strings: Doublebass Detached quarters, 8ths, low-medium range, p crescendo F	Strings: Doublebass Detached quarters, 8ths, low-medium range, p crescendo F (51-74).					
Beethoven		Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings09 VI.I Det, Leg, Stacc, halves, 16ths, 8ths, quarters, high range, FF decresc p(75-98)		Layering	Foreground	Strings: Violin I Detached, Legato, Staccato, halves, 16ths, 8ths, quarters, high range, FF decrescendo p	Strings: Violin I Detached, Legato, Staccato, halves, 16ths, 8ths, quarters, high range, FF decrescendo p (75-98).					
Beethoven		Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings11 Vla+Vc Stacc, Det, 8th triplets, quarters, low range FF decresc p(75-98)		Layering	Background Bass Line	Strings: Viola+Violoncello Staccato, Detached, 8th triplets, quarters, low range FF decrescendo p	Strings: Viola+Violoncello Staccato, Detached, 8th triplets, quarters, low range FF decrescendo p (75-98).					

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STRINGS Modes of Playing Examples															
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings12 Db Det, Stacc, quarters, 8th triplets, low-medium range FF decresc p(75-98)	Layering	Background Bass Line	Strings: Doublebass Detached, Staccato, quarters, 8th triplets, low-medium range FF decrescendo p	Strings: Doublebass Detached, Staccato, quarters, 8th triplets, low-medium range FF decrescendo p (75-98).			
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings15 VI.II, Vla, Leg, Det quarters, 16ths, held, halves, quarters, 8ths, low range p cresc-decresc mf(101-130)	Layering	Middleground	Strings: Violin II, Viola, Legato, Detached quarters, 16ths, held, halves, quarters, 8ths, Low range p crescendo-decrescendo mf	Strings: Violin II, Viola, Legato, Detached quarters, 16ths, held, halves, quarters, 8ths, low range p crescendo-decrescendo mf (101-130).			
Beethoven	Multi	Symphony No. 7	III. Presto – Assai meno presto	ORCH	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Slurred vs. Detached, Staccato notes(1-24)	>•Mode of Playing		Strings Slurred vs. Detached, Staccato notes	Strings: Slurred vs. Detached, Staccato notes (1-24).			
Beethoven	NAX	Symphony No. 8	I. Allegro vivace e con brio	ORCH	1812	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.II+Vla fast Detached repeated 16ths F(12-30)+Tutti	>•Mode of Playing		Strings Violin II+Viola fast Detached repeated 16ths F.	Strings Violin II+Viola: fast Detached repeated 16ths F (12-30).			
Beethoven	NAX	Symphony No. 8	I. Allegro vivace e con brio	ORCH	1812	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Karajan_Berliner Philharmoniker	 •Strings Vc+Db Detached repeated 8ths F(12-30)+Tutti	>•Mode of Playing		Violoncello+DoubleBass Detached repeated 8ths.	Strings Violoncello+DoubleBass: Detached repeated 8ths F (12-30).			
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-04 Detached(15-16)	>•Mode of Playing		SOLO Violin Detached.	SOLO Violin: Detached (15-16).			
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-04 Detached(85-96)	>•Mode of Playing		SOLO Violin Detached.	SOLO Violin: Detached (85-96),			
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-04 Detached(107-108)	>•Mode of Playing		SOLO Violin Detached.	SOLO Violin: Detached (107-108).			
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-04 Detached(121-132)	>•Mode of Playing		SOLO Violin Detached.	SOLO Violin: Detached (121-123).			

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STRINGS Modes of Playing Examples																
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-04 Detached(135-136)		>•Mode of Playing	SOLO Violin Detached.	SOLO Violin: Detached (135-136).				
Beethoven	NAX	Symphony No. 9	IV. Finale	ORCH	1822-1824	3*f1, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings/soli SATB, Choir	Chailly_Gewandhaus Leipzig	 •Strings fast Detached 8ths pp(763-783)+Tutti		>•Mode of Playing	Strings fast Detached 8ths pp	Strings: fast Detached 8ths pp (763-783).				
Weber	NAX	Der Freischütz	Overture	ORCH	1817-1821	2picc, 2fl, 2ob, 2cl, 2bsn/4horn, 3trb/timp/strings	Jarvi_Philharmonia Orchestra	 •Strings Detached 8ths, quarters FF vs Stacc, short Slurs(61-87)+Tutti		>•Mode of Playing	Strings Detached 8ths, quarters FF vs Staccato, short Slurs.	Strings: Detached 8ths, quarters FF vs Staccato, short Slurs (61-87).				
Schubert	Multi	Symphony No. 8	I. Allegro moderato	ORCH+REDUC +piano	1822	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	OrchPlay	 •Strings Fast Detached 16ths, eights(9-38)		>•Mode of Playing	Strings Fast Detached sixteen, eight notes	Strings: Fast Detached 16ths, eights (9-38).				
Weber	NAX	Euryanthe	Overture	ORCH	1823	2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb/timp/strings	Jarvi_Philharmonia Orchestra	 •Strings dotted rhythm, separate bows(171-178)+Tutti	2_36	>•Mode of Playing	Strings dotted rhythm, separate detached bows	Strings: dotted rhythm, separate bows (171-178).				
Schubert	Multi	Symphony No. 9	I. Andante – Allegro ma non troppo – Più moto	ORCH	1825	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	OrchPlay	 •Strings Detached half, quarter. eight notes(580-612)		>•Mode of Playing	Strings Detached half, quarter. eight notes, repeated triplets	Strings: Detached half, quarter. eight notes, repeated triplets (580-612).				
Schubert	Multi	Symphony No. 9	III. Scherzo. Allegro vivace; Trio	ORCH	1825	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	OrchPlay	 •Strings Detached quarter, eight notes, Staccato(187-194)		>•Mode of Playing	Strings Detached quarter, eight notes, Staccato	Strings: Detached quarter, eight notes, Staccato (187-194).				
Rossini	NAX	William Tell Overure		ORCH	1829	2*f1, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb/timp, 3perc/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Vc Div in 5, Vc SOLO wide range Legato espressivo, Detached Ten, slurred Stacc(1-47)+Tutti	3_59	>•Mode of Playing	Strings Violoncello Divisi in 5, Violoncello SOLO wide range Legato espressivo, Detached Tenuto, slurred Staccato.	Strings: Violoncello Divisi in 5, Violoncello SOLO wide range Legato espressivo, Detached Tenuto, slurred Staccato (1-47).				

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STRINGS Modes of Playing Examples																
Berlioz	Multi	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, 1tuba/2timp/string s	OrchPlay	🎻•N•Strings Legato vs. Staccato, Detached FF decresc-cresc p(17-49)		>•Mode of Playing		Strings Legato vs. Staccato, Detached.FF decresc-cresc p.	Strings: Legato vs. Staccato, Detached FF decresc-cresc p (17-49).			
Chopin	Multi	Preludes Op. 28	No. 4	ORCH(Boulia ne)+piano	1838	2fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	🎻•Strings Vla+Vc Detached 8ths, Ten, accent F(17)		>•Mode of Playing		Strings Viola+Violoncello Detached 8ths, Tenuto, accent F.	Strings Viola+Violoncello: Detached 8ths, Tenuto, accent F(17).			
Chopin	Multi	Preludes Op. 28	No. 4	ORCH(Boulia ne)+piano	1838	2fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	🎻•Strings VI.I+VI.II Detached Tenuto 8th-Triplets F(18)		>•Mode of Playing		Strings Violin I+Violin II Detached Tenuto 8th-Triplets F.	Strings Violin I+Violin II: Detached Tenuto 8th-Triplets F (18).			
Schumann	NAX	Symphony No. 1 (Spring)	III. Scherzo	ORCH	1845-1846	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	Marriner, Stuttgart RSO	🎻•Strings fast Detached quarters, Stacc p,F vs short slurs(TrioII, 285-351)+Tutti		>•Mode of Playing		Strings fast Detached quarters, Staccato p,F vs short slurs.	Strings: fast Detached quarters, Staccato p,F vs short slurs (Trio II, 285-351).			
Schumann	NAX	Symphony No. 2	IV. Allegro molto vivace	ORCH	1845-1846	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	Marriner, Stuttgart RSO	🎻•Strings fast Detached quarters, triplets, accents FF(561-590)+Tutti		>•Mode of Playing		Strings fast Detached quarters, triplets, accents FF.	Strings: fast Detached quarters, triplets, accents FF (561-590).			
Brahms	NAX	Symphony No. 1	II. Andante sostenuto	ORCH	1855-1876	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	🎻•Strings SOLO VI high range Detached vs slurred motives, Ob+Horn Doubling, espressivo cresc F (90-105)+Tutti	3_21	>•Mode of Playing		Strings SOLO Violin high range Detached vs slurred motives, Oboe+Horn Doubling, espressivo crescendo F.	Strings SOLO Violin: high range Detached vs slurred motives, Oboe+Horn Doubling, espressivo crescendo F (90-105).			
Wagner	NAX	Die Meistersinger von Nürnberg	Prelude to Act I	ORCH	1862-1867	picc, 2fl, 2ob, 2cl, 2bsn/4horn, 3trb, tuba/timp, perc, harp/strings	Böhm_Wiener Philharmoniker	🎻•Strings Db Detached halves,quarteres,8ths low to high register mF, doubled Tuba Octave(158-173)	3_72	>•Mode of Playing		Strings Doublebass Detached halves,quarteres,8ths low to high register mF. Doublebass slow Detached.	Strings: DoubleBass: Detached halves,quarteres,8ths low to high register mF, doubled by Tuba octave higher (158-173). Doublebass doubled by Tuba Octave higher			

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STRINGS Modes of Playing Examples															
Brahms	Multi	Hungarian Dances	I. Allegro molto	ORCH(Brahms)+pianos4h	1869	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr,/timp, perc(triangle)/strings	OrchPlay	 •Strings VI.I fast Detached sixteen notes(57-60)		>•Mode of Playing		Strings: Violin I: fast Detached sixteen notes	Strings: Violin I: fast Detached sixteen notes (57-60).		
Brahms	Multi	Hungarian Dances	I. Allegro molto	ORCH(Brahms)+pianos4h	1869	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr,/timp, perc(triangle)/strings	OrchPlay	 •Strings VI.I fast Detached sixteen notes(69-72)		>•Mode of Playing		Strings: Violin I: fast Detached sixteen notes	Strings: Violin I: fast Detached sixteen notes (69-72).		
Brahms	Multi	Hungarian Dances	I. Allegro molto	ORCH(Brahms)+pianos4h	1869	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr,/timp, perc(triangle)/strings	OrchPlay	 •Strings VIa fast Detached repeated triplets(25-48)		>•Mode of Playing		Strings: Viola: fast Detached repeated triplets	Strings: Viola: fast Detached repeated triplets (25-48).		
Tchaikovsky	NAX	Romeo and Juliet		ORCH	1870-1880	picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Pletnev_Russian National Orchestra	 •Strings Detached 16th, fast(143-151)+Tutti	2_26	>•Mode of Playing		Strings: Detached 16th, fast tempo	Strings: Detached 16th, fast tempo (143-151).		
Tchaikovsky	NAX	Romeo and Juliet		ORCH	1870-1880	picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Pletnev_Russian National Orchestra	 •Strings Detached quarters,8ths,16ths F vs slurred lines(112-123)+Tutti	2_26	>•Mode of Playing		Strings: Detached quarters, 8ths,16ths F vs slurred lines	Strings: Detached quarters, 8ths,16ths F vs slurred lines (112-123).		
Saint-Saëns	NAX	Danse macabre		ORCH	1874	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc, harp/strings	Nagano_OSM	 •Strings VI.I+VI.II Detached 8ths vs Legato slurred 8ths sfz(358-365)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Detached 8ths vs Legato slurred 8ths.	Strings Violin I+Violin II: Detached 8ths vs Legato slurred 8ths sfz (358-365).		
Moussorgsky	NAX	Tableaux d'une Exposition	6. Samuel Goldenberg und Schmuyle	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	 •Strings Detached tenuto(1-8) Moussorgsky-Tableaux-SamGold-Jarvi		>•Mode of Playing		Strings Detached tenuto eight notes	Strings: Detached tenuto (1-8).		
Brahms	NAX	Symphony No. 2	I. Allegro non troppo	ORCH	1877	2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp/strings	Rattle_Berliner Philharmoniker	 •Strings Detached quarters, 8ths Stacc, Accent, Marcato F(204-230)+Tutti		>•Mode of Playing		Strings Detached quarters, 8ths Stacc, Accent, Marcato F.	Strings: Detached quarters, 8ths Stacc, Accent, Marcato F (204-230).		

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STRINGS Modes of Playing Examples																
Tchaikovsky	Multi	Serenade	I. Pezzo in forma di sonatina: Andante non troppo - Allegro moderato	STRINGS+RED UC+piano	1880	String Orchestra	OrchPlay	•Strings Slow Detached, Sustained notes(1-15)		>•Mode of Playing		Strings Slow Detached, Sustained notes	Strings: Slow Detached, Sustained notes (1-15).			
Tchaikovsky	NAX	Capriccio Italien	in 2 Parts	ORCH	1880	3 *fl, 2ob, E.h, 2cl, 2bsn/4horn, 2cnet, 2tr, 3trb, tuba/timp, perc, harp/strings	Haitink_Concert gebouw	•Strings VI.I+VI.II+Vla+Vc very fast Detached 8ths 2-3Oct FFF(599-635)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello very fast Detached 8ths 2-3Octaves FFF.	Strings Violin I+Violin II+Viola+Violoncello: very fast Detached 8ths 2-3Octaves FFF (599-635).			
Bruckner	Multi	Symphony No. 6	I. Majestoso	ORCH	1881	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	•Strings repeated Detached triplets(205-216) N•Strings fast Detached triplets(353-369)		>•Mode of Playing		Strings repeated Detached triplets, fast Detached triplets	Strings: repeated Detached triplets (205-216). Strings: fast Detached triplets (353-369).			
Brahms	NAX	Symphony No. 3	I. Allegro con brio	ORCH	1883	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	•Strings Detached quarters, 8ths Marcato vs Legato lines F(Reh.E,77-90)+Tutti		>•Mode of Playing		Strings Detached quarters, 8ths Marcato vs Legato lines F.	Strings: Detached quarters, 8ths Marcato vs Legato lines F (Reh.E,77-90).			
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3 *fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	•Strings VI.I+VI.II+Vla Marcato Tremolo bowed unmeas. pp crescF(Reh.21,26-27)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Marcato Tremolo bowed unmeasured pp crescendo F.	Strings Violin I+Violin II+Viola: Marcato Tremolo bowed unmeasured pp crescendo F (Reh.21,26-27).			
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3 *fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	•Strings Vc Detached Accents half, quarter FFp, Fp (Reh.21,26-27)+Tutti		>•Mode of Playing		Strings Violoncello Detached Accents half, quarter FFp, Fp.	Strings Violoncello: Detached Accents half, quarter FFp, Fp (Reh.21,26-27).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fI, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.I+VI.II+Vla+Vc Accents Trem bowed meas.8ths(2),quarters(6),halfs(12) Fdecre sc p, crescFF(Reh.21.27-32)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Accents Tremolo bowed meas.8ths(2), quarters(6), halfs(12) F decrescendo p, crescendo.	Strings Violin I+Violin II+Viola+Violoncello: Accents Tremolo bowed meas.8ths(2), quarters(6), halfs(12) F decrescendo p, crescendo FF(Reh.21.27-32).
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fI, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.II+Vla+VI.I Detached 16th 5-6tuplets fast FF(67)+Tutti	>•Mode of Playing			Strings Violin II+Viola+Violin I Detached 16th 5-6Tuplets fast FF.	Strings Violin II+Viola+Violin I: Detached 16th 5-6Tuplets fast FF (67).
Mahler	NAX	Lieder eines Fahren den Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	1883-85	3*fI, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.I Legato short slurs, large lines, detached Tenuto con sord. pp(11-14)+Tutti	>•Mode of Playing			Strings Violin I Legato short slurs, large lines, detached Tenuto con sordino pp.	Strings Violin I: Legato short slurs, large lines, detached Tenuto con sordino pp(11-14).
Smetana	Multi	Prodaná nevěsta (The Bartered Bride)	Overture	ORCH	1886	2bsn/4horn, 2tr, 3trb/timp/strings	OrchPlay	 •Strings very fast Detached accented eights(8-60)	>•Mode of Playing			Strings very fast Detached accented eight notes	Strings: very fast Detached accented eights (8-60).
Bruckner	NAX	Symphony No. 9	II. Scherzo: Bewegt, lebhaft	ORCH	1887-1896	3fI, 3ob, 3cl, 3bsn/8horn, 3tr, 3trb, tuba/timp/strings	Leitner_Stuttgart Radio Symphony Orchestra	 •Strings Accented Detached quarters, 8ths 3-4Oct F(Reh.90,88-113)+Tutti	>•Mode of Playing			Strings Accented Detached quarters, 8ths 3-4Octaves F.	Strings: Accented Detached quarters, 8ths 3-4Octaves F (Reh.90,88-113).
Mahler	NAX	Symphony No. 1	II. Kräftig bewegt, doch nicht zu schnell, Recht gemächlich, a Trio-a Ländler	ORCH	1887-1888	3*fI, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings Vc+Db Det, Spicc, Marcato halves,quarters,8ths F,p,FF decresc mF(1-43)+Tutti	>•Mode of Playing			Strings Violoncello+DoubleBass Detached, Spiccato, Marcato halves,quarters,8ths F,p,FF decrescendo mF.	Strings Violoncello+DoubleBass: Detached, Spiccato, Marcato halves,quarters,8ths F,p,FF decrescendo mF(1-43).

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STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 1	II. Kräftig bewegt, doch nicht zu schnell, Recht gemächlich, a Trio-a Ländler	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI.I+VI.II,Vla Det, Spicc, Marcato quarters,8ths F(14-22)+Tutti	>•Mode of Playing			Strings Violin I+Violin II,Viola Detached, Spiccato, Marcato quarters,8ths F.	Strings Violin I+Violin II,Viola: Detached, Spiccato, Marcato quarters,8ths F (14-22).
Mahler	NAX	Symphony No. 1	III. Feierlich und gemessen, ohne zu schleppen, Sehr einfach und schlicht wie eine Volksweise, Wieder etwas bewegter, wie im Anfang -a funeral march "Frère Jacques"	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI.I,Vc,Vla,VI.II Legato short slurs, detached, Tenuto quarters,8ths Dampfer pp(85-109)+Tutti	>•Mode of Playing			Strings Violin I,Violoncello,Viola,Violin II Legato short slurs, detached, Tenuto quarters,8ths Dampfer (con sordino) pp.	Strings Violin I,Violoncello,Viola,Violin II: Legato short slurs, detached, Tenuto quarters,8ths Dampfer (con sordino) pp (85-109).
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI.I+VI.II+Vla Detached 8ths fast, Marcato vs Legato line 16ths fast FF(1-6)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Detached 8ths fast, Marcato vs Legato line 16ths fast FF.	Strings Violin I+Violin II+Viola: Detached 8ths fast, Marcato vs Legato line 16ths fast FF (1-6).
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI.I+VI.I,+Vla Detached 8th triplets fast fast FF(16-18)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Detached 8th triplets fast fast FF.	Strings Violin I+Violin II+Viola: Detached 8th triplets fast fast FF (16-18).
Franck	NAX	Symphony in d minor	I. Lento; Allegro ma non troppo	ORCH	1888	2fl, 3*ob, 3*cl, 2bsn/4horn, 4tr, 3trb, tuba/harp/timp/strings	Dutoit_OSM	 •Strings Detached quarters, 8ths 3-4Oct FF(29-38)+Tutti	>•Mode of Playing			Strings Detached quarters, 8ths 3-4Octaves FF.	Strings: Detached quarters, 8ths 3-4Octaves FF (29-38).

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STRINGS Modes of Playing Examples														
Franck	NAX	Symphony in d minor	I. Lento; Allegro ma non troppo	ORCH	1888	2fl, 3*ob, 3*cl, 2bsn/4horn, 4tr, 3trb, tuba/harp/timp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla, +Vc Detached quarters Octave FF(239-244)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola, +Violoncello Detached quarters in Octave FF.	Strings Violin I+Violin II+Viola, +Violoncello: Detached quarters in Octave FF (239-244).	
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Surmounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II Octave short detached 16ths(Reh.A, 54-69)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Octave short detached 16ths, p.	Strings Violin I+Violin II: Octave short detached 16ths (Reh.A, 54-69).	
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Surmounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II Octave short detached 16ths(Reh.B, 70-85)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Octave short detached 16ths, F, FF.	Strings Violin I+Violin II: Octave short detached 16ths (Reh.B, 70-85).	
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Surmounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla+Vc Multiple Stops Detached 8ths, 16ths F(Reh.D, 105-118)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Multiple Stops Detached 8ths, 16ths, F,	Strings Violin I+Violin II+Viola+Violoncello: Multiple Stops Detached 8ths, 16ths F (Reh.D, 105-118).	
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Surmounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I, VI.II Octave very fast Detached 16ths FF(Reh.E, 118-138)+Tutti		>•Mode of Playing		Strings Violin I, Violin II: Octave very fast Detached 16ths FF	Strings Violin I, Violin II: Octave very fast Detached 16ths FF (Reh.E, 118-138).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Surmounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II fast Detached 8ths, 16ths F (403-412)+Tutti	>•Mode of Playing			Strings Violin I+Violin II fast Detached 8ths, 16ths F.	Strings Violin I+Violin II: fast Detached 8ths, 16ths F (403-412).
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Surmounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I, VI.II Octave fast Detached 32nds F(412-432)+Tutti	>•Mode of Playing			Strings Violin I, Violin II: Octave fast Detached 32nds F	Strings Violin I, Violin II: Octave fast Detached 32nds F (412-432).
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Surmounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings Vc Detached triplets fast sul ponticello, accents F decresc(619-626)+Tutti	>•Mode of Playing			Strings Violoncello Detached triplets fast sul ponticello, accents F decrescendo.	Strings Violoncello: Detached triplets fast sul ponticello, accents F decrescendo (619-626).
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •WW+Brasses+Perc +Harp+Strings ALL MoP (64-253)	>•Mode of Playing	Diverse		Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 134 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI.I+VI.II Detached repeated 16ths fast FF(14-16)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Detached repeated 16ths fast FF.	Strings Violin I+Violin II: Detached repeated 16ths fast FF (14-16).			
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings Vla+Vc+Db Legato slurred 16ths fast FF(14-16)+Tutti	>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Legato slurred 16ths fast FF.	Strings Viola+Violoncello+DoubleBass: Legato slurred 16ths fast FF (14-16).			
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings Vla+Vc+Db Trills FF(23-25)+Tutti	>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Trills FF.	Strings Viola+Violoncello+DoubleBass: Trills FF (23-25).			
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings Vla+Vc Tremolo bowed unmeas. FF(25-26)+Tutti	>•Mode of Playing		Strings Viola+Violoncello Tremolo bowed unmeasured FF.	Strings Viola+Violoncello: Tremolo bowed unmeasured FF (25-26).			
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings Vla+Vc Detached Stacc accented vs Detached quarters FF(26)+Tutti	>•Mode of Playing		Strings Viola+Violoncello Detached Staccato accented vs Detached quarters FF.	Strings Viola+Violoncello: Detached Staccato accented vs Detached quarters FF (26).			
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Strings Detached 16-8ths quarters-halves fast vs slurred triplet-8ths, 5-6tuplets FF cresc(1-5)+Tutti	>•Mode of Playing		Strings Detached 16-8ths quarters-halves fast vs slurred triplet-8ths, 5-6tuplets FF crescendo.	Strings: Detached 16-8ths quarters-halves fast vs slurred triplet-8ths, 5-6tuplets FF crescendo(1-5).			
Dvorak	NAX	Symphony No. 9 New World	III. Molto vivace	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings detached quarters, 8ths, halves F Sfz(1-8)+Tutti	>•Mode of Playing		Strings detached quarters, 8ths, halves F Sfz.	Strings: detached quarters, 8ths, halves F Sfz (1-8).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293			Pieces (File Names): 363					Page 135 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)				
STRINGS Modes of Playing Examples																	
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •WW+Brass+Strings ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow (236-276)	8_39	DIVERSE	DIVERSE	Woodwinds+Brass+Strings: ALL MoP Legato short slurs, Slurred Staccato, Spiccato, Detached, Accent, Staccato, Double-Triple-tonguing, Pizzicato, Tremolo, Series DOWN-bow	Woodwinds+Brass+Strings: ALL MoP Legato short slurs, Slurred Staccato, Spiccato, Detached, Accent, Staccato, Double-Triple-tonguing, Pizzicato, Tremolo, Series DOWN-bow (236-276),				
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp(236-276)	8_39	DIVERSE	DIVERSE	Strings: ALL MoP Violin I, Violin II, Viola, Violoncello, Doublebass, Legato short slurs, Slurred Staccato, Spiccato, Detached, Accent, Staccatp, Tremolo, Pizzicato, Series DOWN-bow p, mp crescendo mf, F, FF, FFF, pp	Strings: ALL MoP Violin I, Violin II, Viola, Violoncello, Doublebass, Legato short slurs, Slurred Staccato, Spiccato, Detached, Accent, Staccatp, Tremolo, Pizzicato, Series DOWN-bow p, mp crescendo mf, F, FF, FFF, pp (236-276).				
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings fast Detached 16ths, 8ths Fugato, Oct FF(Reh.H,171-200)+Tutti		>•Mode of Playing		Strings fast Detached 16ths, 8ths Fugato, Octaves FF.	Strings: fast Detached 16ths, 8ths Fugato, Octaves FF (Reh.H, 171-200).				
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings VI.I sulG Detached 16ths fast FF(Reh.H,171-75)+Tutti		>•Mode of Playing		Strings Violin I sulG Detached 16ths fast FF.	Strings Violin I: sulG Detached 16ths fast FF (Reh.H,171-75).				
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Detached Accents quarters FF(7-9)+Tutti		>•Mode of Playing		Strings Detached Accents quarters FF.	Strings: Detached Accents quarters FF(7-9).				

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 136 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings TUTTI(33-121)+Tutti		>•Mode of Playing		Strings TUTTI(33-121).	Strings: TUTTI(33-121).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db,+VI.II Detached 16ths fast, wholes,halfs, accents FFF(39-43)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass,+Violin II Detached 16ths fast, wholes,halfs, accents FFF.	Strings Violoncello+DoubleBass,+Violin II: Detached 16ths fast, wholes,halfs, accents FFF (39-43).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db,+VI.II Detached 16ths fast, wholes,halfs, accents FFF(46-49)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass,+Violin II Detached 16ths fast, wholes,halfs, accents FFF.	Strings Violoncello+DoubleBass,+Violin II: Detached 16ths fast, wholes,halfs, accents FFF (46-49).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db,+VI.II Detached 16ths fast, wholes,halfs, accents FFF(53-57)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass,+Violin II Detached 16ths fast, wholes,halfs, accents FFF.	Strings Violoncello+DoubleBass,+Violin II: Detached 16ths fast, wholes,halfs, accents FFF (53-57).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Detached 16ths fast, wholes,halfs, accents FFF(65-67)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Detached 16ths fast, wholes,halfs, accents FFF.	Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF (65-67).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla Tremolo bowed unmeas. FF decresc p(68-77)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed unmeasured FF decrescendo p.	Strings Viola: Tremolo bowed unmeasured FF decrescendo p (68-77).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Tremolo bowed unmeas. sul G FF(66-69)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured sul G FF.	Strings Violin I: Tremolo bowed unmeasured sulG FF (66-69).	
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Detached 16ths fast, wholes,halfs, accents FFF-p(68-71)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Detached 16ths fast, wholes,halfs, accents FFF-p.	Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF-p (68-71).	
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Detached 16ths fast, wholes,halfs, accents FFF-p(71-73)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Detached 16ths fast, wholes,halfs, accents FFF-p.	Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF-p (71-73).	
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Detached 16ths fast, wholes,halfs, accents FFFdecresc p(73-76)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Detached 16ths fast, wholes,halfs, accents FFF decrescendo p.	Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF decrescendo p (73-76).	
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Detached 16ths fast, wholes,halfs, accents FFFdecresc(83-85)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Detached 16ths fast, wholes,halfs, accents FFF decrescendo.	Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF decrescendo (83-85).	
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II Tremolo bowed unmeas. FFFdecresc p(84-85)+Tutti		>•Mode of Playing		Strings Violin II Tremolo bowed unmeasured FFF decrescendo p.	Strings Violin II: Tremolo bowed unmeasured FFF decrescendo p (84-85).	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 138 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Tremolo bowed unmeas. FFFdecresc p(84-87)+Tutti	>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured FFF decrescendo p.	Strings Violin I: Tremolo bowed unmeasured FFF decrescendo p (84-87).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Detached 16ths fast, wholes,halfs, accents FFF(87-89)+Tutti	>•Mode of Playing		Strings Violoncello+Doublebass Detached 16ths fast, wholes,halfs, accents FFF.	Strings Violoncello+Doublebass: Detached 16ths fast, wholes,halfs, accents FFF (87-89)+Tutti.		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Db Detached 16ths fast, accents FFF(91-92)+Tutti	>•Mode of Playing		Strings DoubleBass Detached 16ths fast, accents FFF.	Strings DoubleBass: Detached 16ths fast, accents FFF (91-92).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc Detached 16ths fast, accents FFF, Gliss down 12th sul C p crescF(91-93)+Tutti	>•Mode of Playing		Strings Violoncello Detached 16ths fast, accents FFF, Glissando down 12th sul C p crescendo F.	Strings Violoncello: Detached 16ths fast, accents FFF, Glissando down 12th sulC p crescendo F (91-93).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Db Detached 16ths fast, accents FFF(93-94)+Tutti	>•Mode of Playing		Strings DoubleBass Detached 16ths fast, accents FFF.	Strings DoubleBass: Detached 16ths fast, accents FFF (93-94).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc Detached 16ths fast, accents FFF, Gliss down 12th sul C p crescF(93-95)+Tutti	>•Mode of Playing		Strings Violoncello Detached 16ths fast, accents FFF, Glissando down 12th sul C p crescendo F.	Strings Violoncello: Detached 16ths fast, accents FFF, Glissando down 12th sulC p crescendo F (93-95).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists		OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto		Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Detached 16ths fast, accents FFF(95-96)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Detached 16ths fast, accents FFF.	Strings Violoncello+DoubleBass: Detached 16ths fast, accents FFF (95-96).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto		Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Detached 16ths fast, accents FFF(104-105)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Detached 16ths fast, accents FFF.	Strings Violoncello+DoubleBass: Detached 16ths fast, accents FFF (104-105).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto		Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Detached 16ths fast, accents FFF(106-107)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Detached 16ths fast, accents FFF.	Strings Violoncello+DoubleBass: Detached 16ths fast, accents FFF (106-107).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto		Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Detached 16ths fast, accents, Tremolo bowed unmeas. 8ths FF decresc p(108-110)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Detached 16ths fast, Tremolo bowed unmeasured 8ths FF decrescendo p.	Strings Violoncello+DoubleBass: Detached 16ths fast, Tremolo bowed unmeasured 8ths FF decrescendo p (108-110).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto		Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db held wholes, Legato Fp, decresc(111-121)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass held wholes, Legato Fp, decrescendo.	Strings Violoncello+DoubleBass: held wholes Detached, Legato Fp, decrescendo (111-121).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto		Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings SOLO VI Legato short slurs, Detached, accents, Tenutos, Trills p espressivo cresc-decresc(140-148)+Tutti		>•Mode of Playing		Strings SOLO Violin Legato short slurs, Detached, accents, Tenutos, Trills p espressivo crescendo-decrescendo..	Strings SOLO Violin: Legato short slurs, Detached, accents, Tenutos, Trills p crescendo-decrescendo (140-148).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II,+Vla,+Vc Detached quarters Triple-Double Stops FFF-FF(Reh.70,818-826)+Tutti	>•Mode of Playing		Strings Violin II,+Viola,+Violoncello Detached quarters Triple-Double Stops FFF-FF.	Strings Violin II,+Viola,+Violoncello: Detached quarters Triple-Double Stops FFF-FF (Reh.70,818-826).			
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Detached, accents 8ths,quarters FF,F(68-88)+Tutti	>•Mode of Playing		Strings Detached, accents 8ths,quarters FF,F.	Strings: Detached, accents 8ths,quarters FF,F (68-88).			
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Detached 16ths, triplets vs Slurs FF(432-451)+Tutti	>•Mode of Playing		Strings Detached 16ths, triplets vs Slurs FF.	Strings: Detached 16ths, triplets vs Slurs FF (432-451).			
Mahler	NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II Oct. Detached Tenuto Series ppp cresc-decresc (Reh.5,57-66)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Octave Detached Tenuto Series ppp crescendo-decrescendo.	Strings Violin I+Violin II: Octave Detached Tenuto Series ppp crescendo-decrescendo (Reh.5,57-66).			
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II+Vla Marcato detached quarters slow espressivo pp cresc-decresc(25-29)+Tutti	>•Mode of Playing		Strings Violin II+Viola Marcato detached quarters slow espressivo pp crescendo-decrescendo.	Strings Violin II+Viola: Marcato detached quarters slow espressivo pp crescendo-decrescendo (25-29).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 141 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I,VI.II+Vc+Vla Detached Ten., Marc., Legato quarters,halfs Griffbrett espress. pp cresc-decresc, ppp crescF(Reh.5,52-73)+Tutti	>•Mode of Playing		Strings Violin I,Violin II+Violoncello+Viola Detached Tenuto, Marcato, Legato quarters,halfs Griffbrett (sul tasto) espressivo pp crescendo-decrescendo, ppp crescendo F.	Strings Violin I,Violin II+Violoncello+Viola: Detached Tenuto, Marcato, Legato quarters,halfs Griffbrett (sul tasto) espressivo pp crescendo-decrescendo, ppp crescendo F (Reh.5,52-73).			
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Detached, Marcato Tenuto, Legato Griffbrett pp-p cresc-decresc(Reh.14,133-143)+Tutti	>•Mode of Playing		Strings Violin I Detached, Marcato Tenuto, Legato Griffbrett (sul tasto) pp-p crescendo-decrescendo.	Strings Violin I: Detached, Marcato Tenuto, Legato Griffbrett (sul tasto) pp-p crescendo-decrescendo (Reh.14,133-143).			
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II Legato Detached, Tenuto G-Seite espressivo pp cresc-decresc(Reg.10,101-124)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Legato Detached, Tenuto G-Seite (sul G) espressivo pp crescendo-decrescendo.	Strings Violin I+Violin II: Legato Detached, Tenuto G-Seite (sulG) espressivo pp crescendo-decrescendo (Reg.10,101-124).			
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Legato Tenuto, Detached Marcato D-Seite espressivo pp cresc-decresc(114-116)+Tutti	>•Mode of Playing		Strings Violin I Legato Tenuto, Detached Marcato D-Seite (sul D) espressivo pp crescendo-decrescendo.	Strings Violin I: Legato Tenuto, Detached Marcato D-Seite (sulD) espressivo pp crescendo-decrescendo (114-116).			
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Legato Tenuto, Detached A-Seite espressivo pp cresc-decresc(117-120)+Tutti	>•Mode of Playing		Strings Violin I Legato Tenuto, Detached A-Seite (sul A) espressivo pp crescendo-decrescendo.	Strings Violin I: Legato Tenuto, Detached A-Seite (sulA) espressivo pp crescendo-decrescendo (117-120).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*f1, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI. I+Db,VI. II,Vc Marcato detached wholes,quarters FFF,FF,F (185-195)+Tutti		>•Mode of Playing		Strings Violin I+DoubleBass, Violin II, Violoncello Marcato detached wholes,quarters FFF,FF,F.	Strings Violin I+DoubleBass, Violin II, Violoncello: Marcato detached wholes,quarters FFF,FF,F (185-195).	
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*f1, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Legato, Detached Tenuto, Marcato halves,quarterd,8ths,wholes pp cresc FFF decresc pp(Reh.22,207-245)+Tutti		>•Mode of Playing		Strings Legato, Detached Tenuto, Marcato halves, quarterd, 8ths, wholes pp crescendo FFF decrescendo pp.	Strings: Legato, Detached Tenuto, Marcato halves, quarterd, 8ths, wholes pp crescendo FFF decrescendo pp (Reh.22,207-245).	
Strauss, Richard	Multi	Also Sprach Zarathustra (Thus Spoke Zarathustra)	I- Einleitung	ORCH+REDUC +piano	1896	4*f1, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	OrchPlay	 •Strings Detached accented whole, half, quarter eight(6-22)		>•Mode of Playing		Strings Detached accented whole, half, quarter, eight notes	Strings: Detached accented whole, half, quarter. eight notes(6-22)	
StraussR	NAX	Also sprach Zarathustra	II. Von den Hinterweltlern	ORCH	1896	4*f1, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	Karajan_Berliner Philharmoniker	 •Strings Div large, BUILD-UNBUILD, Leg long, Detach Ten,accents quarters-8-16ths, Sord(con-senza) pp-p crescFFdecresc, espr.(35-74)+Tutti		>•Mode of Playing		Strings Divisi large, BUILD-UNBUILD, Legato long, Detach Tenuto,accents quarters-8-16ths, Sordino (con-senza) pp-p crescendo FF decrescendo, espressivo.	Strings: Divisi large, BUILD-UNBUILD, Legato long, Detach Tenuto,accents quarters-8-16ths, Sordino (con-senza) pp-p crescendo FF decrescendo, espressivo (35-74).	
StraussR	NAX	Don Quixote	II. Variation 1: Das Abenteur mit den Windmuhlen	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLObasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings SOLO Vc all registers Detached-Stacc, Accents, Legato, Skips, p-FF cresc-decresc(Var.I, 1-52)+Solo Vla+Tutti	3_64	>•Mode of Playing		Strings SOLO Violoncello all registers Detached-Stacc, Accents, Legato, Skips, p-FF cresc-decresc(+Viola Solo). Solo Violoncello wide register and dynamic.	Strings SOLO Violoncello: all registers Detached-Stacc, Accents, Legato, Skips, p-FF cresc-decresc(+Viola Solo) (Var.I, 1-52).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Schönberg	Multi	Verklärte Nacht (Transfigured Night)		STRINGS+RED UC+piano	1899	String Sextet: 2vl, 2vla, 2vc soli	OrchPlay	 •Strings Variety of short, long Legato lines vs Detached, Tenuto, Accents(1-30)		>•Mode of Playing		Strings Variety of short, long Legato lines vs Detached, Tenuto, Accents.	Strings: Variety of short, long Legato lines vs Detached, Tenuto, Accents (1-30).			
Schönberg	Multi	Verklärte Nacht (Transfigured Night)		STRINGS+RED UC+piano	1899	String Sextet: 2vl, 2vla, 2vc soli	OrchPlay	 •Strings Vla.II, Vc.II Detached accented triplets(20-21)		>•Mode of Playing		Strings Viola, Violoncello Detached accented triplets	Viola II, Violoncello II: Detached accented triplets (20-21).			
Mahler	NAX	Symphony No. 4	I. Bedächtig, nicht eilen	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings Vla+Vc+Db,+Vl. +Vl.II Detached Stacc, Tenuto 8ths,16ths 3Oct.slow vs Legato motive p crescF, sFz(7-13)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass,+Violin I+Violin II Detached Staccato, Tenuto 8ths, 16ths 3Octaves slow vs Legato motive p crescendo F, sFz.	Strings Viola+Violoncello+DoubleBass,+Violin I+Violin II: Detached Staccato, Tenuto 8ths,16ths 3Octaves slow vs Legato motive p crescendo F, sFz (7-13).			
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings Vl.I+Vl.II Detached 8-16ths, Tenuto, Stacc pp-p cresc-decresc espressivo (Reh.11,254-273)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Detached 8-16ths, Tenuto, Staccato pp-p crescendo-decrescendo espressivo.	Strings Violin I+Violin II: Detached 8-16ths, Tenuto, Staccato pp-p crescendo-decrescendo espressivo (Reh.11,254-273).			
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings Db Detached, Stacc, slurred Stacc, Tenuto 8-16ths p decresc ppp(274-280)+Tutti		>•Mode of Playing		Strings DoubleBass Detached, Staccato, slurred Staccato, Tenuto 8-16ths p decrescendo ppp.	Strings DoubleBass: Detached, Staccato, slurred Staccato, Tenuto 8-16ths p decrescendo ppp (274-280).			
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings Vla Detached Accent soft low halves Dampfer pp(1-3)+Tutti		>•Mode of Playing		Strings Viola Detached Accent soft low halves Dampfer (con sordino) pp.	Strings Viola: Detached Accent soft low halves Dampfer (con sordino) pp(1-3).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 144 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
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	 •Strings01 VI.I+VI.II Tremolo Bowed unmeas, Det, held, medium-high range, pp (31-35)				Strings Violin I+Violin II Tremolo Bowed unmeasured, Detached, held, medium-high range, pp	Strings Violin I+Violin II: Tremolo Bowed unmeasured, Detached, held, medium-high range, pp (31-35).		
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	 •Strings08 Db Det, held pp (171-179)		Layering	Background	Strings: Doublebass Detached, held pp	Strings: Doublebass Detached, held pp (171-179).		
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	 •Strings10 Vc, +VI.I, +Vla, +VI.II Tremolo Bowed unmeas, Det, Leg, low to high range, p cresc-decresc (179-186)		Timbral_Manipulation	Timbre Granular Timbre Bright	Strings: Violincello, +Violin I, +Viola, +Violin II Tremolo Bowed unmeased, Detached, Legato, low to high range, p crescendo-decrescendo	Strings: Violincello, +Violin I, +Viola, +Violin II Tremolo Bowed unmeased, Detached, Legato, low to high range, p crescendo-decrescendo (179-186)		
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	 •Strings11 Db Pizz quarter, Det held, medium-low range pp (181-186)		Layering	Background	Strings: Doublebass Pizzicato quarter, Detached held, medium-low range pp	Strings: Doublebass Pizzicato quarter, Detached held, medium-low range pp (181-186).		
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings Vc+Db Stacc 8ths, Marcato F crescFF(1-5)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Staccato 8ths, Marcato F crescendo FF).	Strings Violoncello+DoubleBass: Staccato 8ths, Marcato F crescendo FF (1-5).		
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings VI. I+VI. II+Vla+Vc Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescFF (2-5)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescendo FF.	Strings Violin I+Violin II+Viola+Violoncello: Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescendo FF (2-5).		

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STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings VI.I+VI.II,+Vla+Vc Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Detached vs Legato short slurs, accents FF crescendo FFF.	Strings VI.I+VI.II,+Vla+Vc Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti				
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings Vla+Vc+Db Detached halves, quarters, accents vs Tremolo bowed unmes.FF(Reh.1,6-11)+Tutti	>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Detached halves, quarters, accents vs Tremolo bowed unmesured FF.	Strings Viola+Violoncello+DoubleBass: Detached halves, quarters, accents vs Tremolo bowed unmesured FF (Reh.1,6-11).				
Mahler	NAX	Symphony No. 6	II. Scherzo: Wuchtig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings Detached 8ths,16ths,32nds Stacc, Martellato FF, sfz vs Slurs(1-33)+Tutti	>•Mode of Playing		Strings Detached 8ths, 6ths, 32nds Stacc, Martellato FF, sfz vs Slurs.	Strings: Detached 8thss, 16ths, 32nds Stacc, Martellato FF, sfz vs Slurs (1-33).				
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	 •Strings Legato Portamento,Tenuto 3Oct. FFdecresc p(530-536)+Tutti	>•Mode of Playing		Strings Legato Portamento,Tenuto 3Octaves FF decrescendo p. Detached.	Strings: Legato Portamento,Tenuto 3Octaves FF decrescendo p (530-536). Detached.				
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+Vla Tenuto Marque, short slur, Stacc separated	>•Mode of Playing		Strings Violin I+Viola Tenuto Marque (marcato), short slur, Staccato separated 16ths. Detached.	Strings Violin I+Viola: Tenuto Marque (marcato), short slur, Staccato separated 16ths (77-78). Detached.				
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Tenuto, short slur, Stacc separated 16ths p crescF(87-90)+Tutti	>•Mode of Playing		Strings Violin I Tenuto, short slur, Staccato separated 16ths p crescendo. Detached.	Strings Violin I: Tenuto, short slur, Staccato separated 16ths p crescendo F(87-90). Detached.				

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
	STRINGS Modes of Playing Examples												
Debussy	Multi	Images pour orchestre	I. Gigues	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	 •Strings VI.II+Vla,+VI.I+Vc Legato short slurs vs detached, Stacc,Tenuto 8-16ths p cresc FF(152-162)		>•Mode of Playing		Strings Violin II+Viola,+Violin I+Violoncello: Legato short slurs vs detached, Staccato,Tenuto 8-16ths p crescendo FF	Strings Violin II+Viola,+Violin I+Violoncello: Legato short slurs vs detached, Staccato,Tenuto 8-16ths p crescendo FF (152-162).
Debussy	Multi	Images pour orchestre	I. Gigues	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	 •Strings Db(+Vc end) Legato held, short slurs, Tenuto, Marcato p cresc FF(152-162)		>•Mode of Playing		Strings DoubleBass(+Violoncello end): Legato held, short slurs, Tenuto, Marcato p crescendo FF. Detached.	Strings DoubleBass(+Violoncello end): Legato held, short slurs, Tenuto, Marcato p crescendo FF (152-162). Detached.
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Detached tenuto, Stacc vs slurred legato lines 8ths,16ths p crescF(187-202)+Tutti		>•Mode of Playing		Strings Viola Detached tenuto, Staccato vs slurred legato lines 8ths,16ths p crescendo. Detached.	Strings Viola: Detached tenuto, Staccato vs slurred legato lines 8ths,16ths p crescendo F(187-202). Detached.
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Detached Tenuto, Sautillé (Spiccato) 16ths fast, sur la touche p(199-201)+Tutti		>•Mode of Playing		Strings Violin I Detached Tenuto, Sautillé (Spiccato) 16ths fast, sur la touche (sul tasto) p.	Strings Violin I: Detached Tenuto, Sautillé (Spiccato) 16ths fast, sur la touche (sul tasto) p (199-201).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VlaB,VcB,Db,VlaA Pizz Ten-Stacc quarters,8ths pp(Reh. 54,11-20)+Tutti		>•Mode of Playing		Strings ViolaB,VioloncelloB,DoubleBass,ViolaA: Pizzicato Tenuto-Staccato quarters,8ths pp. Detached.	Strings ViolaB,VioloncelloB,DoubleBass,ViolaA: Pizzicato Tenuto-Staccato quarters,8ths pp (Reh.54,11-20). Detached.

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 147 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VlaA+VcA Stacc-Spicc-Ten, short slurs sur le chevalet pp(Reh.54,11-20)+Tutti	>•Mode of Playing			Strings Violin I+ViolaA+Violoncello A:Staccato-Spiccato-Tenuto, short slurs (sul ponticello) pp. Detached.	Strings Violin I+ViolaA+VioloncelloA: Staccato-Spiccato-Tenuto, short slurs sur le chevalet (sul ponticello) pp (Reh.54,11-20). Detached.
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Detached Ten, Ten slurred, Stacc slurred Fcresc-decresc(Reh.5,40-43)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo	Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo (Reh.5,40-43).
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Detached Ten, Ten slurred, Stacc slurred Fcresc-decresc(Reh.7,62-65)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo	Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo (Reh.7,62-65).
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.IA Harmomics artificial 4th sulA-D, Detached 8ths pp(Reh.11,85-91)+Tutti	>•Mode of Playing			Strings Violin IA Harmomics artificial 4th sulA-D, Detached 8ths pp.	Strings Violin IA: Harmomics artificial 4th sulA-D, Detached 8ths pp (Reh.11,85-91).
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VlaA Detached quarters Marcato-Stacc F(Reh.17,129-136)+Tutti	>•Mode of Playing			Strings ViolaA Detached quarters Marcato-Staccato F.	Strings ViolaA: Detached quarters Marcato-Staccato F (Reh.17,129-136).
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VlaB Pizz quarters Marcato-Stacc F(Reh.17,129-136)+Tutti	>•Mode of Playing			Strings ViolaB Pizzicato quarters Marcato-Staccato F. Detahced.	Strings ViolaB: Pizzicato quarters Marcato-Staccato F(Reh.17,129-136). Detached.

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
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	 •Strings Vla+Vc Detached-Legato Tenuto in Oct. p cresc F decresc p espressivo(Reh.13,108-125)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Detached-Legato Tenuto in Octave p crescendo F decrecendo p espressivo.	Strings Viola+Violoncello: Detached-Legato Tenuto in Octave p crescendo F decrescendo p espressivo (Reh.13,108-125).	
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 VI.I, Vc, Db Detached accented tenuto(57-65)		>•Mode of Playing		Strings: Violin I, Violoncello, DoubleBass: Detached accented tenuto notes	Strings: Violin I, Violoncello, DoubleBass: Detached accented tenuto notes (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	 •Strings VI.I+VI.II+Vla, Vc Detached fast accented 8-16ths, triplets(67-72)		>•Mode of Playing		Strings: Violin I+Violin II+Viola, Violoncello Detached fast accented 8-16ths, triplets	Strings: Violin I+Violin II+Viola, Violoncello Detached fast accented 8-16ths, triplets (67-72).	
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vla+Db sur la touche ppp(i_41-44)+Tutti		>•Mode of Playing		Strings: Viola+Doublebass sur la touche (sul tasto) ppp Legato. Detached Tenuto.	Strings: Viola+Doublebass sur la touche (sul tasto) ppp (i_41-44)+Tutti. Legato. Detached Tenuto.	
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I+VI.II+Vla+Vc sur la touche espressivo, Tremolo bowed unmeas., Detached Tenuto pp,ppp(i_Reh.7,46-54)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello sur la touche (sul tasto) espressivo, Tremolo bowed unmeasured, Detached Tenuto pp,ppp.	Strings Violin I+Violin II+Viola+Violoncello: sur la touche (sul tasto) espressivo, Tremolo bowed unmeasured, Detached Tenuto pp,ppp (i_Reh.7,46-54).	
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I Portamento quarters sur la touche, Detached Tenuto pp cresc-decresc(ii+Reh.7,40-44)+Tutti		>•Mode of Playing		Strings Violin I Portamento quarters sur la touche (sul tasto), Detached Tenuto pp crescendo-decrecendo.	Strings Violin I: Portamento quarters sur la touche (sul tasto), Detached Tenuto pp crescendo-decrecendo (ii+Reh.7,40-44).	

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STRINGS Modes of Playing Examples																
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	•Strings VI. I.,+VI. II.,+Vla Detached 16ths fast p crescFF decresc p crescFF(146-168)+Tutti		>•Mode of Playing		Strings Violin I,+Violin II,+Viola Detached 16ths fast p crescendo FF decrescendo p crescendoFF.	Strings Violin I,+Violin II,+Viola: Detached 16ths fast p crescendo FF decrescendo p crescendoFF (146-168).			
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	•Strings VI. I+VI. II+Vc Detached Marcato 8ths vs short slurs 16ths F(47-49)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Violoncello Detached Marcato 8ths vs short slurs 16ths.	Strings Violin I+Violin II+Violoncello: Detached Marcato 8ths vs short slurs 16ths F (47-49).			
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	•Strings Vla Legato slurred 16ths fast FF vs Spicc-Saltando p(47-50)+Tutti		>•Mode of Playing		Strings Viola Legato slurred 16ths fast FF vs Spiccato-Saltando p. Detached.	Strings Viola: Legato slurred 16ths fast FF vs Spiccato-Saltando p (47-50). Detached.			
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	•Strings Vla,+Vc,+Db Legato slurred 16ths fast accent mf-p cresc(Reh.33,58-67)+Tuttii		>•Mode of Playing		Strings Viola,+Violoncello,+DoubleBass Legato slurred 16ths fast accent mf-p crescendo. Detached.	Strings Viola,+Violoncello,+DoubleBass: Legato slurred 16ths fast accent mf-p crescendo (Reh.33,58-67). Detached.			
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	•Strings VI. I Detached 16ths fast F-FF(Reh.62,224-230)+Tutti		>•Mode of Playing		Strings Violin I Detached 16ths fast F-FF.	Strings Violin I: Detached 16ths fast F-FF (Reh.62,224-230).			
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings Detached 8ths quarters,halfs, Series of Down-bows F,FF(1-22)+TuttiTutti		>•Mode of Playing		Strings Detached 8ths quarters,halfs, Series of Down-bows F,FF.	Strings: Detached 8ths quarters,halfs, Series of Down-bows F,FF (1-22).			
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	•Strings Staccato, Tenuto FF(8-22)+Tutti		>•Mode of Playing		Strings Staccato, Tenuto.	Strings: Staccato, Tenuto FF(8-22).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings Detached 8ths quarters,half, accents, p cresc(22-36)+Tutti		>•Mode of Playing		Strings Detached 8ths quarters,half, accents, p crescendo.	Strings: Detached 8ths quarters,half, accents, p crescendo (22-36).			
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings Detached 8ths quarters,half, accents, p cresc(22-36)+Tutti		>•Mode of Playing		Strings Detached 8ths quarters,half, accents, p crescendo.	Strings: Detached 8ths quarters,half, accents, p crescendo (22-36).			
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings Legato short slurs, accents p, Sfz, cresc(22-36)+Tutti		>•Mode of Playing		Strings Legato short slurs, accents p, Sfz, crescendo. Detached.	Strings: Legato short slurs, accents p, Sfz, crescendo (22-36). Detached.			
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings Staccato, Tenuto p,F decresc(22-36)+Tutti		>•Mode of Playing		Strings Staccato, Tenuto p, F decrescendo. Detached.	Strings: Staccato, Tenuto p, F decrescendo (22-36). Detached.			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings large Legato w skips, slurred Motives vs long Detached, Accents, slurred Accents(1-27)+Tutti		>•Mode of Playing		Strings large Legato with skips, slurred Motives vs long Detached, Accents, slurred Accents.	Strings: large Legato with skips, slurred Motives vs long Detached, Accents, slurred Accents (1-27).			
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.I+VI.II Legato short slurs vs Detached quarters,16ths,wholes slow Griffbrett pp,p,ppp(73-89)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Legato short slurs vs Detached quarters,16ths,wholes slow Griffbrett (sul tasto) pp,p,ppp.	Strings Violin I+Violin II: Legato short slurs vs Detached quarters,16ths,wholes slow Griffbrett (sul tasto) pp,p,ppp (73-89).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla+Vc Detached, Stacc, short slurs to Stacc quarters,halfs,8ths sur la touche p,pp(Reg.36,241-248)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Detached, Staccato, short slurs to Staccato quarters, halfs, 8ths sur la touche (sul tasto) p,pp.	Strings Violin I+Violin II+Viola+Violoncello: Detached, Staccato, short slurs to Staccato quarters, halfs, 8ths sur la touche (sul tasto) p,pp (Reg.36,241-248).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples														
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	 •Strings VI.II,Vla Detached accents, Tremolo 8ths pp cresc(Reh.164,1088-1089)+Tutti		>•Mode of Playing		Strings Violin II,Viola Detached accents, Tremolo 8ths pp crescendo.	Strings Violin II,Viola: Detached accents, Tremolo 8ths pp crescendo (Reh.164,1088-1089).	
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	 •Strings Legato slurred motives, Detached notes slow, Pizz, Sourdines pp cresc mp(Reh.170,1114-1123)+Tutti		>•Mode of Playing		Strings Legato slurred motives, Detached notes slow, Pizzicato, Sourdines (con sordino) pp crescendo mp.	Strings: Legato slurred motives, Detached notes slow, Pizzicato, Sourdines (con sordino) pp crescendo mp (Reh.170,1114-1123).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I Detached repeated 8ths fast p, Sfz decresc(Reh.199,1278-1290)+Tutti		>•Mode of Playing		Strings Violin I Detached repeated 8ths fast p, Sfz decrescendo.	Strings Violin I: Detached repeated 8ths fast p, Sfz decrescendo (Reh.199,1278-1290).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.II Detached repeated 8ths fast F(Reh.202,1292-1294)+Tutti		>•Mode of Playing		Strings Violin II Detached repeated 8ths fast F.	Strings Violin II: Detached repeated 8ths fast F (Reh.202,1292-1294).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla Legato slurred, Detached halves,8ths motives p cresc FF(1294-1296)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Legato slurred, Detached halves,8ths motives p crescendo FF.	Strings Violin I+Violin II+Viola: Legato slurred, Detached halves,8ths motives p crescendo FF (1294-1296).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla,+Vc+Db Legato short slurs, Detached, accents 8ths FF(Reh.203,1297-1298)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello+DoubleBass Legato short slurs, Detached, accents 8ths FF.	Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: Legato short slurs, Detached, accents 8ths FF (Reh.203,1297-1298).	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363		Page 152 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Stravinsky	NAX	Le Sacre du Printemps	08-Part I: Adoration of the Earth: Dance of the Earth	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Vla+Vc,+VI.II,+VI.I Detached 16ths fast p cresc FFF(Reh.75,25-60)+Tutti		>•Mode of Playing		Strings Viola+Violoncello,+Violin II,+Violin I Detached 16ths fast p crescendo FFF.	Strings Viola+Violoncello,+Violin I: Detached 16ths fast p crescendo FFF (Reh.75,25-60).
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	 •Strings VI.II+Vc Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.135,34-35)+Tutti		>•Mode of Playing		Strings Violin II+Violoncello Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.	Strings Violin II+Violoncello: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.135,34-35).
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	 •Strings VI.I+Vla Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.136,37-38)+Tutti		>•Mode of Playing		Strings Violin I+Viola Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.	Strings Violin I+Viola: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.136,37-38).
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	 •Strings VI.I+Vla Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.137,41-43)+Tutti		>•Mode of Playing		Strings Violin I+Viola Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.	Strings Violin I+Viola: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.137,41-43).
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	 •Strings VI.I+VI.II+Vla,+Vc Detached 8th-triplets, 8ths Double Open strings alternate F decresc(76-82)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello Detached 8th-triplets, 8ths Double Open strings alternate F decrescendo.	Strings Violin I+Violin II+Viola,+Violoncello: Detached 8th-triplets, 8ths Double Open strings alternate F decrescendo (76-82).
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	 •Strings VI.I+VI.II+Vla+Vc,+Db Detached, accents 8th-triplets fast pp crescF(219-235)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello,+DobelBass Detached, accents 8th-triplets fast pp crescendo F.	Strings Violin I+Violin II+Viola+Violoncello,+DobelBass: Detached, accents 8th-triplets fast pp crescendo F (219-235).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 153 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Holst	NAX	The Planets	IV.Jupiter, the Bringer of Jollity	ORCH, women choir	1914-1916	4*fI, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	 •Strings Vla+Vc,Db Detached, Tenuto, Stacc 8-16ths,quarters F,FF(6-21)+Tutti		>•Mode of Playing		Strings Viola+Violoncello,Dou bleBass Detached, Tenuto, Staccato 8-16ths,quarters F,FF.	Strings Viola+Violoncello,DoubleBass: Detached, Tenuto, Staccato 8-16ths,quarters F,FF (6-21).		
Holst	NAX	The Planets	IV.Jupiter, the Bringer of Jollity	ORCH, women choir	1914-1916	4*fI, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	 •Strings Detached molto pesante 8ths,quarters (Tenuto) F decresc(65-76)+Tutti		>•Mode of Playing		Strings Detached molto pesante 8ths,quarters (Tenuto) F decrescendo.	Strings: Detached molto pesante 8ths,quarters (Tenuto) F decrescendo (65-76).		
Holst	NAX	The Planets	IV.Jupiter, the Bringer of Jollity	ORCH, women choir	1914-1916	4*fI, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	 •Strings VI.I+VI.II+Vla+Vc Detached quarters Double-Triple-Quadruple Stops F(108-131)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Detached quarters Double-Triple-Quadruple Stops F.	Strings Violin I+Violin II+Viola+Violoncello: Detached quarters Double-Triple-Quadruple Stops F (108-131).		
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fI, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings VI.II+Vla Detached Tenuto quarters mp cresc F(Reh.3,22-25)+Tutti		>•Mode of Playing		Strings Violin II+Viola Detached Tenuto quarters mp crescendo F.	Strings Violin II+Viola: Detached Tenuto quarters mp crescendo F (Reh.3,22-25).		
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fI, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings VI.I+VI.II+Vla+Vc Detached accents w appog. F crescFF(26-27)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello: Detached accents w appoggiaturas F crescendo FF.	Strings Violin I+Violin II+Viola+Violoncello: Detached accents w appoggiaturas F crescendo FF (26-27).		
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914-1936	3*fI, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings	OrchPlay	 •Strings Detached accented eights(38-52)		>•Mode of Playing		Strings Detached accented eight notes.	Strings: Detached accented eight notes (38-52).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_ri soluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings Detached, Tenuto, Stacc, accents halves,quarters,8ths FF(Reh.O,133-148)+Tutti	>•Mode of Playing			Strings Detached, Tenuto, Staccato, accents halves,quarters,8ths FF.	Strings: Detached, Tenuto, Staccato, accents halves,quarters,8ths FF (Reh.O,133-148).
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_ri soluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings Legato slurred 16ths,quarters-8ths FF(Reh.O,133-148)+Tutti	>•Mode of Playing			Strings Legato slurred 16ths,quarters-8ths FF.	Strings: Legato slurred 16ths,quarters-8ths FF (Reh.O,133-148).
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_ri soluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings Detached Tenu,Stacc,Marcato halves,quarters-8ths	>•Mode of Playing			Strings Detached Tenuto,Staccato,Marcato halves,quarters-8ths FF.	Strings: Detached Tenuto,Staccato,Marcato halves,quarters-8ths FF (335-339).
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_ri soluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings Detached Stacc,Ten vs slurred short lines Fdecresc mf decresc p(340-342)+Tutti	>•Mode of Playing			Strings Detached Staccato,Tenuto vs slurred short lines mf decrescendo p.	Strings: Detached Staccato,Tenuto vs slurred short lines mf decrescendo p(340-342).
Vaughan Williams	NAX	Symphony No. 2, London	III.	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Boult_London Symphony Orchestra	 •Strings Vc, VI.I+Vla, VI.II Detached Marcato dotted quarters sFFFz(Reh.G,103-115)+Tutti	>•Mode of Playing			Strings Violoncello, Violin I+Viola, Violin II Detached Marcato dotted quarters sFFFz.	Strings Violoncello, Violin I+Viola, Violin II: Detached Marcato dotted quarters sFFFz (Reh.G,103-115).
Ravel	NAX	Le Tombeau de Couperin	IV. Rigaudon	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Detached quarters, 8ths, 16ths, Stacc, Accents(1-8)+Tutti	>•Mode of Playing			Strings Detached quarters, 8ths, 16ths, Staccato, Accents.	Strings: Detached quarters, 8ths, 16ths, Staccato, Accents (1-8).
Ravel	NAX	Le Tombeau de Couperin	IV. Rigaudon	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings VI.I fast Detached 16ths, accented Detached quarters, 8ths(123-128)+Tutti	>•Mode of Playing			Violin I fast Detached 16ths, accented Detached quarters, 8ths.	Strings Violin I: fast Detached 16ths, accented Detached quarters, 8ths (123-128).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Stravinsky	NAX	Pulcinella	11-VII. Vivo	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concertino:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings SOLO Db Detached accented, fast slurs accented 16th, quasi-Gliss FF(1-22)+TbnGiss+Tutti.	3_74	>•Mode of Playing		Strings DoubleBass Detached accented, fast slurs, fast accented 16th, quasi-Glissanso FF. DoubleBass Detached accented notes. DoubleBass fast slurs. DoubleBass fast accented 16th. DoubleBass quasi-Glissando.	Strings: SOLO DoubleBass: Detached accented, fast slurs, fast accented 16th, quasi-Glissando FF (1-22)+Trombone Gissando.
Moussorgsky	Multi	Pictures at an Exhibition	Promenade (1)	ORCH(Ravel)+ piano	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, tuba/strings	OrchPlay	 •Strings Detached accented quarters(23-24)		>•Mode of Playing		Strings Detached accented quarter notes	Strings: Detached accented quarter notes (23-24).
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, tuba/timp, 5perc/1harp/string s	OrchPlay	 •Strings Detached fast eight notes(104-109)		>•Mode of Playing		Strings Detached fast eight notes	Strings: Detached fast eight notes (104-109).
Moussorgsky	NAX	Tableaux d'une Exposition	3. Tuileries	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	 •Strings VI.I+VI.II,Vla Legato short slurs, Gliss, slurred Tenuto-Stacc, Det. Tenuto sur la touche pp cresc-decresc(Reh.35,14-19)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,Viola Legato short slurs, Gliss, slurred Tenuto-Staccato, Detached Tenuto sur la touche (sul tast) pp crescendo-decrescendo.	Strings Violin I+Violin II,Viola: Legato short slurs, Gliss, slurred Tenuto-Staccato, Detached Tenuto sur la touche (sul tast) pp crescendo-decrescendo (Reh.35,14-19).
Moussorgsky	NAX	Tableaux d'une Exposition	4. Bydlo	ORCH	1874-1922	3*fl, 3*ob, 3*cl, 3*bsn, alt sax/4horn, 3tr, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	 •Strings Vc+Db Detached tenuto 8ths Sourdines (10 Otez une a une) pp cresc mf(1-20)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Detached tenuto 8ths Sourdines (con dordino) (10 Otez une a une) pp crescendo mf.	Strings Violoncello+DoubleBass: Detached tenuto 8ths Sourdines (con sordino) (10 Otez une a une) pp crescendo mf (1-20).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	 •Strings Vc+Db Detached tenuto 8ths Sourdines (51 Mettez une à une) mf decresc ppp(49-64)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Detached tenuto 8ths Sourdines (con sordino) (51 Mettez une à une) mf decrescendo ppp.	Strings Violoncello+DoubleBass: Detached tenuto 8ths Sourdines (con sordino) (51 Mettez une à une) mf decrescendo ppp.			
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	 •Strings VI.II+Vla+Vc,+VI.I,+Db Detached tenuto 8ths,quarters slow mf cresc F decresc-cresc FFF (Reh39,21-37)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello,+Violin I,+DoubleBass Detached tenuto 8ths,quarters slow mf crescendo F decrescendo-crescendo FFF.	Strings Violin II+Viola+Violoncello,+Violin I,+DoubleBass: Detached tenuto 8ths,quarters slow mf crescendo F decrescendo-crescendo FFF (Reh39,21-37).			
Moussorgsky	Multi	Pictures at an Exhibition	6. Samuel Goldenberg and Schmuÿle	ORCH(Ravel)	1874-1922	1*ob, 3*cl, 2bsn/strings	OrchPlay	 •Strings Detached tenuto(1-8)		>•Mode of Playing		Strings Detached tenuto eight notes	Strings: Detached tenuto (1-8).			
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	 •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.9,121-131)+Tutti		>•Mode of Playing		Strings Violin I 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce.	Strings Violin I 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.9,121-131).			
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	 •Strings VI.I Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.10,132-139)+Tutti		>•Mode of Playing		Strings Violin I Detached Tenuto, short slurs, slurred Staccato 8-16ths con sord. p dolce.	Strings Violin I: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sord. p dolce (Reh.10,132-139).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 157 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Detached, Ten vs short slurs, Stacc, Gliss down-up 3rd quarters-8ths F-p-FF(Reh.11,1-26)+Tutti	>•Mode of Playing			Strings Detached, Tenuto vs short slurs, Staccato, Glissando down-up 3rd quarters-8ths F-p-FF.	Strings: Detached, Tenuto vs short slurs, Staccato, Glissando down-up 3rd quarters-8ths F-p-FF (Reh.11,1-26).
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II Detached Tenuto quarters vs slurred 16ths, Stacc 8ths F(Reh.23,17-25)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Detached Tenuto quarters vs slurred 16ths, Staccato 8ths.	Strings Violin I+Violin II: Detached Tenuto quarters vs slurred 16ths, Staccato 8ths F(Reh.23,17-25).
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II+Vla+Vc Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF(Reh.24,29-43)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF.	Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF (Reh.24,29-43).
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II+Vla+Vc Oct. Detached vs short slurs 8ths,quarters, Marcato,Tenuto FFF(Reh.51,36-51)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Octave Detached vs short slurs 8ths,quarters, Marcato,Tenuto FFF .	Strings Violin I+Violin II+Viola+Violoncello: Octave Detached vs short slurs 8ths,quarters, Marcato,Tenuto FFF (Reh.51,36-51).
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.57,112-117)+Tutti	>•Mode of Playing			Strings Violin I 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce.	Strings Violin I 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.57,112-117).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 158 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vla SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128)+Tutti		>•Mode of Playing		Strings Viola SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p.	Strings Viola SOLO: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128).		
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths,quarters fast SENZA sord. p(128-139)+Tutti		>•Mode of Playing		Strings Violin II 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p.	Strings Violin II 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p (128-139).		
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I 6SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths,quarters fast SENZA sord. p crescF(139-143)+Tutti		>•Mode of Playing		Strings Violin I 6SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p crescendo F.	Strings Violin I 6SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p crescendo F (139-143).		
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.I.,+Vla+Vc Unis. Detached 16-8ths fast FcrescFF(Reh.60,144-148)+Tutti		>•Mode of Playing		Strings Violin I+Violin I,+Viola+Violoncello Unis. Detached 16-8ths fast F crescendo FF.	Strings Violin I+Violin I,+Viola+Violoncello: Unis. Detached 16-8ths fast F crescendo FF (Reh.60,144-148).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 159 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings00ALL MoP Leg, short slurs, Det, Accent, Stacc, Spicc, Dyn Envel, Appogg, con sord, Pizz, Double-Triple-Quadr-Stops(1-112)	DIVERSE	DIVERSE	•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: ALL Modes of Playing Legato, short slurs, Detached, Accent, Staccato, Spiccato, Dyn Envelopes Appoggiatura, con sordino, Pizzicato, Double-Triple-Quadruple-Stops (1-112).			
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	 •Strings01 VI.I+VI.II+Vla+Vc Det, Stacc, Accent, quarters, 8ths, high-very high range F(1-6)	Doubling Timbral_Manipulation	Fusion Timbre Granular	Strings: Violin I+Violin II+Viola+Violoncello Detached, Staccato, Accent, quarters, 8ths, high-very high range F	Strings: Violin I+Violin II+Viola+Violoncello Detached, Staccato, Accent, quarters, 8ths, high-very high range F (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	 •Strings08 VI.I Leg, Det, Accent, 8ths, 16th triplets, medium-high range F(39-41)	Layering	Foreground-3	Strings: VI.I Legato, Detached, Accent, 8ths, 16th triplets, medium-high range F	Strings: VI.I Legato, Detached, Accent, 8ths, 16th triplets, medium-high range F (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	 •Strings10 VI.I+VI.II+Vla Det, Leg short slurs, Accent, Double-Stops, Spicc, fast repeated 16ths, 16th triplets, high-very high range FF(45-47)	Layering	Foreground-3	Strings: Violin I+Violin II+Viola Detached, Legato short slurs, Accent, Double-Stops, Spiccato, fast repeated 16ths, 16th triplets, high-very high range FF	Strings: Violin I+Violin II+Viola Detached, Legato short slurs, Accent, Double-Stops, Spiccato, fast repeated 16ths, 16th triplets, high-very high range FF (45-47).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 160 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	•Strings16 VI.I+VI.II+Vla+Vc+Db Det Accent, Leg short slur, 16ths, medium to low range FF(65-66)		Layering	Foreground-3	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass Detacjed Accent, Legato short slur, 16ths, medium to low range FF	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass Detacjed Accent, Legato short slur, 16ths, medium to low range FF (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	•Strings18 VI.I+VI.II+Vla+Vc+Db Det Accent, Leg short slur, 16ths, high-medium to low range FF(69-70)		Layering	Foreground-3	Strings: Violin I+Violin II+Viola+Violoncello+Doublebas Detached Accent, Legayo short slur, 16ths, high-medium to low range FF	Strings: Violin I+Violin II+Viola+Violoncello+Doublebas Detached Accent, Legayo short slur, 16ths, high-medium to low range FF (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	•Strings20 Vc+Db in Oct, Det, Accent 8ths, quarters low range F(74-75)		Doubling	Fusion	Strings: Violoncello+Doublebass in Octave, Detached, Accent 8ths, quarters low range F	Strings: Violoncello+Doublebass in Octave, Detached, Accent 8ths, quarters low range F (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	•Strings12 VI.II Det, Appogg, 8ths, high range, F(55)		Timbral_Manipulation	Attack Sharp	Strings: Violin II Detached, Appoggiatura, 8ths, high range, F	Strings: Violin II Detached, Appoggiatura, 8ths, high range, F (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	•Strings Vla Detached, Accented(1-6)		>•Mode of Playing		Strings Viola Detached, Accented.	Strings Viola: Detached, Accented (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	•Strings VI Detached, Accented(1-6)		>•Mode of Playing		Strings: Violin Detached, Accented.	Strings: Violin Detached, Accented (1-6).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 161 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings VI long Legato vs accented detached notes(65-70)		>•Mode of Playing		Strings: Violin long Legato vs accented detached notes	Strings: Violin long Legato vs accented detached notes (65-70).		
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	 •Strings Vc Detached, Accented F,p cresc sFz(1-6)		>•Mode of Playing		Strings Violoncello Detached, Accented F,p crescendo sFz.	Strings Violoncello: Detached, Accented F,p crescendo sFz (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	 •Strings Vla Legato long vs accented detached notes(64-70)		>•Mode of Playing		Strings Viola Legato long vs accented detached notes.	Strings Viola: Legato long vs accented detached notes (64-70).		
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	 •Strings VI long Legato vs accented detached notes(64-70)		>•Mode of Playing		Strings Violin long Legato vs accented detached notes.	Strings Violin long Legato vs accented detached notes (64-70).		
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	 •Strings Vc long Legato vs accented detached notes p cresc FF(64-70)		>•Mode of Playing		Strings Violoncello long Legato vs Accented Detached notes pp crescendo FF.	Strings Violoncello: long Legato vs Accented Detached notes pp crescendo FF (64-70).		
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	 •Strings Db Detached, Accented 8ths F(74-75)		>•Mode of Playing		Strings DoubleBass Detached, Accented 8ths F.	Strings: DoubleBass: Detached, Accented 8ths F (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	 •Strings Db long Legato p cresc, vs accented detached notes FF(64-70)		>•Mode of Playing		Strings: DoubleBass: long Legato p crescendo, vs accented detached notes FF	Strings: DoubleBass: long Legato p crescendo, vs accented detached notes FF (64-70).		
Hindemith	NAX	Symphonie Mathis der Maler	I. Engelkonzert	ORCH	1934	2*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/strings	Steinberg_Boston Symphony Orchestra	 •Strings detached quarters, 8ths 2-3Oct mp crescFFdecresc(232-268)+Tutti		>•Mode of Playing		Strings detached quarters, 8ths 2-3Octaves mp cresc FF decresc pp.	Strings: detached quarters, 8ths 2-3Octaves mp cresc FF decresc pp(232-268).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Hindemith	NAX	Symphonie Mathis der Maler	II. Gabelung	ORCH	1934	2*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/strings	Steinberg_Boston Symphony Orchestra	 •Strings VI.I+VI.II+Vla slow Detached 16ths Octave mf cresc FF(29-34)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola slow Detached 16ths in Octave mf cresc FF.	Strings Violin I+ Violin II+ Viola: slow Detached 16ths Octave mf cresc FF (29-34).
Hindemith	NAX	Der Schwanendreh er	1. Zwischen Berg un tiefem Tal	ORCH, Viola solo	1935	SOLOvla/2*fl, 1ob, 2cl, 2bsn/3horn, 1tr, 1trb/2timp, harp/4vc, 3db	Shallon_Bavaria n Radio Orchestra_ T. Zimmerman	 •Strings SOLO Vla Legato slurred motives, Ten, Detached 8-16ths Double-Triple-Quadruple Stops F cresc-decresc(1-10)	>•Mode of Playing			Strings SOLO Viola Legato slurred motives, Tenuto, Detached 8-16ths Double-Triple-Quadruple Stops F crescendo-decrescendo.	Strings SOLO Viola: Legato slurred motives, Tenuto, Detached 8-16ths Double-Triple-Quadruple Stops F crescendo-decrescendo (1-10).
Berg	NAX	Violin Concerto	II. Allegro, Adagio	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	 •Strings Vc,+Db,+Vla Oct. Detached 8th triplets accents vs Tenuto quarters FF(7-13)+Tutti	>•Mode of Playing			Strings Violoncello,+DoubleB ass,+Viola Octave Detached 8th triplets accents vs Tenuto quarters FF.	Strings Violoncello,+DoubleBass,+Viola: Octave Detached 8th triplets accents vs Tenuto quarters FF (7-13).
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings Vla,VI.Vc Detached accent vs Legato slurred accent, tenuto motives p cresc mf decresc(1-16)+Tutti	>•Mode of Playing			Strings Viola,Violin,Violoncell: Detached accent vs Legato slurred accent, tenuto motives p crescendo mf decrescendo.	Strings Viola,Violin,Violoncello: Detached accent vs Legato slurred accent, tenuto motives p crescendo mf decrescendo (1-16).
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI+Vla Legato short slurs vs Detached 8ths,quarters F(5-13)+Tutti	>•Mode of Playing			Strings Violin+Viola Legato short slurs vs Detached 8ths,quarters F.	Strings Violin+Viola: Legato short slurs vs Detached 8ths,quarters F (5-13).
Hindemith	NAX	Nobilissima Visione	2. Marsch und Pastorale	ORCH	1938	2*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 4perc/strings	Abbado_Berliner Philharmoniker	 •Strings VI.I+VI.II+Vla+Vc fast Detached 8ths 3Oct FFdecresc p(281-291)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello fast Detached 8ths 3Octaves FFdecresc p.	Strings Violin I+Violin II+Viola+Violoncello: fast Detached 8ths 3Octaves FFdecresc p (281-291).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	 •Strings Detached 8ths fast FF(214-218)+Tutti		>•Mode of Playing		Strings Detached 8ths fast FF.	Strings: Detached 8ths fast FF (214-218).			
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	 •Strings VI.II+Vc+Db Detached quarters, w Gliss appog. 16th sul pont. pp cresc F(557-579)+Tutti		>•Mode of Playing		Strings Violin II+Violoncello+Double Bass Detached quarters, w Glissando appoggiaturas 16th sul ponticello pp crescendo F.	Strings Violin II+Violoncello+DoubleBass: Detached quarters, w Glissando 16th sul ponticello pp crescendo F (557-579).			
Copland	NAX	Symphony No. 3	I. Molto moderato - with simple expression	ORCH	1944-1946	picc, 3*fl, 3*ob, Ebcl, 2cl, basscl, 2bsn, contra-bsn/4horn, 4tr, 3trb, tuba/timp, perc, pan, cel, 2harp/strings	Jarvi_Detroit Symphony Orchestra	 •Strings VIa+Vc,VI.II Detached Tenuto 8ths F(Reh,6,55-60)+Tutti		>•Mode of Playing		Strings Viola+Violoncello,Violin II Detached Tenuto 8ths F.	Strings Viola+Violoncello,Violin II: Detached Tenuto 8ths F (Reh,6,55-60).			
Copland	NAX	Symphony No. 3	I. Molto moderato - with simple expression	ORCH	1944-1946	picc, 3*fl, 3*ob, Ebcl, 2cl, basscl, 2bsn, contra-bsn/4horn, 4tr, 3trb, tuba/timp, perc, pan, cel, 2harp/strings	Jarvi_Detroit Symphony Orchestra	 •Strings VI.I+VI.II Detached Accent 8ths F(Reh,6,61-66)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Detached Accent 8ths F.	Strings Violin I+Violin II: Detached Accent 8ths F (Reh,6,61-66).			
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	 •Strings VI.I+VI.II Detached tenuto 8th-triplets F(51-53)+Tutti  •Strings VI.I+VI.II Detached tenuto 16ths FF(62)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Detached tenuto 8th-triplets F. Strings Violin I+Violin II Detached tenuto 16ths FF.	Strings Violin I+Violin II: Detached tenuto 8th-triplets F (51-53). Strings Violin I+Violin II: Detached tenuto 16ths FF (62).			
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	 •Strings VI.II+VIa Detached, short slurs 8-16ths, punta d’arco F-p(27-29)+Tutti		>•Mode of Playing		Strings Violin II+Viola Detached, short slurs 8-16ths, punta d’arco F-p.	Strings Violin II+Viola: Detached, short slurs 8-16ths, punta d’arco F-p (27-29).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363		Page 164 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings Vla+Vc+Db Detached 16ths 3Oct F, sfz(57-59)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Detached 16ths 3Octaves F, sfz.	Strings Viola+Violoncello+DoubleBass: Detached 16ths 3Octaves F, sfz (57-59).
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	 •Strings VI.I+VI.II Detached, slurred Tenuto, Marc-Tenuto, Stacc 16-8ths-quarters F(34-53)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Detached, slurred Tenuto, Marcato-Tenuto, Staccato 16-8ths-quarters F.	Strings Violin I+Violin II: Detached, slurred Tenuto, Marcato-Tenuto, Staccato 16-8ths-quarters F (34-53).
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	 •Strings VI.I+VI.II+Vla+Vc Trill, Detached Tenuto quarters F, cresc(1-3)		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Trill, Detached Tenuto quarters F, crescendo.	Strings Violin I+Violin II+Viola+Violoncello: Trill, Detached Tenuto quarters F, crescendo (1-3).
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	 •Strings Vc, Vla, VI.I, VI.II fast Detached 16ths mf(52-58)+Tutti N•Strings VI.I+VI.II Octave fast Detached 16ths F(59-74)+Tutti		>•Mode of Playing		Strings Violoncello, Viola, Violin I, Violin II fast Detached 16ths. Strings Violin I+Violin II Octave fast Detached 16ths F.	Strings Violoncello, Viola, Violin I, Violin II: fast Detached 16ths mf (52-58). Strings Violin I+Violin II: Octave fast Detached 16ths F (59-74).
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	 •Strings VI.I+VI.II+Vla+Vc fast Detached 16ths 3Oct FcrescFFdecresc(126-148)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello fast Detached 16ths 3Octaves F cresc FF decresc p.	Strings Violin I+Violin II+Viola+Violoncello: fast Detached 16ths 3Octaves FcrescFFdecresc p (126-148).
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/string s	Rattle_City of Birmingham Symphony Orchestra	 •Strings Vc+Db Detached 8ths accents, Spicc 16ths fast p cresc FF(10-14)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Detached 8ths accents, Spiccato 16ths fast p crescendo FF.	Strings Violoncello+DoubleBass: Detached 8ths accents, Spiccato 16ths fast p crescendo FF (10-14).

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)
STRINGS Modes of Playing Examples													
Stravinsky	NAX	Petrushka	04-Tableau III: The Moor's Room	ORCH	1922, vers 1947	4*fI, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concert gebouw	 •Strings Detached Staccatissimo FFF sfz(46-50)+Tutti		>•Mode of Playing		Strings Detached Staccatissimo FFF sfz.	Strings: Detached Staccatissimo FFF sfz (46-50).

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchestra_Soloists	OrchPlay	Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples														
6 SKIPS														
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC+piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	🎻•Strings08 Vla+Vc	Leg motive with skips, 8ths, Vla low range, Vc medium-high range, p cresc F(51-74)		Layering	Middleground	Strings: Viola+Violoncello Leg motive with skips, 8ths, Viola low range, Violoncello medium-high range, p crescendo	Strings: Viola+Violoncello Leg motive with skips, 8ths, Viola low range, Violoncello medium-high range, p crescendo F (51-74).
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC+piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	🎻•Strings10 VI.II Leg	motive with skips, 8ths, medium-high range, FF decresc p(75-98)		Layering	Middleground	Strings: Violin II Legato motive with skips, 8ths, medium-high range, FF decrescendo p	Strings: Violin II Legato motive with skips, 8ths, medium-high range, FF decrescendo p (75-98).
Wagner	NAX	Die Meistersinger von Nürnberg	Prelude to Act I	ORCH	1862-1867	picc, 2fl, 2ob, 2cl, 2bsn/4horn, 3trb, tuba/timp, perc, harp/strings	Böhm_Wiener Philharmoniker	🎻•Strings VI.I+II	skips medium to high fast Stacc F(36-41)+Tutti	3_23	>•Mode of Playing		Strings Violin skips medium to high Staccato. Violin skips. Violin Staccato 16th F.	Strings Violin I+II: skips medium to high fast Staccato F(36-41).
Bartok	NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra	Zeitouni_Les Violons du Roy	🎻•Strings VI+Vla+Vc	Detached skips, extreme ranges FF(50-52)+Tutti	3_24	>•Mode of Playing		Strings Violin+Viola+Violoncello: Detached skips, extreme ranges FF	Strings Violin+Viola+Violoncello: Detached skips, extreme ranges FF (50-52).
Bartok	NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra	Zeitouni_Les Violons du Roy	🎻•Strings VI+Vla+Vc	Detached skips, extreme ranges FF(125-126)+Tutti	3_24	>•Mode of Playing		Strings Violin+Viola+Violoncello: Detached skips, extreme ranges FF	Strings Violin+Viola+Violoncello: Detached skips, extreme ranges FF (125-126).
Berg	NAX	Lyrische Suite	IV. Adagio appassionato	StringQtet	1926	StringQtet	Alban Berg Quartet	🎻•String Qtet SOLO	VI expressive Legato skips(10-14)+Qtet	3_25	>•Mode of Playing		String Quartet Solo Violin espressivo Legato skips. Solo Violin Legato espressivo. Solo Violin skips espressivo.	Strings: SOLO Violin, espressivo Legato skips (10-14).
To be completed >														

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
24	A PUNTA D'ARCO (à la pointe, at the tip, an der Spitze)												
Berlioz	NAX	Symphonie fantastique	I. Rêveries - Passions	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	🎻•Strings Punta d'arco crescendo, Stacc to normal(17-23)+Tutti		>•Mode of Playing		Strings Punta d'arco, Staccato pp crescendo to normal.	Strings: Punta d'arco, Staccato pp crescendo to normal. (17-23)..
Berlioz	NAX	Symphonie fantastique	V. Songe d'un Nuit du Sabbat	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	🎻•Strings VI.I+II.+Vla high Tremolo Punta d'arco(1-16)+Tutti		>•Mode of Playing		Strings Violin high Tremolo punta d'arco (tip of bow). Viola high Tremolo punta d'arco (tip of bow).	Violin I+II.+Viola: high Tremolo punta d'arco (tip of bow) (1-16).
Bruckner	NAX	Symphony No. 7	IV. Finale: Bewegt, doch nicht schnell	ORCH	1881-1883	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, 5 wagner-tuba, tuba/timp, perc/strings	Jochum_Wiener Philharmoniker	🎻•Strings Punta d'arco pp cresc-decresc to normal(1-18)+Tutti		>•Mode of Playing		Strings Punta d'arco pp cresc-decresc to normal.	Strings: Punta d'arco pp cresc-decresc to normal (1-18)..
Tchaikovsky	Multi	The Nutcracker Suite (Casse-Noisette)	b. Dance of the Sugar Plum Fairy	ORCH+REDU C+piano	1892	3*fl, 3*ob, 3*cl, 2bsn/4horn/celesta/strings	OrchPlay	🎻•Strings VI.I+VI.II+Vla+Vc+Db Punta d'arco pp(37-52)		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello+DoubleBass Punta d'arco pp.	Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: Punta d'arco pp (37-52).
Debussy	NAX	Nocturnes	II.Fêtes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Boulez_Cleveland Orchestra	🎻•Strings Vc+Db Punta d'arco pp(266-279)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Punta d'arco pp.	Strings Violoncello+DoubleBass: Punta d'arco pp (266-279)..
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Boulez_Cleveland Orchestra	🎻•Strings Spiccato pointe de l'archet pp(42-43)+Tutti		>•Mode of Playing		Strings Spiccato pointe de l'archet (a punto d'arco) pp.	Strings: Spiccato pointe de l'archet (a punto d'arco) pp (42-43).
D'Indy	NAX	Istar	Variations symphoniques	ORCH	1896	3*fl, 3*ob, 3*cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp/strings	Tingaud_Royal Scottish National Orchestra	🎻•Strings VI.I, VI.II Punta d'arco pp(Reh.P, 183-198)+Tutti		>•Mode of Playing		Strings Violin I, Violin II: Punta d'arco pp.	Strings Violin I, Violin II: Punta d'arco pp (Reh.P, 183-198)..

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Debussy	NAX	La Mer	II. Jeu de Vagues	ORCH	1903-1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 5tr(3tr, 2cornets), 3trb, tuba/timp, 3perc/2harp, glock/strings	Rattle_Berliner Philharmoniker	•Strings Vla+Vc de la pointe trem 8ths p(36-48)+Tutti		>•Mode of Playing		Strings Viola+Violoncello de la pointe, Punta d'arco trem 8ths p	Strings Viola+Violoncello: de la pointe trem 8ths p (36-48).		
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI.I Punta d'arco pp(Reh.4, 30-35)+Tutti		>•Mode of Playing		Strings Violin I Punta d'arco pp.	Strings Violin I: Punta d'arco pp (Reh.4, 30-35)..		
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI.II,VI.I Tremolo bowed unmeas. quarters à la pointe pp(49-50)+Tutti		>•Mode of Playing		Strings Violin II,Violin II Tremolo bowed unmeasured quarters à la pointe (punta d'arco) pp.	Strings Violin II,Violin II: Tremolo bowed unmeasured quarters à la pointe (punta d'arco) pp (49-50).		
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	•Strings VI.II+Vla,+Vc sur la touche Legato quarters,8ths pp cresc vs ordinario Tremolo mf crescF-decresc(Reh.46,307-314)+Tutti		>•Mode of Playing		Strings Violin II+Viola,+Violoncello sur la touche (sul tasto) Legato quarters,8ths pp crescendo vs ordinario Tremolo mf crescendo F-decrescendo.	Strings Violin II+Viola,+Violoncello: sur la touche (sul tasto) Legato quarters,8ths pp crescendo vs ordinario Tremolo mf crescendo F-decrescendo (Reh.46,307-314).		
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	•Strings VI.I Tremolo bowed unmeas. pp cresc de la pointe vs ordinario Tremolo mf crescF-decresc(Reh.46,307-314)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured pp cresc de la pointe (a punta d'arco) vs ordinario Tremolo mf crescendo F-decrescendo).	Strings Violin I: Tremolo bowed unmeasured pp cresc de la pointe (a punta d'arco) vs ordinario Tremolo mf crescendo F-decrescendo (Reh.46,307-314).		
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Strings Punta d'arco(Reh.86, 36-47)+Tutti		>•Mode of Playing		Strings Punta d'arco	Strings: Punta d'arco (Reh.86, 36-47)..		

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STRINGS Modes of Playing Examples													
Prokofiev	NAX	Symphony No. 1 "Classic"	IV. Finale: Molto vivace	ORCH	1916-1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II+Vla fast Detached 8ths Punta d'arco p(95-98)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola fast Detached 8ths Punta d'arco p.	Strings Violin I+Violin II+Viola: fast Detached 8ths Punta d'arco p (95-98).
Prokofiev	NAX	Symphony No. 1 "Classic"	IV. Finale: Molto vivace	ORCH	1916-1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I, VI.II fast Slurred 8ths Punta d'arco p(131-138)+Tutti		>•Mode of Playing		Strings Violin I, Violin II fast Slurred 8ths Punta d'arco p.	Strings Violin I, Violin II: fast Slurred 8ths Punta d'arco p (131-138).
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerti no:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings Vc Stacc Punta d'arco fast repeated 32nds, double Harmonics artificial 4th(C-G) p(Reh.8,1-3)+Tutti		>•Mode of Playing		Strings Violoncello Staccato Punta d'arco fast repeated 32nds, double Harmonics artificial 4th(C-G) p.	Strings Violoncello: Staccato Punta d'arco fast repeated 32nds, double Harmonics artificial 4th(C-G) p (Reh.8,1-3).
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerti no:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings VI.I+VI.II Stacc-Spicc slurred Punta d'arco fast repeated 32nds, sul tasto pp(Reh.8,4-10)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Staccato-Spiccato slurred Punta d'arco fast repeated 32nds, sul tasto pp.	Strings Violin I+Violin II: Staccato-Spiccato slurred Punta d'arco fast repeated 32nds, sul tasto pp (Reh.8,4-10).
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	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeas. quarters con sord. punta d’arco pp(135-139)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured quarters con sordino punta d’arco pp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters con sordino punta d’arco pp(135-139).
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	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeas. quarters con sord. punta d’arco pp(145-149)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured quarters con sordino punta d’arco pp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters con sordino punta d’arco pp (145-149).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Copland	NAX	Symphony No. 3	II. Allegro molto	ORCH	1944-1946	picc, 3*fl, 3*ob, Ebcl, 2cl, basscl, 2bsn, contra-bsn/4horn, 4tr, 3trb, tuba/timp, perc, pan, cel, 2harp/strings	Jarvi_Detroit Symphony Orchestra	 •Strings VI.I+ VI. II Punta d'arco p, mp(Reh.30, 89-96)+Tutti		>•Mode of Playing		Strings Violin I+ Violin II Punta d'arco p, mp	Strings Violin I+ Violin II: Punta d'arco p, mp (Reh.30, 89-96)..			
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/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+ VI. II div Punta d'arco pp(192-210)+Tutti		>•Mode of Playing		Strings Violin I+ Violin II div Punta d'arco pp	Strings Violin I+ Violin II: div Punta d'arco pp (192-210)..			
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/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II+Vla Detached, short slurs 8-16ths, punta d'arco F-p(27-29)+Tutti		>•Mode of Playing		Strings Violin II+Viola Detached, short slurs 8-16ths, punta d'arco F-p.	Strings Violin II+Viola: Detached, short slurs 8-16ths, punta d'arco F-p (27-29).			
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/strings	Solti_Chicago Symphony Orchestra	 •Strings Vla Punta d'arco pp(228-240)+Tutti		>•Mode of Playing		Strings Viola Punta d'arco pp.	Strings Viola: Punta d'arco pp (228-240)..			
Bartok	NAX	Concerto for Orchestra	V. Finale (Pesante-Presto)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Solti_Chicago Symphony Orchestra	 •Strings Detached 16th, fast. Punta d'arco(5-44)+Tutti	2_27	>•Mode of Playing		Strings Detached 16th, fast tempo. Strings Punta d'arco (at the tip).	Strings: Detached 16th, fast tempo. Punta d'arco (at the tip) (5-44).			

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)
STRINGS Modes of Playing Examples													
18	AL TALLONE (au talon, at the frog, am Frosch)												
Chabrier	NAX	Espana		ORCH	1883	3*fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp/string s	Dutoit_OSM	🎻•Strings VI.I+VI.II talon de l’archet mf(129-146)		>•Mode of Playing		Strings Violin I+Violin II al tallone talon de l’archet mf. (au talon, at the frog).	Strings Violin I+Violin II: talon de l’archet mf (129-146).
Dukas	NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	🎻•Strings VI.II+Vla+Vc+Db du talon FF(Reh.38, 523-535)		>•Mode of Playing		Strings Violin II+Viola+Violoncello+ DoubleBass du talon FF, al tallone. (au talon, at the frog).	Strings Violin II+Viola+Violoncello+DoubleBass: du talon FF (Reh.38, 523-535).
StraussR	NAX	Don Quixote	I. Introduction	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	🎻•Strings VI.I+VI.II am Frosch(Reh.2, 33-38)		>•Mode of Playing		Strings Violin I+Violin II am Frosch al tallone. (au talon, at the frog).	Strings Violin I+Violin II: am Frosch (Reh.2, 33-38).
StraussR	NAX	Don Quixote	III. Variation 2: Der Kampf gegen die Hammelherde	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	🎻•Strings VI.I+VI.II am Frosch(Reh.23, 20-29)		>•Mode of Playing		Strings Violin I+Violin II am Frosch al tallone. (au talon, at the frog).	Strings Violin I+Violin II: am Frosch (Reh.23, 20-29).
Stravinsky	NAX	Ragtime		ENSEMBLE(11)	1918-1919	fl, cl/horn, tr(cornet), trb/perc/cymbalum /2vl, vla, db	Jatvi_Royal Scottish National Orchestra	🎻•Strings VI.I+VI.II du talon F(Reh.4, 21-24)		>•Mode of Playing		Strings Violin I+Violin II: du talon F	Strings Violin I+Violin II: du talon F (Reh.4, 21-24).
Stravinsky	NAX	Ragtime		ENSEMBLE(11)	1918-1919	fl, cl/horn, tr(cornet), trb/perc/cymbalum /2vl, vla, db	Jatvi_Royal Scottish National Orchestra	🎻•Strings VI.I+VI.II+Vla du talon F(Reh.9, 40-45))		>•Mode of Playing		Strings Violin +Violin II+Viola: du talon F	Strings Violin +Violin II+Viola: du talon F (Reh.9, 40-45).
Stravinsky	NAX	Ragtime		ENSEMBLE(11)	1918-1919	fl, cl/horn, tr(cornet), trb/perc/cymbalum /2vl, vla, db	Jatvi_Royal Scottish National Orchestra	🎻•Strings VI.I+VI.II+Vla du talon F(Reh.32, 147-150)		>•Mode of Playing		Strings Violin +Violin II+Viola: du talon F	Strings Violin +Violin II+Viola: du talon F (Reh.32, 147-150).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533		25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 172 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Stravinsky	NAX	Ragtime		ENSEMBLE(11)	1918-1919	fl, cl/horn, tr(cornet), trb/perc/cymbalum /2vl, vla, db		Jatvi_Royal Scottish National Orchestra	•Strings VI.I+VI.II+Vla du talon F(Reh.37, 166-171)		>•Mode of Playing		Strings Violin +Violin II+Viola: du talon F	Strings Violin +Violin II+Viola: du talon F (Reh.37, 166-171).		
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	•Strings SOLO VI. al tallone p, F(Reh.18, 84-87)		>•Mode of Playing		Strings Solo Violin al tallone p, F. (au talon, at the frog).	Strings Solo Violin: al tallone p, F (Reh.18, 84-87).		
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	•Strings SOLO VI. al tallone mf accented(Reh.0, 1-20)		>•Mode of Playing		Strings Solo Violin al tallone mf accented. (au talon, at the frog).	Strings Solo Violin: al tallone mf accented (Reh.0, 1-20).		
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	•Strings SOLO VI. al tallone FF accented(Reh.1, 4-7)		>•Mode of Playing		Strings Solo Violin al tallone FF accented. (au talon, at the frog).	Strings Solo Violin: al tallone FF accented (Reh.1, 4-7).		
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	•Strings SOLO VI. al tallone FF accented(Reh.7, 45-48)		>•Mode of Playing		Strings Solo Violin al tallone FF accented. (au talon, at the frog).	Strings Solo Violin: al tallone FF accented (Reh.7, 45-48).		
Stravinsky	NAX	Pulcinella	11-VII. Vivo	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concertino:1-1-1-1-1), ripieno(4-4-4-3-3)		Boulez_New York Philharmonic	•Strings Vc+Db du talon FF(Reh.85, 1-22)		>•Mode of Playing		Strings Violoncello+DoubleBass du talon FF. (au talon, at the frog, al tallone).	Strings Violoncello+DoubleBass: du talon (al tallone) FF (Reh.85, 1-22).		
Stravinsky	NAX	Pulcinella	12-VIII. Minuetto - Finale	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concertino:1-1-1-1-1), ripieno(4-4-4-3-3)		Boulez_New York Philharmonic	•Strings du talon sfz(Reh.97, 25-40)		>•Mode of Playing		Strings du talon sfz, al tallone. (au talon, at the frog).	Strings: du talon sfz (Reh.97, 25-40).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 173 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Stravinsky	NAX	Dumbarton Oaks	I. Tempo giusto	Ensemble (15 players)	1938	1fl, 1cl, 1bsn/2horns/3VI, 3Vla, 2Vc, 2Db	Boulez_Ensemble Intercontemporain	 •Strings VI.I+VI.II+Vla 16ths au talon F(70-75)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola 16ths au talon F. (al tallone, at the frog).	Strings Violin I+Violin II+Viola: 16ths au talon F (70-75).	
Prokofiev	NAX	Symphony No. 5	II. Allegro	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	 •Strings VI.I+VI.II+Vla+Vc al tallone, accent, Staccatissimo FFdecre(31-32)+Tutii		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello al tallone, accent, Staccatissimo FF decres. (au talon, at the frog).	Strings Violin I+Violin II+Viola+Violoncello: al tallone, accent, Staccatissimo FF decres (31-32).	
Copland	NAX	Symphony No. 3	II. Allegro molto	ORCH	1944-1946	picc, 3*fl, 3*ob, Ebcl, 2cl, basscl, 2bsn, contra-bsn/4horn, 4tr, 3trb, tuba/timp, perc, pan, cel, 2harp/strings	Jarvi_Detroit Symphony Orchestra	 •Strings Vla+Vc Stacc 8ths at the Frog p(231-244)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Staccato 8ths at the Frog p. (au talon, at the frog).	Strings Viola+Violoncello: Staccato 8ths at the Frog p (231-244).	
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	 •Strings Vc au talon Series Down-bows mf(228-244)+Tutti		>•Mode of Playing		Strings Violoncello au talon, Series of Down-bows mf. (al tallone, at the frog).	Strings Violoncello: au talon Series of Down-bows mf (228-244).	

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

STRINGS Modes of Playing Examples

44	Series of DOWN-bows												
Chabrier	NAX	Espana		ORCH	1883	3*fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp/string s	Dutoit_OSM	•Strings Vla Successive Down-bows mf(29-45)+Tutti		>•Mode of Playing		Strings Viola Successive Down-bows mf.	Strings Viola: Successive Down-bows mf (29-45).
Rimsky-Korsakov	NAX	Capriccio Espagnol	II. Variations	ORCH	1887	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	•Strings VI.I+VI.II Series of Down-bows 16ths FF(74-91)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Series of Down-bows 16ths FF.	Strings Violin I+Violin II: Series of Down-bows 16ths FF (74-91).
Bruckner	NAX	Symphony No. 9	II. Scherzo: Bewegt, lebhaft	ORCH	1887 –1896	3fl, 3ob, 3cl, 3bsn/8horn, 3tr, tuba/timp/strings	Leitner_Stuttgart Radio Symphony Orchestra	•Strings repeated heavy down-bows (42-46)+Tutti	2_37	>•Mode of Playing		Strings repeated heavy down-bows	Strings: repeated heavy down-bows (42-46). 3Octaves doubling Unisono.
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	•WW+Brass+Strings ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow (236-276)	8_39	DIVERSE	DIVERSE	Woodwinds+Brass+Strings: ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow	Woodwinds+Brass+Strings: ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow (236-276),
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	•Strings ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp(236-276)	8_39	DIVERSE	DIVERSE	Strings: ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp	Strings: ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp (236-276).
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	•Strings VI.I+VI.II+Vc+Db Successive Staccatissimo Down-bows FF(263-266)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Violoncello+Double Bass Successive Staccatissimo Down-bows FF.	Strings Violin I+Violin II+Violoncello+DoubleBass: Successive Staccatissimo Down-bows FF (263-266).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 175 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Tchaikovsky	NAX	Symphony No. 6 Pathétique	III. Allegro molto vivace	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings Series of heavy down-bows(108-112)	2_29	>•Mode of Playing		Strings Series of heavy down-bows	Strings: Series of heavy down-bows (108-112).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Series of down-bows(2) Triple,Double Stops F(204-205)+Tutti		>•Mode of Playing		Strings Series of down-bows(2) Triple,Double Stops F.	Strings: Series of down-bows(2) Triple,Double Stops F (204-205).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. I+VI. II+Vla+Vc Series of Down-bows 8ths F, sfz(273-279)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Series of Down-bows 8ths F, sfz.	Strings Violin I+Violin II+Viola+Violoncello: Series of Down-bows 8ths F, sfz (273-279).			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI. I+Vla+Vc Successive Stacc Down-bows p,mf vs Legato,Tenuto(i, 28-36)+Tutti		>•Mode of Playing		Strings Violin I+Viola+Violoncello Successive Staccato Down-bows p, mf vs Legato, Tenuto.	Strings Violin I+Viola+Violoncello: Successive Staccato Down-bows p, mf vs Legato, Tenuto (i, 28-36).			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Db Series of Down-bows FF(iv_185-189)+Tutti		>•Mode of Playing		Strings DoubleBass Series of Down-bows FF.	Strings DoubleBass: Series of Down-bows FF (iv_185-189).			
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/strings	Giulini_Chicago symphony	 •Strings Detached 8ths quarters,halfs, Series of Down-bows F,FF(1-22)+Tutti		>•Mode of Playing		Strings Detached 8ths quarters,halfs, Series of Down-bows F,FF.	Strings: Detached 8ths quarters,halfs, Series of Down-bows F,FF (1-22).			
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI. II+Vla+Vc+Db Detached Stacc Series of down-bows 8ths, Accents F(Reg. 13,1-22)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello+DoubleBass Detached Staccato Series of down-bows 8ths, Accents F.	Strings Violin II+Viola+Violoncello+DoubleBass: Detached Staccato Series of down-bows 8ths, Accents F (Reg.13,1-22).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 176 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+Vla+Vc+Db Detached Stacc Series of down-bows 8ths, Accents F-p-F (Reg.18,35-69)+Tutti	>•Mode of Playing			Strings Violin I+Viola+Violoncello+DoubleBass Detached Staccato Series of down-bows 8ths, Accents F-p-F.	Strings Violin I+Viola+Violoncello+DoubleBass: Detached Staccato Series of down-bows 8ths, Accents F-p-F (Reg.18,35-69).
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+VI.II Stacc Series of down-bows w appog. F(Reh.23,78-82)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Staccato Series of down-bows w appoggiaturas F.	Strings Violin I+Violin II: Staccato Series of down-bows w appoggiaturas F (Reh.23,78-82).
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	 •Strings VI.II+Vla+Vc Series of slow Down-bows quarters mf(Reh.49, 7-18)+Tutti	>•Mode of Playing			Strings Violin II+Viola+Violoncello Series of slow Down-bows quarters mf.	Strings Violin II+Viola+Violoncello: Series of slow Down-bows quarters mf (Reh.49, 7-18).
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	 •Strings VI.I+VI.II+Vla Series of Down-bows quarters FF, +Triple Stops(Reh.53, 32-42)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Series of Down-bows quarters FF, +Triple Stops.	Strings Violin I+Violin II+Viola: Series of Down-bows quarters FF, +Triple Stops (Reh.53, 32-42).
Stravinsky	NAX	Le Sacre du Printemps	08-Part I: Adoration of the Earth: Dance of the Earth	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+VI.II+Vc Triple Stops, Series of down-bows quarters sFFz(Reh. 72,1-24)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Violoncello Triple Stops, Series of down-bows quarters sFFz.	Strings Violin I+Violin II+Violoncello: Triple Stops, Series of down-bows quarters sFFz (Reh. 72,1-24).
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Series of Down-bows quarters FF Double Stops(60)+Tutti	>•Mode of Playing			Strings Series of Down-bows quarters FF Double Stops.	Strings: Series of Down-bows quarters FF Double Stops (60).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 177 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+VI.II+Vla+Vc Series of Down-bows 16ths Staccatissimo FF(Reh.142, 5-30)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Series of Down-bows 16ths Staccatissimo FF.	Strings Violin I+Violin II+Viola+Violoncello: Series of Down-bows 16ths Staccatissimo FF (Reh.142, 5-30).
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	 •Strings SOLO VI Series of Down-bows, Triple Stops F(50-59)+Tutti	>•Mode of Playing			Strings SOLO Violin Series of Down-bows, Triple Stops F.	Strings SOLO Violin: Series of Down-bows, Triple Stops F (50-59).
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(1-11)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(1-11).
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, Pizz in Double-Stop F(11-21)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulD 8ths, Staccato, Pizzicato in Double-Stop F.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, Pizzicato in Double-Stop F(11-21).
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(68-71)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(68-71).
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	 •Strings SOLO VI Open Strings D 8-16ths, Stacc, accents in Triple-Stop, Series of Down-bows FF(104-108)+Tutti	>•Mode of Playing			Strings SOLO Violin: Open Strings sulD 8-16ths, Staccato, accents in Triple-Stop, Series of Down-bows FF	Strings SOLO Violin: Open Strings sulD 8-16ths, Staccato, accents in Triple-Stop, Series of Down-bows FF (104-108).
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(117-119)+Tutti	>•Mode of Playing			Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF (117-119).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(131-140)+Tutti	>•Mode of Playing			Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF (131-140).
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	 •Strings VI.II+Vla+Vc Series of detached Down-bows F(9-13)+Tutti	>•Mode of Playing			Strings Violin II+Viola+ Violoncello Series of detached Down-bows F.	Strings Violin II+Viola+ Violoncello: Series of detached Down-bows F (9-13).
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	 •Strings Vla+Vc+Db Series of detached Down-bows F crescendo-decresc p(25-30)+Tutti	>•Mode of Playing			Strings Viola+Violoncello+DoubleBass Series of detached Down-bows F crescendo-decrescendo p.	Strings Viola+Violoncello+DoubleBass: Series of detached Down-bows F crescendo-decrescendo p (25-30).
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	 •Strings Vla+Vc+Db,+VI.II Series of detached Down-bows F crescendo-decresc, sFF(44-51)+Tutti	>•Mode of Playing			Strings Viola+Violoncello+DoubleBass,+Violin II Series of detached Down-bows F crescendo-decrescendo, sFF.	Strings Viola+Violoncello+DoubleBass,+Violin II: Series of detached Down-bows F crescendo-decrescendo, sFF (44-51).
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II+Vla+Vc Series of down-bows 16ths rallent. FFF(45)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Series of down-bows 16ths rallentando FFF.	Strings Violin I+Violin II+Viola+Violoncello: Series of down-bows 16ths rallentando FFF (45).
Stravinsky	NAX	Dumbarton Oaks	I. Tempo giusto	Ensemble (15 players)	1938	1fl, 1cl, 1bsn/2horns/3VI, 3Vla, 2Vc, 2Db	Boulez_Ensemble Intercontemporain	 •Strings VI.I, VI.II, Vla Series Down-bows, Stacc, Marcato F(21-29)+Tutti	>•Mode of Playing			Strings Violin I, Violin II, Viola Series of Down-bows, Staccato, Marcato F.	Strings Violin I, Violin II, Viola: Series of Down-bows, Staccato, Marcato F (21-29).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Stravinsky	NAX	Dumbarton Oaks	III. Con moto	Ensemble (15 players)	1938	1fl, 1cl, 1bsn/2horns/3VI, 3Vla, 2Vc, 2Db	Boulez_Ensemble Intercontemporain	 •Strings VI+Vla Vc+Db Series of Down-bows quarters Staccatissimo sfz(8-12)+Tutti	>•Mode of Playing		Strings Violin+Viola Violoncello+DoubleBass Series of Down-bows quarters Staccatissimo sfz.	Strings Violin+Viola Violoncello+DoubleBass: Series of Down-bows quarters Staccatissimo sfz (8-12).			
Prokofiev	NAX	Symphony No. 5	II. Allegro	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	 •Strings VI.I+VI.II+Vla Series of detached Down-bows F(Reh.43,178-194)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Series of detached Down-bows F.	Strings Violin I+Violin II+Viola: Series of detached Down-bows F (Reh.43,178-194).			
Copland	NAX	Symphony No. 3	IV. Molto deliberato	ORCH	1944-1946	picc, 3*fl, 3*ob, Ebcl, 2cl, basscl, 2bsn, contra-bsn/4horn, 4tr, 3trb, tuba/timp, perc, pan, cel, 2harp/strings	Jarvi_Detroit Symphony Orchestra	 •Strings Vc Successive Down-bows Marcato FF(140-146)+Tutti	>•Mode of Playing		ings Violoncello Successive Down-bows Marcato FF.	Strings Violoncello: Successive Down-bows Marcato FF (140-146).			
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	 •Strings Vc au talon Series Down-bows mf(228-244)+Tutti	>•Mode of Playing		Strings Violoncello au talon, Series of Down-bows mf.	Strings Violoncello: au talon Series of Down-bows mf (228-244).			
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	 •Strings Vla+Vc+Db Series of Down-bows quarters, Tremolo FF, sfz(93-96)+Tutti N•Strings VI.I+VI.II Series of Down-bows 16ths FF(97-98)+Tutti	>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Series of Down-bows quarters, Tremolo FF, sfz. Strings Violin I+Violin II Series of Down-bows 16ths FF.	Strings Viola+Violoncello+DoubleBass: Series of Down-bows quarters, Tremolo FF, sfz (93-96). Strings Violin I+Violin II: Series of Down-bows 16ths FF (97-98).			
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	 •Strings VI.I+VI.II Series of down-bows F cresc FF(102-103)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Series of down-bows F crescendo FF.	Strings Violin I+Violin II: Series of down-bows F crescendo FF (102-103).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 180 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings Series of Down-bows quarters mf, Double-Triple Stops(123-125)+Tutti		>•Mode of Playing		Strings Series of Down-bows quarters mf, Double-Triple Stops.	Strings: Series of Down-bows quarters mf, Double-Triple Stops (123-125).		
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	 •Strings Db, Vc, VI.I, VI.II Series of Down-bows halves, quarters F(317-329)+Tutti		>•Mode of Playing		Strings DoubleBass, Violoncello, Violin I, Violin II Series of Down-bows halves, quarters F.	Strings DoubleBass, Violoncello, Violin I, Violin II: Series of Down-bows halves, quarters F (317-329).		
Britten	NAX	The Young Person's Guide to the Orchestra	VI. Variation E [The Violins]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI.I+VI.II Series of Down-bows Triple Stops FF vs short slurs(1-20)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Series of Down-bows Triple Stops FF vs short slurs.	Strings Violin I+Violin II: Series of Down-bows Triple Stops FF vs short slurs (1-20).		
Stravinsky	NAX	Petrushka	01-Tableau I: The Shrovetide Fair - The Crowds - The Conjuring-trick	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	 •Strings Detached quarters and 8ths Succ Down-bows FFF(42-61)		>•Mode of Playing		Strings:Detached quarters and 8ths Series of Down-bows FFF.	Strings: Detached quarters and 8ths Series of Down-bows FFF(42-61).		
Stravinsky	NAX	Petrushka	08-Tableau IV: Peasant and Bear	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	 •Strings Vla+Vc+Db Series of slow Down-bows quarters mf decresc pp(Reh.100,1-10)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Series of slow Down-bows quarters mf decresc pp.	Strings Viola+Violoncello+DoubleBass: Series of slow Down-bows quarters mf decresc pp (Reh.100,1-10).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 181 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
13	Series of UP-bows													
D'Indy	NAX	Istar	Variations symphoniques	ORCH	1896	3*f1, 3*ob, 3*cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp/string s	Tingaud_Royal Scottish National Orchestra	 •Strings VI.I Successive Up-bows slurred triplets p(Reh.L,114-120)+Tutti	>•Mode of Playing		Strings Violin I Successive Up-bows slurred triplets p.	Strings Violin I: Successive Up-bows slurred triplets p (Reh.L,114-120).		
Mahler	NAX	Symphony No. 7	II. Nachtmusik: Allegro moderato	ORCH	1904-1905	picc, 4*f1, 3ob, e.h., Ebcl, 3cl, basscl, 3bsn, contra-bsn/5horn, 3tr, 3trb, tuba/timp, 5perc/2harp, mandolin, guit/strings	Abbado_Berliner Philharmoniker	 •Strings VI.I+VI.II+Vla Succ. Up-bows quarters, 8ths p cresc F(Reh.98,238-242)+Tutti N•Strings VI.I+VI.II+Vla Succ. Down-bows, detached, slurred p cresc FF(Reh.98,238-242)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Successive Up-bows quarters, 8ths p crescendo F. Strings Violin I+Violin II+Viola Successive Down-bows, detached, slurred p crescendo FF.	Strings Violin I+Violin II+Viola: Successive Up-bows quarters, 8ths p crescendo F (Reh.98,238-242). Strings Violin I+Violin II+Viola: Successive Down-bows, detached, slurred p crescendo FF (Reh.98,238-242).		
Scriabin	NAX	Le Poème de l'extase (Symphony No. 4, Op. 54)		ORCH	1905-1908	picc, 3fl, 3ob, e.h., 3cl, basscla, 3bsn, contra-ban/8horn, 5tr, 3trb, tuba/timp, perc, celesta, organ(harm), 2harp/strings	Sinopoli, New York Philharmonic	 •Strings VI.I+VI.II+Vla Successive Up-bows slurred 8th to 16th p(88-89)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Successive Up-bows slurred 8th to 16th p.	Strings Violin I+Violin II+Viola: Successive Up-bows slurred 8th to 16th p (88-89).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.IIA Series of halves Up-bows sul tasto p decresc(Reh.184,1198-1209)+Tutti	>•Mode of Playing		Strings Violin I+Violin IIA Series of halves Up-bows sul tasto p decrescendo.	Strings Violin I+Violin IIA: Series of halves Up-bows sul tasto p decrescendo (Reh.184,1198-1209).		
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*f1, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Db Successive Up-bows 8ths, Stacc F(Reh.33,357-360)+Tutti	>•Mode of Playing		Strings Doublebass Successive Up-bows 8ths, Staccato F.	Strings Doublebass: Successive Up-bows 8ths, Staccato F (Reh.33,357-360).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Prokofiev	NAX	Symphony No. 1 "Classic"	I. Allegro	ORCH	1916-1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I Successive Up-bows pp, Staccato-Temuto(Reh.6, 56-61)+Tutti	>•Mode of Playing			Strings Violin I Successive Up-bows pp, Staccato-Temuto. Slurred Tenutos.	Strings Violin I: Successive Up-bows pp, Staccato-Temuto (Reh.6, 56-61).
Prokofiev	NAX	Symphony No. 1 "Classic"	IV. Finale: Molto vivace	ORCH	1916-1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I Successive Up-bows quarters pp(79-83)+Tutti	>•Mode of Playing			Strings Violin I Successive Up-bows quarters pp.	Strings Violin I: Successive Up-bows quarters pp (79-83).
Prokofiev	NAX	Symphony No. 1 "Classic"	IV. Finale: Molto vivace	ORCH	1916-1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	 •Strings Vla Successive Up-bows 8ths, quarters p(79)+Tutti	>•Mode of Playing			Strings Viola Successive Up-bows 8ths, quarters p.	Strings Viola: Successive Up-bows 8ths, quarters p (79).
Stravinsky	NAX	L'Histoire du Soldat (Suite)	in 9 Sections	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO Violin Series of Up-bows 8ths Stacc mf, FF(64-90)+Tutti	>•Mode of Playing			Strings SOLO Violin Series of Up-bows 8ths Staccato mf, FF.	Strings SOLO Violin: Series of Up-bows 8ths Staccato mf, FF (64-90).
Ravel	NAX	La Valse		ORCH	1919-20	3*fl, 3*ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4horn, 3tr, 3trb. tuba/timp, perc, 2harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla Succ Up-bows slurred16ths to Stacc8th mf cresc(Reh.16,131-138)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Successive Up-bows slurred 16ths to Stacc 8th mf crescendo.	Strings Violin I+Violin II+Viola: Successive Up-bows slurred 16ths to Stacc 8th mf crescendo (Reh.16,131-138).
Prokofiev	NAX	Symphony No. 5	II. Allegro	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	 •Strings VI.II+Vla Successive Up-bows 8ths mf(Reh.39,141-153)+Tutti	>•Mode of Playing			Strings Violin II+Viola Successive Up-bows 8ths mf.	Strings Violin II+Viola: Successive Up-bows 8ths mf (Reh.39,141-153).
Copland	NAX	Symphony No. 3	IV. Molto deliberato	ORCH	1944-1946	picc, 3*fl, 3*ob, Ebcl, 2cl, basscl, 2bsn, contra-bsn/4horn, 4tr, 3trb, tuba/timp, perc, pan, cel, 2harp/strings	Jarvi_Detroit Symphony Orchestra	 •Strings VI.II Successive Up-bows 8ths, Marcato F(Reg.112,245-260)+Tutti	>•Mode of Playing			Strings Violin II Successive Up-bows 8ths, Marcato F.	Strings Violin II: Successive Up-bows 8ths, Marcato F (Reg.112,245-260).

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STRINGS Modes of Playing Examples

14 Louré, Portato													
Handel	NAX	Messiah	Part I: Recitative: Comfort ye my people	ORCH, Solo Tenor	1741	Strings/Continuo/SOLO Tenor	Harry Christophers_The Sixteen Orchestra	•Strings Louré slow(1-11)+Tenor	2_30	>•Mode of Playing		Strings Louré (slow)	Strings: Louré (slow) (1-11).
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC+piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	•Strings Vla+Vc+Db, VI.II, VI.I Portato short slow Portato p cresc F(3-74)		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass, Violin II, Violin I short slow Portato p cresc F.	Strings Viola+Violoncello+DoubleBass, Violin II, Violin I: short slow Portato p cresc F (3-74).
Chopin	Multi	Preludes Op. 28	No. 4	ORCH(Bouliane)+piano	1838	2fl, 2ob, 2cl, 2bsn/2horn/strings	OrchPlay	•Strings VI.II, Vla, Vc Portato ppp-p(1-16, 18-32)		>•Mode of Playing		Strings Violin II, Viola, Violoncello Portato ppp-p.	Strings Violin II, Viola, Violoncello: Portato ppp-p (1-16, 18-32).
Tchaikovsky	NAX	Violin Concerto	II. Canzonetta	ORCH, Solo pviolin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr /timp/strings/SOLO VI	Repin_Kirov-Gergiev	•Strings SOLO VI Portato espressivo p(13-20)+Tutti		>•Mode of Playing		Strings SOLO Violin Portato espressivo p.	Strings SOLO Violin: Portato espressivo p (13-20).
Tchaikovsky	NAX	Violin Concerto	II. Canzonetta	ORCH, Solo pviolin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr /timp/strings/SOLO VI	Repin_Kirov-Gergiev	•Strings SOLO VI Portato espressivo p(69-73)+Tutti		>•Mode of Playing		Strings SOLO Violin Portato espressivo p.	Strings SOLO Violin: Portato espressivo p (69-73).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Strings VI.I Portato pp(10-11)		>•Mode of Playing		Strings Violin I: Portato pp	Strings Violin I: Portato pp (10-11).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Strings VI.II+Vla Portato ppp cresc mp(20-24)		>•Mode of Playing		Strings Violin II+Viola: Portato ppp cresc mp	Strings Violin II+Viola: Portato ppp cresc mp(20-24).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Strings VI.I+VI.II Portato pp(35-38)		>•Mode of Playing		Strings Violin I+Violin II: Portato pp	Strings Violin I+Violin II: Portato pp (35-38).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	•Strings VI.I Portato pp(39-41)		>•Mode of Playing		Strings Violin I: Portato pp	Strings Violin I: Portato pp (39-41).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	 •Strings VI.II Portato pp(43-45)		>•Mode of Playing		Strings Violin II: Portato pp	Strings Violin II: Portato pp (43-45).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	 •Strings VI.I Portato pp(49-51)		>•Mode of Playing		Strings Violin I: Portato pp	Strings Violin I: Portato pp (49-51).
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/s trings	OrchPlay	 •Strings VI.II Portato pp(53-55)		>•Mode of Playing		Strings Violin II: Portato pp	Strings Violin II: Portato pp (53-55).
Prokofiev	NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916-1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II+Vla Loure (slurred Ten-Stacc) pp(1-19)+Tutti		>•Mode of Playing		Strings Violin II+Viola Loure (slurred Tenuto-Staccato) pp.	Strings Violin II+Viola: Loure (slurred Tenuto-Staccato) pp (1-19).
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	 •Strings VI.I+Vc Loure-Portato quarters-8ths p(149-173)+Tutti		>•Mode of Playing		Strings Violin I+Violoncello Loure-Portato quarters-8ths p.	Strings Violin I+Violoncello: Loure-Portato quarters-8ths p (149-173).
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	 •Strings VI.I+VI.II Loure-Portato quarters-8ths p(396-422)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Loure-Portato quarters-8ths p.	Strings Violin I+Violin II: Loure-Portato quarters-8ths p (396-422).

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
222	STACCATO separated (Staccatissimo)												
Mozart	Multi	Serenade	III. Menuetto	ORCH	1776	2fl, 2bsn/2horn/string s	OrchPlay	🎵•Strings Legato vs. Detached, Staccato(1-40)		>•Mode of Playing		Strings Legato vs. Detached, Staccato.	Strings: Legato vs. Detached, Staccato (1-40).
Mozart	Multi	Serenade	III. Menuetto	ORCH	1776	2fl, 2bsn/2horn/string s	OrchPlay	🎵•Strings Staccato quarters F(29-32)		>•Mode of Playing		Strings Staccato quarters F.	Strings: Staccato quarters F (29-32).
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	🎵•Strings Legato vs. Detached, Staccato(1-55)		>•Mode of Playing		Strings Legato vs. Detached, Staccato.	Strings: Legato vs. Detached, Staccato (1-55).
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	🎵•Strings1 Vl.I Legato vs. Detached, Staccato(1-55)		>•Mode of Playing		Violin I Legato vs. Detached, Staccato.	Strings1 Violin I: Legato vs. Detached, Staccato (1-55).
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	🎵•Strings2 Vl.II Legato vs. Detached, Staccato(1-55)		>•Mode of Playing		Violin II: Legato vs. Detached, Staccato.	Strings2 Violin II: Legato vs. Detached, Staccato (1-55).
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	🎵•Strings3 Vla Legato vs. Detached, Staccato(1-55)		>•Mode of Playing		Viola Legato vs. Detached, Staccato.	Strings3 Viola: Legato vs. Detached, Staccato (1-55).
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	🎵•Strings4 Vc Legato vs. Detached, Staccato(1-55)		>•Mode of Playing		Violoncello Legato vs. Detached, Staccato.	Strings4 Violoncello: Legato vs. Detached, Staccato (1-55).
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	🎵•Strings5 Db Legato vs. Detached, Staccato(1-55)		>•Mode of Playing		DoubleBass Legato vs. Detached, Staccato.	Strings5 DoubleBass: Legato vs. Detached, Staccato (1-55).
Mozart	Multi	Symphony No. 36	I. Adagio - Allegro spiritoso	ORCH	1783	2ob, 2bsn/2horn, 2tr/timp/strings	OrchPlay	🎵•Strings Legato vs. Detached, Staccato(20-42)		>•Mode of Playing		Strings Legato vs. Detached, Staccato.	Strings: Legato vs. Detached, Staccato (20-42).
Mozart	Multi	Symphony No. 36	I. Adagio - Allegro spiritoso	ORCH	1783	2ob, 2bsn/2horn, 2tr/timp/strings	OrchPlay	🎵•Strings Vl.I+Vl.II Staccato 8ths p(26-29)		>•Mode of Playing		Strings Violin I+Violin II Staccato 8ths p.	Strings Violin I+Violin II Staccato eights p (26-29).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mozart	Multi	Piano Concerto No. 17	I. Allegro	ORCH	1784	1fl, 2ob, 2bsn/2horn/string s	OrchPlay	•Strings Legato, short Slurs vs. short Staccato(1-16)	>•Mode of Playing			Strings Legato, short Slurs vs. short Staccato.	Strings: Legato, short Slurs vs. short Staccato (1-16).
Mozart	Multi	Piano Concerto No. 15	II. Andante	ORCH	1784	strings/SOLO pno	OrchPlay	•Strings VI.II+Vla Staccato 8ths p(1-9)	>•Mode of Playing			Violin II+Viola Staccato 8ths p.	Strings Violin II+Viola: Staccato 8ths p (1-9).
Mozart	Multi	Piano Concerto No. 21	III. Allegro vivace assai	ORCH	1785	1fl, 2ob, 2bsn/2horn, 2tr/timp/strings/SOLO pno	OrchPlay	•Strings short Slurs vs. short Staccato, Detached(1-28)	>•Mode of Playing			Strings short Slurs vs. short Staccato, Detached.	Strings: short Slurs vs. short Staccato, Detached (1-28).
Mozart	Multi	Piano Concerto No. 21	III. Allegro vivace assai	ORCH	1785	1fl, 2ob, 2bsn/2horn, 2tr/timp/strings/SOLO pno	OrchPlay	•Strings VI.I+VI.II Staccato 8ths p(1-14)	>•Mode of Playing			Strings Violin I+Violin II Staccato 8ths p.	Strings Violin I+Violin II: Staccato 8ths p (1-14).
Mozart	Multi	Piano Concerto No. 21	III. Allegro vivace assai	ORCH	1785	1fl, 2ob, 2bsn/2horn, 2tr/timp/strings/SOLO pno	OrchPlay	•Strings Staccato 8ths F(16-20)	>•Mode of Playing			Strings Staccato 8ths F.	Strings: Staccato 8ths F (16-20).
Beethoven	Multi	Piano Concerto No. 2	I. Allegro con brio	ORCH	1787	1fl, 2ob, 2bsn/2horn/string s	OrchPlay	•Strings Legato vs. Staccato, Slurred Stacc, short Detached(1-16)	>•Mode of Playing			Strings Legato vs. Staccato, Slurred Staccato, short Detached.	Strings: Legato vs. Staccato, Slurred Stacc, short Detached (1-16).
Beethoven	Multi	Piano Concerto No. 2	I. Allegro con brio	ORCH	1787	1fl, 2ob, 2bsn/2horn/string s	OrchPlay	•Strings dotted 8ths,16ths Staccato p,F(1-6)	>•Mode of Playing			Strings dotted 8ths, 16ths Staccato p,F.	Strings: dotted 8ths,16ths Staccato p,F (1-6).
Mozart	Multi	Symphony No. 40	III. Menuetto. Allegretto – Trio	ORCH+piano(43-84)	1788	1fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	•Strings Staccatissimo quarter notes(1-14, 35-37)	>•Mode of Playing			Strings Staccatissimo quarter notes.	Strings: Staccatissimo quarter notes (1-14, 35-37).
Mozart	Multi	Symphony No. 40	III. Menuetto. Allegretto – Trio	ORCH+piano(43-84)	1788	1fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	•Strings Legato vs. Detached, Staccato(44-48)	>•Mode of Playing			Strings Legato vs. Detached, Staccato.	Strings: Legato vs. Detached, Staccato (44-48).
Mozart	Multi	Symphony No. 40	III. Menuetto. Allegretto – Trio	ORCH+piano(43-84)	1788	1fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	•Strings Staccato p(46-48)	>•Mode of Playing			Strings: Staccato p.	Strings: Staccato p (46-48).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Mozart	NAX	Symphony No. 41 "Jupiter"	IV. Molto allegro	ORCH	1788	1fl, 2ob, 2bsn/2horn, 2tr/timp/strings	Harnoncourt_C oncertgebouw Amsterdam	 •Strings fast Detached quarters, 8ths. Stacc F(13-35)+Tutti		>•Mode of Playing		Strings fast Detached quarters, 8ths. Staccato F.	Strings: fast Detached quarters, 8ths. Staccato F(13-35).	
Mozart	NAX	Symphony No. 41 "Jupiter"	IV. Molto allegro	ORCH	1788	1fl, 2ob, 2bsn/2horn, 2tr/timp/strings	Harnoncourt_C oncertgebouw Amsterdam	 •Strings fast Staccato quarters F(13-19)+Tutti		>•Mode of Playing		Strings fast Staccato quarters F.	Strings: fast Staccato quarters F (13-19).	
Mozart	NAX	Symphony No. 41 "Jupiter"	IV. Molto allegro	ORCH	1788	1fl, 2ob, 2bsn/2horn, 2tr/timp/strings	Harnoncourt_C oncertgebouw Amsterdam	 •Strings Stacc fast 8ths, half notes FF(99-115)+Tutti		>•Mode of Playing		Strings Staccato fast 8ths, half notes FF.	Strings: Staccato fast 8ths, half notes FF (99-115).	
Haydn	Multi	Symphony No. 100	II. Allegretto	ORCH+piano(1-8)	1794	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp, 3perc/strings	OrchPlay	 •Strings Legato vs. Staccato(1-8)		>•Mode of Playing		Strings Legato vs. Staccato.	Strings: Legato vs. Staccato (1-8).	
Haydn	Multi	Symphony No. 100	II. Allegretto	ORCH+piano(1-8)	1794	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp, 3perc/strings	OrchPlay	 •Strings VI. I+VI. II+Vla Staccato p(1-8)		>•Mode of Playing		Strings Violin I+Violin II+Viola Staccato p.	Strings Violin I+Violin II+Viola: Staccato p (1-8).	
Haydn	Multi	Symphony No. 100	III. Menuetto: Moderato	ORCH	1794	2fl, 2ob, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Legato, Slurs to Stacc vs.		>•Mode of Playing		Strings Legato, Slurs to Staccato vs. Staccato.	Strings: Legato, Slurs to Stacc vs. Staccato (50-65).	
Haydn	Multi	Symphony No. 100	III. Menuetto: Moderato	ORCH	1794	2fl, 2ob, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Staccato quarters, 8ths FF(50-56)		>•Mode of Playing		Strings Staccato quarters, 8ths FF.	Strings: Staccato quarters, 8ths FF (50-56).	
Haydn	Multi	Symphony No. 104	II. Andante	ORCH+piano	1795	Strings	OrchPlay	 •Strings Slurs vs. Staccato, Detached(1-8)		>•Mode of Playing		Strings Slurs vs. Staccato, Detached.	Strings: Slurs vs. Staccato, Detached (1-8).	
Haydn	Multi	Symphony No. 104	II. Andante	ORCH+piano	1795	Strings	OrchPlay	 •Strings Staccato 8ths p(1-8)		>•Mode of Playing		Strings Staccato 8ths p.	Strings: Staccato 8ths p (1-8).	
Beethoven	Multi	Piano Concerto No. 1	I. Allegro con brio	ORCH	1796	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Legato vs. Stacc, Slurred Stacc(1-16)		>•Mode of Playing		Strings Legato vs. Staccato, Slurred Staccato.	Strings: Legato vs. Staccato, Slurred Staccato (1-16).	

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STRINGS Modes of Playing Examples													
Beethoven	Multi	Piano Concerto No. 1	I. Allegro con brio	ORCH	1796	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Staccato quarters p(1-14)		>•Mode of Playing		Strings Staccato quarters p.	Strings: Staccato quarters p (1-14).
Haydn	Multi	String Quartet Op. 76 No. 3	II. Poco adagio; cantabile	STRINGS+RED UC	1797	String Quartet	OrchPlay	 •Strings VI.I Stacc-Spicc vs. short slurs(20-40)		>•Mode of Playing		Strings Violin I Staccato - Spiccato vs. short slurs.	Strings Violin I: Staccato - Spiccato vs. short slurs (20-40).
Beethoven	Multi	Symphony No. 1	I. Adagio molto – Allegro con brio	ORCH	1799	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings VI.I Detached, Stacc 8ths vs short slurs FF(209-226)+Tutti		>•Mode of Playing		Strings Violin I Detached, Staccato 8ths vs short slurs FF.	Strings Violin I: Detached, Staccato 8ths vs short slurs FF (209-226).
Beethoven	Multi	Symphony No. 1	I. Adagio molto – Allegro con brio	ORCH	1799	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Stacc 8ths vs short slurs FF(230-234)+Tutti		>•Mode of Playing		Strings Staccato 8ths vs short slurs FF.	Strings: Staccato 8ths vs short slurs FF (230-234).
Beethoven	NAX	Symphony No. 3 Eroica	I. Allegro con brio	ORCH	1803-1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Barenboim_West-Eastern Divan Orchestra LIVE at PROMS	 •Strings VI.II+Vla Staccato repeated 8ths p crescF(15-21)+Tutti		>•Mode of Playing		Strings Violin II+Viola Staccato repeated 8ths p crescendo F.	Strings Violin II+Viola: Staccato repeated 8ths p crescendo F (15-21).
Beethoven	NAX	Symphony No. 3 Eroica	I. Allegro con brio	ORCH	1803-1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Barenboim_West-Eastern Divan Orchestra LIVE at PROMS	 •Strings VI.II+Vla+Vc Stacc 8ths p vs slurred quarters(132-139)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Staccato 8ths p vs slurred quarters .	Strings Violin II+Viola+Violoncello: Staccato 8ths p vs slurred quarters (132-139).
Beethoven	NAX	Symphony No. 3 Eroica	I. Allegro con brio	ORCH	1803-1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Barenboim_West-Eastern Divan Orchestra LIVE at PROMS	 •Strings Stacc quarters, 8ths pp crescFF(504-520)+Tutti		>•Mode of Playing		Strings Staccato quarters, 8ths pp crescendo FF.	Strings: Staccato quarters, 8ths pp crescendo FF (504-520).
Beethoven	Multi	Symphony No. 3 Eroica	III. Scherzo. Allegro vivace - Trio	ORCH+REDUC +piano	1803-1804	1fl, 1ob, 1bsn/strings	OrchPlay	 •Strings Legato, Slurs vs. Staccato, Spiccato(1-30)		>•Mode of Playing		Strings Legato, Slurs vs. Staccato, Spiccato.	Strings: Legato, Slurs vs. Staccato, Spiccato (1-30).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Beethoven	NAX	Symphony No. 3 Eroica	IV. Finale: Allegro molto	ORCH	1803-1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Barenboim_West-Eastern Divan Orchestra LIVE at PROMS	 •Strings fast detached 16ths, Stacc quarters(1-11)+Tutti		>•Mode of Playing	Strings: fast Detached 16ths, Staccato quarters	Strings: fast Detached 16ths, Staccato quarters (1-11).				
Beethoven	NAX	Symphony No. 3 Eroica	IV. Finale: Allegro molto	ORCH	1803-1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Barenboim_West-Eastern Divan Orchestra LIVE at PROMS	 •Strings Detached halves, quarters, 8ths, 16ths, Stacc vs short Slurs(119-176)+Tutti		>•Mode of Playing	Strings: Detached halves, quarters, 8ths, 16ths, Staccato vs short Slurs	Strings: Detached halves, quarters, 8ths, 16ths, Staccato vs short Slurs (119-176).				
Beethoven	NAX	Symphony No. 3 Eroica	IV. Finale: Allegro molto	ORCH	1803-1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Barenboim_West-Eastern Divan Orchestra LIVE at PROMS	 •Strings VI.I Detached Stacc quarters, dotted rhythms, Detached 16ths(213-228)+Tutti		>•Mode of Playing	Strings Violin I: Detached Staccato quarters, dotted rhythms, Detached 16th	Strings Violin I: Detached Staccato quarters, dotted rhythms, Detached 16ths (213-228).				
Beethoven	NAX	Symphony No. 5	II. Andante con moto	ORCH	1804-1808	3*fl, 2ob, 2cl, 3*bsn/2horn, 2tr, 3trb/timp/strings	Harnoncourt_Chamber Orch of Europe	 •Strings VI.I+VI.II+Vla in Octace Staccato 32nds FF(80-86)+Tutti		>•Mode of Playing	Strings Violin I+Violin II+Viola in Octave Staccato 32nds FF.	Strings Violin I+Violin II+Viola in Octave: Staccato 32nds FF (80-86).				
Beethoven	Multi	Symphony No. 4	I. Adagio—Allegro vivace	ORCH	1806	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Detached whole, half, quarter. eight, +Staccatissimo(351-369)		>•Mode of Playing	Strings: Detached whole, half, quarter. eight, +Staccatissimo	Strings: Detached whole, half, quarter. eight, +Staccatissimo (351-369).				
Beethoven	Multi	Symphony No. 4	I. Adagio—Allegro vivace	ORCH	1806	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings VI.I Half notes Staccatissimo FF(365-369)		>•Mode of Playing	Strings Violin I: Half notes Staccatissimo FF	Strings Violin I: Half notes Staccatissimo FF (365-369).				
Beethoven	NAX	Symphony No. 4	II. Adagio	ORCH	1806	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Harnoncourt_Chamber Orch of Europe	 •Strings VI.II+Vla+Vc+Db Staccato 32nds p cresc F decre(79-80)+Tutti		>•Mode of Playing	Strings Violin II+Viola+Violoncello+DoubleBass Staccato 32nds p crescendo F decrescendo.	Strings Violin II+Viola+Violoncello+DoubleBass: Staccato 32nds p crescendo F decrescendo (79-80).				

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STRINGS Modes of Playing Examples															
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •WW+Brass+Strings +Timp ALL MoP Leg, Leg short slurs, Det, Stacc, slurred Stacc, Dyn Envelope, Plzz (1-130)		DIVERSE	DIVERSE	Woodwinds+Brass+Strings+Timpani: ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Dynamic Envelopes, Pizzicato	Woodwinds+Brass+Strings+Timpani: ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Dynamic Envelopes, Pizzicato (1-130).		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings ALL MoP Leg, Leg short slurs, Det, Stacc, slurred Stacc, Pizz, Dyn Envelope (1-130)		DIVERSE	DIVERSE	String:s ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Pizzicato, Dynamic Envelopes	String:s ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Pizzicato, Dynamic Envelopes (1-130).		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Legato vs. Detached, Stacc, slurred Stacc(1-98)  •Strings Staccato 8ths, triplets p crescFF decres p(1-98)		>•Mode of Playing		Strings Legato vs. Detached, Staccato, slurred Staccato. Strings: Staccato 8ths, triplets p cresc FF decres p.	Strings: Legato vs. Detached, Staccato, slurred Staccato (1-98). Strings: Staccato 8ths, triplets p cresc FF decres p (1-98).		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings01 Vla, Vc, Db Det, Stacc, slurred Stacc, quarters, 8ths, low range, p, pp(3-26)		Layering	Foreground-2 Middleground	Strings: Viola, Violoncello, Doublebass Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p, pp	Strings: Viola, Violoncello, Doublebass Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p, pp (3-26).		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings02 VI.II Det, Stacc, slurred Stacc, quarters, 8ths, low range, p, pp(27-50)		Layering	Foreground-2	Strings: Violin II Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p, pp	Strings: Violin II Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p, pp (27-50).		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings03 Db Stacc 8ths, low-medium range, pp(27-50)		Layering	Bass Line	Strings: Doublebass Staccato 8ths, low-medium range, pp	Strings: Doublebass Staccato 8ths, low-medium range, pp (27-50).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings04 Vla+Vc, Leg, Stacc, halves, 16ths, 8ths, quarters, Vla low range, Vc medium-high range, p, pp(27-50)		Layering	Foreground	Strings: Viola+Violoncello, Legato, Staccato, halves, 16ths, 8ths, quarters, Viola low range, Violoncello medium-high range, p, pp	Strings: Viola+Violoncello, Legato, Staccato, halves, 16ths, 8ths, quarters, Viola low range, Violoncello medium-high range, p, pp (27-50).		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings05 VI.I Det, Stacc, slurred Stacc, quarters, 8ths, low range, p cresc F(51-74)		Layering	Foreground-2	Strings: Violin I Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p crescendo F	Strings: Violin I Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p crescendo F (51-74).		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings07 VI.II Leg, Stacc, halves, 16ths, 8ths, quarters, medium range, p cresc F(51-74)		Layering	Foreground	Strings: Violin II Legato, Staccato, halves, 16ths, 8ths, quarters, medium range, p crescendo	Strings: Violin II Legato, Staccato, halves, 16ths, 8ths, quarters, medium range, p crescendo F (51-74).		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings09 VI.I Det, Leg, Stacc, halves, 16ths, 8ths, quarters, high range, FF decresc p(75-98)		Layering	Foreground	Strings: Violin I Detached, Legato, Staccato, halves, 16ths, 8ths, quarters, high range, FF decrescendo p	Strings: Violin I Detached, Legato, Staccato, halves, 16ths, 8ths, quarters, high range, FF decrescendo p (75-98).		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings11 Vla+Vc Stacc, Det, 8th triplets, quarters, low range FF decresc p(75-98)		Layering	Background Bass Line	Strings: Viola+Violoncello Staccato, Detached, 8th triplets, quarters, low range FF decrescendo p	Strings: Viola+Violoncello Staccato, Detached, 8th triplets, quarters, low range FF decrescendo p (75-98).		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings12 Db Det, Stacc, quarters, 8th triplets, low-medium range FF decresc p(75-98)		Layering	Background Bass Line	Strings: Doublebass Detached, Staccato, quarters, 8th triplets, low-medium range FF decrescendo p	Strings: Doublebass Detached, Staccato, quarters, 8th triplets, low-medium range FF decrescendo p (75-98).		

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STRINGS Modes of Playing Examples														
Beethoven	Multi	Symphony No. 7	III. Presto – Assai meno presto	ORCH	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings Slurred vs. Detached, Staccato notes(1-24)	>•Mode of Playing		Strings Slurred vs. Detached, Staccato notes	Strings: Slurred vs. Detached, Staccato notes (1-24).		
Schubert	NAX	Symphony No. 5	I. Adagio molto – Allegro vivace	ORCH	1816	1fl, 2ob, 2bsn/2horn/string s	Karajan, Berliner Philharmoniker	 •Strings Staccato quarters F(203-230)+Tutti	>•Mode of Playing		Strings Staccato quarters F.	Strings: Staccato quarters F (203-230).		
Weber	NAX	Der Freischütz	Overture	ORCH	1817-1821	2picc, 2fl, 2ob, 2cl, 2bsn/4horn, 3trb/timp/strings	Jarvi_Philharmonia Orchestra	 •Strings Detached 8ths, quarters FF vs Stacc, short Slurs(61-87)+Tutti	>•Mode of Playing		Strings: Detached 8ths, quarters FF vs Staccato, short Slur	Strings: Detached 8ths, quarters FF vs Staccato, short Slurs (61-87).		
Weber	NAX	Der Freischütz	Overture	ORCH	1817-1821	2picc, 2fl, 2ob, 2cl, 2bsn/4horn, 3trb/timp/strings	Jarvi_Philharmonia Orchestra	 •Strings Stacc 8ths 4Octv FF(89-91)+Tutti	>•Mode of Playing		Strings: Staccato 8ths 4Octaves FF	Strings: Staccato 8ths 4Octaves FF (89-91).		
Schubert	Multi	Symphony No. 8	I. Allegro moderato	ORCH+REDUC +piano	1822	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	OrchPlay	 •Strings Legato vs. Detached Staccato(73-85)	>•Mode of Playing		Strings Legato vs. Detached Staccato. Violoncello, DoubleBass Legato. Violin I+Violin II Octave Legato.	Strings: Legato vs. Detached Staccato (73-85).		
Beethoven	NAX	Symphony No. 9	IV. Finale	ORCH	1822-1824	3*f1, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings/soli SATB, Choir	Chailly_Gewandhaus Leipzig	 •Strings Staccato fast 8ths 4Oct FF(208-215)+Tutti Strings Staccato fast triplet 8ths 4Oct FF(543-594)+Tutti	>•Mode of Playing		Strings Staccato fast 8ths 4Octaves FF. Strings Staccato fast triplet 8ths 4Octaves FF.	Strings: Staccato fast 8ths 4Octaves FF (208-215). Strings: Staccato fast triplet 8ths 4Octaves FF (543-594).		
Schubert	Multi	Symphony No. 9	III. Scherzo. Allegro vivace; Trio	ORCH	1825	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	OrchPlay	 •Strings Detached quarter, eight notes, Staccato(187-194)	>•Mode of Playing		Strings: Detached quarter, eight notes, Staccato	Strings: Detached quarter, eight notes, Staccato (187-194).		
Schubert	Multi	Symphony No. 9	III. Scherzo. Allegro vivace; Trio	ORCH	1825	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	OrchPlay	 •Strings Staccato quarters, 8ths p(187-197)	>•Mode of Playing		Strings: Staccato quarters, 8ths p	Strings: Staccato quarters, 8ths p (187-197).		

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STRINGS Modes of Playing Examples																
Schubert	Multi	Symphony No. 9	III. Scherzo. Allegro vivace; Trio	ORCH	1825	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	OrchPlay	🎻•Strings Staccato quarters, 8ths FF(217-221)		>•Mode of Playing		Strings: Staccato quarters, 8ths FF	Strings: Staccato quarters, 8ths FF (217-221).			
Mendelssohn	NAX	Symphony No. 4 "Italian"	I. Allegro vivace	ORCH	1829-1831	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Maag_London Symphony Orchestra	🎻•Strings Stacc fast triplets p cresc FF(25-51)+Tutti		>•Mode of Playing		Strings Staccato fast triplets p crescendo FF.	Strings: Staccato fast triplets p crescendo FF (25-51).			
Mendelssohn	NAX	Symphony No. 4 "Italian"	I. Allegro vivace	ORCH	1829-1831	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Maag_London Symphony Orchestra	🎻•Strings Stacc fast triplets pp cresc F(211-287)+Tutti		>•Mode of Playing		Strings Staccato fast triplets pp crescendo F.	Strings: Staccato fast triplets pp crescendo F (211-287).			
Mendelssohn	NAX	Symphony No. 4 "Italian"	IV. Saltarello. Presto	ORCH	1829-1831	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Maag_London Symphony Orchestra	🎻•Strings Stacc Detached fast triplets vs short slurs F decresc pp, p cresc FF(1-53)+Tutti		>•Mode of Playing		Strings Staccato Detached fast triplets vs short slurs F decrescendo pp, p crescendo FF.	Strings: Staccato Detached fast triplets vs short slurs F decrescendo pp, p crescendo FF (1-53).			
Berlioz	NAX	Symphonie fantastique	I. Rêveries - Passions	ORCH	1830	2*f1, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	🎻•Strings Punta d'arco crescendo, Stacc to normal(17-23)+Tutti		>•Mode of Playing		Strings Punta d'arco, Staccato pp crescendo to normal.	Strings: Punta d'arco, Staccato pp crescendo to normal. (17-23)..			
Berlioz	NAX	Symphonie fantastique	I. Rêveries - Passions	ORCH	1830	2*f1, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	🎻•Strings Stacc quarters p cresc FF decresc(Reh.S,198-228)+Tutti		>•Mode of Playing		Strings Staccato quarters p crescendo FF decrescendo.	Strings: Staccato quarters p crescendo FF decrescendo (Reh.S,198-228).			
Berlioz	Multi	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, 1tuba/2timp/string s	OrchPlay	🎻•Strings Legato vs. Staccato, Detached(17-49)		>•Mode of Playing		Strings Legato vs. Staccato, Detached.	Strings: Legato vs. Staccato, Detached (17-49).			
Berlioz	Multi	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, 1tuba/2timp/string s	OrchPlay	🎻•Strings Staccato 8ths FFdecresc p, Fdecresc pp, FF(17-49)		>•Mode of Playing		Strings Staccato 8ths FF decresc p, F decresc pp, FF.	Strings: Staccato 8ths FF decresc p, F decresc pp, FF (17-49).			
Berlioz	NAX	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2*f1, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Karajan_Berliner Philharmoniker	🎻•Strings VI.I+VI.II+Vla Staccatissimo 16ths ppp(4)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola: Staccatissimo 16ths ppp	Strings Violin I+Violin II+Viola: Staccatissimo 16ths ppp (4).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Berlioz	NAX	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2*f1, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Karajan_Berliner Philharmoniker	•Strings VI. I+VI. II+Vla Staccatissimo 16ths ppp(15)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola: Staccatissimo 16ths ppp	Strings Violin I+Violin II+Viola: Staccatissimo 16ths ppp (15).			
Berlioz	NAX	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2*f1, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Karajan_Berliner Philharmoniker	•Strings Staccato fast 8ths FF (Reh. D,31-39)+Tutti		>•Mode of Playing		Strings: Staccato fast 8ths FF	Strings: Staccato fast 8ths FF (Reh.D,31-39).			
Berlioz	NAX	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2*f1, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Karajan_Berliner Philharmoniker	•Strings VI. II+Vc+Db Stacc triplets FF (Reh. G,72-75)+Tutti		>•Mode of Playing		Strings: Violin II+Violoncello+Double Bass: Staccato triplets FF	Strings: Violin II+Violoncello+Double Bass: Staccato triplets FF (Reh.G,72-75).			
Berlioz	NAX	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2*f1, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Karajan_Berliner Philharmoniker	•Strings Stacc 8ths, 16ths vs short slurs mF, FF (Reh. R,241-269)+Tutti		>•Mode of Playing		Strings: Staccato 8ths, 16ths vs short slurs mF, FF	Strings: Staccato 8ths, 16ths vs short slurs mF, FF (Reh.R,241-269).			
Berlioz	NAX	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2*f1, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Karajan_Berliner Philharmoniker	•Strings 3Oct Stacc 8ths cresc FF (277-278)+Tutti		>•Mode of Playing		Strings 3Oct Staccato 8ths cresc FF.	Strings: 3Oct Staccato 8ths cresc FF (277-278).			
Mendelssohn	Multi	Symphony No. 3	IV. Allegro vivacissimo - Allegro maestoso assai	ORCH	1842	1f1, 1ob, 2bsn/4horn, 2tr/timp/strings	OrchPlay	•Strings Staccato quarters vs short slurs p cresc,decre(163-176)		>•Mode of Playing		Strings Staccato fast quarters vs short slurs p crescendo, decrescendo.	Strings: Staccato fast quarters vs short slurs p crescendo, decrescendo (163-176).			
Mendelssohn	NAX	Ein Sommernachts traum	Overture	ORCH	1842	2f1, 2ob, 2cl, 2bsn/2horn, 3tr, 3trb, tuba/timp, perc/strings/voices (2sop), chorus	Prévin_London Symphony Orchestra	•Strings VI. I+VI. II Stacc fast 8ths, pp(8-61)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Staccato fast 8ths, pp.	Strings Violin I+Violin II: Staccato fast 8ths, pp (8-61).			
Schumann	NAX	Symphony No. 1 (Spring)	III. Scherzo	ORCH	1845-1846	2f1, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	Marriner, Stuttgart RSO	•Strings fast Detached quarters, Stacc p,F vs short slurs(TriolI, 285-351)+Tutti		>•Mode of Playing		Strings fast Detached quarters, Staccato p,F vs short slurs.	Strings: fast Detached quarters, Staccato p,F vs short slurs (Trio II, 285-351).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Brahms	NAX	Symphony No. 1	IV. Adagio -Più andante - Allegro non troppo, ma con brio -Più allegro	ORCH	1855-1876	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	 •Strings Stacc triplets, Staccatissimo quarters, p cresc F(164-183)+Tutti		>•Mode of Playing		Strings Staccato triplets, Staccatissimo quarters, p cresc F.	Strings: Staccato triplets, Staccatissimo quarters, p cresc F (164-183).
Wagner	NAX	Die Meistersinger von Nürnberg	Prelude to Act I	ORCH	1862-1867	picc, 2fl, 2ob, 2cl, 2bsn/4horn, 3trb, tuba/timp, perc, harp/strings	Böhm_Wiener Philharmoniker	 •Strings VI.I+II skips medium to high fast Stacc F(36-41)+Tutti	3_23	>•Mode of Playing		Strings Violin skips medium to high Staccato. Violin skips. Violin Staccato 16th F.	Strings Violin I+II: skips medium to high fast Staccato F(36-41).
Wagner	NAX	Die Meistersinger von Nürnberg	Prelude to Act I	ORCH	1862-1867	picc, 2fl, 2ob, 2cl, 2bsn/4horn, 3trb, tuba/timp, perc, harp/strings	Böhm_Wiener Philharmoniker	 •Strings Vc, Vla, VI Stacc 16ths, 8ths p crescF(138-150)+Tutti		>•Mode of Playing		Strings Violoncello, Viola, Violin Staccato 16ths, 8ths p crescF.	Strings Violoncello, Viola, Violin: Staccato 16ths, 8ths p crescF (138-150).
Strauss, Johann II	Multi	The Blue Danube	Intro, Walz 1, Waltz 2	ORCH+REDUC +piano	1866	2fl, 2ob, 2cl, 2bsn/4 horn, 2tr, 1trb, 1 tuba/timb, 1perc: triangle, tambourine(snare)/ harp/strings	OrchPlay	 •Strings Legato, Slurs vs. Detached Stacc(23-44)  •Strings Legato vs. Detached Stacc(45-76)		>•Mode of Playing		Strings Legato, Slurs vs. Detached Staccato. Staccato quarters.	Strings: Legato, Slurs vs. Detached Staccato (23-44). Strings: Legato vs. Detached Staccato (45-76).
Saint-Saëns	NAX	Danse macabre		ORCH	1874	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc, harp/strings	Nagano_OSM	 •Strings Stacc 8ths, quarters mf(Reh.C,137-172)+Tutti		>•Mode of Playing		Strings Staccato 8ths, quarters mf.	Strings: Staccato 8ths, quarters mf (Reh.C,137-172).
Saint-Saëns	NAX	Danse macabre		ORCH	1874	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc, harp/strings	Nagano_OSM	 •Strings VI.II+Vla+Vc+Db Stacc 8ths, quarters p(Reh.F,237-245)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello+DoubleBass Staccato 8ths, quarters p.	Strings Violin II+Viola+Violoncello+DoubleBass: Staccato 8ths, quarters p (Reh.F,237-245).
Saint-Saëns	NAX	Danse macabre		ORCH	1874	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc, harp/strings	Nagano_OSM	 •Strings VI.I+VI.II Stacc 8ths, quarters p(245-252)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Staccato 8ths, quarters p.	Strings Violin I+Violin II: Staccato 8ths, quarters p (245-252).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Saint-Saëns	NAX	Danse macabre		ORCH	1874	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc, harp/strings	Nagano_OSM	 •Strings Stacc 8ths, quarters pp(321-336)+Tutti		>•Mode of Playing		Strings Staccato 8ths, quarters pp.	Strings: Staccato 8ths, quarters pp (321-336).			
Brahms	NAX	Symphony No. 2	I. Allegro non troppo	ORCH	1877	2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp/strings	Rattle_Berliner Philharmoniker	 •Strings Detached quarters, 8ths Stacc, Accent, Marcato F(204-230)+Tutti		>•Mode of Playing		Strings Detached quarters, 8ths Stacc, Accent, Marcato F.	Strings: Detached quarters, 8ths Stacc, Accent, Marcato F (204-230).			
Brahms	NAX	Symphony No. 2	III. Allegretto grazioso (quasi andantino)	ORCH	1877	2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp/strings	Rattle_Berliner Philharmoniker	 •Strings VI. I+VI. II+Vla+Vc Stacc 8ths, accents p crescF(33-50)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Vioila+Violoncello Staccato 8ths, accents p crescendo F.	Strings Violin I+Violin II+Vioila+Violoncello: Staccato 8ths, accents p crescF (33-50).			
Bruckner	stereo	Symphony No. 6	I. Maestoso	ORCH	1879-1881	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	Gielen_SWR Orchester	 •Strings Stacc vs short slurs p cresc FF(Reh.V,296-305)+Tutti		>•Mode of Playing		Strings Staccato vs short slurs p crescendo FF.	Strings: Staccato vs short slurs p crescendo FF (Reh.V,296-305).			
Mahler	NAX	Lieder eines Fahrenden Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI. I+VI. II,Vla Stacc 8ths fast p cresc F(5-12)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,Viola Staccato 8ths fast p crescendo.	Strings Violin I+Violin II,Viola: Staccato 8ths fast p crescendo F (5-12).			
Brahms	NAX	Symphony No. 4	IV. Allegro energico e passionato	ORCH	1884	2*fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp, 1perc(triangle)/strings	Rattle_Berliner Philharmoniker	 •Strings Staccatissimo, Stacc quarters, 8ths, triplets Marcato F,FF,pp,FF(153-200)+Tutti		>•Mode of Playing		Strings Staccatissimo, Staccato quarters, 8ths, triplets Marcato F,FF,pp,FF.	Strings: Staccatissimo, Staccato quarters, 8ths, triplets Marcato F,FF,pp,FF (153-200).			
Rimsky-Korsakov	NAX	Capriccio Espagnol	IV. Scena e canto gitano	ORCH	1887	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI. I+VI. II Stacc, Spicc 16ths p(115-118)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Staccato, Spiccato 16ths p.	Strings Violin I+Violin II: Staccato, Spiccato 16ths p (115-118).			
Rimsky-Korsakov	NAX	Capriccio Espagnol	V. Fandango asturiano	ORCH	1887	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI. I Stacc, Spiccato vs Non-Spicc 8ths p cresc(91-101)+Tutti		>•Mode of Playing		Strings Violin I Staccato, Spiccato vs Non-Spiccato 8ths p crescendo.	Strings Violin I: Staccato, Spiccato vs Non-Spiccato 8ths p crescendo(91-101).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363		Page 197 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI.I+VI.II+Vla+Vc Stacc 8th triplets fast FFF(9)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Staccato 8th triplets fast FFF.	Strings Violin I+Violin II+Viola+Violoncello: Staccato 8th triplets fast FFF (9).
Bruckner	NAX	Symphony No. 9	II. Scherzo: Bewegt, lebhaft	ORCH	1887–1896	3fl, 3ob, 3cl, 3bsn/8horn, 3tr, 3trb, tuba/timp/strings	Leitner_Stuttgart Radio Symphony Orchestra	 •Strings sforzando martelé FF(42-64)+Tutti	2_37	>•Mode of Playing		Strings sforzando martelé FF. Staccato written.	Strings: sforzando martelé FF (42-64). Staccato written.
Bruckner	NAX	Symphony No. 9	II. Scherzo: Bewegt, lebhaft	ORCH	1887–1896	3fl, 3ob, 3cl, 3bsn/8horn, 3tr, 3trb, tuba/timp/strings	Leitner_Stuttgart Radio Symphony Orchestra	 •Strings Stacc Martelé FF, p cresc(42-88)+Tutti	2_37	>•Mode of Playing		Strings Staccato Martelé FF, p crescendo.	Strings: Staccato Martelé FF, p crescendo (42-88).
Bruckner	NAX	Symphony No. 9	II. Scherzo: Bewegt, lebhaft	ORCH	1887–1896	3fl, 3ob, 3cl, 3bsn/8horn, 3tr, 3trb, tuba/timp/strings	Leitner_Stuttgart Radio Symphony Orchestra	 •Strings VI.I Stacc, Spiccato vs short slurs pp(Reh.J,230-261)+Tutti		>•Mode of Playing		Strings Violin I Staccato, Spiccato vs short slurs pp.	Strings Violin I: Staccato, Spiccato vs short slurs pp (Reh.J,230-261).
Tchaikovsky	NAX	Symphony No. 5	III. Valse	ORCH	1888	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc/strings	Pletnev_Russian National Orchestra	 •Strings VI.I Stacc, Spiccato fast 16ths p cresc mf(72-80)+Tutti		>•Mode of Playing		Strings Violin I Staccato, Spiccato fast 16ths p cresc mf.	Strings Violin I: Staccato, Spiccato fast 16ths p cresc mf (72-80).
Tchaikovsky	NAX	Symphony No. 5	III. Valse	ORCH	1888	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc/strings	Pletnev_Russian National Orchestra	 •Strings Vla Stacc, Spiccato fast 16ths p cresc mf(80-88)+Tutti		>•Mode of Playing		Strings Viola Staccato, Spiccato fast 16ths p cresc mf.	Strings Viola: Staccato, Spiccato fast 16ths p cresc mf (80-88).
Tchaikovsky	NAX	Symphony No. 5	III. Valse	ORCH	1888	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc/strings	Pletnev_Russian National Orchestra	 •Strings VI.I+VI.II+Vla+Vc Stacc, Spiccato fast 16ths p cresc mf(88-95)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Staccato, Spiccato fast 16ths p cresc mf.	Strings Violin I+Violin II+Viola+Violoncello: Staccato, Spiccato fast 16ths p cresc mf (88-95).
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Surmounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings Vla+Vc Stacc 16ths Double-stops F(Rek.K,206-230)+Tutti		>•Mode of Playing		Strings Viola+Violoncello: Staccato 16ths Double-stops F	Strings Viola+Violoncello: Staccato 16ths Double-stops F (Reh.K,206-230).

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STRINGS Modes of Playing Examples													
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Summounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings Stacc triplet 16ths FF(230-238)+Tutti	>•Mode of Playing			Strings: Staccato triplet 16ths FF	Strings: Staccato triplet 16ths FF (230-238).
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Summounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings Vla+Vc Stacc 16ths Double-stops F(Rek.L,238-262)+Tutti	>•Mode of Playing			Strings Viola+Violoncello: Staccato 16ths Double-stops F	Strings Viola+Violoncello: Staccato 16ths Double-stops F (Reh.L,238-262).
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Summounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla+Vc Stacc triplet 16ths FF(262-266)+Tutti	>•Mode of Playing			Strings Vliolin+Violin II+Viola+Violoncello: Staccato triplet 16ths FF	Strings Vliolin+Violin II+Viola+Violoncello: Staccato triplet 16ths FF (262-266).
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Summounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings Stacc triplet 16ths FF(266-274)+Tutti	>•Mode of Playing			Strings: Staccato triplet 16ths FF	Strings: Staccato triplet 16ths FF (266-274).
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Summounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings Stacc triplet 16ths vs short slurs accented, accent stacc 8ths FF(274-300)+Tutti	>•Mode of Playing			Strings: Staccato triplet 16ths vs short slurs accented, accented stacc 8ths FF	Strings: Staccato triplet 16ths vs short slurs accented, accented stacc 8ths FF (274-300).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 199 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Surmounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II Stacc fast 32nds p(452-497)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Staccato fast 32nds p.	Strings Violin I+Violin II: Staccato fast 32nds p (452-497).
Mahler	Multi	Symphony No. 1	I. Langsam, schleppend - Immer sehr gemächlich	ORCH	1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/strings	OrchPlay	 •Strings VI.I+VI.II+Vla+Vc Stacc 16ths (doubling 3Octav) fast FF(356)	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Staccato 16ths (doubling 3Octav) fast FF.	Strings Violin I+Violin II+Viola+Violoncello: Staccato 16ths (doubling 3Octav) fast FF(356).
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •WW+Brasses+Perc +Harp+Strings ALL MoP (64-253)	>•Mode of Playing	Diverse		Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •Strings VI.I, VI.II, Vla, Vc, Db, Leg, Leg Ten, Det, Det Ten, Stacc, slurred Stacc, Marc, Marc Ten, Marc slurred, Trill, Trem, sul tasto, Multi-Stops, Gliss, Plizz, con sord, Dyn Env (64-253)	>•Mode of Playing	Diverse		Strings: Violin I, Violin II, Viola, Violoncello, Doublevass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plizzicato, con sordino, Dynamic Envelope	Strings: Violin I, Violin II, Viola, Violoncello, Doublevass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plizzicato, con sordino, Dynamic Envelope (64-253).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •Strings Vc+Db Detached16ths fast, Stacc8ths triplets Marcato, Marc-Stacc FFF,FF,Fdecresc mf, p,ppp crescFF(1-37)+Tutti	>•Mode of Playing			Strings Violoncello+DoubleBass Detached16ths fast, Staccato 8ths triplets Marcato, Marcato-Staccato FFF,FF,F decrescendo mf, p,ppp crescendo FF.	Strings Violoncello+DoubleBass: Detached16ths fast, Staccato 8ths triplets Marcato, Marcato-Staccato FFF,FF,F decrescendo mf, p,ppp crescendo FF (1-37).	
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •Strings Staccato 8ths,16ths FF(37-39)+Tutti	>•Mode of Playing			Strings Staccato 8ths,16ths FF.	Strings: Staccato 8ths,16ths FF (37-39).	
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings Vc. Stacc slow triplets F(55-61)+Tutti	>•Mode of Playing			Strings Violoncello Staccato slow triplets F.	Strings Violoncello: Staccato slow triplets F (55-61).	
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI. I+VI. II+Vla+Vc+Db Stacc triplets p, Sffz cresc FFF(61-68)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+ Violoncello+DoubleBass Staccato triplets p, Sffz cresc FFF.	Strings Violin I+Violin II+Viola+ Violoncello+DoubleBass: Staccato triplets p, Sffz cresc FFF (61-68).	
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI. I+VI. II+Vla+Vc+Db Stacc triplets FF(82-84)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+ Violoncello+DoubleBass Staccato triplets FF.	Strings Violin I+Violin II+Viola+ Violoncello+DoubleBass: Staccato triplets FF (82-84).	
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI. II, Vla Stacc pp crescF, Sffz decresc p(Reh.15,326-362)+Tutti	>•Mode of Playing			Strings Violin II, Viola Staccato pp crescendo F, Sffz decrescendo p.	Strings Violin II, Viola: Staccato pp crescendo F, Sffz decrescendo p (Reh.15,326-362).	
Tchaikovsky	Multi	The Nutcracker Suite (Casse-Noisette)	Miniature Overture	ORCH+REDUC (33-40)+piano(1-8, 33-49)	1892	3*fl, 2ob, 2cl, 2bsn/1perc (triangle)/strings(vl, vla)	OrchPlay	 •Strings VI. I+VI. II+Vla Staccato 8ths vs short slurs pp(1-16)	>•Mode of Playing			Strings Violin I+Violin II+Viola Staccato 8ths vs short slurs pp.	Strings Violin I+Violin II+Viola: Staccato 8ths vs short slurs pp (1-16).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Tchaikovsky	Multi	The Nutcracker Suite (Casse-Noisette)	Miniature Overture	ORCH+REDUC (33-40)+piano(1-8, 33-49)	1892	3*fl, 2ob, 2cl, 2bsn/1perc (triangle)/strings(vl, vla)	OrchPlay	 •Strings Vla Staccato, Spiccato fast 16ths pp(8-16)		>•Mode of Playing		Strings Viola: Staccato, Spiccato fast 16ths pp	Strings Viola: Staccato, Spiccato fast 16ths pp (8-16).			
Tchaikovsky	Multi	The Nutcracker Suite (Casse-Noisette)	Miniature Overture	ORCH+REDUC (33-40)+piano(1-8, 33-49)	1892	3*fl, 2ob, 2cl, 2bsn/1perc (triangle)/strings(vl, vla)	OrchPlay	 •Strings Vl.I Staccato, Spiccato 16ths mf(33-40)		>•Mode of Playing		Strings Violin I Staccato 16ths mf.	Strings Violin I: Staccato, Spiccato 16ths mf (33-40).			
Debussy	NAX	Nocturnes	II.Fêtes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings Vl.I+Vl.II+Vla+Vc Stacc triplets mf(29-32)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Staccato triplets mf.	Strings Violin I+Violin II+Viola+Violoncello: Staccato triplets mf (29-32).			
Debussy	NAX	Nocturnes	II.Fêtes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings Vl.I+Vl.II+Vla+Vc Stacc triplets mf(35-38)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello: Staccato triplets mf	Strings Violin I+Violin II+Viola+Violoncello: Staccato triplets mf (35-38).			
Debussy	NAX	Nocturnes	II.Fêtes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings Vl.I+Vl.II+Vla+Vc Stacc triplets pp cresc mf(54-69)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Staccato triplets pp crescendo mf.	Strings Violin I+Violin II+Viola+Violoncello: Staccato triplets pp crescendo mf (54-69).			
Debussy	NAX	Nocturnes	II.Fêtes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings Vl.I+Vl.II+Vla+Vc+Db Stacc triplets pp, p(82-97)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello+ DoubleBass Staccato triplets pp, p.	Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: Staccato triplets pp, p (82-97).			
Tchaikovsky	NAX	Symphony No. 6 Pathétique	III. Allegro molto vivace	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings Stacc fast triplet 8ths vs slurred lines p crescF, pp(1-77)+Tutti		>•Mode of Playing		Strings Staccato fast triplet 8ths vs slurred lines p crescendo F, pp.	Strings: Staccato fast triplet 8ths vs slurred lines p crescendo F, pp (1-77).			
Dvorak	NAX	Symphony No. 9 New World	III. Molto vivace	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings Stacc fast quarters, 8ths mf crescFF(29-59)+Tutti		>•Mode of Playing		Strings Staccato fast quarters, 8ths mf crescendo FF.	Strings: Staccato fast quarters, 8ths mf crescendo FF (29-59).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Stacc 16ths, Trills ppp(Reh.13,165-172)+Tutti	>•Mode of Playing			Strings Violoncello+DoubleBass Staccato 16ths, Trills ppp.	Strings Violoncello+DoubleBass: Staccato 16ths, Trills ppp (Reh.13,165-172).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II+Vla+Vc Legato slurred 16ths fast, Trills vs Stacc p decresc(245-253)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Legato slurred 16ths fast, Trills vs Staccato p decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Legato slurred 16ths fast, Trills vs Staccato p decrescendo (245-253).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc,VI.I,Db Stacc motive dotted 8ths-16ths vs slurred 16ths-8ths ppp(246-255)+Tutti	>•Mode of Playing			Strings Violoncello,Violin I,DoubleBass Staccato motive dotted 8ths-16ths vs slurred 16ths-8ths ppp.	Strings Violoncello,Violin I,DoubleBass: Staccato motive dotted 8ths-16ths vs slurred 16ths-8ths ppp (246-255).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Stacc motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decresc(255-273)+Tutti	>•Mode of Playing			Strings Staccato motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decrescendo.	Strings: Staccato motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decrescendo (255-273).
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II+Vla+Vc Stacc, Spiccato triplets pp crescF(95-111)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Staccato, Spiccato triplets pp crescendo F.	Strings Violin I+Violin II+Viola+Violoncello: Staccato, Spiccato triplets pp crescendo F (95-111).
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II+Vc Legato slurred 8-16ths,quarters, Stacc, Dampfer pp(132-135)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Violoncello Legato slurred 8-16ths,quarters, Staccato, Dampfer (con sordino) pp.	Strings Violin I+Violin II+Violoncello: Legato slurred 8-16ths,quarters, Staccato, Dampfer (con sordino) pp (132-135).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 203 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla Stacc, slurs short motive Dampfer pp(Reh.15,285-288)+Tutti	>•Mode of Playing			Strings Viola Staccato, slurs short motive Dampfer (con sordino) pp.	Strings Viola: Staccato, slurs short motive Dampfer (con sordino) pp (Reh.15,285-288).
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II,Vc+Db Stacc Bogen geschlagen 8ths F-FF(418-423)+Tutti  •Strings Vla col legno battuto 8ths F(418-419)+Tutti	>•Mode of Playing			Strings Violin II,Violoncello+Double Bass Staccato Bogen geschlagen (Bow hit, Spiccato) 8ths F-FF. Strings Viola col legno battuto 8ths F.	Strings Violin II,Violoncello+DoubleBass: Staccato Bogen geschlagen (Bow hit, Spiccato) 8ths F-FF (418-423). Strings Viola: col legno battuto 8ths F (418-419).
Debussy	NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc/2harp/strings	Ormandy_Philadelphia Orchestra	 •Strings Vc Stacc 32nds pp vs slurs(31-35)+Tutti	>•Mode of Playing			Strings Violoncello Staccato 32nds pp vs slurs.	Strings Violoncello: Staccato 32nds pp vs slurs (31-35).
Debussy	NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc/2harp/strings	Ormandy_Philadelphia Orchestra	 •Strings VI.I+VI.II+Vla+Vc Stacc sul tasto 32nds pp(85)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Staccato sul tasto 32nds pp.	Strings Violin I+Violin II+Viola+Violoncello: Staccato sul tasto 32nds pp (85).
StraussR	NAX	Don Quixote	I. Introduction	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings SOLO Vla wide range, Leg, Stacc, Spicc omem.melody mf cresc F, p(Reh14,144-162)+Tutti	>•Mode of Playing			Strings: SOLO Viola wide range, Legato, Staccato, Spiccato ornamented melody mf crescendo F, p	Strings: SOLO Viola wide range, Legato, Staccato, Spiccato ornamented melody mf crescendo F, p (Reh14,144-162)+Tutti.
Mahler	NAX	Symphony No. 4	I. Bedächtig, nicht eilen	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings Vc+Db Stacc slurred vs Stacc detached p(80-88)+Tutti	>•Mode of Playing			Strings Violoncello+DoubleBass Staccato slurred vs Staccato detached 16ths p.	Strings Violoncello+DoubleBass: Staccato slurred vs Staccato detached 16ths p (80-88).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Orch. Tech. TYPE		Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)				
STRINGS Modes of Playing Examples																	
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings Vla+Vc soli,+Vl.II,Vla tutti Stacc, short-med slurs, slurred accents 16ths Dampfer pp cresc-decresc sFz,FF(8-22)+Tutti	>•Mode of Playing		Strings Viola+Violoncello soli,+Violin II,Viola tutti Staccato, short-medium slurs, slurred accents 16ths mit Dampfer (con dorfino) pp crescendo-decrescendo sFz,FF (8-22).	Strings Viola+Violoncello soli,+Violin II,Viola tutti: Staccato, short-medium slurs, slurred accents 16ths mit Dampfer (con dorfino) pp crescendo-decrescendo sFz,FF.					
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings Vl.I+Vl.II+Vla Legato long slurs(10+), Stacc 16ths, Dampfer p, crescFFF decresc(34-45)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Legato long slurs(10+), Staccato 16ths, Dampfer (con sordino) p, crescendo FFF decrescendo.	Strings Violin I+Violin II+Viola: Legato long slurs(10+), Staccato 16ths, Dampfer (con sordino) p, crescendo FFF decrescendo (34-45).					
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings Db Detached, Stacc, slurred Stacc, Tenuto 8-16ths p decresc ppp(274-280)+Tutti	>•Mode of Playing		Strings DoubleBass Detached, Staccato, slurred Staccato, Tenuto 8-16ths p decrescendo ppp.	Strings DoubleBass: Detached, Staccato, slurred Staccato, Tenuto 8-16ths p decrescendo ppp (274-280).					
Debussy	NAX	La Mer	II. Jeu de Vagues	ORCH	1903-1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 5tr(3tr, 2cornets), 3trb, tuba/timp, 3perc/2harp, glock/strings	Rattle_Berliner Philharmoniker	 •Strings Vl.II, Vl.I, Vla Stacc fast repeat 16ths p crescF(Reh.27, 112-117)+Tutti	>•Mode of Playing		Strings Violin II, Violin I, Viola Staccato fast repeated 16ths p cresc F.	Strings Violin II, Violin I, Viola: Staccato fast repeated 16ths p cresc F (Reh.27, 112-117).					
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings Vc+Db Stacc 8ths, Marcato F crescFF(1-5)+Tutti	>•Mode of Playing		Strings Violoncello+DoubleBass Staccato 8ths, Marcato F crescendo FF).	Strings Violoncello+DoubleBass: Staccato 8ths, Marcato F crescendo FF (1-5).					
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vl.I+Vla Tenuto Marque, short slur, Stacc separated 16ths(77-78)+Tutti	>•Mode of Playing		Strings Violin I+Viola Tenuto Marque (marcato), short slur, Staccato separated 16ths.	Strings Violin I+Viola: Tenuto Marque (marcato), short slur, Staccato separated 16ths (77-78).					

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings V1.I Tenuto, short slur, Stacc separated 16ths p crescF(87-90)+Tutti	>•Mode of Playing			Strings Violin I Tenuto, short slur, Staccato separated 16ths p crescendo.	Strings Violin I: Tenuto, short slur, Staccato separated 16ths p crescendo F(87-90).
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Detached tenuto, Stacc vs slurred legato lines 8ths,16ths p crescF(187-202)+Tutti	>•Mode of Playing			Strings Viola Detached tenuto, Staccato vs slurred legato lines 8ths,16ths p crescendo.	Strings Viola: Detached tenuto, Staccato vs slurred legato lines 8ths,16ths p crescendo F(187-202).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths Sourdines pp cresc-decres(1-4)+Tutti	>•Mode of Playing			Strings Viola Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo.	Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VcB Pizz detached Ten-Stacc quarters-8ths Sourdines pp cresc-decres(1-4)+Tutti	>•Mode of Playing			Strings VioloncelloB Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo.	Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VcA Stacc- Spicc-Ten detached 8-16ths sur le chevalet Sourdines pp cresc-decres(1-4)+Tutti	>•Mode of Playing			Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo.	Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo (1-4). vs Strings Viola, VioloncelloB: Pizzicato

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STRINGS Modes of Playing Examples														
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths pp cresc-decres(7-10)+Tutti		>•Mode of Playing		Strings Viola Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths pp crescendo-decrescendo.	Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths pp crescendo-decrescendo (7-10).	
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VcB Pizz detached Ten-Stacc quarters-8ths pp cresc-decres(7-10)+Tutti		>•Mode of Playing		Strings VioloncelloB Pizzicato detached Tenuto-Staccato quarters-8ths pp crescendo-decrescendo.	Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths pp crescendo-decrescendo (7-10).	
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet pp cresc-decres(7-10)+Tutti		>•Mode of Playing		Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) pp crescendo-decrescendo.	Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) pp crescendo-decrescendo (7-10). vs Strings Viola, VioloncelloB: Pizzicato	
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VlaB,VcB,Db,VlaA Pizz Ten-Stacc quarters,8ths pp(Reh. 54,11-20)+Tutti		>•Mode of Playing		Strings Violin I+ViolaA+Violoncello A:Staccato-Spiccato-Tenuto, short slurs (sul ponticello) pp.	Strings ViolaB,VioloncelloB,DoubleBass,ViolaA: Pizzicato Tenuto-Staccato quarters,8ths pp (Reh.54,11-20).	
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VlaA+VcA Stacc-Spicc-Ten, short slurs sur le chevalet pp(Reh. 54,11-20)+Tutti		>•Mode of Playing		Strings Violin I+ViolaA+Violoncello A:Staccato-Spiccato-Tenuto, short slurs (sul ponticello) pp.	Strings Violin I+ViolaA+VioloncelloA: Staccato-Spiccato-Tenuto, short slurs sur le chevalet (sul ponticello) pp (Reh.54,11-20).	
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.IB Slurred 16ths(3) vs Stacc 16ths(3) pp(Reh. 11,85-91)+Tutti		>•Mode of Playing		Strings Violin IB Slurred 16ths(3) vs Staccato 16ths(3) pp.	Strings Violin IB: Slurred 16ths(3) vs Staccato 16ths(3) pp (Reh.11,85-91).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech.		MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
								TYPE		TECHNIQUE						
STRINGS Modes of Playing Examples																
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, harn/strings	Jarvi_Royal Scottish National Orchestra	•Strings VI.I+VI.II Stacc 8ths slow con sordino pp(186-189)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Staccato 8ths slow con sordino pp.	Strings Violin I+Violin II: Staccato 8ths slow con sordino pp (186-189).			
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc,/2harp/string s	Giulini_Chicago symphony	•Strings Detached 8ths quarters,halfs, Series of Down-bows F,FF(1-22)+Tutti		>•Mode of Playing		Strings Detached 8ths quarters,halfs, Series of Down-bows F,FF.	Strings: Detached 8ths quarters,halfs, Series of Down-bows F,FF (1-22).			
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc,/2harp/string s	Giulini_Chicago symphony	•Strings Staccato, Tenuto FF(8-22)+Tutti		>•Mode of Playing		Strings Staccato, Tenuto.	Strings: Staccato, Tenuto FF(8-22).			
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc,/2harp/string s	Giulini_Chicago symphony	•Strings Staccato, Tenuto p,F decresc(22-36)+Tutti		>•Mode of Playing		Strings Staccato, Tenuto p, F decrescendo.	Strings: Staccato, Tenuto p, F decrescendo (22-36).			
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc,/2harp/string s	Giulini_Chicago symphony	•Strings Detached 8ths quarters,half, accents, p cresc(22-36)+Tutti		>•Mode of Playing		Strings Detached 8ths quarters,half, accents, p crescendo. Staccato.	Strings: Detached 8ths quarters,half, accents, p crescendo (22-36). Staccato.			
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc,/2harp/string s	Giulini_Chicago symphony	•Strings Staccato, Tenuto p,F decresc(22-36)+Tutti		>•Mode of Playing		Strings Staccato, Tenuto p, F decrescendo.	Strings: Staccato, Tenuto p, F decrescendo (22-36).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Strings VI.I+VI.II+Vla+Vc Detached, Stacc, short slurs to Stacc quarters,halfs,8ths sur la touche p,pp(Reg.36,241-248)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Detached, Staccato, short slurs to Staccato quarters, halfs, 8ths sur la touche (sul tast) p,pp.	Strings Violin I+Violin II+Viola+Violoncello: Detached, Staccato, short slurs to Staccato quarters, halfs, 8ths sur la touche (sul tast) p,pp (Reg.36,241-248).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI. II+Vla+Vc+Db Detached Stacc Series of down-bows 8ths, Accents F(Reg.13,1-22)+Tutti		>•Mode of Playing		Strings Violin I+Viola+Violoncello+DoubleBass Detached Staccato Series of down-bows 8ths, Accents F-p-F.	Strings Violin II+Viola+Violoncello+DoubleBass: Detached Staccato Series of down-bows 8ths, Accents F (Reg.13,1-22).		
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI. I+Vla+Vc+Db Detached Stacc Series of down-bows 8ths, Accents F-p-F(Reg.18,35-69)+Tutti		>•Mode of Playing		Strings Violin I+Viola+Violoncello+DoubleBass Detached Staccato Series of down-bows 8ths, Accents F-p-F.	Strings Violin I+Viola+Violoncello+DoubleBass: Detached Staccato Series of down-bows 8ths, Accents F-p-F (Reg.18,35-69).		
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI. I+VI. II Stacc Series of down-bows w appog. F(Reh.23,78-82)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Staccato Series of down-bows w appoggiaturas F.	Strings Violin I+Violin II: Staccato Series of down-bows w appoggiaturas F (Reh.23,78-82).		
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Vla Stacc 16ths fast w appog. F(120-132)+Tutti		>•Mode of Playing		Strings Viola Staccato 16ths fast w appoggiaturas.	Strings Viola: Staccato 16ths fast w appoggiaturas F(120-132).		
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings slurs, slurred Stacc, Harmonics, Pizz(34-47)		>•Mode of Playing		Strings slurs, slurred Staccato, Harmonics, Pizzicato.	Strings slurs, slurred Staccato, Harmonics, Pizzicato (34-47).		
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	 •Strings VI. I+VI. II+Vla,+Vc,+Db Stacc-Spicc Fcresc FF(91-95)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello,+DoubleBass Staccato-Spiccato F crescendo FF.	Strings Violin I+Violin II+Viola,+Violoncello,+DoubleBass: Staccato-Spiccato F crescendo FF (91-95).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
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	•Strings VI. I+VI. II+Vla+Vc stacc very fast 16ths p cresc FF (Reh.XI,172-178)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Staccato very fast 16ths p cresc FF.	Strings Violin I+Violin II+Viola+Violoncello: Staccato very fast 16ths p cresc FF (Reh.XI,172-178).		
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	•Strings VI. II+Vla+Vc,+VI. I Stacc-Spicc 8ths fast F (50,62,67-69.72-73)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello,+ Violin I Staccato-Spiccato 8ths fast F.	Strings Violin II+Viola+Violoncello,+Violin I: Staccato-Spiccato 8ths fast F (50,62,67-69.72-73).		
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	•Strings VI. I+VI. II,+Vla+Vc Stacc-Spicc 16ths fast F, p crescFF (1-21)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,+Viola+Violoncello Staccato-Spiccato 16ths fast F, p crescendo FF.	Strings Violin I+Violin II,+Viola+Violoncello: Staccato-Spiccato 16ths fast F, p crescendo FF (1-21).		
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	•Strings Vla+Vc,Db Detached, Tenuto, Stacc 8-16ths,quarters F,FF (6-21)+Tutti		>•Mode of Playing		Strings Viola+Violoncello,Dou bleBass Detached, Tenuto, Staccato 8-16ths,quarters F,FF.	Strings Viola+Violoncello,DoubleBass: Detached, Tenuto, Staccato 8-16ths,quarters F,FF (6-21).		
Ravel	NAX	Le Tombeau de Couperin	IV. Rigaudon	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings		Marriner_Academy of St-Martin in the Fields	•Strings Detached quarters, 8ths, 16ths, Stacc, Accents(1-8)+Tutti		>•Mode of Playing		Strings Detached quarters, 8ths, 16ths, Staccato, Accents.	Strings: Detached quarters, 8ths, 16ths, Staccato, Accents (1-8).		
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings		Barbirolli_Hallé Orchestra	•Strings Detached, Tenuto, Stacc, accents halfs,quarters,8ths FF (Reh. O,133-148)+Tutti		>•Mode of Playing		Strings Detached, Tenuto, Staccato, accents halfs,quarters,8ths FF.	Strings: Detached, Tenuto, Staccato, accents halfs,quarters,8ths FF (Reh.O,133-148).		

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STRINGS Modes of Playing Examples															
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_ri soluto	ORCH	1914-1936	3*f1, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings VI. I+VI. II+Vla,+Vc Stacc-Spicc 8-16ths FcrescFF(155-161)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello Staccato-Spiccato 8-16ths F crescendo FF.	Strings Violin I+Violin II+Viola,+Violoncello: Staccato-Spiccato 8-16ths F crescendo FF (155-161).			
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_ri soluto	ORCH	1914-1936	3*f1, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings Detached Tenu,Stacc,Marcato halfs,quarters-8ths FF(335-339)+Tutti	>•Mode of Playing		Strings Detached Tenuto,Staccato,Marcato halfs,quarters-8ths FF.	Strings: Detached Tenuto,Staccato,Marcato halfs,quarters-8ths FF (335-339).			
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_ri soluto	ORCH	1914-1936	3*f1, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings Detached Stacc,Ten vs slurred short lines Fdecresc mf decresc p(340-342)+Tutti	>•Mode of Playing		Strings Detached Staccato,Tenuto vs slurred short lines mf decrescendo p.	Strings: Detached Staccato,Tenuto vs slurred short lines mf decrescendo p(340-342).			
Prokofiev	NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916-1917	2f1, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	 •Strings VI. II+Vla+Vc+Db Stacc 8ths vs Legato slurred 8-16ths pp cresc(17-19)+Tutti	>•Mode of Playing		Strings Violin II+Viola+Violoncello+DoubleBass Staccato 8ths vs Legato slurred 8-16ths pp crescendo.	Strings Violin II+Viola+Violoncello+DoubleBass: Staccato 8ths vs Legato slurred 8-16ths pp crescendo (17-19).			
Prokofiev	NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916-1917	2f1, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	 •Strings Pizz vs Stacc 16ths slow pp cresc mp decresc pp cresc FF(20-33)+Tutti	>•Mode of Playing		Strings Pizzicato vs Staccato 16ths slow pp crescendo mp decrescendo pp crescendo FF.	Strings: Pizzicato vs Staccato 16ths slow pp crescendo mp decrescendo pp crescendo FF (20-33).			
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, Pizz in Double-Stop F(11-21)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulD 8ths, Staccato, Pizzicato in Double-Stop F.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, Pizzicato in Double-Stop F(11-21).			
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concertino:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings Vc Stacc Punta d'arco fast repeated 32nds, double Harmonics artificial 4th(C-G) p(Reh.8,1-3)+Tutti	>•Mode of Playing		Strings Violoncello Staccato Punta d'arco fast repeated 32nds, double Harmonics artificial 4th(C-G) p.	Strings Violoncello: Staccato Punta d'arco repeated 32nds, double Harmonics artificial 4th(C-G) p (Reh.8,1-3).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 211 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Stravinsky	NAX	Petrushka	01-Tableau I: The Shrovetide Fair - The Crowds - The Conjuring-trick	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	 •Strings VI.I+VI.II+Vla+Vc sul ponticello quarter Stacc FFF(Reh.29,272)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello sul ponticello quarter Stacc FFF.	Strings Violin I+Violin II+Viola+Violoncello: sul ponticello quarter Staccato FFF (Reh.29,272).			
Stravinsky	NAX	Petrushka	02-Tableau I: Russian Dance	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	 •Strings Vla Legato slur to Stacc, quarters mf crescF(Reh.34,9-20)+Tutti		>•Mode of Playing		Strings Viola Legato slur to Staccato, quarters mf crescF.	Strings Viola: Legato slur to Staccato, quarters mf crescF (Reh.34,9-20).			
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	 •Strings VI.II+Vla+Vc,+Db Detached Staccatissimo 16ths FF(10-12)+Tutti		>•Mode of Playing		Strings Vliolin II+Viola+Violoncello,+ DoubleBass Detached Staccatissimo 16ths FF.	Strings Vliolin II+Viola+Violoncello,+DoubleBass: Detached Staccatissimo 16ths FF (10-12).			
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	 •Strings Detached Staccatissimo FFF sfz(46-50)+Tutti		>•Mode of Playing		Strings Detached Staccatissimo FFF sfz.	Strings: Detached Staccatissimo FFF sfz (46-50).			
Stravinsky	NAX	Petrushka	05-Tableau III: Waltz	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concert gebouw	 •Strings VI.II+Vla,+VI.I Stacc 16ths fast p cresc-decresc(Reh. 78,96-104)+Tutti		>•Mode of Playing		Strings Violin II+Viola,+Violin I Staccato 16ths fast p crescendo-decresc.	Strings Violin II+Viola,+Violin I: Staccato 16ths fast p crescendo-decrescend (Reh.78,96-104).			
Stravinsky	NAX	Petrushka	09-Tableau IV: Dance of the Gipsy Girls	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	 •Strings VI.I+VI.II+Vla+Vc Staccatissimo 8ths FF(Reh. 102,1-9)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello: Staccatissimo 8ths FF	Strings Violin I+Violin II+Viola+Violoncello: Staccatissimo 8ths FF (Reh.102,1-9).			
Stravinsky	NAX	Petrushka	09-Tableau IV: Dance of the Gipsy Girls	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	 •Strings VI.I+VI.II+Vla+Vc Staccatissimo 8ths FF(Reh. 105,37-45)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello: Staccatissimo 8ths FF	Strings Violin I+Violin II+Viola+Violoncello: Staccatissimo 8ths FF (Reh.105,37-45).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533		25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 212 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Stravinsky	NAX	Petrushka	09-Tableau IV: Dance of the Gipsy Girls	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	 •Strings SOLO VI Stacc, Spiccato fast 16ths F (Reg.103,10-19)+Tutti		>•Mode of Playing		Strings SOLO Violin: Staccato, Spiccato fast 16ths F	Strings SOLO Violin: Staccato, Spiccato fast 16ths F (Reg.103,10-19).			
Stravinsky	NAX	Petrushka	09-Tableau IV: Dance of the Gipsy Girls	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	 •Strings SOLO VI Stacc, Spiccato fast 16ths F (Reg.106,46-53)+Tutti		>•Mode of Playing		Strings SOLO Violin: Staccato, Spiccato fast 16ths	Strings SOLO Violin: Staccato, Spiccato fast 16ths F (Reg.106,46-53).			
Stravinsky	NAX	Petrushka	11-Tableau IV: The Masqueraders	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	 •Strings Staccatissimo Marcato quarters FF (78-83)+Tutti		>•Mode of Playing		Strings Staccatissimo quarters FF.	Strings: Staccatissimo Marcato quarters FF (78-83).			
Stravinsky	NAX	Petrushka	12-Tableau IV: The Scuffle (Blackamoor and Petrushka)	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	 •Strings VI. I+VI. II+Vla,+Vc Detached Staccato (staccatissimo) 16ths fast FF (Reh.127,18-22)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello Detached Staccato (staccatissimo) 16ths fast FF.	Strings Violin I+Violin II+Viola,+Violoncello: Detached Staccato (staccatissimo) 16ths fast FF (Reh.127,18-22).			
Stravinsky	NAX	Petrushka	12-Tableau IV: The Scuffle (Blackamoor and Petrushka)	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	 •Strings VI. I+VI. II+Vc Detached Stacc 16ths sul pont. F (Reh.128,29)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Violoncello Detached Staccato 16ths sul ponticello. F.	Strings Violin I+Violin II+Violoncello: Detached Staccato 16ths sul ponticello. F (Reh.128,29).			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Detached, Ten vs short slurs, Stacc, Gliss down-up 3rd quarters-8ths F-p-FF (Reh.11,1-26)+Tutti		>•Mode of Playing		Strings Detached, Tenuto vs short slurs, Staccato, Glissando down-up 3rd quarters-8ths F-p-FF.	Strings: Detached, Tenuto vs short slurs, Staccato, Glissando down-up 3rd quarters-8ths F-p-FF (Reh.11,1-26).			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI. II+Vla Detached Stacc-accent p (Reh.22,9-16)+Tutti		>•Mode of Playing		Strings Violin II+Viola Detached Staccato-accent p.	Strings Violin II+Viola: Detached Staccato-accent p (Reh.22,9-16).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II Detached Tenuto quarters vs slurred 16ths, Stacc 8ths F(Reh.23,17-25)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Detached Tenuto quarters vs slurred 16ths, Staccato 8ths.	Strings Violin I+Violin II: Detached Tenuto quarters vs slurred 16ths, Staccato 8ths F(Reh.23,17-25).		
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II+Vla+Vc Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF(Reh.24,29-43)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Detached Tenuto quarters vs slurred 16ths, Staccato 8ths FF.	Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto quarters vs slurred 16ths, Staccato 8ths FF (Reh.24,29-43).		
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II,+Vla,Vc+Db Unis.-Oct. Legato short slurs vs Stacc 8-16ths fast F-FF(Reh.54,71-85)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,+Viola,Violoncello+DoubleBass Unisono-Octae Legato short slurs vs Staccato 8-16ths fast F-FF.	Strings Violin I+Violin II,+Viola,Violoncello+DoubleBass: Unisono-Octae Legato short slurs vs Staccato 8-16ths fast F-FF (Reh.54,71-85).		
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	 •Strings00ALL MoP Leg, short slurs, Det, Accent, Stacc, Spicc, Dyn Envel, Appogg, con sord, Pizz, Doub-Tripl-Quadr-Stops(1-112)		DIVERSE	DIVERSE	•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: ALL Modes of Playing Legato, short slurs, Detached, Accent, Staccato, Spiccato, Dyn Envelopes Appoggiatura, con sordino, Pizzicato, Double-Triple-Quadruple-Stops (1-112).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 214 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings02 VI. I+VI. II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, mp cresc sFz(7-10)		Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, mp crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, mp crescendo sFz (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	 •Strings01 VI. I+VI. II+Vla+Vc Det, Stacc, Accent, quarters, 8ths, high-very high range F(1-6)		Doubling Timbral_Manipulation	Fusion Timbre Granular	Strings: Violin I+Violin II+Viola+Violoncello Detached, Staccato, Accent, quarters, 8ths, high-very high range F	Strings: Violin I+Violin II+Viola+Violoncello Detached, Staccato, Accent, quarters, 8ths, high-very high range F (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	 •Strings02 VI. I+VI. II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, mp cresc sFz(7-10)		Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, mp crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, mp crescendo sFz (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	 •Strings04 VI. I+VI. II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, cresc sFz(15-18)		Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz (15-18).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	🎻•Strings09 VI.I, Stacc accent, Appogg, 8ths, high range F (43-44)	Timbral_Manipulation	Attack Sharp	Strings: Violin I, Staccato accent, Appoggiatura, 8ths, high range F	Strings: Violin I, Staccato accent, Appoggiatura, 8ths, high range F (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	🎻•Strings14 VI.I+VI.II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, cresc sFz(61-63)	Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Leg atoshort slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Leg atoshort slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz (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	🎻•Strings31 Vla+Vc Leg short slurs, Stacc, 16th Triplets, 8th, high-medium range sFFz(112)	Layering	Foreground-1	Strings: Viola+Violoncello Legato short slurs, Staccato, 16th Triplets, 8th, high-medium range sFFz	Strings: Viola+Violoncello Legato short slurs, Staccato, 16th Triplets, 8th, high-medium range sFFz (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	🎻•Strings Vc Staccato Spiccato(7-18)	>•Mode of Playing		Strings Cello Staccato. Cello Spiccato.	Strings: Violoncello Staccato Spiccato (7-18).	
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	🎻•Strings Db Staccato Spiccato 16ths p cresc mp(7, 61)	>•Mode of Playing		Strings: DoubleBass: Staccato Spiccato 16ths p crescendo mp	Strings: DoubleBass: Staccato Spiccato 16ths p crescendo mp (7, 61).	
Hindemith	NAX	Symphonie Mathis der Maler	I. Engelkonzert	ORCH	1934	2*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/strings	Steinberg_Boston Symphony Orchestra	🎻•Strings VI.I+VI.II+Vla+Vc Stacc vs short slurs pp cresc mF(135-153)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Staccato vs short slurs pp cresc mF.	Strings Violin I+Violin II+Viola+Violoncello: Staccato vs short slurs pp cresc mF (135-153).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Hindemith	NAX	Symphonie Mathis der Maler	I. Engelkonzert	ORCH	1934	2*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/strings	Steinberg_Boston Symphony Orchestra	 •Strings VI.I+VI.II+Vla+Vc Stacc vs short slurs, Detached pp cresc mF, F, FF(292-336)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Staccato vs short slurs, Detached pp cresc mF, F, FF.	Strings Violin I+Violin II+Viola+Violoncello: Staccato vs short slurs, Detached pp cresc mF, F, FF (292-336).
Shostakovich	NAX	Symphony No. 5	II. Allegretto	ORCH	1937	3fl*, 2ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 4perc, 2harps, piano-celesta/strings	Nelsons_Boston Symphony Orchestra	 •Strings Stacc 8ths vs slurred to Stacc notes p crescFF(71-74)+Tutti	>•Mode of Playing			Strings: Staccato 8ths vs slurred to Staccato notes p crescendo FF	Strings: Staccato 8ths vs slurred to Staccato notes p crescendo FF (71-74).
Shostakovich	NAX	Symphony No. 5	II. Allegretto	ORCH	1937	3fl*, 2ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 4perc, 2harps, piano-celesta/strings	Nelsons_Boston Symphony Orchestra	 •Strings Stacc 8ths vs slurred to Stacc notes p crescFF(222-225)+Tutti	>•Mode of Playing			Strings: Staccato 8ths vs slurred to Staccato notes p crescendo FF	Strings: Staccato 8ths vs slurred to Staccato notes p crescendo FF (222-225).
Shostakovich	NAX	Symphony No. 5	II. Allegretto	ORCH	1937	3fl*, 2ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 4perc, 2harps, piano-celesta/strings	Nelsons_Boston Symphony Orchestra	 •Strings Stacc 8ths, quarters FF(241-245)+Tutti	>•Mode of Playing			Strings: Staccato 8ths, quarters FF	Strings: Staccato 8ths, quarters FF (241-245).
Bartok	NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra	Zeitouni_Les Violons du Roy	 •Strings VI.I alternate Tutti-SOLO Stacc vs slurred motives 8-16ths F(1-18)+Tutti	>•Mode of Playing			Strings Violin I alternate Tutti-SOLO Staccato vs slurred motives 8-16ths F.	Strings Violin I alternate Tutti-SOLO: Staccato vs slurred motives 8-16ths F (1-18).
Bartok	NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra	Zeitouni_Les Violons du Roy	 •Strings VI.II+Vla+Vc+Db Stacc vs slurs, Tenuto F(1-18)+Tutti	>•Mode of Playing			Strings Violin II+Viola+Violoncello+DoubleBass Staccato vs slurs, Tenuto F.	Strings Violin II+Viola+Violoncello+DoubleBass: Staccato vs slurs, Tenuto F (1-18).
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	 •Strings Spiccato, Stacc, slurred Stacc 8ths,16ths(60-83)+Tutti	>•Mode of Playing			Strings Spiccato, Staccato, slurred Staccato 8ths,16ths.	Strings: Spiccato, Staccato, slurred Staccato 8ths,16ths (60-83).

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)

STRINGS Modes of Playing Examples

56		Staccato slurred											
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •WW+Brass+Strings +Timp ALL MoP Leg, Leg short slurs, Det, Stacc, slurred Stacc, Dyn Envelope, Pizz (1-130)		DIVERSE	DIVERSE	Woodwinds+Brass+Strings+Timpani: ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Dynamic Envelopes, Pizzicato (1-130).	Woodwinds+Brass+Strings+Timpani: ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Dynamic Envelopes, Pizzicato (1-130).
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings ALL MoP Leg, Leg short slurs, Det, Stacc, slurred Stacc, Pizz, Dyn Envelope (1-130)		DIVERSE	DIVERSE	String:s ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Pizzicato, Dynamic Envelopes	String:s ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Pizzicato, Dynamic Envelopes (1-130).
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings01 Vla, Vc, Db Det, Stacc, slurred Stacc, quarters, 8ths, low range, p, pp(3-26)		Layering	Foreground-2 Middleground	Strings: Viola, Violoncello, Doublebass Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p, pp	Strings: Viola, Violoncello, Doublebass Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p, pp (3-26).
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings02 VI.II Det, Stacc, slurred Stacc, quarters, 8ths, low range, p, pp(27-50)		Layering	Foreground-2	Strings: Violin II Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p, pp	Strings: Violin II Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p, pp (27-50).
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings05 VI.I Det, Stacc, slurred Stacc, quarters, 8ths, low range, p cresc F(51-74)		Layering	Foreground-2	Strings: Violin I Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p crescendo F	Strings: Violin I Detached, Staccato, slurred Staccato, quarters, 8ths, low range, p crescendo F (51-74).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Rossini	NAX	William Tell Overure		ORCH	1829	2*fI, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb/timp, 3perc/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Vc Div in 5, Vc SOLO wide range Legato espressivo, Detached Ten, slurred Stacc(1-47)+Tutti	3_59	>•Mode of Playing		Strings Violoncello Divisi in 5, Violoncello SOLO wide range Legato espressivo, Detached Tenuto, slurred Staccato.	Strings: Violoncello Divisi in 5, Violoncello SOLO wide range Legato espressivo, Detached Tenuto, slurred Staccato (1-47).			
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fI, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •WW+Brass+Strings ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow (236-276)	8_39	DIVERSE	DIVERSE	Woodwinds+Brass+Strings: ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow	Woodwinds+Brass+Strings: ALL MoP Leg short slurs, Slurred Staccato, Spiccato, Detached, Accent, Staccato, Double-Triple-tonguing, Pizzicato, Tremolo, Series DOWN-bow (236-276),			
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fI, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp(236-276)	8_39	DIVERSE	DIVERSE	Strings: ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp	Strings: ALL MoP Violin I, Violin II, Viola, Violoncello, Doublebass, Legato short slurs, Slurred Staccato, Spiccato, Detached, Accent, Staccato, Tremolo, Pizzicato, Series DOWN-bow p, mp crescendo mf, F, FF, FFF, pp (236-276).			
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fI, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings Vc Stacc slurred 8th triplet slow con sord. pppp(79-80)+Tutti		>•Mode of Playing		Strings Violoncello Staccato slurred 8th triplet slow con sordino pppp.	Strings Violoncello: Staccato slurred 8th triplet slow con sordino pppp (79-80).			
Mahler	NAX	Lieder eines Fahren den Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	1883-85	3*fI, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.I Legato short slurs to Stacc, Accents pp(5-8)+Tutti		>•Mode of Playing		Strings Violin I Legato short slurs to Staccato Accents pp.	Strings Violin I: Legato short slurs to Staccato Accents pp (5-8).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363		Page 219 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Lieder eines Fahren den Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings V1.I Stacc slurred pp(5-8)+Tutti		>•Mode of Playing		Strings Violin I Staccato slurred pp.	Strings Violin I: Staccato slurred pp (5-8).
Mahler	NAX	Lieder eines Fahren den Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings Vc+Db Stacc slurred, from Tenuto ppp(7)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Staccato slurred, from Tenuto ppp.	Strings Violoncello+DoubleBass: Staccato slurred, from Tenuto ppp (7).
Tchaikovsky	NAX	Symphony No. 5	II. Andante cantabile, con alcuna licenza	ORCH	1888	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc/strings	Pletnev_Russian National Orchestra	 •Strings slurred Stacc 2x slowTriplets pp(24-30)+Tutti		>•Mode of Playing		Strings slurred Staccato 2x slowTriplets pp.	Strings: slurred Staccato 2x slowTriplets pp (24-30).
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ/strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •WW+Brasses+Perc +Harp+Strings ALL MoP (64-253)		>•Mode of Playing	Diverse	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ/strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •Strings V1.I, V1.II, V1a, Vc, Db, Leg, Leg Ten, Det, Det Ten, Stacc, slurred Stacc, Marc, Marc Ten, Marc slurred, Trill, Trem, sul tasto, Multi-Stops, Gliss, Plizz, con sord, Dyn Env (64-253)		>•Mode of Playing	Diverse	Strings: Violin I, Violin II, Viola, Violoncello, Doublebass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plizzicato, con sordino, Dynamic Envelope	Strings: Violin I, Violin II, Viola, Violoncello, Doublebass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plizzicato, con sordino, Dynamic Envelope (64-253).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 220 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Dvorak	NAX	Symphony No. 9 New World	III. Molto vivace	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings VI.I+Vc slurred Stacc, Spiccato quarters p, pp, ppp(9-28)+Tutti		>•Mode of Playing		Strings Violin I+Violoncello slurred Staccato, Spiccato quarters p, pp, ppp.	Strings Violin I+Violoncello: slurred Staccato, Spiccato quarters p, pp, ppp (9-28).	
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.II,+VI.I Legato long slurs, short slurs to Stacc, slurred Stacc, Portamento, Griffbrett pp cresc-decresc(78-93)+Tutti		>•Mode of Playing		Strings Violin II,+Violin I Legato long slurs, short slurs to Staccato, slurred Staccato, Portamento, Griffbrett (sul tasto) pp crescendo-decrescendo.	Strings Violin II,+Violin I: Legato long slurs, short slurs to Staccato, slurred Staccato, Portamento, Griffbrett (sul tasto) pp crescendo-decrescendo (78-93).	
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.I+VI.II Legato, Stacc slurred, Portamento pp cresc-decresc espressivo(Reh.4,94-108)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Legato, Staccato slurred, Portamento pp crescendo-decrescendo espressivo.	Strings Violin I+Violin II: Legato, Staccato slurred, Portamento pp crescendo-decrescendo espressivo (Reh.4,94-108).	
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.I+VI.II+Vla+Vc am Steg held pp(274-280)+Tutti  •Strings Db Detached, Stacc, slurred Stacc, Tenuto 8-16ths p decresc ppp(274-280)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello am Steg (sul ponticello) held pp. Strings DoubleBass Detached, Staccato, slurred Staccato, Tenuto 8-16ths p decrescendo ppp.	Strings Violin I+Violin II+Viola+Violoncello: am Steg (sul ponticello) held pp (274-280). Strings DoubleBass: Detached, Staccato, slurred Staccato, Tenuto 8-16ths p decrescendo ppp (274-280).	
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	 •Strings05 VI.I Solo3+VI.I Solo4 unis. slurred Stacc, Leg, quarters, halves, 8ths, high-medium range, pp cresc p cresc (171-179)		Doubling	Fusion	Strings: Violin I Solo3+Violin I Solo4 unisono slurred Staccato, Legato, quarters, halves, 8ths, high-medium range, pp crescendo p crescendo	Strings: Violin I Solo3+Violin I Solo4 unisono slurred Staccato, Legato, quarters, halves, 8ths, high-medium range, pp crescendo p crescendo (171-179) .	

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STRINGS Modes of Playing Examples													
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f f, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla Arco Stacc slurred 8ths p (205-210)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Arco Staccato slurred 8ths p.	Strings Violin I+Violin II+Viola: Arco Staccato slurred 8ths p (205-210).
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f f, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla+Vc Legato slurred lines Oct(with slurred stacc, tenuto) espressivo p cresc-decresc(Reh.22,213-220)+Tutti	>•Mode of Playing			Strings Viola+Violoncello Legato slurred lines Octave (with slurred staccato, tenuto) espressivo p crescendo-decrescendo.	Strings Viola+Violoncello: Legato slurred lines Octave (with slurred staccato, tenuto) espressivo p crescendo-decrescendo (Reh.22,213-220).
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*f f, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla+Vc,VI.I+VI.II Legato Tenuto,Stacc slurred, Ten-Stacc, Sourdines pp cresc-decresc(Reh.39,23-48)+Tutti	>•Mode of Playing			Strings Viola+Violoncello,Violin I+Violin II: Legato Tenuto,Staccato slurred, Tenuto-Staccato, Sourdines (con sordino) pp crescendo-decrescendo.	Strings Viola+Violoncello,Violin I+Violin II: Legato Tenuto,Staccato slurred, Tenuto-Staccato, Sourdines (con sordino) pp crescendo-decrescendo (Reh.39,23-48).
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*f f, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II+Vla slurred Ten-Stacc sur le chevalet pp cresc-decresc (Reh.50,112-113)+Tutti	>•Mode of Playing			Strings Violin II+Viola slurred Tenuto-Staccato sur le chevalet (sul ponticello) pp crescendo-decrescendo.	Strings Violin II+Viola: slurred Tenuto-Staccato sur le chevalet (sul ponticello) pp crescendo-decrescendo (Reh.50,112-113).
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*f f, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Legato slurred, Tenu,Stacc, sul G, Sourdines p espressivo (114-117)+Tutti	>•Mode of Playing			Strings Violin I Legato slurred, Tenuto,Staccato, sul G, Sourdines (con sordino) p espressivo.	Strings Violin I: Legato slurred, Tenuto,Staccato, sulG, Sourdines (con sordino) p espressivo (114-117).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 222 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths Sourdines pp cresc-decres(1-4)+Tutti	>•Mode of Playing		Strings Viola Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo.	Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).			
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths pp cresc-decres(7-10)+Tutti	>•Mode of Playing		Strings Viola Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths pp crescendo-decrescendo.	Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths pp crescendo-decrescendo (7-10).			
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Legato, slurred Ten-Stacc, sur la touche mf espressivo(51-53)+Tutti	>•Mode of Playing		Strings Violin I Legato, slurred Tenuto-Staccato, sur la touche (sul tasto) mf espressivo.	Strings Violin I: Legato, slurred Tenuto-Staccato, sur la touche (sul tasto) mf espressivo (51-53).			
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Detached Ten, Ten slurred, Stacc slurred Fcresc-decresc(Reh.5,40-43)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo	Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo (Reh.5,40-43).			
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Detached Ten, Ten slurred, Stacc slurred Fcresc-decresc(Reh.7,62-65)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo	Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo (Reh.7,62-65).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+Vc Legato, slurred Tenuto, Stacc 8ths,quarters in Oct., sur la touche p(Reh.8,66-69)+Tutti	>•Mode of Playing		Strings Violin I+Violoncello: Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p	Strings Violin I+Violoncello: Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p (Reg.8,66-69).		
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+Vc Legato, slurred Tenuto, Stacc 8ths,quarters in Oct., sur la touche p(159-162)+Tutti	>•Mode of Playing		Strings Violin I+Violoncello: Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p	Strings Violin I+Violoncello: Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p (159-162).		
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II+Vla Stacc slurred 8ths sur le chevalet p(Reh.25,219-221)+Tutti	>•Mode of Playing		Strings Violin II+Viol: Staccato slurred 8ths sur le chevalet (sul ponticello) p.	Strings Violin II+Viola: Staccato slurred 8ths sur le chevalet (sul ponticello) p (Reh.25,219-221).		
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings slurs, slurred Stacc, Harmonics, Pizz(34-47)	>•Mode of Playing		Strings slurs, slurred Staccato, Harmonics, Pizzicato.	Strings slurs, slurred Staccato, Harmonics, Pizzicato (34-47).		
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings VI.I Harmonic nat 5th sulE slurred Stacc quarters pp(123)+Tutti	>•Mode of Playing		Strings Violin I Harmonic natural 5th sulE slurred Staccato quarters pp.	Strings Violin I: Harmonic natural 5th sulE slurred Staccato quarters pp (123).		
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings col legno battuto slurred Stacc 16ths F decresc p(Reh.6,55-58)+Tutti	>•Mode of Playing		Strings col legno battuto slurred Staccato 16ths F decrescendo p.	Strings: col legno battuto slurred Staccato 16ths F decrescendo p (Reh.6,55-58).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings VI.I+VI.II+Vla+Vc,+Db col legno battuto slurred Stacc 16ths pp(309-312)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello,+ DoubleBass col legno battuto slurred Staccato 16ths pp.	Strings Violin I+Violin II+Viola+Violoncello,+DoubleBass: col legno battuto slurred Staccato 16ths pp (309-312).
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings VI.I+VI.II Marcato-Stacc 8-16ths, slurred 8ths sul G fast mf(172-186)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Marcato-Staccato 8-16ths, slurred 8ths sul G fast mf. Slurred Staccato.	Strings Violin I+Violin II: Marcato-Staccato 8-16ths, slurred 8ths sulG fast mf (172-186). Slurred Staccato.
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings Vla,Vc,VI.I Marcato-Stacc 8-16ths, slurred 8ths p(202-219)+Tutti		>•Mode of Playing		Strings Viola,Violoncello,Violin I Marcato-Staccato 8-16ths, slurred 8ths p. Slurred Staccato.	Strings Viola,Violoncello,Violin I: Marcato-Staccato 8-16ths, slurred 8ths p (202-219). Slurred Staccato.
Prokofiev	NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916-1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I Legato slurred quarters,16ths, slurred stacc, Trills, high sul E pp dolce(5-20)+Tutti	3_9	>•Mode of Playing		Strings Violin I Legato slurred quarters,16ths, slurred staccato, Trills, high sul E pp dolce. Violin sul E string	Strings Violin I: Legato slurred quarters,16ths, slurred staccato, Trills, high sulE pp dolce (5-20).
Stravinsky	NAX	Petrushka	02-Tableau I: Russian Dance	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	 •Strings slurred Stacc 16ths 8ths, quarters F(106-107)+Tutti		>•Mode of Playing		Strings slurred Staccato 16ths 8ths, quarters F.	Strings: slurred Staccato 16ths 8ths, quarters F (106-107).
Stravinsky	NAX	Petrushka	05-Tableau III: Waltz	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concert gebouw	 •Strings Vla Stacc slurred quarters slow (valse) p(Reh. 74,68-82)+Tutti		>•Mode of Playing		Strings Viola Staccato slurred quarters slow (valse) p.	Strings Viola: Staccato slurred quarters slow (valse) p (Reh.74,68-82).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.9,121-131)+Tutti		>•Mode of Playing		Strings Violin I 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce.	Strings Violin I 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.9,121-131).		
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	 •Strings VI.I Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.10,132-139)+Tutti		>•Mode of Playing		Strings Violin I Detached Tenuto, short slurs, slurred Staccato 8-16ths con sord. p dolce.	Strings Violin I: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sord. p dolce (Reh.10,132-139).		
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.57,112-117)+Tutti		>•Mode of Playing		Strings Viola SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p.	Strings Violin I 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.57,112-117).		
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.a SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128)+Tutti		>•Mode of Playing		Strings Viola SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p.	Strings Viola SOLO: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128).		
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths,quarters fast SENZA sord. p(128-139)+Tutti		>•Mode of Playing		Strings Violin II 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p.	Strings Violin II 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p (128-139).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I 6SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths,quarters fast SENZA sord. p crescF(139-143)+Tutti		>•Mode of Playing		Strings Violin I 6SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p crescendo F.	Strings Violin I 6SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p crescendo F (139-143).
Shostakovich	NAX	Symphony No. 5	I. Moderato – Allegro non troppo	ORCH	1937	3fl*, 2ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 4perc, 2harps, piano-celesta/strings	Nelsons_Boston Symphony Orchestra	 •Strings VI.II+Vla+Vc+Db slurred Stacc 8ths p(50-70)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello+ DoubleBass slurred Staccato 8ths p.	Strings Violin II+Viola+Violoncello+DoubleBass: slurred Staccato 8ths p (50-70).
Shostakovich	NAX	Symphony No. 5	I. Moderato – Allegro non troppo	ORCH	1937	3fl*, 2ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 4perc, 2harps, piano-celesta/strings	Nelsons_Boston Symphony Orchestra	 •Strings Vc+Db slurred Stacc 8ths pp(106-117)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass slurred Staccato 8ths pp.	Strings Violoncello+DoubleBass: slurred Staccato 8ths pp (106-117).
Shostakovich	NAX	Symphony No. 5	I. Moderato – Allegro non troppo	ORCH	1937	3fl*, 2ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 4perc, 2harps, piano-celesta/strings	Nelsons_Boston Symphony Orchestra	 •Strings VI.II+Vla+Vc+Db slurred Stacc 8ths pp(260-283)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello+ DoubleBass slurred Staccato 8ths pp.	Strings Violin II+Viola+Violoncello+DoubleBass: slurred Staccato 8ths pp (260-283).
Shostakovich	NAX	Symphony No. 5	II. Allegretto	ORCH	1937	3fl*, 2ob, 3*cl, 3*bsn/4horns, 3tr, 3trb, 1tuba/timp, 4perc, 2harps, piano-celesta/strings	Nelsons_Boston Symphony Orchestra	 •Strings SOLO VI slurred Stacc 8ths p, gliss.(88-103)		>•Mode of Playing		Strings SOLO Violin slurred Staccato 8ths p, glissando.	Strings SOLO Violin slurred Staccato 8ths p, glissando (88-103).
Stravinsky	NAX	Symphony in Three Movements	II. Andante	ORCH	1942-1945	3*fl, 2ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, perc, pno, harp/strings	Gielen_SWF Orchester	 •Strings staccato-louré(Reh135)+Tutti	2_34	>•Mode of Playing		Strings staccato-louré	Strings: staccato-louré (RehA, 14-21).
Hindemith	NAX	Sinfonische Metamorphosen	IV. Marsch	ORCH	1943	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 4perc/strings	Szell_Cleveland Orchestra	 •Strings short staccato slurred in one bow(RehA, 14-21)+Tutti	2_35	>•Mode of Playing		Strings dotted rhythm, short staccato slurred in one bow	Strings: dotted rhythm, short staccato slurred in one bow (RehA, 14-21).

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STRINGS Modes of Playing Examples													
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	 •Strings VI.I+VI.II Stacc quarters-8ths, Stacc slurred 8ths vs Legato slurred 8ths F(95-103)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Staccato quarters-8ths, Staccato slurred 8ths vs Legato slurred 8ths F.	Strings Violin I+Violin II: Staccato quarters-8ths, Staccato slurred 8ths vs Legato slurred 8ths F (95-103).

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
47	Marcato (marqué, markiert), Martellato (Martelé)												
Beethoven	NAX	Symphony No. 9	I. Allegro ma non troppo, un poco maestoso	ORCH	1822-1824	3*fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings/soli SATB, Choir	Chailly_Gewandhaus Leipzig	🎻•Strings Marcato 8ths, quarters FF, Sfz(63-74)+Tutti		>•Mode of Playing		Strings Marcato 8ths, quarters FF, Sfz.	Strings: Marcato 8ths, quarters FF, Sfz (63-74).
Beethoven	NAX	Symphony No. 9	I. Allegro ma non troppo, un poco maestoso	ORCH	1822-1824	3*fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings/soli SATB, Choir	Chailly_Gewandhaus Leipzig	🎻•Strings Marcato Stacc 16ths F cresc FF(295-301)+Tutti		>•Mode of Playing		Strings Marcato Staccato 16ths F crescendo FF.	Strings: Marcato Staccato 16ths F crescendo FF (295-301).
Wagner	NAX	Tannhäuser	Overture	ORCH	1845-1860	3*fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp, perc, harp/strings	Gerdess_OperBerlin	🎻•Strings VI.I+VI.II+Vla+Vc+Db Marcato FF(256-272)+Tutti 🎻•Strings VI.I+VI.II+Db Marcato F(281-287)+Tutti		>•Mode of Playing		Strings Violon I+Violin II+Viola+Violoncello+DoubleBass Marcato FF. Strings Violin I+Violin II+DoubleBass Marcato F.	Strings Violon I+Violin II+Viola+Violoncello+DoubleBass: Marcato FF (256-272). Strings Violin I+Violin II+DoubleBass: Marcato F (281-287).
Brahms	NAX	Symphony No. 1	IV. Adagio -Più andante - Allegro non troppo, ma con brio -Più allegro	ORCH	1855-1876	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_BerlinerPhilharmoniker	🎻•Strings Marcato half,quarter,8ths FF, Sfz, vs Stacc,short slurs(Re		>•Mode of Playing		Strings: Marcato half, quarter, 8ths FF, Sfz, vs Staccato, short slurs	Strings: Marcato half, quarter, 8ths FF, Sfz, vs Staccato, short slurs (Reh.D,94-114).
Brahms	NAX	Symphony No. 1	IV. Adagio -Più andante - Allegro non troppo, ma con brio -Più allegro	ORCH	1855-1876	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_BerlinerPhilharmoniker	🎻•Strings Marcato half,quarter,8ths F, Sfz, vs Stacc,short slurs(Reh.D,220-244)+Tutti		>•Mode of Playing		Strings Marcato half, quarter, 8ths F, Sfz, vs Staccato, short slurs	Strings Marcato half, quarter, 8ths F, Sfz, vs Staccato, short slurs (Reh.D,220-244).
Brahms	NAX	Symphony No. 2	I. Allegro non troppo	ORCH	1877	2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp/strings	Rattle_BerlinerPhilharmoniker	🎻•Strings Marcato, Stacc quarters, 8ths, 16ths F, sfz(Reh.E,118-134)+Tutti		>•Mode of Playing		Strings Marcato, Staccato quarters, 8ths, 16ths F, sfz.	Strings: Marcato, Staccato quarters, 8ths, 16ths F, sfz (Reh.E,118-134).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Brahms	NAX	Symphony No. 2	I. Allegro non troppo	ORCH	1877	2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp/strings	Rattle_Berliner Philharmoniker	 •Strings Detached quarters, 8ths Stacc, Accent, Marcato F(204-230)+Tutti		>•Mode of Playing	Strings Detached quarters, 8ths Stacc, Accent, Marcato F.	Strings: Detached quarters, 8ths Stacc, Accent, Marcato F (204-230).				
Brahms	NAX	Violin Concerto	I. Allegro non troppo	ORCH, solo violin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings/SOLO Violin	Barenboim_Berliner Philharmoniker	 •Strings Marcato 8ths,16ths,quarters F(78-102)		>•Mode of Playing	Strings Marcato 8ths, 16ths, quarters F.	Strings: Marcato 8ths, 16ths, quarters F (78-102).				
Bruckner	NAX	Symphony No. 7	III. Scherzo: Sehr schnell - Trio: Etwas langsamer	ORCH	1881-1883	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, 5 wagner-tuba, tuba/timp, perc/strings	Jochum_Wiener Philharmoniker	 •Strings Marcato Staccatissimo pp cresc F(1-41)+Tutti		>•Mode of Playing	Strings Marcato Staccatissimo pp cresc F.	Strings: Marcato Staccatissimo pp cresc F (1-41).				
Bruckner	NAX	Symphony No. 7	III. Scherzo: Sehr schnell - Trio: Etwas langsamer	ORCH	1881-1883	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, 5 wagner-tuba, tuba/timp, perc/strings	Jochum_Wiener Philharmoniker	 •Strings Marcato Staccatissimo FFF(Reh.K,249-269)+Tutti		>•Mode of Playing	Strings Marcato Staccatissimo FFF.	Strings: Marcato Staccatissimo FFF (Reh.K,249-269).				
Brahms	NAX	Symphony No. 3	I. Allegro con brio	ORCH	1883	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	 •Strings Detached quarters, 8ths Marcato vs Legato lines F(Reh.E,77-90)+Tutti		>•Mode of Playing	Strings Detached quarters, 8ths Marcato vs Legato lines F.	Strings: Detached quarters, 8ths Marcato vs Legato lines F (Reh.E,77-90).				
Brahms	NAX	Symphony No. 3	I. Allegro con brio	ORCH	1883	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	 •Strings Marcato 8ths quarters F, FF(Reh.L,187-201)+Tutti		>•Mode of Playing	Strings Marcato 8ths quarters F, FF.	Strings: Marcato 8ths quarters F, FF (Reh.L,187-201).				
Brahms	NAX	Symphony No. 4	IV. Allegro energico e passionato	ORCH	1884	2*fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp, 1 perc(triangle)/strings	Rattle_Berliner Philharmoniker	 •Strings VI.I Marcato, Tenuto F(33-40)+Tutti		>•Mode of Playing	Strings Violin I Marcato, Tenuto F.	Strings Violin I: Marcato, Tenuto F (33-40).				
Brahms	NAX	Symphony No. 4	IV. Allegro energico e passionato	ORCH	1884	2*fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp, 1 perc(triangle)/strings	Rattle_Berliner Philharmoniker	 •Strings Marcato quarters FF(133-136)+Tutti		>•Mode of Playing	.Strings Marcato quarters FF.	Strings: Marcato quarters FF (133-136).				

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 230 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Rimsky-Korsakov	NAX	Capriccio Espagnol	V. Fandango asturiano	ORCH	1887	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings Marcato very fast 16ths Detached FF(181-187)+Tutti		>•Mode of Playing		Strings Marcato very fast 16ths Detached FF.	Strings: Marcato very fast 16ths Detached FF (181-187).			
Bruckner	NAX	Symphony No. 9	II. Scherzo: Bewegt, lebhaft	ORCH	1887–1896	3fl, 3ob, 3cl, 3bsn/8horn, 3tr, 3trb, tuba/timp/strings	Leitner_Stuttgart Radio Symphony Orchestra	 •Strings sforzando martelé FF(42-64)+Tutti	2_37	>•Mode of Playing		Strings sforzando martelé FF. Staccato written. Marcato implied.	Strings: sforzando martelé FF (42-64). Staccato written. Marcato implied.			
Bruckner	NAX	Symphony No. 9	II. Scherzo: Bewegt, lebhaft	ORCH	1887–1896	3fl, 3ob, 3cl, 3bsn/8horn, 3tr, 3trb, tuba/timp/strings	Leitner_Stuttgart Radio Symphony Orchestra	 •Strings repeated heavy down-bows (42-46)+Tutti	2_37	>•Mode of Playing		Strings repeated heavy down-bows. Marcato implied.	Strings: repeated heavy down-bows (42-46). 3Octaves doubling Unisono. Marcato implied.			
Bruckner	NAX	Symphony No. 9	II. Scherzo: Bewegt, lebhaft	ORCH	1887–1896	3fl, 3ob, 3cl, 3bsn/8horn, 3tr, 3trb, tuba/timp/strings	Leitner_Stuttgart Radio Symphony Orchestra	 •Strings Accent Marcato FF(275-276)+Tutti		>•Mode of Playing		Strings Accent Marcato FF.	Strings: Accent Marcato FF (275-276).			
Franck	NAX	Symphony in d minor	III. Finale: Allegro non troppo	ORCH	1888	2fl, 3*ob, 3*cl, 2bsn/4horn, 4tr, 3trb, tuba/harp/timp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla Marcato FF(187-188)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola: Marcato FF	Strings Violin I+Violin II+Viola: Marcato FF (187-188)			
Franck	NAX	Symphony in d minor	III. Finale: Allegro non troppo	ORCH	1888	2fl, 3*ob, 3*cl, 2bsn/4horn, 4tr, 3trb, tuba/harp/timp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla Marcato FF(195-196)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola: Marcato FF	Strings Violin I+Violin II+Viola: Marcato FF (195-196).			
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ/strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •WW+Brasses+Perc +Harp+Strings ALL MoP (64-253)		>•Mode of Playing	Diverse	Woodwinds+Brasses+ Percussion+Harp+Strings: ALL Modes of Playing	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 231 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •Strings VI.I, VI.II, Vla, Vc, Db, Leg, Leg Ten, Det, Det Ten, Stacc, slurred Stacc, Marc, Marc Ten, Marc slurred, Trill, Trem, sul tasto, Multi-Stops, Gliss, Plzz, con sord, Dyn Env (64-253)		>•Mode of Playing	Diverse	Strings: Violin I, Violin II, Viola, Violoncello, Doublevass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plzzicato, con sordino, Dynamic Envelope (64-253).	Strings: Violin I, Violin II, Viola, Violoncello, Doublevass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plzzicato, con sordino, Dynamic Envelope (64-253).
Debussy	NAX	Nocturnes	II.Fêtes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II marqué triplets 8ths FF, FcrescFF(1-8)+Tutti		>•Mode of Playing		Strings Violon I+Violin II marqué, Marcato triplets 8ths FF, F crescendo FF.	Strings Violon I+Violin II: marqué triplets 8ths FF, F crescendo FF (1-8).
Debussy	NAX	Nocturnes	II.Fêtes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc marqué triplets 8ths FcrescFF(110-115)+Tutti		>•Mode of Playing		Strings Violon I+Violin II+Viola+Violoncello marqué triplets 8ths F crescendo FF.	Strings Violon I+Violin II+Viola+Violoncello marqué triplets 8ths F crescendo FF (110-115).
Tchaikovsky	NAX	Symphony No. 6 Pathétique	III. Allegro molto vivace	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings VI.I+VI.II Marcato quarters F(45-46)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Marcato quarters F.	Strings Violin I+Violin II: Marcato quarters F (45-46).
Tchaikovsky	NAX	Symphony No. 6 Pathétique	III. Allegro molto vivace	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings VI.I Marcato quarters F(49-50)+Tutti		>•Mode of Playing		Strings Violin I Marcato quarters F.	Strings Violin I: Marcato quarters F (49-50).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 232 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
StraussR	NAX	Till Eulenspiegel	One large movement	ORCH	1895	picc, 3fl, 3ob, e.h., 3*cl, basscla, 3bsn, contra-bsn/8horn, 6tr, 3trb, tuba/timp, perc/strings	Birmigham_Nelsons	 •Strings VI.I+VI.II+Vla Marcato Staccatissimo fast triplets p crescFF(264-272)+Tutti		>•Mode of Playing		Strings Violon I+Violin II+Viola Marcato Staccatissimo fast triplets p crescendo FF. Marcato implied.	Strings Violon I+Violin II+Viola: Marcato Staccatissimo fast triplets p crescendo FF (264-272). Marcato implied.			
StraussR	NAX	Till Eulenspiegel	One large movement	ORCH	1895	picc, 3fl, 3ob, e.h., 3*cl, basscla, 3bsn, contra-bsn/8horn, 6tr, 3trb, tuba/timp, perc/strings	Birmigham_Nelsons	 •Strings Marcato quarters FF(272-288)+Tutti		>•Mode of Playing		Strings Marcato quarters FF.	Strings: Marcato quarters FF (272-288).			
StraussR	NAX	Till Eulenspiegel	One large movement	ORCH	1895	picc, 3fl, 3ob, e.h., 3*cl, basscla, 3bsn, contra-bsn/8horn, 6tr, 3trb, tuba/timp, perc/strings	Birmigham_Nelsons	 •Strings Marcato Accents fast triplet 8ths FF(Reh.37,560-575)+Tutti		>•Mode of Playing		Strings Marcato Accents fast triplet 8ths FF. Marcato implied.	Strings: Marcato Accents fast triplet 8ths FF (Reh.37,560-575). Marcato implied.			
StraussR	NAX	Till Eulenspiegel	One large movement	ORCH	1895	picc, 3fl, 3ob, e.h., 3*cl, basscla, 3bsn, contra-bsn/8horn, 6tr, 3trb, tuba/timp, perc/strings	Birmigham_Nelsons	 •Strings Marcato FF(595-606)+Tutti		>•Mode of Playing		Strings Marcato FF. Marcato implied.	Strings: Marcato FF (595-606). Marcato implied.			
Dukas	NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Strings Marcato, Accents, Stacc F, FF(710-765)+Tutti		>•Mode of Playing		Strings Marcato, Accents, Staccato F, FF.	Strings: Marcato, Accents, Staccato F, FF (710-765)			
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	 •Strings03 Vc, Pizz, Marcato, quarters, mf (38-39)		Layering	Middleground-2	Strings: Violoncello, Pizzicato, Marcato, quarters, m	Strings: Violoncello, Pizzicato, Marcato, quarters, mf (38-39).			
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, horn/strings	Jarvi_Royal Scottish National Orchestra	 •Strings VI.I+VI.I+Vc Marcato Staccatissimo F(46-49)+Tutti		>•Mode of Playing		Strings Violon I+Violin II+Violoncello Marcato Staccatissimo F.	Strings Violon I+Violin II+Violoncello: Marcato Staccatissimo F (46-49).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533		25.01.25		Bookmarks: 3293				Pieces (File Names): 363				Page 233 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)						
STRINGS Modes of Playing Examples																				
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	 •Strings Vla+Vc+Db Marcato Staccatissimo F(Reh.54,139-149)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Marcato Staccatissimo F.	Strings Viola+Violoncello+DoubleBass: Marcato Staccatissimo F (Reh.54,139-149).						
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	 •Strings col legno battuto 8th-triplets,quarters p cresc-decresc mf(1-24)+Tutti		>•Mode of Playing		Strings col legno battuto 8th-triplets,quarters p crescendo-decrescendo mf. Marcato implied.	Strings: col legno battuto 8th-triplets,quarters p crescendo-decrescendo mf (1-24). Marcato implied.						
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	 •Strings Naturale Marcato Detached Stacc 8th-triplets,quarters mf cresc-decresc F-FFF(25-49)+Tutti		>•Mode of Playing		Strings Naturale Marcato Detached Stacc 8th-triplets,quarters mf crescendo-decrescendo F-FFF.	Strings: Naturale Marcato Detached Stacc 8th-triplets,quarters mf crescendo-decrescendo F-FFF (25-49).Marcato implied.						
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_ri soluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings		Barbirolli_Hallé Orchestra	 •Strings Detached Tenu,Stacc,Marcato halves,quarters-8ths FF(335-339)+Tutti		>•Mode of Playing		Strings Detached Tenuto, Staccato, Marcato halves,quarters-8ths FF.	Strings: Detached Tenuto, Staccato, Marcato halves,quarters-8ths FF (335-339).						
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_ri soluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings		Barbirolli_Hallé Orchestra	 •Strings Detached Stacc,Ten vs slurred short lines Fdecresc mf decresc p(340-342)+Tutti		>•Mode of Playing		Strings Detached Staccato,Tenuto vs slurred short lines mf decrescendo p. Marcato written.	Strings: Detached Staccato,Tenuto vs slurred short lines mf decrescendo p(340-342). Marcato written.						
Vaughan Williams	NAX	Symphony No. 2, London	III.	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings		Boult_London Symphony Orchestra	 •Strings Vc, VI.I+Vla, VI.II Detached Marcato dotted quarters sFFFz(Reh.G,103-115)+Tutti		>•Mode of Playing		Strings Violoncello, Violin I+Viola, Violin II Detached Marcato dotted quarters sFFFz.	Strings Violoncello, Violin I+Viola, Violin II: Detached Marcato dotted quarters sFFFz (Reh.G,103-115).						

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings VI.I+VI.II Marcato-Stacc 8-16ths, slurred 8ths sul G fast mf(172-186)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Marcato-Staccato 8-16ths, slurred 8ths sul G fast mf. Strings	Strings Violin I+Violin II: Marcato-Staccato 8-16ths, slurred 8ths sulG fast mf (172-186).		
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings Vla,Vc,VI.I Marcato-Stacc 8-16ths, slurred 8ths p(202-219)+Tutti	>•Mode of Playing		Strings Viola,Violoncello,Violin I Marcato-Staccato 8-16ths, slurred 8ths p.	Strings Viola,Violoncello,Violin I: Marcato-Staccato 8-16ths, slurred 8ths p (202-219).		
Stravinsky	NAX	Pulcinella	04-III. Allegro	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerto:1-1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings SOLI VI.II+Vla Martelé p(Reh.32,17-26)+Tutti	>•Mode of Playing		Strings SOLI Violin II+Viola Martelé, Marcato p.	Strings SOLI Violin II+Viola: Martelé p (Reh.32,17-26).		
Prokofiev	NAX	Symphony No. 5	II. Allegro	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	 •Strings Marcato Staccatissimo F(Reh.28,23-32)+Tutti	>•Mode of Playing		Strings Marcato Staccatissimo F.	Strings: Marcato Staccatissimo F (Reh.28,23-32).		
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	 •Strings Tremolo bowed measured 8ths(2) Marcato FcrescFF(252-271)+Tutti	>•Mode of Playing		Strings Tremolo bowed measured 8ths(2) Marcato F crescendo FF.	Strings: Tremolo bowed measured 8ths(2) Marcato F crescendo FF (252-271).		
Stravinsky	NAX	Petrushka	11-Tableau IV: The Masqueraders	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concertgebouw	 •Strings Staccatissimo Marcato quarters FF(78-83)+Tutti	>•Mode of Playing		Strings Staccatissimo quarters FF.	Strings: Staccatissimo Marcato quarters FF (78-83).		
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	 •Strings Vla Legato long vs accented detached notes(64-70)	>•Mode of Playing		Strings Viola Legato long vs accented detached notes. Marcato.	Strings Viola: Legato long vs accented detached notes (64-70). Marcato.		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	OrchPlay Bookmark	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples												
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/string	OrchPlay	🎵 •Strings VI long Legato vs accented detached notes(64-70)	>•Mode of Playing		Strings Violin long Legato vs accented detached notes. Marcato.	Strings Violin long Legato vs accented detached notes (64-70). Marcato.

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

STRINGS Modes of Playing Examples

58	BOWING OFF-THE-STRING: SPICCATO concsious (calculated)												
Haydn	Multi	Symphony No. 98	II. Adagio	ORCH+piano	1792	1fl, 2ob, 2bsn/2horn/string s	OrchPlay	•Strings Legato vs. Spiccato(1-10)	>•Mode of Playing			Strings Legato vs. Spiccato.	Strings: Legato vs. Spiccato (1-10).
Haydn	Multi	Symphony No. 98	II. Adagio	ORCH+piano	1792	1fl, 2ob, 2bsn/2horn/string s	OrchPlay	•Strings VI.I Spiccato p(9-10)	>•Mode of Playing			Strings Violin I Spiccato p.	Strings Violin I: Spiccato p (9-10).
Haydn	Multi	String Quartet Op. 76 No. 3	II. Poco adagio; cantabile	STRINGS+RED UC	1797	String Quartet	OrchPlay	•Strings VI.I Stacc-Spicc vs. short slurs(20-40)	>•Mode of Playing			Strings Violin I Staccato - Spiccato vs. short slurs.	Strings Violin I: Staccato - Spiccato vs. short slurs (20-40).
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	•SOLO VI-11 Spicc(13-24)	>•Mode of Playing			SOLO Violin Spiccato.	SOLO Violin: Spiccato (13-24).
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fI, 2*ob, 3*cI, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	•Strings VI.I+VI.II+Vc Spicc meas. quarters(4) FF decresc pp(21-25)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Violoncello Spiccato measured quarters(4) FF decrescendo pp.	Strings Violin I+Violin II+Violoncello: Spiccato measured quarters(4) FF decrescendo pp (21-25).
Rimsky-Korsakov	NAX	Capriccio Espagnol	IV. Scena e canto gitano	ORCH	1887	3*fI, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	•Strings VI.I+VI.II Stacc, Spicc 16ths p(115-118)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Staccato, Spiccato 16ths p.	Strings Violin I+Violin II: Staccato, Spiccato 16ths p (115-118).
Rimsky-Korsakov	NAX	Capriccio Espagnol	V. Fandango asturiano	ORCH	1887	3*fI, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	•Strings VI.I Stacc, Spiccato vs Non-Spicc 8ths p cresc(91-101)+Tutti	>•Mode of Playing			Strings Violin I Staccato, Spiccato vs Non-Spiccato 8ths p crescendo.	Strings Violin I: Staccato, Spiccato vs Non-Spiccato 8ths p crescendo(91-101).
Mahler	NAX	Symphony No. 1	II. Kräftig bewegt, doch nicht zu schnell, Recht gemächlich, a Trio-a Ländler	ORCH	1887-1888	3*fI, 3*ob, 4*cI, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	•Strings Vc+Db Det, Spicc, Marcato halves,quarters,8ths F,p,FF decresc mF(1-43)+Tutti	>•Mode of Playing			Strings Violoncello+DoubleBass Detached, Spiccato, Marcato halves,quarters,8ths F,p,FF decrescendo mF.	Strings Violoncello+DoubleBass: Detached, Spiccato, Marcato halves,quarters,8ths F,p,FF decrescendo mF(1-43).

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STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 1	II. Kräftig bewegt, doch nicht zu schnell, Recht gemächlich, a Trio-a Ländler	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI.I+VI.II,Vla Det, Spicc, Marcato quarters,8ths F(14-22)+Tutti	>•Mode of Playing			Strings Violin I+Violin II,Viola Detached, Spiccato, Marcato quarters,8ths F.	Strings Violin I+Violin II,Viola: Detached, Spiccato, Marcato quarters,8ths F (14-22).
Bruckner	NAX	Symphony No. 9	II. Scherzo: Bewegt, lebhaft	ORCH	1887–1896	3fl, 3ob, 3cl, 3bsn/8horn, 3tr, 3trb, tuba/timp/strings	Leitner_Stuttgart Radio Symphony Orchestra	 •Strings VI.I Stacc, Spiccato vs short slurs pp(Reh.J,230-261)+Tutti	>•Mode of Playing			Strings Violin I Staccato, Spiccato vs short slurs pp.	Strings Violin I: Staccato, Spiccato vs short slurs pp (Reh.J,230-261).
Tchaikovsky	NAX	Symphony No. 5	III. Valse	ORCH	1888	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc/strings	Pletnev_Russian National Orchestra	 •Strings VI.I Stacc, Spiccato fast 16ths p cresc mf(72-80)+Tutti	>•Mode of Playing			Strings Violin I Staccato, Spiccato fast 16ths p cresc mf.	Strings Violin I: Staccato, Spiccato fast 16ths p cresc mf (72-80).
Tchaikovsky	NAX	Symphony No. 5	III. Valse	ORCH	1888	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc/strings	Pletnev_Russian National Orchestra	 •Strings Vla Stacc, Spiccato fast 16ths p cresc mf(80-88)+Tutti	>•Mode of Playing			Strings Viola Staccato, Spiccato fast 16ths p cresc mf.	Strings Viola: Staccato, Spiccato fast 16ths p cresc mf (80-88).
Tchaikovsky	NAX	Symphony No. 5	III. Valse	ORCH	1888	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc/strings	Pletnev_Russian National Orchestra	 •Strings VI.I+VI.II+Vla+Vc Stacc, Spiccato fast 16ths p cresc mf(88-95)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Staccato, Spiccato fast 16ths p cresc mf.	Strings Violin I+Violin II+Viola+Violoncello: Staccato, Spiccato fast 16ths p cresc mf (88-95).
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Strings Vc+Db,+VI.I+VI.II+Vla Spicc-Stacc 8th-triplets fast p(356-382)+Tutti	>•Mode of Playing			Strings Violoncello+DoubleBass,+Violin I+Violin II+Viola Spiccato-Staccato 8th-triplets fast p.	Strings Violoncello+DoubleBass,+Violin I+Violin II+Viola: Spiccato-Staccato 8th-triplets fast p (356-382).
Tchaikovsky	Multi	The Nutcracker Suite (Casse-Noisette)	f. Reed Flutes	ORCH+REDUC +piano	1892	3fl, 3*ob, 3*cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc/strings	OrchPlay	 •Strings VI.I+vI.II+Vla Spicc detached 16ths p(Reh.D,51-60)	>•Mode of Playing			Strings Violin I+Violin II+Viola Spiccato detached 16ths p.	Strings Violin I+Violin II+Viola: Spiccato detached 16ths p (Reh.D,51-60).

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STRINGS Modes of Playing Examples																		
Tchaikovsky	Multi	The Nutcracker Suite (Casse-Noisette)	Miniature Overture	ORCH+REDUC (33-40)+piano(1-8, 33-49)	1892	3*fl, 2ob, 2cl, 2bsn/1perc (triangle)/strings(vl, vla)	OrchPlay	 •Strings VI. I+VI. II+Vla Staccato 8ths vs short slurs pp(1-16)	>•Mode of Playing			Strings Violin I+Violin II+Viola Staccato 8ths vs short slurs pp. Spiccato implied.	Strings Violin I+Violin II+Viola: Staccato 8ths vs short slurs pp (1-16). Spiccato implied.					
Tchaikovsky		The Nutcracker Suite (Casse-Noisette)	Miniature Overture	ORCH+REDUC (33-40)+piano(1-8, 33-49)	1892	3*fl, 2ob, 2cl, 2bsn/1perc (triangle)/strings(vl, vla)	OrchPlay	 •Strings Vla Staccato, Spiccato fast 16ths pp(8-16)	>•Mode of Playing			Strings Viola Staccato fast 16ths pp. Spiccato implied.	Strings Viola: Staccato, Spiccato fast 16ths pp (8-16). Spiccato implied.					
Tchaikovsky		The Nutcracker Suite (Casse-Noisette)	Miniature Overture	ORCH+REDUC (33-40)+piano(1-8, 33-49)	1892	3*fl, 2ob, 2cl, 2bsn/1perc (triangle)/strings(vl, vla)	OrchPlay	 •Strings VI. I Staccato, Spiccato 16ths mf(33-40)	>•Mode of Playing			Strings Violin I Staccato 16ths mf. Spiccato implied.	Strings Violin I: Staccato, Spiccato 16ths mf (33-40). Spiccato implied.					
Debussy	NAX	Nocturnes	III. Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings Spiccato pointe de l’archet pp(42-43)+Tutti	>•Mode of Playing			Strings Spiccato pointe de l’archet (a punto d’arco) pp.	Strings: Spiccato pointe de l’archet (a punto d’arco) pp (42-43).					
Dvorak	NAX	Symphony No. 9 New World	III. Molto vivace	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings VI. I+Vc slurred Stacc, Spiccato quarters p, pp, ppp(9-28)+Tutti	>•Mode of Playing			Strings Violin I+Violoncello slurred Staccato, Spiccato quarters p, pp, ppp.	Strings Violin I+Violoncello: slurred Staccato, Spiccato quarters p, pp, ppp (9-28).					
Mahler	NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI. I Spiccato detached pp(83-84)+Tutti	>•Mode of Playing			Strings Violin I Spiccato detached pp.	Strings Violin I: Spiccato detached pp (83-84).					
Mahler	NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI. I Spring Bogen 16ths(6-tuplets) Dampfer ppp(Reh. 12,193-196)+Tutti	>•Mode of Playing			Strings Violin I Spring Bogen (Spiccato) 16ths(6-tuplets) Dampfer (con sordino) ppp.	Strings Violin I: Spring Bogen (Spiccato) 16ths(6-tuplets) Dampfer (con sordino) ppp (Reh.12,193-196).					

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*f1, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II+Vla+Vc Stacc, Spiccato triplets pp crescF(95-111)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Staccato, Spiccato triplets pp crescendo F.	Strings Violin I+Violin II+Viola+Violoncello: Staccato, Spiccato triplets pp crescendo F (95-111).
StraussR	NAX	Don Quixote	II. Variation 1: Das Abenteur mit den Windmuhlen	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_RoyalScottish National Orchestra, Wallfisch, Raphael	 •Strings SOLO Vla wide range, Leg, Stacc, Spicc ornem.melody mf cresc F, p(Reh14,144-162)+Tutti	3_42	>•Mode of Playing		Strings SOLO Viola wide range, Legato, Staccato, Spiccato ornemented melody mf cresc F, p.	Strings SOLO Viola: wide range, Legato, Staccato, Spiccato ornemented melody mf cresc F, p (Reh14,144-162).
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Detached Tenuto, Sautillé (Spiccato) 16ths fast, sur la touche p(199-201)+Tutti		>•Mode of Playing		Strings Violin I Detached Tenuto, Sautillé (Spiccato) 16ths fast, sur la touche (sul tasto) p.	Strings Violin I: Detached Tenuto, Sautillé (Spiccato) 16ths fast, sur la touche (sul tasto) p (199-201).
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Spiccato, Tenuto-Stacc-Marcato pp cresc mF decresc(Reh.27,255-262)+Tutti		>•Mode of Playing		Strings Viola Spiccato, Tenuto-Staccato-Marcato pp crescendo mF decrescendo.	Strings Viola: Spiccato, Tenuto-Staccato-Marcato pp crescendo mF decrescendo (Reh.27,255-262).
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I,+Vla Spicc p decresc(Reh.32,297-301)+Tutti		>•Mode of Playing		Strings Violin I,+Viola Spiccato p decrescendo.	Strings Violin I,+Viola: Spiccato p decrescendo (Reh.32,297-301).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.IB+VI.IIB+VlaB+VcA Stacc-Spicc-Ten pp crescF(Reh.56,29-32)+Tutti		>•Mode of Playing		Strings Violin IB+Violin IIB+ViolaB+VioloncelloA Staccato-Spiccato-Tenuto pp crescendo F. Spiccato implied.	Strings Violin IB+Violin IIB+ViolaB+VioloncelloA: Staccato-Spiccato-Tenuto pp crescendo F (Reh.56,29-32). Spiccato implied. vs Violin IA, Violin IIA, Viola A, VioloncelloB: Pizzicato

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I SOLO-1 Sautillé Tenuto-Spicc 16th-triplets vs short slur, sul G p cresc accent(Reh.58,45-49)+Tutti		>•Mode of Playing		Strings Violin I SOLO-1 Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sul G p crescendo accent.	Strings Violin I SOLO-1: Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sulG p crescendo accent (Reh.58,45-49).	
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I SOLO-2 col legno battuto Sautillé 16th-triplets p, Accent F(Reh.58,45-49)+Tutti		>•Mode of Playing		Strings Violin I SOLO-2 col legno battuto Sautillé 16th-triplets p, Accent F. Spiccato implied.	Strings Violin I SOLO-2: col legno battuto Sautillé 16th-triplets p, Accent F (Reh.58,45-49). Spiccato implied.	
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	III. Queen of Shemakha's Dance - King Dodon's Dance	ORCH	1908	picc, 2*f1, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings	Jarvi_Royal Scottish National Orchestra	 •Strings VI.II+Vla Saltando Spicc Detached p(Reh.33,58-61)+Tutti		>•Mode of Playing		Strings Violin II+Viola Saltando Spiccato Detached p.	Strings Violin II+Viola: Saltando Spiccato Detached p (Reh.33,58-61).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+vl.II+Vla Spicc detached triplets pp(Reh.205,1307-1308)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola: Spiccato detached triplets pp	Strings Violin I+Violin II+Viola: Spiccato detached triplets pp (Reh.205,1307-1308).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Danse générale	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+vl.II+Vla Spicc detached triplets pp(Reh.205,1311-1312)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola: Spiccato detached triplets pp	Strings Violin I+Violin II+Viola: Spiccato detached triplets pp (Reh.205,1311-1312).	
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings VI.II+Vla+Vc Spiccato detached 8ths, 16ths p(1-8)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Spiccato detached 8ths, 16ths p.	Strings Violin II+Viola+Violoncello: Spiccato detached 8ths, 16ths p (1-8).	
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*f1, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings Spicc 8ths 3Oct fast pp(314-316)+Tutti		>•Mode of Playing		Strings Spiccato 8ths 3Octaves fast pp.	Strings: Spiccato 8ths 3Octaves fast pp (314-316).	

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STRINGS Modes of Playing Examples															
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	•Strings SOLO VI. Spiccato 16ths p(1-86)+Tutti		>•Mode of Playing		Strings SOLO Violin: Spiccato 16ths p.	Strings SOLO Violin: Spiccato 16ths p (1-86).		
Stravinsky	NAX	Dumbarton Oaks	I. Tempo giusto	Ensemble (15 players)	1938	1fl, 1cl, 1bsn/2horns/3VI, 3Vla, 2Vc, 2Db	Boulez_Ensemble Intercontemporain	•Strings conscious Spiccato (Saltando)(Reh22-23)+Tutti	2_38	>•Mode of Playing		Strings conscious Spiccato (Saltando)	Strings: conscious Spiccato (Saltando-Sautillé) (Reh22-23).		
Prokofiev	NAX	Symphony No. 5	II. Allegro	ORCH	1944	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc, harp, piano/strings	Gergiev_London Symphony Orchestra	•Strings short Slurs vs Detached Spiccato, Tenuto, slurred Tenuto, Accents(1-52)+Tutti		>•Mode of Playing		Strings short Slurs vs Detached Spiccato, Tenuto, slurred Tenuto, Accents.	Strings: short Slurs vs Detached Spiccato, Tenuto, slurred Tenuto, Accents (1-52)..		
Stravinsky	NAX	Petrushka	09-Tableau IV: Dance of the Gipsy Girls	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concertgebouw	•Strings SOLO VI Stacc, Spiccato fast 16ths F(Reg.103,10-19)+Tutti		>•Mode of Playing		Strings SOLO Violin Staccato, Spiccato fast 16ths F.	Strings SOLO Violin: Staccato, Spiccato fast 16ths F (Reg.103,10-19).		
Stravinsky	NAX	Petrushka	09-Tableau IV: Dance of the Gipsy Girls	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concertgebouw	•Strings SOLO VI Stacc, Spiccato fast 16ths F(Reg.106,46-53)+Tutti		>•Mode of Playing		Strings SOLO Violin Staccato, Spiccato fast 16ths F.	Strings SOLO Violin: Staccato, Spiccato fast 16ths F (Reg.106,46-53).		

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STRINGS Modes of Playing Examples													
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/string	OrchPlay	 •Strings00ALL MoP Leg, short slurs, Det, Accent, Stacc, Spicc, Dyn Envel, Appogg, con sord, Pizz, Double-Triple-Quadr-Stops(1-112)		DIVERSE	DIVERSE	•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: ALL Modes of Playing Legato, short slurs, Detached, Accent, Staccato, Spiccato, Dyn Envelopes Appoggiatura, con sordino, Pizzicato, Double-Triple-Quadruple-Stops (1-112).
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/string	OrchPlay	 •Strings02 VI. I+VI. II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, mp cresc sFz(7-10)		Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, mp crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, mp crescendo sFz (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/string	OrchPlay	 •Strings04 VI. I+VI. II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, cresc sFz(15-18)		Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz (15-18).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
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	 •Strings10 VI.I+VI.II+Vla Det, Leg short slurs, Accent, Double-Stops, Spicc, fast repeated 16ths, 16th triplets, high-very high range FF(45-47)		Layering	Foreground-3	Strings: Violin I+Violin II+Viola Detached, Legato short slurs, Accent, Double-Stops, Spiccato, fast repeated 16ths, 16th triplets, high-very high range FF	Strings: Violin I+Violin II+Viola Detached, Legato short slurs, Accent, Double-Stops, Spiccato, fast repeated 16ths, 16th triplets, high-very high range FF (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	 •Strings11 VI.I Spicc, 16hs, high to low range, F, p(55-60)		Timbral_Manipulation	Timbre Bright Attack Sharp	Strings: Violin I Spiccato, 16hs, high to low range, F, p	Strings: Violin I Spiccato, 16hs, high to low range, F, p (55-60).		
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	 •Strings14 VI.I+VI.II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, cresc sFz(61-63)		Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Leg atoshort slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Leg atoshort slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz (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	 •Strings VI Staccato Spiccato(7-18)		>•Mode of Playing		Strings: Violin Staccato Spiccato	Strings: Violin Staccato Spiccato (7-18).		
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	 •Strings VI Spiccato fast repeated notes(45-47)		>•Mode of Playing		Strings: Violin Spiccato fast repeated notes	Strings: Violin Spiccato fast repeated notes (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	 •Strings Vla Staccato Spiccato(7-18)		>•Mode of Playing		Strings: Viola Staccato Spiccato	Strings: Viola Staccato Spiccato (7-18).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings Vla Spiccato fast repeated notes(45-47)	>•Mode of Playing		Strings: Viola Spiccato fast repeated notes	Strings: Viola Spiccato fast repeated notes (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	 •Strings Vc Staccato Spiccato(7-18)	>•Mode of Playing		Strings Cello Staccato. Cello Spiccato.	Strings: Violoncello Staccato Spiccato (7-18).			
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	 •Strings Db Staccato Spiccato 16ths p cresc mp(7, 61)	>•Mode of Playing		Strings DoubleBass Staccato Spiccato 16ths p crescendo mp.	Strings: DoubleBass: Staccato Spiccato 16ths p crescendo mp (7, 61).			
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	 •Strings Spiccato, Stacc, slurred Stacc 8ths,16ths(60-83)+Tutti	>•Mode of Playing		Strings Spiccato, Staccato, slurred Staccato 8ths,16ths.	Strings: Spiccato, Staccato, slurred Staccato 8ths,16ths (60-83).			
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	 •Strings VI. I+VI. II+Vla Spicc 8ths,quarters p, mf(75-84)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Spiccato 8ths,quarters p, mf.	Strings Violin I+Violin II+Viola: Spiccato 8ths,quarters p, mf (75-84).			
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI. I+VI. II+Vla Saltando Spicc slurred, detached p cresc-decresc ppp(1-10)+Timp.	>•Mode of Playing		Strings Violin I+Violin II+Viola: Saltando Spiccato slurred, detached p crescendo-decrescendo ppp	Strings Violin I+Violin II+Viola: Saltando Spiccato slurred, detached p crescendo-decrescendo ppp (1-10)+Timp.			
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI. I+VI. II+Vla Saltando Spicc detached F cresc-decresc pp(45-51)+Perc.	>•Mode of Playing		Strings Violin I+Violin II+Viola: Saltando Spiccato detached F crescendo-decrescendo pp	Strings Violin I+Violin II+Viola: Saltando Spiccato detached F crescendo-decrescendo pp (45-51)+Perc.			

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings Vc+Db Detached 8ths accents, Spicc 16ths fast p cresc FF(10-14)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Detached 8ths accents, Spiccato 16ths fast p crescendo FF.	Strings Violoncello+DoubleBass: Detached 8ths accents, Spiccato 16ths fast p crescendo FF (10-14).
Bouliane	stereo	Qualia sui	I-Via prima	Trio violin, cello, piano	2001	vl, vc, piano	Fibonnaci Trio	 •Strings SOLO VI Spiccato, fast slurred arpeggios, strong accents(61-75).		>•Mode of Playing		Strings Solo Violin Spiccato, fast slurred arpeggio, strong accents. Solo Violin Spiccato. Solo Violin fast slurred arpeggio. Solo Violin strong accents.	Strings: SOLO Violin: Spiccato, fast slurred arpeggio, strong accents (61-75).

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

STRINGS Modes of Playing Examples

11		SPICCATO spontaneous (Saltando, sautillé, Springbogen)									
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings VI.II+Vla+Vc+Db Spring Bogen Saltando F(173-177)+Tutti	>•Mode of Playing		Strings Violin II+Viola+Violoncello+Double Bass: Spring Bogen Saltando F.
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II Spicc slurred repeated 16ths vs Tenuto sur la touche p(123-144)+Tuttii	>•Mode of Playing		Strings Violin II Spiccato slurred repeated 16ths vs Tenuto sur la touche (sul tasto) p.
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II Spicc slurred repeated 16ths vs Pizz sur la touche pp(Reh.15,145-158)+Tutti	>•Mode of Playing		Strings Violin II Spiccato slurred repeated 16ths vs Pizz sur la touche (sul tasto) pp.
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, horn/strings	Jarvi_Royal Scottish National Orchestra	 •Strings Vla Col legno battuto Spicc-Saltando p(Reh.31,34-41)+Tutti	>•Mode of Playing		Strings Viola Col legno battuto Spiccato-Saltando p.
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, horn/strings	Jarvi_Royal Scottish National Orchestra	 •Strings Vla Arco Spicc-Saltando p(Reh.32,42-46)+Tutti	>•Mode of Playing		Strings Viola Arco Spiccato-Saltando p.
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, horn/strings	Jarvi_Royal Scottish National Orchestra	 •Strings Vla Saltando Spiccato detached p(Reh.32,42-46)+tutti	>•Mode of Playing		Strings Viola Saltando Spiccato detached p.

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings VI.I+VI.II+Vc Detached Marcato 8ths vs short slurs 16ths F (47-49)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Violoncello Detached Marcato 8ths vs short slurs 16ths. Spiccato implied.	Strings Violin I+Violin II+Violoncello: Detached Marcato 8ths vs short slurs 16ths F (47-49). Spiccato implied.
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	 •Strings Vla Legato slurred 16ths fast FF vs Spicc-Saltando p(47-50)+Tutti		>•Mode of Playing		Strings Viola Legato slurred 16ths fast FF vs Spiccato-Saltando p.	Strings Viola: Legato slurred 16ths fast FF vs Spiccato-Saltando p (47-50).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II Sautillé pp crescFF decresc pp(Reh.108,690-711)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Sautillé pp crescendo FF decrescendo pp.	Strings Violin I+Violin II: Sautillé pp crescendo FF decrescendo pp (Reh.108,690-711).
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+VI.II+Vla+Vc+Db Spicc detached 16ths sfz(Reh.154,63-82)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncelo+DoubleBass Spiccato detached 16ths sfz.	Strings Violin I+Violin II+Viola+Violoncelo+DoubleBass: Spiccato detached 16ths sfz (Reh.154,63-82).
Rachmaninoff	NAX	Symphonic Dances	I.	ORCH	1940	3*fl, 3*ob, 3*cl, 3*bsn, altsax/4horns, 3tr, 3trb, tuba/timp, 5perc, harp, pno/strings	Slatkin_Detroit Symphony Orchestra	 •Strings Saltando (sautillé) (Reh18-19)+Tutti	2_39	>•Mode of Playing		Strings Saltando (sautillé)	Strings: Saltando (sautillé) (Reh18-19)

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STRINGS Modes of Playing Examples

36		SPICCATO slurred (Saltando, sautillé Springbogen)											
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-12 Spicc slurred(13-24)	>•Mode of Playing			SOLO Violin Spiccato slurred.	SOLO Violin: Spiccato slurred (13-24).
Rimsky-Korsakov	NAX	Capriccio Espagnol	V. Fandango asturiano	ORCH	1887	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla+Vc Saltando, Spicc slurred 16ths triplets mf(Reh.T,83-90)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Saltando, Spiccato slurred 16ths triplets mf.	Strings Violin I+Violin II+Viola+Violoncello: Saltando, Spiccato slurred 16ths triplets mf (Reh.T,83-90).
Rimsky-Korsakov	NAX	Sheherazade	III. The Young Prince and the Young Princess	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I Spicc slurred p(92-95)+Tutti	>•Mode of Playing			Strings Violin I Spiccato slurred p.	Strings Violin I: Spiccato slurred p (92-95).
Rimsky-Korsakov	NAX	Sheherazade	III. The Young Prince and the Young Princess	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I Spicc slurred p(100-102)+Tutti	>•Mode of Playing			Strings Violin I Spiccato slurred p.	Strings Violin I: Spiccato slurred p (100-102).
Rimsky-Korsakov	NAX	Sheherazade	III. The Young Prince and the Young Princess	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings Vla Spicc slurred 16ths triplets p cresc F decresc p(180-189)+Tutti	>•Mode of Playing			Strings Viola Spiccato slurred 16ths triplets p crescendo F decrescendo p.	Strings Viola: Spiccato slurred 16ths triplets p crescendo F decrescendo p (180-189).
Rimsky-Korsakov	NAX	Sheherazade	III. The Young Prince and the Young Princess	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings Vla Spicc slurred 16ths triplets mf, decresc-cresc F(192-198)+Tutti	>•Mode of Playing			Strings Viola Spiccato slurred 16ths triplets mf, decrescendo-crescendo F.	Strings Viola: Spiccato slurred 16ths triplets mf, decrescendo-crescendo F(192-198).
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Surmounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings Vla+Vc+Db Saltando, Spicc slurred 8ths-16ths FF(Reh.W,540-568)+Tutti	>•Mode of Playing			Strings Viola+Violoncello+DoubleBass Saltando, Spiccato slurred 8ths-16ths FF.	Strings Viola+Violoncello+DoubleBass: Saltando, Spiccato slurred 8ths-16ths FF (Reh.W,540-568).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •WW+Brass+Strings ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow (236-276)	8_39	DIVERSE	DIVERSE	Woodwinds+Brass+Strings: ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow	Woodwinds+Brass+Strings: ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow (236-276),			
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp(236-276)	8_39	DIVERSE	DIVERSE	Strings: ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp	Strings: ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp (236-276).			
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings VI.I+VI.II+Vla+Vc Saltando, Spicc slurred 16ths, 8ths pp, p(42-50)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Saltando, Spiccato slurred 16ths, 8ths pp, p.	Strings Violin I+Violin II+Viola+Violoncello: Saltando, Spiccato slurred 16ths, 8ths pp, p (42-50).			
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings VI.I+VI.II+Vla, +Vc Spicc slurred 8ths,16ths p cresc mf decresc p(101-120)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola, +Violoncello Spiccato slurred 8ths,16ths p crescendo mf decrescendo p.	Strings Violin I+Violin II+Viola, +Violoncello: Spiccato slurred 8ths,16ths p crescendo mf decrescendo p (101-120).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Saltando, Spicc slurred 16ths triplets ppp(Reh.57,672-700)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Saltando, Spiccato slurred 16ths triplets ppp.	Strings Violoncello+DoubleBass: Saltando, Spiccato slurred 16ths triplets ppp (Reh.57,672-700).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 251 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings VI.I+VI.I+Vla Saltando Spiccato slurred p(Reh.1,12-17)+Tutti		>•Mode of Playing		Strings Violin I+Violin I+Viola Saltando Spiccato slurred p.	Strings Violin I+Violin I+Viola: Saltando Spiccato slurred p (Reh.1,12-17).		
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I+VI.II+Vla Saltando Spicc slurred pp(ii_16-18)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Saltando Spiccato slurred pp.	Strings Violin I+Violin II+Viola: Saltando Spiccato slurred pp (ii_16-18).		
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.II+Vla Spiccato slurred triplets p cresc(iv_Reh.20,126-130)+Tutti		>•Mode of Playing		Strings Violin II+Viola Spiccato slurred triplets p cresc.	Strings Violin II+Viola: Spiccato slurred triplets p cresc (iv_Reh.20,126-130).		
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I Spicc slurred 16ths(2) p(87-114)+Tutti		>•Mode of Playing		Strings Violin I Spiccato slurred 16ths(2) p .	Strings Violin I: Spiccato slurred 16ths(2) p (87-114).		
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Vla+Vc, +VI.II Spiccato slurred pp(Reh.86, 34-47)+Tutti		>•Mode of Playing		Strings Viola+Violoncello, +Violin II Spiccato slurred pp.	Strings Viola+Violoncello, +Violin II: Spiccato slurred pp (Reh.86, 34-47).		
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.II+Vla+Vc+Db Spicc slurred 16th p(Reh.149,34-62)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncelo+ DoubleBass Spiccato slurred 16th p.	Strings Violin II+Viola+Violoncelo+DoubleBass: Spiccato slurred 16th p (Reh.149,34-62).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 252 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Strings VI. II+Vla+Vc+Db Spicc slurred 16th p(Reh.162,93-106)+Tutti		>•Mode of Playing		Violin II+Viola+Violoncelo+ DoubleBass Spiccato slurred 16th p.	Strings Violin II+Viola+Violoncelo+DoubleBass: Spiccato slurred 16th p (Reh.162,93-106).			
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Strings VI. II+Vla+Vc+Db Spicc slurred 16th F(Reh.165,107-115)+Tutti		>•Mode of Playing		Violin II+Viola+Violoncelo+ DoubleBass Spiccato slurred 16th F.	Strings Violin II+Viola+Violoncelo+DoubleBass: Spiccato slurred 16th F (Reh.165,107-115).			
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	•Strings VI. I+VI. II+Vla,+Vc Spicc slurred 32nds (open strings D-A to harm natural Oct) pp(Reh.3, 28-38)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello: Spiccato slurred 32nds (open strings D-A to harmonics natural Oct) pp	Strings Violin I+Violin II+Viola,+Violoncello: Spiccato slurred 32nds (open strings D-A to harmonics natural Oct) pp (Reh.3, 28-38).			
Stravinsky	NAX	Petrushka	02-Tableau I: Russian Dance	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	•Strings Vla Spiccato slurred 16ths p(Reh.44,112-123)+Tutti		>•Mode of Playing		Strings Viola Spiccato slurred 16ths p.	Strings Viola: Spiccato slurred 16ths p (Reh.44,112-123).			
Stravinsky	NAX	Petrushka	02-Tableau I: Russian Dance	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	•Strings VI. II Spiccato slurred 16ths p(125–126)+Tutti		>•Mode of Playing		Strings Violin II Spiccato slurred 16ths p.	Strings Violin II: Spiccato slurred 16ths p (125–126).			
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	•Strings SOLO VI. Gettato Spiccato slurred F(Reh.8,52-53)+Tutti		>•Mode of Playing		Strings SOLO Violin Gettato Spiccato slurred F.	Strings SOLO Violin: Gettato Spiccato slurred F (Reh.8,52-53).			
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	•Strings SOLO VI. Spiccato slurred, detached mf(1-74)+Tutti		>•Mode of Playing		Strings SOLO Violin Spiccato slurred, detached mf.	Strings SOLO Violin: Spiccato slurred, detached mf (1-74).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533		25.01.25		Bookmarks: 3293		Pieces (File Names): 363		Page 253 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
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	🎻•Strings SOLO VI. Saltando slurred Spiccato mf(34-40)+Tutti		>•Mode of Playing		Strings SOLO Violin Saltando slurred Spiccato mf.	Strings SOLO Violin: Saltando slurred Spiccato mf (34-40).		
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	🎻•Strings SOLO VI. Saltando slurred Spiccato mf(61-67)+Tutti		>•Mode of Playing		Strings SOLO Violin Saltando slurred Spiccato mf.	Strings SOLO Violn: Saltando slurred Spiccato mf (61-67).		
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerto:1-1-1-1-1), ripieno(4-4-4-3-3)		Boulez_New York Philharmonic	🎻•Strings VI.I+VI.II Stacc-Spicc slurred Punta d'arco fast repeated 32nds, sul tasto pp(Reh.8,4-10)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Staccato-Spiccato slurred Punta d'arco fast repeated 32nds, sul tasto pp.	Strings Violin I+Violin II: Staccato-Spiccato slurred Punta d'arco fast repeated 32nds, sul tasto pp (Reh.8,4-10).		
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	🎻•Strings VI.II+Vla Spiccato slurred 16ths p(45-51)+Tutti		>•Mode of Playing		Strings Violin II+Viola Spiccato slurred 16ths p.	Strings Violin II+Viola: Spiccato slurred 16ths p (45-51).		
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings		Rattle_City of Birmingham Symphony Orchestra	🎻•Strings VI.I+VI.II+Vla Saltando Spicc slurred, detached p cresc-decresc ppp(1-10)+Timp.		>•Mode of Playing		Strings Violin I+Violin II+Viola: Saltando Spiccato slurred, detached p crescendo-decrescendo ppp+Timp	Strings Violin I+Violin II+Viola: Saltando Spiccato slurred, detached p crescendo-decrescendo ppp (1-10)+Timp.		
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings		Rattle_City of Birmingham Symphony Orchestra	🎻•Strings VI.I+VI.II+Vla Saltando Spicc detached F cresc-decresc pp(45-51)+Perc.		>•Mode of Playing		Strings Violin I+Violin II+Viola: Saltando Spiccato detached F crescendo-decrescendo pp+Perc. Spiccato slurred possible.	Strings Violin I+Violin II+Viola: Saltando Spiccato detached F crescendo-decrescendo pp (45-51)+Perc. Spiccato slurred possible.		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 254 of 565
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
9	Jeté, Ricochet, gettato														
Rimsky-Korsakov	NAX	Capriccio Espagnol	III. Alborada	ORCH	1887	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings SOLO VI Jeté (Ricochet)(19-26)+Tutti	2_41	>•Mode of Playing		Strings Solo Violin Jeté (Ricochet)	Strings: SOLO Violin: Jeté (Ricochet) (19-26).		
Rimsky-Korsakov	NAX	Capriccio Espagnol	IV. Scena e canto gitano	ORCH	1887	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI. I+VI. II Jeté, Saltando slurred Spicccato p(Reh. L,16-26)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Jeté, Saltando slurred Spicccato p.	Strings Violin I+Violin II: Jeté, Saltando slurred Spicccato p (Reh.L,16-26).		
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	 •Strings SOLO VI. Gettato F(Reh. 5,30-42)+Tutti		>•Mode of Playing		Strings SOLO Violin Gettato (Jeté) F.	Strings SOLO Violin: Gettato (Jeté) F (Reh.5,30-42).		
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	 •Strings SOLO VI. Gettato Spiccato slurred F(Reh. 8,52-53)+Tutti		>•Mode of Playing		Strings SOLO Violin Gettato (Jeté) Spiccato slurred F.	Strings SOLO Violin: Gettato (Jeté) Spiccato slurred F (Reh.8,52-53).		
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	 •Strings SOLO VI. Gettato mf(46-48)+Tutti		>•Mode of Playing		Strings SOLO Violin Gettato (Jeté) mf.	Strings SOLO Violin: Gettato (Jeté) mf (46-48).		
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	 •Strings SOLO VI. Gettato mf(51-52)+Tutti		>•Mode of Playing		Strings SOLO Violin Gettato (Jeté) mf.	Strings SOLO Violin: Gettato (Jeté) mf (51-52).		
Stravinsky	NAX	Petrushka	11-Tableau IV: The Masqueraders	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concertgebouw	 •Strings VI. II+Vla Jeté, Spiccato detached col legno FF (Reh. 118,10-15)+Tutti		>•Mode of Playing		Strings Violin II+Viola Jeté, Spiccato detached col legno FF.	Strings Violin II+Viola: Jeté, Spiccato detached col legno FF (Reh.118,10-15).		
Prokofiev	NAX	Lieutenant Kije Suite	IV. Troika	ORCH	1934	picc, 2fl, 2ob, 2cl, tenorsax, 2bsn/4horn, 2*tr, 3trb, tuba/3perc, pno-cel, harp/strings	Abbado_Chicago Symphony Orchestra	 •Strings VI. II+Vla+Vc Gettato 8ths p cresc mf(Reh. 46,45-52)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Gettato (Jeté) 8ths p crescendo mf.	Strings Violin II+Viola+Violoncello: Gettato (Jeté) 8ths p crescendo mf (Reh.46,45-52).		

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STRINGS Modes of Playing Examples													
Shostakovich	NAX	Symphony No. 8	II. Allegretto	ORCH	1943	4*fl, 3*ob, 4*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/strings	Gergiev_Mariinsky Orchestra	 •Strings V.I.I+II+Vla Jeté (Ricochet)(67-101)+picc+cl picc	2_42	>•Mode of Playing		Strings Violin Jeté (Ricochet. Viola Jeté (Ricochet),	Strings: Violin I+II+Viola: Jeté (Ricochet) (67-101).

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
47	Arpeggiando, Appoggiatura												
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-13 Arpegg.(133-158)		>•Mode of Playing		SOLO Violin Arpeggiando.	SOLO Violin: Arpeggiando (133-158).
Mendelssohn	NAX	Violin Concerto	I. Allegro molto appassionato	ORCH, solo violin	1838-1845	SOLOVI/2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Jansons, Berliner Philharmonic, Midori	 •Strings SOLO VI Arpeggiando (spiccato jete over strings) (328-351)+Tutti	2_44	>•Mode of Playing		Strings Solo Violin Arpeggiando (spiccato jeté over strings)	Strings: SOLO Violin: Arpeggiando (spiccato jeté over strings) (328-351).
Brahms	NAX	Violin Concerto	I. Allegro non troppo	ORCH, solo violin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings/SOLO Violin	Barenboim_Berliner Philharmoniker _Perlman	 •Strings SOLO VI Arpeggiando Legato F(102-111)+Tutti		>•Mode of Playing		Strings SOLO Violin Arpeggiando Legato.	Strings SOLO Violin: Arpeggiando Legato F (102-111).
Brahms	NAX	Violin Concerto	I. Allegro non troppo	ORCH, solo violin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings/SOLO Violin	Barenboim_Berliner Philharmoniker _Perlman	 •Strings SOLO VI Arpeggiando Legato F decresc p(116-119)+Tutti		>•Mode of Playing		SOLO Violin Arpeggiando Legato F decrescendo p.	Strings SOLO Violin: Arpeggiando Legato F decrescendo p(116-119).
Brahms	NAX	Violin Concerto	I. Allegro non troppo	ORCH, solo violin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings/SOLO Violin	Barenboim_Berliner Philharmoniker _Perlman	 •Strings SOLO VI Arpeggiando Legato p cresc, pp(179-197)+Tutti		>•Mode of Playing		SOLO Violin Arpeggiando Legato p crescendo, pp.	Strings SOLO Violin: Arpeggiando Legato p crescendo, pp (179-197).
Brahms	NAX	Violin Concerto	I. Allegro non troppo	ORCH, solo violin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings/SOLO Violin	Barenboim_Berliner Philharmoniker _Perlman	 •Strings SOLO VI Arpeggiando Legato 16ths triplets F(337-340)+Tutti		>•Mode of Playing		SOLO Violin Arpeggiando Legato 16ths triplets F.	Strings SOLO Violin: Arpeggiando Legato 16ths triplets F (337-340).
Brahms	NAX	Violin Concerto	I. Allegro non troppo	ORCH, solo violin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings/SOLO Violin	Barenboim_Berliner Philharmoniker _Perlman	 •Strings SOLO VI Arpeggiando Legato triplets p(420-436)+Tutti		>•Mode of Playing		SOLO Violin Arpeggiando Legato triplets p.	Strings SOLO Violin Arpeggiando Legato triplets p (420-436).
Brahms	NAX	Violin Concerto	II. Adagio	ORCH, solo violin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings/SOLO Violin	Barenboim_Berliner Philharmoniker _Perlman	 •Strings SOLO VI Arpeggiando Legato p(78-87)+Tutti		>•Mode of Playing		Strings SOLO Violin Arpeggiando Legato p.	Strings SOLO Violin: Arpeggiando Legato p (78-87).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Brahms	NAX	Violin Concerto	III. Allegro giocoso, ma non troppo vivace -Poco più presto	ORCH, solo violin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings/SOLO Violin	Barenboim_Berliner Philharmoniker _Perlman	 •Strings SOLO VI Arpeggiando Legato 16ths triplets, 16ths p cresc(108-135)+Tutti	>•Mode of Playing		Strings SOLO Violin Arpeggiando Legato 16ths triplets, 16ths p cresc.	Strings SOLO Violin: Arpeggiando Legato 16ths triplets, 16ths p cresc(108-135).			
Brahms	NAX	Violin Concerto	III. Allegro giocoso, ma non troppo vivace -Poco più presto	ORCH, solo violin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings/SOLO Violin	Barenboim_Berliner Philharmoniker _Perlman	 •Strings SOLO VI Arpeggiando Legato 16ths triplets, 8ths F(261-266)+Tutti	>•Mode of Playing		Strings SOLO Violin Arpeggiando Legato 16ths triplets, 8ths F	Strings SOLO Violin: Arpeggiando Legato 16ths triplets, 8ths F (261-266).			
Tchaikovsky	NAX	Violin Concerto	I. Allegro moderato	ORCH, Solo pviolin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr /timp/strings/SOLO VI	Repin_Kirov-Gergiev	 •Strings SOLO VI Arpeggiando Legato triplet16ths F(114-118)+Tutti	>•Mode of Playing		Strings SOLO Violin Arpeggiando Legato triplet 16ths F.	Strings SOLO Violin: Arpeggiando Legato triplet 16ths F (114-118).			
Tchaikovsky	NAX	Violin Concerto	I. Allegro moderato	ORCH, Solo pviolin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr /timp/strings/SOLO VI	Repin_Kirov-Gergiev	 •Strings SOLO VI Arpeggiando Legato triplet16ths F cresc FF(123-125)+Tutti	>•Mode of Playing		Strings SOLO Violin Arpeggiando Legato triplet 16ths F cresc FF.	Strings SOLO Violin: Arpeggiando Legato triplet 16ths F cresc FF (123-125).			
Tchaikovsky	NAX	Violin Concerto	I. Allegro moderato	ORCH, Solo pviolin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr /timp/strings/SOLO VI	Repin_Kirov-Gergiev	 •Strings SOLO VI Arpeggiando Legato 32nds FF, p(214-215)	>•Mode of Playing		Strings SOLO Violin Arpeggiando Legato 32nds FF, p.	.Strings SOLO Violin: Arpeggiando Legato 32nds FF, p (214-215).			
Rimsky-Korsakov	NAX	Sheherazade	I. The Sea and Sinbad's Ship	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings SOLO VI. large conjunct and arpeggiated Legato(14-17)+Tutti	>•Mode of Playing		Strings SOLO Violin large conjunct and arpeggiated Legato.	Strings SOLO Violin: large conjunct and arpeggiated Legato (14-17).			
Rimsky-Korsakov	NAX	Sheherazade	I. The Sea and Sinbad's Ship	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VIa+Vc Large arpeggiated Legato cresc(18-45)+Tutti	>•Mode of Playing		Strings Viola+Violoncello Large arpeggiated Legato crescendo.	Strings Viola+Violoncello: Large arpeggiated Legato crescendo (18-45).			
Rimsky-Korsakov	NAX	Sheherazade	I. The Sea and Sinbad's Ship	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.II+VIa+Vc Large arpeggiated Legato F(102-113)+Tutti	>•Mode of Playing		Strings Violin II+Viola+Violoncello Large arpeggiated Legato F.	Strings Violin II+Viola+Violoncello: Large arpeggiated Legato F (102-113).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples														
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s		Boulez_Cleveland Orchestra	 •Strings Vla+Vc Arpeggiando 16ths, Triplets pp(26-29)+Tutti	>•Mode of Playing			Strings Viola+Violoncello Arpeggiando 16ths, Triplets pp.	Strings Viola+Violoncello: Arpeggiando 16ths, Triplets pp (26-29).
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s		Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Arpeggiando 16ths, Triplets pp(30-33)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Villa+Violoncello Arpeggiando 16ths, Triplets p	Strings Violin I+Violin II+Villa+Violoncello: Arpeggiando 16ths, Triplets pp (30-33).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto		Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Arpeggiando up-down 16ths(4) Dampfer pp(Reh.41,515-522)+Tutti	>•Mode of Playing			Strings Violin I Arpeggiando up-down 16ths(4) Dampfer (cpn sordino) pp.	Strings Violin I: Arpeggiando up-down 16ths(4) Dampfer (cpn sordino) pp (Reh.41,515-522)
Mahler	NAX	Symphony No. 4	III. Ruhevoll, poco adagio - theme and variation	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings		Karajan_Berliner Philharmoniker	 •Strings VI.I+VI.II+Vla+Vc Arpeggiando up-down 32nds FFF(Reh.12,315-316)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Arpeggiando up-down 32nds FFF.	Strings Violin I+Violin II+Viola+Violoncello: Arpeggiando up-down 32nds FFF (Reh.12,315-316).
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings		Dutoit_OSM	 •Strings VI.I+VI.II+Vla Arpeggiando Legato FF,F(Reh.15,117-121)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Arpeggiando Legato FF,F.	Strings Violin I+Violin II+Viola: Arpeggiando Legato FF,F (Reh.15,117-121).
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc			 •Strings VI.I Arpeggiando 32nd triplets pp crescF(Reh.1,14-19)+Tutti	>•Mode of Playing			Strings Violin I Arpeggiando 32nd triplets pp crescendo F.	Strings Violin I: Arpeggiando 32nd triplets pp crescendo F (Reh.1,14-19).
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc			 •Strings VI.II+Vc Arpeggiando 32nd,16th triplets F decresc p(20-24)+Tutti	>•Mode of Playing			Strings Violin II+Violoncello:Arpeggiando 32nd,16th triplets F decresc p.	Strings Violin II+Violoncello: Arpeggiando 32nd,16th triplets F decresc p(20-24).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc		 •Strings Vla Arpeggiando 16th triplets p decresc p(25-26)+Tutti		>•Mode of Playing		Strings Viola Arpeggiando 16th triplets p.	Strings Viola: Arpeggiando 16th triplets p decrescendo p (25-26).			
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc		 •Strings VI.II+Vc Arpeggiando 8th triplets fast FcrescFF(322-329)+Tutti		>•Mode of Playing		Strings Violin II+Violoncello Arpeggiando 8th triplets fast F crescendo FF.	Strings Violin II+Violoncello: Arpeggiando 8th triplets fast F crescendo FF (322-329).			
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc		 •Strings VI.I+VI.II+Vla+Vc Arpeggiando 8th triplets fast FF(330-336)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Arpeggiando 8th triplets fast FF.	Strings Violin I+Violin II+Viola+Violoncello: Arpeggiando 8th triplets fast FF (330-336).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc Arpeggiando bowed over strings 16ths (1st Tenuto) p(63-66)+Tutti		>•Mode of Playing		Strings Violoncello Arpeggiando bowed over strings 16ths (1st Tenuto) p	Strings Violoncello: Arpeggiando bowed over strings 16ths (1st Tenuto) p(63-66).			
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	 •Strings VI.I Arpeggiando Legato p(24-26)		>•Mode of Playing		Strings Violin I Arpeggiando Legato p.	Strings Violin I: Arpeggiando Legato p (24-26).			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings SOLO VI.I Harm nat. Maj3rd sulG, 4th sulD, 5th sulA, 5th sulE, 32nds fast arpegg. p(i_Reh.8,54)+Tutti		>•Mode of Playing		Strings SOLO Violin I Harmonics natural Maj3rd sulG, 4th sulD, 5th sulA, 5th sulE, 32nds fast arpeggiando p.	Strings SOLO Violin I: Harmonics natural Maj3rd sulG, 4th sulD, 5th sulA, 5th sulE, 32nds fast arpeggiando p (i_Reh.8,54).			
Bartok	NAX	Violin Concerto No. 1	II. Allegro giocoso	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	 •Strings SOLO VI Arpeggiando 16th triplets p crescFF(8-10)+Tutti		>•Mode of Playing		Strings SOLO Violin Arpeggiando 16th triplets p crescendo FF.	Strings SOLO Violin: Arpeggiando 16th triplets p crescendo FF (8-10).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI.II+Vla Arpeggiando Legato 8th triplets mf crescFF(Reh.129,839-846)+Tutti		>•Mode of Playing		Strings Violin II+Viola Arpeggiando Legato 8th triplets mf crescendo FF.	Strings Violin II+Viola: Arpeggiando Legato 8th triplets mf crescendo FF (Reh.129,839-846).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI.I+Vla Pizz Arpeggiando up slurred 32nds fast p decresc(1133)+Tutti		>•Mode of Playing		Strings Violin I+Viola Pizzicato Arpeggiando up slurred 32nds fast p decrescendo.	Strings Violin I+Viola: Pizzicato Arpeggiando up slurred 32nds fast p decrescendo (1133).		
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	 •Strings VI.I+VI.II+Vla Arpeggiando up-down 32nds(10) FF(388-392)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Arpeggiando up-down 32nds(10) FF.	Strings Violin I+Violin II+Viola: Arpeggiando up-down 32nds(10) FF (388-392).		
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings		Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO VI Arpeggiando p cresc(41)+Tutti		>•Mode of Playing		Strings SOLO Violin Arpeggiando p cresc.	Strings SOLO Violin: Arpeggiando p cresc (41).		
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings		Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO VI Arpeggiando 16ths, 16 triplets F(128-133)+Tutti		>•Mode of Playing		SOLO Violin Arpeggiando 16ths, 16 triplets F.	Strings SOLO Violin: Arpeggiando 16ths, 16 triplets F (128-133).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings00ALL MoP Leg, short slurs, Det, Accent, Stacc, Spicc, Dyn Envel, Appogg, con sord, Pizz, Double-Triple-Quadr-Stops(1-112)		DIVERSE	DIVERSE	•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: ALL Modes of Playing Legato, short slurs, Detached, Accent, Staccato, Spiccato, Dyn Envelopes Appoggiatura, con sordino, Pizzicato, Double-Triple-Quadruple-Stops (1-112).		
Stravinsky		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	 •Strings02 VI. I+VI. II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, mp cresc sFz(7-10)		Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, mp crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, mp crescendo sFz (7-10).		
Stravinsky		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	 •Strings04 VI. I+VI. II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, cresc sFz(15-18)		Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz (15-18).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 262 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings04 VI. I+VI. II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, cresc sFz(15-18)	Adler	Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz (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	 •Strings09 VI. I, Stacc accent, Appogg, 8ths, high range F (43-44)	Adler	Timbral_Manipulation	Attack Sharp	Strings: Violin I, Staccato accent, Appoggiatura, 8ths, high range F	Strings: Violin I, Staccato accent, Appoggiatura, 8ths, high range F (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	 •Strings12 VI. II Det, Appogg, 8ths, high range, F (55)	Adler	Timbral_Manipulation	Attack Sharp	Strings: Violin II Detached, Appoggiatura, 8ths, high range, F	Strings: Violin II Detached, Appoggiatura, 8ths, high range, F (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	 •Strings14 VI. I+VI. II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, cresc sFz(61-63)	Adler	Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Leg atoshort slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Leg atoshort slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz (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	 •Strings25 VI. I+VI. II+Vla+Vc Pizz, Double-Triple-Stops, Arpegg, 8ths medium-high range sFFz(91)	Adler	Timbral_Manipulation	Attack Sharp	Strings: Violin I+Violin II+Viola+Violoncello Pizzicato Double-Triple-Stops, Arpeggiando, 8ths medium-high range sFFz	Strings: Violin I+Violin II+Viola+Violoncello Pizzicato Double-Triple-Stops, Arpeggiando, 8ths medium-high range sFFz (91).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings26 VI. I+VI. II+Vla+Vc+Db Pizz, Double-Triple-Quadruple-Stops, Arpegg, low to high range F(93-94)		Layering	Middleground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebas Pizzicato, Double-Triple-Quadruple-Stops, Arpeggiando, low to high range F	Strings: Violin I+Violin II+Viola+Violoncello+Doublebas Pizzicato, Double-Triple-Quadruple-Stops, Arpeggiando, low to high range F (93-94).
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	 •Strings SOLO VI Arpeggiando Legato pp cresc F(1-11)+Tutti		>•Mode of Playing		Strings SOLO Violin Arpeggiando Legato pp cresc F.	Strings SOLO Violin: Arpeggiando Legato pp cresc F (1-11).
Bartok	NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzlaff	 •Strings SOLO VI Arpeggiando 16ths p crescF(309-323)		>•Mode of Playing		Strings SOLO Violin Arpeggiando 16ths p crescendo F.	Strings SOLO Violin: Arpeggiando 16ths p crescendo F (309-323).
Boulane	stereo	Qualia sui	I-Via prima	Trio violin, cello, piano	2001	vl, vc, piano	Fibonnaci Trio	 •Strings SOLO VI Spiccato, fast slurred arpeggios, strong accents(61-75).		>•Mode of Playing		Strings Solo Violin Spiccato, fast slurred arpeggio, strong accents. Solo Violin Spiccato. Solo Violin fast slurred arpeggio. Solo Violin strong accents.	Strings: SOLO Violin: Spiccato, fast slurred arpeggio, strong accents (61-75).

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

STRINGS Modes of Playing Examples

43	TRILLS (ornaments, mordents)												
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	 •SOLO VI-14 Trill(156-158)		>•Mode of Playing		SOLO Violin Trill.	SOLO Violin: Trill (156-158).
Rossini	NAX	William Tell Overure		ORCH	1829	2*fI, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb/timp, 3perc/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Vc Div in 5, Vc SOLO wide range Legato espressivo, Detached Ten, slurred Stacc, Trill(1-47)+Tutti	3_59	>•Mode of Playing		Strings Violoncello Divisi in 5, Violoncello SOLO wide range Legato espressivo, Detached Tenuto, slurred Staccato, Trill	Strings: Violoncello Divisi in 5, Violoncello SOLO wide range Legato espressivo, Detached Tenuto, slurred Staccato, Trill (1-47).
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fI, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •WW+Brasses+Perc +Harp+Strings ALL MoP (64-253)		>•Mode of Playing	Diverse	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fI, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •Strings VI.I, VI.II, Vla, Vc, Db, Leg, Leg Ten, Det, Det Ten, Stacc, slurred Stacc, Marc, Marc Ten, Marc slurred, Trill, Trem, sul tasto, Multi-Stops, Gliss, Plizz, con sord, Dyn Env (64-253)		>•Mode of Playing	Diverse	Strings: Vloin I, Violin II, Viola, Violoncello, Doublevass, Legato, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plizzicato, con sordino, Dynamic Envelope	Strings: Violin I, Violin II, Viola, Violoncello, Doublevass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plizzicato, con sordino, Dynamic Envelope (64-253).
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fI, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings Vla+Vc+Db Trills FF(23-25)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Trills FF.	Strings Viola+Violoncello+DoubleBass: Trills FF (23-25).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchestra_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings SOLO VI Legato short slurs, Detached, accents, Tenutos, Trills p espressivo crescendo-decresc(140-148)+Tutti		>•Mode of Playing		Strings SOLO Violin Legato short slurs, Detached, accents, Tenutos, Trills p espressivo crescendo-decrescendo..	Strings SOLO Violin: Legato short slurs, Detached, accents, Tenutos, Trills p espressivo crescendo-decrescendo (140-148).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc,Db Legato slurred 16ths fast, Trills FF decresc p(151-158)+Tutti		>•Mode of Playing		Strings Violoncello, DoubleBass Legato slurred 16ths fast, Trills FF decrescendo p.	Strings Violoncello, DoubleBass: Legato slurred 16ths fast, Trills FF decrescendo p (151-158).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Stacc 16ths, Trills ppp(Reh.13,165-172)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Staccato 16ths, Trills ppp.	Strings Violoncello+DoubleBass: Staccato 16ths, Trills ppp (Reh.13,165-172).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla, Vc Trills halves, slurred Appog. Dampfer, am Steg ppp(Reh.18,226-230)+Tutti		>•Mode of Playing		Strings Viola, Violoncello Trills halves, slurred Appoggiaturas, Dampfer (con sordino), am Steg (sul ponticello) ppp.	Strings Viola, Violoncello: Trills halves, slurred Appoggiaturas, Dampfer (con sordino), am Steg (sul ponticello) ppp (Reh.18,226-230).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc,Vla,VI.II,VI.I Legato slurred 16ths fast, Trills FF decresc p(Reh.19,240-244)+Tutti		>•Mode of Playing		Strings Violoncello,Viola,Violin II,Violin I Legato slurred 16ths fast, Trills FF decrescendo p.	Strings Violoncello,Viola,Violin II,Violin I: Legato slurred 16ths fast, Trills FF decrescendo p (Reh.19,240-244).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II+Vla+Vc Legato slurred 16ths fast, Trills vs Stacc p decresc(245-253)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Legato slurred 16ths fast, Trills vs Staccato p decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Legato slurred 16ths fast, Trills vs Staccato p decrescendo (245-253).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchestra_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Stacc motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decresc(255-273)+Tutti		>•Mode of Playing		Strings Staccato motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decrescendo.	Strings: Staccato motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decrescendo (255-273).	
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Trills Griffbrett, Dampfer, wholes,quarters appoggiaturas fast, short slurred motives ppp, sFz(Reh.36,464-473)+Tutti		>•Mode of Playing		Strings Trills Griffbrett (sul tasto), Dampfer (con sordino), wholes,quarters appoggiaturas fast, short slurred motives ppp, sFz.	Strings: Trills Griffbrett (sul tasto), Dampfer (con sordino), wholes,quarters appoggiaturas fast, short slurred motives ppp, sFz (Reh.36,464-473).	
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla Trills am Steg, whole, quarters, appoggiaturas fast sFz decresc p(474-475)+Tutti		>•Mode of Playing		Strings Viola Trills am Steg (sul ponticello), whole, quarters, appoggiaturas fast sFz decrescendo p.	Strings Viola: Trills am Steg (sul ponticello), whole, quarters, appoggiaturas fast sFz decrescendo p (474-475).	
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II Trills quarters Dampfer pp(582-583)+Tutti		>•Mode of Playing		Strings Viiolin I+Violin II Trills quarters Dampfer (con sordino) pp.	Strings Violin I+Violin II: Trills quarters Dampfer (con sordino) pp (582-583).	
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II held Dampfer, Vla Trill Dampfer pp-ppp(Reh.15,291-297)+Tutti		>•Mode of Playing		Strings Violin II held Dampfer, Viola Trill Dampfer (con sordino) pp-ppp.	Strings Violin II: held Dampfer, Viola Trill Dampfer (con sordino) pp-ppp (Reh.15,291-297).	
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla Trills halves, quarters Dampfer, am Steg pp(Reh.17,347-361)+Tutti		>•Mode of Playing		Strings Viola Trills halves, quarters Dampfer (con sordino), am Steg (sul ponticello) pp.	Strings Viola: Trills halves, quarters Dampfer (con sordino), am Steg (sul ponticello) pp(Reh.17,347-361).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
StraussR	NAX	Also sprach Zarathustra	VI. Von der Wissenschaft	ORCH	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	Karajan_Berliner Philharmoniker	 •Strings Vla Trills pp(253-262)+Tutti	2_53	>•Mode of Playing		Strings Viola Trills pp.	Strings Viola: Trills pp (253-262).	
StraussR	NAX	Don Quixote	III. Variation 2: Der Kampf gegen die Hammelherde	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings Vla div. Trill con sord. ppp(Reh.22,12-19)+Tutti		>•Mode of Playing		Strings Vla div. Trill con sordino ppp.	Strings Vla div.: Trill con sordino ppp (Reh.22,12-19).	
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	 •Strings VI.I Trills Trem fing. pp cresc mf decresc(41-42)		>•Mode of Playing		Strings Violin I Trills, Tremolo fingered pp crescendo mf decrescendo.	Strings Violin I: Trills, Tremolo fingered pp crescendo mf decrescendo (41-42).	
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	 •Strings Trills, Tremolo fingered, bowed pp, p cresc mp, F sfz(69-83)		>•Mode of Playing		Strings Trills. fingered, bowed Tremolo pp, p cresc mp, F sfz.	Strings: Trills. fingered, bowed Tremolo pp, p cresc mp, F sfz (69-83).	
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings Vla,VI.II Trills Dampfer, am Steg pp(204-207)+Tutti		>•Mode of Playing		Strings Viola,Violin II Trills Dampfer (con sordino), am Steg (sul ponticello) pp.	Strings Viola,Violin II: Trills Dampfer (con sordino), am Steg (sul ponticello) pp (204-207).	
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings VI.I+VI.II+Vla Trills pp(249-250)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Trills pp.	Strings Violin I+Violin II+Viola: Trills pp (249-250).	
Debussy	Multi	Images pour orchestre	I. Giges	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	 •Strings VcA Trills p(152-155)		>•Mode of Playing		Strings Violoncello A Trills p.	Strings Violoncello A Trills p (152-155).	

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STRINGS Modes of Playing Examples														
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. I+VI. II+Vla Trills wholes,halfs,quarters mf cresc molto(Reh.55,21-27)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Trills wholes,halfs,quarters mf crescendo molto.	Strings Violin I+Violin II+Viola: Trills wholes,halfs,quarters mf crescendo molto (Reh.55,21-27).	
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	 •Strings VI. II Trills vs Tremolo bowed unmeas. sur la touche p(136-147)+Tutti		>•Mode of Playing		Strings Violin II Trills vs Tremolo bowed unmeasures sur la touche (sul tasto) p.	Strings Violin II: Trills vs Tremolo bowed unmeasures sur la touche (sul tasto) p (136-147).	
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	 •Strings VI. I Trills vs Tremolo bowed unmeas. p cresc-decresc(147-153)+Tuttii		>•Mode of Playing		Strings Violin I Trills vs Tremolo bowed unmeasured p crescendo-decrescendo.	Strings Violin I: Trills vs Tremolo bowed unmeasured p crescendo-decrescendo (147-153).	
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	 •Strings VI. II Trills sur la touche pp(Reh.20,153-158)+Tutti		>•Mode of Playing		Strings Violin II Trills sur la touche (sul tasto) pp.	Strings Violin II: Trills sur la touche (sul tasto) pp (Reh.20,153-158).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI. I+Vla Trills pp cresc F(Reh.24,159-161)+Tutti		>•Mode of Playing		Strings Violin I+Viola Trills pp crescendo F.	Strings Violin I+Viola: Trills pp crescendo F (Reh.24,159-161).	
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	 •Strings VI. Harmonics natural Maj3rd, artificial 4th, 8ths short vs Trills mf(1045-1050)+Tutti		>•Mode of Playing		Strings Violin Harmonics natural Maj3rd, artificial 4th, 8ths short vs Trills mf.	Strings Violin: Harmonics natural Maj3rd, artificial 4th, 8ths short vs Trills mf (1045-1050).	
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	 •Strings VI. I 3 SOLI Trills high, held mf(1047-1050)+Tutti		>•Mode of Playing		Strings VI. I 3 SOLI Trills high, held mf.	Strings VI. I 3 SOLI: Trills high, held mf (1047-1050).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	 •Strings SOLO VI Trills high p(Reh.5,72-74)+Tutti		>•Mode of Playing		Strings SOLO Violin Trills high p.	Strings SOLO Violin: Trills high p (Reh.5,72-74).		
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	 •Strings VI.II Tremolo fingered unmes. halves, sur la touche pp(Reh.5,72-74)+Tutti		>•Mode of Playing		Strings Violin II Tremolo fingered unmesured halves, sur la touche (sul tast) pp. (Trill)	Strings Violin II: Tremolo fingered unmeasured halves, sur la touche (sul tast) pp (Reh.5,72-74). (Trill)		
Stravinsky	NAX	Le Sacre du Printemps	06-Part I: Adoration of the Earth: Procession of the Sage	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I Trills quarters sul pont. FFF(Reh. 70,13-16)+Tutti		>•Mode of Playing		Strings Violin I Trills quarters sul ponticello FFF.	Strings Violin I: Trills quarters sul ponticello FFF (Reh.70,13-16).		
Stravinsky	NAX	Le Sacre du Printemps	06-Part I: Adoration of the Earth: Procession of the Sage	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VIa Trills quarters sul pont. FF(Reh. 70,17-20)+Tutti		>•Mode of Playing		Strings Viola:Trills quarters sul ponticello FF.	Strings Viola: Trills quarters sul ponticello FF (Reh.70,17-20).		
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 caisse)/harp/strings	OrchPlay	 •Strings VIa+Vc+Db Tremolo bowed unmeas. halves, quarters,8ths FFF, Trills(38-52)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills.	Strings: Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills (38-52)+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 caisse)/harp/strings	OrchPlay	 •Strings VIa+Vc+Db Tremolo bowed unmeas. halves, quarters,8ths FFF, Trills(38-52)+Strings		>•Mode of Playing		Strings Viola Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills.	Strings: Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills (38-52)+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 caisse)/harp/strings	OrchPlay	 •Strings VIa+Vc+Db Tremolo bowed unmeas. halves, quarters,8ths FFF, Trills(38-52)		>•Mode of Playing		Strings Viola Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills.	Strings: Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills (38-52).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI. II+Vla+Vc Trill sull ponticello FF(26-28)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Trill sull ponticello FF.	Strings Violin II+Viola+Violoncello: Trill sull ponticello FF (26-28).		
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerto:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings VI. II+Vla Trills quarters alternate Stacc 8ths (Reh.12,17-19)+Tutti		>•Mode of Playing		Strings Violin II+Viola Trills quarters alternate with Staccato 8ths pp.	Strings Violin II+Viola: Trills quarters alternate with Staccato 8ths pp (Reh.12,17-19).		
Hindemith	NAX	Symphonie Mathis der Maler	III. Versuching des heiligen Antonius	ORCH	1934	2*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/strings	Steinberg_Boston Symphony Orchestra	 •Strings Trills build-up p cresc F(Reh16, 225-228)		2_45	>•Mode of Playing		Strings Massive Trills build-up p crescendo F. Strings trill.	Strings: Massive Trills build-up p crescendo F (Reh16, 225-228)	
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Celesta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI. Trills con sord. pp(20-30)+Tutti		>•Mode of Playing		Strings Violin Trills con sordino pp..	Strings Violin: Trills con sordino pp(20-30).		
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	 •Strings VI. I+VI. II+Vla+Vc Trill, Detached Tenuto quarters F, cresc(1-3)	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Trill, Detached Tenuto quarters F, crescendo.	Strings Violin I+Violin II+Viola+Violoncello: Trill, Detached Tenuto quarters F, crescendo (1-3).			

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STRINGS Modes of Playing Examples													
335	TREMOLO: bowed (measured/unmeasured)												
Beethoven	NAX	Symphony No. 3 Eroica	I. Allegro con brio	ORCH	1803-1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Barenboim_West-Eastern Divan Orchestra LIVE at PROMS	🎻•Strings VI. I+VI. II+Vla+Vc+Db Tremolo bowed measured 8ths F,FF(75-83)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello+DoubleBas: Tremolo bowed measured 8ths F,FF.	Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: Tremolo bowed measured 8ths F,FF (75-83).
Beethoven	NAX	Symphony No. 3 Eroica	IV. Finale: Allegro molto	ORCH	1803-1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Barenboim_West-Eastern Divan Orchestra LIVE at PROMS	🎻•Strings Tremolo bowed measured fast 16ths FF(433-463)+Tutti		>•Mode of Playing		Strings Tremolo bowed measured fast 16ths FF.	Strings: Tremolo bowed measured fast 16ths FF (433-463).
Beethoven	NAX	Symphony No. 4	I. Adagio – Allegro vivace	ORCH	1806	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Harnoncourt_Chamber Orch of Europe	🎻•Strings VI. I+VI. II+Vla,+Vc,+Db Tremolo bowed measured quarters(4) pp crescFF(163-176)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello, +DoubleBass Tremolo bowed measured quarters(4) pp cresc FF.	Strings Violin I+Violin II+Viola,+Violoncello,+DoubleBass: Tremolo bowed measured quarters(4) pp cresc FF (163-176).
Beethoven	NAX	Symphony No. 6, Pastorale	I. Allegro ma non troppo, Awakening of cheerful feelings on arrival in the countryside	ORCH	1808	3*fl, 2ob, 2cl, 2bsn/2horn, 2tr, 2trb/timp/strings	Karajan_Berliner Philharmoniker	🎻•Strings VI. I+VI. II+Vla Tremolo bowed unmeasured half notes FF(175-179)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured half notes FF.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured half notes FF(175-179).
Weber	NAX	Der Freischütz	Overture	ORCH	1817-1821	2picc, 2fl, 2ob, 2cl, 2bsn/4horn, 3trb/timp/strings	Jarvi_Philharmonia Orchestra	🎻•Strings VI. I+VI. II+Vla Tremolo bowed unmeasured halves mf cresc, p crescFF decresc pp(30-36)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured halves mf crescendo, p crescendo FF decrescendo pp.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured halves mf crescendo, p crescendo FF decrescendo pp (30-36).
Beethoven	NAX	Symphony No. 9	IV. Finale	ORCH	1822-1824	3*fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings/soli SATB, Choir	Chailly_Gewandhaus Leipzig	🎻•Strings Tremolo bowed measured halves(8) pp(650-654)+Tutti		>•Mode of Playing		Strings Tremolo bowed measured halves(8) pp.	Strings: Tremolo bowed measured halves(8) pp (650-654).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Berlioz	NAX	Symphonie fantastique	I. Rêveries - Passions	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Strings Tremolo bowed unmeasured(61-63)+Tutti		>•Mode of Playing		Strings Tremolo bowed unmeasured.	Strings: Tremolo bowed unmeasured (61-63).		
Berlioz	NAX	Symphonie fantastique	I. Rêveries - Passions	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Strings Tremolo bowed measured quarters(2), halves(4) FF(Reh.B1,322-328)+Tutti		>•Mode of Playing		Strings Tremolo bowed measured quarters(2), halves(4) FF.	Strings: Tremolo bowed measured quarters(2), halves(4) FF (Reh.B1,322-328).		
Berlioz	NAX	Symphonie fantastique	II. Un Bal	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Strings Tremolo bowed unmeasured quarters FF(326-334)+Tutti		>•Mode of Playing		Strings Tremolo bowed unmeasured quarters FF.	Strings: Tremolo bowed unmeasured quarters FF (326-334).		
Berlioz	NAX	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla Tremolo bowed unmeasured whole, half notesFF decresc pp, FF(Reh.M,123-134)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured whole, half notesFF decrescendo pp, FF.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured whole, half notesFF decrescendo pp, FF (Reh.M,123-134).		
Berlioz	NAX	Symphonie fantastique	V. Songe d'un Nuit du Sabbat	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Strings VI.I+II.+Vla Tremolo bowed measured quarters, wholes high punta d'arco(1-16)+Tutti		>•Mode of Playing		Strings Violin I+II.+Viola Tremolo bowed measured quarters, wholes high punta d'arco (tip of bow).	Strings: Violin I+II.+Viola: Tremolo bowed measured quarters, wholes high punta d'arco (1-16).		
Berlioz	NAX	Symphonie fantastique	V. Songe d'un Nuit du Sabbat	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	 •Strings Tremolo bowed measured dotted quarters(6) pp-FF(Reh.Q1,485-495)+Tutti		>•Mode of Playing		Strings Tremolo bowed measured dotted quarters(6) pp-FF.	Strings: Tremolo bowed measured dotted quarters(6) pp-FF (Reh.Q1,485-495).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 273 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mendelssohn	NAX	Ein Sommernachts traum	Overture	ORCH	1842	2fl, 2ob, 2cl, 2bsn/2horn, 3tr, 3trb, tuba/timp, perc/strings/voices (2sop), chorus	Prévin_London Symphony Orchestra	 •Strings Tremolo bowed measured halves(4) pp decresc(303-379)+Tutti		>•Mode of Playing		Strings Tremolo bowed measured halves(4) pp decrescendo.	Strings: Tremolo bowed measured halves(4) pp decrescendo (303-379).		
Mendelssohn	Multi	Symphony No. 3	II. Vivace non troppo	ORCH	1842	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings	OrchPlay	 •Strings VI.I+VI.II+Vla Tremolo bowed measured halves,quarters(4) pp cresc-decresc(1-24)		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed measured halves, quarters(4) pp crescendo-decrescendo.	Strings Violin I+Violin II+Viola: Tremolo bowed measured halves, quarters(4) pp crescendo-decrescendo (1-24).		
Wagner	stereo	Der fliegende Holländer	ACT I	ORCH, Solo Voices, Choir	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machineSOLO Voices. CHOIR	Böhm_Bayreuth Festival Orchestra	 •Strings VI.I+VI.II+Vla Tremolo bowed unmeasured F(126-130)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured F.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured F (126-130).		
Wagner	stereo	Der fliegende Holländer	ACT I	ORCH, Solo Voices, Choir	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machineSOLO Voices. CHOIR	Böhm_Bayreuth Festival Orchestra	 •Strings VI.I+VI.II+Vla Tremolo bowed unmeasured wholes, halves F decresc p, crescF(214-223)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured wholes, halves F decrescendo p, crescendo F.FF.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured wholes, halves F decrescendo p, crescendo F (214-223).		
Wagner	stereo	Der fliegende Holländer	ACT I	ORCH, Solo Voices, Choir	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machineSOLO Voices. CHOIR	Böhm_Bayreuth Festival Orchestra	 •Strings Tremolo bowed unmeasured Fp p decresc, F, FF(322-336)+Tutti		>•Mode of Playing		Strings Tremolo bowed unmeasured Fp p decrescendo, F, FF.	Strings: Tremolo bowed unmeasured Fp p decrescendo, F, FF (322-336).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Wagner	stereo	Der fliegende Holländer	ACT I	ORCH, Solo Voices, Choir	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machineSOLO Voices, CHOIR	Böhm_Bayreuth Festival Orchestra	 •Strings Tremolo bowed measured 8ths, halves wholes Mf cresc-decresc, cresc FF(1-14)+Tutti	>•Mode of Playing		Strings Tremolo bowed measured 8ths, halves wholes Mf crescendo-decrescendo, crescenso FF.	Strings: Tremolo bowed measured 8ths, halves wholes Mf crescendo-decrescendo, crescenso FF (1-14).		
Wagner	stereo	Der fliegende Holländer	ACT I	ORCH, Solo Voices, Choir	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machineSOLO Voices, CHOIR	Böhm_Bayreuth Festival Orchestra	 •Strings Tremolo bowed measured 8ths, wholes Fcresc(52-60)+Tutti	>•Mode of Playing		Strings Tremolo bowed measured 8ths, wholes F crescendo .	Strings: Tremolo bowed measured 8ths, wholes F crescendo (52-60).		
Wagner	stereo	Der fliegende Holländer	ACT I	ORCH, Solo Voices, Choir	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machineSOLO Voices, CHOIR	Böhm_Bayreuth Festival Orchestra	 •Strings Db Tremolo bowed measured halves(triplets-6) FF(130-131)+Tutti	>•Mode of Playing		Strings DoubleBass Tremolo bowed measured halves(triplets-6) FF.	Strings DoubleBass: Tremolo bowed measured halves(triplets-6) FF (130-131).		
Wagner	stereo	Der fliegende Holländer	ACT I	ORCH, Solo Voices, Choir	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machineSOLO Voices, CHOIR	Böhm_Bayreuth Festival Orchestra	 •Strings VI. I+VI. II+Vla+Db Tremolo bowed measured whole,half,quarter,8ths pp crescF cresc(535-591)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+DoubleBass Tremolo bowed measured whole, half, quarter, 8ths pp crescendo F crescendo.	Strings Violin I+Violin II+Viola+DoubleBass: Tremolo bowed measured whole, half, quarter, 8ths pp crescendo F crescendo (535-591).		
Wagner	NAX	Der fliegende Holländer	Overture	ORCH	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machine	Böhm_Bayreuth Festival Orchestra	 •Strings VI. I+VI. II+Vla,+Vc,+Db Tremolo measured dotted halves(6) F crescFF, FFFdecresc p(1-44)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello, +DoubleBass Tremolo measured dotted halves(6) F crescendo FF, FFF decrescendo p.	Strings Violin I+Violin II+Viola,+Violoncello,+DoubleBass: Tremolo measured dotted halves(6) F crescendo FF, FFF decrescendo p (1-44).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Adler	Pieces (File Names): 363		Page 275 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Wagner	NAX	Der fliegende Holländer	Overture	ORCH	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machine	Böhm_Bayreuth Festival Orchestra	 •Strings Tremolo bowed measured dotted halves(6) p crescFF decresc(121-150)+Tutti		>•Mode of Playing		Strings Tremolo bowed measured dotted halves(6) p crescendo FF decrescendo.	Strings: Tremolo bowed measured dotted halves(6) p crescendo FF decrescendo (121-150).
Wagner	NAX	Der fliegende Holländer	Overture	ORCH	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machine	Böhm_Bayreuth Festival Orchestra	 •Strings VI.I+VI.II+Vla Tremolo bowed measured halves F crescFF(229-235)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed measured halves F crescendo FF.	Strings Violin I+Violin II+Viola: Tremolo bowed measured halves F crescendo FF (229-235).
Wagner	NAX	Der fliegende Holländer	Overture	ORCH	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machine	Böhm_Bayreuth Festival Orchestra	 •Strings Tremolo bowed measured halves FF, p-mf cresc-decresc pp crescFF (Reh.G,235-297)+Tutti		>•Mode of Playing		Strings Tremolo bowed measured halves FF, p-mf crescendo-decrescendo pp crescendo FF.	Strings: Tremolo bowed measured halves FF, p-mf crescendo-decrescendo pp crescendo FF (Reh.G,235-297).
Wagner	NAX	Der fliegende Holländer	Overture	ORCH	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machine	Böhm_Bayreuth Festival Orchestra	 •Strings VI.I+VI.II,+Vla+Vc Tremolo bowed measured 8ths,halfs, F, FF, p cresc FF(322-337)+Tutti	2_49	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed measured 8ths,halfs, F, FF, p crescendo FF.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed measured 8ths,halfs, F, FF, p crescendo FF (322-337).
Schumann	NAX	Symphony No. 1 (Spring)	IV. Allegro animato e grazioso	ORCH	1845-1846	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	Marriner, Stuttgart RSO	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured p cresc F(77-106)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured p crescendo F.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured p crescendo F (77-106).
Schumann	NAX	Symphony No. 1 (Spring)	IV. Allegro animato e grazioso	ORCH	1845-1846	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	Marriner, Stuttgart RSO	 •Strings Tremolo bowed unmeasured F, p cresc-decresc(107-126)+Tutti		>•Mode of Playing		Strings Tremolo bowed unmeasured F, p crescendo-decrescendo.	Strings: Tremolo bowed unmeasured F, p crescendo-decrescendo (107-126).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 276 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Schumann	NAX	Symphony No. 1 (Spring)	IV. Allegro animato e grazioso	ORCH	1845-1846	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	Marriner, Stuttgart RSO	 •Strings Tremolo bowed measured halves(4) p crescF, mf crescSfz, crescF(259-296)+Tutti		>•Mode of Playing		Strings Tremolo measured halves(4) p crescF, mf crescSfz, crescF.	Strings: Tremolo bowed measured halves(4) p crescF, mf crescSfz, crescF (259-296).			
Schumann	NAX	Symphony No. 1 (Spring)	IV. Allegro animato e grazioso	ORCH	1845-1846	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	Marriner, Stuttgart RSO	 •Strings Tremolo bowed measured halves(4) FF(309-312)+Tutti		>•Mode of Playing		Strings Tremolo measured halves(4) FF.	Strings: Tremolo bowed measured halves(4) FF (309-312).			
Wagner	NAX	Tannhäuser	Overture	ORCH	1845-1860	3*fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp, perc, harp/strings	Gerdес_Deutsche Oper Berlin	 •Strings VI. I+VI. II Tremolo bowed measured quarters(4), 8ths pp cresc(103-106)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed measured quarters(4), 8ths measured pp crescendo.	Strings Violin I+Violin II: Tremolo bowed measured quarters(4), 8ths measured pp crescendo (103-106)			
Wagner	NAX	Tannhäuser	Overture	ORCH	1845-1860	3*fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp, perc, harp/strings	Gerdес_Deutsche Oper Berlin	 •Strings Vla Tremolo bowed measured whole(16) p crescF(107-108)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed measured whole(16) p crescendo F.	Strings Viola: Tremolo bowed measured whole(16) p crescendo F (107-108).			
Wagner	NAX	Lohengrin	Prelude to Act III		1845-1848	3fl, 3*ob, 3*cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 1perc/strings (4 solo VI I)	Böhm_Wiener Philharmoniker	 •Strings Vla Tremolo bowed meas. triplets figures, Stacc +VI F(16-32)+Tutti	3_38	>•Mode of Playing		Strings Viola Tremolo bowed measured triplets figures, Staccato +VI F (16-32). As accompaniment Middleground. Strings Violin I+Violin II+Viola,+Violoncello Tremolo fingered, bowed over strings measured quarters(6) pp crescendo-decrescendo.	Strings Viola: Tremolo bowed measured triplets figures, Staccato +VI F (16-32).			
Brahms	NAX	Symphony No. 1	IV. Adagio -Più andante - Allegro non troppo, ma con brio -Più allegro	ORCH	1855-1876	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	 •Strings VI. I+VI. II+Vla,+Vc Tremolo fingered, bowed over strings meas. quarters(6) pp cresc-decresc(Reh. B,30-46)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello Tremolo fingered, bowed over strings measured quarters(6) pp crescendo-decrescendo.	Strings Violin I+Violin II+Viola,+Violoncello: Tremolo fingered, bowed over strings measured quarters(6) pp crescendo-decrescendo (Reh.B,30-46).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 277 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings Vla, Db Tremolo bowed unmeasured quarters,halfs F cresc FF(77-84)	>•Mode of Playing			Strings Viola, DoubleBass Tremolo bowed unmeasured quarters, halfs F cresc FF.	Strings Viola, DoubleBass: Tremolo bowed unmeasured quarters, halfs F cresc FF (77-84).
Bizet	NAX	L'Arlésienne (suite No. 1)	I.Ouverture	ORCH	1872	2fl, 2*ob, 2cl, saxAlt, 2bsn/4horn, 4tr, 3trb/timp, perc, harpORpno/strings	Bychkov_Orchestre de Paris	 •Strings Tremolo bowed unmeasured quarters, 8ths FFF, pp cresc FFF decresc(140-146)+Tutti	>•Mode of Playing			Strings Tremolo bowed unmeasured quarters, 8ths FFF, pp crescendo FFF decrescendo.	Strings: Tremolo bowed unmeasured quarters, 8ths FFF, pp crescendo FFF decrescendo (140-146).
Bizet	Multi	Carmen - Act 1	Ouverture (Prelude)	ORCH	1873	2cl, 2bsn/4horn, 1tr, 3trb/timp, 1perc, harp/strings	OrchPlay	 •Strings VI.I+II.+Vla Tremolo bowed fast unmeasured(121-147)	>•Mode of Playing			Strings Violin fTremolo bowed fast unmeasured. Viola Tremolo bowed fast unmeasured.	Strings: Violin I+II.+Viola: Tremolo bowed fast unmeasured (121-147).
Bizet	Multi	Carmen - Act 1	Ouverture (Prelude)	ORCH	1873	2cl, 2bsn/4horn, 1tr, 3trb/timp, 1perc, harp/strings	OrchPlay	 •Strings VI.I+II.+Vla Tremolo bowed fast unmeasured(121-147)+Tutti	>•Mode of Playing			Strings Violin fTremolo bowed fast unmeasured. Viola Tremolo bowed fast unmeasured.	Strings: Violin I+II.+Viola: Tremolo bowed fast unmeasured (121-147)+Tutti.
Bizet	Multi	Carmen - Act 1	Ouverture (Prelude)	ORCH	1873	2cl, 2bsn/4horn, 1tr, 3trb/timp, 1perc, harp/strings	OrchPlay	 •Strings VI.I+VI.I+Vla Tremolo bowed unmeasured half notes FF(Reh.6,121-147)	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo bowed unmeasured half notes FF.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured half notes FF (Reh.6,121-147)
Moussorgsky	NAX	Tableaux d'une Exposition	7. Limoges - Le Marché	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	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed meas. 8ths(4),16ths(2) FF(Reh.71,37-40)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed measured 8ths(4), 16ths(2) FF.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed measured 8ths(4), 16ths(2) FF (Reh.71,37-40).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 278 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Moussorgsky	NAX	Tableaux d'une Exposition	8b. Con mortuis in lingua mortua	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	 •Strings VI.I,VI.I+Vla,+Vc+Db Tremolo bowed unmeasured halves, quarters con sord., some harmonics pp(1-21)+Tutti	>•Mode of Playing			Strings Violin I,Violin I+Viola,+Violoncello,+DoubleBass Tremolo bowed unmeasured halves, quarters con sordino, some harmonics pp.	Strings Violin I,Violin I+Viola,+Violoncello,+DoubleBass: Tremolo bowed unmeasured halves, quarters con sordino, some harmonics pp (1-21).
Tchaikovsky	NAX	Francesca Da Rimini		ORCH	1876	picc, 3fl, 2ob, e.h., 2cl, 2bsn/4horn, 4tr, 3trb, 1tuba/timp, perc, harp/strings	Pletnev_Russian National Orchestra	 •Strings Tremolo bowed measured 8ths, quarters, halves FF(504-509)+Tutti	>•Mode of Playing			Strings Tremolo bowed measured 8ths, quarters, halves FF.	Strings: Tremolo bowed measured 8ths, quarters, halves FF (504-509).
Tchaikovsky	NAX	Francesca Da Rimini		ORCH	1876	picc, 3fl, 2ob, e.h., 2cl, 2bsn/4horn, 4tr, 3trb, 1tuba/timp, perc, harp/strings	Pletnev_Russian National Orchestra	 •Strings Vc+Db Tremolo bowed unmeasured halves FFF decresc p(510-516)+Tutti	>•Mode of Playing			Strings Violoncello+DoubleBass Tremolo bowed unmeasured halves FFF decrescendo p.	Strings Violoncello+DoubleBass: Tremolo bowed unmeasured halves FFF decrescendo p (510-516).
Brahms	NAX	Violin Concerto	I. Allegro non troppo	ORCH, solo violin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings/SOLO Violin	Barenboim_Berliner Philharmoniker _Perlman	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured halves Fpp cresc, pp cresc F(361-377)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncell: Tremolo bowed unmeasured halves Fpp cresc, pp cresc F.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves Fpp cresc, pp cresc F (361-377).
Brahms	NAX	Violin Concerto	I. Allegro non troppo	ORCH, solo violin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings/SOLO Violin	Barenboim_Berliner Philharmoniker _Perlman	 •Strings VI.I +VI.II+Vla Tremolo bowed unmeasured halves, quarters 8hs FF(513-525)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo bowed unmeasured halves, quarters 8hs FF.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured halves, quarters 8hs FF (513-525).
Bruckner	Multi	Symphony No. 6	I. Majestoso	ORCH	1881	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	 •Strings Vla Tremolo bowed unmeas. pp cresc FFF(Reh.Z,353-369)	>•Mode of Playing			Strings Viola Tremolo bowed unmeasured pp crescendo FFF.	Strings Viola: Tremolo bowed unmeasured pp crescendo FFF (Reh.Z,353-369).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 279 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Bruckner	Multi	Symphony No. 6	II. Adagio: Sehr feierlich	ORCH	1881	2fl, 2ob, 2cl, 2bsn/4horn, 3trb, tuba/strings	OrchPlay	 •Strings Vla Tremolo bowed unmeas. halves,quarters,8ths p crescF decresc p(113-132)	>•Mode of Playing		Strings Viola Tremolo bowed unmeasured halves,quarters,8ths p crescendo F decrescendo p.	Strings Viola: Tremolo bowed unmeasured halves,quarters,8ths p crescendo F decrescendo p (113-132).			
Bruckner	NAX	Symphony No. 7	I. Allegro moderato	ORCH	1881-1883	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, 5 wagner-tuba, tuba/timp, perc/strings	Jochum_Wiener Philharmoniker	 •Strings VI.I+VI.II Tremolo bowed unmeasured pp cresc FF, decres ppp(392-412)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured pp crescendo FF, decrescendo ppp.	Strings Violin I+Violin II: Tremolo bowed unmeasured pp crescendo FF, decrescendo ppp (392-412).			
Bruckner	NAX	Symphony No. 7	I. Allegro moderato	ORCH	1881-1883	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, 5 wagner-tuba, tuba/timp, perc/strings	Jochum_Wiener Philharmoniker	 •Strings Tremolo bowed measured 8ths halves(8) pp cresc FFF(413-443)+Tutti	>•Mode of Playing		String: Tremolo bowed measured 8ths halves(8) pp crescendo FFF.	Strings: Tremolo bowed measured 8ths halves(8) pp crescendo FFF (413-443).			
Chabrier	NAX	Espana		ORCH	1883	3*fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp/string s	Dutoit_OSM	 •Strings Vla Tremolo bowed measured 8ths triplet sul tasto pp(208-242)+Tutti	>•Mode of Playing		Strings Viola Tremolo bowed measured 8ths triplet sul tasto pp.	Strings Viola: Tremolo bowed measured 8ths triplet sul tasto pp (208-242).			
Chabrier	NAX	Espana		ORCH	1883	3*fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp/string s	Dutoit_OSM	 •Strings Vla Tremolo bowed measured 8ths triplet F decresc pp(243-268)+Tutti	>•Mode of Playing		Strings Viola Tremolo bowed measured 8ths triplet F decrescendo pp.	Strings Viola: Tremolo bowed measured 8ths triplet F decrescendo pp (243-268).			
Chabrier	NAX	Espana		ORCH	1883	3*fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp/string s	Dutoit_OSM	 •Strings Vla Tremolo bowed measured 8ths triplet FF(269-280)+Tutti	>•Mode of Playing		Strings Viola Tremolo bowed measured 8ths triplet FF.	Strings Viola: Tremolo bowed measured 8ths triplet FF (269-280).			
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.I+VI.II+Vla Marcato Tremolo bowed unmeas. pp crescF(Reh.21,26-27)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Marcato Tremolo bowed unmeasured pp crescendo F.	Strings Violin I+Violin II+Viola: Marcato Tremolo bowed unmeasured pp crescendo F (Reh.21,26-27).			

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Lieder eines Fahrenden Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	•Strings VI.I+VI.II+Vla+Vc Accents Trem bowed meas.8ths(2),quarters(6),halfs(12) Fdecresc p, crescFF(Reh.21.27-32)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Accents Tremolo bowed meas.8ths(2), quarters(6), halfs(12) F decrescendo p, crescendo FF(Reh.21.27-32).	Strings Violin I+Violin II+Viola+Violoncello: Accents Tremolo bowed meas.8ths(2), quarters(6), halfs(12) F decrescendo p, crescendo FF(Reh.21.27-32).
Brahms	NAX	Symphony No. 4	IV. Allegro energico e passionato	ORCH	1884	2*fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp, 1perc(triangle)/strings	Rattle_Berliner Philharmoniker	•Strings VI.I+VI.II+Vla+Vc Tremolo bowed measured quarters(6) p cresc-decresc F(136-152)+Tutti	>•Mode of Playing			Strings Violin I+Violin I+Viola,+Violoncello Tremolo bowed measured quarters(6) p crescendo-decrescendo F.	Strings Violin I+Violin I+Viola,+Violoncello: Tremolo bowed measured quarters(6) p crescendo-decrescendo F (136-152).
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	•Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeas. FFF(6-7)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured FFF.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured FFF (6-7).
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	•Strings VI.I+VI.II Tremolo bowed unmeas. FFF(19-20)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Tremolo bowed unmeas. FFF.	Strings Violin I+Violin II: Tremolo bowed unmeas. FFF (19-20).
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	•Strings VI.I+VI.I,+Vla Tremolo bowed meas. 8ths fast FFF(12-15)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo bowed measured 8ths fast FFF.	Strings Violin I+Violin II+Viola: Tremolo bowed measured 8ths fast FFF (12-15).
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	•Strings VI.II,+VI.I+Vla Tremolo bowed unmeas. whole, Dampfer, am Steg pp(244-247)+Tutti	>•Mode of Playing			Strings Violin II,+Violin I+Viola Tremolo bowed unmeasured whole, Dampfer (con sordino), am Steg (sul ponticello) pp.	Strings Violin II,+Violin I+Viola: Tremolo bowed unmeasured whole, Dampfer (con sordino), am Steg (sul ponticello) pp (244-247).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363		Page 281 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	🎻•Strings VI.II,+VI.I+Vla Tremolo bowed unmeas. whole, Dampfer, Ordinario pp, crescFFF(248-252)+Tutti		>•Mode of Playing		Strings Violin II,+Violin I+Viola Tremolo bowed unmeasured whole, Dampfer (con sordino), Ordinario pp, crescendo FFF.	Strings Violin II,+Violin I+Viola: Tremolo bowed unmeasured whole, Dampfer (con sordino), Ordinario pp, crescendo FFF (248-252).
Rimsky-Korsakov	NAX	Sheherazade	II. The Kalender Prince	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	🎻•Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured halves pp cresc F(328-348)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured halves pp cresc F.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves pp cresc F (328-348).
Rimsky-Korsakov	NAX	Sheherazade	II. The Kalender Prince	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	🎻•Strings VI.I+VI.II Tremolo bowed measured 16th triplets p(416-423)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed measured 16th triplets p.	Strings Violin I+Violin II: Tremolo bowed measured 16th triplets p (416-423).
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Surmounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	🎻•Strings VI.I+Vla Tremolo bowed measured 8ths FF(Reh.Y,617-618)+Tutti		>•Mode of Playing		Strings Violin I+Viola Tremolo bowed measured 8ths FF.	Strings Violin I+Viola: Tremolo bowed measured 8ths FF (Reh.Y,617-618).
Mahler	Multi	Symphony No. 1	I. Langsam, schleppend - Immer sehr gemächlich	ORCH	1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/strings	OrchPlay	🎻•Strings VI.I+VI.II Trem bowed unmeas. held, FF decresc(357-362)		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured held, FF decrescendo.	Strings Violin I+Violin II: Tremolo bowed unmeasured held, FF decrescendo (357-362).
Franck	NAX	Symphony in d minor	I. Lento; Allegro ma non troppo	ORCH	1888	2fl, 3*ob, 3*cl, 2bsn/4horn, 4tr, 3trb, tuba/harp/timp/strings	Dutoit_OSM	🎻•Strings Vla+Vc Tremolo bowed unmeasured 8ths,16ths pp cresc p(13-16)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Tremolo bowed unmeasured 8ths, 16ths pp crescendo p.	Strings Viola+Violoncello: Tremolo bowed unmeasured 8ths, 16ths pp crescendo p(13-16).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Franck	NAX	Symphony in d minor	I. Lento; Allegro ma non troppo	ORCH	1888	2fl, 3*ob, 3*cl, 2bsn/4horn, 4tr, 3trb, tuba/harp/timp/strings	Dutoit_OSM	 •Strings VI.I+VI.II Tremolo bowed unmeasured quarters p cresc(17-20)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured quarters p crescendo..	Strings Violin I+Violin II: Tremolo bowed unmeasured quarters p crescendo (17-20).			
Franck	NAX	Symphony in d minor	I. Lento; Allegro ma non troppo	ORCH	1888	2fl, 3*ob, 3*cl, 2bsn/4horn, 4tr, 3trb, tuba/harp/timp/strings	Dutoit_OSM	 •Strings Vla+Vc, +VI.I+VI.II+Db Tremolo bowed unmeasured quarters,halfs p cresc FF(21-28)+Tutti		>•Mode of Playing		Strings Viola+Violoncello, +Violin I+Violin II+DoubleBass Tremolo bowed unmeasured quarters,halfs p crescendo.	Strings Viola+Violoncello, +Violin I+Violin II+DoubleBass: Tremolo bowed unmeasured quarters,halfs p crescendo FF(21-28).			
Franck	NAX	Symphony in d minor	I. Lento; Allegro ma non troppo	ORCH	1888	2fl, 3*ob, 3*cl, 2bsn/4horn, 4tr, 3trb, tuba/harp/timp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla Tremolo bowed unmeasured quarters,halfs FF decres pp crescFF(331-348)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured quarters, halfs FF decrescendo pp crescendo FF.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured quarters, halfs FF decrescendo pp crescendo FF (331-348).			
Franck	NAX	Symphony in d minor	I. Lento; Allegro ma non troppo	ORCH	1888	2fl, 3*ob, 3*cl, 2bsn/4horn, 4tr, 3trb, tuba/harp/timp/strings	Dutoit_OSM	 •Strings VI.I+VI.II Tremolo bowed measured quarters(8ths triplet) FF decresc(145-158)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed measured quarters(8ths triplet) FF decrescendo.	Strings Violin I+Violin II: Tremolo bowed measured quarters(8ths triplet) FF decrescendo (145-158).			
Franck	NAX	Symphony in d minor	I. Lento; Allegro ma non troppo	ORCH	1888	2fl, 3*ob, 3*cl, 2bsn/4horn, 4tr, 3trb, tuba/harp/timp/strings	Dutoit_OSM	 •Strings VI.I+VI.II Tremolo bowed measured 8th triplets FF(435-448)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed measured 8th triplets FF.	Strings Violin I+Violin II: Tremolo bowed measured 8th triplets FF (435-448).			
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ/strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •WW+Brasses+Perc +Harp+Strings ALL MoP (64-253)		>•Mode of Playing	Diverse	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 283 of 565
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*f1, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •Strings VI. I, VI. II, Vla, Vc, Db, Leg, Leg Ten, Det, Det Ten, Stacc, slurred Stacc, Marc, Marc Ten, Marc slurred, Trill, Trem, sul tasto, Multi-Stops, Gliss, Plzz, con sord, Dyn Env (64-253)		>•Mode of Playing	Diverse	Strings: Violin I, Violin II, Viola, Violoncello, Doublevass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marc	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 284 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings Vla+Vc Tremolo bowed unmeas. FF(25-26)+Tutti	>•Mode of Playing		Strings Viola+Violoncello Tremolo bowed unmeasured FF.	Strings Viola+Violoncello: Tremolo bowed unmeasured FF (25-26).				
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Strings VI.I+Vla,+VI.II Tremolo bowed unmeas. halves,quarters sFz-pp decresc ppp(66-72)+Tutti	>•Mode of Playing		Strings Violin I+Viola,+Violin II Tremolo bowed unmeasured halves,quarters sFz-pp decrescendo ppp.	Strings Violin I+Viola,+Violin II: Tremolo bowed unmeasured halves,quarters sFz-pp decrescendo ppp (66-72).				
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Strings VI.I+VI.II Tremolo bowed unmeasured halves FF(Reh.P,344-349)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured halves FF.	Strings Violin I+Violin II: Tremolo bowed unmeasured halves FF (Reh.P,344-349).				
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Strings VI.II+Vla Tremolo bowed unmeasured halves sul pont. pp(Reh.V,448-457)+Tutti	>•Mode of Playing		Strings Violin II+Viola Tremolo bowed unmeasured halves sul ponticello pp.	Strings Violin II+Viola: Tremolo bowed unmeasured halves sul ponticello pp (Reh.V,448-457).				
StraussR	NAX	Tod und Verklärung (Death and Transfiguration), Op. 24,	One large movement	ORCH	1890	3fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, perc/2harp/strings	Jarvi_Royal Scottish National Orchestra	 •Strings Tremolo bowed unmeasured halves,quarters, mf crescFFcrescFFF decresc p(Reh.Aa,472-488)+Tutti	>•Mode of Playing		Strings Tremolo bowed unmeasured halves, quarters, mf crescendo FFcrescendo FFF decrescendo p.	Strings: Tremolo bowed unmeasured halves, quarters, mf crescendo FFcrescendo FFF decrescendo p (Reh.Aa,472-488).				
Debussy	NAX	Nocturnes	I. Nuages	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings Vla+Vc+Db Tremolo bowed unmeas. halves,wholes,quarters sur la touche pp(82-97)+Tutti	>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Tremolo bowed unmeasured halves, wholes, quarters sur la touche (sul tasto) pp.	Strings Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured halves, wholes, quarters sur la touche (sul tasto) pp (82-97).				

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 285 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings Tremolo bowed unmeasured quarters,8ths pp cresc(Reh1, 8-11)+Tutti		>•Mode of Playing		Strings Tremolo bowed unmeasured quarters, 8ths pp crescendo.	Strings: Tremolo bowed unmeasured quarters, 8ths pp crescendo (Reh1, 8-11).			
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured sul tasto pp, F(14-16)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured sul tasto pp, F.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured sul tasto pp, F (14-16).			
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured sul tasto, naturale pp, F(19-21)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured sul tasto, naturale pp, F.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured sul tasto, naturale pp, F (19-21).			
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings Vla+Vc+Db Tremolo bowed unmeasured sul tasto p decresc(22-25)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Tremolo bowed unmeasured sul tasto p decrescendo.	Strings Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured sul tasto p decrescendo (22-25).			
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured F decresc pp(Reh.5,50-55)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured F decrescendo pp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured F decrescendo pp (Reh.5,50-55).			
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings Tremolo bowed unmeasured whole notes Sfz-pp(Reh.10,111-114)+Tutti		>•Mode of Playing		Strings Tremolo bowed unmeasured whole notes Sfz-pp.	Strings: Tremolo bowed unmeasured whole notes Sfz-pp (Reh.10,111-114).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 286 of 565		
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics
STRINGS Modes of Playing Examples												
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings Tremolo bowed unmeasured quarters sul tasto p(115-118)+Tutti	>•Mode of Playing		Strings Tremolo bowed unmeasured quarters sul tasto p.	Strings: Tremolo bowed unmeasured quarters sul tasto p (115-118).
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.I+Vla+Vc Tremolo bowed unmeasured 8ths sul tasto ppp decresc(118-121)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured 8ths sul tasto ppp decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured 8ths sul tasto ppp decrescendo (118-121).
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings Vla, +VI.II Tremolo fingered measured mp decresc pp(Reh.2,77-91)+Tutti	>•Mode of Playing		Strings Viola, +Violin II Tremolo fingered measured mp decrescendo pp.	Strings Viola, +Violin II: Tremolo fingered measured mp decrescendo pp (Reh.2,77-91).
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings Vla Tremolo fingered measured ppp cresc F decresc(99-120)+Tutti	>•Mode of Playing		Strings Viola Tremolo fingered measured ppp crescendo F decescendo.	Strings Viola: Tremolo fingered measured ppp crescendo F decrescendo (99-120).
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings Vc+Db Tremolo bowed unmeasured F(121-124)+Tutti	>•Mode of Playing		Strings Violoncello+DoubleBass Tremolo bowed unmeasured F.	Strings Violoncello+DoubleBass: Tremolo bowed unmeasured F (121-124).
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings Vla Tremolo bowed measured 8th triplets p cresc sfz decresc(125-128)+Tutti	>•Mode of Playing		Strings Viola Tremolo bowed measured 8th triplets p crescendo sfz decrescendo.	Strings Viola: Tremolo bowed measured 8th triplets p crescendo sfz decrescendo (125-128).

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	🎻•Strings Tremolo bowed measured half notes(8) FFF(Reh.13,400-407)+Tutti		>•Mode of Playing		Strings Tremolo bowed measured half notes(8) FFF.	Strings: Tremolo bowed measured half notes(8) FFF(Reh.13,400-407).
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	🎻•Strings Vla+Vc+Db Tremolo bowed measured half notes(8) FFF(412-415)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Tremolo bowed measured half notes(8) FFF.	Strings Viola+Violoncello+DoubleBass: Tremolo bowed measured half notes(8) FFF (412-415).
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	🎻•Strings VI.I+VI.II Tremolo bowed measured 8ths FF(412-415)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed measured 8ths FF.	Strings Violin I+Violin II: Tremolo bowed measured 8ths FF (412-415).
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	🎻•Strings Vla Tremolo bowed measured halves(8) sFFz(412-423)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed measured halves(8) sFFz.	Strings Viola: Tremolo bowed measured halves(8) sFFz (412-423).
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	🎻•Strings VI.I+VI.II+Vla+Vc Tremolo bowed measured 8ths Fz(424-431)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed measured 8ths Fz.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed measured 8ths Fz (424-431).
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	🎻•Strings Vla Tremolo bowed measured halves(8), quarters, 8ths sFFz(432-439)+Tutti		>•Mode of Playing		Strings Viola:Tremolo bowed measured halves(8), quarters, 8ths sFFz.	Strings Viola: Tremolo bowed measured halves(8), quarters, 8ths sFFz (432-439).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 288 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings VI.I+VI.II+Vla Tremolo bowed measured half(8), quarters, 8ths notes FF(440-447)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed measured half(8), quarters, 8ths notes FF.	Strings Violin I+Violin II+Viola: Tremolo bowed measured half(8), quarters, 8ths notes FF (440-447).			
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings VI.I+VI.II Tremolo bowed unmeasured quarters p cresc f decresc p(16-18)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured quarters p crescendo f decrescendo p.	Strings Violin I+Violin II: Tremolo bowed unmeasured quarters p crescendo f decrescendo p (16-18).			
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured quarters, 8ths pp(24-38)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured quarters, 8ths pp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters, 8ths pp (24-38).			
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings VI.I+VI.II+Vla Tremolo bowed unmeasured halves FFF(59-62)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured halves FFF.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured halves FFF (59-62).			
Dvorak	NAX	Symphony No. 9 New World	III. Molto vivace	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings Tremolo bowed unmeasured dotted halves FF decresc pp cresc FFF(249-280)+Tutti		>•Mode of Playing		Strings Tremolo bowedunmeasured dotted halves FF decrescendo pp crescendo FFF.	Strings: Tremolo bowed unmeasured dotted halves FF decrescendo pp crescendo FFF (249-280).			
Dvorak	NAX	Symphony No. 9 New World	IV. Allegro con fuoco	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings Tremolo bowed measured whole(16),half(8),quarters(4),8ths(2) FFF, FF decresc pp(289-312)+Tutti		>•Mode of Playing		Strings Tremolo bowed measured whole(16),half(8),quarters(4),8ths(2) FFF, FF decrescendo pp.	Strings: Tremolo bowed measured whole(16),half(8),quarters(4),8ths(2) FFF, FF decrescendo pp(289-312).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363		Page 289 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •WW+Brass+Strings ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow (236-276)	8_39	DIVERSE	DIVERSE	Woodwinds+Brass+Strings: ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow	Woodwinds+Brass+Strings: ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow (236-276),
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp(236-276)	8_39	DIVERSE	DIVERSE	Strings: ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp	Strings: ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp (236-276).
Tchaikovsky	NAX	Symphony No. 6 Pathétique	IV. Finale: Adagio lamentoso	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings		 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed measured 8ths(3) FFF(116-127)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed measured 8ths(3) FFF.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed measured 8ths(3) FFF (116-127).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings TUTTI(33-121)+Tutti		>•Mode of Playing		Strings TUTTI(33-121).	Strings: TUTTI(33-121).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla Tremolo bowed unmeas. FF decresc p(33-53)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed unmeasured FF decresc p.	Strings Viola: Tremolo bowed unmeasured FF decresc p (33-53).

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)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	•Strings VI.I Tremolo bowed unmeas. sul G FF decresc p(43-45)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured sul G FF decrescendo p.	Strings Violin I: Tremolo bowed unmeasured sulG FF decrescendo p (43-45).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	•Strings VI.I Tremolo bowed unmeas. sul G FF decresc pp(50-53)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured sul G FF decrescendo pp.	Strings Violin I: Tremolo bowed unmeasured sulG FF decrescendo pp (50-53).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	•Strings Vla Tremolo bowed unmeas. FF(54-58)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed unmeasured FF.	Strings Viola: Tremolo bowed unmeasured FF (54-58).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	•Strings VI.I Detached 16ths fast, Tremolo bowed unmeas. FFF decresc mf(56-61)+Tutti		>•Mode of Playing		Strings Violin I Detached 16ths fast, Tremolo bowed unmeasured FFF	Strings Violin I: Detached 16ths fast, Tremolo bowed unmeasured FFF decrescendo mf (56-61).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	•Strings Vla+VI.II Tremolo bowed unmeas. FFdecresc p crescFF(61-67)+Tutti		>•Mode of Playing		Strings Viola+Violin II Tremolo bowed unmeasured FF decrescendo p crescendo FF.	Strings Viola+Violin II: Tremolo bowed unmeasured FF decrescendo p crescendo FF (61-67).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	•Strings Vla Tremolo bowed unmeas. FF decresc p(68-77)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed unmeasured FF decrescendo p.	Strings Viola: Tremolo bowed unmeasured FF decrescendo p (68-77).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 291 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Tremolo bowed unmeas. sul G FF(66-69)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured sul G FF.	Strings Violin I: Tremolo bowed unmeasured sulG FF (66-69).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Tremolo bowed unmeas. sul G FFdecresc p(78-81)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured sul G FF decrecendo p.	Strings Violin I: Tremolo bowed unmeasured sulG FF decrescendo p (78-81).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc Tremolo bowed unmeas. wholes,quarters am Steg FF decresc ppp(79-82)+Tutti		>•Mode of Playing		Strings Violoncello Tremolo bowed unmeasured wholes,quarters am Steg (sul ponticello) FF decrecendo ppp.	Strings Violoncello: Tremolo bowed unmeasured wholes,quarters am Steg (sul ponticello) FF decrescendo ppp (79-82).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VIa Tremolo bowed wholes,quarters unmeas. p(80-84)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed wholes,quarters unmeasured p.	Strings Viola: Tremolo bowed wholes,quarters unmeasured p (80-84).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II Tremolo bowed unmeas. FFFdecresc p(84-85)+Tutti		>•Mode of Playing		Strings Violin II Tremolo bowed unmeasured FFF decrecendo p.	Strings Violin II: Tremolo bowed unmeasured FFF decrescendo p (84-85).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Tremolo bowed unmeas. FFFdecresc p(84-87)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured FFF decrecendo p.	Strings Violin I: Tremolo bowed unmeasured FFF decrescendo p (84-87).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 292 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Tremolo bowed unmeas. FFF decresc p(88-91)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured FFF decrescendo p.	Strings Violin I: Tremolo bowed unmeasured FFF decrescendo p (88-91).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+Vla Tremolo bowed unmeas. FFF decresc p(88-89)+Tutti		>•Mode of Playing		Strings Violin I+Viola Tremolo bowed unmeasured FFF decrescendo p.	Strings Violin I+Viola: Tremolo bowed unmeasured FFF decrescendo p (88-89).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II+Vla Tremolo bowed unmeas. FFF decresc p(92-98)+Tutti		>•Mode of Playing		Strings Violin II+Viola Tremolo bowed unmeasured FFF decrescendo p.	Strings Violin II+Viola: Tremolo bowed unmeasured FFF decrescendo p (92-98).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Tremolo bowed unmeas. FF decresc mf(96-99)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured FF decrescendo mf.	Strings Violin I: Tremolo bowed unmeasured FF decrescendo mf (96-99).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II Tremolo bowed unmeas. sul G FFdecresc p(100-101)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured sul G FFdecresc p.	Strings Violin I+Violin II: Tremolo bowed unmeasured sulG FFdecresc p (100-101).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla Tremolo bowed unmeas. p crescFF(101-104)+Tutt		>•Mode of Playing		Strings Viola Tremolo bowed unmeasured p crescendo FF.	Strings Viola: Tremolo bowed unmeasured p crescendo FF (101-104).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc Tremolo bowed unmeas. FF decresc p(101-103)+Tutti	>•Mode of Playing		Strings Violoncello Tremolo bowed unmeasured FF decresc p.	Strings Violoncello: Tremolo bowed unmeasured FF decresc p(101-103).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Tremolo bowed unmeas. sul G FFdecresc p(105-106)+Tutti	>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured sul G. FF decrescendo p.	Strings Violin I: Tremolo bowed unmeasured sulG. FF decrescendo p (105-106)+Tutti.			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II Tremolo bowed unmeas. FFdecresc p(105-108)+Tutti	>•Mode of Playing		Strings Violin II Tremolo bowed unmeasured FF decrescendo p.	Strings Violin II: Tremolo bowed unmeasured FF decrescendo p (105-108)+Tutti.			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla Tremolo bowed unmeas. FFFdecresc p(107-110)+Tutti	>•Mode of Playing		Strings Viola Tremolo bowed unmeasured FFF decrescendo p.	Strings Viola: Tremolo bowed unmeasured FFF decrescendo p (107-110).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Detached 16ths fast, accents, Tremolo bowed unmeas. 8ths FF decresc p(108-110)+Tutti	>•Mode of Playing		Strings Violoncello+DoubleBass Detached 16ths fast, Tremolo bowed unmeasured 8ths FF decrescendo p.	Strings Violoncello+DoubleBass: Detached 16ths fast, Tremolo bowed unmeasured 8ths FF decrescendo p (108-110).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II Tremolo bowed unmeas. sul G FFdecresc pp(111-114)+Tutti	>•Mode of Playing		Strings Violin I+Violin II:Tremolo bowed unmeasured sul G FF decrescendo pp.	Strings Violin I+Violin II: Tremolo bowed unmeasured sulG FF decrescendo pp (111-114).			
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla+Vc Tremolo bowed meas. 8ths FF(89-94)+Tutti	>•Mode of Playing		Strings Viola+Violoncello Tremolo bowed measured 8ths FF.	Strings Viola+Violoncello: Tremolo bowed measured 8ths FF (89-94).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I,+VI.II Tremolo bowed unmeas. quarters,8ths Dampfer, am Steg pp(Reh.17,347-372)+Tutti	>•Mode of Playing		Strings Violin I,+Violin II Tremolo bowed unmeasured quarters,8ths Dampfer (con sordino), am Steg (sul ponticello) pp.	Strings Violin I,+Violin II: Tremolo bowed unmeasured quarters,8ths Dampfer (con sordino), am Steg (sul ponticello) pp (Reh.1,347-372).		
Mahler	NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla Tremolo bowed unmeas. held ppp(Reh.5,57-75)+Tutti	>•Mode of Playing		Strings Viola Tremolo bowed unmeasured held ppp.	Strings Viola: Tremolo bowed unmeasured held ppp (Reh.5,57-75).		
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Tremolo bowed unmeas. quarters,8ths, am Steg pp decresc(474-488)+Tutti	>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured quarters,8ths, am Steg (sul ponticello) pp decrescendo.	Strings Violin I: Tremolo bowed unmeasured quarters,8ths, am Steg (sul ponticello) pp decrescendo(474-488).		
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II+Vla Tremolo bowed unmeas. FF decresc(Reh.20,183-193)+Tutti	>•Mode of Playing		Strings Violin II+Viola Tremolo bowed unmeasured FF decrescendo.	Strings Violin II+Viola: Tremolo bowed unmeasured FF decrescendo (Reh.20,183-193).		
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db,VI.II+Vla Tremolo bowed meas. FFFdecresc p crescFFF decresc(221-238)+Tutti	>•Mode of Playing		Strings Violoncello+DoubleBass, Violin II+Viola Tremolo bowed measured FFF decrescendo p crescendo FF-FFF decrescendo.	Strings Violoncello+DoubleBass, Violin II+Viola: Tremolo bowed measured FFF decrescendo p crescendo FF-FFF decrescendo (221-238).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 295 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto		Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II, VI.I Tremolo bowed unmeas. wholes,halfs,quarters ppp,pp(Reh.25.247-275)+Tutti	>•Mode of Playing		Strings Violin II, Violin I Tremolo bowed unmeasured wholes, halfs, quarters ppp, pp.	Strings Violin II, Violin I: Tremolo bowed unmeasured wholes, halves, quarters ppp, pp (Reh.25.247-275).			
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto		Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Tremolo bowed unmeas. wholes pp cresc FF(Reh.31,309-329)+Tutti	>•Mode of Playing		Strings Tremolo bowed unmeasured wholes pp crescendo FF.	Strings: Tremolo bowed unmeasured wholes pp crescendo FF (Reh.31,309-329).			
Debussy	NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc/2harp/strings		Ormandy_Philadelphia Orchestra	 •Strings VI.II+Vla+Vc Tremolo bowed unmeas. halves, quarters, 8ths Sourdine sur la touche pp crescF(Reh.1,11-19)+Tutti	>•Mode of Playing		Strings Violin II+Viola+Violoncello Tremolo bowed unmeasurds halves, quarters, 8ths Sourdine (con sordino) sur la touche (sul tasto) pp crescendo F.	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasurds halves, quarters, 8ths Sourdine (con sordino) sur la touche (sul tasto) pp crescendo F (Reh.1,11-19).			
D'Indy	NAX	Istar	Variations symphoniques	ORCH	1896	3*fl, 3*ob, 3*cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp/string s		Tingaud_Royal Scottish National Orchestra	 •Strings VI.II+Vla+Vc Tremolo bowed unmeasured halves,quarters ppp cresc F decresc p(Reh.A,19-23)+Tutti	>•Mode of Playing		Strings Violin II+Viola+Violoncello Tremolo unmeasured halves,quarters ppp crescendo F decrescendo p.	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves,quarters ppp crescendo F decrescendo p (Reh.A,19-23).			
D'Indy	NAX	Istar	Variations symphoniques	ORCH	1896	3*fl, 3*ob, 3*cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp/string s		Tingaud_Royal Scottish National Orchestra	 •Strings VI.II+Vla+Vc, Db Tremolo bowed unmeasured, Trill halves pp cresc F(27-29)+Tutti	>•Mode of Playing		Strings Violin II+Viola+Violoncello, DoublbelBass Tremolo unmeasured, Trill halves pp crescendo F.	Strings Violin II+Viola+Violoncello, DoublbelBass: Tremolo bowed unmeasured, Trill halves pp crescendo F (27-29).			
D'Indy	NAX	Istar	Variations symphoniques	ORCH	1896	3*fl, 3*ob, 3*cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp/string s		Tingaud_Royal Scottish National Orchestra	 •Strings Tremolo bowed unmeasured half, whole notes FF(199-202)+Tutti	>•Mode of Playing		Strings Tremolo unmeasured half, whole notes FF.	Strings: Tremolo bowed unmeasured half, whole notes FF (199-202).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 296 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
D'Indy	NAX	Istar	Variations symphoniques	ORCH	1896	3*fl, 3*ob, 3*cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp/string s	Tingaud_Royal Scottish National Orchestra	 •Strings Vl.I,+Vl.II,+Vla,+Vc Tremolo bowed measured 8ths pp cresc FF(Reh.P,183-198)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed measured 8ths pp crescendo FF.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed measured 8ths pp crescendo FF (Reh.P,183-198).			
D'Indy	NAX	Istar	Variations symphoniques	ORCH	1896	3*fl, 3*ob, 3*cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp/string s	Tingaud_Royal Scottish National Orchestra	 •Strings Vla,+Vl.I+Vl.II+Vc,+Db Tremolo bowed measured quarters(triplets) p(Reh.V.245-252)+Tutti		>•Mode of Playing		Strings Viola,+Violin I+Violin II+Violoncello,+DoubleBass Tremolo bowed measured quarters(triplets) p.	Strings Viola,+Violin I+Violin II+Violoncello,+DoubleBass: Tremolo bowed measured quarters(triplets) p (Reh.V.245-252).			
Strauss, Richard	Multi	Also Sprach Zarathustra (Thus Spoke Zarathustra)	I- Einleitung	ORCH+REDUC +piano	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	OrchPlay	 •Strings Tremolo bowed unmeasured whole notes FF decresc-cresc(19-22)		>•Mode of Playing		String: Tremolo bowed unmeasured whole notes FF decrescendo-crescendo.	Strings: Tremolo bowed unmeasured whole notes FF decrescendo-crescendo (19-22).			
StraussR	NAX	Also sprach Zarathustra	II. Von den Hinterweltlern	ORCH	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	Karajan_Berliner Philharmoniker	 •Strings Vc+Db, +Vla Tremolo bowed unmeasured quarter, triplet 8ths con sord. pp(23-29)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass,+Viola Tremolo bowed unmeasured quarter, triplet 8ths con sordino pp.	Strings Violoncello+DoubleBass,+Viola: Tremolo bowed unmeasured quarter, triplet 8ths con sordino pp (23-29).			
StraussR	NAX	Also sprach Zarathustra	VI. Von der Wissenschaft	ORCH	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	Karajan_Berliner Philharmoniker	 •Strings Vla Tremolo bowed measured halves pp(242-253)+Tutti	2_53	>•Mode of Playing		Strings Viola Tremolo measured halves pp.	Strings Viola: Tremolo bowed measured halves pp (242-253).			
StraussR	NAX	Also sprach Zarathustra	VI. Von der Wissenschaft	ORCH	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	Karajan_Berliner Philharmoniker	 •Strings Vl.II,+Vl.I,+Vc Tremolo bowed measured quarters,8ths,halfs p decresc pp(251-262)+Tutti	2_53	>•Mode of Playing		Strings Violin II,+Violin I,+Violoncello remolo bowed measured quarters,8ths,halfs p decresc pp.	Strings Violin II,+Violin I,+Violoncello: remolo bowed measured quarters,8ths,halfs p decresc pp (251-262).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 297 of 565
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
StraussR	NAX	Also sprach Zarathustra	VI. Von der Wissenschaft	ORCH	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	Karajan_Berliner Philharmoniker	 •Strings VI.II Tremolo bowed unmeasured col legno tratto(Reh12, 272-278)+Tutti	2_53	>•Mode of Playing		Strings Vliolin Tremolo bowed unmeasured col legno tratto.	Strings: Violin II: Tremolo bowed unmeasured col legno tratto (Reh12, 272-278).		
StraussR	NAX	Also sprach Zarathustra	VII. Der Genesende	ORCH	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	Karajan_Berliner Philharmoniker	 •Strings Tremolo bowed unmeasured large Octaves halves FFF(330-337)+Tutti		>•Mode of Playing		String: Tremolo bowed unmeasured large Octaves halves FFF.	Strings: Tremolo bowed unmeasured large Octaves halves FFF (330-337).		
Dukas	NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla Tremolo bowed measured fast 8ths(2) FF(765-773)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed measured fast 8ths(2) FF.	Strings Violin I+Violin II+Viola: Tremolo bowed measured fast 8ths(2) FF (765-773).		
StraussR	NAX	Don Quixote	I. Introduction	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings VI.II Tremolo bowed measured halves,8ths ppp cresc mf(88-97)+Tutti		>•Mode of Playing		Strings Violin II Tremolo bowed measured halves, 8ths ppp crescendo mf.	Strings Violin II: Tremolo bowed measured halves, 8ths ppp crescendo mf (88-97).		
StraussR	NAX	Don Quixote	I. Introduction	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings VI.II Tremolo bowed measured 8ths p decresc pp, crescF(102-111)+Tutti		>•Mode of Playing		Strings Violn II Tremolo bowed measured 8ths p decrescendo pp, crescendo F.	Strings Violn II: Tremolo bowed measured 8ths p decrescendo pp, crescendo F (102-111).		
StraussR	NAX	Don Quixote	III. Variation 2: Der Kampf gegen die Hammelherde	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings Vla div. Tremolo bowed unmeasured 8ths triplets ppp(Reh.22,9-19)+Tutti		>•Mode of Playing		Strings Vla div. Tremolo unmeasured 8ths triplets ppp.	Strings Vla div.: Tremolo bowed unmeasured 8ths triplets ppp (Reh.22,9-19).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 298 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
StraussR	NAX	Don Quixote	IV. Variation 3: Gespräche zwischen Ritter und Knappe	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings VI.II Tremolo bowed unmeasured halves con sord. p(83-91)+Tutti	>•Mode of Playing		Strings Violin II Tremolo unmeasured halves con sordino p.	Strings Violin II: Tremolo bowed unmeasured halves con sordino p (83-91).		
StraussR	NAX	Don Quixote	IV. Variation 3: Gespräche zwischen Ritter und Knappe	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings VIa Tremolo bowed unmeasured halves con sord. p cresc(101-105)+Tutti	>•Mode of Playing		Strings Viola Tremolo unmeasured halves con sordino p crescendo.	Strings Viola: Tremolo bowed unmeasured halves con sordino p crescendo (101-105).		
Schönberg	Multi	Verklärte Nacht (Transfigured Night)		STRINGS+RED UC+piano	1899	String Sextet: 2vl, 2vla, 2vc soli	OrchPlay	 •Strings Tremolo bowed unmeas. p cresc F, pp cresc-decresc(25-30)	>•Mode of Playing		Strings Tremolo bowed unmeasured p crescendo F, pp crescendo-decrescendo.	Strings Tremolo bowed unmeasured p crescendo F, pp crescendo-decrescendo (25-30).		
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.I Tremolo bowed unmeasured halves, wholes, quarters, 8ths sourdine pp, mp decresc(1-6)+Tutti	>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured halves, wholes, quarters, 8ths sourdine (con sordino) pp, mp decrescendo.	Strings Violin I: Tremolo bowed unmeasured halves, wholes, quarters, 8ths sourdine (con sordino) pp, mp decrescendo (1-6).		
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II Tremolo bowed unmeas. dotted halves sourdine pp decresc(Reh.3,18-19)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured dotted halves sourdine (con sordino) pp decrescendo.	Strings Violin I+Violin II: Tremolo bowed unmeasured dotted halves sourdine (con sordino) pp decrescendo (Reh.3,18-19).		

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)
STRINGS Modes of Playing Examples													
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	🎻•Strings VI.I,+VI.II,+Vla+Vc Tremolo bowed unmeas. quarters,16ths sourdines pp(reh.16,126-130)+Tutti		>•Mode of Playing		Strings Violin I,+Violin II,+Viola+Violoncello Tremolo bowed unmeasured quarters,16ths sourdines (con sordino) pp.	Strings Violin I,+Violin II,+Viola+Violoncello: Tremolo bowed unmeasured quarters,16ths sourdines (con sordino) pp (reh.16,126-130).
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	🎻•Strings VI.I,VI.II Tremolo bowed unmeas. dotted halves sur la touche ppp cresc mp decresc(94-98)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured dotted halves sur la touche (sul tasto) ppp crescendo mp decrescendo.	Strings Violin I+Violin II: Tremolo bowed unmeasured dotted halves sur la touche (sul tasto) ppp crescendo mp decrescendo (94-98).
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	🎻•Strings VI.I,+VI.II,+Vla+Vc Tremolo bowed unmeas. 8ths FF, mf cresc FF decresc(117-125)+Tutti		>•Mode of Playing		Strings Violin I,+Violin II,+Viola+Violoncello Tremolo bowed unmeasured 8ths FF, mf crescendo FF decrescendo.	Strings Violin I,+Violin II,+Viola+Violoncello: Tremolo bowed unmeasured 8ths FF, mf crescendo FF decrescendo (117-125).
Ravel	NAX	Sheherazade	II. La flûte enchantée	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	🎻•Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured halves, wholes Sourdines pp decresc(1-3)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured halves, wholes, Sourdines (con sordino) pp decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves, wholes, Sourdines (con sordino) pp decrescendo(1-3).
Ravel	NAX	Sheherazade	II. La flûte enchantée	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	🎻•Strings VI.I+VI.II+Vla,+Vc Tremolo bowed unmeasured halves Sourdines, sur la touche ppp(Reh.1,4-7)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured halves, Sourdines (con sordino), sur la touche (sul tasto) ppp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves, Sourdines (con sordino), sur la touche (sul tasto) ppp (Reh.1,4-7).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Adler	Pieces (File Names): 363			Page 300 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Ravel	NAX	Sheherazade	II. La flûte enchantée	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured wholes slow Sourdines ppp(31-33)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+VioloncelloTremolo bowed unmeasured wholes slow, Sourdines (con sordino) ppp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured wholes slow, Sourdines (con sordino) ppp(31-33).		
Ravel	NAX	Sheherazade	II. La flûte enchantée	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.II+Vla Tremolo bowed unmeasured halves, quarters accents p, sFz Fdecresc(Reh.2,10-15)+Tutti	>•Mode of Playing		Strings Violin II+Viola Tremolo bowed unmeasured halves, quarters accents p, sFz F decrescendo.	Strings Violin II+Viola: Tremolo bowed unmeasured halves, quarters accents p, sFz F decrescendo (Reh.2,10-15).		
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	 •Strings Trem unmeas. con sord. slow quarters Octave pp cresc p decresc(6-22)	>•Mode of Playing		Strings Tremolo unmeasured con sordino slow quarters Octave pp crescendo p decrescendo.	Strings: Tremolo unmeasured con sordino slow quarters Octave pp crescendo p decrescendo (6-22).		
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	 •Strings Trem unmeas. senza sord. slow quarters pp cresc mf(25-30)	>•Mode of Playing		Strings Tremolo unmeasured senza sordino slow quarters pp crescendo mf.	Strings Tremolo unmeasured senza sordino slow quarters pp crescendo mf (25-30).		
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	 •Strings Trills, Tremolo fingered, bowed pp, p cresc mp, F sfz(69-83)  •Strings Tremolo bowed Double Stop sfz(76)	>•Mode of Playing		Strings Trills, Tremolo fingered, bowed pp, p cresc mp, F sfz. Strings Tremolo bowed Double Stop sfz.	Strings: Trills, Tremolo fingered, bowed pp, p cresc mp, F sfz (69-83). Strings: Tremolo bowed Double Stop sfz (76).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 301 of 565				
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples														
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	 •Strings Tremolo bowed unmeasured quarters sFz(76-83)  •Strings Tremolo bowed unmeasured quarters sFz(76-83)+Tutti		>•Mode of Playing		String uTremolo bowed unmeasured quarters sFz.	Strings: Tremolo bowed unmeasured quarters sFz (76-83).	
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	 •Strings VI. I+VI. II+Vla Tremolo bowed measured 16th triplets F cresc(135-136)		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowedmeasured 16th triplets F crescendo.	Strings Violin I+Violin II+Viola: Tremolo bowed measured 16th triplets F crescendo (135-136).	
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	 •Strings VI. I+VI. II+Vla Tremolo bowed unmeasured 8ths, quarters FF decres p(137-140)		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured 8ths, quarters FF decresendo p.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured 8ths, quarters FF decresendo p (137-140).	
Debussy	NAX	La Mer	II. Jeu de Vagues	ORCH	1903-1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 5tr(3tr, 2cornets), 3trb, tuba/timp, 3perc/2harp, glock/strings	Rattle_Berliner Philharmoniker	 •Strings VI. I+VI. II+Vla Tremolo bowed unmeasured quarters, halves pp,p cresc-decresc(1-6)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured quarters, halves pp, p crescendo-decrescendo.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured quarters, halves pp, p crescendo-decrescendo (1-6).	
Debussy	NAX	La Mer	II. Jeu de Vagues	ORCH	1903-1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 5tr(3tr, 2cornets), 3trb, tuba/timp, 3perc/2harp, glock/strings	Rattle_Berliner Philharmoniker	 •Strings VI. I+VI. II+Vla Tremolo bowed unmeas. dotted quarters, 8ths pp,p cresc, accents(9-17)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured dotted quarters, 8ths pp, p crescendo, accents.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured dotted quarters, 8ths pp, p crescendo, accents (9-17).	
Debussy	NAX	La Mer	II. Jeu de Vagues	ORCH	1903-1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 5tr(3tr, 2cornets), 3trb, tuba/timp, 3perc/2harp, glock/strings	Rattle_Berliner Philharmoniker	 •Strings VI. I+VI. II+Vla,+Vc Tremolo bowed unmeas. dotted quarters, 8ths pp,p cresc, accents(18-27)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello Tremolo bowed unmeasured dotted quarters, 8ths pp, p crescendo, accents.	Strings Violin I+Violin II+Viola,+Violoncello: Tremolo bowed unmeasured dotted quarters, 8ths pp, p crescendo, accents (18-27).	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 302 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Debussy	NAX	La Mer	II. Jeu de Vagues	ORCH	1903-1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/2harp, glock/strings	Rattle_Berliner Philharmoniker	 •Strings Vc,+Vla+VI.II Tremolo fingered unmeas. halves, quarters sur la touche p cresc-decresc(7-8)+Tutti		>•Mode of Playing		Strings Violoncello,+Viola+Violin II Tremolo fingered unmeasured halves, quarters sur la touche (sul tasto) p crescendo-decrescendo.	Strings Violoncello,+Viola+Violin II: Tremolo fingered unmeasured halves, quarters sur la touche (sul tasto) p crescendo-decrescendo (7-8).		
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	 •Strings01 VI.I+VI.II Tremolo Bowed unmeas, Det, held, medium-high range, pp (31-35)				Strings Violin I+Violin II Tremolo Bowed unmeasured, Detached, held, medium-high range, pp	Strings Violin I+Violin II: Tremolo Bowed unmeasured, Detached, held, medium-high range, pp (31-35).		
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	 •Strings02 VI. I+VI. II+Vla, +Vc Tremolo Bowed unmeas, quarters, halves, wholes, medium-high range, mf cresc, p decresc-cresc (38-42)		Layering	Middleground	Strings: Violin I+Violin II+Villa, +Violoncello Tremolo Bowed unmeasred, quarters, halves, wholes, medium-high range, mf crescendo, p decrescendo-crescendo	Strings: Violin I+Violin II+Villa, +Violoncello Tremolo Bowed unmeasred, quarters, halves, wholes, medium-high range, mf crescendo, p decrescendo-crescendo (38-42).		
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	 •Strings04 Vla+Vc+Db, +VI. II, +VI. I, Tremolo Bowed unmeas, 8ths, low-medium range, p cresc, mf cresc (43-52)		Layering	Background TO Middleground	trings: Viola+Violoncello+Doublebass, +Violin II, +Violin I, Tremolo Bowed unmeasured, 8ths, low-medium range, p crescendo, mf crescendo	Strings: Viola+Violoncello+Doublebass, +Violin II, +Violin I, Tremolo Bowed unmeasured, 8ths, low-medium range, p crescendo, mf crescendo (43-52).		
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	 •Strings07 Vla+Vc, +VI. II Tremolo Bowed unmeas, halves, held, quarters, 8ths pp cresc (171-179)		Layering Doubling	Middleground Fusion, Separation	Strings: Viola+Violoncello, +Violin II Tremolo Bowed unmeasured, halves, held, quarters, 8ths pp crescendo	Strings: Viola+Violoncello, +Violin II Tremolo Bowed unmeasured, halves, held, quarters, 8ths pp crescendo (171-179).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533		25.01.25		Bookmarks: 3293				Pieces (File Names): 363		Page 303 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)					
STRINGS Modes of Playing Examples																		
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	 •Strings09 VI.II Tremolo Bowed unmeas, Leg quarters, 8ths, medium range p cresc (177-179)		Doubling	Separation	Strings: Violin II Tremolo Bowed unmeasured, Legato quarters, 8ths, medium range p crescendo	Strings: Violin II Tremolo Bowed unmeasured, Legato quarters, 8ths, medium range p crescendo (177-179).					
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	 •Strings10 Vc, +VI.I, +Vla, +VI.II Tremolo Bowed unmeas, Det, Leg, low to high range, p cresc-decresc (179-186)		Timbral_Manipulation	Timbre Granular Timbre Bright	Strings: Violincello, +Violin I, +Viola, +Violin II Tremolo Bowed unmeased, Detached, Legato, low to high range, p crescendo-decrescendo	Strings: Violincello, +Violin I, +Viola, +Violin II Tremolo Bowed unmeased, Detached, Legato, low to high range, p crescendo-decrescendo (179-186)					
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings Vla+Vc+Db Detached halves, quarters, accents vs Tremolo bowed unmes.FF(Reh.1,6-11)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Detached halves, quarters, accents vs Tremolo bowed unmesured FF.	Strings Viola+Violoncello+DoubleBass: Detached halves, quarters, accents vs Tremolo bowed unmesured FF (Reh.1,6-11).					
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings VI.I+VI.II+Vla Tremolo bowed meas. quarters,8ths FF(34-35)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed measured quarters,8ths FF.	Strings Violin I+Violin II+Viola: Tremolo bowed measured quarters,8ths FF (34-35).					
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings VI.I+VI.II+Vla Tremolo bowed meas. quarters,8ths mf cresc FF(39)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed measured quarters, 8ths mf crescendo FF.	Strings Violin I+Violin II+Viola: Tremolo bowed measured quarters, 8ths mf crescendo FF (39).					

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 304 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings Db+Vl.II+Vla,+Vl.I+Vc Tremolo bowed meas. quarters, accents FF(42-52)+Tutti	>•Mode of Playing		Strings DoubleBass+Violin II+Viola,+Violin I+Violoncello Tremolo bowed measured quarters, accents FF.	Strings DoubleBass+Violin II+Viola,+Violin I+Violoncello: Tremolo bowed measured quarters, accents FF (42-52).		
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings VI.I+VI.II Tremolo bowed unmeas. halves,wholes,quarters pp,ppp(Reh.21,196-204)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured halves,wholes,quarters pp, ppp.	Strings Violin I+Violin II: Tremolo bowed unmeasured halves,wholes,quarters pp,ppp (Reh.21,196-204). vs Viola,Violin II: Trills Dampfer (con sordino), am Steg (sul ponticello) (Reh.21,196-204)		
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings VI.I Tremolo bowed unmeas. halves,wholes,quarters, am Griffbrett pp(208-219)+Tutti	>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured halves,wholes,quarters, am Griffbrett (sul tasto) pp.	Strings Violin I: Tremolo bowed unmeasured halves,wholes,quarters, am Griffbrett (sul tasto) pp (208-219).		
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings VI.II Tremolo bowed unmeas. halves,wholes,quarters, Dampfer ppp(219-224)+Tutti	>•Mode of Playing		Strings Violin II Tremolo bowed unmeasured halves,wholes,quarters, Dampfer (con sordino) ppp.	Strings Violin II: Tremolo bowed unmeasured halves,wholes,quarters, Dampfer (con sordino) ppp (219-224).		
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings VI.I,+Vla Tremolo bowed unmeas. halves,quarters ppp,pp(Reh.24,234-250)+Tutti	>•Mode of Playing		Strings Violin I,+Viola Tremolo bowed unmeasured halves, quarters ppp,pp.	Strings Violin I,+Viola: Tremolo bowed unmeasured halves, quarters ppp,pp (Reh.24,234-250).		
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings Vla Tremolo bowed unmeas. quarters, halves ppp(336-343)+Tutti	>•Mode of Playing		Strings Viola Tremolo bowed unmeasured quarters, halves ppp.	Strings Viola: Tremolo bowed unmeasured quarters, halves ppp (336-343).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 305 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings Vl.II+Vla+Vc Tremolo fingered unmeas. Fdecresc pp(1-8)+Tutti	>•Mode of Playing			Strings Violin II+Viola+Violoncello Tremolo fingered unmeasured F decrescendo.	Strings Violin II+Viola+Violoncello: Tremolo fingered unmeasured F decrescendo pp (1-8).
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	 •Strings Vc, Db Tremolo bowed unmeas. Dampfer sfz, pp, accents(16-27)+Tutti	>•Mode of Playing			Strings Violoncello, DoubleBass Tremolo bowed unmeasured Dampfer sfz, pp, accents.	Strings Violoncello, DoubleBass: Tremolo bowed unmeasured Dampfer sfz, pp, accents (16-27).
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	 •Strings Vla Tremolo bowed unmeas. Dampfer sfz, pp(27-33)+Tutti	>•Mode of Playing			Strings Viola:Tremolo bowed unmeasured Dampfer sfz, pp.	Strings Viola: Tremolo bowed unmeasured Dampfer sfz, pp (27-33).
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	 •Strings Vl.II, Vl.I Tremolo bowed unmeas. pp(33-38)+Tutti	>•Mode of Playing			Strings Violin II, Violin I:Tremolo bowed unmeasured pp.	Strings Violin II, Violin I: Tremolo bowed unmeasured pp (33-38).
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	 •Strings Db Tremolo bowed unmeas. FFdecresc pp(65-66)+Tutti	>•Mode of Playing			Strings DoubleBass Tremolo bowed unmeasured FF decrescendo pp.	Strings DoubleBass: Tremolo bowed unmeasured FF decrescendo pp (65-66).
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	 •Strings Vla Tremolo bowed unmeas. Dampfer pp(75-76)+Tutti	>•Mode of Playing			Strings Viola:Tremolo bowed unmeasured Dampfer pp.	Strings Viola: Tremolo bowed unmeasured Dampfer pp (75-76).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 306 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings Vla Tremolo bowed unmeas. p cresc FF(87-91)+Tutti	>•Mode of Playing			Strings Viola:Tremolo unmeasured p crescendo FF.	Strings Viola: Tremolo bowed unmeasured p crescendo FF (87-91).
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	 •Strings Vc+Db Tremolo bowed unmeas. FFdecresc p(96-97)+Tutti	>•Mode of Playing			Strings Violoncello+DoubleBass Tremolo unmeasured FF decrescendo p.	Strings Violoncello+DoubleBass: Tremolo bowed unmeasured FF decrescendo p (96-97).
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	 •Strings Vc,Db Tremolo bowed unmeas. halves,quarters, Griffbrett, Dampfer F-pp accents(Reh.144,538-548)+Tutti	>•Mode of Playing			Strings Violoncello, DoubleBass Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sordino) F-pp accents.	Strings Violoncello, DoubleBass: Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sordino) F-pp accents (Reh.144,538-548).
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	 •Strings Vla Tremolo bowed unmeas. halves,quarters, Griffbrett,Dampfer Sfz, pp(548-560)+Tutti	>•Mode of Playing			Strings Viola Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sordino) Sfz, pp .	Strings Viola: Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sordino) Sfz, pp (548-560).
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc		 •Strings VI.I+VI.II Tremolo bowed unmeas. dotted halves sur la touche, Sourdine, accents(Reh.9,116-119)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Tremolo bowed unmeasured dotted halves sur la touche (sul tasto), Sourdine (con sordino), accents.	Strings Violin I+Violin II: Tremolo bowed unmeasured dotted halves sur la touche (sul tasto), Sourdine (con sordino), accents (Reh.9,116-119).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Scriabin	NAX	Le Poème de l'extase (Symphony No. 4, Op. 54)		ORCH	1905-1908	picc, 3fl, 3ob, e.h., 3cl, basscla, 3bsn, contra-ban/8horn, 5tr, 3trb, tuba/timp, perc, celesta, organ(harm), 2harp/strings	Sinopoli, New York Philharmonic	•Strings Tremolo bowed measured 8ths(2),quarters(4),half s(8) F,p crescF, FFdecresc(187-240)+Tutti		>•Mode of Playing		Strings Tremolo bowed measured 8ths(2), quarters(4), halves(8) F, p crescendo F, FF decrescendo.	Strings: Tremolo bowed measured 8ths(2), quarters(4), halves(8) F, p crescendo F, FF decrescendo (187-240).		
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI.I Tremolo bowed unmeasured halves Harmonics artificial 4th pp(76-77)+Tutti		>•Mode of Playing		Strings Violin II Tremolo bowed unmeasured halves Harmonics artificial 4th pp.	Strings Violin II: Tremolo bowed unmeasured halves Harmonics artificial 4th pp (76-77).		
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI.II Tremolo bowed unmeasured halves pp(75-77)+Tutti		>•Mode of Playing		Strings Violin II Tremolo bowed unmeasured halves pp.	Strings Violin II: Tremolo bowed unmeasured halves pp (75-77).		
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI.I Tremolo bowed unmeasured quarters chevalet pp(79-80)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured quarters chevalet (sul ponticello) pp.	Strings Violin I: Tremolo bowed unmeasured quarters chevalet (sul ponticello) pp (79-80).		
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VIa Tremolo bowed measured 8ths(4) chevalet pp(87-92)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed measured 8ths(4) chevalet (sul ponticello) pp.	Strings Viola: Tremolo bowed measured 8ths(4) chevalet (sul ponticello) pp (87-92).		
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings Legato slurred lines, Tremolo bowed, sur la touche, espressivo Unis.Octaves p decresc-cresc(131-139)+Tutti		>•Mode of Playing		Strings Legato slurred lines, Tremolo bowed, sur la touche (sul tasto), espressivo Unis.Octaves p decrescendo-crescendo.	Strings: Legato slurred lines, Tremolo bowed, sur la touche (sul tasto), espressivo Unis.Octaves p decrescendo-crescendo(131-139).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 308 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II+Vla Tremolo bowed unmeasured 8ths Glissando F(Reh.18,180-183)+Tutti		>•Mode of Playing		Strings Violin II+Viola Tremolo bowed unmeasured 8ths Glissando F.	Strings Violin II+Viola: Tremolo bowed unmeasured 8ths Glissando F (Reh.18,180-183).			
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II Tremolo bowed unmeas. quarters sur la touche pp cresc-decresc(Reh.21,205-213)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured quarters sur la touche (sul tasto) pp crescendo-decrescendo.	Strings Violin I+Violin II: Tremolo bowed unmeasured quarters sur la touche (sul tasto) pp crescendo-decrescendo (Reh.21,205-213).			
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla+Vc Tremolo bowed unmeasured 8ths sur le chevalet pp(211-214)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Tremolo bowed unmeasured 8ths sur le chevalet (sul ponticello) pp.	Strings Viola+Violoncello: Tremolo bowed unmeasured 8ths sur le chevalet (sul ponticello) pp (211-214).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Tremolo bowed meas. 8ths triplets p cresc-decresc(Reh. 7,71-76)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed measured 8ths triplets p crescendo-decrescendo.	Strings Viola: Tremolo bowed measured 8ths triplets p crescendo-decrescendo (Reh.7,71-76).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Tremolo bowed meas. 8ths triplets p cresc(79-88)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed measured 8ths triplets p crescendo .	Strings Viola: Tremolo bowed measured 8ths triplets p crescendo (79-88).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Tremolo bowed meas. 8ths triplets pp(75-76)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed measured 8ths triplets pp.	Strings Violin I: Tremolo bowed measured 8ths triplets pp (75-76).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 309 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Tremolo bowed unmeas. Legato dotted quarters sur la touche pp,p(Reh.16, 159-174)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured Legato dotted quarters sur la touche (sul tasto) pp,p.	Strings Violin I: Tremolo bowed unmeasured Legato dotted quarters sur la touche (sul tasto) pp,p (Reh.16, 159-174).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Tremolo bowed unmeas. 8ths triplets sur la touche pp(227-235)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured 8ths triplets sur la touche (sul tasto) pp.	Strings Violin I: Tremolo bowed unmeasured 8ths triplets sur la touche (sul tasto) pp (227-235).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Tremolo bowed unmeas. quarters, sur la touche pp(227-234)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured quarters, sur la touche (sul tasto) pp.	Strings Violin I: Tremolo bowed unmeasured quarters, sur la touche (sul tasto) pp (227-234).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II Tremolo bowed unmeas. 8ths, Marcato, sur le chevalet F cresc-decresc(233-234)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured 8ths, Marcato, sur le chevalet (sul ponticello) F cresc-decresc.	Strings Violin I+Violin II: Tremolo bowed unmeasured 8ths, Marcato, sur le chevalet (sul ponticello) F cresc-decresc (233-234).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Tremolo bowed unmeas. quarters Tenuto Oct pp(Reh.24,235-238)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured quarters Tenuto Octave pp.	Strings Violin I: Tremolo bowed unmeasured quarters Tenuto Octave pp (Reh.24,235-238).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Tremolo bowed unmeas. quarters Tenuto Oct pp cresc(Reh.25,243-250)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured quarters Tenuto Octave pp cresc.	Strings Violin I: Tremolo bowed unmeasured quarters Tenuto Octave pp cresc (Reh.25,243-250).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II Tremolo bowed unmeas. quarters Tenuto pp cresc(Reh.26,251-254)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured quarters Tenuto pp crescendo.	Strings Violin I+Violin II: Tremolo bowed unmeasured quarters Tenuto pp crescendo (Reh.26,251-254).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II Tremolo bowed unmeas.dotted quarter sur le chevalet F(Reh.29,271-272)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured.dotted quarter sur le chevalet (sul ponticello).	Strings Violin I+Violin II: Tremolo bowed unmeasured.dotted quarter sur le chevalet (sul ponticello) F (Reh.29,271-272).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc+Vla+VI.II held note sur la touche p decresc(Reh.34,314-329)+Tutti		>•Mode of Playing		Strings Violoncello+Viola+Violin II held note sur la touche (sul tasto) p decrescendo.	Strings Violoncello+Viola+Violin II: held note sur la touche (sul tasto) p decrescendo (Reh.34,314-329).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Tremolo bowed unmeas. dotted quarters,8ths chevalet pp(Reh.34,318-329)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured dotted quarters,8ths chevalet (sul ponticello) pp.	Strings Violin I: Tremolo bowed unmeasured dotted quarters,8ths chevalet (sul ponticello) pp (Reh.34,318-329).		
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Tremolo bowed unmeas. halves,quarters sur le chevalet pp cresc(57-66)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed unmeasured halves,quarters sur le chevalet (sul ponticello) pp crescendo.	Strings Viola: Tremolo bowed unmeasured halves,quarters sur le chevalet (sul ponticello) pp crescendo (57-66).		
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •VI.I Tremolo bowed unmeas. quarters sur la touche pp decresc(120-123)+Tutti		>•Mode of Playing		Violin I Tremolo bowed unmeasured quarters sur la touche (sul tasto) pp decrescendo.	Violin I: Tremolo bowed unmeasured quarters sur la touche (sul tasto) pp decrescendo (120-123).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. II+Vla+Vc+Db Tremolo bowed, fingered unmeas. sur le chevalet pp decresc(Reh.52,127-130)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello+DoubleBass Tremolo bowed, fingered unmeasured sur le chevalet (sul ponticello) pp decrescendo.	Strings Violin II+Viola+Violoncello+DoubleBass: Tremolo bowed, fingered unmeasured sur le chevalet (sul ponticello) pp decrescendo (Reh.52,127-130).		
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. I+VI. II+Vla Tremolo bowed unmeasured quarters, whole notes près du chevalet pp(1-8)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured quarters, whole notes près du chevalet (sul ponticello) pp.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured quarters, whole notes près du chevalet (sul ponticello) pp (1-8).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. I+VI. II+Vla+Vc Tremolo bowed unmeasured 8ths, half sul tasto pp, p crescF(9-16)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+VioloncelloTremolo bowed unmeasured 8ths, half sul tasto pp, p crescendo F.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured 8ths, half sul tasto pp, p crescendo F (9-16).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. I+VI. II+Vla Tremolo bowed unmeasured 8ths, quarters près du chevalet F cresc sfz(17-18)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured 8ths, quarters près du chevalet (sul ponticello) F crescendo sfz.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured 8ths, quarters près du chevalet (sul ponticello) F crescendo sfz (17-18).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Tremolo bowed unmeasured half notes sul tasto p decresc(19-21)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed unmeasured half notes sul tasto p decrescendo.	Strings Viola: Tremolo bowed unmeasured half notes sul tasto p decrescendo (19-21).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 312 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Tremolo bowed unmeasured Glissando, Pizz. quarters p cresc-decresc(Reh.3,19-20)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured Glissando, Pizzicato quarters p crescendo-decrescendo.	Strings Violin I: Tremolo bowed unmeasured Glissando, Pizzicato quarters p crescendo-decrescendo (Reh.3,19-20).	
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II,VI.I Tremolo bowed unmeas. quarters à la pointe pp(49-50)+Tutti		>•Mode of Playing		Strings Violin II,Violin II Tremolo bowed unmeasured quarters à la pointe (punta d’arco) pp.	Strings Violin II,Violin II: Tremolo bowed unmeasured quarters à la pointe (punta d’arco) pp (49-50).	
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II+Vla Tremolo bowed meas. 8ths F cresc(57-61)+Tutti		>•Mode of Playing		Strings Violin II+Viola Tremolo bowed measured 8ths F crescendo.	Strings Violin II+Viola: Tremolo bowed measured 8ths F crescendo (57-61).	
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II+Vla,+VI.I Tremolo fingered unmeas. quarters p cresc F(58-61)+Tutti		>•Mode of Playing		Strings Violin II+Viola,+Violin I Tremolo fingered unmeasured quarters p crescendo F.	Strings Violin II+Viola,+Violin I: Tremolo fingered unmeasured quarters p crescendo F(58-61).	
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II+Vla,+VI.IC Tremolo bowed unmeas. sur la touche, Sourdines p decresc pp(Reh.11,85-91)+Tutti		>•Mode of Playing		Strings Violin II+Viola,+Violin IC Tremolo bowed unmeasured sur la touche (sul tasto), Sourdines (con sordino) p decrescendo pp.	Strings Violin II+Viola,+Violin IC: Tremolo bowed unmeasured sur la touche (sul tasto), Sourdines (con sordino) p decrescendo pp (Reh.11,85-91).	
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II,Vla Tremolo bowed unmeas. halves,quarters accents F(Reh.17,129-136)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,Viola Tremolo bowed unmeasured halves,quarters accents F.	Strings Violin I+Violin II,Viola: Tremolo bowed unmeasured halves,quarters accents F (Reh.17,129-136).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc Tremolo bowed unmeasured dotted halves Glissando F(132)+Tutti		>•Mode of Playing		Strings Violoncello Tremolo bowed unmeasured dotted halves Glissando F.	Strings Violoncello: Tremolo bowed dotted halves Glissando F (132).
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	 •Strings VI.II Trills vs Tremolo bowed unmeas. sur la touche p(136-147)+Tutti		>•Mode of Playing		Strings Violin II Trills vs Tremolo bowed unmeasures sur la touche (sul tasto) p.	Strings Violin II: Trills vs Tremolo bowed unmeasures sur la touche (sul tasto) p (136-147).
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	 •Strings VI.I Trills vs Tremolo bowed unmeas. p cresc-decresc(147-153)+Tutti		>•Mode of Playing		Strings Violin I Trills vs Tremolo bowed unmeasured p crescendo-decrescendo.	Strings Violin I: Trills vs Tremolo bowed unmeasured p crescendo-decrescendo (147-153).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I+VI.II Tremolo bowed unmeasured quarters sul tasto ppp cresc pp(i_18-21)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured quarters sul tasto ppp crescendo pp.	Strings Violin I+Violin II: Tremolo bowed unmeasured quarters sul tasto ppp crescendo pp (i_18-21).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VIa+Vc Tremolo bowed unmeasured quarters sul tasto ppp cresc pp(i_22-25)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Tremolo bowed unmeasured quarters sul tasto ppp crescendo pp.	Strings Viola+Violoncello: Tremolo bowed unmeasured quarters sul tasto ppp crescendo pp (i_22-25).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I+VI.II+VIa+Vc sur la touche espressivo, Tremolo bowed unmeas., Detached Tenuto pp,ppp(i_Reh.7,46-54)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello sur la touche (sul tasto) espressivo, Tremolo bowed unmeasured, Detached Tenuto pp,ppp.	Strings Violin I+Violin II+Viola+Violoncello: sur la touche (sul tasto) espressivo, Tremolo bowed unmeasured, Detached Tenuto pp,ppp (i_Reh.7,46-54).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Tremolo bowed unmeas. quarters, halves p cresc-decresc(ii_Reh.9,52-61)+Tutti		>•Mode of Playing		Strings:Tremolo bowed unmeasured quarters, halves p crescendo-decrescendo.	Strings: Tremolo bowed unmeasured quarters, halves p crescendo-decrescendo (ii_Reh.9,52-61).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured quarters, halves p cresc-decresc(ii_Reh.9, 52-61)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured quarters, halves p cresc-decresc.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters, halves p cresc-decresc (ii_Reh.9, 52-61).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc,Db Tremolo bowed meas. 8ths, sur la touche, Sourdines pp-ppp cresc mf decresc(iv_Reh.1,7-14)+Tutti		>•Mode of Playing		Strings Violoncello,DoubleBass: Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp cresc mf decrescendo	Strings Violoncello,DoubleBass: Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp cresc mf decrescendo (iv_Reh.1,7-14).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc,Db Tremolo bowed meas. 8ths, sur la touche, Sourdines pp-ppp cresc mf decresc (iv_Reh.3,18-26)+Tutti		>•Mode of Playing		Strings Violoncello,DoubleBass: Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp cresc mf decrescendo	Strings Violoncello,DoubleBass: Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp cresc mf decrescendo (iv_Reh.3,18-26).
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	 •Strings Vla+Vc,VI.I+VI.II Tremolo bowed unmeas. 8ths,halfs slow Fdecresc(37-38)+Tutti		>•Mode of Playing		Strings Viola+Violoncello,Violin I+Violin II Tremolo bowed unmeasured 8ths,halfs slow F decrescendo.	Strings Viola+Violoncello,Violin I+Violin II: Tremolo bowed unmeasured 8ths,halfs slow F decrescendo (37-38).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings VI.I+VI.II+Vc Tremolo bowed unmeas. dotted halves, sul pont. Sfp (Reh.14,133-136)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Violoncello Tremolo bowed unmeasured dotted halves, sul ponticello Sfp.	Strings Violin I+Violin II+Violoncello: Tremolo bowed unmeasured dotted halves, sul ponticello Sfp (Reh.14,133-136).
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	 •Strings VI.II+Vla+Vc Tremolo bowed unmeas. wholes sul pont. F-FF(Reh.62,224-230)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Tremolo bowed unmeasured wholes sul ponticello F-FF.	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasured wholes sul ponticello F-FF (Reh.62,224-230).
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc,/2harp/string s	Giulini_Chicago symphony	 •Strings VI.I+VI.II Tremolo bowed unmeas. high pp,ppp(347-359)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured high pp,ppp.	Strings Violin I+Violin II: Tremolo bowed unmeasured high pp,ppp (347-359).
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc,/2harp/string s	Giulini_Chicago symphony	 •Strings VI.I+VI.II Trem bowed unmeas. halves,quarters,8ths Stacc 8ths, am Steg pp decresc ppp, p(Reh.39,446-454)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured halves,quarters,8ths Staccato 8ths, am Steg (sul ponticello) pp decrescendo ppp, p.	Strings Violin I+Violin II: Tremolo bowed unmeasured halves,quarters,8ths Staccato 8ths, am Steg (sul ponticello) pp decrescendo ppp, p(Reh.39,446-454).
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	 •Strings VI.I Tremolo bowed unmeasured whole notes, sourdine ppp(Reh. 1,7-18)+Tutti		>•Mode of Playing		Strings Violin I Tremolo unmeasured whole notes, sourdine (con sordino) ppp.	Strings Violin I: Tremolo bowed unmeasured whole notes, sourdine (con sordino) ppp (Reh.1,7-18).
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	 •Strings VI.I+VI.II Tremolo bowed unmeasured, sourdine pp(19-20)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo unmeasured, sourdine (con sordino) pp.	Strings Violin I+Violin II: Tremolo bowed unmeasured, sourdine (con sordino) pp (19-20).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
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	 •Strings Vc,+Vla,+VI.II,+VI.I Tremolo bowed measured 8ths triplet pp cresc FF decresc pp(Reh.3,21-39)+Tutti	>•Mode of Playing		Strings Violoncello,+Viola,+Violin I+Violin II Tremolo measured 8ths triplet pp crescendo FF decrescendo pp.	Strings Violoncello,+Viola,+Violin I+Violin II: Tremolo bowed measured 8ths triplet pp crescendo FF decrescendo pp (Reh.3,21-39).		
	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	 •Strings VI.I, VI.II Tremolo bowed unmeasured sur la touche Sourdines ppp(85-89)+Tutti	>•Mode of Playing		Strings Violin I, Violin II Tremolo bowed unmeasured sur la touche (sul tasto) Sourdines (con sordino) ppp.	Strings Violin I, Violin II: Tremolo bowed unmeasured sur la touche (sul tasto) Sourdines (con sordino) ppp (85-89).		
	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	 •Strings VI.II+Vla,+Vc sur la touche Legato quarters,8ths pp cresc vs ordinario Tremolo mf crescF-decresc(Reh.46,307-314)+Tutti	>•Mode of Playing		Strings Violin II+Viola,+Violoncello sur la touche (sul tasto) Legato quarters,8ths pp crescendo vs ordinario Tremolo mf crescendo F-decrescendo.	Strings Violin II+Viola,+Violoncello: sur la touche (sul tasto) Legato quarters,8ths pp crescendo vs ordinario Tremolo mf crescendo F-decrescendo (Reh.46,307-314).		
	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	 •Strings VI.I Tremolo bowed unmeas. pp cresc de la pointe vs ordinario Tremolo mf crescF-decresc(Reh.46,307-314)+Tutti	>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured pp cresc de la pointe (a punta d’arco) vs ordinario Tremolo mf crescendo F-decrescendo).	Strings Violin I: Tremolo bowed unmeasured pp cresc de la pointe (a punta d’arco) vs ordinario Tremolo mf crescendo F-decrescendo (Reh.46,307-314).		
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	 •Strings SOLO VI Trills high p(Reh.5,72-74)+Tutti	>•Mode of Playing		Strings SOLO Violin Trills high p.	Strings SOLO Violin: Trills high p (Reh.5,72-74).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I Tremolo bowed unmeas. Harmonic natural-artificial 4th F,FF(Reh.33,157-172)+Tutti		>•Mode of Playing	Strings Violin I Tremolo bowed unmeasured Harmonic natural-artificial 4th F,FF.	Strings Violin I: Tremolo bowed unmeasured Harmonic natural-artificial 4th F,FF (Reh.33,157-172).			
Stravinsky	NAX	Le Sacre du Printemps	03-Part I: Adoration of the Earth: Ritual of Abduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+VI.II+Vla Tremolo bowed meas. 8ths, dotted halves,quarters F(Reh.37,1-9)+Tutti		>•Mode of Playing	Strings Violin I+Violin II+Viola Tremolo bowed measured 8ths, dotted halves, quarters F.	Strings Violin I+Violin II+Viola: Tremolo bowed measured 8ths, dotted halves, quarters F (Reh.37,1-9).			
Stravinsky	NAX	Le Sacre du Printemps	03-Part I: Adoration of the Earth: Ritual of Abduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.II+Vla Tremolo bowed meas. 8ths F-p crescF, FF(11-19)+Tutti		>•Mode of Playing	Strings Violin II+Viola Tremolo bowed measured 8ths F-p crescendo F, FF.	Strings Violin II+Viola: Tremolo bowed measured 8ths F-p crescendo F, FF (11-19).			
Stravinsky	NAX	Le Sacre du Printemps	03-Part I: Adoration of the Earth: Ritual of Abduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed meas. 8ths FF(Reh.41,20+21)+Tutti		>•Mode of Playing	Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed measured 8ths FF.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed measured 8ths FF (Reh.41,20+21).			
Stravinsky	NAX	Le Sacre du Printemps	03-Part I: Adoration of the Earth: Ritual of Abduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+VI.II,+Vla Tremolo bowed meas. 8ths F(25-27)+Tutti		>•Mode of Playing	Strings Violin I+Violin II+Viola Tremolo bowed measured 8ths F.	Strings Violin I+Violin II+Viola: Tremolo bowed measured 8ths F (25-27).			
Stravinsky	NAX	Le Sacre du Printemps	03-Part I: Adoration of the Earth: Ritual of Abduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+VI.II,+Vla+Vc Tremolo bowed meas. 8ths, dotted quarters p cresc-decresc, mf crescFF(Reh.44,36-43)+Tutti		>•Mode of Playing	Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed measured 8ths, dotted quarters p crescendo-decrescendo, mf crescendo FF.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed measured 8ths, dotted quarters p crescendo-decrescendo, mf crescendo FF (Reh.44,36-43).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Stravinsky	NAX	Le Sacre du Printemps	03-Part I: Adoration of the Earth: Ritual of Abduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.II+Vla+Vc,+VI.I Tremolo bowed meas. 8ths, halves, quarters, wholes sf cresc-decresc, FF(53-66)+Tutti	>•Mode of Playing			Strings Violin II+Viola+Violoncello,+ Violin I Tremolo bowed measured 8ths, halves, quarters, wholes sf crescendo-decrescendo, FF.	Strings Violin II+Viola+Violoncello,+ Violin I: Tremolo bowed measured 8ths, halves, quarters, wholes sf crescendo-decrescendo, FF (53-66).
Stravinsky	NAX	Le Sacre du Printemps	06-Part I: Adoration of the Earth: Procession of the Sage	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.II Tremolo bowed unmeas. quarters sul pont. FF(Reh.70,17-20)+Tutti	>•Mode of Playing			Strings Violin II Tremolo bowed unmeasured quarters sul ponticello FF.	Strings Violin II: Tremolo bowed unmeasured quarters sul ponticello FF (Reh.70,17-20).
Stravinsky	NAX	Le Sacre du Printemps	08-Part I: Adoration of the Earth: Dance of the Earth	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Vla+Db Trem bowed measur. 8ths fast F(Reh. 72,1-24)+Tutti	>•Mode of Playing			Strings Viola+DoubleBas: Trem bowed measured 8ths fast F.	Strings Viola+DoubleBass: Trem bowed measured 8ths fast F (Reh. 72,1-24).
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I Harmonics artificial(4th), Tremolo bowed unmeas, con sord, sul pont. mf decresc p(Reh.82,13-18)+Tutti	>•Mode of Playing			Strings Violin I Harmonics artificial(4th), Tremolo bowed unmeasured con sordino sul ponticello mf decrescendo p.	Strings Violin I: Harmonics artificial(4th), Tremolo bowed unmeasured con sordino sul ponticello mf decrescendo p (Reh.82,13-18).
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+Vc Harmonics artificial(4th), Tremolo bowed unmeas, con sord mf decresc p(Reh.82,13-18)+Tutti	>•Mode of Playing			Strings Violin I+Violoncello Harmonics artificial (4th), Tremolo bowed unmeasured con sordino mf decrescendo p.	Strings Violin I+Violoncello: Harmonics artificial (4th), Tremolo bowed unmeasured con sordino mf decrescendo p (Reh.82,13-18).
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I,VI.II Tremolo bowed unmeas. quarters flautando pp cresc(Reh.93,9-22)+Tutti	>•Mode of Playing			Strings Violin I, Violin II Tremolo bowed unmeasured quarters flautando pp crescendo.	Strings Violin I, Violin II: Tremolo bowed unmeasured quarters flautando (sul tasto) pp crescendo (Reh.93,9-22).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 319 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI,Vla,Vc Trem bowed unmeas. held,8ths, Harmonics artificial 4th, natural Maj3rd p(Reh101, 51-54)+Tutti	3_20	>•Mode of Playing		Strings Violin ,Viola,Violoncello Tremolo bowed unmeasured held,8ths, Harmonics artificial 4th, natural Maj3rd p.	Strings Violin ,Viola,Violoncello: Tremolo bowed unmeasured held,8ths, Harmonics artificial 4th, natural Maj3rd p (Reh101, 51-54).			
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	 •Strings VI.I Tremolo bowed unmeas. w appog. sul pont. FFF(Reh.138,46-51)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured with appoggiaturas sul ponticello FFF.	Strings Violin I: Tremolo bowed unmeasured with appoggiaturas sul ponticello FFF (Reh.138,46-51).			
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I Tremolo bowed unmeas, slurred 32nds(5) motives sul pont. p cresc F(Reh.164,105-115)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured, slurred 32nds(5) motives sul ponticello p crescendo F.	Strings Violin I: Tremolo bowed unmeasured, slurred 32nds(5) motives sul ponticello p crescendo F (Reh.164,105-115).			
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I Tremolo bowed unmeas. sul pont. p(Reh.201,273)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured sul ponticello p.	Strings Violin I: Tremolo bowed unmeasured sul ponticello p (Reh.201,273).			
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+VI.II+Vla slurred 16th w appog. fast FFF(Reh.201,274)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola slurred 16th w appoggiaturas fast FFF.	Strings Violin I+Violin II+Viola: slurred 16th w appoggiaturas fast FFF (Reh.201,274).			
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	 •Strings VI.I+VI.II+Vla,+Vc Tremolo bowed unmeas. halves F crescFF, mf crescF(28-64)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violkncello Tremolo bowed unmeasured halves F crescendo FF, mf crescendo F.	Strings Violin I+Violin II+Viola,+Violkncello: Tremolo bowed unmeasured halves F crescendo FF, mf crescendo F (28-64).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 320 of 565		
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Holst	NAX	The Planets	VII.Neptune, the Mystic	ORCH, women choir	1914-1916	4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	 •Strings VI.I+VI.II+Vla Tremolo bowed unmeas. quarters slow sul pont. pp(33-34)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeas. quarters slow sul ponticello pp.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeas. quarters slow sul ponticello pp (33-34).		
Holst	NAX	The Planets	VII.Neptune, the Mystic	ORCH, women choir	1914-1916	4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeas. halves sul pont. pp(44-46)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured halves sul ponticello pp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves sul ponticello pp(44-46).		
Holst	NAX	The Planets	VII.Neptune, the Mystic	ORCH, women choir	1914-1916	4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	 •Strings VI.I+Vc+Db,VI.II+Vla Tremolo bowed unmeas. halves sul pont. pp (84-88)+Tutti		>•Mode of Playing		Strings Violin I+Violoncello+Double Bass, Violin II+Viola Tremolo bowed unmeasured halves sul ponticello pp.	Strings Violin I+Violoncello+DoubleBass, Violin II+Viola: Tremolo bowed unmeasured halves sul ponticello pp (84-88).		
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 Vla+Vc+Db Tremolo bowed unmeas. halves, quarters, 8ths FFF(38-52)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills.	Strings: Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills (38-52)+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	 •Strings Vla+Vc+Db Tremolo bowed unmeas. halves, quarters, 8ths FFF(38-52)+Strings		>•Mode of Playing		Cello Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills.	Strings: Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills (38-52)+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	 •Strings Vla+Vc+Db Tremolo bowed unmeas. halves, quarters, 8ths FFF(38-52)		>•Mode of Playing		Dbass Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills.	Strings: Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills (38-52).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 321 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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 VI.I+VI.II,+Vla Tremolo bowed unmeasured sul pont. pp crescFF decres(44-49)	>•Mode of Playing			Strings Violin I+Violin II,+Viola Tremolo bowed sul ponticello pp crescendo FF decrescendo.	Strings Violin I+Violin II,+Viola: Tremolo bowed unmeasured sul ponticello pp crescendo FF decrescendo (44-49)
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings VI.II Tremolo bowed unmeas. sul ponticello-Ordinario Fp decresc(72-74)+Tutti	>•Mode of Playing			Strings Violin II Tremolo bowed unmeasured sul ponticello-Ord Fp decrescendo.	Strings Violin II: Tremolo bowed unmeasured sul ponticello-Ordinario Fp decrescendo (72-74).
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings VI.I+VI.II+Vla Trem bowed unmeas. wholes,quarters sul pont. p crescFFdecres(181-188)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo bowed unmeasured wholes,quarters sul ponticello p crescendo FF	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured wholes,quarters sul ponticello p crescendo FF decrescendo (181-188).
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings VI.I+VI.II+Vla+Vc Trem bowed unmeas. sul pont. pp cresc-decresc(288-295)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured sul ponticello pp crescendo-decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured sul ponticello pp crescendo-decrescendo (288-295).
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings VI.I+Vla,+VI.II Trem bowed unmeas. sul pont. pp crescFdecresc(300-308)+Tutti	>•Mode of Playing			Strings Violin I+Viola,+Violin II Tremolo bowed unmeasured sul ponticello pp crescendo F decrescendo.	Strings VI.I+Vla,+VI.II Tremolo bowed unmeas. sul ponticello pp crescFdecresc(300-308)+Tutti
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings Tremolo bowed unmeas. halves,quarters,8ths FFF(Reh.T,166-178)+Tutti	>•Mode of Playing			Strings Tremolo bowed unmeasured halves,quarters,8ths FFF.	Strings: Tremolo bowed unmeasured halves,quarters,8ths FFF (Reh.T,166-178).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 322 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchestra	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings Db,Vc,Vla,VI.II,VI.I Tremolo bowed measur. quarters-8ths pp cresc FF(394-401)+Tutti	>•Mode of Playing			Strings DoubleBass,Violoncello,Viola,Violin I Tremolo bowed measured quarters-8ths pp cresc FF.	Strings DoubleBass,Violoncello,Viola,Violin II,Violin I: Tremolo bowed measured quarters-8ths pp cresc FF (394-401).
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	 •Strings Db,+Vc,+Vla,+VI.I+VI.II Tremolo fingered-bowed unmeas. halves,quarters con sord, sul tasto-ordinario pp,p cresc mp-mf(1-39)+Tutti	>•Mode of Playing			Strings DoubleBass,+Violoncello,+Viola,+Violin I+Violin II Tremolo fingered-bowed unmeasured halves, quarters con sordino sul tasto-ordinario pp,p crescendo mp-mf.	Strings DoubleBass,+Violoncello,+Viola,+Violin I+Violin II: Tremolo fingered-bowed unmeasured halves, quarters con sordino sul tasto-ordinario pp,p crescendo mp-mf(1-39).
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	 •Strings VI.I+VI.II+Vla Tremolo bowed unmeas. dotted halves sur la touche p decresc, cresc mf decresc(446-451)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo bowed unmeasured dotted halves sur la touche (sul tasto) p decrescendo, crescendo mf decrescendo.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured dotted halves sur la touche (sul tasto) p decrescendo, crescendo mf decrescendo (446-451).
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	 •Strings VI.II+Vla Tremolo bowed unmeas. dotted quarters sur la touche p cress-decresc(Reh.58,472-476)+Tutti	>•Mode of Playing			Strings Violin II+Viola Tremolo bowed unmeasured dotted quarters sur la touche (sul tasto) p crescendo-decrescendo.	Strings Violin II+Viola: Tremolo bowed unmeasured dotted quarters sur la touche (sul tasto) p crescendo-decrescendo (Reh.58,472-476).
Stravinsky	NAX	Petrushka	05-Tableau III: Waltz	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concertgebouw	 •Strings VI.I+VI.II+Vla Tremolo bowed unmeas. dotted halves sul pont. mf cresc FF(Reh.80,112-115)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo bowed unmeasured dotted halves sul ponticello mf crescendo FF.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured dotted halves sul ponticello mf crescendo FF (Reh.80,112-115).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Adler	Pieces (File Names): 363		Page 323 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Stravinsky	NAX	Petrushka	12-Tableau IV: The Scuffle (Blackamoor and Petrushka)	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	 •Strings Vla,+Vl. II,+Vl. I Tremolo meas. 16ths fast mf(Reh.127,23-28)+Tutti		>•Mode of Playing		Strings Viola,+Violin II,+Violin I Tremolo measured 16ths fast mf.	Strings Viola,+Violin II,+Violin I: Tremolo measured 16ths fast mf (Reh.127,23-28).
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI. I+VI. II Tremolo bowed unmeas. sul ponticello ppp(144-147)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured sul ponticello ppp.	Strings Violin I+Violin II: Tremolo bowed unmeasured sul ponticello ppp (144-117).
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI. I+VI. II Tremolo bowed unmeas. sul ponticello ppp(73-75)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured sul ponticello ppp.	Strings Violin I+Violin II: Tremolo bowed unmeasured sul ponticello ppp (73-75).
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Tremolo bowed unmeasured halves FF decresc pp(Reh.56,94-110)+Tutti		>•Mode of Playing		Strings Tremolo bowed unmeasured halves FF decrescendo pp.	Strings: Tremolo bowed unmeasured halves FF decrescendo pp (Reh.56,94-110).
Hindemith	NAX	Symphonie Mathis der Maler	III. Versuchung des heiligen Antonius	ORCH	1934	2*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/strings	Steinberg_Boston Symphony Orchestra	 •Strings VI. I+VI. II+Vla+Vc Tremolo bowed measured fast 8ths mf, p cresc F(reh.17,245-283)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo measured fast 8ths mf, p crescendo F.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo measured fast 8ths mf, p crescendo F (reh.17,245-283).
Hindemith	NAX	Symphonie Mathis der Maler	III. Versuchung des heiligen Antonius	ORCH	1934	2*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/strings	Steinberg_Boston Symphony Orchestra	 •Strings VI. II+Vla,+VI. I Tremolo bowed unmeasured quarters F cresc FFF(Reh.34,507-518)+Tutti		>•Mode of Playing		Strings Violin II+Viola,+Violin I Tremolo bowed unmeasured quarters F crescendo FFF.	Strings Violin II+Viola,+Violin I: Tremolo bowed unmeasured quarters F crescendo FFF (Reh.34,507-518).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists		OrchPlay Bookmark	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
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	 •Strings VI.+Vla+Vc Tremolo bowed unmeasured pp(78-81)+Tutti	>•Mode of Playing			Strings Violin+Viola+Violoncello Tremolo bowed unmeasured pp.	Strings Violin+Viola+Violoncello: Tremolo bowed unmeasured pp(78-81).		
Bartok	NAX	Music for Strings, Perc and Celesta	II. Allegro	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI.+Vla+Vc Tremolo bowed measured halves, 8ths F decresc p crescF(124-140)+Tutti	>•Mode of Playing			Strings Violin +Viola+ Violoncello Tremolo bowed measured halves, 8ths F decrescendo p crescendo F.	Strings Violin +Viola+ Violoncello: Tremolo bowed measured halves, 8ths F decrescendo p crescendo F (124-140).		
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings Vc+Db Tremolo bowed unmeas. sul pont. accent pp(17)+Tutti	>•Mode of Playing			Strings Violoncello+DoubleBass Tremolo bowed unmeasured sul ponticello accent pp.	Strings Violoncello+DoubleBass: Tremolo bowed unmeasured sul ponticello accent pp(17).		
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI.+Vla+Vc Tremolo bowed unmeas. flautando pp cresc mp(36-42)+Tutti	>•Mode of Playing			Strings Violin+Viola+Violoncello Tremolo bowed unmeasured flautando (sul tasto) pp cresc mp.	Strings Violin+Viola+Violoncello: Tremolo bowed unmeasured flautando (sul tasto) pp cresc mp (36-42).		
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI.+Vla+Vc Tremolo bowed unmeas. quarters,wholes mf crescF(43-44)+Tutti	>•Mode of Playing			Strings Violin+Viola+Violoncello Tremolo bowed unmeasured quarters, wholes mf crescendo F.	Strings Violin+Viola+Violoncello: Tremolo bowed unmeasured quarters, wholes mf crescendo F(43-44).		
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI.+Vla+Vc+Db Tremolo bowed unmeas. wholes sul pont. sFF-p(45-46)+Tutti	>•Mode of Playing			Strings Violin+Viola+Violoncello+DoubleBass Tremolo bowed unmeasured wholes sul ponticello sFF-p	Strings Violin+Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured wholes sul ponticello sFF-p(45-46).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	•Strings VI. +Vc Tremolo bowed unmeas. quarters,wholes F,pp(47-48)+Tutti		>•Mode of Playing		Strings Violin+Violoncello Tremolo bowed unmeasured quarters, wholes F, pp., pp.	Strings Violin+Violoncello: Tremolo bowed unmeasured quarters, wholes F, pp (47-48).			
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	•Strings VI. +Vc Tremolo bowed unmeas. wholes sul pont. mf,pp(49-50)+Tutti		>•Mode of Playing		Strings Violin+Violoncello Tremolo bowed unmeasured wholes sul ponticello mf, pp.	Strings Violin+Violoncello: Tremolo bowed unmeasured wholes sul ponticello mf, pp (49-50).			
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	•Strings VI. I+VI. II+Vla+Vc Tremolo bowed measured fast quarters(2) FcrescFF(174-180)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo measured fast quarters(2) F crescendo FF.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed measured fast quarters(2) F crescendo FF (174-180).			
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	•Strings Vla+Vc+Db Tremolo bowed unmeasured F(280-282)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Tremolo bowed unmeasured F.	Strings Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured F (280-282).			
Bartok	NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzlaff	•Strings VI. II+Vla+Vc Tremolo bowed unmeasured quarters Gliss. sul pont. pp(36-38)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Tremolo bowed unmeasured quarters Glissando sul ponticello pp	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters Glissando sul ponticello pp (36-38).			
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_Tetzlaff	•Strings VI. I+VI. II+Vla+Vc Tremolo bowed unmeas. quarters con sord. punta d’arco pp(135-139)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured quarters con sordino punta d’arco pp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters con sordino punta d’arco pp(135-139).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	🎻•Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeas. quarters con sord. punta d’arco pp(145-149)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured quarters con sordino punta d’arco pp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters con sordino punta d’arco pp (145-149).
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	🎻•Strings Tremolo bowed unmeas. halves held, sul pont. p-mf crescF(254-259)+Tutti	>•Mode of Playing			Strings Tremolo bowed unmeasured halves held, sul ponticello p-mf crescF.	Strings: Tremolo bowed unmeasured halves held, sul ponticello p-mf crescF (254-259).
								🎻•Strings VI.I 4SOLI Tremolo bowed unmeas. held sul pont. ppp(260-285)+Tutti					
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	🎻•Strings VI.II+Vla+Vc Tremolo bowed unmes. dotted halves sul tasto p cresc mp(415-423)+Tutti	>•Mode of Playing			Strings Violin II+Viola+Violoncello Tremolo bowed unmeasured dotted halves sul tasto p crescendo mp.	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasured dotted halves sul tasto p crescendo mp (415-423).
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	🎻•Strings Vla+Vc+Db Tremolo bowed meas. quarters pp,p cresc(467-473)+Tutti	>•Mode of Playing			Strings Viola+Violoncello+DoubleBass Tremolo bowed measured quarters pp,p crescendo.	Strings Viola+Violoncello+DoubleBass: Tremolo bowed measured quarters pp,p crescendo (467-473).
Bartok	NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra	Zeitouni_Les Violons du Roy	🎻•Strings VI.I Tremolo bowed unmeas. held sul pont. p crescF(141-143)+Tutti	>•Mode of Playing			Strings Violin I Tremolo bowed unmeasured held sul ponticello p crescendo F.	Strings Violin I: Tremolo bowed unmeasured held sul ponticello p crescendo F (141-143).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363		Page 327 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples														
Bartok	NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra		Zeitouni_Les Violons du Roy	 •Strings VI.I+VI.II,+Vla+Vc+Db Trem bowed meas. 8ths p vs slurred 16ths(6) cresc FF(167-171)+Tutti	>•Mode of Playing			Strings Violin I+Violin II,+Viola+Violoncello+DoubleBass Tremolo bowed measured 8ths p vs slurred 16ths(6) crescendo FF.	Strings Violin I+Violin II,+Viola+Violoncello+DoubleBass: Tremolo bowed measured 8ths p vs slurred 16ths(6) crescendo FF (167-171).
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	 •Strings VI.I+VI.II+Vla Tremolo bowed unmeasured fast pp(6-34)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo unmeasured fast pp.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured fast pp (6-34).
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	 •Strings Tremolo bowed measured 8ths(2) Marcato FcrescFF(252-271)+Tutti	>•Mode of Playing			Strings Tremolo bowed measured 8ths(2) Marcato F crescendo FF.	Strings: Tremolo bowed measured 8ths(2) Marcato F crescendo FF (252-271).
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	 •Strings VI.II Tremolo bowed unmeas. sul ponticello pp(462-466)+Tutti	>•Mode of Playing			Strings Violin II Tremolo bowed unmeasured sul ponticello pp.	Strings Violin II: Tremolo bowed unmeasured sul ponticello pp (462-466).
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	 •Strings Tremolo bowed measured fast 8ths FF, F crescFF(494-514)+Tutti	>•Mode of Playing			Strings Tremolo measured fast 8ths FF, F crescendo FF.	Strings: Tremolo bowed measured fast 8ths FF, F crescendo FF (494-514).
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	 •Strings Vla+Vc+Db Tremolo bowed unmeas. w. 16ths(7-tuplets) slurred appog. FcrescFF(34-45)+Tutti	>•Mode of Playing			Strings Viola+Violoncello+DoubleBass Tremolo bowed unmeasured with 16ths(7-tuplets) slurred appoggiaturas F crescendo FF.	Strings Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured with 16ths(7-tuplets) slurred appoggiaturas F crescendo FF (34-45).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings VI.II+Vla Tremolo bowed unmeas. quarters, flautando pp(175-187)+Tutti	>•Mode of Playing			Strings Violin II+Viola Tremolo bowed unmeasured quarters, flautando (sul tasto) pp.	Strings Violin II+Viola: Tremolo bowed unmeasured quarters, flautando (sul tasto) pp (175-187).
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	 •Strings VI.II Open Strings D, Trem bowed unmeas., flautando held pp decresc(184-187)+Tutti	>•Mode of Playing			Strings Violin II Open Strings sulD, Tremolo bowed unmeasured, flautando (sul tasto) held pp decrescendo.	Strings Violin II: Open Strings sulD, Tremolo bowed unmeasured, flautando (sul tasto) held pp decrescendo (184-187).
Britten	NAX	The Young Person's Guide to the Orchestra	II. Variation A [The Flutes]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI.I+VI.II Trem bowed unmeas. Gliss to Harmonic nat (3rd,4th high harm sulE) pp cresc sFz(27)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Tremolo bowed unmeasured Glissando to Harmonic natural (3rd,4th high harm sulE >> see right) pp crescendo sFz.	Strings Violin I+Violin II: Tremolo bowed unmeasured Glissando to Harmonic natural (3rd,4th high harm sulE) pp crescendo sFz(27). 3rd harm sulE = B6 4th harm sulE = E7
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings Tremolo bowed meas. 8-16ths sul pont. pp crescF(40-43)+Whip	>•Mode of Playing			Strings Tremolo bowed measured 8-16ths sul ponticello pp crescendo F.	Strings: Tremolo bowed measured 8-16ths sul ponticello pp crescendo F (40-43)+Whip

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
101	TREMOLO: bowed over strings (measured/unmeasured)												
Beethoven	NAX	Symphony No. 6, Pastorale	I. Allegro ma non troppo, Awakening of cheerful feelings on arrival in the countryside	ORCH	1808	3*fl, 2ob, 2cl, 2bsn/2horn, 2tr, 2trb/timp/strings	Karajan_Berliner Philharmoniker	 •Strings Vc,+Vla Tremolo bowed over strings unmeasured halves p cresc F (29-52)+Tutti	>	•Mode of Playing		Strings Violoncello,+Viola Tremolo bowed over strings unmeasured halves p crescendo F.	Strings Violoncello,+Viola: Tremolo bowed over strings unmeasured halves p crescendo F (29-52).
Brahms	NAX	Symphony No. 1	IV. Adagio -Più andante - Allegro non troppo, ma con brio -Più allegro	ORCH	1855-1876	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	 •Strings VI. I+VI. II+Vla,+Vc Tremolo fingered, bowed over strings meas. quarters(6) pp cresc-decresc(Reh. B,30-46)+Tutti	>	•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello Tremolo fingered, bowed over strings measured quarters(6) pp crescendo-decrescendo.	Strings Violin I+Violin II+Viola,+Violoncello: Tremolo fingered, bowed over strings measured quarters(6) pp crescendo-decrescendo (Reh.B,30-46).
Bizet	NAX	Petite suite (Jeux d'Enfants)	V. Galop (Le Bal)	ORCH	1871	picc, 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp, perc/strings	Haitink, Concertgebouw Amsterdam	 •Strings VI. I+VI. II+Vla,+Vc Tremolo fingered, bowed over strings meas. quarters(6) pp cresc-decresc(Reh. B,30-46)+Tutti	>	•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello Tremolo fingered, bowed over strings measured quarters(6) pp crescendo-decrescendo.	Strings Violin I+Violin II+Viola,+Violoncello: Tremolo fingered, bowed over strings measured quarters(6) pp crescendo-decrescendo (Reh.B,30-46).
Mahler	NAX	Lieder eines Fahrenden Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings Viola: Tremolo over strings unmeasured dotted halves, quarters, Griffbrett ppp morendo (Reh. 22,43).	>	•Mode of Playing		Strings Viola Tremolo over strings unmeasured dotted halves, quarters, Griffbrett (sul tast) ppp morendo.	Strings Viola: Tremolo over strings unmeasured dotted halves, quarters, Griffbrett (sul tast) ppp morendo (Reh.22,43).
Brahms	NAX	Symphony No. 4	IV. Allegro energico e passionato	ORCH	1884	2*fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp, 1 perc(triangle)/strings	Rattle_Berliner Philharmoniker	 •Strings VI. I+VI. II Open String E 16ths Trem bowed over strings Fp decresc(69-72)+Tutti	>	•Mode of Playing		Strings Violin I+Violin II Open String E 16ths Tremol bowed over strings Fp decrescendo.	Strings Violin I+Violin II: Open String E 16ths Tremol bowed over strings Fp decrescendo (69-72).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Brahms	NAX	Symphony No. 4	IV. Allegro energico e passionato	ORCH	1884	2*fl, 2ob, 2cl, 3*bsn/4horn, 3tr, 3trb/timp, 1perc(triangle)/strings	Rattle_Berliner Philharmoniker	 •Strings VI.II,VI.I Open String E alternate fing.sulA, bowed over strings Fp decresc(77-78)+Tutti	>•Mode of Playing		Strings Violin II, Violin I Open String sulE alternate fingered sulA, bowed over strings Fp decrescendo.	Strings Violin II, Violin I: Open String sulE alternate fingered sulA, bowed over strings Fp decrescendo (77-78).			
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Boulez_Cleveland Orchestra	 •Strings Vc Tremolo bowed over strings 16ths con sord ppp(1-4)+Tutti	>•Mode of Playing		Strings Violoncello Tremolo bowed over strings 16ths con sord ppp.	Strings Violoncello: Tremolo bowed over strings 16ths con sord ppp (1-4).			
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Boulez_Cleveland Orchestra	 •Strings Vc Tremolo bowed over strings 16ths con sord pp(5-7)+Tutti	>•Mode of Playing		Strings Violoncello Tremolo bowed over strings 16ths con sord pp.	Strings Violoncello: Tremolo bowed over strings 16ths con sord pp (5-7).			
Mahler	NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/strings/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db Legato held, Tremolo over strings slow Dampfer pp decresc pppp(18-56)+Tutti	>•Mode of Playing		Strings Violoncello+DoubleBass Legato held, Tremolo over strings slow Dampfer (con sordino) pp decrescendo pppp,	Strings Violoncello+DoubleBass: Legato held, Tremolo over strings slow Dampfer (con sordino) pp decrescendo pppp (18-56).			
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.I Tremolo bowed over strings measured 32nds pp (Reh.5,31-37)+Tutti	>•Mode of Playing		Strings Violin I Tremolo bowed over strings measured 32nds pp.	Strings Violin I: Tremolo bowed over strings measured 32nds pp (Reh.5,31-37).			
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings Vc Tremolo bowed over strings meas. 8ths-triplets slow F decresc p(Reh.13, 115-119)+Tutti	>•Mode of Playing		Strings Violoncello Tremolo bowed over strings measured 8ths-triplets slow F decrescendo p.	Strings Violoncello: Tremolo bowed over strings measured 8ths-triplets slow F decrescendo p (Reh.13, 115-119).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Scriabin	NAX	Le Poème de l'extase (Symphony No. 4, Op. 54)		ORCH	1905-1908	picc, 3fl, 3ob, e.h., 3cl, basscla, 3bsn, contra-ban/8horn, 5tr, 3trb, tuba/timp, perc, celesta, organ(harm), 2harp/strings	Sinopoli, New York Philharmonic	•Strings Vc Tremolo bowed over strings unmeasured halves p(89-92)+Tutti		>•Mode of Playing		Strings Violoncello Tremolo bowed over strings unmeasured halves p.	Strings Violoncello: Tremolo bowed over strings unmeasured halves p (89-92).			
Scriabin	NAX	Le Poème de l'extase (Symphony No. 4, Op. 54)		ORCH	1905-1908	picc, 3fl, 3ob, e.h., 3cl, basscla, 3bsn, contra-ban/8horn, 5tr, 3trb, tuba/timp, perc, celesta, organ(harm), 2harp/strings	Sinopoli, New York Philharmonic	•Strings Vla Tremolo bowed over strings unmeasured halves Fdecresc(93-96)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed over strings unmeasured halves F decrescendo.	Strings Viola: Tremolo bowed over strings unmeasured halves F decrescendo (93-96).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings Vla Tremolo (3 short 16ths, 1st Tenuto) bowed over strings meas. p(Reh.6,55-61)+Tutti		>•Mode of Playing		Strings Viola Tremolo (3 short 16ths, 1st Tenuto) bowed over strings measured p.	Strings Viola: Tremolo (3 short 16ths, 1st Tenuto) bowed over strings measured p (Reh.6,55-61).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI.I Tremolo (4 short 16ths) bowed over strings meas. p decresc(63-65)+Tutti		>•Mode of Playing		Strings Violin I Tremolo (4 short 16ths) bowed over strings measured p decrescendo.	Strings Violin I: Tremolo (4 short 16ths) bowed over strings measured p decrescendo (63-65).			
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	•Strings Vc Tremolo bowed over strings Legato 16-tuplets pp(265-286)+Tutti		>•Mode of Playing		Strings Violoncello: Tremolo bowed over strings Legato 16-tuplets pp.	Strings Violoncello: Tremolo bowed over strings Legato 16-tuplets pp (265-286).			
Martinu	NAX	Symphony No. 1	I. Moderato—Poco più mosso	ORCH	1942	3*fl, 3*ob, 3cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, perc, harp, piano/strings	Belohlavek_BBC Symphony	•Strings VI.I+II Tremolo bowed over strings, fingered p cresc mf decresc pp(Reh14-15, 137-150)+Tutti	2_50	>•Mode of Playing		Strings Violin I+II Tremolo bowed over strings, fingered p crescendo mf decrescendo pp.	Strings Violin I+II: Tremolo bowed over strings, fingered p crescendo mf decrescendo pp (Reh14-15, 137-150).15, 137-150).			

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	 Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings Vl.I+Vc Tremolo bowed over (open) strings meas. 8ths con sord. p(424-437)+Tutti		>•Mode of Playing		Strings Violin I+Violoncello Tremolo bowed over (open) strings measured 8ths con sord. P.	Strings Violin I+Violoncello: Tremolo bowed over (open) strings measured 8ths con sord. p (424-437).

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
83	TREMOLO: fingered (measured/unmeasured)												
Berlioz	NAX	Symphonie fantastique	V. Songe d'un Nuit du Sabbat	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	🎻•Strings VI.I+VI.II+Vla Tremolo fingered meas. dotted halves(12) p decresc ppp(Reg.B1,331-345)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo fingered measured dotted halves(12) p decrescendo ppp.	Strings Violin I+Violin II+Viola: Tremolo fingered measured dotted halves(12) p decrescendo ppp (Reg.B1,331-345).
Berlioz	NAX	Symphonie fantastique	V. Songe d'un Nuit du Sabbat	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	🎻•Strings VI.I+VI.II+Vla Tremolo fingered meas. dotted halves(12) mf decresc p(Reg.D1,347-351)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo fingered measured dotted halves(12) mf decrescendo p.	Strings Violin I+Violin II+Viola: Tremolo fingered measured dotted halves(12) mf decrescendo p (Reg.D1,347-351).
Wagner	stereo	Der fliegende Holländer	ACT I	ORCH, Solo Voices, Choir	1843	1picc, 2fl, 2ob, E.h, 2cl, E.h, 2bsn/4horn, 2tr, 3trb, tuba/timp, harp/strings/ On-stage: 3picc, 6horns, tam-tam, wind machineSOLO Voices, CHOIR	Böhm_Bayreuth Festival Orchestra	🎻•Strings VI.II+Vla+Vc Tremolo fingered unmeasured half, pp cresc F(225-228)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Tremolo fingered unmeasured half, pp crescendo F.	Strings Violin II+Viola+Violoncello: Tremolo fingered unmeasured half, pp crescendo F (225-228).
Wagner	NAX	Tannhäuser	Overture	ORCH	1845-1860	3*fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp, perc, harp/strings	Gerdes_Deutsche Oper Berlin	🎻•Strings VI.I+VI.II Tremolo fingered halves(8) measured pp(96-102)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo fingered halves(8) measured pp.	Strings Violin I+Violin II: Tremolo fingered halves(8) measured pp (96-102).
Brahms	NAX	Symphony No. 1	IV. Adagio -Più andante - Allegro non troppo, ma con brio -Più allegro	ORCH	1855-1876	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	🎻•Strings VI.I+VI.II+Vla,+Vc Tremolo fingered, bowed over strings meas. quarters(6) pp cresc-decresc(Reh.B,30-46)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello Tremolo fingered, bowed over strings measured quarters(6) pp crescendo-decrescendo.	Strings Violin I+Violin II+Viola,+Violoncello: Tremolo fingered, bowed over strings measured quarters(6) pp crescendo-decrescendo (Reh.B,30-46).

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Bizet	NAX	Petite suite (Jeux d'Enfants)	V.Galop (Le Bal)	ORCH	1871	picc, 2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp, perc/strings	Haitink, Concertgebouw Amsterdam	 •Strings VI.I+VI.II+Vla,+Vc Tremolo fingered, bowed over strings meas. quarters(6) pp cresc-decresc(Reh.B,30-46)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello Tremolo fingered, bowed over strings measured quarters(6) pp crescendo-decrescendo.	Strings Violin I+Violin II+Viola,+Violoncello: Tremolo fingered, bowed over strings measured quarters(6) pp crescendo-decrescendo (Reh.B,30-46).
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 VI.II,Vla+Vc,+Db Tremolo fingered unmeas. con sord. p cresc mp-mf decresc pp(Reh.92, 110-124)+Tutti		>•Mode of Playing		Strings Violin II,Viola+Violoncello,+Doublebass Tremolo fingered unmeasured con sordordino p crescendo mp-mf decrescendo pp	Strings Violin II,Viola+Violoncello,+Doublebass Tremolo fingered unmeasured con sordino p crescendo mp-mf decrescendo pp (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	 •Strings VI.II,Vla+Vc,+Db Tremolo fingered unmeas. con sord. p cresc mp-mf decresc pp(Reh.92, 110-124)		>•Mode of Playing		Strings Violin II,Viola+Violoncello,+Doublebass Tremolo fingered unmeasured con sordordino p crescendo mp-mf decrescendo pp	Strings Violin II,Viola+Violoncello,+Doublebass Tremolo fingered unmeasured con sordino p crescendo mp-mf decrescendo pp (Reh.92, 110-124).
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.I+VI.II+Vla Tremolo fingered unmeas. dotted halves,quarters ppp(Reh.22,41-42)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viol: Tremolo fingered unmeasured dotted halves, quarters ppp.	Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured dotted halves, quarters ppp (Reh.22,41-42).
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI.I+VI.II+Vla Tremolo fingered unmeas. dotted halves,quarters, Griffbrett ppp morendo(Reh.22,43-44)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo fingered unmeasured dotted halves, quarters, (sul tasto) Griffbrett ppp morendo.	Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo (Reh.22,43-44).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne lsons	 •Strings VI.I+VI.II,+Vla Tremolo fingered unmeas.slow halves p cresc-decresc, mf decres(587-604)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo fingered unmeasured slow halves p crescendo- decrescendo, mf decrescendo.	Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured slow halves p crescendo- decrescendo, mf decrescendo (587-604).
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II Tremolo fingered fast con sord ppp(4-5)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Tremolo fingered fast con sord pp).	Strings Violin I+Violin II: Tremolo fingered fast con sord ppp (4-5).
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Tremolo fingered, Trills pp, p, mf crescF(Reh.8,87-100)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Tremolo fingered, Trills pp, p, mf crescendo F.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered, Trills pp, p, mf crescendo F (Reh.8,87-100).
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings Vla Tremolo fingered measured halves(32),quarters(16) pp(15-17)+Tutti	>•Mode of Playing			Strings Viola Tremolo fingered measured halves(32), quarters(16) pp.	Strings Viola: Tremolo fingered measured halves(32), quarters(16) pp (15-17).
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings Vla, +VI.II Tremolo fingered measured mp decresc pp(Reh.2,77-91)+Tutti	>•Mode of Playing			Strings Viola, +Violin II Tremolo fingered measured mp decrescendo pp.	Strings Viola, +Violin II: Tremolo fingered measured mp decrescendo pp (Reh.2,77-91).
Dvorak	NAX	Symphony No. 9 New World	I. Adagio – Allegro molto	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings Vla Tremolo fingered measured ppp cresc F decresc(99-120)+Tutti	>•Mode of Playing			Strings Viola Tremolo fingered measured ppp crescendo F decescendo.	Strings Viola: Tremolo fingered measured ppp crescendo F decrescendo (99-120).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 336 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Dvorak	NAX	Symphony No. 9 New World	IV. Allegro con fuoco	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings VI.II+Vla Tremolo fingered measured halves(8) p crescFF(84-91)+Tutti	>•Mode of Playing		Strings Violin II+Viola Tremolo fingered measured halves(8) p crescendo FF.	Strings Violin II+Viola: Tremolo fingered measured halves(8) p crescendo FF (84-91).			
Dvorak	NAX	Symphony No. 9 New World	IV. Allegro con fuoco	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings VI.I+VI.II+Vla+Vc Tremolo fingered measured halves(8) pp crescFdecresc pp(139-143)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo fingered measured halves(8) pp crescendo F decrescendo pp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered measured halves(8) pp crescendo F decrescendo pp (139-143).			
Dvorak	NAX	Symphony No. 9 New World	IV. Allegro con fuoco	ORCH	1893	2*fl, 3*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 1perc/strings	Barbirolli_Hallé Orchestra	 •Strings VI.II+Vla Tremolo fingered measured halves(8) p crescFdecresc(243-250)+Tutti	>•Mode of Playing		Strings Violin II+Viola Tremolo fingered measured halves(8) p crescendo F decrescendo.	Strings Violin II+Viola: Tremolo fingered measured halves(8) p crescendo F decrescendo (243-250).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II+VI.II,+Vla Tremolo fingered unmeas. Dampfer, am Steg ppp(Reh.11,133-140)+Tutti	>•Mode of Playing		Strings Violin II+Violin II,+Viola Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) ppp.	Strings Violin II+Violin II,+Viola: Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) ppp (Reh.11,133-140).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla,VI.II Tremolo fingered unmeas. Dampfer, am Steg pppp(146-148)+Tutti	>•Mode of Playing		Strings Viola,Violin II Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) pppp.	Strings Viola,Violin II: Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) pppp (146-148).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I,Vla Tremolo fingered unmeas. halves Griffbrett ppp(451-459)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Tremolo fingered unmeasured halves, accents am Steg (sul ponticello) pp.	Strings Violin I,Viola: Tremolo fingered unmeasured halves Griffbrett (sul tasto) ppp(451-459).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II Tremolo fingered unmeas. halves, accents am Steg pp(451-459)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Tremolo fingered unmeasured halves, accents am Steg (sul ponticello) pp.	Strings Violin I+Violin II: Tremolo fingered unmeasured halves, accents am Steg (sul ponticello) pp (451-459).			
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla Tremolo fingered unmeas. FFF decresc pp(239-246)+Tutti	>•Mode of Playing		Strings Viola Tremolo fingered unmeasured FFF decrescendo.	Strings Viola: Tremolo fingered unmeasured FFF decrescendo pp(239-246).			
Debussy	NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc/2harp/strings	Ormandy_Philadelphia Orchestra	 •Strings Tremolo fingered unmeasured sur la touche pp cresc-decresc(Reh10, 94-99)+Tutti	>•Mode of Playing		Strings Tremolo fingered unmeasured sul tasto (sur la touche) pp crescendo-decrescendo.	Strings: Tremolo fingered unmeasured surla touche pp crescendo-decrescendo (Reh10, 94-99).			
D'Indy	NAX	Istar	Variations symphoniques	ORCH	1896	3*fl, 3*ob, 3*cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp/string s	Tingaud_Royal Scottish National Orchestra	 •Strings VI.I Tremolo fingered measured 32nds(12) ppp cresc F(Reh.A,19-23)+Tutti	>•Mode of Playing		Strings Violin I Tremolo fingered measured 32nds(12) ppp crescendo F.	Strings Violin I: Tremolo fingered measured			
D'Indy	NAX	Istar	Variations symphoniques	ORCH	1896	3*fl, 3*ob, 3*cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp/string s	Tingaud_Royal Scottish National Orchestra	 •Strings VI.I+VI.II, +Vla Tremolo fingered measured 32nds(8) p, pp crescF decresc p(Reh.B,24-31)+Tutti	>•Mode of Playing		Strings Violin I+Violin II, +Viola Tremolo fingered measured 32nds(8) p, pp crescendo F decrescendo p.	Strings Violin I+Violin II, +Viola: Tremolo fingered measured 32nds(8) p, pp crescendo F decrescendo p (Reh.B,24-31).			
D'Indy	NAX	Istar	Variations symphoniques	ORCH	1896	3*fl, 3*ob, 3*cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp/string s	Tingaud_Royal Scottish National Orchestra	 •Strings VI.I+VI.II+Vla Tremolo fingered measured 32nds(8) pp decresc ppp(Reh.C,33-40)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo fingered measured 32nds(8) pp decrescendo ppp.	Strings Violin I+Violin II+Viola: Tremolo fingered measured 32nds(8) pp decrescendo ppp (Reh.C,33-40).			

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STRINGS Modes of Playing Examples													
StraussR	NAX	Also sprach Zarathustra	VI. Von der Wissenschaft	ORCH	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	Karajan_Berliner Philharmoniker	 •Strings VI.II Tremolo fingered measured halves pp(242-249)+Tutti	2_53	>•Mode of Playing		Strings Violin II Tremolo fingered measured halves pp. Strings Viola Tremolo measured halves pp.	Strings Violin II: Tremolo fingered measured halves pp (242-249).
Dukas	NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla Tremolo fingered measured dotted quarters(6) FF(774-786)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo fingered measured dotted quarters(6) FF.	Strings Violin I+Violin II+Viola: Tremolo fingered measured dotted quarters(6) FF (774-786).
StraussR	NAX	Don Quixote	IV. Variation 3: Gespräche zwischen Ritter und Knappe	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings VI.I Tremolo fingered unmeasured halves con sord. p(83-88)+Tutti		>•Mode of Playing		Strings Violin I Tremolo fingered unmeasured halves con sordino p.	Strings Violin I: Tremolo fingered unmeasured halves con sordino p (83-88).
StraussR	NAX	Don Quixote	IV. Variation 3: Gespräche zwischen Ritter und Knappe	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings VI.II Tremolo fingered unmeasured halves con sord. p(92-94)+Tutti		>•Mode of Playing		Strings Violin II Tremolo fingered unmeasured halves con sordino p.	Strings Violin II: Tremolo fingered unmeasured halves con sordino p (92-94).
StraussR	NAX	Don Quixote	IV. Variation 3: Gespräche zwischen Ritter und Knappe	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings VIa Tremolo fingered unmeasured halves con sord. p cresc-decresc(95-100)+Tutti		>•Mode of Playing		Strings Viola Tremolo fingered unmeasured halves con sordino p crescendo-decrescendo.	Strings Viola: Tremolo fingered unmeasured halves con sordino p crescendo-decrescendo (95-100).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
StraussR	NAX	Don Quixote	IV. Variation 3: Gespräche zwischen Ritter und Knappe	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLObasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	•Strings Vla Tremolo fingered unmeasured halves con sord. p cresc-decresc(108-116)+Tutti		>•Mode of Playing		Strings Viola Tremolo fingered unmeasured halves con sordino p crescendo-decrescendo.	Strings Viola: Tremolo fingered unmeasured halves con sordino p crescendo-decrescendo (108-116).			
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	•Strings Trills, Tremolo fingered, bowed pp, p cresc mp, F sfz(69-83)		>•Mode of Playing		Strings Trills, Tremolo fingered, bowed pp, p cresc mp, F sfz.	Strings: Trills, Tremolo fingered, bowed pp, p cresc mp, F sfz (69-83). Strings: Tremolo bowed Double Stop sfz (76).			
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	•Strings Tremolo fingered slurred(Reh8, 69-75)	2_47	>•Mode of Playing		Strings tremolo fingered slurred.	Strings: Tremolo fingered slurred (Reh8, 69-75).			
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	•Strings Tremolo fingered slurred(Reh8, 69-75)+Tutti	2_47	>•Mode of Playing		Strings tremolo fingered slurred.	Strings: Tremolo fingered slurred (Reh8, 69-75)+Ttti.			
Debussy	NAX	La Mer	II. Jeu de Vagues	ORCH	1903-1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 5tr(3tr, 2cornets), 3trb, tuba/timp, 3perc/2harp, glock/strings	Rattle_Berliner Philharmoniker	•Strings Vc,+Vla+VI.II Tremolo fingered unmeas. halves, quarters sur la touche p cresc-decresc(7-8)+Tutti		>•Mode of Playing		Strings Violoncello,+Viola+Violin II Tremolo fingered unmeasured halves, quarters sur la touche (sul tasto) p crescendo-decrescendo.	Strings Violoncello,+Viola+Violin II: Tremolo fingered unmeasured halves, quarters sur la touche (sul tasto) p crescendo-decrescendo (7-8).			
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	•Strings VI.II+Vla+Vc Tremolo fingered unmeas. Fdecresc pp(1-8)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Tremolo fingered unmeasured F decrescendo.	Strings Violin II+Viola+Violoncello: Tremolo fingered unmeasured F decrescendo pp (1-8).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	 •Strings Vla+Vc,+VI.II, VI.I Tremolo fingered unmeas. Dampfer mf-p, pp crescFdecresc pp, FFdecresc(39-48)+Tutti	>•Mode of Playing			Strings Viola+Violoncello,+Violin II, Violin I Tremolo fingered unmeasured Dampfer mf-p, pp cresc F decrescendo pp, FF decrescendo.	Strings Viola+Violoncello,+Violin I: Tremolo fingered unmeasured Dampfer mf-p, pp cresc F decrescendo pp, FF decrescendo (39-48).			
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	 •Strings Vla+Vc Tremolo fingered unmeas. Dampfer p decresc, accents(67-74)+Tutti	>•Mode of Playing			Strings Viola+Violoncello Tremolo fingered unmeasured Dampfer p decrescendo, accents.	Strings Viola+Violoncello: Tremolo fingered unmeasured Dampfer p decrescendo, accents (67-74).			
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	 •Strings VI.I+VI.II Tremolo fingered unmeas. Dampfer p cresc sfz decresc pp(78-81)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Tremolo fingered unmeasured Dampfer p crescendo sfz decrescendo pp.	Strings Violin I+Violin II: Tremolo fingered unmeasured Dampfer p crescendo sfz decrescendo pp (78-81).			
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	 •Strings VI.II+Vla+Vc Tremolo fingered unmeas. halves, Dampfer FF decresc p accents(Reh. 143,520-529)+Tutti	>•Mode of Playing			Strings Violin II+Viola+Violoncello Tremolo fingered unmeasured halves, Dampfer (con sordino) FF decrescendo p accents.	Strings Violin II+Viola+Violoncello: Tremolo fingered unmeasured halves, Dampfer (con sordino) FF decrescendo p accents (Reh.143,520-529).			
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc		 •Strings VI.I+VI.II+Vla Tremolo fingered meas. dotted halves, Sourdines pp(Reh. 18,224-229)+Tutti	>•Mode of Playing			Strings Violin +Violin II+Viola Tremolo fingered measured dotted halves, Sourdines (con sordino) pp.	Strings Violin +Violin II+Viola: Tremolo fingered measured dotted halves, Sourdines (con sordino) pp (Reh.18,224-229).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*f1l, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla,+VI.II Tremolo fingered halves sur le chevalet pp(190-193)+Tutti		>•Mode of Playing		Strings Viola,+Violin II Tremolo fingered halves sur le chevalet (sul ponticello) pp.	Strings Viola,+Violin II: Tremolo fingered halves sur le chevalet (sul ponticello) pp (190-193).			
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*f1l, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •VI.I,VI.II Tremolo fingered unmeas. quarters sur la touche Sourdines pp cresc(54-66)+Tutti		>•Mode of Playing		Strings Violin I,Violin II tremolo fingered unmeasured quarters sur la touche (sul tasto) Sourdines (con sordino) pp crescendo.	Strings Violin I,Violin II: tremolo fingered unmeasured quarters sur la touche (sul tasto) Sourdines (con sordino) pp crescendo (54-66).			
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*f1l, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •VI.II+Vla Tremolo fingered unmeas. quarters, eight triplets, sur la touche pp(Reh.48,92-98)+Tutti		>•Mode of Playing		Strings Violin II+Viola Tremolo fingered unmeasured quarters, eight triplets, sur la touche (sul tasto) pp.	Strings Violin II+Viola: Tremolo fingered unmeasured quarters, eight triplets, sur la touche (sul tasto) pp (Reh.48,92-98).			
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II+Vla,+VI.I Tremolo fingered unmeas. quarters p cresc F(58-61)+Tutti		>•Mode of Playing		Strings Violin II+Viola,+Violin I Tremolo fingered unmeasured quarters p crescendo F.	Strings Violin II+Viola,+Violin I: Tremolo fingered unmeasured quarters p crescendo F(58-61).			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*f1l, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vla Tremolo fingered unmeasured 8ths, 16ths ppp cresc-decresc(iv_33-37)+Tutti		>•Mode of Playing		Strings Viola Tremolo fingered unmeasured 8ths, 16ths ppp crescendo-decrescendo.	Strings Viola: Tremolo fingered unmeasured 8ths, 16ths ppp crescendo-decrescendo (iv_33-37).			
Rimsky-Korsakov	NAX	Le Coq D'Or (Suite)	I. Introduction and Dodon's sleep	ORCH	1908	picc, 2*f1l, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/strings	Jarvi_Royal Scottish National Orchestra	 •Strings VI.I tremolo fingered ppp(14-19)+Tutti		>•Mode of Playing		Strings Violin I Tremolo fingered ppp.	Strings Violin I: Tremolo fingered ppp (14-19).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings VI.I+VI.II+Vla Tremolo fingered unmeas. whole, half notes pp cresc mf decresc pp(Reh.15,106-110)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo fingered unmeasured whole, half notes pp cresc mf decrescendo pp.	Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured whole, half notes pp cresc mf decrescendo pp (Reh.15,106-110).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II,+Vla,+Vc Tremolo fingered unmeas. pp,ppp cresc-decresc(Reh.17,118-138)+Tutti	>•Mode of Playing			Strings Violin I+Violin II,+Viola,+Violoncello Tremolo fingered unmeasured pp,ppp crescendo-decrescendo.	Strings Violin I+Violin II,+Viola,+Violoncello: Tremolo fingered unmeasured pp,ppp crescendo-decrescendo (Reh.17,118-138).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II,+Vla,+Vc Tremolo fingered unmeas. ppp cresc-decresc(Reh.28,180-185)+Tutti	>•Mode of Playing			Strings Violin I+Violin II,+Viola,+Violoncello Tremolo fingered unmeasured pppp crescendo-decrescendo.	Strings Violin I+Violin II,+Viola,+Violoncello: Tremolo fingered unmeasured pppp crescendo-decrescendo (Reh.28,180-185).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla+Vc Trem fing. unmeas. wholes slow Sourdines, sur la touche ppp, mf decresc ppp(Reh.70,448-471)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Tremolo fingered unmeasured wholes slow Sourdines (con sordino), sur la touche (sul tasto) ppp, mf decrescendo ppp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered unmeasured wholes slow Sourdines (con sordino), sur la touche (sul tasto) ppp, mf decrescendo ppp (Reh.70,448-471).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla Trem fing. unmeas. dotted quarters,halfs Sourdines, sur la touche mf decresc pp cresc(Reh.78,496-501)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo fingered unmeasured dotted quarters,halfs Sourdines (con sordino), sur la touche (sul tasto) mf decresc pp cresc.	Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured dotted quarters,halfs Sourdines (con sordino), sur la touche (sul tasto) mf decresc pp cresc(Reh.78,496-501).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II Tremolo fingered 8ths(6) Sourdines pp(477-479)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Tremolo fingered 8ths(6) Sourdines (con sordino) pp decrescendo	Strings Violin I+Violin II: Tremolo fingered 8ths(6) Sourdines (con sordino) pp decrescendo (477-479).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.I+Vla Tremolo fingered 8ths(6) Sourdines (ordinario-sur la touche) mf decresc pp(Reh.76,486-489)+Tutti	>•Mode of Playing			Strings Violin I+Violin I+Viola Tremolo fingered 8ths(6) Sourdines (con sordino) (ordinario-sur la touche sul tasto) mf decrescendo pp.	Strings Violin I+Violin I+Viola: Tremolo fingered 8ths(6) Sourdines (con sordino) (ordinario-sur la touche sul tasto) mf decrescendo pp(Reh.76,486-489).
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	 •Strings VI.II Tremolo fingered unmes. halves, sur la touche pp(Reh.5,72-74)+Tutti	>•Mode of Playing			Strings Violin II Tremolo fingered unmeasured halves, sur la touche (sul tasto) pp.).	Strings Violin II: Tremolo fingered unmeasured halves, sur la touche (sul tasto) pp (Reh.5,72-74).
Ravel	NAX	Ma Mère l'Oye	III. Laideronette, Impératrice des Pagodes	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	 •Strings VI.I+VI.II+Vla+Vc Tremolo fingered unmeasured halves sul tasto con sord. ppp(100-122)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Tremolo fingered unmeasured halves sul tasto con sordino ppp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered unmeasured halves sul tasto con sordino ppp (100-122).
Ravel	NAX	Ma Mère l'Oye	III. Laideronette, Impératrice des Pagodes	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	 •Strings VI.I+VI.II Tremolo fingered unmeasured halves sul tasto ppp(Reh.	>•Mode of Playing			Strings Violin I+Violin II Tremolo fingered unmeasured halves sul tasto ppp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered unmeasured halves sul tasto con sordino ppp (100-122).
Ravel	NAX	Ma Mère l'Oye	III. Laideronette, Impératrice des Pagodes	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	 •Strings VI.I+VlaTremolo fingered unmeasured halves sul tasto ppp(248-251)+Tutti	>•Mode of Playing			Strings Violin I+ViolaTremolo fingered unmeasured halves sul tasto ppp.	Strings Violin I+Viola:Tremolo fingered unmeasured halves sul tasto ppp (248-251).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Ravel	NAX	Ma Mère l'Oye	III. Laideronette, Impératrice des Pagodes	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	 •Strings VI.II+VlaTremolo fingered unmeasured halves sul tasto pp cresc mf(252-255)+Tutti		>•Mode of Playing		Strings Violin II+ViolaTremolo fingered unmeasured halves sul tasto pp crescendo mf.	Strings Violin II+Viola:Tremolo fingered unmeasured halves sul tasto pp crescendo mf (252-255).	
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 Sinphonie-Orchester	 •Strings Vc+Db Tremolo fingered unmeasured dotted halves sur la touche p decresc(356-361)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) p decrescendo.	Strings Violoncello+DoubleBass: Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) p decrescendo.	
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 Sinphonie-Orchester	 •Strings Vla+Vc Tremolo fingered unmeasured dotted halves sur la touche mf decresc(367-372)+Tutti		>•Mode of Playing		Strings Viola+Violoncello:Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) mf decrescendo.	Strings Viola+Violoncello: Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) mf decrescendo.	
Ravel	NAX	Ma Mère l'Oye	V. Le jardin féérique	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	 •Strings VI.I+VI.II+Vla Tremolo fingered unmeasured FF(Reh.5,526-532)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo fingered unmeasured FF.	Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured FF (Reh.5,526-532).	
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I Solo-1 sulG Tremolo fingered unmeas. held mF,p(Reh.24,85-114)+Tutti		>•Mode of Playing		Strings Violin I Solo-1 sulG Tremolo fingered unmeasured held mF,p.	Strings Violin I Solo-1: sulG Tremolo fingered unmeasured held mF,p (Reh.24,85-114).	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 345 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings VI.I+VI.II Trem fingered unmeas. dotted halves held, accent, Sourdine Fdecresc(96-98)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Tremolo fingered unmeasured dotted halves held, accent, Sourdine (con sordino) F decrescendo.	Strings Violin I+Violin II: Tremolo fingered unmeasured dotted halves held, accent, Sourdine (con sordino) F decrescendo (96-98).
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings VI.I+VI.II+Vla Tremolo fingered-bowed unmeas. held Fp cresc-decresc(Reh.9,74-78)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo fingered-bowed unmeasured held Fp crescendo-decrescendo.	Strings Violin I+Violin II+Viola: Tremolo fingered-bowed unmeasured held Fp crescendo-decrescendo (Reh.9,74-78).
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	 •Strings Db,+Vc,+Vla,+VI.I+VI.II Tremolo fingered-bowed unmeas. halves,quarters con sord, sul tasto-ordinario pp,p cresc mp-mf(1-39)+Tutti	>•Mode of Playing			Strings DoubleBass,+Violoncello,+Viola,+Violin I+Violin II Tremolo fingered-bowed unmeasured halves, quarters con sordino sul tasto-ordinario pp,p crescendo mp-mf.	Strings DoubleBass,+Violoncello,+Viola,+Violin I+Violin II: Tremolo fingered-bowed unmeasured halves, quarters con sordino sul tasto-ordinario pp,p crescendo mp-mf(1-39).
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerto:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings VI.I+VI.II+Vla Tremolo fingered unmeas. quarters between open string(G) and Harmonic natural Oct. pp(26-32)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured quarters between open string(G) and Harmonic natural Octave pp.	Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured quarters between open string(G) and Harmonic natural Octave pp (26-32).
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings VI.II+Vc Tremolo fingered unmeasured halves mf(Ref.16,192-201)+Tutti	>•Mode of Playing			Strings Violin II+Violoncello Tremolo fingered unmeasured halves mf.	Strings Violin II+Violoncello: Tremolo fingered unmeasured halves mf (Ref.16,192-201).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 346 of 565		
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Bartok	NAX	Music for Strings, Perc and Celesta	II. Allegro	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp		Solti_Chicago Symphony Orchestra	 •Strings VL.+Vla+Vc+Db Tremolo fingered measured halves F decresc mf cresc F(110-122)+Tutti		>•Mode of Playing		Strings Violin+Viola+Violoncello+DoubleBass: Tremolo fingered measured halves F decrescendo mf crescendo F (110-122).			
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp		Solti_Chicago Symphony Orchestra	 •Strings Vla Tremolo fingered unmeasured whole p crescFF(148-180)+Tutti		>•Mode of Playing		Strings Viola Tremolo fingered unmeasured whole p crescendo FF.	Strings Viola: Tremolo fingered unmeasured whole p crescendo FF (148-180).		
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp		Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II Tremolo fingered unmeasured F(276-279)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo fingered unmeasured F.	Strings Violin I+Violin II: Tremolo fingered unmeasured F (276-279).		
Stravinsky	NAX	Dumbarton Oaks	II. Allegretto	Ensemble (15 players)	1938	1fl, 1cl, 1bsn/2horns/3VI, 3Vla, 2Vc, 2Db		Boulez_Ensemble Intercontemporain	 •Strings Vla Tremolo fingered measured 8ths(4) sul tasto pp cresc(Reh.39,59-84)+Tutti		>•Mode of Playing		Strings Viola Tremolo fingered measured 8ths(4) sul tasto pp crescendo.	Strings Viola: Tremolo fingered measured 8ths(4) sul tasto pp crescendo (Reh.39,59-84).		
Stravinsky	NAX	Dumbarton Oaks	II. Allegretto	Ensemble (15 players)	1938	1fl, 1cl, 1bsn/2horns/3VI, 3Vla, 2Vc, 2Db		Boulez_Ensemble Intercontemporain	 •Strings VI.I+VI.II Tremolo fingered measured 8ths(4) sul tasto pp cresc(Reh.39,59-90)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo fingered measured 8ths(4) sul tasto pp crescendo.	Strings Violin I+Violin II: Tremolo fingered measured 8ths(4) sul tasto pp crescendo (Reh.39,59-90).		
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_Tetzlaff	 •Strings VI.I,+Vla Tremolo fingered unmeas. held con sord. ppp(332-339)+Tutti		>•Mode of Playing		Strings Violin I,+Viola Tremolo fingered unmeasured held con sordino ppp.	Strings Violin I,+Viola: Tremolo fingered unmeasured held con sordino ppp(332-339).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363		Page 347 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Martinu	NAX	Symphony No. 1	I. Moderato—Poco più mosso	ORCH	1942	3*fl, 3*ob, 3cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, perc, harp, piano/strings	Belohlavek_BBC Symphony	 •Strings VI.I+II Tremolo bowed over strings, fingered p cresc mf decresc pp(Reh14-15, 137-150)+Tutti	2_50	>•Mode of Playing		Strings Violin I+II Tremolo bowed over strings, fingered p crescendo mf decrescendo pp.	Strings Violin I+II: Tremolo bowed over strings, fingered p crescendo mf decrescendo pp (Reh14-15, 137-150).15, 137-150).
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/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II+Vc Tremolo fingered unmeasured mf decresc p(135-148)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Violoncello Tremolo fingered unmeasured dotted quarters mf decrescendo p.	Strings Violin I+Violin II+Violoncello: Tremolo fingered unmeasured dotted quarters mf decrescendo p (135-148).
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/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II Tremolo fingered unmeasured con sord pp, p(87-104)+Tutti  •Strings VI.I+VI.II Tremolo fingered unmeasured con sord mf, pp(228-245)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo fingered unmeasured con sord pp, p. Strings Violin I+Violin II: Tremolo fingered unmeasured con sord mf, pp (228-245).	Strings Violin I+Violin II: Tremolo fingered unmeasured con sord pp, p (87-104).
Bartok	NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II Tremolo fingered unmeasured con sord p, crescF(64-72)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo fingered unmeasured con sordino p, crescendo.	Strings Violin I+Violin II: Tremolo fingered unmeasured con sordino p, crescendo F (64-72).
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	 •Strings VI.I+VI.II+Vla+Vc Tremolo fingered unmeasured pp cresc mp decresc pp(Var.I,1-14)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo fingered unmeasured pp crescendo mp decrescendo pp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered unmeasured pp crescendo mp decrescendo pp (Var.I,1-14).

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STRINGS Modes of Playing Examples

3		TREMOLO: Bow-Finger Detached (measured/unmeasured)									
Stravinsky	NAX	Petrushka	01-Tableau I: The Shrovetide Fair - The Crowds - The Conjuring-trick	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	 •Strings VI. I+VI. II+Vla Tremolo Bow-Finger detached meas. fast 16ths mf(Reh. 2.14-16)+Tutti	>•Mode of Playing	Strings Violin I+Violin II+Viola Tremolo Bow-Finger detached measured fast 16ths mf.	Strings Violin I+Violin II+Viola: Tremolo Bow-Finger detached measured fast 16ths mf (Reh.2.14-16).
Stravinsky	NAX	Petrushka	02-Tableau I: Russian Dance	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	 •Strings VI. I+VI. II+Vla,+Vc Tremolo Bow-Finger detached meas. fast 16ths mf crescFFF(Reh. 3.23-41)+Tutti	>•Mode of Playing	Strings Violin I+Violin II+Viola,+Violoncello Tremolo Bow-Finger detached measured fast 16ths mf crescFFF.	Strings Violin I+Violin II+Viola,+Violoncello: Tremolo Bow-Finger detached measured fast 16ths mf crescFFF (Reh.3.23-41).
Stravinsky	NAX	Petrushka	05-Tableau III: Waltz	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concert gebouw	 •Strings Vla,+VI. II,+Vc Tremolo Bow-Finger detached meas. wholes(16),halfs p crescFcresc(Reh. 76,83-95)+Tutti	>•Mode of Playing	Strings Viola,+Violin II,+Violoncello Tremolo Bow-Finger detached measured wholes(16),halfs p crescendo F crescendo.	Strings Viola,+Violin II,+Violoncello: Tremolo Bow-Finger detached measured wholes(16),halfs p crescendo F crescendo (Reh.76,83-95).

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchestra_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
118	Special PLACEMENT of Bow: SUL TASTO (Sur la touche, am Griffbrett), flautando												
Chabrier	NAX	Espana		ORCH	1883	3*fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp/string s	Dutoit_OSM	•Strings Vla Tremolo bowed measured 8ths triplet sul tasto pp(208-242)+Tutti	>•Mode of Playing			Strings Viola Tremolo bowed measured 8ths triplet sul tasto pp.	Strings Viola: Tremolo bowed measured 8ths triplet sul tasto pp (208-242).
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	•Strings VI.I+VI.II+Vla Tremolo fingered unmeas. dotted halves,quarters, Griffbrett ppp morendo(Reh.22,43-44)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo fingered unmeasured dotted halves, quarters, (sul tasto) Griffbrett ppp morendo.	Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo (Reh.22,43-44).
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	•Strings Viola: Tremolo over strings unmeasured dotted halves, quarters, Griffbrett ppp morendo (Reh.22,43).	>•Mode of Playing			Strings Viola Tremolo over strings unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo.	Strings Viola: Tremolo over strings unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo (Reh.22,43).
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	•Strings Vla Legato 16ths fast (doubled by E.h+Bsn) Griffbrett pp,pppp(75-76)+Tutti	>•Mode of Playing			Strings Viola Legato 16ths fast (doubled by E.h+Bsn) Griffbrett (sul tasto) pp,pppp.	Strings Viola: Legato 16ths fast (doubled by E.h+Bsn) Griffbrett (sul tasto) pp,pppp (75-76).
Mahler	NAX	Lieder eines Fahren den Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	•Strings VI.I Legato large line Griffbrett ppp(Reh.31,57-58)+Tutti	>•Mode of Playing			Strings Violin I Legato large line Griffbrett (sul tasto) ppp.	Strings Violin I: Legato large line Griffbrett (sul tasto) ppp (Reh.31,57-58).
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	•Strings VI.I+VI.II Legato slurred accents am Griffbrett ppp cresc-decresc(Reh.15,166-174)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Legato slurred accents am Griffbrett (sul tasto) ppp crescendo-decrescendo.	Strings Violin I+Violin II: Legato slurred accents am Griffbrett (sul tasto) ppp crescendo-decrescendo (Reh.15,166-174).

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STRINGS Modes of Playing Examples														
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fI, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •WW+Brasses+Perc+Harp+Strings ALL MoP (64-253)		>•Mode of Playing	Diverse	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).	
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fI, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •Strings VI.I, VI.II, Vla, Vc, Db, Leg, Leg Ten, Det, Det Ten, Stacc, slurred Stacc, Marc, Marc Ten, Marc slurred, Trill, Trem, sul tasto, Multi-Stops, Gliss, Plzz, con sord, Dyn Env (64-253)		>•Mode of Playing	Diverse	Strings: Violin I, Violin II, Viola, Violoncello, Doublevass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plizzicato, con sordino, Dynamic Envelope	Strings: Violin I, Violin II, Viola, Violoncello, Doublevass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plizzicato, con sordino, Dynamic Envelope (64-253).	
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fI, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings VI.I+VI.II+Vla Legato Griffbrett pp cresc-decresc ppp(311-319)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Legato Griffbrett (sul tasto) pp crescendo-decrescendo ppp.	Strings: Violin I+Violin II+Viola Legato Griffbrett (sul tasto) pp crescendo-decrescendo ppp (311-319).	
Debussy	NAX	Nocturnes	I. Nuages	ORCH (Female Voices in Sirènes)	1892-99	3*fI, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Boulez_Cleveland Orchestra	 •Strings Vla+Vc+Db Tremolo bowed unmeas. halves,wholes,quarters sur la touche pp(82-97)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Tremolo bowed unmeasured halves, wholes, quarters sur la touche (sul tasto) pp.	Strings Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured halves, wholes, quarters sur la touche (sul tasto) pp (82-97).	
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fI, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured sul tasto pp, F(14-16)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured sul tasto pp, F.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured sul tasto pp, F (14-16).	

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STRINGS Modes of Playing Examples																		
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s		Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured sul tasto, naturale pp, F(19-21)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured sul tasto, naturale pp, F.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured sul tasto, naturale pp, F (19-21).				
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s		Boulez_Cleveland Orchestra	 •Strings Vla+Vc+Db Tremolo bowed unmeasured sul tasto p decresc(22-25)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Tremolo bowed unmeasured sul tasto p decrescendo.	Strings Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured sul tasto p decrescendo (22-25).				
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s		Boulez_Cleveland Orchestra	 •Strings Tremolo bowed unmeasured quarters sul tasto p(115-118)+Tutti		>•Mode of Playing		Strings Tremolo bowed unmeasured quarters sul tasto p.	Strings: Tremolo bowed unmeasured quarters sul tasto p (115-118).				
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s		Boulez_Cleveland Orchestra	 •Strings VI.I+VI.I+Vla+Vc Tremolo bowed unmeasured 8ths sul tasto ppp decresc(118-121)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured 8ths sul tasto ppp decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured 8ths sul tasto ppp decrescendo (118-121).				
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto		Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I,Vla Tremolo fingered unmeas. halves Griffbrett ppp(451-459)+Tutti		>•Mode of Playing		Strings Violin I,Viola Tremolo fingered unmeasured halves Griffbrett (sul tasto) ppp.	Strings Violin I,Viola: Tremolo fingered unmeasured halves Griffbrett (sul tasto) ppp(451-459).				
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto		Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II Tremolo fingered unmeas. halves, accents am Steg pp(451-459)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo fingered unmeasured halves, accents am Steg (sul ponticello) pp.	Strings Violin I+Violin II: Tremolo fingered unmeasured halves, accents am Steg (sul ponticello) pp (451-459).				

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STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Trills Griffbrett, Dampfer, wholes,quarters appoggiaturas fast, short slurred motives ppp, sFz(Reh.36,464-473)+Tutti		>•Mode of Playing		Strings Trills Griffbrett (sul tasto), Dampfer (con sordino), wholes,quarters appoggiaturas fast, short slurred motives ppp, sFz.	Strings: Trills Griffbrett (sul tasto), Dampfer (con sordino), wholes,quarters appoggiaturas fast, short slurred motives ppp, sFz (Reh.36,464-473).		
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II Legato, slurred tenuto quarters,8ths slow, Griffbrett pp(Reh.28,498-509)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Legato, slurred tenuto quarters,8ths slow, Griffbrett (sul tasto) pp.	Strings Violin I+Violin II: Legato, slurred tenuto quarters,8ths slow, Griffbrett (sul tasto) pp (Reh.28,498-509).		
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Legato large quarters,halfs slow espressivo Griffbrett, Tenuto slurred-detached pp cresc-decresc(13-38)+Tutti		>•Mode of Playing		Strings Violin I Legato large quarters,halfs slow espressivo Griffbrett (sul tasto), Tenuto slurred-detached pp crescendo-decrescendo.	Strings Violin I: Legato large quarters,halfs slow espressivo Griffbrett (sul tasto), Tenuto slurred-detached pp crescendo-decrescendo (13-38).		
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I,VI.II+Vc+Vla Detached Ten., Marc., Legato quarters,halfs Griffbrett espress. pp cresc-decresc, ppp crescF(Reh.5,52-73)+Tutti		>•Mode of Playing		Strings Violin I, Violin II+Violoncello+Viola Detached Tenuto, Marcato, Legato quarters,halfs Griffbrett (sul tasto) espressivo pp crescendo-decrescendo, ppp crescendo F.	Strings Violin I, Violin II+Violoncello+Viola: Detached Tenuto, Marcato, Legato quarters,halfs Griffbrett (sul tasto) espressivo pp crescendo-decrescendo, ppp crescendo F (Reh.5,52-73).		
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Detached, Marcato Tenuto, Legato Griffbrett pp-p cresc-decresc(Reh.14,133-143)+Tutti		>•Mode of Playing		Strings Violin I Detached, Marcato Tenuto, Legato Griffbrett (sul tasto) pp-p crescendo-decrescendo.	Strings Violin I: Detached, Marcato Tenuto, Legato Griffbrett (sul tasto) pp-p crescendo-decrescendo (Reh.14,133-143).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Debussy	NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc/2harp/strings	Ormandy_Philadelphia Orchestra	 •Strings VI.II+Vla+Vc Trem bowed unmeas. halves, quarters, 8ths Sourdine sur la touche pp crescF(Reh.1,11-19)+Tutti	>•Mode of Playing			Strings Violin II+Viola+Violoncello Tremolo bowed unmeasurds halves, quarters, 8ths Sourdine (con sordino) sur la touche (sul tasto) pp crescendo F.	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasurds halves, quarters, 8ths Sourdine (con sordino) sur la touche (sul tasto) pp crescendo F.
Debussy	NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc/2harp/strings	Ormandy_Philadelphia Orchestra	 •Strings VI.I+VI.II+Vla+Vc Stacc sul tasto 32nds pp(85)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Staccato sul tasto 32nds pp.	Strings Violin I+Violin II+Viola+Violoncello: Staccato sul tasto 32nds pp (85).
Debussy	NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc/2harp/strings	Ormandy_Philadelphia Orchestra	 •Strings Tremolo fingered unmeasured sur la touche pp cresc-decresc(Reh10, 94-99)+Tutti	>•Mode of Playing			Strings Tremolo fingered unmeasured sul tasto (sur la touche) pp crescendo-decrescendo.	Strings: Tremolo fingered unmeasured sur la touche pp crescendo-decrescendo (Reh10, 94-99).
Schönberg	NAX	Verklärte Nacht (Transfigured Night)	04. Sehr breit und langsam	Sextet	1899	String Sextet: 2vl, 2vla, 2vc soli	LaSalle Quartet, McInnes, Pegis	 •Strings Quartet Legato slurred lines Griffbrett ppp,pp(266-269) Tutti	>•Mode of Playing			Strings Quartet Legato slurred lines Griffbrett (sul tasto) ppp,pp.	Strings Quartet: Legato slurred lines Griffbrett (sul tasto) ppp,pp (266-269)
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.II,+VI.I Legato long slurs, short slurs to Stacc, slurred Stacc, Portamento, Griffbrett pp cresc-decresc(78-93)+Tutti	>•Mode of Playing			Strings Violin II,+Violin I Legato long slurs, short slurs to Staccato, slurred Staccato, Portamento, Griffbrett (sul tasto) pp crescendo-decrescendo.	Strings Violin II,+Violin I: Legato long slurs, short slurs to Staccato, slurred Staccato, Portamento, Griffbrett (sul tasto) pp crescendo-decrescendo (78-93).
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.I,VI.II Tremolo bowed unmeas. dotted halves sur la touche ppp cresc mp decresc(94-98)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Tremolo bowed unmeasured dotted halves sur la touche (sul tasto) ppp crescendo mp decrescendo.	Strings Violin I+Violin II: Tremolo bowed unmeasured dotted halves sur la touche (sul tasto) ppp crescendo mp decrescendo (94-98).

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STRINGS Modes of Playing Examples														
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings Vc Sur la touche natural Harmonics (5th, sulC-G) ppp(Reh.12,95-98)+Tutti	>•Mode of Playing		Strings Violoncello Sur la touche (sul tasto) natural Harmonics (5th, sulC-G) ppp.	Strings Violoncello: Sur la touche (sul tasto) natural Harmonics (5th, sulC-G) ppp (Reh.12,95-98).		
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings Vla Tremolo bowed unmeasured sur la touche Glissando pp cresc-decresc(106-108)+Tutti	>•Mode of Playing		Strings Viola Tremolo bowed unmeasured sur la touche (sul tasto) Glissando pp crescendo-decrescendo.	Strings Viola: Tremolo bowed unmeasured sur la touche (sul tasto) Glissando pp crescendo-decrescendo (106-108).		
Ravel	NAX	Sheherazade	II. La flûte enchantée	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI. I+VI. II+Vla Sourdines, sur la touche slow dotted half pp(Reh.4,22-23)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Sourdines (con sordino), sur la touche (sul tasto), slow dotted half pp.	Strings Violin I+Violin II+Viola: Sourdines (con sordino), sur la touche (sul tasto), slow dotted half pp (Reh.4,22-23).		
Ravel	NAX	Sheherazade	III. L'indifférent	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI. I Harmonic nat. Maj3rd sulG, quarters slow alternating sulA, sur la touche, ppp(18)+Tutti	>•Mode of Playing		Strings Violin I Harmonic natural Maj3rd sulG, quarters slow alternating sulA, sur la touche (sul tasto), ppp.	Strings Violin I: Harmonic natural Maj3rd sulG, quarters slow alternating sulA, sur la touche (sul tasto), ppp (18).		
Ravel	NAX	Sheherazade	III. L'indifférent	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI. II+Vla+Vc sur la touche (sourdine) pp(22)+Tutti	>•Mode of Playing		Strings Violin II+Viola+Violoncello sur la touche (sul tasto), sourdine (con sordino).	Strings Violin II+Viola+Violoncello: sur la touche (sul tasto), sourdine (con sordino) pp (22).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Debussy	NAX	La Mer	II. Jeu de Vagues	ORCH	1903-1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 5tr(3tr, 2cornets), 3trb, tuba/timp, 3perc/2harp, glock/strings	Rattle_Berliner Philharmoniker	 •Strings Vc,+Vla+VI.II Tremolo fingered unmeas. halves, quarters sur la touche p cresc-decresc(7-8)+Tutti		>•Mode of Playing		Strings Violoncello,+Viola+Violin II Tremolo fingered unmeasured halves, quarters sur la touche (sul tasto) p crescendo-decrescendo.	Strings Violoncello,+Viola+Violin II: Tremolo fingered unmeasured halves, quarters sur la touche (sul tasto) p crescendo-decrescendo (7-8).
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings VI.I Tremolo bowed unmeas. halves,wholes,quarters, am Griffbrett pp(208-219)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured halves,wholes,quarters, am Griffbrett (sul tasto) pp.	Strings Violin I: Tremolo bowed unmeasured halves,wholes,quarters, am Griffbrett (sul tasto) pp (208-219).
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings VI.II Tremolo bowed unmeas. halves,wholes,quarters, Dampfer ppp(219-224)+Tutti		>•Mode of Playing		Strings Violin II Tremolo bowed unmeasured halves,wholes,quarters, Dampfer (con sordino) ppp.	Strings Violin II: Tremolo bowed unmeasured halves,wholes,quarters, Dampfer (con sordino) ppp (219-224).
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	 •Strings Vc,Db Tremolo bowed unmeas. halves,quarters, Griffbrett, Dampfer F-pp accents(Reh.144,538-548)+Tutti		>•Mode of Playing		Strings Violoncello, DoubleBass Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sordino) F-pp accents.	Strings Violoncello, DoubleBass: Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sordino) F-pp accents (Reh.144,538-548).
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	 •Strings VI.II+Vc Pizz, Griffbrett,Dampfer quarters pp(Reh.145,550-560)+Tutti		>•Mode of Playing		Strings Violin II+Violoncello Pizzicato, Griffbrett (sul tasto), Dampfer (con sordino) quarters pp.	Strings Violin II+Violoncello: Pizzicato, Griffbrett (sul tasto), Dampfer (con sordino) quarters pp (Reh.145,550-560).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings Vla Tremolo bowed unmeas. halves,quarters, Griffbrett,Dampfer Sfz, pp(548-560)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sordino) Sfz, pp .	Strings Viola: Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sordino) Sfz, pp (548-560).
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc		 •Strings VI.I+VI.II Tremolo bowed unmeas. dotted halves sur la touche, Sourdine, accents(Reh.9,116-119)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured dotted halves sur la touche (sul tasto), Sourdine (con sordino), accents.	Strings Violin I+Violin II: Tremolo bowed unmeasured dotted halves sur la touche (sul tasto), Sourdine (con sordino), accents (Reh.9,116-119).
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Legato slurred lines, Tremolo bowed, sur la touche, espressivo Unis.Octaves p decresc-cresc(131-139)+Tutti		>•Mode of Playing		Strings Legato slurred lines, Tremolo bowed, sur la touche (sul tasto), espressivo Unis.Octaves p decrescendo-crescendo.	Strings: Legato slurred lines, Tremolo bowed, sur la touche (sul tasto), espressivo Unis.Octaves p decrescendo-crescendo(131-139).
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Db sur la touche held note pp(162-175)+Tutti		>•Mode of Playing		Strings DoubleBas: sur la touche (sul tasto) held note pp.	Strings DoubleBass: sur la touche (sul tasto) held note pp (162-175).
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II Tremolo bowed unmeas. quarters sur la touche pp cresc-decresc(Reh.21,205-213)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured quarters sur la touche (sul tasto) pp crescendo-decrescendo.	Strings Violin I+Violin II: Tremolo bowed unmeasured quarters sur la touche (sul tasto) pp crescendo-decrescendo (Reh.21,205-213).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f f, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI.II Stacc slurred repeated 16ths vs Tenuto sur la touche p(123-144)+Tutti		>•Mode of Playing		Strings Violin II Spiccato slurred repeated 16ths vs Tenuto sur la touche (sul tasto) p.	Strings Violin II: Spiccato slurred repeated 16ths vs Tenuto sur la touche (sul tasto) p (123-144).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f f, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI.II Stacc slurred repeated 16ths vs Pizz sur la touche pp(Reh.15,145-158)+Tutti		>•Mode of Playing		Strings Violin II Spiccato slurred repeated 16ths vs Pizz sur la touche (sul tasto) pp.	Strings Violin II: Spiccato slurred repeated 16ths vs Pizz sur la touche (sul tasto) pp (Reh.15,145-158).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f f, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI.I Tremolo bowed unmeas. Legato dotted quarters sur la touche pp,p(Reh.16, 159-174)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured Legato dotted quarters sur la touche (sul tasto) pp,p.	Strings Violin I: Tremolo bowed unmeasured Legato dotted quarters sur la touche (sul tasto) pp,p (Reh.16, 159-174).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f f, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI.I Detached Tenuto, Sautillé (Spiccato) 16ths fast, sur la touche p(199-201)+Tutti		>•Mode of Playing		Strings Violin I Detached Tenuto, Sautillé (Spiccato) 16ths fast, sur la touche (sul tasto) p.	Strings Violin I: Detached Tenuto, Sautillé (Spiccato) 16ths fast, sur la touche (sul tasto) p (199-201).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f f, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI.I Tremolo bowed unmeas. 8ths triplets sur la touche pp(227-253)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured 8ths triplets sur la touche (sul tasto) pp. pp.	Strings Violin I: Tremolo bowed unmeasured 8ths triplets sur la touche (sul tasto) pp (227-253).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f f, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI.I Tremolo bowed unmeas. quarters, sur la touche pp(227-252)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured quarters, sur la touche (sul tasto) pp.	Strings Violin I: Tremolo bowed unmeasured quarters, sur la touche (sul tasto) pp (227-252).		

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STRINGS Modes of Playing Examples													
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc+Vla+VI.II held note sur la touche p decresc(Reh.34,314-329)+Tutti		>•Mode of Playing		Strings Violoncello+Viola+Violin II held note sur la touche (sul tasto) p decrescendo.	Strings Violoncello+Viola+Violin II: held note sur la touche (sul tasto) p decrescendo (Reh.34,314-329).
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •VI.I,VI.II Tremolo fingered unmeas. quarters sur la touche Sourdines pp cresc(54-66)+Tutti		>•Mode of Playing		Strings Violin I, Violin II tremolo fingered unmeasured quarters sur la touche (sul tasto) Sourdines (con sordino) pp crescendo.	Strings: Violin I, Violin II: tremolo fingered unmeasured quarters sur la touche (sul tasto) Sourdines (con sordino) pp crescendo (54-66).
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •VI.II+Vla Tremolo fingered unmeas. quarters, eight triplets, sur la touche pp(Reh.48,92-98)+Tutti		>•Mode of Playing		Strings Violin II+Viola Tremolo fingered unmeasured quarters, eight triplets, sur la touche (sul tasto) pp.	Strings: Violin II+Viola: Tremolo fingered unmeasured quarters, eight triplets, sur la touche (sul tasto) pp (Reh.48,92-98).
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc sul tasto(Reh46, 75-78)+Tutti	2_51	>•Mode of Playing		Strings Cello sul tasto (sur la touche)	Strings: Violoncello: sul tasto (sur la touche) (Reh46, 75-78).
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •VI.I Tremolo bowed unmeas. quarters sur la touche pp decresc(120-123)+Tutti		>•Mode of Playing		Violin I Tremolo bowed unmeasured quarters sur la touche (sul tasto) pp decrescendo.	Violin I: Tremolo bowed unmeasured quarters sur la touche (sul tasto) pp decrescendo (120-123).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Legato, slurred Ten-Stacc, sur la touche mf espressivo(51-53)+Tutti		>•Mode of Playing		Strings Violin I Legato, slurred Tenuto-Staccato, sur la touche (sul tasto) mf espressivo.	Strings Violin I: Legato, slurred Tenuto-Staccato, sur la touche (sul tasto) mf espressivo (51-53).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc Harmonics artificial 4th, wholes sur la touche pp(1-8)+Tutti		>•Mode of Playing		Strings Violoncello: Harmonics artificial 4th, wholes sur la touche (sul tasto) pp	Strings Violoncello: Harmonics artificial 4th, wholes sur la touche (sul tasto) pp (1-8).
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured 8ths, half sul tasto pp, p crescF(9-16)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello:Tremolo bowed unmeasured 8ths, half sul tasto pp, p crescendo F.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured 8ths, half sul tasto pp, p crescendo F (9-16).
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Tremolo bowed unmeasured half notes sul tasto p decresc(19-21)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed unmeasured half notes sul tasto p decrescendo.	Strings Viola: Tremolo bowed unmeasured half notes sul tasto p decrescendo (19-21).
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II+Vla,+VI.IC Tremolo bowed unmeas. sur la touche, Sourdines p decresc pp(Reh.11,85-91)+Tutti		>•Mode of Playing		Strings Violin II+Viola,+Violin IC Tremolo bowed unmeasured sur la touche (sul tasto), Sourdines (con sordino) p decrescendo pp.	Strings Violin II+Viola,+Violin IC: Tremolo bowed unmeasured sur la touche (sul tasto), Sourdines (con sordino) p decrescendo pp (Reh.11,85-91).
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+Vc Legato, slurred Tenuto, Stacc 8ths,quarters in Oct., sur la touche p(Reh.8,66-69)+Tutti		>•Mode of Playing		Strings Violin I+Violoncello: Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p	Strings Violin I+Violoncello: Legato, Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p (Reg.8,66-69).
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+Vc Legato, slurred Tenuto, Stacc 8ths,quarters in Oct., sur la touche p(159-162)+Tutti		>•Mode of Playing		Strings Violin I+Violoncello: Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p	Strings Violin I+Violoncello: Legato, Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p (159-162).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	 •Strings Vla,Db sur la touche pp(76-107)+Tutti		>•Mode of Playing		Strings Viola,DoubleBass sur la touche (sul tasto) pp.	Strings Viola,DoubleBass: sur la touche (sul tasto) pp (76-107).			
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	 •Strings VI.I+VI.II Legato slurred 16ths Ord. vs sur la touche F, p(129-134)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Legato slurred 16ths Ordinario vs sur la touche (sul tasto) F, p.	Strings Violin I+Violin II Legato slurred 16ths Ordinario vs sur la touche (sul tasto) F, p (129-134).			
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	 •Strings VI.II Trills vs Tremolo bowed unmeas. sur la touche p(136-147)+Tutti		>•Mode of Playing		Strings Violin II Trills vs Tremolo bowed unmeasures sur la touche (sul tasto) p.	Strings Violin II: Trills vs Tremolo bowed unmeasures sur la touche (sul tasto) p (136-147).			
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	 •Strings VI.II Trills sur la touche pp(Reh.20,153-158)+Tutti		>•Mode of Playing		Strings Violin II Trills sur la touche (sul tasto) pp.	Strings Violin II: Trills sur la touche (sul tasto) pp (Reh.20,153-158).			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I+VI.II Tremolo bowed unmeasured quarters sul tasto ppp cresc pp(i_18-21)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured quarters sul tasto ppp crescendo pp.	Strings Violin I+Violin II: Tremolo bowed unmeasured quarters sul tasto ppp crescendo pp (i_18-21).			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vla+Vc Tremolo bowed unmeasured quarters sul tasto ppp cresc pp(i_22-25)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Tremolo bowed unmeasured quarters sul tasto ppp crescendo pp.	Strings Viola+Violoncello: Tremolo bowed unmeasured quarters sul tasto ppp crescendo pp (i_22-25).			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Db Harmonic nat min3rd sulD, held, sul tasto pp(i_41-42)+Tutti		>•Mode of Playing		Strings DoubleBas: Harmonic natural min3rd sulD, held, sul tasto pp.	Strings DoubleBass: Harmonic natural min3rd sulD, held, sul tasto pp (i_41-42).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Db Harmonic nat 4th sulA, held, sul tasto pp(i_41-42)+Tutti	>•Mode of Playing			Strings DoubleBass Harmonic natural 4th sulA, held, sul tasto pp.	Strings DoubleBass: Harmonic natural 4th sulA, held, sul tasto pp (i_41-42).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vla+Db sur la touche ppp(i_41-44)+Tutti	>•Mode of Playing			Strings: Viola+Doublebass sur la touche (sul tasto) ppp Legato. Detached Tenuto.	Strings: Viola+Doublebass sur la touche (sul tasto) ppp (i_41-44)+Tutti. Legato. Detached Tenuto.
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I+VI.II+Vla+Vc sur la touche espressivo, Tremolo bowed unmeas., Detached Tenuto pp,ppp(i_Reh.7,46-54)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello sur la touche (sul tasto) espressivo, Tremolo bowed unmeasured, Detached Tenuto pp,ppp.	Strings Violin I+Violin II+Viola+Violoncello: sur la touche (sul tasto) espressivo, Tremolo bowed unmeasured, Detached Tenuto pp,ppp (i_Reh.7,46-54).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I Portamento quarters sur la touche, Detached Tenuto pp cresc-decresc(ii+Reh.7,40-44)+Tutti	>•Mode of Playing			Strings Violin I Portamento quarters sur la touche (sul tasto), Detached Tenuto pp crescendo-decrescendo.	Strings Violin I: Portamento quarters sur la touche (sul tasto), Detached Tenuto pp crescendo-decrescendo (ii+Reh.7,40-44).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I+VI.II sur la touche, half slow pp(iii_Reh.1,7-8)+Tutti	>•Mode of Playing			Strings Violin I+Violin II sur la touche (sul tasto), half slow pp.	Strings Violin I+Violin II: sur la touche (sul tasto), half slow pp (iii_Reh.1,7-8).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings Vc,Db Tremolo bowed meas. 8ths, sur la touche, Sourdines pp-ppp cresc mf decresc(iv_Reh.1,7-14)+TuttiTutti	>•Mode of Playing			Strings Violoncello, DoubleBass Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp crescendo mf decrescendo	Strings Violoncello, DoubleBass: Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp crescendo mf decrescendo (iv_Reh.1,7-14).		
			I. Prélude à la nuit												
			II. Malaguena												
			III. Habanera												
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	 •Strings Vc,Db Tremolo bowed meas. 8ths, sur la touche, Sourdines pp-ppp cresc mf decresc (iv_Reh.3,18-26)+Tutti	>•Mode of Playing			Strings Violoncello, DoubleBass: Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp crescendo mf decrescendo	Strings Violoncello, DoubleBass: Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp crescendo mf decrescendo (iv_Reh.3,18-26).		
			I. Prélude à la nuit												
			II. Malaguena												
			III. Habanera												
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	 •Strings Db,Vc,Vla,VI.I Gliss. (written out up-down) sur la touche (sul tasto) p,mf decresc(iv_75-88)+Tutti	>•Mode of Playing			Strings DoubleBass,Violoncello,Viola,Violin I Glissando (written out up-down) sur la touche (sul tasto) p,mf decrescendo.	Strings DoubleBass,Violoncello,Viola,Violin I: Glissando (written out up-down) sur la touche (sul tasto) p,mf decrescendo (iv_75-88).		
			I. Prélude à la nuit												
			II. Malaguena												
			III. Habanera												
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	 •Strings VI.I+Vla,VI.II+Vc Gliss. (written out up-down) Sourdines, sur la touche p,ppp decresc(iv_Reg.13,89-98)+Tutti	>•Mode of Playing			Strings Violin I+Viola,Violin II+Violoncello Glissando (written out up-down) Sourdines (con sordino), sur la touche (sul tasto) p,ppp decrescendo.	Strings Violin I+Viola,Violin II+Violoncello: Glissando (written out up-down) Sourdines (con sordino), sur la touche (sul tasto) p,ppp decrescendo (iv_Reg.13,89-98).		
			I. Prélude à la nuit												
			II. Malaguena												
			III. Habanera												
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	 •Strings Vc+Db,Vla,VI.I,VI.II Legato Glissando sur la touche quarters,8ths triplets p(iv_75-97)+Tutti	>•Mode of Playing			Strings Violoncello +DoubleBass,Viola,Violin I,Violin II Legato Glissando sur la touche (sul tasto) quarters, 8ths triplets p.	Strings Violoncello +DoubleBass,Viola,Violin I,Violin II: Legato Glissando sur la touche (sul tasto) quarters, 8ths triplets p (iv_75-97).		
			I. Prélude à la nuit												
			II. Malaguena												
			III. Habanera												
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		>•Mode of Playing						
			I. Prélude à la nuit												
			II. Malaguena												
			III. Habanera												

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 363 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.I+VI.II Legato short slurs vs Detached quarters,16ths,wholes slow Griffbrett pp,p,ppp(73-89)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Legato short slurs vs Detached quarters,16ths,wholes slow Griffbrett (sul tasto) pp,p,ppp.	Strings Violin I+Violin II: Legato short slurs vs Detached quarters,16ths,wholes slow Griffbrett (sul tasto) pp,p,ppp (73-89).
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	 •Strings VI.I, VI.II Tremolo bowed unmeasured sur la touche ppp(85-89)+Tutti	>•Mode of Playing			Strings Violin I, Violin II Tremolo bowed unmeasured sur la touche (sul tasto) ppp.	Strings Violin I, Violin II: Tremolo bowed unmeasured sur la touche (sul tasto) ppp (85-89).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla+Vc Legato motives quarters, Sourdines, sur la touche vs ordinario p,pp espressivo(192-203)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Legato motives quarters, Sourdines (con sordino), sur la touche (sul tasto) vs ordinario p,pp espressivo.	Strings Violin I+Violin II+Viola+Violoncello: Legato motives quarters, Sourdines (con sordino), sur la touche (sul tasto) vs ordinario p,pp espressivo(192-203).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla+Vc Detached, Stacc, short slurs to Stacc quarters,halfs,8ths sur la touche p,pp(Reg.36,241-248)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Detached, Staccato, short slurs to Staccato quarters, halfs, 8ths sur la touche (sul tasto) p,pp.	Strings Violin I+Violin II+Viola+Violoncello: Detached, Staccato, short slurs to Staccato quarters, halfs, 8ths sur la touche (sul tasto) p,pp (Reg.36,241-248).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse grotesque de Dorcon	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I 2 SOLI+Alt 2SOLI,+Vc SOLO Legato motives quarters sur la touche mf,mp espressivo(Reh.42,279-284)+Tutti	>•Mode of Playing			Strings Violin I-2 SOLI+Alto 2SOLI,+Violoncello SOLO Legato motives quarters sur la touche (sul tasto) mf,mp espressivo.	Strings Violin I-2 SOLI+Alto 2SOLI,+Violoncello SOLO: Legato motives quarters sur la touche (sul tasto) mf,mp espressivo (Reh.42,279-284).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 364 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
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	 •Strings VI.II+Vla+Vc Gliss, sur la touche quarter mf decresc ppp(Reh.43,291-299)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Glissando, sur la touche (sul tasto) quarter mf decrescendo ppp.	Strings Violin II+Viola+Violoncello: Glissando, sur la touche (sul tasto) quarter mf decrescendo ppp (Reh.43,291-299).	
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	 •Strings VI.II+Vla,+Vc sur la touche Legato quarters,8ths pp cresc vs ordinario Tremolo mf crescF-decresc(Reh.46,307-314)+Tutti		>•Mode of Playing		Strings Violin II+Viola,+Violoncello sur la touche (sul tasto) Legato quarters,8ths pp crescendo vs ordinario Tremolo mf crescendo F-decrescendo.	Strings Violin II+Viola,+Violoncello: sur la touche (sul tasto) Legato quarters,8ths pp crescendo vs ordinario Tremolo mf crescendo F-decrescendo (Reh.46,307-314).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla+Vc Trem fing. unmeas. wholes slow Sourdines, sur la touche ppp, mf decresc ppp(Reh.70,448-471)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo fingered unmeasured wholes slow Sourdines (con sordino), sur la touche (sul tasto) ppp, mf decrescendo ppp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered unmeasured wholes slow Sourdines (con sordino), sur la touche (sul tasto) ppp, mf decrescendo ppp (Reh.70,448-471).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla Trem fing. unmeas. dotted quarters,halfs Sourdines, sur la touche mf decresc pp cresc(Reh.78,496-501)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo fingered unmeasured dotted quarters,halfs Sourdines (con sordino), sur la touche (sul tasto) mf decresc pp cresc.	Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured dotted quarters,halfs Sourdines (con sordino), sur la touche (sul tasto) mf decresc pp cresc(Reh.78,496-501).	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533		25.01.25		Bookmarks: 3293		Pieces (File Names): 363		Page 365 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎻•Strings Vla+Vc,Db Gliss 1Oct. Sourdines, sur la touche mf-pp cresc-decres p(Reh.73,467-470)+Tutti		>•Mode of Playing		Strings Viola+Violoncello,DoubleBass Glissando 1Octave Sourdines (con sordino), sur la touche (sul tasto) mf-pp crescendo-decrescendo p.	Strings Viola+Violoncello,DoubleBass: Glissando 1Octave Sourdines (con sordino), sur la touche (sul tasto) mf-pp crescendo-decrescendo p (Reh.73,467-470).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎻•Strings Vla,Vc Gliss 2Oct. Sourdines, sur la touche pp cresc-decres (Reh.76,486-48)+Tutti		>•Mode of Playing		Strings Viola,Violoncello Glissando 2Octaves Sourdines (con sordino), sur la touche (sul tasto) pp crescendo-decrescendo.	Strings Viola,Violoncello: Glissanso 2Octaves Sourdines (con sordino), sur la touche (sul tasto) pp crescendo-decrescendo (Reh.76,486-48).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎻•Strings Vl.I+Vl.I+Vla Tremolo fingered 8ths(6) Sourdines (ordinario-sur la touche) mf decresc pp(Reh.76,486-489)+Tutti		>•Mode of Playing		Strings Violin I+Violin I+Viola Tremolo fingered 8ths(6) Sourdines (con sordino) (ordinario-sur la touche sul tasto) mf decrescendo pp.	Strings Violin I+Violin I+Viola: Tremolo fingered 8ths(6) Sourdines (con sordino) (ordinario-sur la touche sul tasto) mf decrescendo pp(Reh.76,486-489).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Introduction	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎻•Strings Vla+Vc,Vl.II Legato 32nds sur la touche ppp cresc pp(Reh.91,566-568)+Tutti		>•Mode of Playing		Strings Viola+Violoncello,Violin II Legato 32nds sur la touche (sul tasto) ppp crescendo pp.	Strings Viola+Violoncello,Violin II: Legato 32nds sur la touche (sul tasto) ppp crescendo pp (Reh.91,566-568).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloé	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎻•Strings Vl.I+Vl.II+Vla Legato slurred halves-quarters, Gliss sur la touche pp,p cresc-decres(897-900)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Legato slurred halves-quarters, Glissando sur la touche (sul tasto) pp,p crescendo-decrescendo.	Strings Violin I+Violin II+Viola: Legato slurred halves-quarters, Glissando sur la touche (sul tasto) pp,p crescendo-decrescendo (897-900).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 366 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
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	 •Strings Vla,Vc,Db Gliss up-down 2 Oct. quarters sur la touche pp cresc mf-p decresc(Reh.153,1027-1035)+Tutti		>•Mode of Playing		Strings Viola,Violoncello,DoubleBass Glissando up-down 2 Octaves quarters sur la touche (sul tasto) pp crescendo mf-p decrescendo.	Strings Viola,Violoncello,DoubleBass: Glissando up-down 2 Octaves quarters sur la touche (sul tasto) pp crescendo mf-p decrescendo (Reh.153,1027-1035).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.IIA Series of halves Up-bows sul tasto p decresc(Reh.184,1198-1209)+Tutti		>•Mode of Playing		Strings Violin I+Violin IIA Series of halves Up-bows sul tasto p decrescendo.	Strings Violin I+Violin IIA: Series of halves Up-bows sul tasto p decrescendo (Reh.184,1198-1209).	
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	 •Strings VI.II Tremolo fingered unmes. halves, sur la touche pp(Reh.5,72-74)+Tutti		>•Mode of Playing		Strings Violin II Tremolo fingered unmesured halves, sur la touche (sul tasto) pp.).	Strings Violin II: Tremolo fingered unmesured halves, sur la touche (sul tasto) pp (Reh.5,72-74).	
Ravel	NAX	Ma Mère l'Oye	III. Laideronette, Impératrice des Pagodes	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	 •Strings VI.I+VI.II+Vla+Vc Tremolo fingered unmeasured halves sul tasto con sord. ppp(100-122)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo fingered unmeasured halves sul tasto con sordino ppp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered unmeasured halves sul tasto con sordino ppp (100-122).	
Ravel	NAX	Ma Mère l'Oye	III. Laideronette, Impératrice des Pagodes	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	 •Strings VI.I+VI.II Tremolo fingered unmeasured halves sul tasto ppp(Reh.14,241-247)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo fingered unmeasured halves sul tasto ppp.	Strings Violin I+Violin II: Tremolo fingered unmeasured halves sul tasto ppp (Reh.14,241-247).	
Ravel	NAX	Ma Mère l'Oye	III. Laideronette, Impératrice des Pagodes	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	 •Strings VI.I+VlaTremolo fingered unmeasured halves sul tasto ppp(248-251)+Tutti		>•Mode of Playing		Strings Violin I+ViolaTremolo fingered unmeasured halves sul tasto ppp.	Strings Violin I+Viola:Tremolo fingered unmeasured halves sul tasto ppp (248-251).	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 367 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Ravel	NAX	Ma Mère l'Oye	III. Laideronette, Impératrice des Pagodes	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	 •Strings Vl. II+VlaTremolo fingered unmeasured halves sul tasto pp cresc mf(252-255)+Tutti	>•Mode of Playing		Strings Violin II+ViolaTremolo fingered unmeasured halves sul tasto pp crescendo mf.	Strings Violin II+Viola:Tremolo fingered unmeasured halves sul tasto pp crescendo mf (252-255).			
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 Sinphonie-Orchester	 •Strings Vc+Db Tremolo fingered unmeasured dotted halves sur la touche p decresc(356-361)+Tutti	>•Mode of Playing		Strings Violoncello+DoubleBass Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) p decrescendo.	Strings Violoncello+DoubleBass: Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) p decrescendo (356-361).			
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 Sinphonie-Orchester	 •Strings Vla+Vc Tremolo fingered unmeasured dotted halves sur la touche mf decresc(367-372)+Tutti	>•Mode of Playing		Strings Viola+Violoncello:Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) mf decrescendo.	Strings Viola+Violoncello: Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) mf decrescendo (367-372).			
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Vl. I+Vla+Vc Flautando, con sord, Harmonics natural p(9-12)+Tutti	>•Mode of Playing		Strings Violin I+Viola+Violoncello Flautando, con sordino, Harmonics Natural p.	Strings Violin I+Viola+Violoncello: Flautando (sul tasto), con sordino, Harmonics Natural p (9-12).			
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Vl. I, Vl. II Tremolo bowed unmeas. quarters flautando pp cresc(Reh.93,9-22)+Tutti	>•Mode of Playing		Strings Violin I, Violin II Tremolo bowed unmeasured quarters flautando pp crescendo.	Strings Violin I, Violin II: Tremolo bowed unmeasured quarters flautando (sul tasto) pp crescendo (Reh.93,9-22).			
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	 •Strings SOLO Vl. sul tasto 8ths p(103+105)+Tutti	>•Mode of Playing		Strings SOLO Violin sul tasto 8ths p.	Strings SOLO Violin: sul tasto 8ths p (103+105).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
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	 •Strings Db,+Vc,+Vla,+VI.I+VI.II Tremolo fingered-bowed unmeas. halves,quarters con sord, sul tasto-ordinario pp,p cresc mp-mf(1-39)+Tutti		>•Mode of Playing		Strings DoubleBass,+Violoncello,+Viola,+Violin I+Violin II Tremolo fingered-bowed unmeasured halves, quarters con sordino sul tasto-ordinario pp,p crescendo mp-mf.	Strings DoubleBass,+Violoncello,+Viola,+Violin I+Violin II: Tremolo fingered-bowed unmeasured halves, quarters con sordino sul tasto-ordinario pp,p crescendo mp-mf(1-39).	
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	 •Strings Vc, Vla Gliss up-down 2 Oct.dotted halves sur la touche p cresc-decresc(Reh.48,392-401)+Tutti		>•Mode of Playing		Strings Violoncello, Viola Glissando up-down 2 Octaves dotted halves, sur la touche (sul tasto) p crescendo-decrescendo.	Strings Violoncello, Viola: Glissando up-down 2 Octaves dotted halves, sur la touche (sul tasto) p crescendo-decrescendo (Reh.48,392-401).	
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	 •Strings VI.I+VI.II+Vla Tremolo bowed unmeas. dotted halves sur la touche p decresc, cresc mf decresc(446-451)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured dotted halves sur la touche (sul tasto) p decrescendo, crescendo mf decrescendo.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured dotted halves sur la touche (sul tasto) p decrescendo, crescendo mf decrescendo (446-451).	
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	 •Strings VI.II+Vla Tremolo bowed unmeas. dotted quarters sur la touche p cress-decresc(Reh.58,472-476)+Tutti		>•Mode of Playing		Strings Violin II+Viola Tremolo bowed unmeasured dotted quarters sur la touche (sul tasto) p crescendo-decrescendo.	Strings Violin II+Viola: Tremolo bowed unmeasured dotted quarters sur la touche (sul tasto) p crescendo-decrescendo (Reh.58,472-476).	
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concertino:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings VI.I+VI.II Stacc-Spicc slurred Punta d'arco fast repeated 32nds, sul tasto pp(Reh.8,4-10)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Staccato-Spiccato slurred Punta d'arco fast repeated 32nds, sul tasto pp.	Strings Violin I+Violin II: Staccato-Spiccato slurred Punta d'arco fast repeated 32nds, sul tasto pp (Reh.8,4-10).	

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STRINGS Modes of Playing Examples														
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerti no:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings VI.I+VI.II Detached quarters,8ths Flautando ppp(Reh.10,10-11)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Detached quarters,8ths Flautando (sul tasto) ppp.	Strings Violin I+Violin II: Detached quarters,8ths Flautando (sul tasto) ppp (Reh.10,10-11).	
Stravinsky	NAX	Pulcinella	05-III. Andantino	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerti no:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings VI.II+Vla sur la touche, Harmonic natural Oct. (Vla) short slurs over strings pp(Reh.42,1-7)+Tutti		>•Mode of Playing		Strings Violin II+Viola sur la touche (sul tasto), Harmonic natural Octave (Viola) short slurs over strings pp.	Strings Violin II+Viola: sur la touche (sul tasto), Harmonic natural Octave (Viola) short slurs over strings pp (Reh.42,1-7).	
Moussorgsky	NAX	Tableaux d'une Exposition	1. Gnomus	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	 •Strings Vla,Vc,VI.II,VI.I Glissando sur la touche pp(Reh.9,29-37)+Tutti		>•Mode of Playing		Strings Viola,Violoncello,Violin II,Violin I: Glissando sur la touche (sul tasto) pp.	Strings Viola,Violoncello,Violin II,Violin I: Glissando sur la touche (sul tasto) pp (Reh.9,29-37).	
Moussorgsky	NAX	Tableaux d'une Exposition	3. Tuileries	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	 •Strings VI.I+VI.II,Vla Legato short slurs, Gliss, slurred Tenuto-Stacc, Det. Tenuto sur la touche pp cresc-decresc(Reh.35,14-19)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,Viola Legato short slurs, Gliss, slurred Tenuto-Staccato, Detached Tenuto sur la touche (sul tasto) pp crescendo-decrescendo.	Strings Violin I+Violin II,Viola: Legato short slurs, Gliss, slurred Tenuto-Staccato, Detached Tenuto sur la touche (sul tasto) pp crescendo-decrescendo (Reh.35,14-19).	
Berg	NAX	Violin Concerto	II. Allegro, Adagio	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	 •Strings VI.I+VI.II+Vla+Vc Pizz. Griffbrett-Steg FFF(125)+Tutti		>•Mode of Playing		Strings VI.I+VI.II+Vla+Vc Pizz. Griffbrett (sul tasto)-Steg (sul ponticello) FFF.	Strings VI.I+VI.II+Vla+Vc: Pizz. Griffbrett (sul tasto)-Steg (sul ponticello) FFF(125)+Tutti	
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Celesta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI.+Vla+Vc Tremolo bowed unmeas. flautando pp cresc mp(36-42)+Tutti		>•Mode of Playing		Strings Violin+Viola+Violoncello Tremolo bowed unmeasured flautando (sul tasto) pp cresc mp.	Strings Violin+Viola+Violoncello: Tremolo bowed unmeasured flautando (sul tasto) pp cresc mp (36-42).	

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STRINGS Modes of Playing Examples													
Stravinsky	NAX	Dumbarton Oaks	II. Allegretto	Ensemble (15 players)	1938	1fl, 1cl, 1bsn/2horns/3VI, 3Vla, 2Vc, 2Db	Boulez_Ensemble Intercontemporain	 •Strings Vla Tremolo fingered measured 8ths(4) sul tasto pp cresc(Reh.39,59-84)+Tutti		>•Mode of Playing		Strings Viola Tremolo fingered measured 8ths(4) sul tasto pp crescendo.	Strings Viola: Tremolo fingered measured 8ths(4) sul tasto pp crescendo (Reh.39,59-84).
Stravinsky	NAX	Dumbarton Oaks	II. Allegretto	Ensemble (15 players)	1938	1fl, 1cl, 1bsn/2horns/3VI, 3Vla, 2Vc, 2Db	Boulez_Ensemble Intercontemporain	 •Strings VI.I+VI.II Tremolo fingered measured 8ths(4) sul tasto pp cresc(Reh.39,59-90)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo fingered measured 8ths(4) sul tasto pp crescendo.	Strings Violin I+Violin II: Tremolo fingered measured 8ths(4) sul tasto pp crescendo (Reh.39,59-90).
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	 •Strings VI.II+Vla Tremolo bowed unmeas. quarters, flautando pp(175-187)+Tutti		>•Mode of Playing		Strings Violin II+Viola Tremolo bowed unmeasured quarters, flautando (sul tasto) pp.	Strings Violin II+Viola: Tremolo bowed unmeasured quarters, flautando (sul tasto) pp (175-187).

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)

STRINGS Modes of Playing Examples

86 SUL PONTICELLO (Au chevalet, hinter dem-am Steg)													
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	🎻•Strings VI.II,+VI.I+Vla Tremolo bowed unmeas. whole, Dampfer, am Steg pp(244-247)+Tutti	>•Mode of Playing			Strings Violin II,+Violin I+Viola Tremolo bowed unmeasured whole, Dampfer (con sordino), am Steg (sul ponticello) pp.	Strings Violin II,+Violin I+Viola: Tremolo bowed unmeasured whole, Dampfer (con sordino), am Steg (sul ponticello) pp (244-247).
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Surmounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	🎻•Strings Vc Detached triplets fast sul ponticello, accents F decresc(619-626)+Tutti	>•Mode of Playing			Strings Violoncello Detached triplets fast sul ponticello, accents F decrescendo.	Strings Violoncello: Detached triplets fast sul ponticello, accents F decrescendo (619-626).
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ/strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	🎻•Strings VI.II+Vla+Vc+Db Tremolo bowed unmeas. am Steg ppp decresc(Reh.15,249-253)+Tutti	>•Mode of Playing			Strings Violin II+Viola+Violoncello+DoubleBass Tremolo bowed unmeasured am Steg (sul ponticello) ppp decrescendo.	Strings Violin II+Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured am Steg (sul ponticello) ppp decrescendo (Reh.15,249-253).
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	🎻•Strings VI.II+Vla Tremolo bowed unmeasured halves sul pont. pp(Reh.V,448-457)+Tutti	>•Mode of Playing			Strings Violin II+Viola Tremolo bowed unmeasured halves sul ponticello pp.	Strings Violin II+Viola: Tremolo bowed unmeasured halves sul ponticello pp (Reh.V,448-457).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	🎻•Strings Vc Tremolo bowed unmeas. wholes,quarters am Steg FF decresc ppp(79-82)+Tutti	>•Mode of Playing			Strings Violoncello Tremolo bowed unmeasured wholes,quarters am Steg (sul ponticello) FF decrescendo ppp .	Strings Violoncello: Tremolo bowed unmeasured wholes,quarters am Steg (sul ponticello) FF decrescendo ppp (79-82).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*f1, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II+VI.II,+Vla Tremolo fingered unmeas. Dampfer, am Steg ppp(Reh.11,133-140)+Tutti		>•Mode of Playing		Strings Violin II+Violin II,+Viola Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) ppp.	Strings Violin II+Violin II,+Viola: Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) ppp (Reh.11,133-140).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*f1, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla,VI.II Tremolo fingered unmeas. Dampfer, am Steg pppp(146-148)+Tutti		>•Mode of Playing		Strings Viola,Violin II Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) pppp	Strings Viola,Violin II: Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) pppp (146-148).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*f1, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla, Vc Trills halves, slurred Appog. Dampfer, am Steg ppp(Reh.18,226-230)+Tutti		>•Mode of Playing		Strings Viola, Violoncello Trills halves, slurred Appoggiaturas, Dampfer (con sordino), am Steg (sul ponticello) ppp.	Strings Viola, Violoncello: Trills halves, slurred Appoggiaturas, Dampfer (con sordino), am Steg (sul ponticello) ppp (Reh.18,226-230).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*f1, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II Tremolo fingered unmeas. halves, accents am Steg pp(451-459)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo fingered unmeasured halves, accents am Steg (sul ponticello) pp.	Strings Violin I+Violin II: Tremolo fingered unmeasured halves, accents am Steg (sul ponticello) pp (451-459).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*f1, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla Trills am Steg, whole, quarters, appoggiaturas fast sFz decresc p(474-475)+Tutti		>•Mode of Playing		Strings Viola Trills am Steg (sul ponticello), whole, quarters, appoggiaturas fast sFz decrescendo p.	Strings Viola: Trills am Steg (sul ponticello), whole, quarters, appoggiaturas fast sFz decrescendo p (474-475).		

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STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	•Strings VI.I,+VI.II Tremolo bowed unmeas. quarters,8ths Dampfer, am Steg pp(Reh.1,347-372)+Tutti		>•Mode of Playing		Strings Violin I,+Violin II Tremolo bowed unmeasured quarters,8ths Dampfer (con sordino), am Steg (sul ponticello) pp.	Strings Violin I,+Violin II: Tremolo bowed unmeasured quarters,8ths Dampfer (con sordino), am Steg (sul ponticello) pp (Reh.1,347-372).		
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	•Strings Vla Trills halves, quarters Dampfer, am Steg pp(Reh.1,347-361)+Tutti		>•Mode of Playing		Strings Viola Trills halves, quarters Dampfer (con sordino), am Steg (sul ponticello) pp.	Strings Viola: Trills halves, quarters Dampfer (con sordino), am Steg (sul ponticello) pp(Reh.1,347-361).		
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	•Strings VI.I Tremolo bowed unmeas. quarters,8ths, am Steg pp decresc(474-488)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured quarters,8ths, am Steg (sul ponticello) pp decrescendo.	Strings Violin I: Tremolo bowed unmeasured quarters,8ths, am Steg (sul ponticello) pp decrescendo(474-488).		
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	•Strings VI.I+VI.II+Vla+Vc am Steg held pp(274-280)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello am Steg (sul ponticello) held pp.	Strings Violin I+Violin II+Viola+Violoncello: am Steg (sul ponticello) held pp (274-280).		
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	•Strings VI.I+VI.II Tremolo bowed unmeasured sur le chevalet pp decresc(106-108)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured sur le chevalet (sul ponticello) pp decrescendo.	Strings Violin I+Violin II: Tremolo bowed unmeasured sur le chevalet (sul ponticello) pp decrescendo (106-108).		
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	•Strings sul ponticello, measured Tremolo (45-52) •Strings sul ponticello, measured Tremolo (45-52)+Tutti		>•Mode of Playing		Strings sul ponticello, measured Tremolo	Strings: sul ponticello, measured Tremolo (45-52).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings Vla,VI.II Trills Dampfer, am Steg pp(204-207)+Tutti	>•Mode of Playing			Strings Viola, Violin II Trills Dampfer (con sordino), am Steg (sul ponticello) pp.	Strings Viola, Violin II: Trills Dampfer (con sordino), am Steg (sul ponticello) pp (204-207).
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Tremolo bowed unmeasured quarters chevalet pp(79-80)+Tutti	>•Mode of Playing			Strings Violin I Tremolo bowed unmeasured quarters chevalet (sul ponticello) pp.	Strings Violin I: Tremolo bowed unmeasured quarters chevalet (sul ponticello) pp (79-80).
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Tremolo bowed measured 8ths(4) chevalet pp(87-92)+Tutti	>•Mode of Playing			Strings Viola Tremolo bowed measured 8ths(4) chevalet (sul ponticello) pp.	Strings Viola: Tremolo bowed measured 8ths(4) chevalet (sul ponticello) pp (87-92).
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II Pizz 8ths Stacc-Marcato-accents sur le chevalet sFF(141-145)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Pizzicato 8ths Staccato-Marcato-accents sur le chevalet (sul ponticello) sFF.	Strings Violin I+Violin II: Pizzicato 8ths Staccato-Marcato-accents sur le chevalet (sul ponticello) sFF (141-145).
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla,+VI.II Tremolo fingered halves sur le chevalet pp(190-197)+Tutti	>•Mode of Playing			Strings Viola,+Violin II Tremolo fingered halves sur le chevalet (sul ponticello) pp.	Strings Viola,+Violin II: Tremolo fingered halves sur le chevalet (sul ponticello) pp (190-197).
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla+Vc Tremolo bowed unmeasured 8ths sur le chevalet pp(211-214)+Tutti	>•Mode of Playing			Strings Viola+Violoncello Tremolo bowed unmeasured 8ths sur le chevalet (sul ponticello) pp.	Strings Viola+Violoncello: Tremolo bowed unmeasured 8ths sur le chevalet (sul ponticello) pp (211-214).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II Tremolo bowed unmeas. 8ths, Marcato, sur le chevalet F cresc-decresc(233-234)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured 8ths, Marcato, sur le chevalet (sul ponticello) F cresc-decresc.	Strings Violin I+Violin II: Tremolo bowed unmeasured 8ths, Marcato, sur le chevalet (sul ponticello) F cresc-decresc (233-234).
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II Tremolo bowed unmeas.dotted quarter sur le chevalet F(Reh.29,271-272)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured.dotted quarter sur le chevalet (sul ponticello).	Strings Violin I+Violin II: Tremolo bowed unmeasured.dotted quarter sur le chevalet (sul ponticello) F (Reh.29,271-272).
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Tremolo bowed unmeas. dotted quarters,8ths chevalet pp(Reh.34,318-329)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured dotted quarters,8ths chevalet (sul ponticello) pp.	Strings Violin I: Tremolo bowed unmeasured dotted quarters,8ths chevalet (sul ponticello) pp (Reh.34,318-329).
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VIa Tremolo bowed unmeas. halves,quarters sur le chevalet pp cresc(57-66)+Tutti		>•Mode of Playing		Strings Viola Tremolo bowed unmeasured halves,quarters sur le chevalet (sul ponticello) pp crescendo.	Strings Viola: Tremolo bowed unmeasured halves,quarters sur le chevalet (sul ponticello) pp crescendo (57-66).
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II+VIa slurred Ten-Stacc sur le chevalet pp cresc-decresc (Reh.50,112-113)+Tutti		>•Mode of Playing		Strings Violin II+Viola slurred Tenuto-Staccato sur le chevalet (sul ponticello) pp crescendo-decrescendo.	Strings Violin II+Viola: slurred Tenuto-Staccato sur le chevalet (sul ponticello) pp crescendo-decrescendo (Reh.50,112-113).

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STRINGS Modes of Playing Examples													
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*f , 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II+Vla+Vc+Db Tremolo bowed, fingered unmeas. sur le chevalet pp decresc(Reh.52,127-130)+Tutti	>•Mode of Playing			Strings Violin II+Viola+Violoncello+DoubleBass Tremolo bowed, fingered unmeasured sur le chevalet (sul ponticello) pp decrescendo.	Strings Violin II+Viola+Violoncello+DoubleBass: Tremolo bowed, fingered unmeasured sur le chevalet (sul ponticello) pp decrescendo (Reh.52,127-130).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*f , 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet Sourdines pp cresc-decres(1-4)+Tutti	>•Mode of Playing			Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo.	Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo (1-4).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*f , 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VcB Pizz detached Ten-Stacc quarters-8ths pp cresc-decres(7-10)+Tutti	>•Mode of Playing			Strings VioloncelloB Pizzicato detached Tenuto-Staccato quarters-8ths pp crescendo-decrescendo.	Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths pp crescendo-decrescendo (7-10).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*f , 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet pp cresc-decres(7-10)+Tutti	>•Mode of Playing			Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) pp crescendo-decrescendo.	Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) pp crescendo-decrescendo (7-10).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*f , 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VlaA+VcA Stacc-Spicc-Ten, short slurs sur le chevalet pp(Reh.54,11-20)+Tutti	>•Mode of Playing			Strings Violin I+ViolaA+VioloncelloA:Staccato-Spiccato-Tenuto, short slurs (sul ponticello) pp. vs ViolaB, VioloncelloB, DoubleBass, ViolaA: Pizzicato	Strings Violin I+ViolaA+VioloncelloA: Staccato-Spiccato-Tenuto, short slurs sur le chevalet (sul ponticello) pp (Reh.54,11-20). vs ViolaB, VioloncelloB, DoubleBass, ViolaA: Pizzicato

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STRINGS Modes of Playing Examples															
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla Tremolo bowed unmeasured quarters, whole notes sul ponticello pp(1-8)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured quarters, whole notes sul ponticello pp.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured quarters, whole notes sul ponticello pp (1-8).			
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla Tremolo bowed unmeasured 8ths, quarters sul ponticello F cresc sfz(17-18)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeasured 8ths, quarters sul ponticello F crescendo sfz.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured 8ths, quarters sul ponticello F crescendo sfz (17-18).			
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II+Vla Stacc slurred 8ths sur le chevalet p(Reh.25,219-221)+Tutti	>•Mode of Playing		Strings Violin II+Viol: Staccato slurred 8ths sur le chevalet (sul ponticello) p.	Strings Violin II+Viola: Staccato slurred 8ths sur le chevalet (sul ponticello) p (Reh.25,219-221).			
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	 •Strings VI.I+VI.II+Vc Tremolo bowed unmeas. dotted halves, sul pont. Sfp (Reh.14,133-136)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Violoncello Tremolo bowed unmeasured dotted halves, sul ponticello Sfp.	Strings Violin I+Violin II+Violoncello: Tremolo bowed unmeasured dotted halves, sul ponticello Sfp (Reh.14,133-136).			
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	 •Strings VI.II+Vla+Vc Tremolo bowed unmeas. wholes sul pont. F-FF(Reh.62,224-230)+Tutti	>•Mode of Playing		Strings Violin II+Viola+Violoncello Tremolo bowed unmeasured wholes sul ponticello F-FF.	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasured wholes sul ponticello F-FF (Reh.62,224-230).			

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STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 9	III. Rondo-Burleske: Allegro assai. Sehr trotzig	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	🎻•Strings VI.I+VI.II Trem bowed unmeas. halves,quarters,8ths Stacc 8ths, am Steg pp decresc ppp, p(Reh.39,446-454)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured halves,quarters,8ths Staccato 8ths, am Steg (sul ponticello) pp decrescendo ppp, p.	Strings Violin I+Violin II: Tremolo bowed unmeasured halves,quarters,8ths Staccato 8ths, am Steg (sul ponticello) pp decrescendo ppp, p(Reh.39,446-454).			
Stravinsky	NAX	Le Sacre du Printemps	06-Part I: Adoration of the Earth: Procession of the Sage	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	🎻•Strings VI.I Trills quarters sul pont. FFF(Reh.70,13-16)+Tutti		>•Mode of Playing		Strings Violin I Trills quarters sul ponticello FFF.	Strings Violin I: Trills quarters sul ponticello FFF (Reh.70,13-16).			
Stravinsky	NAX	Le Sacre du Printemps	06-Part I: Adoration of the Earth: Procession of the Sage	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	🎻•Strings VI.a Trills quarters sul pont. FF(Reh.70,17-20)+Tutti		>•Mode of Playing		Strings Viola:Trills quarters sul ponticello FF.	Strings Viola: Trills quarters sul ponticello FF (Reh.70,17-20).			
Stravinsky	NAX	Le Sacre du Printemps	06-Part I: Adoration of the Earth: Procession of the Sage	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	🎻•Strings VI.II Tremolo bowed unmeas. quarters sul pont. FF(Reh.70,17-20)+Tutti		>•Mode of Playing		Strings Violin II Tremolo bowed unmeasured quarters sul ponticello FF.	Strings Violin II: Tremolo bowed unmeasured quarters sul ponticello FF (Reh.70,17-20).			
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	🎻•Strings VI.I Harmonics artificial(4th), Tremolo bowed unmeas, con sord, sul pont. mf decresc p(Reh.82,13-18)+Tutti		>•Mode of Playing		Strings Violin I Harmonics artificial(4th), Tremolo bowed unmeasured con sordino sul ponticello mf decrescendo p.	Strings Violin I: Harmonics artificial(4th), Tremolo bowed unmeasured con sordino sul ponticello mf decrescendo p (Reh.82,13-18).			
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	🎻•Strings VI.II+Vc Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.135,34-35)+Tutti		>•Mode of Playing		Strings Violin II+Violoncello Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.	Strings Violin II+Violoncello: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.135,34-35).			

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STRINGS Modes of Playing Examples													
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	 •Strings VI.I+Vla Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.136,37-38)+Tutti	>•Mode of Playing			Strings Violin I+Viola Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.	Strings Violin I+Viola: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.136,37-38).
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	 •Strings VI.I+Vla Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.137,41-43)+Tutti	>•Mode of Playing			Strings Violin I+Viola Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.	Strings Violin I+Viola: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.137,41-43).
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	 •Strings VI.I Tremolo bowed unmeas. w appog. sul pont. FFF(Reh.138,46-51)+Tutti	>•Mode of Playing			Strings Violin I Tremolo bowed unmeasured with appoggiaturas sul ponticello FFF.	Strings Violin I: Tremolo bowed unmeasured with appoggiaturas sul ponticello FFF (Reh.138,46-51).
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I Tremolo bowed unmeas, slurred 32nds(5) motives sul pont. p cresc F(Reh.164,105-115)+Tutti	>•Mode of Playing			Strings Violin I Tremolo bowed unmeasured, slurred 32nds(5) motives sul ponticello p crescendo F.	Strings Violin I: Tremolo bowed unmeasured, slurred 32nds(5) motives sul ponticello p crescendo F (Reh.164,105-115).
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I Tremolo bowed unmeas. sul pont. p(Reh.201,273)+Tutti	>•Mode of Playing			Strings Violin I Tremolo bowed unmeasured sul ponticello p.	Strings Violin I: Tremolo bowed unmeasured sul ponticello p (Reh.201,273).
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+VI.II+Vla slurred 16th w appog. fast FFF(Reh.201,274)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola slurred 16th w appoggiaturas fast FFF.	Strings Violin I+Violin II+Viola: slurred 16th w appoggiaturas fast FFF (Reh.201,274).

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STRINGS Modes of Playing Examples														
Holst	NAX	The Planets	VII.Neptune, the Mystic	ORCH, women choir	1914-1916	4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	 •Strings VI. I+VI. II+Vla Tremolo bowed unmeas. quarters slow sul pont. pp(33-34)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Tremolo bowed unmeas. quarters slow sul ponticello pp.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeas. quarters slow sul ponticello pp (33-34).	
Holst	NAX	The Planets	VII.Neptune, the Mystic	ORCH, women choir	1914-1916	4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	 •Strings VI. I+VI. II+Vla+Vc Tremolo bowed unmeas. halves sul pont. pp(44-46)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured halves sul ponticello pp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves sul ponticello pp(44-46).	
Holst	NAX	The Planets	VII.Neptune, the Mystic	ORCH, women choir	1914-1916	4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	 •Strings VI. I+Vc+Db,VI. II+Vla Tremolo bowed unmeas. halves sul pont. pp (84-88)+Tutti		>•Mode of Playing		Strings Violin I+Violoncello+Double Bass,Violin II+Viola Tremolo bowed unmeasured halves sul ponticello pp.	Strings Violin I+Violoncello+DoubleBass,Violin II+Viola: Tremolo bowed unmeasured halves sul ponticello pp (84-88).	
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 caisses)/harp/strings	OrchPlay	 •Strings VI. I+VI. II sul ponticello Tremolando(44-48)+Tutti		>•Mode of Playing		Strings Violin sul ponticello Tremolando	Strings: Violin I+Violin II: sul ponticello Tremolando (44-48)+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 caisses)/harp/strings	OrchPlay	 •Strings VI. I+VI. II sul ponticello Tremolando(44-48)+Strings		>•Mode of Playing		Strings Violin sul ponticello Tremolando	Strings: Violin I+Violin II: sul ponticello Tremolando (44-48)+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 caisses)/harp/strings	OrchPlay	 •Strings VI. I+VI. II sul ponticello Tremolando(44-48)		>•Mode of Playing		Strings Violin sul ponticello Tremolando	Strings: Violin I+Violin II: sul ponticello Tremolando (44-48).	

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STRINGS Modes of Playing Examples													
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 VI.I+VI.II,+Vla Tremolo bowed unmeasured sul pont. pp crescFF decres(44-49)	>•Mode of Playing			Strings Violin I+Violin II,+Viola Tremolo bowed sul ponticello pp crescendo FF decrescendo.	Strings Violin I+Violin II,+Viola: Tremolo bowed unmeasured sul ponticello pp crescendo FF decrescendo (44-49)
		Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings VI.II Tremolo bowed unmeas. sul ponticello-Ordinario Fp decresc(72-74)+Tutti	>•Mode of Playing			Strings Violin II Tremolo bowed unmeasured sul ponticello-Ord Fp decrescendo.	Strings Violin II: Tremolo bowed unmeasured sul ponticello-Ordinario Fp decrescendo (72-74).
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings VI.I+VI.II+Vla Trem bowed unmeas. wholes,quarters sul pont. p crescFFdecres(181-188)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo bowed unmeasured wholes,quarters sul ponticello p crescendo FF decrescendo.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured wholes,quarters sul ponticello p crescendo FF decrescendo (181-188).
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings VI.I+VI.II+Vla+Vc Trem bowed unmeas. sul pont. pp cresc-decresc(288-295)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured sul ponticello pp crescendo-	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured sul ponticello pp crescendo-decrescendo (288-295).
Vaughan Williams	NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914-1936	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	 •Strings VI.I+Vla,+VI.II Trem bowed unmeas. sul pont. pp crescFdecresc(300-308)+Tutti	>•Mode of Playing			Strings Violin I+Viola,+Violin II Tremolo bowed unmeasured sul ponticello pp crescendo F decrescendo.	Strings VI.I+Vla,+VI.II Tremolo bowed unmeasured sul ponticello pp crescendo F decrescendo (300-308)+Tutti.
Stravinsky	NAX	Petrushka	01-Tableau I: The Shrovetide Fair - The Crowds - The Conjuring-trick	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	 •Strings VI.I+VI.II+Vla+Vc sul ponticello quarter Stacc FFF(Reh.29,272)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello sul ponticello quarter Stacc FFF.	Strings Violin I+Violin II+Viola+Violoncello: sul ponticello quarter Stacc FFF (Reh.29,272).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 382 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings Vc+Db sul ponticello Stacc 16ths slow p vs short slurs SFFFz(Reh.66,33-39)+Tutti	>•Mode of Playing			Strings Violoncello+DoublBass sul ponticello Staccato 16ths slow p vs short slurs SFFFz.	Strings Violoncello+DoublBass sul ponticello Staccato 16ths slow p vs short slurs SFFFz. (Reh.66,33-39).
Stravinsky	NAX	Petrushka	05-Tableau III: Waltz	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concert gebouw	 •Strings VI.I+VI.II+Vla Tremolo bowed unmeas. dotted halves sul pont. mf cresc FF(Reh.80,112-115)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo bowed unmeasured dotted halves sul ponticello mf crescendo FF.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured dotted halves sul ponticello mf crescendo FF (Reh.80,112-115).
Stravinsky	NAX	Petrushka	12-Tableau IV: The Scuffle (Blackamoor and Petrushka)	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	 •Strings VI.I+VI.II+Vc Detached Stacc 16ths sul pont. F(Reh.128,29)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Violoncello Detached Staccato 16ths sul ponticello. F.	Strings Violin I+Violin II+Violoncello: Detached Staccato 16ths sul ponticello. F (Reh.128,29).
Stravinsky	NAX	Petrushka	12-Tableau IV: The Scuffle (Blackamoor and Petrushka)	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	 •Strings VI.I+VI.II+Vc Gliss up 10-9th 16th sul pont. FF(Reh.128,29)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Violoncello: Glissanso up 10-9th 16th sul ponticello FF	Strings Violin I+Violin II+Violoncello: Glissanso up 10-9th 16th sul ponticello FF (Reh.128,29).
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II+Vla+Vc Trill sull ponticello FF(26-28)+Tutti	>•Mode of Playing			Strings Violin II+Viola+Violoncello Trill sull ponticello FF.	Strings Violin II+Viola+Violoncello: Trill sull ponticello FF (26-28).
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II Tremolo bowed unmeas. sul ponticello ppp(144-147)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Tremolo bowed unmeasured sul ponticello ppp.	Strings Violin I+Violin II: Tremolo bowed unmeasured sul ponticello ppp (144-117).
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II Tremolo bowed unmeas. sul ponticello ppp(73-75)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Tremolo bowed unmeasured sul ponticello ppp.	Strings Violin I+Violin II: Tremolo bowed unmeasured sul ponticello ppp (73-75).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Berg	NAX	Violin Concerto	II. Allegro, Adagio	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	 •Strings Vc,Vla Legato 8-16ths motive (open strings) am Steg p,F(71-74)+Tutti	>•Mode of Playing			Strings Violoncello,Viola Legato 8-16ths motive (open strings) am Steg (sul ponticello) p,F.	Strings Violoncello,Viola: Legato 8-16ths motive (open strings) am Steg (sul ponticello) p,F (71-74).	
Berg	NAX	Violin Concerto	II. Allegro, Adagio	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	 •Strings VI.I+VI.II+Vla+Vc Pizz. Griffbrett-Steg FFF(125)+Tutti	>•Mode of Playing			Strings VI.I+VI.II+Vla+Vc Pizz. Griffbrett (sul tastato)-Steg (sul ponticello) FFF.	Strings VI.I+VI.II+Vla+Vc: Pizz. Griffbrett (sul tastato)-Steg (sul ponticello) FFF(125)+Tutti	
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Celesta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings Vc+Db Tremolo bowed unmeas. sul pont. accent pp(17)+Tutti	>•Mode of Playing			Strings Violoncello+DoubleBass Tremolo bowed unmeasured sul ponticello accent pp.	Strings Violoncello+DoubleBass: Tremolo bowed unmeasured sul ponticello accent pp(17).	
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Celesta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI.+Vla+Vc Tremolo bowed unmeas. quarters,wholes mf crescF(43-44)+Tutti	>•Mode of Playing			Strings Violin+Viola+Violoncello Tremolo bowed unmeasured quarters, wholes mf crescendo F.	Strings Violin+Viola+Violoncello: Tremolo bowed unmeasured	
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Celesta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI.+Vla+Vc+Db Tremolo bowed unmeas. wholes sul pont. sFF-p(45-46)+Tutti	>•Mode of Playing			Strings Violin+Viola+Violoncello+DoubleBass Tremolo bowed unmeasured wholes sul ponticello sFF-p	Strings Violin+Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured wholes sul ponticello sFF-p(45-46).	
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Celesta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI.+Vc Tremolo bowed unmeas. quarters,wholes F,pp(47-48)+Tutti	>•Mode of Playing			Strings Violin+Violoncello Tremolo bowed unmeasured quarters,wholes F, pp.	Strings Violin+Violoncello: Tremolo bowed unmeasured quarters,wholes ordinario F, pp (47-48).	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 384 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp		Solti_Chicago Symphony Orchestra	 •Strings VI.+Vc Tremolo bowed unmeas. wholes sul pont. mf,pp(49-50)+Tutti		>•Mode of Playing		Strings Violin+Violoncello Tremolo bowed unmeasured wholes sul ponticello mf, pp.	Strings Violin+Violoncello: Tremolo bowed unmeasured wholes sul ponticello mf, pp (49-50).	
Bartok	NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin		Lintu_Finnish Radio Orchestra_Tetzl aff	 •Strings VI. II+Vla+Vc Tremolo bowed unmeasured quarters Gliss. sul pont. pp(36-38)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Tremolo bowed unmeasured quarters Glissando sul ponticello pp	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters Glissando sul ponticello pp (36-38).	
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	 •Strings Tremolo bowed unmeas. halves held, sul pont. p-mf crescF(254-259)+Tutti		>•Mode of Playing		Strings Tremolo bowed unmeasured halves held, sul ponticello p-mf crescendo F.	Strings: Tremolo bowed unmeasured halves held, sul ponticello p-mf crescendo F (254-259).	
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	 •Strings VI.I 4SOLI Tremolo bowed unmeas. held sul pont. ppp(260-285)+Tutti		>•Mode of Playing		Strings Violin I 4SOLI Tremolo bowed unmeasured held sul ponticello ppp.	Strings Violin I 4SOLI: Tremolo bowed unmeasured held sul ponticello ppp (260-285).	
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	 •Strings VI. II+Vla+Vc Tremolo bowed unmes. dotted halves sul tasto p cresc mp(415-423)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Tremolo bowed unmeasured dotted halves sul tasto p crescendo mp.	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasured dotted halves sul tasto p crescendo mp (415-423).	
Bartok	NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra		Zeitouni_Les Violons du Roy	 •Strings VI.I Tremolo bowed unmeas. held sul pont. p crescF(141-143)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured held sul ponticello p crescendo F.	Strings Violin I: Tremolo bowed unmeasured held sul ponticello p crescendo F (141-143).	
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	 •Strings VI.II Tremolo bowed unmeas. sul ponticello pp(462-466)+Tutti		>•Mode of Playing		Strings Violin II Tremolo bowed unmeasured sul ponticello pp.	Strings Violin II: Tremolo bowed unmeasured sul ponticello pp (462-466).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	🎻•Strings VI. I+VI. II+Vla sul ponticello Tremolando (55-61)+Tutti	>•Mode of Playing		Strings Violin sul ponticello Tremolando. Viola sul ponticello Tremolando.	Strings Violin I+Violin II+Viola: sul ponticello Tremolando (55-61).			
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	🎻•Strings Vla+Vc,+VI. II+VI. I Legato slurred scales 8th-triplets(12-6) sul pont. pp(482-528)+Tutti	>•Mode of Playing		Strings Viola+Violoncello,+Violin II+Violin I: Legato slurred scales 8th-triplets(12-6) sul ponticello pp.	Strings Viola+Violoncello,+Violin II+Violin I: Legato slurred scales 8th-triplets(12-6) sul ponticello pp (482-528).			
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	🎻•Strings Vla+Vc,+VI. II+VI. I Legato slurred scales 8th-triplets(12-6) ordinario pp cresc F(529-555)+Tutti	>•Mode of Playing		Strings Viola+Violoncello,+Violin II+Violin I: Legato slurred scales 8th-triplets(12-6) ordinario pp crescendo F.	Strings Viola+Violoncello,+Violin II+Violin I: Legato slurred scales 8th-triplets(12-6) poco a poco ordinario pp crescendo F(529-555).			
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	🎻•Strings Tremolo bowed meas. 8-16ths sul pont. pp crescF(40-43)+Whip	>•Mode of Playing		Strings Tremolo bowed measured 8-16ths sul ponticello pp crescendo F.	Strings: Tremolo bowed measured 8-16ths sul ponticello pp crescendo F (40-43)+Whip			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533		25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 386 of 565		
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orchestra_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples																
3	COL LEGNO BOWED: tratto (back of the bow, avec le bois, mit dem Holz)															
Mahler	NAX	Symphony No. 1	III. Feierlich und gemessen, ohne zu schleppen, Sehr einfach und schlicht wie eine Volksweise, Wieder etwas bewegter, wie im Anfang -a funeral march "Frère Jacques"	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings		Kubelik_SymphonieOrchester des Bayerischen Rundfunk	•Strings VI. I Col legno tratto short 8ths slurs Accent-Stacc pp decresc ppp(135-137)+Tutti			>•Mode of Playing		Strings Violin I Col legno tratto short 8ths slurs Accent-Staccato pp decrescendo ppp.	Strings Violin I: Col legno tratto short 8ths slurs Accent-Staccato pp decrescendo ppp(135-137).	
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto		Haitink_Concertgebouw, Forrester, Women Choir Nederland, Boy Choir Rotterdam	•Strings Vla+Vc,VI. II col legno gestrichen wholes FF, Fp(Reh.33,575-590)+Tutti			>•Mode of Playing		Strings Viola+Violoncello, Violin II col legno gestrichen (tratto) wholes FF, Fp.	Strings Viola+Violoncello, Violin II: col legno gestrichen (tratto) wholes FF, Fp (Reh.33,575-590).	
StraussR	NAX	Also sprach Zarathustra	VI. Von der Wissenschaft	ORCH	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings		Karajan_Berliner Philharmoniker	•Strings VI. II Tremolo bowed unmeasured col legno tratto(Reh12, 272-278)+Tutti	2_53	>•Mode of Playing			Strings Violin Tremolo bowed unmeasured col legno tratto.	Strings Violin II: Tremolo bowed unmeasured col legno tratto (Reh12, 272-278).	

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

STRINGS Modes of Playing Examples

46 COL LEGNO STRUCK: battuto (back of the bow, avec le bois, mit dem Holz)													
Berlioz	NAX	Symphonie fantastique	V. Songe d'un Nuit du Sabbat	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	🎻•Strings VI.I+II+Vla col legno battuto (444-459)+Tutti	2_54	>•Mode of Playing		Strings Violin col legno battuto. Viola col legno battuto. Frappez avec le bois de l'archet	Strings Violin I+II+Viola: col legno battuto (444-459).
Mahler	NAX	Symphony No. 1	III. Feierlich und gemessen, ohne zu schleppen, Sehr einfach und schlicht wie eine Volksweise, Wieder etwas bewegter, wie im Anfang -a funeral march "Frère Jacques"	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	🎻•Strings VI.I+VI.II+Vla+Vc Col legno battuto 8ths p(Reh.6,45-50)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Col legno battuto 8ths p.	Strings Violin I+Violin II+Viola+Violoncell
Mahler	NAX	Symphony No. 1	III. Feierlich und gemessen, ohne zu schleppen, Sehr einfach und schlicht wie eine Volksweise, Wieder etwas bewegter, wie im Anfang -a funeral march "Frère Jacques"	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	🎻•Strings Vla+Vc Col legno battuto 8ths mf(56-60)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Col legno battuto 8ths mf.	Strings Viola+Violoncello: Col legno battuto 8ths mf (56-60).
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	🎻•Strings mit Bogen geschlagen 8th triplets fast FF(20-22)+Tutti		>•Mode of Playing		Strings mit Bogen geschlagen (col legno battuto) 8th triplets fast FF.	Strings: mit Bogen geschlagen (col legno battuto) 8th triplets fast FF (20-22).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 388 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 5	I. Trauermarsch	ORCH	1888-1896	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings col legno quarters pp(409-412)+Tutti		>•Mode of Playing		Strings col legno battuto quarters pp.	Strings: col legno battuto quarters pp (409-412).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings col legno battuto 8-16ths, Double-Stops FFF(870-874)+Tutti		>•Mode of Playing		Strings col legno battuto 8-16ths, Double-Stops FFF.	Strings: col legno battuto 8-16ths, Double-Stops FFF (870-874).			
Mahler	NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla+Vc col legno battuto 8ths fast p(82-83)+Tutti		>•Mode of Playing		Strings Viola+Violoncello col legno battuto 8ths fast p.	Strings Viola+Violoncello: col legno battuto 8ths fast p (82-83).			
Mahler	NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II,+Vla,VI.I col legno battuto 8th-triplets,16-8ths FFF-F(Reh.9, 144-156)+Tutti		>•Mode of Playing		Strings Violin II,+Viola,Violin I col legno battuto 8th-triplets,16-8ths FFF-F.	Strings Violin II,+Viola,Violin I: col legno battuto 8th-triplets,16-8ths FFF-F (Reh.9, 144-156).			
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+Vla+Vc col legno battuto 8ths pp(365)+Tutti		>•Mode of Playing		Strings Violin I+Viola+Violoncello col legno battuto 8ths pp.	Strings Violin I+Viola+Violoncello: col legno battuto 8ths pp (365).			
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+Vla+Db col legno battuto 8ths pp(373)+Tutti		>•Mode of Playing		Strings Violin I+Viola+DouobleBass col legno battuto 8ths pp.	Strings Violin I+Viola+DouobleBass: col legno battuto 8ths pp(373).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 389 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+Vc col legno battuto 8th-triplets fast FF (Reh.26,464-465)+Tutti	>•Mode of Playing			Strings Violin I+Violoncello col legno battuto 8th-triplets fast FF.	Strings Violin I+Violoncello: col legno battuto 8th-triplets fast FF (Reh.26,464-465).
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II,Vc+Db Stacc Bogen geschlagen 8ths F-FF(418-423)+Tutti	>•Mode of Playing			Strings Violin II,Violoncello+Double Bass Staccato Bogen geschlagen (Bow hit, Spiccato) 8ths F-FF.	Strings Violin II,Violoncello+DoubleBass: Staccato Bogen geschlagen (Bow hit, Spiccato) 8ths F-FF (418-423).
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VIa col legno battuto 8ths F(418-419)+Tutti	>•Mode of Playing			Strings Viola col legno battuto 8ths F.	Strings Viola: col legno battuto 8ths F (418-419).
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II+VIa+Vc,+Db+VI.I col legno geschlagen quarters,8ths,16ths FF, p crescFF(Reh.33,582-587)+Tutti	>•Mode of Playing			Strings Violin II+Viola+Violoncello,+ DouobleBass+Violin I col legno geschlagen (battuto) quarters,8ths,16ths FF, p crescendo FF.	Strings Violin II+Viola+Violoncello,+DouobleBass+Violin I: col legno geschlagen (battuto) quarters,8ths,16ths FF, p crescendo FF (Reh.33,582-587).
Mahler	NAX	Symphony No. 4	I. Bedächtig, nicht eilen	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.I+VI.II+Vc col legno p decresc(172-185)+Tutti	>•Mode of Playing			Strings Violin I+Vlolin II+Violoncello col legno battuto p decrescendo.	Strings Violin I+Vlolin II+Violoncello: col legno battuto p decrescendo (172-185).
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.II+VIa col legno battuto 8ths mf(56-57)+Tutti	>•Mode of Playing			Strings Violin II+Viola col legno battuto 8ths mf.	Strings Violin II+Viola: col legno battuto 8ths mf (56-57).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI.I+VI.II+Vla col legno battuto 8ths p,sFz(126-128)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola col legno battuto 8ths p,sFz.	Strings Violin I+Violin II+Viola: col legno battuto 8ths p,sFz (126-128).			
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings VI.I+VI.II col legno battuto 8ths mf (53-54)+Tutti		>•Mode of Playing		Strings Violin I+Violin II col legno battuto 8ths mf.	Strings Violin I+Violin II: col legno battuto 8ths mf (53-54).			
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings VI.I+VI.II+Vla+Vc col legno battuto 8ths,16th appog. mf,F(Reh,7,76-78)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello col legno battuto 8ths,16th appoggiaturas mf, F.	Strings Violin I+Violin II+Viola+Violoncello: col legno battuto 8ths,16th appoggiaturas mf, F (Reh,7,76-78).			
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings VI.I Legato 16ths,quarters large slurs Dampfer pp(101-105)+Tutti		>•Mode of Playing		Strings Violin I Legato 16ths,quarters large slurs Dampfer (con sordino) pp. vs Violin II+Viola+Violoncello col legno battuto.	Strings Violin I: Legato 16ths,quarters large slurs Dampfer (con sordino, senza sordino) pp (101-105). vs Violin II+Viola+Violoncello col legno battuto.			
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings VI.II+Vla+Vc Bogen geschlagen 8ths Dampfer pp(101-105)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Bogen geschlagen (col legno battuto) 8ths Dampfer (con sordino) pp.	Strings Violin II+Viola+Violoncello: Bogen geschlagen (col legno battuto) 8ths Dampfer (con sordino) pp (101-105).			
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings VI.II+Vla+Vc,+Db Bogen geschlagen Detached 8ths, accents Fdecresc, sFz(Reh.11,116-121)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello,+DoubleBass Bogen geschlagen (col legno battuto) Detached 8ths, accents F decrescendp, sFz.	Strings Violin II+Viola+Violoncello,+DoubleBass: Bogen geschlagen (col legno battuto) Detached 8ths, accents F decrescendp, sFz (Reh.11,116-121).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings VI.I+VI.II Col legno p(Reh.19, 178-184)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Col legno p.	Strings Violin I+Violin II: Col legno p (Reh.19, 178-184).			
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings VI.I+VI.II+Vla col legno battuto quarters F(Reh.38,390-395)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola col legno battuto quarters F.	Strings Violin I+Violin II+Viola: col legno battuto quarters F (Reh.38,390-395).			
Mahler	NAX	Symphony No. 6	II. Scherzo: Wuchtig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings VI.I+VI.II+Vla+Vc col legno battuto 8ths,dotted16ths slow p(Reh.81.183-194)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello col legno battuto 8ths,dotted16ths slow p.	Strings Violin I+Violin II+Viola+Violoncello: col legno battuto 8ths,dotted16ths slow p (Reh.81.183-194).			
Mahler	NAX	Symphony No. 6	II. Scherzo: Wuchtig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings VI.I+VI.II+Vla+Vc+Db col legno battuto 8ths,dotted16ths slow p(Reh.96,354-357)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello+DoubleBass col legno battuto 8ths,dotted16ths slow p.	Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: col legno battuto 8ths,dotted16ths slow p (Reh.96,354-357).			
Mahler	NAX	Symphony No. 7	II. Nachtmusik: Allegro moderato	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	 •Strings VI.II+Vla col legno battuto 8-16ths F(Reh.86,144-148)+Tutti		>•Mode of Playing		Strings Violin II+Viola col legno battuto 8-16ths F.	Strings Violin II+Viola: col legno battuto 8-16ths F (Reh.86,144-148).			
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I SOLO-1 Sautillé Tenuto-Spicc 16th-triplets vs short slur, sul G p cresc accent(Reh.58,45-49)+Tutti		>•Mode of Playing		Strings Violin I SOLO-1 Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sul G p crescendo accent.	Strings Violin I SOLO-1: Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sulG p crescendo accent (Reh.58,45-49). vs Violin I SOLO-2 col legno battuto			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I SOLO-2 col legno battuto Sautillé 16th-triplets p, Accent F(Reh.58,45-49)+Tutti		>•Mode of Playing		Strings Violin I SOLO-2 col legno battuto Sautillé 16th-triplets p, Accent F.	Strings Violin I SOLO-2: col legno battuto Sautillé 16th-triplets p, Accent F (Reh.58,45-49). vs Violin I SOLO-1 Sautillé Tenuto-Spiccato			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.II+Vla col legno Spicc 16ths p cresc(iv_Reh.20,127-130)+Tutti		>•Mode of Playing		Strings Violin II+Viola col legno Spiccato 16ths p cresc.	Strings Violin II+Viola: col legno Spiccato 16ths p cresc (iv_Reh.20,127-130).			
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	 •Strings Vla Col legno battuto Spicc-Saltando p(Reh.31,34-41)+Tutti		>•Mode of Playing		Strings Viola Col legno battuto Spiccato-Saltando p.	Strings Viola: Col legno battuto Spiccato-Saltando p (Reh.31,34-41). vs Arco Spiccato-Saltando			
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	 •Strings Vla Arco Spicc-Saltando p(Reh.32,42-46)+Tutti		>•Mode of Playing		Strings Viola Arco Spiccato-Saltando p.	Strings Viola: Arco Spiccato-Saltando p (Reh.32,42-46). vs Col legno battuto			
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Vla+Vc,+VI.II col legno battuto F,p(Reh.24,83-114)+Tutti		>•Mode of Playing		Strings Viola+Violoncello,+Violin II col legno battuto F,p.	Strings Viola+Violoncello,+Violin II: col legno battuto F,p (Reh.24,83-114).			
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	 •Strings col legno battuto 8th-triplets,quarters p cresc-decresc mf(1-24)+Tutti		>•Mode of Playing		Strings col legno battuto 8th-triplets,quarters p crescendo-decrescendo mf.	Strings: col legno battuto 8th-triplets,quarters p crescendo-decrescendo mf (1-24). vs Naturale (25-49).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
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	 •Strings Naturale Detached Stacc Marcato 8th-triplets,quarters mf cresc-decresc F-FFF(25-49)+Tutti		>•Mode of Playing		Strings Naturale Detached Marcato 8th-triplets,quarters mf crescendo-decrescendo F-FFF.	Strings: Naturale Detached Stacc Marcato 8th-triplets,quarters mf crescendo-decrescendo F-FFF (25-49). vs col legno battuto (1-24).		
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings col legno battuto slurred Stacc 16ths F decresc p(Reh.6,55-58)+Tutti		>•Mode of Playing		Strings col legno battuto slurred Staccato 16ths F decrescendo p.	Strings: col legno battuto slurred Staccato 16ths F decrescendo p (Reh.6,55-58).		
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings VI.I+VI.II+Vla+Vc,+Db col legno battuto slurred Stacc 16ths pp(309-312)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello,+ DoubleBass col legno battuto slurred Staccato 16ths pp.	Strings Violin I+Violin II+Viola+Violoncello,+DoubleBass: col legno battuto slurred Staccato 16ths pp (309-312).		
Stravinsky	NAX	Petrushka	11-Tableau IV: The Masqueraders	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	 •Strings VI.II+Vla Jeté, Spiccato detached col legno FF (Reh.118,10-15)+Tutti		>•Mode of Playing		Strings Violin II+Viola Jeté, Spiccato detached col legno FF.	Strings Violin II+Viola: Jeté, Spiccato detached col legno FF (Reh.118,10-15).		
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	 •Strings VI.I+VI.II+Vla+Vc col legno battuto 16ths p(Reh.4,52-63)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello col legno battuto 16ths p.	Strings Violin I+Violin II+Viola+Violoncello: col legno battuto 16ths p (Reh.4,52-63). vs Doublebass Pizzicato.		
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	 •Strings Db Pizz 8ths p(Reh.4,52-63)+Tutti		>•Mode of Playing		Strings DoubleBass Pizz 8ths p.	Strings DoubleBass: Pizzicato 8ths p (Reh.4,52-63). vs Violin I+Violin II+Viola+Violoncello col legno battuto.		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings Vla+Vc+Db,VI.II col legno battuto appog.,16ths p(109-118)+Tutti	>•Mode of Playing			Strings Viola+Violoncelo+DoubleBass,VI.II col legno battuto appog.,16ths p.	Strings Viola+Violoncelo+DoubleBass,VI.II: col legno battuto appog.,16ths p (109-118).
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings col legno battuto 16-8ths fast p(15-17)+Tutti	>•Mode of Playing			Strings col legno battuto 16-8ths fast p.	Strings: col legno battuto 16-8ths fast p (15-17).
Berg	NAX	Violin Concerto	II. Allegro, Adagio	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	 •Strings VI.II+Vla+VI.I col legno geschlagen Stacc 8ths F (20-21)+Tutti	>•Mode of Playing			Strings Violin II+Viola+Violin I col legno geschlagen (battuto) Staccato 8ths F.	Strings Violin II+Viola+Violin I: col legno geschlagen (battuto) Staccato 8ths F (20-21).
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Celesta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings Vc,+Vla,VI col legno battuto 8ths,quarters fast p(83-95)+Tutti	>•Mode of Playing			Strings Violoncello,+Viola,Violin col legno battuto 8ths,quarters fast p.	Strings Violoncello,+Viola,Violin: col legno battuto 8ths,quarters fast p (83-95).
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings Vc Open String G 8th col legno, Pizz, Double-Stop F(35-40)+Tutti	>•Mode of Playing			Strings Violoncello Open String G 8th col legno, Pizzicato, Double-Stop F.	Strings Violoncello: Open String G 8th col legno, Pizzicato, Double-Stop F (35-40).
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings col legno, Double Stops F(35-37)+Castagnets	>•Mode of Playing			Strings col legno, Double Stops F (35-37)+Castagnets	Strings: col legno, Double Stops F (35-37)+Castagnets

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

STRINGS Modes of Playing Examples																			
Ordinario																			

>•Mode of Playing

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
165	Without Bow: PIZZICATO														
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •WW+Brass+Strings +Timp ALL MoP Leg, Leg short slurs, Det, Stacc, slurred Stacc, Dyn Envelope, Plzz (1-130)		DIVERSE	DIVERSE	Woodwinds+Brass+Strings+Timpani: ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Dynamic Envelopes, Pizzicato	Woodwinds+Brass+Strings+Timpani: ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Dynamic Envelopes, Pizzicato (1-130).		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings ALL MoP Leg, Leg short slurs, Det, Stacc, slurred Stacc, Pizz, Dyn Envelope (1-130)		DIVERSE	DIVERSE	String:s ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Pizzicato, Dynamic Envelopes	String:s ALL Modes of Playing Legato, Legato short slurs, Detached, Staccato, slurred Staccato, Pizzicato, Dynamic Envelopes (1-130).		
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	 •Strings16 Vc+Db Pizz, quarters, 8ths, low-medium range p cresc-decresc mf(101-130)		Layering	Bass Line	Strings: Violoncello+Doublebass Pizz, quarters, 8ths, low-medium range p ccrescendo-decrescendo mf	Strings: Violoncello+Doublebass Pizz, quarters, 8ths, low-medium range p ccrescendo-decrescendo mf (101-130).		
Berlioz	Multi	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, 1tuba/2timp/strings	OrchPlay	 •Strings Pizzicato(1-16) Berlioz-Sfantastique-iv		>•Mode of Playing		Strings Pizzicato	Strings: Pizzicato (1-16).		
Berlioz	Multi	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, 1tuba/2timp/strings	OrchPlay	 •Strings Pizzicato(1-16)+Tutti Berlioz-Sfantastique-iv		>•Mode of Playing		Strings Pizzicato	Strings: Pizzicato (1-16)+Tutti.		
Berlioz	Multi	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, 1tuba/2timp/strings	OrchPlay	 •Db Pizzicato low Div in4(1-16)		>•Mode of Playing		Strings: DoubleBass Pizzicato low Div in4	Strings: DoubleBass: Pizzicato low Div in4 (1-16).		
Berlioz	Multi	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, 1tuba/2timp/strings	OrchPlay	 •Strings Pizzicato homorhythmic(49-62)		>•Mode of Playing		Strings Pizzicato homorhythmic	Strings: Pizzicato homorhythmic (49-62).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 397 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Berlioz	Multi	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, 1tuba/2timp/string s	OrchPlay	 •Strings Pizzicato homorhythmic(49-62)+Tutti		>•Mode of Playing		Strings Pizzicato homorhythmic	Strings: Pizzicato homorhythmic (49-62)+Tutti.			
Mendelssohn	NAX	Ein Sommernachts traum	Overture	ORCH	1842	2fl, 2ob, 2cl, 2bsn/2horn, 3tr, 3trb, tuba/timp, perc/strings/voices (2sop), chorus	Prévin_London Symphony Orchestra	 •Strings Vla Pizz as bass line(24-49)+Strings	3_37	>•Mode of Playing		Strings Viola Pizz as bass line.	Strings Viola: Pizzicato as bass line (24-49).			
Brahms	NAX	Symphony No. 1	IV. Adagio -Più andante - Allegro non troppo, ma con brio -Più allegro	ORCH	1855-1876	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	 •Strings Pizzicato, +triple stops(1-19)+Tutti	2_55	>•Mode of Playing		Strings Pizzicato, Strings triple stops.	Strings: Pizzicato, +triple stops (1-19).			
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 Pizzicato(Reh.92, 110-124) Moussorgsky-Tableaux-BabaY		>•Mode of Playing		Strings Pizzicato	Strings: Pizzicato (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	 •Strings Pizzicato(Reh.92, 110-124)+Tutti Moussorgsky-Tableaux-BabaYi		>•Mode of Playing		Strings Pizzicato	Strings: Pizzicato (Reh.92, 110-124)+Tutti.			
Brahms	NAX	Symphony No. 2	III. Allegretto grazioso (quasi andantino)	ORCH	1877	2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp/strings	Rattle_Berliner Philharmoniker	 •Strings Vc pizz low range supportive harmony p cresc mf decresc(194-218)+Tutti		>•Mode of Playing		Strings Violoncello: Pizzicato low range as supportive harmony p crescendo mf decrescendo.	Strings Violoncello: Pizzicato low range as supportive harmony p crescendo mf decrescendo (194-218).			
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •WW+Brasses+Perc +Harp+Strings ALL MoP (64-253)		>•Mode of Playing	Diverse	Woodwinds+Brasses+ Percussion+Harp+Stri ngs: ALL Modes of Playing	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 398 of 565
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fI, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •Strings VI. I, VI. II, Vla, Vc, Db, Leg, Leg Ten, Det, Det Ten, Stacc, slurred Stacc, Marc, Marc Ten, Marc slurred, Trill, Trem, sul tasto, Multi-Stops, Gliss, Plizz, con sord, Dyn Env (64-253)		>•Mode of Playing	Diverse	Strings: Violin I, Violin II, Viola, Violoncello, Doublevass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plizzicato, con sordino, Dynamic Envelope	Strings: Violin I, Violin II, Viola, Violoncello, Doublevass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plizzicato, con sordino, Dynamic Envelope (64-253).
Tchaikovsky	Multi	The Nutcracker Suite (Casse-Noisette)	b. Dance of the Sugar Plum Fairy	ORCH+REDUC +piano	1892	3*fI, 3*ob, 3*cl, 2bsn/4horn/celesta/strings	OrchPlay	 •Strings Pizzicato homorhythmic(1-16)  •Strings Pizzicato homorhythmic(1-16)+Tutti		>•Mode of Playing		Strings Pizzicato homorhythmic	Strings: Pizzicato homorhythmic (1-16).
Debussy	NAX	Nocturnes	III.Sirènes	ORCH (Female Voices in Sirènes)	1892-99	3*fI, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings Pizz p, Accent Sfz (38-39)+Tutti		>•Mode of Playing		Strings Pizzicato p, Accent Sfz.	Strings: Pizzicato p, Accent Sfz (38-39).
Mahler	NAX	Lieder eines Fahren den Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fI, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings VI. II+Vla+Vc+Db Pizz Double-Triple Stops FF(Reh. 19,1-4)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello+ DoubleBass Pizzicato Double-Triple Stops FF	Strings Violin II+Viola+Violoncello+DoubleBass: Pizzicato Double-Triple Stops FF (Reh.19,1-4).
Mahler	NAX	Lieder eines Fahren den Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	1883-85	3*fI, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	 •Strings Db Pizz quarters ppp(17-37)+Tutti		>•Mode of Playing		Strings DoubleBass Plizzicato quarters ppp.	Strings DoubleBass: Plizzicato quarters ppp (17-37).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533		25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 399 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Mahler	NAX	Symphony No. 1	III. Feierlich und gemessen, ohne zu schleppen, Sehr einfach und schlicht wie eine Volksweise, Wieder etwas bewegter, wie im Anfang -a funeral march "Frère Jacques"	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings Pizz quarters,8ths p(Reh.5,39-44)+Tutti		>•Mode of Playing		Strings:Pizzicato quarters,8ths p.	Strings: Pizzicato quarters,8ths p (Reh.5,39-44)+Tutti.			
Mahler	NAX	Symphony No. 1	III. Feierlich und gemessen, ohne zu schleppen, Sehr einfach und schlicht wie eine Volksweise, Wieder etwas bewegter, wie im Anfang -a funeral march "Frère Jacques"	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings Vla+Vc+Db Pizz quarters,8ths p(50-56)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Pizzicato quarters,8ths p.	Strings Viola+Violoncello+DoubleBass: Pizzicato quarters,8ths p (50-56)+Tutti.			
Mahler	NAX	Symphony No. 1	III. Feierlich und gemessen, ohne zu schleppen, Sehr einfach und schlicht wie eine Volksweise, Wieder etwas bewegter, wie im Anfang -a funeral march "Frère Jacques"	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	 •Strings Db+Vc,VI.I+VI.II,Vla,Vc Pizz quarters,8ths p,pp(56-62)+Tutti		>•Mode of Playing		Strings DoubleBass+Violoncello, Violin I+Violin II, Viola Pizz quarters,8ths p,pp.	Strings DoubleBass+Violoncello, Violin I+Violin II, Viola: Pizz quarters,8ths p,pp (56-62)+Tutti.			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne lsons	 •Strings VI.I+VI.II+Vla+Vc Pizz Triple-Double Stops 8ths FF(Reh.I,186-188)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Pizzicato Triple-Double Stops 8ths FF.	Strings Violin I+Violin II+Viola+Violoncello: Pizzicato Triple-Double Stops 8ths FF (Reh.I,186-188).
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russia n National Orchestra	 •WW+Brass+Strings ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow (236-276)	8_39	DIVERSE	DIVERSE	Woodwinds+Brass+St rings: ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow	Woodwinds+Brass+Strings: ALL MoP Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Double-Triple-tong, Pizz, Trem, Series DOWN-bow (236-276),
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russia n National Orchestra	 •Strings ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp(236-276)	8_39	DIVERSE	DIVERSE	Strings: ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp	Strings: ALL MoP VI.I, VI.II, Vla, Vc, Db, Leg short slurs, Slurred Stacc, Spicc, Det, Accent, Stacc, Trem, Pizz, Series DOWN-bow p, mp cresc mf, F, FF, FFF, pp (236-276).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Legato slurs 16ths(4-16) Oct. fast, furtchbarer Gewalt, accents, FFF, sFz cresc-decresc(604-633)+Tutti		>•Mode of Playing		Strings Legato slurs 16ths(4-16) Octave fast, furtchbarer Gewalt (terrible Force), accents, FFF, sFz crescendo-decrescendo.	Strings: Legato slurs 16ths(4-16) Octave fast, furtchbarer Gewalt (terrible Force), accents, FFF, sFz crescendo-decrescendo (604-633). vs Violoncello Pizzicato, DoubleBass Arco (632-639)
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc Pizz, Db Arco, quarters hocquet p decresc(632-639)+Tutti		>•Mode of Playing		Strings Violoncello Pizzicato, DoubleBass Arco quarters hocquet p decrescendo.	Strings Violoncello Pizzicato, DoubleBass Arco: quarters hocquet p decrescendo (632-639). vs Legato slurs (604-633).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla+Vc+Db Pizz pp decresc(270-273)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Pizzicato pp decrescendo.	Strings Viola+Violoncello+DoubleBass Pizzicato pp decrescendo (270-273).		
Mahler	NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla,VI.II,Vc+Db Pizz 8ths,quarters pp,p(85-92)+Tutti		>•Mode of Playing		Strings Viola,Violin II,Violoncello+DoubleBass Pizzicato 8ths,quarters pp,p.	Strings Viola,Violin II,Violoncello+DoubleBass: Pizzicato 8ths,quarters pp,p (85-92).		
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II+Vla Pizz 8ths slow p(1-32)+Tutti		>•Mode of Playing		Strings Violin II+Viola Pizzicato 8ths slow p.	Strings Violin II+Viola: Pizzicato 8ths slow p(1-32).		
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla+Vc,+VI.II Pizz 8ths slow p(42-66)+Tutti		>•Mode of Playing		Strings Viola+Violoncello,+Violin II Pizzicato 8ths slow p.	Strings Viola+Violoncello,+Violin II: Pizzicato 8ths slow p(42-66).		
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings VI.II+Vc+Db Bogen geschlagen detached 8ths FF(42-47)+Tutti		>•Mode of Playing		Strings Violin II+Violoncello+DoubleBass:Bogen geschlagen (Bow hit, Spiccato) detached 8ths FF.	Strings Violin II+Violoncello+DoubleBass: Bogen geschlagen (Bow hit, Spiccato) detached 8ths FF (42-47). vs Violoncello+DoubleBass Pizzicato		
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings Vc+Db Pizz detached 8ths F(42-47)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Pizzicato detached 8ths F.	Strings Violoncello+DoubleBass: Pizzicato detached 8ths F (42-47). vs Strings Violin II+Violoncello+DoubleBass col legno		
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	 •Strings03 Vc, Pizz, Marcato, quarters, mf (38-39)		Layering	Middleground-2	Strings: Violoncello, Pizzicato, Marcato, quarters, m	Strings: Violoncello, Pizzicato, Marcato, quarters, mf (38-39).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings11 Db Pizz quarter, Det held, medium-low range pp (181-186)		Layering	Background	Strings: Doublebass Pizzicato quarter, Detached held, medium-low range pp	Strings: Doublebass Pizzicato quarter, Detached held, medium-low range pp (181-186).		
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings Pizz pp,ppp(Reh. 7,61-76)+Tutti		>•Mode of Playing		Strings Pizzicato pp,ppp.	Strings: Pizzicato pp,ppp (Reh.7,61-76).		
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	 •Strings VI. I+VI. II+Vc,+Vla Pizz ppp(336-347)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Violoncello,+Viola Pizzicato ppp .	Strings Violin I+Violin II+Violoncello,+Viola: Pizzicato ppp (336-347).		
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	 •Strings VI. II+Vc Pizz, Griffbrett,Dampfer quarters pp(Reh. 145,530-560)+Tutti		>•Mode of Playing		Strings Violin II+Violoncello Pizzicato, Griffbrett (sul tasto), Dampfer (con sordino) quarters pp.	Strings Violin II+Violoncello: Pizzicato, Griffbrett (sul tasto), Dampfer (con sordino) quarters pp (Reh.145,530-560).		
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc		 •Strings VI. I+VI. II,Vla+Vc Pizz Triple-Double Stops mf,p(Reh. 6,79-97)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,Viola+Violoncello Pizzicato Triple-Double Stops mf, p.	Strings Violin I+Violin II,Viola+Violoncello: Pizzicato Triple-Double Stops mf, p (Reh.6,79-97).		
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc		 •Strings VI. I+VI. II+Vla+Vc Pizz Double-Triple-Quadruple Stops p crescF(Reh. 26,310-321)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Pizzicato Double-Triple-Quadruple Stops p crescendo F.	Strings Violin I+Violin II+Viola+Violoncello: Pizzicato Double-Triple-Quadruple Stops p crescendo F (Reh.26,310-321).		
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. I+VI. II Pizz 8ths Stacc-Marcato-accents sur le chevalet sFF(141-145)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Pizzicato 8ths Staccato-Marcato-accents sur le chevalet (sul ponticello) sFF.	Strings Violin I+Violin II: Pizzicato 8ths Staccato-Marcato-accents sur le chevalet (sul ponticello) sFF (141-145).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Debussy	Multi	Images pour orchestre	I. Giges	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	 •Strings TUTTI (152-162) Debussy-Images-Giges		>•Mode of Playing		Strings TUTTI (152-162).	Strings: TUTTI (152-162).		
Debussy	Multi	Images pour orchestre	I. Giges	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	 •Strings VI.I+Vla+Vc Pizz p cresc mf(152-155)		>•Mode of Playing		Strings Violin I+Viola+Violoncello Pizzicato p crescendo.	Strings Violin I+Viola+Violoncello: Pizzicato p crescendo mf(152-155). vs Violin II+Viola,+Violin I+Violoncello: Legato short slurs vs detached, Staccato		
Debussy	Multi	Images pour orchestre	I. Giges	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	 •Strings VI.II+Vla,+VI.I+Vc Legato short slurs vs detached, Stacc,Tenuto 8-16ths p cresc FF(152-162)		>•Mode of Playing		Strings Violin II+Viola,+Violin I+Violoncello Legato short slurs vs detached, Staccato,Tenuto 8-16ths p crescendo FF.	Strings Violin II+Viola,+Violin I+Violoncello: Legato short slurs vs detached, Staccato,Tenuto 8-16ths p crescendo FF (152-162). vs Violin I+Viola+Violoncello: Pizzicato		
Debussy	Multi	Images pour orchestre	I. Giges	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	 •Strings Db(+Vc end) Legato held, short slurs, Tenuto, Marcato p cresc FF(152-162)		>•Mode of Playing		Strings DoubleBass(+Violoncello end) Legato held, short slurs, Tenuto, Marcato p crescendo FF.	Strings DoubleBass(+Violoncello end): Legato held, short slurs, Tenuto, Marcato p crescendo FF (152-162). vs Violin I+Viola+Violoncello: Pizzicato		
Debussy	NAX	Images	Giges	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc,+VI.II,+Vla Pizz Stacc 8ths pp(213-217)+Tutti	>•Mode of Playing		Strings Violoncello,+Violin II,+Viola Pizzicato Staccato 8ths pp.	Strings Violoncello,+Violin II,+Viola: Pizzicato Staccato 8ths pp (213-217).			
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Pizz. some Double Stops vs Arco F, mf cresc, p cresc(1-30)+Tutti	>•Mode of Playing		Strings Pizzicato some Double Stops vs Arco F, mf crescendo, p crescendo	Strings: Pizzicato some Double Stops vs Arco F, mf crescendo, p crescendo (1-30).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 404 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f , 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. I+VI. II+Vla+Vc Portato slurred 8ths,16ths vs Pizz p,mf,F cresc(Reh.3,31-41)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Portato slurred 8ths,16ths vs Pizzicato p,mf,F crescendo.	Strings Violin I+Violin II+Viola+Violoncello: Portato slurred 8ths,16ths vs Pizzicato p,mf,F crescendo (Reh.3,31-41).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f , 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc, VI. II+Vla Pizz Tenuto short p crescendo F(87-90)+Tutti		>•Mode of Playing		Strings Violoncello, Violin II+Viola Pizz Tenuto short p crescendo F.	Strings Violoncello, Violin II+Viola: Pizz Tenuto short p crescendo F (87-90).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f , 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Pizz Marcato short, tenuto, accents F,mf cresc F(91-94)+Tutti		>•Mode of Playing		Strings Pizzicato Marcato short, tenuto, accents F, mf crescendo F.	Strings: Pizzicato Marcato short, tenuto, accents F, mf crescendo F (91-94).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f , 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. I divisi Harmonics artificial 4th + Pizz 8ths p(Reh12,122-152)+Tutti	2_78	>•Mode of Playing		Strings Violin I divisi Harmonics artificial 4th + Pizzicato 8ths p.	Strings Violin I: divisi Harmonics artificial 4th + Pizzicato 8ths p (Reh12,122-152).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f , 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. II Stacc slurred repeated 16ths vs Pizz sur la touche pp(Reh.15,145-158)+Tutti		>•Mode of Playing		Strings Violin II Spiccato slurred repeated 16ths vs Pizz sur la touche (sul tasto) pp.	Strings Violin II: Spiccato slurred repeated 16ths vs Pizz sur la touche (sul tasto) pp (Reh.15,145-158).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f , 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Pizz Stacc slurred p cresc-decresc(207-212)+Tutti		>•Mode of Playing		Strings Pizzicato Stacc slurred p crescendo-decrescendo.	Strings: Pizzicato Stacc slurred p crescendo-decrescendo (207-212).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f , 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI. II Pizz Stacc Marcato 8ths F(Reh.24,236-238)+Tutti		>•Mode of Playing		Strings Violin II Pizzicato Staccato Marcato 8ths F.	Strings Violin II Pizzicato Staccato Marcato 8ths F (Reh.24,236-238).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II Pizz Stacc Marcato 8ths F,p(Reh.25,244-250)+Tutti		>•Mode of Playing		Strings Violin II Pizzicato Staccato Marcato 8ths F,p.	Strings Violin II: Pizzicato Staccato Marcato 8ths F,p (Reh.25,244-250).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc+Db,+VI.I Pizz Stacc pp cresc(239-243)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass,+Violin I Pizzicato Staccato pp cresc.	Strings Violoncello+DoubleBass,+Violin I: Pizzicato Staccato pp cresc (239-243).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc+Db+Vla Pizz Stacc (slurred), Tenuto pp cresc(247-254)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass+Viola Pizzicato Staccato (slurred),Tenuto pp crescendo.	Strings Violoncello+DoubleBass+Viola: Pizzicato Staccato (slurred),Tenuto pp crescendo (247-254).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc+Db Arco slurred to Pizz Stacc 8ths F decresc(Reh.30,279-290)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Arco slurred to Pizzicato Staccato 8ths F decrescendo.	Strings Violoncello+DoubleBass: Arco slurred to Pizzicato Staccato 8ths F decrescendo (Reh.30,279-290).		
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla,+Vc Pizz Tenuto-Stacc Double-Triple Stops F decresc(Reh.30,279-294)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Vilols,+Violoncello Pizzicato Tenuto-Staccato Double-Triple Stops F decrescendo.	Strings Violin I+Violin II+Vilols,+Violoncello: Pizzicato Tenuto-Staccato Double-Triple Stops F decrescendo (Reh.30,279-294).		
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths Sourdines pp cresc-decres(1-4)+Tutti		>•Mode of Playing		Strings Viola Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo.	Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 406 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VcB Pizz detached Ten-Stacc quarters-8ths Sourdines pp cresc-decres(1-4)+Tutti		>•Mode of Playing		Strings VioloncelloB Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo.	Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).		
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet Sourdines pp cresc-decres(1-4)+Tutti		>•Mode of Playing		Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo.	Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo (1-4). vs Strings Viola, VioloncelloB: Pizzicato		
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths pp cresc-decres(7-10)+Tutti		>•Mode of Playing		Strings Viola Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths pp crescendo-decrescenso.	Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths pp crescendo-decrescendo (7-10).		
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VcB Pizz detached Ten-Stacc quarters-8ths pp cresc-decres(7-10)+Tutti		>•Mode of Playing		Strings VioloncelloB Pizzicato detached Tenuto-Staccato quarters-8ths pp crescendo-decrescendo.	Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths pp crescendo-decrescendo (7-10).		
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet pp cresc-decres(7-10)+Tutti		>•Mode of Playing		Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) pp crescendo-decrescendo.	Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) pp crescendo-decrescendo (7-10). vs Strings Viola, VioloncelloB: Pizzicato		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Adler	Pieces (File Names): 363		Page 407 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VlaB,VcB,Db,VlaA Pizz Ten-Stacc quarters,8ths pp(Reh.54,11-20)+Tutti		>•Mode of Playing		Strings ViolaB,VioloncelloB,DoubleBass,ViolaA Pizzicato Tenuto-Staccato quarters,8ths pp.	Strings ViolaB,VioloncelloB,DoubleBass,ViolaA: Pizzicato Tenuto-Staccato quarters,8ths pp (Reh.54,11-20).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VlaA+VcA Stacc-Spicc-Ten, short slurs sur le chevalet pp(Reh.54,11-20)+Tutti		>•Mode of Playing		Strings Violin I+ViolaA+VioloncelloA:Staccato-Spiccato-Tenuto, short slurs (sul ponticello) pp.	Strings Violin I+ViolaA+VioloncelloA: Staccato-Spiccato-Tenuto, short slurs sur le chevalet (sul ponticello) pp (Reh.54,11-20). vs ViolaB,VioloncelloB,DoubleBass,ViolaA: Pizzicato
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.IA,VI.IIA,VlaA,VcB Pizz 8ths Double-Triple-Quafruple Stops (hold as guitar) pp crescF(Reh.56,29-32)+Tutti		>•Mode of Playing		Strings Violin IA,Violin IIA,Viola A,VioloncelloB: Pizzicato 8ths Double-Triple-Quafruple Stops (hold as guitar) pp crescendo F.	Strings Violin IA,Violin IIA,Viola A,VioloncelloB: Pizzicato 8ths Double-Triple-Quafruple Stops (hold as guitar) pp crescendo F (Reh.56,29-32).
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.IB+VI.IIB+VlaB+VcA Stacc-Spicc-Ten pp crescF(Reh.56,29-32)+Tutti		>•Mode of Playing		Strings Violin IB+Violin IIB+ViolaB+VioloncelloA Staccato-Spiccato-Tenuto pp crescendo F.	Strings Violin IB+Violin IIB+ViolaB+VioloncelloA: Staccato-Spiccato-Tenuto pp crescendo F (Reh.56,29-32). vs Violin IA,Violin IIA,Viola A,VioloncelloB: Pizzicato
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II+Vla+Vc Pizz Double-Triple-Quadruple Stops quarters,8ths F-mf crescFF(33-37)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Pizzicato Double-Triple-Quadruple Stops quarters,8ths F-mf crescendo FF.	Strings Violin I+Violin II+Viola+Violoncello: Pizzicato Double-Triple-Quadruple Stops quarters,8ths F-mf crescendo FF (33-37).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 408 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.II,Vla Trem bowed unmeas. halves,quarters accents F(Reh.17,129-136)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,Viola Tremolo bowed unmeasured halves,quarters accents F.	Strings Violin I+Violin II,Viola: Tremolo bowed unmeasured halves,quarters accents F (Reh.17,129-136). vs ViolaB Pizzicato		
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VlaA Detached quarters Marcato-Stacc F(Reh.17,129-136)+Tutti		>•Mode of Playing		Strings ViolaA Detached quarters Marcato-Staccato F.	Strings ViolaA: Detached quarters Marcato-Staccato F (Reh.17,129-136). vs ViolaB Pizzicato		
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VlaB Pizz quarters Marcato-Stacc F(Reh.17,129-136)+Tutti		>•Mode of Playing		Strings ViolaB Pizzicato quarters Marcato-Staccato F.	Strings ViolaB: Pizzicato quarters Marcato-Staccato F(Reh.17,129-136).		
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	 •Strings Pizz quarters,8ths, Double-Triple Stops F,FF decresc, p (1-27)+Tutti		>•Mode of Playing		Strings Pizzicato quarters,8ths, Double-Triple Stops F,FF decrescendo, p.	Strings: Pizzicato quarters,8ths, Double-Triple Stops F,FF decrescendo, p (1-27).		
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	 •Strings Pizz pp crescFF(76-107)+Tutti		>•Mode of Playing		Strings Pizzicato pp crescenso F).	Strings: Pizzicato pp crescenso FF (76-107).		
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	 •Strings VI.I+VI.II+Vla+Vc Pizz 16ths slurred arpeggio p cresc(174-175)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Pizzicato 16ths slurred arpeggio p crescendo.	Strings Violin I+Violin II+Viola+Violoncello: Pizzicato 16ths slurred arpeggio p crescendo (174-175).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Pizz, accents mF, p cresc-decresc, F(Reh.17-116-141)+Tutti		>•Mode of Playing		Strings Pizzicato, accents mF, p crescendo-decrescendo, F.	Strings: Pizzicato, accents mF, p crescendo-decrescendo, F (Reh.17-116-141).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Pizz mf,F,p crescFFdecresc(Reh.25,163-169)+Tutti	>•Mode of Playing		Strings Pizzicato mf,F,p crescendo FF decrescendo.	Strings: Pizzicato mf,F,p crescendo FF decrescendo (Reh.25,163-169).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI. I+VI. II+Vla,+Vc Legato slurred quarters(2,3,4), Portamento,accents vs Pizz pp,mf,F cresc-decresc(Reh.21,142-152)+Tutti	>•Mode of Playing		Strings Violin I+Violin II,+Viola,+Violoncello Legato slurred quarters(2,3,4), Portamento, accents vs Pizz pp,mf,F crescendo-decrescendo.	Strings Violin I+Violin II,+Viola,+Violoncello: Legato slurred quarters(2,3,4), Portamento, accents vs Pizz pp,mf,F crescendo-decrescendo (Reh.21,142-152).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI. II+Vla+Vc Pizz Triple Stops arpeggiando Sourdines pp(399-400)+Tutti	>•Mode of Playing		Strings Violin II+Viola+Violoncello Pizz Triple Stops arpeggiando Sourdines (con sordino) pp.	Strings Violin II+Viola+Violoncello: Pizzicato Triple Stops arpeggiando Sourdines (con sordino) pp (399-400).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI. I+Vla Pizz Quadruple Stops p cresc mf cresc(Reh.95,589-592)+Tutti	>•Mode of Playing		Strings Violin I+Viola Pizzicato Quadruple Stops p crescendo mf crescendo.	Strings Violin I+Viola: Pizzicato Quadruple Stops p crescendo mf crescendo (Reh.95,589-592).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vc+Db Pizz p cresc-decresc mf(Reh.95,589-596)+Tutti	>•Mode of Playing		Strings Violoncello+DoubleBass Pizzicato p crescendo-decrescendo mf.	Strings Violoncello+DoubleBass: Pizzicato p crescendo-decrescendo mf (Reh.95,589-596).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vc Pizz Triple Stops p cresc mf cresc(Reh.95,593-596)+Tutti	>•Mode of Playing		Strings Violoncello Pizzicato Triple Stops p crescendo mf crescendo.	Strings Violoncello: Pizzicato Triple Stops p crescendo mf crescendo (Reh.95,593-596).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533		25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 410 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Orch. Tech. TYPE		Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II Pizz 3rd string(sulD), open A,E, 8th-triplets fast p cresc FF decresc(Reg.104,656-681)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Pizzicato 3rd string(sulD), open A,E, 8th-triplets fast p crescendo FF decrescendo.	Strings Violin I+Violin II: Pizzicato 3rd string(sulD), open A,E, 8th-triplets fast p crescendo FF decrescendo (Reg.104,656-681).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VIa Pizz, accents quarters fast p cresc FF decresc(Reg.104,656-681)+Tutti	>•Mode of Playing			Strings Viola Pizzicato, accents quarters fast p crescendo FF decrescendo.	Strings Viola: Pizzicato, accents quarters fast p crescendo FF decrescendo (Reg.104,656-681).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vc Pizz slurred over strings 8ths p cresc mf,Fdecresc mp crescF(Reh.112,722-776)+Tutti	>•Mode of Playing			Strings Violoncello Pizzicato slurred over strings 8ths p crescendo mf,F decrescendo mp crescendo F.	Strings Violoncello: Pizzicato slurred over strings 8ths p crescendo mf,F decrescendo mp crescendo F (Reh.112,722-776).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Db Pizz, accents quarters p cresc mf,Fdecresc mp crescF(Reh.112,722-792)+Tutti	>•Mode of Playing			Strings DoubleBass Pizzicato, accents quarters p crescendo mf,F decrescendo mp crescendo F.	Strings DoubleBass: Pizzicato, accents quarters p crescendo mf,F decrescendo mp crescendo F (Reh.112,722-792).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VIa Pizz Double-Triple-Quadruple Stops quarters accents pp cresc p cresc mf,F(Reh.112,726-796)+Tutti	>•Mode of Playing			Strings Viola Pizzicato Double-Triple-Quadruple Stops quarters accents pp crescendo p crescendo mf,F.	Strings Viola: Pizzicato Double-Triple-Quadruple Stops quarters accents pp crescendo p crescendo mf,F (Reh.112,726-796).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloé	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Pizz quarters F,FF(Reh.135,903-906)+Tutti	>•Mode of Playing			Strings Pizzicato quarters F,FF.	Strings: Pizzicato quarters F,FF (Reh.135,903-906).			

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STRINGS Modes of Playing Examples															
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Lever du Jour	ORCH, Choir	1909-1912	4*fI, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Strings Legato slurred motives, Detached notes slow, Pizz, Sourdines pp cresc mp(Reh.170,1114-1123)+Tutti		>•Mode of Playing		Strings Legato slurred motives, Detached notes slow, Pizzicato, Sourdines (con sordino) pp crescendo mp.	Strings: Legato slurred motives, Detached notes slow, Pizzicato, Sourdines (con sordino) pp crescendo mp (Reh.170,1114-1123).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909-1912	4*fI, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Strings VI.II+Vc Portamento up 2nd,4-5-6-7th 16ths fast p decresc(1133)+Tutti		>•Mode of Playing		Strings Violin II+Violoncello Portamento up 2nd,4-5-6-7th 16ths fast p decrescendo.	Strings Violin II+Violoncello: Portamento up 2nd,4-5-6-7th 16ths fast p decrescendo (1133). vs Violin I+Viola Pizzicato		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909-1912	4*fI, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Strings VI.I+Vla Pizz Arpeggiando up slurred 32nds fast p decresc(1133)+Tutti		>•Mode of Playing		Strings Violin I+Viola Pizzicato Arpeggiando up slurred 32nds fast p decrescendo.	Strings Violin I+Viola: Pizzicato Arpeggiando up slurred 32nds fast p decrescendo (1133).		
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*fI, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Strings Db div in6 chord, Harm natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sord, Pizz p(57-65)+Tutti		>•Mode of Playing		Strings DoubleBass divisi in6 chord, Harmonics natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sordino, Pizzicato p (57-65).	Strings DoubleBass: divisi in6 chord, Harmonics natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sordino, Pizzicato p (57-65).		
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fI, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	•Strings slurs, slurred Stacc, Harmonics, Pizz(34-47)		>•Mode of Playing		Strings slurs, slurred Staccato, Harmonics, Pizzicato.	Strings slurs, slurred Staccato, Harmonics, Pizzicato (34-47).		
Holst	NAX	The Planets	IV.Jupiter, the Bringer of Jollity	ORCH, women choir	1914-1916	4*fI, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	•Strings Vla+Vc Pizz 16ths repeated fast p(170-190)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Pizzicato 16ths repeated fast p.	Strings Viola+Violoncello: Pizzicato 16ths repeated fast p (170-190).		

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STRINGS Modes of Playing Examples																
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings VI.I+Vla Pizz quarters pp(1-13)+Tutti	>•Mode of Playing		Strings Violin I+Viola:Pizzicato quarters pp.	Strings Violin I+Viola: Pizzicato quarters pp (1-13).				
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings VI. I+VI.II+Vla+Vc Leg 16ths,quarters, accent fast FF, Pizz decresc p(28-30)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Legato 16ths,quarters, accent fast FF, Pizzicato decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Legato 16ths,quarters, accent fast FF, Pizzicato decrescendo p(28-30).				
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •VI. II+Vla.+Vc,+Db Pizz quarter slow p dolce(2-5)+Tutti	>•Mode of Playing		Violin II+Viola.+Violoncello, +DoubleBass Pizzicato quarter slow p dolce.	Violin II+Viola.+Violoncello,+DoubleBass: Pizzicato quarter slow p dolce (2-5).				
Prokofiev	NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916-1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	 •Strings Pizz vs Stacc 16ths slow pp cresc mp decresc pp cresc FF(20-33)+Tutti	>•Mode of Playing		Strings Pizzicato vs Staccato 16ths slow pp crescendo mp decrescendo pp crescendo FF.	Strings: Pizzicato vs Staccato 16ths slow pp crescendo mp decrescendo pp crescendo FF (20-33).				
Moussorgsky	NAX	Tableaux d'une Exposition	3. Tuileries	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	 •Strings Vla,VI.II Pizz Quadruple-Triple Stops quarters p crescFF(5-9)+Tutti	>•Mode of Playing		Strings Viola,Violin II Pizzicato Quadruple-Triple Stops quarters p crescendo FF.	Strings Viola,Violin II: Pizzicato Quadruple-Triple Stops quarters p crescendo FF (5-9).				
Moussorgsky	NAX	Tableaux d'une Exposition	3. Tuileries	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	 •Strings VI. II+Vla+Vc Pizz Quadruple-Triple Stops quarters mf,F,FF(23-24)+Tutti	>•Mode of Playing		Strings Violin II+Viola+Violoncello Pizzicato Quadruple-Triple Stops quarters mf,F,FF.	Strings Violin II+Viola+Violoncello: Pizzicato Quadruple-Triple Stops quarters mf,F,FF (23-24).				
Moussorgsky	NAX	Tableaux d'une Exposition	3. Tuileries	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	 •Strings VI. I+VI. II+Vla Pizz Double-Triple Stops pp(30)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Pizzicato Double-Triple Stops pp.	Strings Violin I+Violin II+Viola: Pizzicato Double-Triple Stops pp (30).				

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concertino:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	•Strings Vl. II+Vla+Vc Pizz Harmonics natural 4th(C-G)I ppp(Reh.10,10-13)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello: Pizzicato Harmonics natural 4th(C-G)I ppp.	Strings Violin II+Viola+Violoncello: Pizzicato Harmonics natural 4th(C-G)I ppp (Reh.10,10-13).			
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concertino:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	•Strings Vc+Db Pizz Harmonics natural pp(23-32)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Pizzicato Harmonics natural pp.	Strings Violoncello+DoubleBass Pizzicato Harmonics natural pp (23-32).			
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concertino:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	•Strings Vl. I+Vla+Vc Pizz Double-Quadruple Stops 8ths slow sFz(Reh.12,17)+Tutti		>•Mode of Playing		Strings Violin I+Viola+Violoncello Pizzicato Double-Quadruple Stops 8ths slow sFz.	Strings Violin I+Viola+Violoncello: Pizzicato Double-Quadruple Stops 8ths slow sFz (Reh.12,17).			
Stravinsky	NAX	Pulcinella	13-IX. Finale	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concertino:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	•Strings Vc Open Strings G-A 8th, Pizz, Double-Stop mF(Reh.111,73-87)+Tutti		>•Mode of Playing		Strings Violoncello Open Strings G-A 8th, Pizzicato, Double-Stop mF.	Strings Violoncello: Open Strings G-A 8th, Pizzicato, Double-Stop mF (Reh.111,73-87).			
Vaughan Williams	Multi	The Lark Ascending		ORCH	1920	1fl, 1ob, 2cl, 2bsn/2horn/string s /solo vl	OrchPlay	•Strings Pizz, Legato slurred p, pp(68-94)		>•Mode of Playing		Strings Pizzicato, Legato slurred p, pp.	Strings Pizzicato, Legato slurred p, pp (68-94).			
Stravinsky	NAX	Petrushka	02-Tableau I: Russian Dance	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concertgebouw	•Strings Vl. II+Vla Pizz Tremolo quarters F(Reh.34,9-20)+Tutti		>•Mode of Playing		Strings Violin II+Viola Pizzicato Tremolo quarters F.	Strings Violin II+Viola: Pizzicato Tremolo quarters F(Reh.34,9-20).			
Stravinsky	NAX	Petrushka	02-Tableau I: Russian Dance	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concertgebouw	•Strings Db Pizz 8ths F(Reh.34,9-20)+Tutti		>•Mode of Playing		Strings DoubleBass Pizzicato 8ths F.	Strings DoubleBass: Pizzicato 8ths F(Reh.34,9-20).			

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STRINGS Modes of Playing Examples																	
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	 •Strings VI.I+VI.II+Vla+Vc Pizz quarters F(Reh.62,1-3)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Pizzicato quarters F.	Strings Violin I+Violin II+Viola+Violoncello: Pizzicato quarters F (Reh.62,1-3).				
Stravinsky	NAX	Petrushka	05-Tableau III: Waltz	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concert gebouw	 •Strings Vla Stacc slurred quarters slow (valse) p(Reh.74,68-82)+Tutti		>•Mode of Playing		Strings Viola Staccato slurred quarters slow (valse) p.	Strings Viola: Staccato slurred quarters slow (valse) p (Reh.74,68-82). vs Violoncello Pizzicato				
Stravinsky	NAX	Petrushka	05-Tableau III: Waltz	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concert gebouw	 •Strings Vc Pizz 8ths slow (valse) p(Reh.74,68-82)+Tutti		>•Mode of Playing		Strings Violoncello Pizzicato 8ths slow (valse) p.	Strings Violoncello: Pizzicato 8ths slow (valse) p (Reh.74,68-82). vs Viola Staccato slurred				
Stravinsky	NAX	Petrushka	05-Tableau III: Waltz	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concert gebouw	 •Strings VI.II+Vla,+VI.I Stacc 16ths fast p cresc-decresc(Reh.78,96-104)+Tutti		>•Mode of Playing		Strings Violin II+Viola,+Violin I Staccato 16ths fast p crescendo-decresc.	Strings Violin II+Viola,+Violin I: Staccato 16ths fast p crescendo-decrescend (Reh.78,96-104). vs Violin II+Viola Pizzicato				
Stravinsky	NAX	Petrushka	05-Tableau III: Waltz	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concert gebouw	 •Strings VI.II+Vla Pizz 8ths p cresc-decresc(Reh.78,96-104)+Tutti		>•Mode of Playing		Strings Violin II+Viola Pizzicato 8ths p crescendo-decrescendo.	Strings Violin II+Viola: Pizzicato 8ths p crescendo-decrescendo (Reh.78,96-104).				
Stravinsky	NAX	Petrushka	09-Tableau IV: Dance of the Gipsy Girls	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	 •Strings VI.I+VI.II+Vla Open Strings D-A alternate fing.sulG, 8-16ths Pizz, Double-Stop p(Reh.103.10-19)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Open Strings sulD-sulA alternate fingrered sulG, 8-16ths Pizzicato, Double-Stop p.	Strings Violin I+Violin II+Viola: Open Strings sulD-sulA alternate fingrered sulG, 8-16ths Pizzicato, Double-Stop p (Reh.103.10-19).				
Stravinsky	NAX	Petrushka	12-Tableau IV: The Scuffle (Blackamoor and Petrushka)	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	 •Strings VI.I+VI.II,+Vla Pizz 8ths F(Reh.125,11-17)+Tutti		>•Mode of Playing		Strings Violin I+Violin II,+Viola Pizicato 8ths F.	Strings Violin I+Violin II,+Viola: Pizsicato 8ths F (Reh.125,11-17).				

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STRINGS Modes of Playing Examples																
Stravinsky	NAX	Petrushka	12-Tableau IV: The Scuffle (Blackamoor and Petrushka)	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	 •Strings VI.II+Vla Pizz 16ths F,FFF(Reh.128,28-30)+Tutti		>•Mode of Playing	Strings Violin II+Viola Pizzicato 16ths F.	Strings Violin II+Viola: Pizzicato 16ths F, FFF (Reh.128,28-30).				
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	 •Strings Vc+Db,+Vla Pizz 8ths FF,p(2-8)+Tutti		>•Mode of Playing	Strings Violoncello+DoubleBass,+Viola Pizzicato 8ths FF,p.	Strings Violoncello+DoubleBass,+Viola: Pizzicato 8ths FF,p (2-8).				
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	 •Strings VI.I+VI.II+Vla+Vc col legno battuto 16ths p(Reh.4,52-63)+Tutti		>•Mode of Playing	Strings Violin I+Violin II+Viola+Violoncello col legno battuto 16ths p.	Strings Violin I+Violin II+Viola+Violoncello: col legno battuto 16ths p (Reh.4,52-63). vs DoubleBass Pizzicato				
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	 •Strings Db Pizz 8ths p(Reh.4,52-63)+Tutti		>•Mode of Playing	Strings DoubleBass Pizz 8ths p.	Strings DoubleBass: Pizzicato 8ths p (Reh.4,52-63).				
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	 •Strings Vla+Vc+Db,VI.II col legno battuto appog.,16ths p(109-118)+Tutti		>•Mode of Playing	Strings Viola+Violoncelo+DoubleBass,VI.II col legno battuto appog.,16ths p.	Strings Viola+Violoncelo+DoubleBass,VI.II: col legno battuto appog.,16ths p (109-118). vs DoubleBass Pizzicato				
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Pizz p(Reh.21,1-8)+Tutti		>•Mode of Playing	Strings Pizzicato p	Strings: Pizzicato p (Reh.21,1-8).				
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II+Vla Detached Stacc-accent p(Reh.22,9-16)+Tutti		>•Mode of Playing	Strings Violin II+Viola Detached Staccato-accent p	Strings Violin II+Viola: Detached Staccato-accent p (Reh.22,9-16).				

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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/string	OrchPlay	 •Strings00ALL MoP Leg, short slurs, Det, Accent, Stacc, Spicc, Dyn Envel, Appogg, con sord, Pizz, Double-Triple-Quadr-Stops(1-112)		DIVERSE	DIVERSE	•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: ALL Modes of Playing Legato, short slurs, Detached, Accent, Staccato, Spiccato, Dyn Envelopes Appoggiatura, con sordino, Pizzicato, Double-Triple-Quadruple-Stops (1-112).
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/string	OrchPlay	 •Strings02 Vl.I+Vl.II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, mp cresc sFz(7-10)		Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, mp crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, mp crescendo sFz (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/string	OrchPlay	 •Strings03 Vc+Db Pizz, 8ths, low range p(11-15)		Layering	Background - Bass Line	Strings Violoncello+Doublebass Pizzicato, 8ths, low range p	Strings Violoncello+Doublebass Pizzicato, 8ths, low range p (11-15).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)						
STRINGS Modes of Playing Examples																				
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	 •Strings04 VI.I+VI.II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, cresc sFz(15-18)		Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Legato short slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz (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	 •Strings05 Vc+Db Pizz, 8ths, low range p(19-54)		Layering	Background - Bass Line	Strings: Violoncello+Doublebass Pizzicato, 8ths, low range p	Strings: Violoncello+Doublebass Pizzicato, 8ths, low range p (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	 •Strings13 Vla+Vc, Pizz, quarters, medium range, F(55)		Doubling Timbral_Manipulation	Separation Timbre Bright	Strings: Viola+Violoncello, Pizzacto, quarters, medium range, F	Strings: Viola+Violoncello, Pizzacto, quarters, medium range, F (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	 •Strings14 VI.I+VI.II+Vla+Vc+Db, Stacc, Spicc, Accent, Leg short slur, Appogg, Pizz, 16ths, 8ths, 16th triplets, low to high range p, cresc sFz(61-63)		Layering	Foreground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Leg atoshort slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz	Strings: Violin I+Violin II+Viola+Violoncello+Doublebass, Staccato, Spiccato, Accent, Leg atoshort slur, Appoggiatura, Pizzicato, 16ths, 8ths, 16th triplets, low to high range p, crescendo sFz (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	 •Strings19 VI.I+VI.II+Vla+Vc, Pizz, Double-Stop, 8ths, high, low range sFz(71-72)		Layering	Foreground-2	Strings: Violin I+Violin II+Viola+Violoncello, Pizzicato, Double-Stop, 8ths, high, low range sFz	Strings: Violin I+Violin II+Viola+Violoncello, Pizzicato, Double-Stop, 8ths, high, low range sFz (71-72).						

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	•Strings21 Vla+Vc+Db Pizz 8ths, low range mf(76)		Layering	Middleground-1	Strings: Viola+Violoncello+Doublebass Pizzicato 8ths, low range mf	Strings: Viola+Viloloncello+Doublebass Pizzicato 8ths, low range mf (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	•Strings23 Vc+Db Pizz, 8ths, medium low range p(79-85)		Layering	Middleground-1	Strings: Violoncello+Doublebass Pizzicato, 8ths, medium low range p	Strings: Violoncello+Doublebass Pizzicato, 8ths, medium low range p (79-85).		
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	•Strings24 VI. I+VI. II+Vla+Vc Pizz 8ths, quarter medium-high range p(88-90)		Doubling	Separation	Strings: Violin I+Violin II+Viola+Violoncello Pizzicato 8ths, quarter medium-high range p	Strings: Violin I+Violin II+Viola+Violoncello Pizzicato 8ths, quarter medium-high range p (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	•Strings25 VI. I+VI. II+Vla+Vc Pizz, Double-Triple-Stops, Arpegg, 8ths medium-high range sFFz(91)		Timbral_Manipulation	Attack Sharp	Strings: Violin I+Violin II+Viola+Violoncello Pizzicato Double-Triple-Stops, Arpeggiando, 8ths medium-high range sFFz	Strings: Violin I+Violin II+Viola+Violoncello Pizzicato Double-Triple-Stops, Arpeggiando, 8ths medium-high range sFFz (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	•Strings26 VI. I+VI. II+Vla+Vc+Db Pizz, Double-Triple-Quadruple-Stops, Arpegg, low to high range F(93-94)		Layering	Middleground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebas Pizzicato, Double-Triple-Quadruple-Stops, Arpeggiando, low to high range F	Strings: Violin I+Violin II+Viola+Violoncello+Doublebas Pizzicato, Double-Triple-Quadruple-Stops, Arpeggiando, low to high range F (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	•Strings29 Vla+Vc+Db, Pizz, quarters, 8ths, low-medium range p(99-111)		Layering	Background - Bass Line	Strings: Viola+Violoncello+Doublebass, Pizzicato, quarters, 8ths, low-medium range p	Strings: Viola+Violoncello+Doublebass, Pizzicato, quarters, 8ths, low-medium range p (99-111).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings30 VI. I+VI. II+Db Pizz, Double-Stops, low, medium range sFFz(112)		Layering	Foreground-1	Strings: Violin I+Violin II+Doublebass Pizzicato, Double-Stops, low, medium range sFFz	Strings: Violin I+Violin II+Doublebass Pizzicato, Double-Stops, low, medium range sFFz (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	 •Strings Pizzicato(74-94)		>•Mode of Playing		Strings Pizzicato	Strings: Pizzicato (74-94).		
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	 •Strings Pizzicato(74-94)+Tutti		>•Mode of Playing		Strings Pizzicato	Strings: Pizzicato (74-94) +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	 •Strings Pizzicato triple+quadruple stops (93-94).		>•Mode of Playing		Strings Pizzicato triple+quadruple stops	Strings: Pizzicato triple+quadruple stops (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	 •Strings Db Pizz quarters,8ths sFz, p(9-53)		>•Mode of Playing		Strings DoubleBas Pizzicato quarters,8ths sFz, p.	Strings DoubleBass Pizzicato quarters,8ths sFz, p (9-53).		
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	 •Strings Vc Pizz F,mf(74-91)		>•Mode of Playing		Strings Violoncello Pizzicato F,mf.	Strings Violoncello: Pizzicato F, mf (74-91).		
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	 •Strings Pizz, Multiple Stops p, SFFz, F(88-95)		>•Mode of Playing		Strings Pizzicato, Multiple Stops p, SFFz, F.	Strings Pizzicato, Multiple Stops p, SFFz, F (88-95).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchestra_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Berg	NAX	Violin Concerto	II. Allegro, Adagio	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	 •Strings VI.II+Vla+Vc+Db Pizz 8ths F(1)+Tutti  •Strings VI.I+VI.II+Vla+Vc+Db Pizz 8ths F(5)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello+ DoubleBass Pizzicato 8ths F. Strings Violin I+Violin II+Viola+Violoncello+ DoubleBass Pizzicato 8ths F.	Strings Violin II+Viola+Violoncello+DoubleBass: Pizzicato 8ths F (1). Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: Pizzicato 8ths F (5).	
Berg	NAX	Violin Concerto	II. Allegro, Adagio	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	 •Strings VI.I+VI.II+Vla+Vc Pizz. Griffbrett-Steg FFF(125)+Tutti		>•Mode of Playing		Strings VI.I+VI.II+Vla+Vc Pizz. Griffbrett-Steg FFF.	Strings VI.I+VI.II+Vla+Vc: Pizz. Griffbrett-Steg FFF(125)+Tutti	
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings Vla+Vc Pizz quarters p(48)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Pizzicato quarters p.	Strings Viola+Violoncello: Pizzicato quarters p(48).	
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings Vla+Vc+Db Pizz Bartok quarters FF(49)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+ DoubleBass Pizzicato Bartok quarters FF.	Strings Viola+Violoncello+DoubleBass: Pizzicato Bartok quarters FF(49).	
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings Vla+Vc+Db+VI Pizz quarters p,mf,F,FF(51-53)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+ DoubleBass+Violin Pizzicato quarters p, mf, F, FF.	Strings Viola+Violoncello+DoubleBass+Violin: Pizzicato quarters p, mf, F, FF (51-53).	
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI+Vla+Vc Pizz Quadruple Stops arpeggiando quarter-triplets,8ths p crescF(1-5)+Tutti		>•Mode of Playing		Strings Violin+Viola+Violoncello+Violoncello Pizzicato Quadruple Stops arpeggiando quarter-triplets,8ths p crescendo F.	Strings Violin+Viola+Violoncello: Pizzicato Quadruple Stops arpeggiando quarter-triplets,8ths p crescendo F (1-5).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp		Solti_Chicago Symphony Orchestra	•Strings VI. II+Vla+Vc,+Db Pizz Quadruple-Triple-Double Stops arpeggiando quarter-8ths Fdecresc mf(5-15)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello,+DoubleBass Pizzicato Quadruple-Triple-Double Stops arpeggiando quarter-8ths F decrescendo mf.	Strings Violin II+Viola+Violoncello,+DoubleBass: Pizzicato Quadruple-Triple-Double Stops arpeggiando quarter-8ths F decrescendo mf (5-15).		
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp		Solti_Chicago Symphony Orchestra	•Strings Pizz quarters, Accents, Double-Triple Stops p crescF(27-43)+Tutti		>•Mode of Playing		Strings Pizzicato quarters, Accents, Double-Triple Stops p crescend F.	Strings: Pizzicato quarters, Accents, Double-Triple Stops p crescend F (27-43).		
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	•Strings VI. I+Vla+Vc+Db Pizz quarters Triple stops F(61-72)+Tutti		>•Mode of Playing		Strings Violin I+Viola+Violoncello+DoubleBass Pizzicato quarters Triple stops F.	Strings Violin I+Viola+Violoncello+DoubleBass: Pizzicato quarters Triple stops F(61-72).		
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	•Strings Pizz quarters con sord. pp,p(182-188)+Tutti		>•Mode of Playing		Strings Pizzicato quarters con sordino pp,p.	Strings: Pizzicato quarters con sordino pp,p(182-188).		
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	•Strings Pizzicato(1-24)+Tutti Bartok-ConOrch-ii		>•Mode of Playing		Strings Pizzicato	Strings: Pizzicato (1-24).		
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	•Strings Vc Pizzicato slurred (55-61)+Tutti		>•Mode of Playing		Strings Cello Pizzicato slurred	Violoncello: Pizzicato slurred (55-61).		
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	•Strings VI. I+VI. II Pizz Triple-Quadruples Stops quarters F(74-82) vs Arco(83)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Pizzicato Triple-Quadruples Stops quarters F(74-82) vs Arco(83).	Strings Violin I+Violin II: Pizzicato Triple-Quadruples Stops quarters F (74-82) vs Arco (83).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Britten	NAX	The Young Person's Guide to the Orchestra	IV. Variation C [The Clarinets]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI.I Open String A-E 8th Pizz accent p(1-4)+Tutti	>•Mode of Playing			Strings Violin I Open String A-E 8th Pizzicato accent p.	Strings Violin I: Open String A-E 8th Pizzicato accent p (1-4).
Britten	NAX	The Young Person's Guide to the Orchestra	IV. Variation C [The Clarinets]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI.II Open String D 8th Pizz pp(1-4)+Tutti	>•Mode of Playing			Strings Violin II Open String D 8th Pizzicato pp.	Strings Violin II: Open String D 8th Pizzicato pp (1-4).
Britten	NAX	The Young Person's Guide to the Orchestra	IV. Variation C [The Clarinets]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI.II Open String G-A 8th Pizz p(7-10)+Tutti	>•Mode of Playing			Strings Violin II Open String G-A 8th Pizzicato p.	Strings Violin II: Open String G-A 8th Pizzicato p (7-10).
Britten	NAX	The Young Person's Guide to the Orchestra	IV. Variation C [The Clarinets]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings Vc Open String C 8th Pizz p(7-9)+Tutti	>•Mode of Playing			Strings Violoncello Open String C 8th Pizzicato p.	Strings Violoncello: Open String C 8th Pizzicato p (7-9).
Britten	NAX	The Young Person's Guide to the Orchestra	XIII. Variation L [The Trombones and Bass Tuba]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings Vc Open String G 8th col legno, Pizz, Double-Stop F(35-40)+Tutti	>•Mode of Playing			Strings Violoncello Open String G 8th col legno, Pizzicato, Double-Stop F.	Strings Violoncello: Open String G 8th col legno, Pizzicato, Double-Stop F (35-40).
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI.I+VI.II Pizz Quadruple Stops p,F(11-14)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Pizzicato Quadruple Stops p, F.	Strings Violin I+Violin II: Pizzicato Quadruple Stops p, F(11-14).

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STRINGS Modes of Playing Examples																
6		Left Hand Pizzicato														
Pagani	NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin		Kavakos	 •SOLO VI-15 Left Hand Pizz(109-120)		>•Mode of Playing		SOLO Violin Left Hand Pizzicato.	SOLO Violin: Left Hand Pizzicato (109-120).		
Rimsky-Korsakov	NAX	Capriccio Espagnol	IV. Scena e canto gitano	ORCH	1887	3*f1, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings		Dutoit_OSM	 •Strings VI.II left hand Pizzicato sulE 8ths mF(Reh.P,98-107)+Tutti		>•Mode of Playing		Strings Violin II left hand Pizzicato sulE 8ths mF.	Strings Violin II: left hand Pizzicato sulE 8ths mF (Reh.P,98-107).		
Bartok	NAX	String Quartet No. 5	III. Scherzo	StringQtet	1934	StringQtet		Végh Quartet	 •String Quartet VI.I+II left hand Pizzicato(54-58)	2_57	>•Mode of Playing		String Quartet Violin left hand Pizzicato	String Quartet Violin I+II: left hand Pizzicato (54-58).		
Berg	NAX	Violin Concerto	II. Allegro, Adagio	ORCH, solo violin	1935	2*f1, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin		Abbado_Orchestra Moxart_Faust	 •Strings SOLO VI. left hand Pizzicato sulD,sulE 8ths mF(64-65)+Tutti		>•Mode of Playing		Strings SOLO Violin left hand Pizzicato sulD, sulE 8ths mF.	Strings SOLO Violin: left hand Pizzicato sulD, sulE 8ths mF (64-65).		
Berg	NAX	Violin Concerto	II. Allegro, Adagio	ORCH, solo violin	1935	2*f1, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin		Abbado_Orchestra Moxart_Faust	 •Strings SOLO VI. left hand Pizzicato sulG,sulD,sulA 8ths p(68-69)+Tutti		>•Mode of Playing		Strings SOLO Violin left hand Pizzicato sulG, sulD, sulA 8ths p.	Strings SOLO Violin: left hand Pizzicato sulG, sulD, sulA 8ths p (68-69).		
Berg	NAX	Violin Concerto	II. Allegro, Adagio	ORCH, solo violin	1935	2*f1, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin		Abbado_Orchestra Moxart_Faust	 •Strings SOLO VI. left hand Pizzicato sulE 8ths + Trill sulG + Open sulD p(71)+Tutti		>•Mode of Playing		Strings SOLO Violin left hand Pizzicato sulE 8ths + Trill sulG + Open sulD p.	Strings SOLO Violin: left hand Pizzicato sulE 8ths + Trill sulG + Open sulD p (71).		

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STRINGS Modes of Playing Examples

8	Bartok Pizzicato ("Snap")							
Bartok	NAX	String Quartet No. 4	IV. Allegretto pizzicato	StringQtet	1928	StringQtet	Végh Quartet	🎻•String Quartet VI.I+II Bartok pizz (snap) (55-64) 🎻•String Quartet All Pizzicato(1-124)
Bartok	NAX	String Quartet No. 4	IV. Allegretto pizzicato	StringQtet	1928	StringQtet	Végh Quartet	🎻•String Quartet Pizzicato double-triple-quadruple Stops(1-124)
Bartok	NAX	String Quartet No. 4	IV. Allegretto pizzicato	StringQtet	1928	StringQtet	Végh Quartet	🎻•Strings VI.I,Vc Bartok pizz sFz(90-102)
Bartok	NAX	String Quartet No. 4	IV. Allegretto pizzicato	StringQtet	1928	StringQtet	Végh Quartet	🎻•Strings Bartok pizz FF(119)
Bartok	NAX	Music for Strings, Perc and Celesta	II. Allegro	ORCH	1936	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	🎻•Strings VI+Vla+Vc Bartok Pizz quarters F(157-159)
Bartok	NAX	Divertimento for Strings	III.	ORCH	1939	String Orchestra	Zeitouni_Les Violons du Roy	🎻•Strings Db Bartok Pizz quarter FF(402-403) 🎻•Strings Vc+Db Bartok Pizz quarter FF(583)

2_58	>•Mode of Playing	String Quartet Violin Bartok pizz (snap). String Quartet All Pizzicato.	String Quartet Violin I+II: Bartok pizz (snap) (55-64). String Quartet: All Pizzicato(1-124).
	>•Mode of Playing	String Quartet Double stop. String Quartet Triple stop. String Quartet Quadruple stop.	String Quartet: Pizzicato double-triple-quadruple Stops (1-124). Bartok Pizzicato
	>•Mode of Playing	Strings Violin I,Violoncello Bartok pizzicato sFz .	Strings Violin I,Violoncello: Bartok pizzicato sFz (90-102).
	>•Mode of Playing	Strings Bartok pizzicato FF.	Strings: Bartok pizzicato FF(119).
	>•Mode of Playing	Strings Violin+Viola+Violoncello Bartok Pizz quarters F.	Strings Violin+Viola+Violoncello: Bartok Pizzicato quarters F (157-159).
	>•Mode of Playing	Strings DoubleBass Bartok Pizzicato quarter FF. Strings Violoncello+DoubleBass Bartok Pizz quarter FF.	Strings DoubleBass: Bartok Pizzicato quarter FF (402-403). Strings Violoncello+DoubleBass: Bartok Pizz quarter FF (583).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
6	Pizzicato Chords															
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	•Strings19b VI.II+Vc, Pizz Chords, Double-Stop, 8ths, medium range sFz(71)	Layering	Foreground-2	Strings: Violin II+Violoncello, Pizzicato Chords, Double-Stop, 8ths, medium range sF	Strings: Violin II+Violoncello, Pizzicato Chords, Double-Stop, 8ths, medium range sFz (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	•Strings25b VI.I+VI.II+Vla, Pizz Chords, 8ths medium-high range sFFz(91)	Timbral_Manipulation	Attack Sharp	Strings: Violin I+Violin II+Viola, Pizzicato Chords, 8ths medium-high range sFFz	Strings: Violin I+Violin II+Viola, Pizzicato Chords, 8ths medium-high range sFFz (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	•Strings26b VI.I+VI.II+Vla+Vc+Db Pizz Chords, Double-Triple-Quadruple-Stops, Arpegg, low to high range F(93-94)	Layering	Middleground-1	Strings: Violin I+Violin II+Viola+Violoncello+Doublebas Pizzicato Chords, Double-Triple-Quadruple-Stops, Arpeggiando, low to high range F	Strings: Violin I+Violin II+Viola+Violoncello+Doublebas Pizzicato Chords, Double-Triple-Quadruple-Stops, Arpeggiando, low to high range F (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	•Strings30b VI.I+VI.II Pizz Chords, Double-Stops, low, medium range sFFz(112)	Layering	Foreground-1	Strings: Violin I+Violin II Pizzicato Chords, Double-Stops, low, medium range sFFz	Strings: Violin I+Violin II Pizzicato Chords, Double-Stops, low, medium range sFFz (112)/				
Bartok	NAX	String Quartet No. 4	IV. Allegretto pizzicato	StringQtet	1928	StringQtet	Végh Quartet	•String Quartet Pizzicato double-triple-quadruple Stops(1-124)	>•Mode of Playing		String Quartet Double stop. String Quartet Triple stop. String Quartet Quadruple stop.	String Quartet: Pizzicato double-triple-quadruple Stops (1-124). Bartok Pizzicato				
Bartok	NAX	Concerto for Orchestra	V. Finale (Pesante-Presto)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/strings	Solti_Chicago Symphony Orchestra	•Strings Vla+Vc Pizzicato chords quadruple-stops(5-44)+Tutti	2_60	>•Mode of Playing		Strings Viola Pizzicato chords. Viola Quadruple stop. Cello Pizzicato chords. Celo Quadruple stop.	Strings: Viola+Violoncello: Pizzicato chords (5-44). Quadruple stop			

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

STRINGS Modes of Playing Examples

2		Pizzicato Movements, Sections						
Tchaikovsky	NAX	Symphony No. 4	III. Scherzo: Pizzicato ostinato - Allegro	ORCH	1877	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/strings	Pletnev_Russia n National Orchestra	 •Strings Pizzicato(1-77)
		Bartok	NAX	String Quartet No. 4	IV. Allegretto pizzicato	StringQtet	1928	StringQtet Végh Quartet
To be completed >								

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

2_61	>•Mode of Playing	Strings Pizzicato	Strings: Pizzicato (1-77).
	>•Mode of Playing	String Quartet All Pizzicato.	String Quartet: All Pizzicato (1-124).

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)
STRINGS Modes of Playing Examples													
170	Mutes: CON SORDINO, (Avec sourdine, muted, mit Dämpfer)												
Mahler	NAX	Lieder eines Fahrenden Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	🎻•Strings VI.I+Vla Legato large slur 8th triplets fast con sord. ppp,pppp(78-80)+Tutti		>•Mode of Playing		Strings Violin I+Viola Legato large slur 8th triplets fast con sordino ppp, pppp.	Strings Violin I+Viola: Legato large slur 8th triplets fast con sordino ppp, pppp (78-80).
Mahler	NAX	Lieder eines Fahrenden Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	🎻•Strings Vc Stacc slurred 8th triplet slow con sord. pppp(79-80)+Tutti		>•Mode of Playing		Strings Violoncello Staccato slurred 8th triplet slow con sordino pppp.	Strings Violoncello: Staccato slurred 8th triplet slow con sordino pppp (79-80).
Mahler	NAX	Lieder eines Fahrenden Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	1883-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	🎻•Strings VI.I Legato short slurs, large lines, detached Tenuto con sord. pp(11-14)+Tutti		>•Mode of Playing		Strings Violin I Legato short slurs, large lines, detached Tenuto con sordino pp.	Strings Violin I: Legato short slurs, large lines, detached Tenuto con sordino pp(11-14).
Mahler	NAX	Symphony No. 1	III. Feierlich und gemessen, ohne zu schleppen, Sehr einfach und schlicht wie eine Volksweise, Wieder etwas bewegter, wie im Anfang -a funeral march "Frère Jacques"	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	🎻•Strings VI.I,Vc,Vla,VI.II Legato short slurs, detached, Tenuto quarters,8ths Dampfer pp(85-109)+Tutti		>•Mode of Playing		Strings Violin I, Violoncello, Viola, Violin II Legato short slurs, detached, Tenuto quarters, 8ths Dampfer (con sordino) pp.	Strings Violin I, Violoncello, Viola, Violin II: Legato short slurs, detached, Tenuto quarters, 8ths Dampfer (con sordino) pp (85-109).

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)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	🎻•Strings VI.II,+VI.I+Vla Tremolo bowed unmeas. whole, Dampfer, am Steg pp(244-247)+Tutti		>•Mode of Playing		Strings Violin II,+Violin I+Viola Tremolo bowed unmeasured whole, Dampfer (con sordino), am Steg (sul ponticello) pp.	Strings Violin II,+Violin I+Viola: Tremolo bowed unmeasured whole, Dampfer (con sordino), am Steg (sul ponticello) pp (244-247).
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	🎻•Strings VI.II,+VI.I+Vla Tremolo bowed unmeas. whole, Dampfer, Ordinario pp, crescFFF(248-252)+Tutti		>•Mode of Playing		Strings Violin II,+Violin I+Viola Tremolo bowed unmeasured whole, Dampfer (con sordino), Ordinario pp, crescendo FFF.	Strings Violin II,+Violin I+Viola: Tremolo bowed unmeasured whole, Dampfer (con sordino), Ordinario pp, crescendo FFF (248-252).
Mahler	NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	🎻•Strings Vc,Vla+VI.I,VI.II Legato lines quarters, 8ths, wholes mit Dampfer pp-p(443-453)+Tutti		>•Mode of Playing		Strings Violoncello,Viola+Violin I,Violin II: Legato lines quarters, 8ths, wholes mit Dampfer (con sordino) pp-p decresc.	Strings Violoncello,Viola+Violin I,Violin II: Legato lines quarters, 8ths, wholes mit Dampfer (con sordino) pp-p decresc(443-453).
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	🎻•WW+Brasses+Perc +Harp+Strings ALL MoP (64-253)		>•Mode of Playing	Diverse	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing	Woodwinds+Brasses+Percussion+Harp+Strings: ALL Modes of Playing (64-253).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Mahler	NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fI, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoiniker	 •Strings VI. I, VI. II, Vla, Vc, Db, Leg, Leg Ten, Det, Det Ten, Stacc, slurred Stacc, Marc, Marc Ten, Marc slurred, Trill, Trem, sul tasto, Multi-Stops, Gliss, Plzz, con sord, Dyn Env (64-253)		>•Mode of Playing	Diverse	Strings: Violin I, Violin II, Viola, Violoncello, Doublevass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plzzicato, con sordino, Dynamic Envelope (64-253).	Strings: Violin I, Violin II, Viola, Violoncello, Doublevass, Legato, Legato Tenuto, Detached, Detached Tenuto, Staccato, slurred Staccato, Marcato, Marcato Tenuto, Marcato slurred, Trill, Tremolo, sul tasto, Multi-Stops, Glissando, Plzzicato, con sordino, Dynamic Envelope	
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fI, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI. II+VI. II,+Vla Tremolo fingered unmeas. Dampfer, am Steg ppp(Reh.11,133-140)+Tutti		>•Mode of Playing		Strings Violin II+Violin II,+Viola Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) ppp.	Strings Violin II+Violin II,+Viola: Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) ppp (Reh.11,133-140).	
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fI, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla,VI. II Tremolo fingered unmeas. Dampfer, am Steg pppp(146-148)+Tutti		>•Mode of Playing		Strings Viola, Violin II Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) pppp.	Strings Viola, Violin II: Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) pppp (146-148).	
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fI, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla, Vc Trills halves, slurred Appog. Dampfer, am Steg ppp(Reh.18,226-230)+Tutti		>•Mode of Playing		Strings Viola, Violoncello Trills halves, slurred Appoggiaturas, Dampfer (con sordino), am Steg (sul ponticello) ppp.	Strings Viola, Violoncello: Trills halves, slurred Appoggiaturas, Dampfer (con sordino), am Steg (sul ponticello) ppp (Reh.18,226-230).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchestra_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Trills Griffbrett, Dampfer, wholes,quarters appoggiaturas fast, short slurred motives ppp, sFz(Reh.36,464-473)+Tutti	>•Mode of Playing		Strings Trills Griffbrett (sul tasto), Dampfer (con sordino), wholes,quarters appoggiaturas fast, short slurred motives ppp, sFz.	Strings: Trills Griffbrett (sul tasto), Dampfer (con sordino), wholes,quarters appoggiaturas fast, short slurred motives ppp, sFz (Reh.36,464-473).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Gliss Legato 8ths-quarters Dampfer pp(Reh.40,509-514)+Tutti	>•Mode of Playing		Strings Violin I Glissando Legato 8ths-quarters Dampfer (con sordino) pp.	Strings Violin I: Glissando Legato 8ths-quarters Dampfer (con sordino) pp (Reh.40,509-514).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Arpeggiando up-down 16ths(4) Dampfer pp(Reh.41,515-522)+Tutti	>•Mode of Playing		Strings Violin I Arpeggiando up-down 16ths(4) Dampfer (cpn sordino) pp.	Strings Violin I: Arpeggiando up-down 16ths(4) Dampfer (cpn sordino) pp (Reh.41,515-522)			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II Trills quarters Dampfer pp(582-583)+Tutti	>•Mode of Playing		Strings Viiolin I+Violin II Trills quarters Dampfer (con sordino) pp.	Strings Violin I+Violin II: Trills quarters Dampfer (con sordino) pp (582-583).			
Mahler	NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Saltando slurred Spiccato Dampfer pp(Reh.5,79-81)+Tutti	>•Mode of Playing		Strings Viola Saltando slurred Spiccato Dampfer (con sordino) pp.	Strings Viola: Saltando slurred Spiccato Dampfer (con sordino) pp (Reh.5,79-81).			
Mahler	NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Spring Bogen 16ths(6-tuplets) Dampfer ppp(Reh.12,193-196)+Tutti	>•Mode of Playing		Strings Violin I Spring Bogen (Spiccato) 16ths(6-tuplets) Dampfer (con sordino) ppp.	Strings Violin I: Spring Bogen (Spiccato) 16ths(6-tuplets) Dampfer (con sordino) ppp (Reh.12,193-196).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 432 of 565				
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples														
Mahler	NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II+Vla,+Vc Legato slurred 16ths, accents Dampfer p cresc FF(Reh.12,193-196)+Tutti		>•Mode of Playing		Strings Violin II+Viola,+Violoncello II+Viola,+Violoncello Legato slurred 16ths, accents Dampfer (con sordino) p crescendo FF.	Strings Violin II+Viola,+Violoncello: Legato slurred 16ths, accents Dampfer (con sordino) p crescendo FF (Reh.12,193-196).	
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II+Vc Legato slurred 8-16ths,quarters, Stacc, Dampfer pp(132-135)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Violoncello Legato slurred 8-16ths,quarters, Staccato, Dampfer (con sordino) pp.	Strings Violin I+Violin II+Violoncello: Legato slurred 8-16ths,quarters, Staccato, Dampfer (con sordino) pp (132-135).	
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla Stacc, slurs short motive Dampfer pp(Reh.15,285-288)+Tutti		>•Mode of Playing		Strings Viola Staccato, slurs short motive Dampfer (con sordino) pp.	Strings Viola: Staccato, slurs short motive Dampfer (con sordino) pp (Reh.15,285-288).	
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II held Dampfer, Vla Trill Dampfer pp-ppp(Reh.15,291-297)+Tutti		>•Mode of Playing		Strings Violin II held Dampfer, Viola Trill Dampfer (con sordino) pp-ppp.	Strings Violin II: held Dampfer, Viola Trill Dampfer (con sordino) pp-ppp (Reh.15,291-297).	
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I,+VI.II Tremolo bowed unmeas. quarters,8ths Dampfer, am Steg pp(Reh.17,347-372)+Tutti		>•Mode of Playing		Strings Violin I,+Violin II Tremolo bowed unmeasured quarters,8ths Dampfer (con sordino), am Steg (sul ponticello) pp.	Strings Violin I,+Violin II: Tremolo bowed unmeasured quarters,8ths Dampfer (con sordino), am Steg (sul ponticello) pp (Reh.17,347-372).	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 433 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vla Trills halves, quarters Dampfer, am Steg pp(Reh.17,347-361)+Tutti		>•Mode of Playing		Strings Viola Trills halves, quarters Dampfer (con sordino), am Steg (sul ponticello) pp.	Strings Viola: Trills halves, quarters Dampfer (con sordino), am Steg (sul ponticello) pp(Reh.17,347-361).		
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II held Dampfer pp(485-497)+Tutti		>•Mode of Playing		Strings Violin II held Dampfer (con sordino) pp.	Strings Violin II: held Dampfer (con sordino) pp(485-497).		
Mahler	NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc+Db, VI. I+VI. II+Vla Legato held,halfs,quarters Dampfer ppp(1-17)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass, Violin I+Violin II+Viola Legato held,halfs,quarters Dampfer (con sordino) ppp.	Strings Violoncello+DoubleBass, Violin I+Violin II+Viola: Legato held,halfs,quarters Dampfer (con sordino) ppp (1-17).		
Debussy	NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc/2harp/strings	Ormandy_Philadelphia Orchestra	 •Strings VI. II+Vla+Vc Trem bowed unmeas. halves, quarters, 8ths Sourdine sur la touche pp crescF(Reh.1,11-19)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Tremolo bowed unmeasrds halves, quarters, 8ths Sourdine (con sordino) sur la touche (sul tasto) pp crescendo F.	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasrds halves, quarters, 8ths Sourdine (con sordino) sur la touche (sul tasto) pp crescendo F (Reh.1,11-19).		
StraussR	NAX	Also sprach Zarathustra	II. Von den Hinterweltlern	ORCH	1896	4*fl, 3ob, 3cl, 4*bsn/6horn, 4tr, 3trb, 2tuba/timp, 3perc/org/strings	Karajan_Berliner Philharmoniker	 •Strings Div large, BUILD-UNBUILD, Leg long, Detach Ten,accents quarters-8-16ths, Sord(con-senza) pp-p crescFFdecresc, espr.(35-74)+Tutti		>•Mode of Playing		Strings Divisi large, BUILD-UNBUILD, Legato long, Detach Tenuto,accents quarters-8-16ths, Sordino (con-senza) pp-p crescendo FF decrescendo, espressivo.	Strings: Divisi large, BUILD-UNBUILD, Legato long, Detach Tenuto,accents quarters-8-16ths, Sordino (con-senza) pp-p crescendo FF decrescendo, espressivo (35-74).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 434 of 565
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
StraussR	NAX	Don Quixote	II. Variation 1: Das Abenteuer mit den Windmuhlen	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2 *cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings Vc+Db, +Vla Tremolo bowed unmeasured quarter, triplet 8ths con sord. pp(23-29)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass,+Viola Tremolo bowed unmeasured quarter, triplet 8ths con sordino pp.	Strings Violoncello+DoubleBass,+Viola: Tremolo bowed unmeasured quarter, triplet 8ths con sordino pp (23-29).
StraussR	NAX	Don Quixote	III. Variation 2: Der Kampf gegen die Hammelherde	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2 *cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings Vla div. Trill con sord. ppp(Reh.22,12-19)+Tutti		>•Mode of Playing		Strings Vla div. Trill con sordino ppp.	Strings Vla div.: Trill con sordino ppp (Reh.22,12-19).
StraussR	NAX	Don Quixote	IV. Variation 3: Gespräche zwischen Ritter und Knappe	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2 *cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings VI.II Tremolo bowed unmeasured halves con sord. p(83-91)+Tutti		>•Mode of Playing		Strings Violin II Tremolo unmeasured halves con sordino p.	Strings Violin II: Tremolo bowed unmeasured halves con sordino p (83-91).
StraussR	NAX	Don Quixote	IV. Variation 3: Gespräche zwischen Ritter und Knappe	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2 *cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings Vla Tremolo bowed unmeasured halves con sord. p cresc(101-105)+Tutti		>•Mode of Playing		Strings Viola Tremolo unmeasured halves con sordino p crescendo.	Strings Viola: Tremolo bowed unmeasured halves con sordino p crescendo (101-105).
StraussR	NAX	Don Quixote	IV. Variation 3: Gespräche zwischen Ritter und Knappe	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2 *cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings VI.I Tremolo fingered unmeasured halves con sord. p(83-88)+Tutti		>•Mode of Playing		Strings Violin I Tremolo fingered unmeasured halves con sordino p.	Strings Violin I: Tremolo fingered unmeasured halves con sordino p (83-88).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 436 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)				
STRINGS Modes of Playing Examples																	
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings VI. I+VI. II+Vla Legato long slurs(10+), Stacc 16ths, Dampfer p, crescFFF decresc(34-45)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Legato long slurs(10+), Staccato 16ths, Dampfer (con sordino) p, crescendo FFF decrescendo FFF decrescendo.	Strings Violin I+Violin II+Viola: Legato long slurs(10+), Staccato 16ths, Dampfer (con sordino) p, crescendo FFF decrescendo (34-45).				
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings Vla Detached Accent soft low halves Dampfer pp(1-3)+Tutti		>•Mode of Playing		Strings Viola Detached Accent soft low halves Dampfer (con sordino) pp.	Strings Viola: Detached Accent soft low halves Dampfer (con sordino) pp(1-3).				
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings Vc Gliss down 10-11-7th 16ths fast Dampfer pp(1-4)+Tutti		>•Mode of Playing		Strings Violoncello Glissando down 10-11-7th 16ths fast Dampfer (con sordino) pp.	Strings Violoncello: Glissando down 10-11-7th 16ths fast Dampfer (con sordino) pp(1-4).				
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings VI. II Legato 16ths (Fl,Ob doubling) Dampfer pp cresc-decresc(21-24)+Tutti		>•Mode of Playing		Strings Violin II Legato 16ths (Fl,Ob doubling) Dampfer (con sordino) pp crescendo-decrescendo.	Strings Violin II: Legato 16ths (Fl,Ob doubling) Dampfer (con sordino) pp crescendo-decrescendo (21-24).				
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings VI. I+VI. II+Vla+Vc held whole Dampfer pp(39)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello held whole Dampfer (con sordino) pp.	Strings Violin I+Violin II+Viola+Violoncello: held whole Dampfer (con sordino) pp (39).				
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings VI. I Legato 16ths,quarters large slurs Dampfer pp(101-105)+Tutti		>•Mode of Playing		Strings Violin I Legato 16ths,quarters large slurs Dampfer (con sordino) pp.	Strings Violin I: Legato 16ths,quarters large slurs Dampfer (con sordino) pp (101-105).				
Mahler	NAX	Symphony No. 4	IV. Sehr behaglich - strophic	ORCH, voice (soprano)	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings/ SOLO Soprano	Karajan_Berliner Philharmoniker	 •Strings VI. II+Vla+Vc Bogen geschlagen 8ths Dampfer pp(101-105)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Bogen geschlagen (col legno battuto) 8ths Dampfer (con sordino) pp.	Strings Violin II+Viola+Violoncello: Bogen geschlagen (col legno battuto) 8ths Dampfer (con sordino) pp (101-105).				

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 437 of 565		
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists		OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples																
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	 •Strings con sordino(1-22) Debussy-LaMer-i	>•Mode of Playing			Strings con sordino Strings with mute. Strings avec la sourdine.	Strings: con sordino (1-22).		
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	 •Strings con sordino(1-22)+Tutti Debussy-LaMer-i	>•Mode of Playing			Strings con sordino Strings with mute. Strings avec la sourdine.	Strings: con sordino (1-22)+Tutti.		
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	 •Strings con sordino Tremolando(6-22)	>•Mode of Playing			Strings con sordino Tremolando (tremolo). Strings with mute. Strings avec la sourdine	Strings: con sordino Tremolando (Tremolo) (6-22).		
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	 •Strings Trills con sord. slow quarters Octave pp cresc p decresc(6-22)	>•Mode of Playing			Strings Trills con sordino slow quarters Octave pp crescendo p decrescendo.	Strings: Trills con sordino slow quarters Octave pp crescendo p decrescendo (6-22).		
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings		Dutoit_OSM	 •Strings VI.I Tremolo bowed unmeasured halves, wholes, quarters, 8ths sourdine pp, mp decresc(1-6)+Tutti	>•Mode of Playing			Strings Violin I Tremolo bowed unmeasured halves, wholes, quarters, 8ths sourdine (con sordino) pp, mp decrescendo.	Strings Violin I: Tremolo bowed unmeasured halves, wholes, quarters, 8ths sourdine (con sordino) pp, mp decrescendo (1-6).).		
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings		Dutoit_OSM	 •Strings VI.I+VI.II Tremolo bowed unmeas. dotted halves sourdine pp decresc(Reh.3,18-19)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Tremolo bowed unmeasured dotted halves sourdine (con sordino) pp decrescendo.	Strings Violin I+Violin II: Tremolo bowed unmeasured dotted halves sourdine (con sordino) pp decrescendo (Reh.3,18-19).		

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STRINGS Modes of Playing Examples												
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.I,+VI.II,+Vla+Vc Tremolo bowed unmeas. quarters,16ths sourdines pp(reh.16,126-130)+Tutti	>•Mode of Playing	Strings Violin I,+Violin II,+Viola+Violoncello Tremolo bowed unmeasured quarters,16ths sourdines (con sordino) pp.	Strings Violin I,+Violin II,+Viola+Violoncello: Tremolo bowed unmeasured quarters,16ths sourdines (con sordino) pp (reh.16,126-130).	
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II Sourdines Legato lines pp cresc-decresc(60-68)+Tutti	>•Mode of Playing	Strings Violin I+Violin II Sourdines (con sordino) Legato lines pp crescendo-decrescendo.	Strings Violin I+Violin II: Sourdines (con sordino) Legato lines pp crescendo-decrescendo (60-68).	
Ravel	NAX	Sheherazade	II. La flûte enchantée	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured halves, wholes Sourdines pp decresc(1-3)+Tutti	>•Mode of Playing	Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured halves, wholes, Sourdines (con sordino) pp decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves, wholes, Sourdines (con sordino) pp decrescendo(1-3).	
Ravel	NAX	Sheherazade	II. La flûte enchantée	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla,+Vc Tremolo bowed unmeasured halves Sourdines, sur la touche ppp(Reh.1,4-7)+Tutti	>•Mode of Playing	Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured halves, Sourdines (con sordino), sur la touche (sul tasto) ppp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves, Sourdines (con sordino), sur la touche (sul tasto) ppp (Reh.1,4-7).	
Ravel	NAX	Sheherazade	II. La flûte enchantée	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured wholes slow Sourdines ppp(31-33)+Tutti	>•Mode of Playing	Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured wholes slow, Sourdines (con sordino) ppp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured wholes slow, Sourdines (con sordino) ppp(31-33).	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 439 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Ravel	NAX	Sheherazade	II. La flûte enchantée	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	•Strings VI. I+VI. II+Vla Sourdines, sur la touche slow dotted half pp(Reh.4,22-23)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Sourdines (con sordino), sur la touche (sul tasto), slow dotted half pp.	Strings Violin I+Violin II+Viola: Sourdines (con sordino), sur la touche (sul tasto), slow dotted half pp (Reh.4,22-23).		
Ravel	NAX	Sheherazade	III. L'indifférent	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	•Strings Sourdines Legato ppp-p-ppp(1-36)+Tutti		>•Mode of Playing		Strings Sourdines (con sordino) Legato ppp-p-ppp.	Strings: Sourdines (con sordino) Legato ppp-p-ppp (1-36).		
Ravel	NAX	Sheherazade	III. L'indifférent	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	•Strings VI. II+Vla+Vc sur la touche (sourdine) pp(22)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello sur la touche (sul tasto), sourdine (con sordino).	Strings Violin II+Viola+Violoncello: sur la touche (sul tasto), sourdine (con sordino) pp (22).		
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	•Strings VI. I+VI. II Tremolo bowed unmeas. halves,wholes,quarters pp,ppp(Reh.21,196-204)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured halves,wholes,quarters pp, ppp.	Strings Violin I+Violin II: Tremolo bowed unmeasured halves,wholes,quarters pp, ppp (Reh.21,196-204). vs Viola, Violin II: Trills Dampfer (con sordino), am Steg (sul ponticello) (Reh.21,196-204)		
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	•Strings Vla, VI. II Trills Dampfer, am Steg pp(204-207)+Tutti		>•Mode of Playing		Strings Viola, Violin II Trills Dampfer (con sordino), am Steg (sul ponticello) pp.	Strings Viola, Violin II: Trills Dampfer (con sordino), am Steg (sul ponticello) pp (204-207). vs Strings Violin I+Violin II Tremolo bowed (Reh.21,196-204).		
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wiener Philharmoniker	•Strings VI. I Tremolo bowed unmeas. halves,wholes,quarters, am Griffbrett pp(208-219)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured halves,wholes,quarters, am Griffbrett (sul tasto) pp.	Strings Violin I: Tremolo bowed unmeasured halves,wholes,quarters, am Griffbrett (sul tasto) pp (208-219).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Heftig, aber markig	ORCH	1903-1906	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 6tr, 4trb, tuba/timp, 5perc/2harp, celesta/strings	Bernstein_Wien er Philharmoniker	 •Strings VI.II Tremolo bowed unmeas. halves,wholes,quarters, Dampfer ppp(219-224)+Tutti	>•Mode of Playing		Strings Violin II Tremolo bowed unmeasured halves,wholes,quarters, Dampfer (con sordino) ppp.	Strings Violin II: Tremolo bowed unmeasured halves,wholes,quarters, Dampfer (con sordino) ppp (219-224).			
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_Wien er Philharmoniker	 •Strings VI.II+Vla+Vc Tremolo fingered unmeas. halves, Dampfer FF decresc p accents(Reh.143,520-529)+Tutti	>•Mode of Playing		Strings Violin II+Viola+Violoncello Tremolo fingered unmeasured halves, Dampfer (con sordino) FF decrescendo p accents.	Strings Violin II+Viola+Violoncello: Tremolo fingered unmeasured halves, Dampfer (con sordino) FF decrescendo p accents (Reh.143,520-529).			
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_Wien er Philharmoniker	 •Strings VI.II+Vc Pizz, Griffbrett,Dampfer quarters pp(Reh.145,530-560)+Tutti	>•Mode of Playing		Strings Violin II+Violoncello Pizzicato, Griffbrett (sul tast), Dampfer (con sordino) quarters pp.	Strings Violin II+Violoncello: Pizzicato, Griffbrett (sul tast), Dampfer (con sordino) quarters pp (Reh.145,530-560).			
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_Wien er Philharmoniker	 •Strings Vc,Db Tremolo bowed unmeas. halves,quarters, Griffbrett, Dampfer F-pp accents(Reh.144,538-548)+Tutti	>•Mode of Playing		Strings Violoncello, DoubleBass Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tast), Dampfer (con sordino) F-pp accents.	Strings Violoncello, DoubleBass: Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tast), Dampfer (con sordino) F-pp accents (Reh.144,538-548).			
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_Wien er Philharmoniker	 •Strings Vla Tremolo bowed unmeas. halves,quarters, Griffbrett,Dampfer Sfz, pp(548-560)+Tutti	>•Mode of Playing		Strings Viola Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tast), Dampfer (con sordino) Sfz, pp .	Strings Viola: Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tast), Dampfer (con sordino) Sfz, pp (548-560).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 441 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
		STRINGS Modes of Playing Examples													
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc		 •Strings VI.I+VI.II Tremolo bowed unmeas. dotted halves sur la touche, Sourdine, accents(Reh.9,116-119)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo bowed unmeasured dotted halves sur la touche (sul tasto), Sourdine (con sordino), accents.	Strings Violin I+Violin II: Tremolo bowed unmeasured dotted halves sur la touche (sul tasto), Sourdine (con sordino), accents (Reh.9,116-119).		
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc	not found on Naxos	 •Strings VI.I+VI.II+Vla Tremolo fingered meas. dotted halves, Sourdines pp(Reh.18,224-229)+Tutti		>•Mode of Playing		Strings Violin +Violin II+Viola Tremolo fingered measured dotted halves, Sourdines (con sordino) pp.	Strings Violin +Violin II+Viola: Tremolo fingered measured dotted halves, Sourdines (con sordino) pp (Reh.18,224-229).		
Debussy	NAX	Images	Gigues	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Sourdines halves slow pp(1-19)+Tutti		>•Mode of Playing		Strings Sourdines (con sordino) halves slow pp.	Strings: Sourdines (con sordino) halves slow pp (1-19).		
Debussy	Multi	Images pour orchestre	I. Gigues	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	 •Strings VI.I 4SOLI Legato slurred halves,quarters slow con Sord. pp(5-9)		>•Mode of Playing		Strings Violin I 4SOLI Legato slurred halves,quarters slow con Sordino pp.	Strings Violin I 4SOLI: Legato slurred halves,quarters slow con Sordino pp (5-9).		
Debussy	Multi	Images pour orchestre	I. Gigues	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	 •Strings VI.Ib held note Harmonic artificial 4thl con Sord. pp(5-9)		>•Mode of Playing		Strings Violin Ib held note Harmonic artificial 4th con Sordino pp.	Strings Violin Ib: held note Harmonic artificial 4th con Sordino pp (5-9)		
Debussy	Multi	Images pour orchestre	I. Gigues	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	 •Strings VI.II held note Oct. con Sord. pp(1-12)		>•Mode of Playing		Strings Violin II held note Octave con Sordino pp.	Strings Violin II: held note Octave con Sordino pp (1-12).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I+VI.I+Vla+Vc - different modes of playing- Sourdines (1-79)+Tutti	>•Mode of Playing		Strings Violin I+Violin I+Viola+Violoncello - different modes of playing- Sourdines (con sordino).	Strings Violin I+Violin I+Viola+Violoncello: - different modes of playing- Sourdines (con sordino) (1-79).		
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla+Vc,VI.I+VI.II Legato Tenuto,Stacc slurred, Ten-Stacc, Sourdines pp cresc-decresc(Reh.39,23-48)+Tutti	>•Mode of Playing		Strings Viola+Violoncello,Violin I+Violin II Legato Tenuto,Staccato slurred, Tenuto-Staccato, Sourdines (con sordino) pp crescendo-decrescendo.	Strings Viola+Violoncello,Violin I+Violin II: Legato Tenuto,Staccato slurred, Tenuto-Staccato, Sourdines (con sordino) pp crescendo-decrescendo (Reh.39,23-48).		
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •VI.I,VI.II Tremolo fingered unmeas. quarters sur la touche Sourdines pp cresc(54-66)+Tutti	>•Mode of Playing		Violin I,Violin II tremolo fingered unmeasured quarters sur la touche (sul tasto) Sourdines (con sordino) pp crescendo.	Violin I, Violin II: tremolo fingered unmeasured quarters sur la touche (sul tasto) Sourdines (con sordino) pp crescendo (54-66). vs Violin II+Viola Tremolo fingered unmeasured senza sordino (92-98)		
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •VI.II+Vla Tremolo fingered unmeas. quarters, eight triplets, sur la touche pp(Reh.48,92-98)+Tutti	>•Mode of Playing		Violin II+Viola Tremolo fingered unmeasured quarters, eight triplets, sur la touche (sul tasto) pp.	Violin I, Violin II: tremolo fingered unmeasured quarters sur la touche (sul tasto) Sourdines (con sordino) pp crescendo (54-66). vs Violin II+Viola Tremolo fingered unmeasured senza sordino (92-98)		
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Legato slurred, Tenu,Stacc, sul G, Sourdines p espressivo (114-117)+Tutti	>•Mode of Playing		Strings Violin I Legato slurred, Tenuto,Staccato, sul G, Sourdines (con sordino) p espressivo.	Strings Violin I: Legato slurred, Tenuto,Staccato, sulG, Sourdines (con sordino) p espressivo (114-117).		

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STRINGS Modes of Playing Examples														
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths Sourdines pp cresc-decres(1-4)+Tutti	>•Mode of Playing		Strings Viola Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo.	Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).		
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VcB Pizz detached Ten-Stacc quarters-8ths Sourdines pp cresc-decres(1-4)+Tutti	>•Mode of Playing		Strings VioloncelloB Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo.	Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).		
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet Sourdines pp cresc-decres(1-4)+Tutti	>•Mode of Playing		Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo.	Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo (1-4).		
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.II+Vla,+VI.IC Trem bowed unmeas. sur la touche, Sourdines p decresc pp(Reh.11,85-91)+Tutti	>•Mode of Playing		Strings Violin II+Viola,+Violin IC Tremolo bowed unmeasured sur la touche (sul tasto), Sourdines (con sordino) p decrescendo pp.	Strings Violin II+Viola,+Violin IC: Tremolo bowed unmeasured sur la touche (sul tasto), Sourdines (con sordino) p decrescendo pp (Reh.11,85-91).		
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.IB Slurred 16ths(3) vs Stacc 16ths(3) pp(Reh.11,85-91)+Tutti	>•Mode of Playing		Strings Violin IB Slurred 16ths(3) vs Staccato 16ths(3) pp.	Strings Violin IB: Slurred 16ths(3) vs Staccato 16ths(3) pp (Reh.11,85-91). vs Violin II+Viola,+Violin IC Tremolo bowed sur la touche sul tasto, con sordino (85-91)		

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STRINGS Modes of Playing Examples															
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.IA Harmomics artificial 4th sulA-D, Detached 8ths pp(Reh.11,85-91)+Tutti	>•Mode of Playing		Strings Violin IA Harmomics artificial 4th sulA-D, Detached 8ths pp.	Strings Violin IA: Harmomics artificial 4th sulA-D, Detached 8ths pp (Reh.11,85-91). vs Violin II+Viola,+Violin IC Tremolo bowed sur la touche sul tasto, con			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Sourdines ppp cresc p decresc (i_,1-63 complete)+Tutti	>•Mode of Playing		Strings Sourdines (con sordino) ppp crescendo p decrescendo.	Strings: Sourdines (con sordino) ppp crescendo p decrescendo (i_,1-63 complete).			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc+Db Harmonics Natural 5th,Major3d , Artificial 4th, Sourdines pp decresc(i_62-63)+Tutti	>•Mode of Playing		Strings Violoncello+DoubleBass Harmonics Natural 5th,Major3d , Artificial 4th, Sourdines (con sordino) pp decrescendo.	Strings Violoncello+DoubleBass: Harmonics Natural 5th,Major3d , Artificial 4th, Sourdines (con sordino) pp decrescendo (i_62-63).			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc,Db Tremolo bowed meas. 8ths, sur la touche, Sourdines pp-ppp cresc mf decresc(iv_Reh.1,7-14)+Tutti	>•Mode of Playing		Strings Violoncello,DoubleBass Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp crescendo mf decrescendo	Strings Violoncello,DoubleBass: Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp crescendo mf decrescendo (iv_Reh.1,7-14).			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc,Db Tremolo bowed meas. 8ths, sur la touche, Sourdines pp-ppp cresc mf decresc (iv_Reh.3,18-26)+Tutti	>•Mode of Playing		Strings Violoncello,DoubleBass Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp crescendo mf decrescendo	Strings Violoncello,DoubleBass: Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp crescendo mf decrescendo (iv_Reh.3,18-26).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*f1, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI. I+Vla,VI. II+Vc Gliss. (written out up-down) Sourdines, sur la touche p,ppp decresc(iv_Reg.13,89-98)+Tutti		>•Mode of Playing		Strings Violin I+Viola, Violin II+Violoncello Glissando (written out up-down) Sourdines (con sordino), sur la touche (sul tasto) p, ppp decrescendo (iv_Reg.13,89-98).	Strings Violin I+Viola, Violin II+Violoncello: Glissando (written out up-down) Sourdines (con sordino), sur la touche (sul tasto) p, ppp decrescendo (iv_Reg.13,89-98).	
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*f1, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI. II Gliss. (written out up-down) Sourdines ppp cresc-decresc(iv_Reg.13,89-98)+Tutti		>•Mode of Playing		Strings Violin II Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo.	Strings Violin II: Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo (iv_107-109).	
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*f1, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vla Gliss. (written out up-down) Sourdines pp cresc-decresc(iv_114-116)+Tutti		>•Mode of Playing		Strings Viola Glissando (written out up-down) Sourdines (con sordino) pp crescendo-decrescendo.	Strings Viola: Glissando (written out up-down) Sourdines (con sordino) pp crescendo-decrescendo (iv_114-116).	
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*f1, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc Gliss. (written out up-down) Sourdines ppp cresc-decresc(iv_118-119)+Tutti		>•Mode of Playing		Strings Violoncello Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo.	Strings Violoncello: Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo (iv_118-119).	
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*f1, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Db Gliss. (written out up-down) Sourdines ppp cresc-decresc(iv_120-121)+Tutti		>•Mode of Playing		Strings DoubleBass Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decresc.	Strings DoubleBass: Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo (iv_120-121).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)						
STRINGS Modes of Playing Examples																			
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	 •Strings Vc Legato slurred 16-8ths(8) slow con sordino pp(8-11)+Tutti		>•Mode of Playing		Strings Violoncello Legato slurred 16-8ths(8) slow con sordino pp.	Strings Violoncello: Legato slurred 16-8ths(8) slow con sordino pp (8-11)						
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	 •Strings VI. I+VI. II+Vla+Vc Legato large slurs quarters,8ths,halfs slow, slurred Tenuto, con sord. pp(Reh.9,72-93)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Legato large slurs quarters,8ths,halfs slow, slurred Tenuto, con sordino pp.	Strings Violin I+Violin II+Viola+Violoncello: Legato large slurs quarters,8ths,halfs slow, slurred Tenuto, con sordino pp (Reh.9,72-93).						
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	 •Strings VI. I+VI. II Stacc 8ths slow con sordino pp(186-189)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Staccato 8ths slow con sordino pp.	Strings Violin I+Violin II: Staccato 8ths slow con sordino pp (186-189).						
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc,/2harp/string s	Giulini_Chicago symphony	 •Strings VI. II+Vla+Vc+Db Legato slurs very slow mit Dampfer pp,ppp(159-185)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello+DoulbeBass Legato slurs very slow mit Dampfer (con sordino) pp,ppp.	Strings Violin II+Viola+Violoncello+DoulbeBass: Legato slurs very slow mit Dampfer (con sordino) pp,ppp (159-185).						
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	 •Strings VI. I Tremolo bowed unmeasured whole notes, sourdine ppp(Reh. 1,7-18)+Tutti		>•Mode of Playing		Strings Violin I Tremolo unmeasured whole notes, sourdine (con sordino) ppp.	Strings Violin I: Tremolo bowed unmeasured whole notes, sourdine (con sordino) ppp (Reh.1,7-18).						
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	 •Strings VI. I+VI. II Tremolo bowed unmeasured, sourdine pp(19-20)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo unmeasured, sourdine (con sordino) pp.	Strings Violin I+Violin II: Tremolo bowed unmeasured, sourdine (con sordino) pp (19-20).						

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples														
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	 •Strings Sourdines held wholes ppp(1-21)+Tutti	>•Mode of Playing			Strings Sourdines (con sordino) held wholes ppp.	Strings: Sourdines (con sordino) held wholes ppp (1-21).	
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	 •Strings VI.I, VI.II Tremolo bowed unmeasured sur la touche Sourdines ppp(85-89)+Tutti	>•Mode of Playing			Strings Violin I, Violin II Tremolo bowed unmeasured sur la touche (sul tasto) Sourdines (con sordino) ppp.	Strings Violin I, Violin II: Tremolo bowed unmeasured sur la touche (sul tasto) Sourdines (con sordino) ppp (85-89).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse générale	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla+Vc Legato motives quarters, Sourdines, sur la touche vs ordinario p,pp espressivo(192-203)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Legato motives quarters, Sourdines (con sordino), sur la touche (sul tasto) vs ordinario p,pp espressivo.	Strings Violin I+Violin II+Viola+Violoncello: Legato motives quarters, Sourdines (con sordino), sur la touche (sul tasto) vs ordinario p,pp espressivo(192-203).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla+Vc Trem fing. unmeas. wholes slow Sourdines, sur la touche ppp, mf decresc ppp(Reh. 70,448-471)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Tremolo fingered unmeasured wholes slow Sourdines (con sordino), sur la touche (sul tasto) ppp, mf decrescendo ppp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered unmeasured wholes slow Sourdines (con sordino), sur la touche (sul tasto) ppp, mf decrescendo ppp (Reh.70,448-471).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla Trem fing. unmeas. dotted quarters,halfs Sourdines, sur la touche mf decresc pp cresc(Reh. 78,496-501)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Tremolo fingered unmeasured dotted quarters,halfs Sourdines (con sordino), sur la touche (sul tasto) mf decresc pp cresc.	Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured dotted quarters,halfs Sourdines (con sordino), sur la touche (sul tasto) mf decresc pp cresc(Reh.78,496-501).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vla+Vc,Db Gliss 1Oct. Sourdines, sur la touche mf-pp cresc-decres p(Reh.73,467-470)+Tutti	>•Mode of Playing		Strings Viola+Violoncello,DoubleBass Glissando 1Octave Sourdines (con sordino), sur la touche (sul tasto) mf-pp crescendo-decrescendo p.	Strings Viola+Violoncello,DoubleBass: Glissando 1Octave Sourdines (con sordino), sur la touche (sul tasto) mf-pp crescendo-decrescendo p (Reh.73,467-470).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vla,Vc Gliss 2Oct. Sourdines, sur la touche pp cresc-decres (Reh. 76,486-48)+Tutti	>•Mode of Playing		Strings Viola,Violoncello Glissando 2Octaves Sourdines (con sordino), sur la touche (sul tasto) pp crescendo-decrescendo.	Strings Viola,Violoncello: Glissanso 2Octaves Sourdines (con sordino), sur la touche (sul tasto) pp crescendo-decrescendo (Reh.76,486-48).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II Tremolo fingered 8ths(6) Sourdines pp(477-479)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Tremolo fingered 8ths(6) Sourdines (con sordino) pp decresc.	Strings Violin I+Violin II: Tremolo fingered 8ths(6) Sourdines (con sordino) pp decresc(477-479).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.I+Vla Tremolo fingered 8ths(6) Sourdines (ordinario-sur la touche) mf decresc pp(Reh. 76,486-489)+Tutti	>•Mode of Playing		Strings Violin I+Violin I+Viola Tremolo fingered 8ths(6) Sourdines (con sordino) (ordinario-sur la touche sul tasto) mf decrescendo pp.	Strings Violin I+Violin I+Viola: Tremolo fingered 8ths(6) Sourdines (con sordino) (ordinario-sur la touche sul tasto) mf decrescendo pp(Reh.76,486-489).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.II,Vc Gliss. Harmonics natural Sourdine, mf cresc-decresc(Reh. 78,496-497)+Tutti	>•Mode of Playing		Strings Violin II,Violoncello Glissando Harmonics natural Sourdine (con sordino) mf crescendo-decrescendo.	Strings Violin II,Violoncello: Glissando Harmonics natural Sourdine (con sordino) mf crescendo-decrescendo (Reh.78,496-497).		

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STRINGS Modes of Playing Examples													
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla+Vc Legato slurred quarters, 4 Oct., Sourdines p cresc-decresc espressivo(860-865)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello Legato slurred quarters, 4 Octaves, Sourdines (con sordino) p crescendo-decrescendo espressivo.	Strings Violin I+Violin II+Viola+Violoncello: Legato slurred quarters, 4 Octaves, Sourdines (con sordino) p crescendo-decrescendo espressivo (860-865).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloé	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Sourdines, Legato slurred short motives p,mf,F cresc-decresc (Reh.133,877-901)+Tutti	>•Mode of Playing			Strings Sourdines (con sordino), Legato slurred short motives p,mf,F crescendo-decrescendo.	Strings: Sourdines (con sordino), Legato slurred short motives p,mf,F crescendo-decrescendo (Reh.133,877-901).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloé	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II+Vla,Vc Legato slurred 8ths Portamento 3rd up, Sourdines p,mf,F decresc pp(Reg.133,877-901)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola, Violoncello Legato slurred 8ths Portamento 3rd up, Sourdines (con sordino) p,mf,F decrescendo pp.	Strings Violin I+Violin II+Viola, Violoncello: Legato slurred 8ths Portamento 3rd up, Sourdines (con sordino) p,mf,F decrescendo pp (Reg.133,877-901).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloé	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vla+Vc Legato slurred halves-quarters Gliss 5-4th,3rd down, Sourdines pp,mf decresc(Reg.133,877-888)+Tutti	>•Mode of Playing			Strings Viola+Violoncello Legato slurred halves-quarters Glissanso 5-4th,3rd down, Sourdines (con sordino) pp,mf decrescendo.	Strings Viola+Violoncello: Legato slurred halves-quarters Glissanso 5-4th,3rd down, Sourdines (con sordino) pp,mf decrescendo (Reg.133,877-888).
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	 •Strings Vc,Db Sourdines Otez une à une pp(Reh.155,1037-1043)+Tutti	>•Mode of Playing			Strings Violoncello, Double Bass Sourdines otez une à une (take sordino out one by one) pp.	Strings Violoncello, Double Bass: Sourdines otez une à une (take sordino out one by one) pp(Reh.155,1037-1043).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Lever du Jour	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vla Harmonics natural 3rd-4-5th(sul C) sustained Sourdine pp(1038-1043)+Tutti	>•Mode of Playing		Strings Viola Harmonics natural 3rd-4-5th(sul C) sustained pp.	Strings Viola Harmonics natural 3rd-4-5th(sulC) sustained Sourdine pp (1038-1043)+Tutti			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Lever du Jour	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vc Harmonics natural 5th(sul C) sustained pp(1038-1043)+Tutti	>•Mode of Playing		Strings Violoncello Harmonics natural 5th(sul C) sustained Sourdine pp.	Strings Violoncello: Harmonics natural 5th(sulC) sustained Sourdine pp (1038-1043)+Tutti.			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Lever du Jour	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Legato slurred motives, Detached notes slow, Pizz, Sourdines pp cresc mp(Reh.170,1114-1123)+Tutti	>•Mode of Playing		Strings Legato slurred motives, Detached notes slow, Pizzicato, Sourdines (con sordino) pp crescendo mp.	Strings: Legato slurred motives, Detached notes slow, Pizzicato, Sourdines (con sordino) pp crescendo mp (Reh.170,1114-1123).			
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 con sordino pizz and arco(1-20)  •Strings con sordino pizz and arco(1-20)+Tutti	>•Mode of Playing		Strings con sordino (pizz and arco). Strings with mute. Strings avec la sourdine.	Strings: con sordino (pizz and arco) (1-20)			
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*f1, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	 •Strings Sourdines pp,p crescF decresc pp(21-99)+Tutti	>•Mode of Playing		Strings Sourdines (con sordino) pp,p crescF decrescendo.	Strings: Sourdines (con sordino) pp,p crescF decrescendo pp (21-99).			
Ravel	NAX	Ma Mère l'Oye	III. Laideronette, Impératrice des Pagodes	ORCH	1911-1912	2*f1, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	 •Strings VI.I+VI.II+Vla+Vc Tremolo fingered unmeasured halves sul tasto con sord. ppp(100-122)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo fingered unmeasured halves sul tasto con sordino ppp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered unmeasured halves sul tasto con sordino ppp (100-122).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 451 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Ravel	NAX	Ma Mère l'Oye	III. Laideronnette, Impératrice des Pagodes	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	 •Strings Db Harm nat Maj3rd sulA-E held, Sourdine ppp(100-123)+Tutti		>•Mode of Playing	Strings DoubleBass Harmonic natural Maj3rd sulA-E held, Sourdine (con sordino) ppp.	Strings DoubleBass: Harmomic natural Maj3rd sulA-E held, Sourdine (con sordino) ppp (100-123).				
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	 •Strings Db div in6 chord, Harm natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sord, Pizz p(57-65)+Tutti		>•Mode of Playing	Strings DoubleBass divisi in6 chord, Harmonics natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sordino, Pizzicato p (57-65).	Strings DoubleBass: divisi in6 chord, Harmonics natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sordino, Pizzicato p (57-65).				
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI. I+VI. II+Vc+Db Harmonics natural (Oct, 5th) , con sord. p cresc(2)+Tutti		>•Mode of Playing	Strings Violin I+Violin II+Violoncello+Double Bass Harmonics natural (Octave, 5th), con sordino p crescendo.	Strings Violin I+Violin II+Violoncello+DoubleBass: Harmonics natural (Octave, 5th), con sordino p crescendo (2).				
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI. I+VI. II Harmonics natural (Oct), con sord. p cresc(5-8)+Tutti		>•Mode of Playing	Strings Violin I+Violin II Harmonics natural (Octave), con sordino p crescendo.	Strings Violin I+Violin II: Harmonics natural (Octave), con sordino p crescendo (5-8).				
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI. I+Vla+Vc Flautando, con sord, Harmonics natural p(9-12)+Tutti		>•Mode of Playing	Strings Violin I+Viola+Violoncello Flautando, con sordino, Harmonics Natural p.	Strings Violin I+Viola+Violoncello: Flautando, con sordino, Harmonics Natural p (9-12).				
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI. I Harmonics artificial(4th), Tremolo bowed unmeas, con sord, sul pont. mf decresc p(Reh.82,13-18)+Tutti		>•Mode of Playing	Strings Violin I Harmonics artificial(4th), Tremolo bowed unmeasured con sordino sul ponticello mf decrescendo p.	Strings Violin I: Harmonics artificial(4th), Tremolo bowed unmeasured con sordino sul ponticello mf decrescendo p (Reh.82,13-18).				

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI. I+Vc,+VI. II Harmonics artificial(4th), Tremolo bowed unmeas, con sord mf decresc p(13-18)+Tutti	>•Mode of Playing		Strings Violin I+Violoncello,+Violin II Harmonics artificial (4th), Tremolo bowed unmeasured con sordino mf decrescendo p.	Strings Violin I+Violoncello,+Violin II: Harmonics artificial (4th), Tremolo bowed unmeasured con sordino mf decrescendo p (13-18).		
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	 •Strings VI. I+VI. II+Vla+Vc Detached 8ths fast F(28-31)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Detached 8ths fast F.	Strings Violin I+Violin II+Viola+Violoncello: Detached 8ths fast F (28-31).		
Holst	NAX	The Planets	VII.Neptune, the Mystic	ORCH, women choir	1914-1916	4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	 •Strings VI. I+VI. II+Vla,+Vc,+Db Legato slurs quarters,halfs con sordino pp(13-21)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violloncello, +DoubleBass Legato slurs quarters,halfs con sordino pp.	Strings Violin I+Violin II+Viola,+Violloncello,+DoubleBass: Legato slurs quarters,halfs con sordino pp (13-21).		
Holst	NAX	The Planets	VII.Neptune, the Mystic	ORCH, women choir	1914-1916	4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	 •Strings VI. I+VI. II+Vla Legato slurred 16-6tuplets(12) moderate con sordino pp(22-24)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola Legato slurred 16-6tuplets(12) moderate con sordino pp.	Strings Violin I+Violin II+Viola: Legato slurred 16-6tuplets(12) moderate con sordino pp (22-24).		
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	 •Strings Db,+Vc,+Vla,+VI. I+VI. II Tremolo fingered-bowed unmeas. halves,quarters con sord, sul tasto-ordinario pp,p cresc mp-mf(1-39)+Tutti	>•Mode of Playing		Strings DoubleBass,+Violoncello,+Viola,+Violin Ilo,+Viola,+Violin I+Violin II Tremolo fingered-bowed unmeasured halves, quarters con sordino sul tasto-ordinario pp,p crescendo mp-mf.	Strings DoubleBass,+Violoncello,+Viola,+Violin I+Violin II: Tremolo fingered-bowed unmeasured halves, quarters con sordino sul tasto-ordinario pp,p crescendo mp-mf(1-39).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 453 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings Vla Legato sur Ut, Gliss up-down 4-5th Sourdines p cresc-decresc(Reh.5,40-43)+Tutti	>•Mode of Playing			Strings Viola Legato sur Ut (sul C), Glissando up-down 4-5th Sourdines (con sordino) p cresc-decresc.	Strings Viola: Legato sur Ut (sulC), Glissando up-down 4-5th Sourdines (con sordino) p cresc-decresc(Reh.5,40-43).
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerto no:1-1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings SOLO VI.I Legato slurred short motives, Tenuto, Double Stops con sord. p(Reh.10,10-32)+Tutti	>•Mode of Playing			Strings SOLO Violin I: Legato slurred short motives, Tenuto, Double Stops con sordino p.	Strings SOLO Violin I: Legato slurred short motives, Tenuto, Double Stops con sordino p (Reh.10,10-32).
Moussorgsky	Multi	Pictures at an Exhibition	2. The Old Castle	ORCH(Ravel)	1874-1922	2fl, 2*ob, 3*cl, 2bsn/altsax/strings	OrchPlay	 •Strings con sordino (30-52)	>•Mode of Playing			Strings con sordino	Strings: con sordino (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 con sordino (30-52)+Tutti	>•Mode of Playing			Strings con sordino	Strings: con sordino (30-52)+Tutti.
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	 •Strings Vc+Db Detached tenuto 8ths Sourdines (10 Otez une a une) pp cresc mf(1-20)+Tutti	>•Mode of Playing			Strings Violoncello+DoubleBass Detached tenuto 8ths Sourdines (con sordino) (10 Otez une a une) pp crescendo mf.	Strings Violoncello+DoubleBass: Detached tenuto 8ths Sourdines (con sordino) (10 Otez une a une) pp crescendo mf (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	 •Strings Vc+Db Detached tenuto 8ths Sourdines (51 Mettez une à une) mf decresc ppp(49-64)+Tutti	>•Mode of Playing			Strings Violoncello+DoubleBass Detached tenuto 8ths Sourdines (con sordino) (51 Mettez une à une) mf decrescendo ppp.	Strings Violoncello+DoubleBass: Detached tenuto 8ths Sourdines (con sordino) (51 Mettez une à une) mf decrescendo ppp (49-64).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 454 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Moussorgsky	NAX	Tableaux d'une Exposition	8b. Con mortuis in lingua mortua	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	 •Strings VI. I, VI. I+Vla,+Vc+Db Tremolo bowed unmeasured halves, quarters con sord., some harmonics pp(1-21)+Tutti	>•Mode of Playing		Strings Violin I, Violin I+Viola,+Violoncello,+DoubleBass Tremolo bowed unmeasured halves, quarters con sordino, some harmonics pp.	Strings Violin I, Violin I+Viola,+Violoncello,+DoubleBass: Tremolo bowed unmeasured halves, quarters con sordino, some harmonics pp (1-21).		
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 VI. II, Vla+Vc,+Db Tremolo fingered unmeas. con sord. p cresc mp-mf decresc pp(Reh.92, 110-124)+Tutti	>•Mode of Playing		Strings Violin II, Viola+Violoncello,+Doublebass Tremolo fingered unmeasured con sordordino p crescendo mp-mf decrescendo pp	Strings Violin II, Viola+Violoncello,+Doublebass Tremolo fingered unmeasured con sordino p crescendo mp-mf decrescendo pp (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	 •Strings VI. II, Vla+Vc,+Db Tremolo fingered unmeas. con sord. p cresc mp-mf decresc pp(Reh.92, 110-124)	>•Mode of Playing		Strings Violin II, Viola+Violoncello,+Doublebass Tremolo fingered unmeasured con sordordino p crescendo mp-mf decrescendo pp	Strings Violin II, Viola+Violoncello,+Doublebass Tremolo fingered unmeasured con sordino p crescendo mp-mf decrescendo pp (Reh.92, 110-124).		
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	 •Strings VI. I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.9,121-131)+Tutti	>•Mode of Playing		Strings Violin I 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce.	Strings Violin I 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.9,121-131).		
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	 •Strings VI. I Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.10,132-139)+Tutti	>•Mode of Playing		Strings Violin I Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce.	Strings Violin I: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.10,132-139).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)				
STRINGS Modes of Playing Examples																		
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings		Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II held con sordino pp(71-72)+Tutti		>•Mode of Playing		Strings Violin I+Violin II held con sordino pp	Strings Violin I+Violin II: held con sordino pp (71-72).				
Bartok	NAX	Dance Suite, Sz77	V. Comodo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings		Solti_Chicago Symphony Orchestra	 •Strings VI.I sulG quarters,16ths, slurred, Gliss, con sord. pp(11-12)+Tutti		>•Mode of Playing		Strings Violin I sulG quarters,16ths, slurred, Glissando, con sordino.	Strings Violin I: sulG quarters,16ths, slurred, Glissando, con sordino pp(11-12).				
Bartok	NAX	Dance Suite, Sz77	V. Comodo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings		Solti_Chicago Symphony Orchestra	 •Strings VI.I IsulG quarters,16ths, slurred, Gliss, con sord. pp(11-12)+Tutti		>•Mode of Playing		Strings Violin II sulG quarters,16ths, slurred, Glissando, con sordino.	Strings Violin II: sulG quarters,16ths, slurred, Glissando, con sordino pp(11-12).				
Bartok	NAX	Dance Suite, Sz77	V. Comodo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings		Solti_Chicago Symphony Orchestra	 •Strings VI.a sulC quarters,16ths, slurred, Gliss, con sord. pp(11-12)+Tutti		>•Mode of Playing		Strings Viola sulC quarters,16ths, slurred, Glissando, con sordino.	Strings Viola: sulC quarters,16ths, slurred, Glissando, con sordino pp(11-12)+.				
Bartok	NAX	Dance Suite, Sz77	V. Comodo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings		Solti_Chicago Symphony Orchestra	 •Strings Vc sulD quarters,16ths, slurred, Gliss, con sord. pp(11-12)+Tutti		>•Mode of Playing		Strings Violoncello sulD quarters,16ths, slurred, Glissando, con sordino pp.	Strings Violoncello: sulD quarters,16ths, slurred, Glissando, con sordino pp(11-12).				
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings		Solti_Chicago Symphony Orchestra	 •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.57,112-117)+Tutti		>•Mode of Playing		Strings Violin I 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce.	Strings Violin I 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.57,112-117). vs Viola SOLO: Detached Tenuto, short slurs, slurred Staccato senza sordino (120-128)				

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vla SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128)+Tutti		>•Mode of Playing		Strings Viola SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p.	Strings Viola SOLO: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128). vs Violin I 4SOLI Detached Tenuto, short slurs, slurred Staccato con sordino (112-117)		
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings Vc Harmonic nat Maj6th sulD, Sourdines held pp(172-176)+Tutti		>•Mode of Playing		Strings Violoncello Harmonic natural Maj6th sulD, Sourdines (con sordino) held pp.	Strings Violoncello: Harmonic natural Maj6th sulD, Sourdines (con sordino) held pp(172-176).		
Berg	NAX	Lyrische Suite	III. Allegro misterioso	StringQtet	1926	StringQtet	Alban Berg Quartet	 •String Qtet con sordino (whole movement)		>•Mode of Playing		String Quartet: con sordino.	String Quartet: con sordino (whole movement).		
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	 •Strings00ALL MoP Leg, short slurs, Det, Accent, Stacc, Spicc, Dyn Envel, Appogg, con sord, Pizz, Doub-Tripl-Quadr-Stops(1-112)		DIVERSE	DIVERSE	•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: ALL Modes of Playing Legato, short slurs, Detached, Accent, Staccato, Spiccato, Dyn Envelopes Appoggiatura, con sordino, Pizzicato, Double-Triple-Quadruple-Stops (1-112).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 457 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	 •Strings27 VI.I+VI.II, Leg short slurs, con sord, 8ths, quarters, medium-high range p(98-101)		Layering	Foreground-2	Strings: Violin I+Violin II, Legato short slurs, con sordino, 8ths, quarters, medium-high range p	Strings: Violin I+Violin II, Legato short slurs, con sordino, 8ths, quarters, medium-high range p (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	 •Strings28 VI.I+VI.II Leg, con sord, 8ths, low-very low-range p(102-111)		Layering	Middleground-1	Strings: Violin I+Violin II Legato, con sordino, 8ths, low-very low-range p	Strings: Violin I+Violin II Legato, con sordino, 8ths, low-very low-range p (102-111).			
Berg	NAX	Violin Concerto	II. Allegro, Adagio	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	 •Strings VI.I(2 soli) Legato lines mit Dampfer pp cresc(140-149)+Tutti		>•Mode of Playing		Strings Violin I (2 soli) Legato lines mit Dampfer (con sordino) pp crescendo.	Strings Violin I (2 soli): Legato lines mit Dampfer (con sordino) pp crescendo (140-149).			
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Celesta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI. Trills con sord. pp(20-30)+Tutti		>•Mode of Playing		Strings Violin Trills con sordino pp..	Strings Violin: Trills con sordino pp(20-30).			
Bartok	NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc/Celesta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI. Gliss up-downm ca Oct. quarters con sord. slow(22-31)+Tutti		>•Mode of Playing		Strings Violin Glissando up-downm ca 1Octave quarters con sordino slow.	Strings Violin: Glissando up-downm ca 1Octave quarters con sordino slow (22-31).			
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_Tetzlaff	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeas. quarters con sord. punta d’arco pp(135-139)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured quarters con sordino punta d’arco pp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters con sordino punta d’arco pp(135-139).			
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_Tetzlaff	 •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeas. quarters con sord. punta d’arco pp(145-149)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured quarters con sordino punta d’arco pp.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters con sordino punta d’arco pp (145-149).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples															
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	 •Strings Pizz quarters con sord. pp,p(182-188)+Tutti		>•Mode of Playing		Strings Pizzicato quarters con sordino pp,p.	Strings: Pizzicato quarters con sordino pp,p(182-188).		
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	 •Strings VI.I,+Vla Tremolo fingered unmeas. held con sord. ppp(332-339)+Tutti		>•Mode of Playing		Strings Violin I,+Viola Tremolo fingered unmeasured held con sordino ppp.	Strings Violin I,+Viola: Tremolo fingered unmeasured held con sordino ppp(332-339).		
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	 •Strings Vla+Vc+Db Legato 8ths 12-notes pattern fast con sord. pp(450-465)+Tutti		>•Mode of Playing		Strings Viola+Violoncello+DoubleBass Legato 8ths 12-notes pattern fast con sordino pp.	Strings Viola+Violoncello+DoubleBass: Legato 8ths 12-notes pattern fast con sordino pp (450-465).		
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	 •Strings VI.I+Vc Tremolo bowed over (open) strings meas. 8ths con sord. p(424-437)+Tutti		>•Mode of Playing		Strings Violin I+Violoncello Tremolo bowed over (open) strings measured 8ths con sord. P.	Strings Violin I+Violoncello: Tremolo bowed over (open) strings measured 8ths con sord. p (424-437).		
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	 •Strings VI.II Gliss up-down Oct.,9th quarters con sord. pp(90-104)+Tutti		>•Mode of Playing		Strings Violin II Glissando up-down Oct.,9th quarters con sordino pp.	Strings Violin II: Glissando up-down Oct.,9th quarters con sordino pp (90-104).		
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	 •Strings VI.I+VI.II Tremolo fingered unmeasured con sord pp, p(87-104)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo fingered unmeasured con sord pp, p.	Strings Violin I+Violin II: Tremolo fingered unmeasured con sord pp, p (87-104).		
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	 •Strings VI.I+VI.II Tremolo fingered unmeasured con sord mf, pp(228-245)+Tutti		>•Mode of Playing		Strings Violin I+Violin II: Tremolo fingered unmeasured con sordino mf, pp.	Strings Violin I+Violin II: Tremolo fingered unmeasured con sord mf, pp (228-245).		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings VI.I+VI.II Tremolo fingered unmeasured con sord p, crescF(64-72)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Tremolo fingered unmeasured con sordino p, crescendo.	Strings Violin I+Violin II: Tremolo fingered unmeasured con sordino p, crescendo F (64-72).
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	 •Strings Vla con sordino slurred melody sul G-D+VI 3Oct+Harp+Timp+pizz Strings p(119-127)	3_32	>•Mode of Playing		Strings Vla con sordino espressivo slurred melody sul G-D strings. Viola sul G string. Viola sul D string. Viola con sordino. Viola with mute. Viola avec la sourdine.	Strings Viola con sordino slurred melody sulG-D+VI.I 3Octaves +Harp +Timpani +Pizzicato Strings p (119-127).
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	 •Strings VI.I+VI.II+Vla+Vc con sordino Legato p(15-18)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello con sordino Legato p.	Strings Violin I+Violin II+Viola+Violoncello: con sordino Legato p (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)
STRINGS Modes of Playing Examples													
6	SCORDATURA												
Saint-Saëns	NAX	Danse macabre		ORCH	1874	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc, harp/strings	Nagano_OSM	 •Strings SOLO VI Scordatura G-D-A-Eb, Open Strings, halves,quarters,8ths F(25-32)	2_64	>•Mode of Playing		Strings SOLO Violin Scordatura G-D-A-Eb, Open Strings, halves, quarters, 8ths F	Strings SOLO Violin: Scordatura G-D-A-Eb, Open Strings, halves, quarters, 8ths F (25-32).
StraussR	NAX	Don Quixote	IV. Variation 3: Gespräche zwischen Ritter und Knappe	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBasscl/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contra-bsn/6horn, 3tr, 3trb, 2tuba/timp, perc, harp/strings	Jarvi_Royal Scottish National Orchestra, Wallfisch, Raphael	 •Strings SOLO Vla Scordatura B-G-D-A, Legato,Stacc mf-F(iv_Reh.26,8-28)+Tutti		>•Mode of Playing		Strings SOLO Viol: Scordatura B-G-D-A, Legato, Staccato mf-F.	Strings SOLO Viola: Scordatura B-G-D-A, Legato, Staccato mf-F (iv_Reh.26,8-28).
Mahler	NAX	Symphony No. 4	II. In gemächlicher Bewegung, ohne Hast - scherzo und trio	ORCH	1899-1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	 •Strings SOLO VI. Scordatura A-E-B-F#, Legato,Detach,Stacc mf-p-F(ii_1-33)+Tuti	2_65	>•Mode of Playing		Strings SOLO Violin Scordatura A-E-B-F#, Legato, Detached, Staccato mf-p-F.	Strings SOLO Violin: Scordatura A-E-B-F#, Legato, Detached, Staccato mf-p-F (ii_1-33).
Schönberg	NAX	Fünf Orchesterstücke op. 16	II. Vergangenes	ORCH	1909	4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings	Boulez, BBC Symphony	 •Strings Db Scordatura E-A-D-G#, Harmonics nat 4th sulG#, F(ii,74-77)+Tutti		>•Mode of Playing		Strings DoubleBass Scordatura E-A-D-G#, Harmonics natural 4th sulG#, F.	Strings DoubleBass: Scordatura E-A-D-G#, Harmonics natural 4th sulG#, F (ii,74-77).
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Solo Vc2 Scordatura B-G-E-A, Harmonics nat 5th sulB, quarters held p(Reh.91,1-8)+Tutti		>•Mode of Playing		Strings Solo Violoncello 2 Scordatura B-G-E-A, Harmonics natural 5th sulB, quarters held p.	Strings Solo Violoncello 2: Scordatura B-G-E-A, Harmonics natural 5th sulB, quarters held p (Reh.91,1-8).
Stravinsky	NAX	Le Sacre du Printemps	14- Part II: The Sacrifice: Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Vc Scordatura C-G-E-G#, Quadruple Stop 8th sFFF(Reh.201,275)+Tutti		>•Mode of Playing		Strings Violoncello Scordatura C-G-E-G#, Quadruple Stop 8th sFFF.	Strings Violoncello: Scordatura C-G-E-G#, Quadruple Stop 8th sFFF (Reh.201,275).

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STRINGS Modes of Playing Examples

30		HARMONICS NATURAL: Octave						
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Surmounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	•Strings Vla Harm nat 4th-Oct sulG, held pp(627-628)+Tutti
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Strings Vc Harmonics natural Oct, 5th,4th, Maj3rd,min3rd (Sul G), Legato slurred 8ths, quarters pp(372-375)+Tutti
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloé	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Strings Vla Gliss up to harmonic natural Oct. (sul G) quarter F(983)+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	•Strings Vla Harmonic natural Octave sul D, held pp(17-19)
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	•Strings Db Harmonic natural Octave p(Reh.5,72-74)+Tutti
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	•Strings Db div in6 chord, Harm natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sord, Pizz p(57-65)+Tutti

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Stravinsky	NAX	Le Sacre du Printemps	07-Part I: Adoration of the Earth: The Sage	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Tutti harmonics held ppp(4)+Tutti		>•Mode of Playing		Strings Tutti harmonics held ppp.	Strings Tutti: harmonics held ppp (4).		
Stravinsky	NAX	Le Sacre du Printemps	07-Part I: Adoration of the Earth: The Sage	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Vc+Db Harm nat Oct sulC(Db)sulD(Vc), held ppp (4)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Harmonics natural Oct sulC(Db)sulD(Vc), held ppp.	Strings Tutti: harmonics held ppp (4). Strings Violoncello+DoubleBass: Harmonics natural Oct sulC(Db)sulD(Vc), held ppp (4).		
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI. I+VI. II+Vc+Db Harmonics natural (Oct, 5th) , con sord. p cresc(2)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Violoncello+DoubleBass Harmonics natural (Octave, 5th), con sordino p crescendo.	Strings Violin I+Violin II+Violoncello+DoubleBass: Harmonics natural (Octave, 5th), con sordino p crescendo (2).		
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI. I+VI. II Harmonics natural (Oct), con sord. p cresc(5-8)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Harmonics natural (Octave), con sordino p crescendo.	Strings Violin I+Violin II: Harmonics natural (Octave), con sordino p crescendo (5-8).		
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	 •Strings VI. I Harmonic natural 4th held pp(36-38)+Tutti		>•Mode of Playing		Strings Violin I Harmonic natural 4th held pp.	Strings Violin I: Harmonic natural 4th held pp (36-38). OR Harmonic natural Octave		
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	 •Strings VI. I Harmonic natural Oct. held, 8ths,quarters pp(39-58)+Tutti		>•Mode of Playing		Strings Violin Harmonic natural Octave held, 8ths,quarters pp.	Strings Violin I: Harmonic natural Octave held, 8ths,quarters pp (39-58). OR Harmonic natural 4th		

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	•Strings VI. I+VI. II+Vla,+Vc Spicc slurred 32nds (open strings D-A to harm natural Oct) pp(Reh. 3, 28-38)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello Spiccato slurred 32nds (open strings D-A to harmonics natural Oct) pp.	Strings Violin I+Violin II+Viola,+Violoncello: Spiccato slurred 32nds (open strings D-A to harmonics natural Oct) pp (Reh.3, 28-38).		
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	•Strings Db Harmonics natural 4th,Oct,2Oct held pp(Reh. 3, 28-38)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonics natural 4th,Octave,2Octaves held pp.	Strings DoubleBass: Harmonics natural 4th,Octave,2Octaves held pp (Reh.3, 28-38).		
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerti no:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	•Strings VI. II+Vla+Vc Pizz Harmonics natural 4th(C-G)I ppp(Reh. 10,10-13)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello: Pizzicato Harmonics natural 4th(C-G)I ppp.	Strings Violin II+Viola+Violoncello: Pizzicato Harmonics natural 4th(C-G)I ppp (Reh.10,10-13). OR 2 Harmonics 2 Octaves		
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerti no:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	•Strings Vc+Db Pizz Harmonics natural pp(23-32)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Pizzicato Harmonics natural pp.	Strings Violoncello+DoubleBass Pizzicato Harmonics natural pp (23-32). Harmonics 4th		
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerti no:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	•Strings VI. I+VI. II+Vla Tremolo fingered unmeas. quarters between open string(G) and Harmonic natural Oct. pp(26-32)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured quarters between open string(G) and Harmonic natural Octave pp.	Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured quarters between open string(G) and Harmonic natural Octave pp (26-32).		
Stravinsky	NAX	Pulcinella	05-III. Andantino	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerti no:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	•Strings VI. II+Vla sur la touche, Harmonic natural Oct. (Vla) short slurs over strings pp(Reh. 42,1-7)+Tutti		>•Mode of Playing		Strings Violin II+Viola sur la touche (sul tasto), Harmonic natural Octave (Viola) short slurs over strings pp.	Strings Violin II+Viola: sur la touche (sul tasto), Harmonic natural Octave (Viola) short slurs over strings pp (Reh.42,1-7).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 464 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples														
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 VI.I+VI.II+Vc,+Db Harmonics natural 5th,Oct quarters p(Reh.91,106-108)		>•Mode of Playing			Strings Violin I+Violin II+Violoncello,+DoubleBass Harmonics natural 5th,Octave quarters p	Strings Violin I+Violin II+Violoncello,+DoubleBass Harmonics natural 5th,Octave quarters p (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	 •Strings VI.I+VI.II+Vc,+Db Harmonics natural 5th,Oct quarters p(Reh.91,106-108)+Tutti		>•Mode of Playing			Strings Violin I+Violin II+Violoncello,+DoubleBass Harmonics natural 5th,Octave quarters p	Strings Violin I+Violin II+Violoncello,+DoubleBass Harmonics natural 5th,Octave quarters p (Reh.91,106-108).
Stravinsky	NAX	Petrushka	02-Tableau I: Russian Dance	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	 •Strings VI.II+Vla+Vc+Db Harm nat Oct-4th, 16ths, Trem quarters F(Reh.37,37-44)+Tutti		>•Mode of Playing			Strings Violin II+Viola+Violoncello+DoubleBass Harmonics natural Oct-4th, 16ths, Tremolo quarters F.	Strings Violin II+Viola+Violoncello+DoubleBass: Harmonics natural Oct-4th, 16ths, Tremolo quarters F(Reh.37,37-44).
Stravinsky	NAX	Petrushka	03-Tableau II: Petrushka'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	 •Strings VI.I+VI.II Harm nat Oct, artif 4th, 8th sFz(Reh.56,72-81)+Tutti		>•Mode of Playing			Strings Violin I+Violin II Harmonics natural Oct, artificial 4th, 8th sFz.	Strings Violin I+Violin II: Harmonics natural Oct, artificial 4th, 8th sFz (Reh.56,72-81).
Bartok	NAX	Dance Suite, Sz77	II. Allegro molto	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II Harm artif 5th, Vla nat Oct sulD, Vc artif 5th, nat Oct sulD, Db nat 4th sulE, held pp(110-112)+Tutti		>•Mode of Playing			Strings Violin II Harmonic artificial 5th, Viola natural Oct sulD, Violoncello artificial 5th, natural Oct sulD, DoubleBass natural 4th sulE, held pp(110-112).	Strings Violin II Harmonic artificial 5th, Viola natural Oct sulD, Violoncello artificial 5th, natural Oct sulD, DoubleBass natural 4th sulE, held pp(110-112).
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I HARM nat 5th sulE, nat Oct sulA-E, artif 4-5th, p(Reh.31,84-92)+Tutti		>•Mode of Playing			Strings Violin I HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p.	Strings Violin I: HARMonics natural 5th sulE, natural Octave sulA-E, artificial 4-5th, quarters p (Reh.31,84-92).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 465 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II HARM nat Oct sulE-A, nat 4th sul D-A, artif-nat 4th, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Violin II HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p.	Strings Violin II: HARMonics natural Octave sulE-A, natural 4th sulD-A, artificial-natural 4th, quarters p (Reh.31,84-92).		
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VIa HARM artif 4th, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Viola HARMonics artificial 4th, quarters p.	Strings Viola: HARMonics artificial 4th, quarters p (Reh.31,84-92). compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E		
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vc HARM nat min3rd sulA, nat Maj3rd sulD-G-C, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p.	Strings Violoncello: HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p (Reh.31,84-92). compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E		
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Db HARM nat min3rd sulE, nat Maj3rd sulG-D, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p.	Strings DoubleBass: HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p (Reh.31,84-92). compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E		
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II+VIa+Vc Legato slurred 8th to Harm natural Oct. (G-D) mf cresc-decresc(Reh.26,46-52)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Legato slurred 8th to Harmonics natural Octave(G-D) mf crescendo-decrescendo.	Strings Violin II+Viola+Violoncello: Legato slurred 8th to Harmonics natural Octave(G-D) mf crescendo-decrescendo (Reh.26,46-52).		
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO VI Harmonics nat, artif 16-8ths-quarters p solo(Reh.14,166-176)+Tutti		>•Mode of Playing		Strings SOLO Violin Harmonics natural, artificial 16-8ths-quarters p solo. (details >)	Strings SOLO Violin: Harmonics natural, artificial 16-8ths-quarters p solo (Reh.14,166-176). Harm nat Maj6th sulA = C#7 Strings MoP-2 Harm nat Maj6th sulD = F#6 Harm nat 4th sulE = E7 Strings MoP-3 Harm nat 4th sulA = A6 Harm nat 5th sulE = B6 Strings MoP-4 Harm nat Oct sulE = E6 Strings MoP5 Harm artif 4th sulA = D7 Strings MoP6		

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
66	HARMONICS Natural: 5th												
Saint-Saëns	NAX	Concerto pour violon No. 3	II.	ORCH, solo violin	1879-1880	2*fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings/SOLO VI	Barenboim-Perlman_Paris	 •Strings SOLO VI. Harmonics artificial(4th), natural(4th,5th,Maj6th, see pdf) 16ths p(138-152)+Tutti	2_77	>•Mode of Playing		Strings SOLO Violin Harmonics artificial(4th), natural(4th,5th,Maj6th, see pdf) 16ths p.	Strings SOLO Violin: Harmonics artificial(4th), natural (4th,5th,Maj6th, see pdf) 16ths p (138-152).
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings Vc Sur la touche natural Harmonics (5th, sulC-G) ppp(Reh.12,95-98)+Tutti		>•Mode of Playing		Strings Violoncello Sur la touche (sul tasto) natural Harmonics (5th, sulC-G) ppp.	Strings Violoncello: Sur la touche (sul tasto) natural Harmonics (5th, sulC-G) ppp (Reh.12,95-98).
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings VI.II Harmonics natural 5th held note pp(76-80)+Tutti		>•Mode of Playing		Strings Violin II Harmonics natural 5th held note pp.	Strings Violin II: Harmonics natural 5th held note pp (76-80).
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings Vc Harmonics natural 5th held note pp(76-80)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 5th held note pp.	Strings Violoncello: Harmonics natural 5th held note pp (76-80).
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings VI.I Harmonics natural 5th held note pp(83-86)+Tutti		>•Mode of Playing		Strings Violin I Harmonics natural 5th held note pp.	Strings Violin I: Harmonics natural 5th held note pp (83-86).
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings VI.II Harmonics natural 5th held note pp(83-86)+Tutti		>•Mode of Playing		Strings Violin II Harmonics natural 5th held note pp.	Strings Violin II: Harmonics natural 5th held note pp (83-86).
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings Vc Harmonics natural 5th held note pp(83-86)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 5th held note pp.	Strings Violoncello: Harmonics natural 5th held note pp (83-86).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings VI.I Harmonics natural 5th held note pp(90-92)+Tutti	>•Mode of Playing			Strings Violin I Harmonics natural 5th held note pp.	Strings Violin I: Harmonics natural 5th held note pp (90-92).
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings VI.II Harmonics natural 5th held note pp(90-92)+Tutti	>•Mode of Playing			Strings Violin II Harmonics natural 5th held note pp.	Strings Violin II: Harmonics natural 5th held note pp (90-92).
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings Vla Harmonics natural 5th held note pp(90-92)+Tutti	>•Mode of Playing			Strings Viola Harmonics natural 5th held note pp.	Strings Viola: Harmonics natural 5th held note pp (90-92).
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings Vc Harmonics natural 5th held note pp(90-92)+Tutti	>•Mode of Playing			Strings Violoncello Harmonics natural 5th held note pp.	Strings Violoncello: Harmonics natural 5th held note pp (90-92).
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings VI.I Harmonics natural 5th held note pp(98-101)+Tutti	>•Mode of Playing			Strings Violin I Harmonics natural 5th held note pp.	Strings Violin I: Harmonics natural 5th held note pp (98-101).
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings VI.II Harmonics natural 5th held note pp(98-101)+Tutti	>•Mode of Playing			Strings Violin II Harmonics natural 5th held note pp.	Strings Violin II: Harmonics natural 5th held note pp (98-101).
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	 •Strings Vc Harmonics natural 5th held note pp(98-101)+Tutti	>•Mode of Playing			Strings Violoncello Harmonics natural 5th held note pp.	Strings Violoncello: Harmonics natural 5th held note pp (98-101).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Adler	Pieces (File Names): 363				Page 468 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings SOLO VI.I Harm nat. Maj3rd sulG, 4th sulD, 5th sulA, 5th sulE, 32nds fast arpegg. p(i_Reh.8,54)+Tutti		>•Mode of Playing		Strings SOLO Violin I Harmonics natural Maj3rd sulG, 4th sulD, 5th sulA, 5th sulE, 32nds fast arpeggiando p.	Strings SOLO Violin I: Harmonics natural Maj3rd sulG, 4th sulD, 5th sulA, 5th sulE, 32nds fast arpeggiando p (i_Reh.8,54).		
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc+Db Harmonics Natural 5th,Major3d , Artificial 4th, Sourdines pp decresc(i_62-63)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Harmonics Natural 5th,Major3d , Artificial 4th, Sourdines (con sordino) pp decrescendo.	Strings Violoncello+DoubleBass: Harmonics Natural 5th,Major3d , Artificial 4th, Sourdines (con sordino) pp decrescendo (i_62-63).		
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I Harmonics nat 5th,4th sulG, 16-8ths pp(iv_Reh.22,139-140)+Tutti		>•Mode of Playing		Strings Violin I Harmonics natural 5th, 4th sulG, 16-8ths pp.	Strings Violin I: Harmonics natural 5th, 4th sulG, 16-8ths pp (iv_Reh.22,139-140)+Tutti		
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VIa Harmonics nat 5th,4th,Maj3rd sulC, 16-8ths pp(iv_Reh.22,137-140)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural 5th, 4th, Maj3rd sulC, 16-8ths pp.	Strings Viola: Harmonics natural 5th, 4th, Maj3rd sulC, 16-8ths pp (iv_Reh.22,137-140).		
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc Harmonics nat 4th,Maj3rd sulC-G, 5th sulG-D, 16-8ths pp(iv_Reh.22,137-140)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 4th, Maj3rd sulC-G, 5th sulG-D, 16-8ths pp.	Strings Violoncello: Harmonics natural 4th, Maj3rd sulC-G, 5th sulG-D, 16-8ths pp (iv_Reh.22,137-140).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533	25.01.25	Bookmarks: 3293		 Pieces (File Names): 363	Page 469 of 565		
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vc Harmonics natural Oct, 5th,4th, Maj3rd,min3rd (Sul G), Legato slurred 8ths, quarters pp(372-375)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural Octave, 5th,4th, Maj3rd,min3rd (Sul G), Legato slurred 8ths, quarters pp.	Strings Violoncello: Harmonics natural Octave, 5th,4th, Maj3rd,min3rd (sulG), Legato slurred 8ths, quarters pp (372-375).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vl.I+Vla+Vc (in Oct.) Harmonics natural 5-4th p,pp(382)+Tutti		>•Mode of Playing		Strings Violin I+Viola +Violoncello (in Octave) Harmonics natural 5-4th p,pp	Strings Violin I+Viola +Violoncello: (in Octave) Harmonics natural 5-4th p,pp (382).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Db Harmonics 4th pp(382)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonics 4th pp	Strings DoubleBass: Harmonics 4th pp (382).	
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vc Harmonics natural 5th,4th p(402-404)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 5th,4th p.	Strings Violoncello: Harmonics natural 5th,4th p (402-404).	
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	 •Strings Vla Harmonics natural 3rd-4-5th(sul C) sustained Sourdine pp(1038-1043)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural 3rd-4-5th(sul C) sustained pp.	Strings Viola: Harmonics natural 3rd-4-5th(sulC) sustained pp (1038-1043).	
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	 •Strings Vc Harmonics natural 5th(sul C) sustained pp(1038-1043)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 5th(sul C) sustained Sourdine pp.	Strings Violoncello: Harmonics natural 5th(sulC) sustained Sourdine pp (1038-1043).	

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 470 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings Db div in6 chord, Harm natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sord, Pizz p(57-65)+Tutti	>•Mode of Playing		Strings DoubleBass divisi in6 chord, Harmonics natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sordino, Pizzicato p (57-65).	Strings DoubleBass: divisi in6 chord, Harmonics natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sordino, Pizzicato p (57-65).			
Stravinsky	NAX	Le Sacre du Printemps	07-Part I: Adoration of the Earth: The Sage	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Tutti harmonics held ppp(4)+Tutti  •Strings Db Harm nat 5th sulC, held ppp (4)+Tutti	>•Mode of Playing		Strings Tutti harmonics held ppp. Strings DoubleBass Harm nat 5th sulC, held ppp.	Strings Tutti: harmonics held ppp (4). Strings DoubleBass: Harm nat 5th sulC, held ppp (4).			
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+VI.II+Vc+Db Harmonics natural (Oct, 5th) , con sord. p cresc(2)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Violoncello+Double Bass Harmonics natural (Oct, 5th), con sordino p crescendo.	Strings Violin I+Violin II+Violoncello+DoubleBass: Harmonics natural (Oct, 5th), con sordino p crescendo (2).			
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Solo Vc1 Harm nat 5th sulA held p(Reh.91,1-8)+Tutti	>•Mode of Playing		Strings Solo Violoncello1 Harmonic natural 5th sulA held p.	Strings Solo Violoncello1: Harmonic natural 5th sulA held p (Reh.91,1-8).			
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Solo Vc2 Scordatura B-G-E-A, Harmonics nat 5th sulB, quarters held p(Reh.91,1-8)+Tutti	>•Mode of Playing		Strings Solo Violoncello 2 Scordatura B-G-E-A, Harmonics natural 5th sulB, quarters held p.	Strings Solo Violoncello 2: Scordatura B-G-E-A, Harmonics natural 5th sulB, quarters held p (Reh.91,1-8).			
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Db sulA Harm nat 5th held note FF(28)+Tutti	>•Mode of Playing		Strings DoubleBass sulA Harmonic natural 5th held note FF.	Strings DoubleBass: sulA Harmonic natural 5th held note FF (28).			
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Vc Harm nat 5th sulG, held p(Reh.4,30-33)+Tutti	>•Mode of Playing		Strings Violoncello Harmonic natural 5th sulG, held p.	Strings Violoncello: Harmonic natural 5th sulG, held p (Reh.4,30-33).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 471 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Vc Harm nat 5th sulG half pp(37)+Tutti		>•Mode of Playing		Strings Violoncello Harmonic natural 5th sulG half pp.	Strings Violoncello: Harmonic natural 5th sulG half pp(37).			
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Vla Harmonics nat 5th sulG, Maj6th sulC, 8ths accent pp(31-35, 48-52)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural 5th sulG, Maj6th sulC, 8ths accent pp .	Strings Viola: Harmonics natural 5th sulG, Maj6th sulC, 8ths accent pp (31-35, 48-52).			
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Vla Harmonics nat 5th sulA, quarters,halfs pp(66-67)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural 5th sulA, quarters, halves pp.	Strings Viola: Harmonics natural 5th sulA, quarters, halves pp (66-67).			
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db Harmonics nat min3rd sul A, quarters,halfs pp(66-67)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonics natural min3rd sul A, quarters, halves pp.	Strings DoubleBass: Harmonics natural min3rd sulA, quarters, halves pp (66-67).			
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Vla Harm nat 5th sulG-C, 4th sulC, Maj6th sulC pp cresc mp(76-78)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural 5th sulG-C, 4th sulC, Maj6th sulC pp crescendo mp.	Strings Viola: Harmonics natural 5th sulG-C, 4th sulC, Maj6th sulC pp crescendo mp (76-78).			
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db Harm nat min3rd sulG, 4th sulD, 5th sulG, quarters pp(Reh.4,35-50)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonics natural min3rd sulG, 4th sulD, 5th sulG, quarters pp.	Strings DoubleBass: Harmonics natural min3rd sulG, 4th sulD, 5th sulG, quarters pp (Reh.4,35-50).			
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Vc Harm nat 5th sulD 8th mp cresc(111)+Tutti		>•Mode of Playing		Strings Violoncello Harmonic natutal 5th sulD 8th mp cresc.	Strings Violoncello: Harmonic natutal 5th sulD 8th mp cresc (111).			
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings VI.I Harmonic nat 5th sulE slurred Stacc quarters pp(123)+Tutti		>•Mode of Playing		Strings Violin I Harmonic natural 5th sulE slurred Staccato quarters pp.	Strings Violin I: Harmonic natural 5th sulE slurred Staccato quarters pp (123).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 472 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	•Strings Vla Leg slurred 8ths to Harmonic nat 5th sul D, p(Reh.19,156-157)+Tutti		>•Mode of Playing		Strings Viola Legato slurred 8ths to Harmonic natural 5th sul D, p.	Strings Viola: Legato slurred 8ths to Harmonic natural 5th sulD, p (Reh.19,156-157).		
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	•Strings VI.I Harmonics nat 5th sulG, 4th sulD, slurred 8ths pp(Reh.35,287-289)+Tutti		>•Mode of Playing		Strings Violin I Harmonics natural 5th sulG, 4th sulD, slurred 8ths pp.	Strings Violin I: Harmonics natural 5th sulG, 4th sulD, slurred 8ths pp (Reh.35,287-289).		
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	•Strings VI.I Harmonics natural 4-5th Accent,Stacc quarters p(Reh.50,409-425)+Tutti		>•Mode of Playing		Strings Violin I Harmonics natural 4-5th Accent,Staccato quarters p.	Strings Violin I: Harmonics natural 4-5th Accent,Staccato quarters p (Reh.50,409-425).		
Stravinsky	NAX	Pulcinella	06-IV. Tarantella	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concertino:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	•Strings Harmonics nat 5th sul D-A, F(Reh.56,22-25)+Tutti		>•Mode of Playing		Strings Harmonics natural 5th sul D-A, F.	Strings: Harmonics natural 5th sulD-A, F (Reh.56,22-25).		
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 VI.I+VI.II+Vc,+Db Harmonics natural 5th,Oct quarters p(Reh.91,106-108)		>•Mode of Playing		Strings Violin I+Violin II+Violoncello,+DoubleBass Harmonics natural 5th,Octave quarters p	Strings Violin I+Violin II+Violoncello,+DoubleBass Harmonics natural 5th,Octave quarters p (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	•Strings VI.I+VI.II+Vc,+Db Harmonics natural 5th,Oct quarters p(Reh.91,106-108)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Violoncello,+DoubleBass Harmonics natural 5th,Octave quarters p	Strings Violin I+Violin II+Violoncello,+DoubleBass Harmonics natural 5th,Octave quarters p (Reh.91,106-108).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533		25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 473 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Bartok	NAX	Dance Suite, Sz77	II. Allegro molto	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Db Harmonic nat 5th sulE, held p(75-76)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonic natural 5th sulE, held p.	Strings DoubleBass: Harmonic natural 5th sulE, held p (75-76).			
Bartok	NAX	Dance Suite, Sz77	II. Allegro molto	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vc Harmonic nat 5th sulG, held p(75-76)+Tutti		>•Mode of Playing		Strings Violoncello Harmonic natural 5th sulG, held p.	Strings Violoncello: Harmonic natural 5th sulG, held p (75-76).			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I HARM nat 5th sulE, nat Oct sulA-E, artif 4-5th, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Violin I HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p.	Strings Violin I: HARMonics natural 5th sulE, natural Octave sulA-E, artificial 4-5th, quarters p (Reh.31,84-92).			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II HARM nat Oct sulE-A, nat 4th sul D-A, artif-nat 4th, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Violin II HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p.	Strings Violin II: HARMonics natural Octave sulE-A, natural 4th sulD-A, artificial-natural 4th, quarters p (Reh.31,84-92). Compare Harmonics 5th			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VIa HARM artif 4th, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Viola HARMonics artificial 4th, quarters p.	Strings Viola: HARMonics artificial 4th, quarters p (Reh.31,84-92). compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E, Compare Harmonics 5th			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vc HARM nat min3rd sulA, nat Maj3rd sulD-G-C, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p.	Strings Violoncello: HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p (Reh.31,84-92). compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E.			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Db HARM nat min3rd sulE, nat Maj3rd sulG-D, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p.	Strings DoubleBass: HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p (Reh.31,84-92). compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Adler	Pieces (File Names): 363		Page 474 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO Violin Harmonics natural 4th(sulG)-natural 5th(sul D,sul A)-natural 4th(sul D,sul E) (49-50)	>•Mode of Playing			Strings SOLO Violin Harmonics natural 4th(sulG)-natural 5th(sul D,sul A)-natural 4th(sul D,sul E).	Strings SOLO Violin: Harmonics natural 4th(sulG)-natural 5th(sulD,sulA)-natural 4th(sulD,sulE) (49-50).
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO Violin Harmonics natural 5th(sulD)-natural 4th(sulD,sulA)-artificial 4th (53)	>•Mode of Playing			Strings SOLO Violin Harmonics natural 5th(sulD)-natural 4th(sulD,sulA)-artificial 4th.	Strings SOLO Violin: Harmonics natural 5th(sulD)-natural 4th(sulD,sulA)-artificial 4th (53).
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings Db Harmonic nat min3rd sulD, held, p(72-91)+Tutti  •Strings Vc Harmonic nat 5th sulD, nat 4th sul A, 16ths fast p(72-91)+Tutti	>•Mode of Playing			Strings DoubleBass Harmonic natural min3rd sulD, held, p . Strings Viioloncello Harmonic natural 5th sulD, natural 4th sul A, 16ths fast p.	Strings DoubleBass: Harmonic natural min3rd sulD, held, p (72-91). Strings Viioloncello: Harmonic natural 5th sulD, natural 4th sulA, 16ths fast p (72-91).
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings Vc Harmonics nat 5th sulA-D, artif 4th, held pp crescFF(100-103)+Tutti  •Strings Vla Harmonics nat 5th sulA-D, artif 4th, held pp crescFF(100-103)+Tutti	>•Mode of Playing			Strings Violoncello Harmonics natural 5th sulA-D, artificial 4th, held pp crescendo FF. Strings Viola Harmonics natural 5th sulA-D, artificial 4th, held pp crescendo FF.	Strings Violoncello: Harmonics natural 5th sulA-D, artificial 4th, held pp crescendo FF (100-103). Strings Viola: Harmonics natural 5th sulA-D, artificial 4th, held pp crescendo FF (100-103).
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO VI Harmonics natural 4th(sulA,sulG)-5th(sulG,sulA), open A fiddle effect(109-111)+Tutti	>•Mode of Playing			Strings SOLO VI Harmonics natural 4th(sulA,sulG)-5th(sulG,sulA), open A fiddle effect.	Strings SOLO VI: Harmonics natural 4th(sulA,sulG)-5th(sulG,sulA), open A fiddle effect (109-111).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 475 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings VI.II Harm nat 4-5th sulA, Sourdine, held p(Reh.11,134-148)+Tutti	>•Mode of Playing			Strings Violin II Harmonic natural 4-5th sulA, Sourdine (con sordino) held p.	Strings Violin II: Harmonic natural 4-5th sulA, Sourdine (con sordino) held p (Reh.11,134-148).
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings VIa Harm nat Maj6th sulC, 5th sulD Sourdine, held p(Reh.11,134-148)+Tutti	>•Mode of Playing			Strings Viola Harmonic natural Maj6th sulC, 5th sulD Sourdine (con sordino), held p.	Strings Viola: Harmonic natural Maj6th sulC, 5th sulD Sourdine (con sordino), held p (Reh.11,134-148).
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings Vc Harm nat 5th sulG-D Sourdine, held p(Reh.11,134-148)+Tutti	>•Mode of Playing			Strings Violoncello Harmonic natural 5th sulG-D Sourdine (con sordino), held p.	Strings Violoncello: Harmonic natural 5th sulG-D Sourdine (con sordino), held p (Reh.11,134-148).
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO VI Harmonics nat, artif 16-8ths-quarters p solo(Reh.14,166-176)+Tutti	>•Mode of Playing			Strings SOLO Violin Harmonics natural, artificial 16-8ths-quarters p solo. (details >)	Strings SOLO Violin: Harmonics natural, artificial 16-8ths-quarters p solo (Reh.14,166-176). Harm nat Maj6th sulA = C#7 Strings MoP-2 Harm nat Maj6th sulD = F#6 Harm nat 4th sulE = E7 Strings MoP-3 Harm nat 4th sulA = A6 Harm nat 5th sulE = B6 Strings MoP-4 Harm nat Oct sulE = E6 Strings MoP5 Harm artif 4th sulA = D7 Strings MoP6
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	 •Strings VIa+Vc Harmonics natural 4-5th held wholes pp,p(260-285)+Tutti	>•Mode of Playing			Strings Viola+Violoncello Harmonics natural 4-5th held wholes pp,p.	Strings Viola+Violoncello: Harmonics natural 4-5th held wholes pp,p (260-285).

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
71	Harmonics Natural: 4th												
Saint-Saëns	NAX	Concerto pour violon No. 3	II.	ORCH, solo violin	1879-1880	2*fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings/SOLO VI	Barenboim-Perlman_Paris	 •Strings SOLO VI. Harmonics artificial(4th), natural(4th,5th,Maj6th, see pdf) 16ths p(138-152)+Tutti	2_77	>•Mode of Playing		Strings SOLO Violin Harmonics artificial(4th), natural(4th,5th,Maj6th, see pdf) 16ths p.	Strings SOLO Violin: Harmonics artificial(4th), natural(4th,5th,Maj6th, see pdf) 16ths p (138-152).
Rimsky-Korsakov	NAX	Sheherazade	II. The Kalender Prince	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I Harmonic natural,artificial touched 4th alternating with open E 8ths F(173-229)+Tutti		>•Mode of Playing		Strings Violin I Harmonic natura, artificiall touched 4th alternating with open E 8ths F.	Strings Violin I: Harmonic natura, artificiall touched 4th alternating with open E 8ths F (173-229).
Rimsky-Korsakov	NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Surmounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VIa Harm nat 4th-Oct sulG, held pp(627-628)+Tutti		>•Mode of Playing		Strings Viola Harmonic natural 4th-Oct sulG, held pp.	Strings Viola: Harmonic natural 4th-Oct sulG, held pp (627-628).
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	 •Strings VI.II Harmonic natural touched 4th alternating with open A 16ths pp(Reh5, 31-37)+Tutti		>•Mode of Playing		Strings Violin II Harmonic natural touched 4th alternating with open A 16ths pp.	Strings Violin II: Harmonic natural touched 4th alternating with open A 16ths pp (Reh5, 31-37).
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	 •Strings VI.I Harmonics natural 4th held note pp(76-80)+Tutti		>•Mode of Playing		Strings Violin I Harmonics natural 4th held note pp.	Strings Violin I: Harmonics natural 4th held note pp (76-80).
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	 •Strings VI.II Harmonics artificial 4th held note pp(76-80)+Tutti		>•Mode of Playing		Strings Violin II Harmonics artificial 4th held note pp.	Strings Violin II: Harmonics artificial 4th held note pp (76-80).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 477 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
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	 •Strings Vla Harmonics artificial 4th held note pp(76-80)+Tutti		>•Mode of Playing		Strings Viola Harmonics artificial 4th held note pp.	Strings Viola: Harmonics artificial 4th held note pp (76-80).			
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	 •Strings VI.I Harmonics natural,artificial 4th held note pp(83-86)+Tutti		>•Mode of Playing		Strings Violin I Harmonics natural, artificial 4th held note pp.	Strings Violin I: Harmonics natural, artificial 4th held note pp (83-86).			
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	 •Strings VI.II Harmonics natural,artificial 4th held note pp(83-86)+Tutti		>•Mode of Playing		Strings Violin II Harmonics natural, artificial 4th held note pp.	Strings Violin II: Harmonics natural, artificial 4th held note pp (83-86).			
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	 •Strings Vla Harmonics natural 4th held note pp(83-86)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural 4th held note pp.	Strings Viola: Harmonics natural 4th held note pp (83-86).			
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	 •Strings Vc Harmonics natural 4th held note pp(83-86)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 4th held note pp.	Strings Violoncello: Harmonics natural 4th held note pp (83-86)+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	 •Strings VI.I Harmonics natural,artificial 4th held note pp(90-92)+Tutti		>•Mode of Playing		Strings Violin I Harmonics artificial 4th held note pp.	Strings Violin I: Harmonics natural, artificial 4th held note pp (90-92).			
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	 •Strings VI.II Harmonics natural 4th held note pp(90-92)+Tutti		>•Mode of Playing		Strings Violin II Harmonics natural 4th held note pp.	Strings Violin II: Harmonics natural 4th held note pp (90-92).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 478 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	 •Strings Vc Harmonics natural 4th held note pp(90-92)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 4th held note pp.	Strings Violoncello: Harmonics natural 4th held note pp (90-92).			
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	 •Strings VI.I Harmonics natural,artificial 4th held note pp(98-101)+Tutti		>•Mode of Playing		Strings Violin I Harmonics natural, artificial 4th held note pp	Strings Violin I: Harmonics natural, artificial 4th held note pp (98-101).			
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	 •Strings VI.II Harmonics natural,artificial 4th held note pp(98-101)+Tutti		>•Mode of Playing		Strings Violin II Harmonics natural, artificial 4th held note pp.	Strings Violin II: Harmonics natural, artificial 4th held note pp (98-101).			
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	 •Strings Vla Harmonics natural 4th held note pp(98-101)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural 4th held note pp.	Strings Viola: Harmonics natural 4th held note pp (98-101).			
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	 •Strings Vc Harmonics natural 4th held note pp(98-101)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 4th held note pp.	Strings Violoncello: Harmonics natural 4th held note pp (98-101).			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Db Harmonic nat min3rd sulD, held, sul tasto pp(i_41-42)+Tutti		>•Mode of Playing		Strings DoubleBas: Harmonic natural min3rd sulD, held, sul tasto pp.	Strings DoubleBass: Harmonic natural min3rd sulD, held, sul tasto pp (i_41-42). vs DoubleBass Harmonic natural 4th sulA			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Db Harmonic nat 4th sulA, held, sul tasto pp(i_41-42)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonic natural 4th sulA, held, sul tasto pp.	Strings DoubleBass: Harmonic natural 4th sulA, held, sul tasto pp (i_41-42). vs DoubleBass: Harmonic natural min3rd sulD			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 479 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings SOLO VI.I Harm nat. Maj3rd sulG, 4th sulD, 5th sulA, 5th sulE, 32nds fast arpegg. p(i_Reh.8,54)+Tutti		>•Mode of Playing		Strings SOLO Violin I Harmonics natural Maj3rd sulG, 4th sulD, 5th sulA, 5th sulE, 32nds fast arpeggiando p.	Strings SOLO Violin I: Harmonics natural Maj3rd sulG, 4th sulD, 5th sulA, 5th sulE, 32nds fast arpeggiando p (i_Reh.8,54).	
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I+VI.II Harm. Natural 4th,Major3d, Artifical 4th slurred, from-to-normale, accents pp,p decresc-cresc(iii_1-6)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Harmonics Natural 4th,Major3d, Artifical 4th slurred, from-to-normale, accents pp,p decrescendo-crescendo.	Strings Violin I+Violin II: Harmonics Natural 4th,Major3d, Artifical 4th slurred, from-to-normale, accents pp,p decrescendo-crescendo (iii_1-6).	
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I Harmonics nat 5th,4th sulG, 16-8ths pp(iv_Reh.22,139-140)+Tutti		>•Mode of Playing		Strings Violin I Harmonics natural 5th, 4th sulG, 16-8ths pp.	Strings Violin I: Harmonics natural 5th, 4th sulG, 16-8ths pp (iv_Reh.22,139-140)+Tutti	
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vla Harmonics nat 5th,4th,Maj3rd sulC, 16-8ths pp(iv_Reh.22,137-140)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural 5th, 4th, Maj3rd sulC, 16-8ths pp.	Strings Viola: Harmonics natural 5th, 4th, Maj3rd sulC, 16-8ths pp (iv_Reh.22,137-140).	
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc Harmonics nat 4th,Maj3rd sulC-G, 5th sulG-D, 16-8ths pp(iv_Reh.22,137-140)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 4th, Maj3rd sulC-G, 5th sulG-D, 16-8ths pp.	Strings Violoncello: Harmonics natural 4th, Maj3rd sulC-G, 5th sulG-D, 16-8ths pp (iv_Reh.22,137-140).	
Schönberg	NAX	Fünf Orchesterstücke op. 16	II. Vergangenes	ORCH	1909	4*fl, 3*ob, 4*cl, 3*bsn/4horns, 3tr, 3trb, tuba/timp, 3perc, harp, celesta/strings	Boulez, BBC Symphony	 •Strings Db Scordatura E-A-D-G#, Harmonics nat 4th sulG#, F(ii,74-77)+Tutti		>•Mode of Playing		Strings DoubleBass Scordatura E-A-D-G#, Harmonics natural 4th sulG#, F.	Strings DoubleBass: Scordatura E-A-D-G#, Harmonics natural 4th sulG#, F (ii,74-77).	

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STRINGS Modes of Playing Examples															
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vc Harmonics natural Oct, 5th,4th, Maj3rd,min3rd (Sul G), Legato slurred 8ths, quarters pp(372-375)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural Octave, 5th,4th, Maj3rd,min3rd (Sul G), Legato slurred 8ths, quarters pp.	Strings Violoncello: Harmonics natural Octave, 5th,4th, Maj3rd,min3rd (sulG), Legato slurred 8ths, quarters pp (372-375).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vl.I+Vla+Vc (in Oct.) Harmonics natural 5-4th p,pp(382)+Tutti		>•Mode of Playing		Strings Violin I+Viola +Violoncello (in Octave) +Violoncello (in Octave) Harmonics natural 5-4th p,pp.	Strings Violin I+Viola +Violoncello: (in Octave) Harmonics natural 5-4th p,pp (382).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Db Harmonics 4th pp(382)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonics 4th pp.	Strings DoubleBass: Harmonics 4th pp (382).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vc Harmonics natural 5th,4th p(402-404)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 5th,4th p.	Strings Violoncello: Harmonics natural 5th,4th p (402-404).		
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	 •Strings Vla Harmonics natural 3rd-4-5th(sul C) sustained Sourdine pp(1038-1043)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 5th(sul C) sustained Sourdine pp.	Strings Viola: Harmonics natural 3rd-4-5th(sulC) sustained pp (1038-1043).		
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	 •Strings Vc Harmonics natural 5th(sul C) sustained pp(1038-1043)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 5th(sul C) sustained Sourdine pp.	Strings Violoncello: Harmonics natural 5th(sulC) sustained Sourdine pp (1038-1043).		
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	 •Strings Vc Harm nat 4th sulG half mF cresc(Reh.3,52)+Tutti		>•Mode of Playing		Strings Violoncello Harmonic natural 4th sulG half mF sulG half mF crescendo.	Strings Violoncello: Harmonic natural 4th sulG half mF crescendo (Reh.3,52).		

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STRINGS Modes of Playing Examples																
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	 •Strings Vc Harm nat 4th sulG, artificial 4th, held pp cresc-decresc(90-95)+Tutti	>•Mode of Playing		Strings Violoncello Harmonic natural 4th sulG, artificial 4th, held pp crescendo-decrescendo.	Strings Violoncello: Harmonic natural 4th sulG, artificial 4th, held pp crescendo-decrescendo (90-95).				
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	 •Strings Vc Harm nat 4th sulG, held pp(350-351)+Tutti  •Strings Vc Harm nat Maj3rd sulC, held pp(350-351)+Tutti	>•Mode of Playing		Strings Violoncello Harmonic natural 4th sulG, held pp. Strings Violoncello Harmonic natural Maj3rd sulC, held pp.	Strings Violoncello: Harmonic natural 4th sulG, held pp (350-351). Strings Violoncello: Harmonic natural Maj3rd sulC, held pp (350-351).				
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	 •Strings Db div in6 chord, Harm natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sord, Pizz p(57-65)+Tutti	>•Mode of Playing		Strings DoubleBass divisi in6 chord, Harmonics natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sordino, Pizzicato p (57-65).	Strings DoubleBass: divisi in6 chord, Harmonics natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sordino, Pizzicato p (57-65).				
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I Tremolo bowed unmeas. Harmonic natural-artificial 4th F,FF(Reh.33,157-172)+Tutti	>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured Harmonic natural-artificial 4th F,FF.	Strings Violin I: Tremolo bowed unmeasured Harmonic natural-artificial 4th F,FF (Reh.33,157-172).				
Stravinsky	NAX	Le Sacre du Printemps	07-Part I: Adoration of the Earth: The Sage	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Tutti harmonics held ppp(4)+Tutti	>•Mode of Playing		Strings Tutti harmonics held ppp.	Strings Tutti: harmonics held ppp (4).				
Stravinsky	NAX	Le Sacre du Printemps	07-Part I: Adoration of the Earth: The Sage	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VIa Harm nat 4th sulC, held ppp(4)+Tutti	>•Mode of Playing		Strings Viola Harmonic natural 4th sulC, held ppp.	Strings Viola: Harmonic natural 4th sulC, held ppp (4).				

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Vc Harm nat Maj3rd sulD, 4th sulG, Trem bowed held, pp(Reh.100,46-47)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural Maj3rd sulD, 4th sulG, Tremolo bowed held, pp.	Strings Violoncello: Harmonics natural Maj3rd sulD, 4th sulG, Tremolo bowed held, pp (Reh.100,46-47).	
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI. II+Vla+Vc Harm nat Maj3rd sulD-G, 4th sulG-C, 8ths p(Reh.101,51-54)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Harmonics natural Maj3rd sulD-G, 4th sulG-C, 8ths p.	Strings Violin II+Viola+Violoncello: Harmonics natural Maj3rd sulD-G, 4th sulG-C, 8ths p (Reh.101,51-54).	
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	 •Strings VI.I Harmonic natural 4th held pp(36-38)+Tutti		>•Mode of Playing		Strings Violin I Harmonic natural 4th held pp.	Strings Violin I: Harmonic natural 4th held pp (36-38). OR Harmonic natural Octave	
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	 •Strings VI.I Harmonic natural Oct. held, 8ths,quarters pp(39-58)+Tutti		>•Mode of Playing		Strings Violin Harmonic natural Octave held, 8ths,quarters pp.	Strings Violin I: Harmonic natural Octave held, 8ths,quarters pp (39-58). OR Harmonic natural 4th	
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Vc Harm nat 4th sulC 8th p(41)+Tutti		>•Mode of Playing		Strings Violoncello Harmonic natural 4th sulC 8th p.	Strings Violoncello: Harmonic natural 4th sulC 8th p (41).	
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Vla Harm nat 5th sulG-C, 4th sulC, Maj6th sulC pp cresc mp(76-78)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural 5th sulG-C, 4th sulC, Maj6th sulC pp crescendo mp.	Strings Viola: Harmonics natural 5th sulG-C, 4th sulC, Maj6th sulC pp crescendo mp (76-78).	
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Vc Harm nat 4th sulD quarter pp(32-33)+Tutti		>•Mode of Playing		Strings Violoncello Harmonic natural 4th sulD quarter pp .	Strings Violoncello: Harmonic natural 4th sulD quarter pp (32-33).	

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STRINGS Modes of Playing Examples														
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db Harm nat 4th sulD quarter pp(32-33)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonic natural 4th sulD quarter pp /	Strings DoubleBass: Harmonic natural 4th sulD quarter pp (32-33).	
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db Harm nat min3rd sulG, 4th sulD, 5th sulG, quarters pp(Reh.4,35-50)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonics natural min3rd sulG, 4th sulD, 5th sulG, quarters pp.	Strings DoubleBass: Harmonics natural min3rd sulG, 4th sulD, 5th sulG, quarters pp (Reh.4,35-50).	
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	•Strings VI.I+VI.II+Vla,+Vc Spicc slurred 32nds (open strings D-A to harm natural Oct) pp(Reh.3, 28-38)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello Spiccato slurred 32nds (open strings D-A to harmonics natural Oct) pp.	Strings Violin I+Violin II+Viola,+Violoncello: Spiccato slurred 32nds (open strings D-A to harmonics natural Oct) pp (Reh.3, 28-38).	
Bloch	NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	•Strings Db Harmonics natural 4th,Oct,2Oct held pp(Reh.3, 28-38)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonics natural 4th,Octave,2Octaves held pp.	Strings DoubleBass: Harmonics natural 4th,Octave,2Octaves held pp (Reh.3, 28-38).	
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	•Strings VI.I Harmonics nat 5th sulG, 4th sulD, slurred 8ths pp(Reh.35,287-289)+Tutti		>•Mode of Playing		Strings Violin I Harmonics natural 5th sulG, 4th sulD, slurred 8ths pp.	Strings Violin I: Harmonics natural 5th sulG, 4th sulD, slurred 8ths pp (Reh.35,287-289).	
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	•Strings VI.I Harmonics natural 4-5th Accent,Stacc quarters p(Reh.50,409-425)+Tutti		>•Mode of Playing		Strings Violin I Harmonics natural 4-5th Accent,Staccato quarters p.	Strings Violin I: Harmonics natural 4-5th Accent,Staccato quarters p (Reh.50,409-425).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerti no:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings Vc Stacc Punta d'arco fast repeated 32nds, double Harmonics artificial 4th(C-G) p(Reh.8,1-3)+Tutti		>•Mode of Playing		Strings Violoncello Staccato Punta d'arco fast repeated 32nds, double Harmonics artificial 4th(C-G) p.	Strings Violoncello: Staccato Punta d'arco fast repeated 32nds, double Harmonics artificial 4th(C-G) p (Reh.8,1-3).			
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerti no:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings VI. II+Vla+Vc Pizz Harmonics natural 4th(C-G)l ppp(Reh.10,10-13)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello: Pizzicato Harmonics natural 4th(C-G)l ppp.	Strings Violin II+Viola+Violoncello: Pizzicato Harmonics natural 4th(C-G)l ppp (Reh.10,10-13). OR 2 Harmonics 2 Octaves			
Stravinsky	NAX	Pulcinella	02-II. Serenata	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerti no:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings Vc+Db Pizz Harmonics natural pp(23-32)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBa ss Pizzicato Harmonics natural pp.	Strings Violoncello+DoubleBass Pizzicato Harmonics natural pp (23-32). Harmonics 4th			
Stravinsky	NAX	Petrushka	02-Tableau I: Russian Dance	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	 •Strings VI.I Harmonic nat 4th sul E quarter sFFz(Reh.34,9-13)+Tutti		>•Mode of Playing		Strings Violin I Harmonic natural 4th sul E quarter sFFz.	Strings Violin I: Harmonic natural 4th sulE quarter sFFz (Reh.34,9-13).			
Stravinsky	NAX	Petrushka	02-Tableau I: Russian Dance	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	 •Strings VI. II+Vla+Vc+Db Harm nat Oct-4th, 16ths, Trem quarters F(Reh.37,37-44)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello+ DoubleBass Harmonics natural Oct-4th, 16ths, Tremolo quarters F.	Strings Violin II+Viola+Violoncello+DoubleBass: Harmonics natural Oct-4th, 16ths, Tremolo quarters F(Reh.37,37-44).			
Bartok	NAX	Dance Suite, Sz77	II. Allegro molto	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II Harm artif 5th, Vla nat Oct sulD, Vc artif 5th, nat Oct sulD, Db nat 4th sulE, held pp(110-112)+Tutti		>•Mode of Playing		Strings Violin II Harmonic artificial 5th, Viola natural Oct sulD, Violoncello artificial 5th, natural Oct sulD, DoubleBass natural 4th sulE, held pp.	Strings Violin II Harmonic artificial 5th, Viola natural Oct sulD, Violoncello artificial 5th, natural Oct sulD, DoubleBass natural 4th sulE, held pp(110-112).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO Violin Harmonics artificial 4th-natural 4th(sulA) (41)	>•Mode of Playing		Strings SOLO Violin Harmonics artificial 4th-natural 4th(sulA).	Strings SOLO Violin: Harmonics artificial 4th-natural 4th(sulA) (41).				
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO Violin Harmonics natural 4th(sulG)-natural 5th(sul D,sul A)-natural 4th(sul D,sul E) (49-50)	>•Mode of Playing		Strings SOLO Violin Harmonics natural 4th(sulG)-natural 5th(sul D,sul A)-natural 4th(sul D,sul E).	Strings SOLO Violin: Harmonics natural 4th(sulG)-natural 5th(sulD,sulA)-natural 4th(sulD,sulE) (49-50).				
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO Violin Harmonics natural 5th(sulD)-natural 4th(sulD,sulA)-artifical 4th (53)	>•Mode of Playing		Strings SOLO Violin Harmonics natural 5th(sulD)-natural 4th(sulD,sulA)-artifical 4th.	Strings SOLO Violin: Harmonics natural 5th(sulD)-natural 4th(sulD,sulA)-artifical 4th (53).				
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO VI Harmonics natural 4th(sulA), open E,A, fiddle effect(104-108)+Tutti	>•Mode of Playing		Strings SOLO VI Harmonics natural 4th(sulA), open E,A, fiddle effect.	Strings SOLO VI: Harmonics natural 4th(sulA), open E,A, fiddle effect (104-108).				
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO VI Harmonics natural 4th(sulA,sulG)-5th(sulG,sulA), open A fiddle effect(109-111)+Tutti	>•Mode of Playing		Strings SOLO VI Harmonics natural 4th(sulA,sulG)-5th(sulG,sulA), open A fiddle effect.	Strings SOLO VI: Harmonics natural 4th(sulA,sulG)-5th(sulG,sulA), open A fiddle effect (109-111).				
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings VI.II Harm nat 4-5th sulA, Sourdine, held p(Reh.11,134-148)+Tutti	>•Mode of Playing		Strings Violin II Harmonic natural 4-5th sulA, Sourdine (con sordino) held p.	Strings Violin II: Harmonic natural 4-5th sulA, Sourdine (con sordino) held p (Reh.11,134-148).				
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings VIa Harm nat Maj6th sulC, 5th sulD Sourdine, held p(Reh.11,134-148)+Tutti	>•Mode of Playing		Strings Viola Harmonic natural Maj6th sulC, 5th sulD Sourdine (con sordino), held p.	Strings Viola: Harmonic natural Maj6th sulC, 5th sulD Sourdine (con sordino), held p (Reh.11,134-148).				

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings Vc Harm nat 5th sulG-D Sourdine, held p(Reh.11,134-148)+Tutti		>•Mode of Playing		Strings Violoncello Harmonic natural 5th sulG-D Sourdine (con sordino), held p.	Strings Violoncello: Harmonic natural 5th sulG-D Sourdine (con sordino), held p (Reh.11,134-148).	
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO VI Harmonics nat, artif 16-8ths-quarters p solo(Reh. 14,166-176)+Tutti		>•Mode of Playing		Strings SOLO Violin Harmonics natural, artificial 16-8ths-quarters p solo. (details >)	Strings SOLO Violin: Harmonics natural, artificial 16-8ths-quarters p solo (Reh.14,166-176). Harm nat Maj6th sula = C#7 Strings MoP-2 Harm nat Maj6th sulD = F#6 Harm nat 4th sulE = E7 Strings MoP-3 Harm nat 4th sula = A6 Harm nat 5th sulE = B6 Strings MoP-4 Harm nat Oct sulE = E6 Strings MoP5 Harm artif 4th sula = D7 Strings MoP6	
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI. Harmonic nat 4th sul A p(204-208)+Tutti		>•Mode of Playing		Strings Violin Harmonic natural 4th sul A p.	Strings Violin: Harmonic natural 4th sula p (204-208).	
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	 •Strings Vla+Vc Harmonics natural 4-5th held wholes pp,p(260-285)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Harmonics natural 4-5th held wholes pp,p.	Strings Viola+Violoncello: Harmonics natural 4-5th held wholes pp,p (260-285).	
Bartok	NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra	Zeitouni_Les Violons du Roy	 •Strings Db Harmonic nat 4th sulG, held F(118-120)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonic natural 4th sulG, held F.	Strings DoubleBass: Harmonic natural 4th sulG, held F (118-120).	

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STRINGS Modes of Playing Examples													
44	Harmonics Natural: Major 3rd												
Ravel	NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	🎻•Strings Vla+Vc Harm natural Maj3rd sulC, held ppp(Reh.18,136-138)+Tutti	>•Mode of Playing		Strings Viola+Violoncello Harmonics natural Maj3rd sulC, held ppp.	Strings Viola+Violoncello: Harmonics natural Maj3rd sulC, held ppp (Reh.18,136-138).	
Ravel	NAX	Sheherazade	III. L'indifférent	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	🎻•Strings Vc,Vla,VI.I Harm. Natural Major 3rd slow quarter alternating with fingered note pp,ppp(16-18)+Tutti	>•Mode of Playing		Strings Violoncello,Viola,Violin I:Harmonic Natural Major 3rd slow quarter alternating with fingered note pp,ppp.	Strings Violoncello,Viola,Violin I: Harmonic Natural Major 3rd slow quarter alternating with fingered note pp,ppp (16-18).	
Ravel	NAX	Sheherazade	III. L'indifférent	ORCH, Mezzo-soprano solo	1903	MEZZOsolo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	🎻•Strings VI.I Harmonic nat. Maj3rd sulG, quarters slow alternating sulA, sur la touche, ppp(18)+Tutti	>•Mode of Playing		Strings Violin I Harmonic natural Maj3rd sulG, quarters slow alternating sulA, sur la touche (sul tasto), ppp.	Strings Violin I: Harmonic natural Maj3rd sulG, quarters slow alternating sulA, sur la touche (sul tasto), ppp (18).	
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fI, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	🎻•Strings Vla Harmonics natural Maj3rd held note pp(83-86)+Tutti	>•Mode of Playing		Strings Viola Harmonics natural Maj3rd held note pp.	Strings Viola: Harmonics natural Maj3rd held note pp (83-86).	
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fI, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	🎻•Strings Vc Harmonics natural Maj3rd held note pp(83-86)+Tutti	>•Mode of Playing		Strings Violoncello Harmonics natural Maj3rd held note pp.	Strings Violoncello: Harmonics natural Maj3rd held note pp (83-86).	
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fI, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	🎻•Strings SOLO VI.I Harm nat. Maj3rd sulG, 4th sulD, 5th sulA, 5th sulE, 32nds fast arpegg. p(i_Reh.8,54)+Tutti	>•Mode of Playing		Strings SOLO Violin I Harmonics natural Maj3rd sulG, 4th sulD, 5th sulA, 5th sulE, 32nds fast arpeggiando p.	Strings SOLO Violin I: Harmonics natural Maj3rd sulG, 4th sulD, 5th sulA, 5th sulE, 32nds fast arpeggiando p (i_Reh.8,54).	

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc+Db Harmonics Natural 5th,Major3d , Artificial 4th, Sourdines pp decresc(i_62-63)+Tutti	>•Mode of Playing		Strings Violoncello+DoubleBass Harmonics Natural 5th,Major3d , Artificial 4th, Sourdines (con sordino) pp decrescendo.	Strings Violoncello+DoubleBass: Harmonics Natural 5th,Major3d , Artificial 4th, Sourdines (con sordino) pp decrescendo.			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I+VI.II Harm. Natural 4th,Major3d, Artifical 4th slurred, from-to-normale, accents pp,p decresc-cresc(iii_1-6)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Harmonics Natural 4th,Major3d, Artifical 4th slurred, from-to-normale, accents pp,p decrescendo-crescendo.	Strings Violin I+Violin II: Harmonics Natural 4th,Major3d, Artifical 4th slurred, from-to-normale, accents pp,p decrescendo-crescendo (iii_1-6).			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vla Harmonics nat 5th,4th,Maj3rd sulC, 16-8ths pp(iv_Reh.22,137-140)+Tutti	>•Mode of Playing		Strings Viola Harmonics natural 5th, 4th, Maj3rd sulC, 16-8ths pp.	Strings Viola: Harmonics natural 5th, 4th, Maj3rd sulC, 16-8ths pp (iv_Reh.22,137-140).			
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc Harmonics nat 4th,Maj3rd sulC-G, 5th sulG-D, 16-8ths pp(iv_Reh.22,137-140)+Tutti	>•Mode of Playing		Strings Violoncello Harmonics natural 4th, Maj3rd sulC-G, 5th sulG-D, 16-8ths pp.	Strings Violoncello: Harmonics natural 4th, Maj3rd sulC-G, 5th sulG-D, 16-8ths pp (iv_Reh.22,137-140).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vc Harmonics natural Oct, 5th,4th, Maj3rd,min3rd (Sul G), Legato slurred 8ths, quarters pp(372-375)+Tutti	>•Mode of Playing		Strings Violoncello Harmonics natural Octave, 5th,4th, Maj3rd,min3rd (Sul G), Legato slurred 8ths, quarters pp.	Strings Violoncello: Harmonics natural Octave, 5th,4th, Maj3rd,min3rd (sulG), Legato slurred 8ths, quarters pp (372-375).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	•Strings VI. Harmonics natural Maj3rd, artificial 4th, 8ths short vs Trills mf(1045-1050)+Tutti		>•Mode of Playing		Strings Violin Harmonics natural Maj3rd, artificial 4th, 8ths short vs Trills mf.	Strings Violin: Harmonics natural Maj3rd, artificial 4th, 8ths short vs Trills mf (1045-1050).			
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	•Strings Vla Harmonics natural 3rd-4-5th(sul C) sustained Sourdine pp(1038-1043)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural 3rd-4-5th(sul C) sustained pp.	Strings Viola: Harmonics natural 3rd-4-5th(sulC) sustained pp (1038-1043). vs Violoncello Harmonics natural 5th(sulC)			
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	•Strings Vc Harmonics natural 5th(sul C) sustained pp(1038-1043)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 5th(sul C) sustained Sourdine pp.	Strings Violoncello: Harmonics natural 5th(sulC) sustained Sourdine pp (1038-1043). vs Viola Harmonics natural 3rd-4-5th(sulC).			
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	•Strings VI.I+Vla+Vc 3Oct. Harmonic natural Maj3rd, artificial 4th, whole pp(1120-1123)+Tutti		>•Mode of Playing		Strings Violin I+Viola+Violoncello 3Octaves Harmonic natural Maj3rd, artificial 4th, whole pp.	Strings Violin I+Viola+Violoncello: 3Octaves Harmonic natural Maj3rd, artificial 4th, whole pp (1120-1123).			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Strings VI.I Harmonics artificial 4th held pp(1123-1127)+Tutti		>•Mode of Playing		Strings Violin I Harmonics artificial 4th held pp.	Strings Violin I: Harmonics artificial 4th held pp (1123-1127). Vs Viola+Violoncello Harmonics natural Maj3rd			
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Strings Vla+Vc Harmonics natural Maj3rd held pp(1123-1127)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Harmonics natural Maj3rd held pp.	Strings Viola+Violoncello: Harmonics natural Maj3rd held pp (1123-1127). Vs Violin I Harmonics artificial 4th			
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	•Strings Vla Harm nat Maj3rd sulC, held pp(99)+Tutti		>•Mode of Playing		Strings Viola Harmonic natural Maj3rd sulC, held pp.	Strings Viola: Harmonic natural Maj3rd sulC, held pp (99). vs Viola Harmonics artificial 4th			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*f1, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	 •Strings Vla Harm artificial 4th, held pp(99)+Tutti	>•Mode of Playing		Strings Viola Harmonics artificial 4th, held pp.	Strings Viola: Harmonics artificial 4th, held pp (99). vs Viola Harmonic natural Maj3rd sulC			
Ravel	NAX	Ma Mère l'Oye	III. Laideronette, Impératrice des Pagodes	ORCH	1911-1912	2*f1, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	 •Strings Db Harm nat Maj3rd sulA-E held, Sourdine ppp(100-123)+Tutti	>•Mode of Playing		Strings DoubleBass Harmonic natural Maj3rd sulA-E held, Sourdine (con sordino) ppp.	Strings DoubleBass: Harmomic natural Maj3rd sulA-E held, Sourdine (con sordino) ppp (100-123).			
Ravel	NAX	Ma Mère l'Oye	IV. Les entretiens de la Belle et la Bête	ORCH	1911-1912	2*f1, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	 •Strings Vc Harm nat Maj3rd sul C, held pp(350-351)+Tutti	>•Mode of Playing		Strings Violoncello Harmonic natural Maj3rd sul C, held pp.	Strings Violoncello: Harmonic natural Maj3rd sulC, held pp (350-351).			
Ravel	NAX	Ma Mère l'Oye	IV. Les entretiens de la Belle et la Bête	ORCH	1911-1912	2*f1, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	 •Strings Vc Harm nat 4th sulG, held pp(350-351)+Tutti	>•Mode of Playing		Strings Violoncello Harmonic natural 4th sulG, held pp.	Strings Violoncello: Harmonic natural 4th sulG, held pp (350-351). vs Violoncello Harmonic natural Maj3rd sulC			
Ravel	NAX	Ma Mère l'Oye	IV. Les entretiens de la Belle et la Bête	ORCH	1911-1912	2*f1, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinfonie-Orchester	 •Strings Vc Harm nat Maj3rd sul C, held pp(350-351)+Tutti	>•Mode of Playing		Strings Violoncello Harmonic natural Maj3rd sulC, held pp.	Strings Violoncello: Harmonic natural Maj3rd sulC, held pp (350-351). vs Violoncello Harmonic natural 4th sulG			
Stravinsky	NAX	Le Sacre du Printemps	01-Part I: Adoration of the Earth: Introduction	ORCH	1913	5*f1, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Db div in6 chord, Harm natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sord, Pizz p(57-65)+Tutti	>•Mode of Playing		Strings DoubleBass divisi in6 chord, Harmonics natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sordino, Pizzicato p (57-65).	Strings DoubleBass: divisi in6 chord, Harmonics natural (4th sulD, Maj3rd sulE, Oct sulE, 5th sulE), con sordino, Pizzicato p (57-65).			
Stravinsky	NAX	Le Sacre du Printemps	07-Part I: Adoration of the Earth: The Sage	ORCH	1913	5*f1, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Tutti harmonics held ppp(4)+Tutti  •Strings Vc Harm nat Maj3rd sulD, held ppp(4)+Tutti	>•Mode of Playing		Strings Tutti harmonics held ppp. Strings Violoncell: Harmonic natural Maj3rd sulD, held ppp.	Strings Tutti: harmonics held ppp (4). Strings Violoncello: Harmonic natural Maj3rd sulD, held ppp (4).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Solo Db1 Harm nat Maj3rd sulA, quarters repeated, p(Reh.91,1-8)+Tutti		>•Mode of Playing		Strings Solo DoubleBass1 Harmomnc natural Maj3rd sulA, quarters repeated, p.	Strings Solo DoubleBass1: Harmomnc natural Maj3rd sulA, quarters repeated, p (Reh.91,1-8).			
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Solo Db2 Harm nat 5th sulE, quarters repeated, p(Reh.91,1-8)+Tutti		>•Mode of Playing		Strings Solo DoubleBass2 Harmonic natural 5th sulE, quarters repeated, p.	Strings Solo DoubleBass2: Harmonic natural 5th sulE, quarters repeated, p (Reh.91,1-8).			
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Vc Harm nat Maj3rd sulD, 4th sulG, Trem bowed held, pp(Reh.100,46-47)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural Maj3rd sulD, 4th sulG, Tremolo bowed held, pp.	Strings Violoncello: Harmonics natural Maj3rd sulD, 4th sulG, Tremolo bowed held, pp (Reh.100,46-47).			
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI,Vla,Vc Trem bowed unmeas. held,8ths, Harmonics artificial 4th, natural Maj3rd p(Reh101, 51-54)+Tutti	3_20	>•Mode of Playing		Strings Violin, Viola, Violoncello Tremolo bowed unmeasured held,8ths, Harmonics artifical 4th, natural Maj3rd p.	Strings Violin, Viola, vVoloncello: Tremolo bowed unmeasured held,8ths, Harmonics artificial 4th, natural Maj3rd p (Reh101, 51-54).			
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.II+Vla+Vc Harm nat Maj3rd sulD-G, 4th sulG-C, 8ths p(Reh.101,51-54)+Tutti		>•Mode of Playing		Strings Violin II+Viola+Violoncello Harmonics natural Maj3rd sulD-G, 4th sulG-C, 8ths p.	Strings Violin II+Viola+Violoncello: Harmonics natural Maj3rd sulD-G, 4th sulG-C, 8ths p (Reh.101,51-54).			
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Db Harm nat Maj3rd sulG, held pp(Reh.10,89-90)+Tutti		>•Mode of Playing		Strings DoubleBas: Harmonic natural Maj3rd sulG, held pp.	Strings DoubleBass: Harmonic natural Maj3rd sulG, held pp (Reh.10,89-92). vs DoubleBass Harmonic natural min3rd sulA			
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Db Harm nat min3rd sul A, held pp(Reh.10,91-92)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonic natural min3rd sul A, held pp.	Strings DoubleBass: Harmonic natural min3rd sulA, held pp (Reh.10,91-92). vs DoubleBass Harmonic natural Maj3rd sulG			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 492 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Db Harm nat Maj3rd sulD 8th p(98-99)+Tutti		>•Mode of Playing	Strings DoubleBass Harmonic natural Maj3rd sulD 8th p.	Strings DoubleBass: Harmonic natural Maj3rd sulD 8th p (98-99).			
Moussorgsky	NAX	Tableaux d'une Exposition	8. Catacombae	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	 •Strings Db Harm nat Maj3rd sulD, Trem bowed held, pp(Reh. 76,43-51)+Tutti		>•Mode of Playing	Strings DoubleBas: Harmonic natural Maj3rd sulD, Tremolo bowed held, pp.	Strings DoubleBass: Harmonic natural Maj3rd sulD, Tremolo bowed held, pp (Reh.76,43-51). Compare Violoncello Harmonic natural Maj6th sulD			
Moussorgsky	NAX	Tableaux d'une Exposition	8. Catacombae	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	 •Strings Vc Harm nat Maj6th sulD, Trem bowed held, pp(Reh. 76,43-51)+Tutti		>•Mode of Playing	Strings Violoncello Harmonic natural Maj6th sulD, Tremolo bowed held, pp.	Strings Violoncello: Harmonic natural Maj6th sulD, Tremolo bowed held, pp (Reh.76,43-51). Compare DoubleBass Harmonic natural Maj3rd sulD			
Moussorgsky	NAX	Tableaux d'une Exposition	8b. Con mortuis in lingua mortua	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	 •Strings Vc+Db,+Vla Harm natural (Maj6th, Maj3d sulD) held, Tremolo bowed unmeas. pp decresc(13-21)+Tutti		>•Mode of Playing	Strings Violoncello+DoubleBass,+Viola Harmonics natural (Maj6th, Maj3d sulD) held, Tremolo bowed unmeasured pp decrescendo.	Strings Violoncello+DoubleBass,+Viola: Harmonics natural (Maj6th, Maj3d sulD) held, Tremolo bowed unmeasured pp decrescendo (13-21).			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I HARM nat 5th sulE, nat Oct sulA-E, artif 4-5th, p(Reh.31,84-92)+Tutti		>•Mode of Playing	Strings Violin I HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p.	Strings Violin I: HARMonics natural 5th sulE, natural Octave sulA-E, artificial 4-5th, quarters p (Reh.31,84-92). Compare Harmonics Natural Maj3rd			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II HARM nat Oct sulE-A, nat 4th sul D-A, artif-nat 4th, p(Reh.31,84-92)+Tutti		>•Mode of Playing	Strings Violin II HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p.	Strings Violin II: HARMonics natural Octave sulE-A, natural 4th sulD-A, artificial-natural 4th, quarters p (Reh.31,84-92). Compare Harmonics Natural Maj3rd			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vla HARM artif 4th, p(Reh.31,84-92)+Tutti		>•Mode of Playing	Strings Viola HARMonics artificial 4th, quarters p.	Strings Viola: HARMonics artificial 4th, quarters p (Reh.31,84-92). compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E. Compare Harmonics Natural Maj3rd			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533	25.01.25	Bookmarks: 3293	 Adler	Pieces (File Names): 363				Page 493 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings		Solti_Chicago Symphony Orchestra	•Strings Vc HARM nat min3rd sulA, nat Maj3rd sulD-G-C, p(Reh.31,84-92)+Tutti	>•Mode of Playing		Strings Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p.	Strings Violoncello: HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p (Reh.31,84-92). compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings		Solti_Chicago Symphony Orchestra	•Strings Db HARM nat min3rd sulE, nat Maj3rd sulG-D, p(Reh.31,84-92)+Tutti	>•Mode of Playing		Strings DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p.	Strings DoubleBass: HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p (Reh.31,84-92). compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E			
Bartok	NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra		Zeitouni_Les Violons du Roy	•Strings Db Harm nat Maj3rd sulD, p(172)+Tutti	>•Mode of Playing		Strings DoubleBass Harmonic natural Maj3rd sulD, p.	Strings DoubleBass: Harmonic natural Maj3rd sulD, p (172).			
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	•Strings Db Harm nat Maj3rd sulD, held pp(31-39)+Tutti	>•Mode of Playing		Strings DoubleBass Harmonic natural Maj3rd sulD, held pp.	Strings DoubleBass: Harmonic natural Maj3rd sulD, held pp (31-39).			

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
22	Harmonics Natural: Major 6th												
Saint-Saëns	NAX	Concerto pour violon No. 3	II.	ORCH, solo violin	1879-1880	2*fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings/SOLO VI	Barenboim-Perlman_Paris	 •Strings SOLO VI. Harmonics artificial(4th), natural(4th,5th,Maj6th, see pdf) 16ths p(138-152)+Tutti	2_77	>•Mode of Playing		Strings SOLO Violin Harmonics artificial(4th), natural(4th,5th,Maj6th, see pdf) 16ths p.	Strings SOLO Violin: Harmonics artificial(4th), natural(4th,5th,Maj6th, see pdf) 16ths p (138-152).
Schönberg	NAX	Verklärte Nacht (Transfigured Night)	04. Sehr breit und langsam	Sextet	1899	String Sextet: 2vl, 2vla, 2vc soli	LaSalle Quartet, McInnes, Pegis	 •Strings Vla,Vc Harm artificial 4th, nat Maj6th, held pp(249-253)+Tutti		>•Mode of Playing		Strings Viola,Violoncello Harmonics artificial 4th, nat Maj6th, held pp.	Strings Viola,Violoncello: Harmonics artificial 4th, nat Maj6th, held pp (249-253).
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	 •Strings VI.I Harmonics natural Maj6th held note pp(76-80)+Tutti		>•Mode of Playing		Strings Violin I Harmonics natural Maj6th held note pp.	Strings Violin I: Harmonics natural Maj6th held note pp (76-80).
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	 •Strings Vc Harmonics natural Maj6th held note pp(76-80)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural Maj6th held note pp).	Strings Violoncello: Harmonics natural Maj6th held note pp (76-80).
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	 •Strings VI.I Harmonics natural Maj6th held note pp(90-92)+Tutti		>•Mode of Playing		Strings Violin I Harmonics natural Maj6th held note pp.	Strings Violin I: Harmonics natural Maj6th held note pp (90-92).
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	 •Strings Vla Harmonics natural Maj6th held note pp(90-92)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural Maj6th held note pp.	Strings Viola: Harmonics natural Maj6th held note pp (90-92).
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	 •Strings Vla Harmonics natural Maj6th held note pp(98-101)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural Maj6th held note pp.	Strings Viola: Harmonics natural Maj6th held note pp (98-101).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 495 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings Vc Harmonics natural Maj6th held note pp(98-101)+Tutti	>•Mode of Playing			Strings Violoncello Harmonics natural Maj6th held note pp.	Strings Violoncello: Harmonics natural Maj6th held note pp (98-101).
Moussorgsky	NAX	Tableaux d'une Exposition	8b. Con mortuis in lingua mortua	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	 •Strings Vc+Db,+Vla Harm natural (Maj6th, Maj3d sulD) held, Tremolo bowed unmeas. pp decresc(13-21)+Tutti	>•Mode of Playing			Strings Violoncello+DoubleBass,+Viola Harmonics natural (Maj6th, Maj3d sulD) held, Tremolo bowed unmeasured pp decrescendo.	Strings Violoncello+DoubleBass,+Viola: Harmonics natural (Maj6th, Maj3d sulD) held, Tremolo bowed unmeasured pp decrescendo (13-21).
Moussorgsky	NAX	Tableaux d'une Exposition	8. Catacombae	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	 •Strings Db Harm nat Maj3rd sulD, Trem bowed held, pp(Reh.76,43-51)+Tutti	>•Mode of Playing			Strings DoubleBass: Harmonic natural Maj3rd sulD, Tremolo bowed held, pp.	Strings DoubleBass: Harmonic natural Maj3rd sulD, Tremolo bowed held, pp (Reh.76,43-51).
Moussorgsky	NAX	Tableaux d'une Exposition	8. Catacombae	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	 •Strings Vc Harm nat Maj6th sulD, Trem bowed held, pp(Reh.76,43-51)+Tutti	>•Mode of Playing			Strings Violoncello Harmonic natural Maj6th sulD, Tremolo bowed held, pp.	Strings Violoncello: Harmonic natural Maj6th sulD, Tremolo bowed held, pp (Reh.76,43-51).
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Vla Harmonics nat 5th sulG, Maj6th sulC, 8ths accent pp(31-35, 48-52)+Tutti	>•Mode of Playing			Strings Viola Harmonics natural 5th sulG, Maj6th sulC, 8ths accent pp .	Strings Viola: Harmonics natural 5th sulG, Maj6th sulC, 8ths accent pp (31-35, 48-52).
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Vla+Db Harmonics nat Maj6th sulD, quarters,halfs pp(64-65)+Tutti	>•Mode of Playing			Strings Viola+DoubleBass Harmonics natural Maj6th sulD, quarters, halfs pp.	Strings Viola+DoubleBass: Harmonics natural Maj6th sulD, quarters, halfs pp (64-65).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 496 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Vla Harm nat 5th sulG-C, 4th sulC, Maj6th sulC pp cresc mp(76-78)+Tutti	>•Mode of Playing			Strings Viola Harmonics natural 5th sulG-C, 4th sulC, Maj6th sulC pp crescendo mp.	Strings Viola: Harmonics natural 5th sulG-C, 4th sulC, Maj6th sulC pp crescendo mp (76-78).
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings VI.I Harmonic nat Maj6th sul D, 8th fast slurred to norm p(84-88)+Tutti	>•Mode of Playing			Strings Violin I Harmonic natural Maj6th sul D, 8th fast slurred to normale p.	Strings Violin I: Harmonic natural Maj6th sulD, 8th fast slurred to normale p (84-88).
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Vc Harm nat Maj6th sulG 8th mp cresc(111-112)+Tutti	>•Mode of Playing			Strings Violoncello Harmonic natural Maj6th sulG 8th mp cresc.	Strings Violoncello: Harmonic natural Maj6th sulG 8th mp cresc (111-112).
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings VI.II Harm nat 4-5th sulA, Sourdine, held p(Reh.11,134-148)+Tutti	>•Mode of Playing			Strings Violin II Harmonic natural 4-5th sulA, Sourdine (con sordino) held p.	Strings Violin II: Harmonic natural 4-5th sulA, Sourdine (con sordino) held p (Reh.11,134-148). vs Viola: Harmonic natural Maj6th sulC, 5th sulD
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings Vla Harm nat Maj6th sulC, 5th sulD Sourdine, held p(Reh.11,134-148)+Tutti	>•Mode of Playing			Strings Viola Harmonic natural Maj6th sulC, 5th sulD Sourdine (con sordino), held p.	Strings Viola: Harmonic natural Maj6th sulC, 5th sulD Sourdine (con sordino), held p (Reh.11,134-148). vs Violin II: Harmonic natural 4-5th sulA, Violoncello: Harmonic natural 5th sulG-D.
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings Vc Harm nat 5th sulG-D Sourdine, held p(Reh.11,134-148)+Tutti	>•Mode of Playing			Strings Violoncello Harmonic natural 5th sulG-D Sourdine (con sordino), held p.	Strings Violoncello: Harmonic natural 5th sulG-D Sourdine (con sordino), held p (Reh.11,134-148). vs Viola: Harmonic natural Maj6th sulC, 5th sulD

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO VI Harmonics nat, artif 16- 8ths-quarters p solo(Reh. 14,166- 176)+Tutti		>•Mode of Playing		Strings SOLO Violin Harmonics natural, artificial 16-8ths- quarters p solo. (details >)	Strings SOLO Violin: Harmonics natural, artificial 16-8ths-quarters p solo (Reh.14,166-176). Harm nat Maj6th sulA = C#7 Strings MoP-2 Harm nat Maj6th sulD = F#6 Harm nat 4th sulE = E7 Strings MoP-3 Harm nat 4th sulA = A6 Harm nat 5th sulE = B6 Strings MoP-4 Harm nat Oct sulE = E6 Strings MoP5 Harm artif 4th sulA = D7 Strings MoP6
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings Vc Harmonic nat Maj6th sulD, Sourdines held pp(172-176)+Tutti		>•Mode of Playing		Strings Violoncello Harmonic natural Maj6th sulD, Sourdines (con sordino) held pp.	Strings Violoncello: Harmonic natural Maj6th sulD, Sourdines (con sordino) held pp(172-176).
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings Vla Harm nat Maj6th sulG, sulC quarters pp(180- 182)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural Maj6th sulG, sulC quarters pp.	Strings Viola: Harmonics natural Maj6th sulG, sulC quarters pp (180-183).

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)

STRINGS Modes of Playing Examples

18		Harmonics Natural: minor 3rd						
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	•Strings Db Harmonic nat min3rd sulD, held, sul tasto pp(i_41-42)+Tutti
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	•Strings Db Harmonic nat 4th sulA, held, sul tasto pp(i_41-42)+Tutti
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Strings Vc Harmonics natural Oct, 5th,4th, Maj3rd,min3rd (Sul G), Legato slurred 8ths, quarters pp(372-375)+Tutti
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db sulA Harm nat min3rd held note FF(29)+Tutti
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db Harmonic nat min3rd sul A, held pp (66)+Tutti
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Vla Harmonics nat 5th sulA, quarters,halfs pp(66-67)+Tutti

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533		25.01.25		Bookmarks: 3293				Pieces (File Names): 363			Page 499 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)						
STRINGS Modes of Playing Examples																			
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db Harmonics nat min3rd sul A, quarters,halfs pp(66-67)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonics natural min3rd sul A, quarters, halves pp.	Strings DoubleBass: Harmonics natural min3rd sulA, quarters, halves pp (66-67). vs Viol: Harmonics natural 5th sulA						
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db Harm nat Maj3rd sulG, held pp(Reh.10,89-92)+Tutti		>•Mode of Playing		Strings DoubleBas: Harmonic natural Maj3rd sulG, held pp.	Strings DoubleBass: Harmonic natural Maj3rd sulG, held pp (Reh.10,89-92). vs DoubleBass Harmonic natural min3rd sulA						
Ravel	NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db Harm nat min3rd sul A, held pp(Reh.10,91-92)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonic natural min3rd sul A, held pp.	Strings DoubleBass: Harmonic natural min3rd sulA, held pp (Reh.10,91-92). vs DoubleBass Harmonic natural Maj3rd sulG						
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db Harmonic nat min3rd sulD, 8th p(iii_23-24)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonic natural min3rd sulD, 8th p.	Strings DoubleBass: Harmonic natural min3rd sulD, 8th p(iii_23-24).						
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db Harm nat min3rd sulG, 4th sulD, 5th sulG, quarters pp(Reh.4,35-50)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonics natural min3rd sulG, 4th sulD, 5th sulG, quarters pp.	Strings DoubleBass: Harmonics natural min3rd sulG, 4th sulD, 5th sulG, quarters pp (Reh.4,35-50).						
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Strings VI.I HARM nat 5th sulE, nat Oct sulA-E, artif 4-5th, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Violin I HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p.	Strings Violin I: HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p (Reh.31,84-92). Compare Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C: DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D						

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Adler	Pieces (File Names): 363				Page 500 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II HARM nat Oct sulE-A, nat 4th sul D-A, artif-nat 4th, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Violin II HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p.	Strings Violin II: HARMonics natural Oct sulE-A, natural 4th sulD-A, artificial-natural 4th, quarters p (Reh.31,84-92). Compare Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C; DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D		
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VIa HARM artif 4th, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Viola HARMonics artificial 4th, quarters p.	Strings Viola: HARMonics artificial 4th, quarters p (Reh.31,84-92). Compare Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C; DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D		
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vc HARM nat min3rd sulA, nat Maj3rd sulD-G-C, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p.	Strings Violoncello: HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p (Reh.31,84-92).		
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Db HARM nat min3rd sulE, nat Maj3rd sulG-D, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p.	Strings DoubleBass: HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p (Reh.31,84-92).		
Ravel	NAX	Tzigane		ORCH	1924	VIOLInsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings Db Harmonic nat min3rd sulD, held, p(72-91)+Tutti  •Strings Vc Harmonic nat 5th sulD, nat 4th sul A, 16ths fast p(72-91)+Tutti		>•Mode of Playing		Strings DoubleBass Harmonic natural min3rd sulD, held, p . Strings Violoncello Harmonic natural 5th sulD, natural 4th sul A, 16ths fast p.	Strings DoubleBass: Harmonic natural min3rd sulD, held, p (72-91). Strings Viioloncello: Harmonic natural 5th sulD, natural 4th sulA, 16ths fast p (72-91).		

Composers: 42

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NAXOS: 2743

stereo: 16

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Bookmarks: 3293

Composer

Type

Title

Movement

Score Info

Year

Instrument(s) of excerpt

Conductor_Orch_Soloists

OrchPlay Bookmark

STRINGS Modes of Playing Examples

Harmonics Natural: 7th

To be completed >

Adler

Pieces (File Names): 363

Orch. Tech. TYPE

Orch. TECHNIQUE

MODE(s) of Playing /Specifics

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

>•Mode of Playing

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

STRINGS Modes of Playing Examples

17 Harmonics Natural: OTHERS									
Borodine	NAX	String Quartet	III. Scherzo - Trio	StringQtet	1874	StringQtet	Borodin Quartet	•String Qtet different Harmonics(Trio, 1-69)	2_79
Borodine	NAX	String Quartet	III. Scherzo - Trio	StringQtet	1874	StringQtet	Borodin Quartet	•String Qtet Vc Harm natural quarters,8-16ths (see pdf) pp dolce(Trio, 2-8)+Qtet	2_79
Borodine	NAX	String Quartet	III. Scherzo - Trio	StringQtet	1874	StringQtet	Borodin Quartet	•String Qtet Vc Harm natural quarters,8-16ths (see pdf) pp dolce(Trio, 9-12)+Qtet	2_79

>•Mode of Playing	Strings Quartet different Harmonics	String Quartet: different Harmonics (Trio, 1-69). >> see lower >>
	String Qtet Violoncello Harmonics natural quarters,8-16ths (see lower) pp dolce.	String Qtet Violoncello: Harmonics natural quarters,8-16ths (see lower) pp dolce (Trio, 2-8). pitch meas.2b Maj6th sulD = F#5 meas.5b 4th sulA = A5 meas.5b Maj6th sulD = F#5 meas.5b 4th sulD = D5 meas.6b Maj6th sulG = B4 meas.6b Maj6th sulD = F#5 meas.6b 5th sulA = E5 meas.6b 5th sulD = A4 meas.7b Maj6th sulD = F#5 meas.7b 4th sulA = A5 meas.7b Maj6th sulA = C#6 meas.8b Maj6th sulA = C#6 meas.8b 4th sulA = A5
See right >>	String Qtet Violoncello Harmonics natural quarters,8-16ths (see lower) pp dolce.	String Qtet Violoncello: Harmonics natural quarters,8-16ths (see lower) pp dolce (Trio, 9-12). pitch meas.9b 4th sulA = A5 meas.9b Maj6th sulD = F#5 meas.9b 4th sulD = D5 meas.10b Maj6th sulG = B4 meas.10b Maj6th sulD = F#5 meas.10b 5th sulA = E5 meas.10b 5th sulD = A4 meas.11b 4th sulA = A5 meas.11b Maj6th sulA = C#6 meas.11b 5th sulA = E5 meas.12b 5th sulA = E5 meas.12 5th sulD = A4

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	OrchPlay Bookmark	 Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Borodine	NAX	String Quartet	III. Scherzo - Trio	StringQtet	1874	StringQtet	Borodin Quartet	 •String Qtet Vc Harm natural quarters,8-16ths (see pdf) pp dolce(Trio, 13-16)+Qtet	2_79			String Qtet Violoncello Harmonics natural quarters,8-16ths (see lower) pp dolce. See right >>	String Qtet Violoncello: Harmonics natural quarters,8-16ths (see lower) pp dolce (Trio, 13-16). pitch meas.13b 4th sulA = A5 meas.13b Maj6th sulD = F#5 meas.13b 4th sulD = D5 meas.14b Maj6th sulG = B4 meas.14b Maj6th sulD = F#5 meas.14b 5th sulA = E5 meas.14b 5th sulD = A4 meas.15b Maj6th sulD = F#5 meas.15b 4th sulA = A5 meas.15b Maj6th sulA = C#6 meas.16b Maj6th sulA = C#6 meas.16b 4h sulA = A5 meas.16b Maj6th sulD = F#5
Borodine	NAX	String Quartet	III. Scherzo - Trio	StringQtet	1874	StringQtet	Borodin Quartet	 •String Qtet Vc Harm natural quarters,8-16ths (see pdf) pp dolce(Trio, 17-20)+Qtet	2_79			String Qtet Violoncello Harmonics natural quarters,8-16ths (see lower) pp dolce. See right >>	String Qtet Violoncello: Harmonics natural quarters,8-16ths (see lower) pp dolce (Trio, 17-20). pitch meas.17b 4th sulA = A5 meas.17b Maj6th sulD = F#5 meas.17b 4th sulD = D5 meas.18b Maj6th sulG = B4 meas.18b Maj6th sulD = F#5 meas.18b 5th sulA = E5 meas.18b 5th sulD = A4 meas.19b 4th sulA = A5 meas.19b Maj6th sulA = C#6 meas.19b 5th sulA = E5 meas.20b 5th sulA = E5 meas.20b Maj6th sulA = C#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)
STRINGS Modes of Playing Examples													
Borodine	NAX	String Quartet	III. Scherzo - Trio	StringQtet	1874	StringQtet	Borodin Quartet	 •String Qtet VI.I Harm natural quarters,8-16ths (see pdf) pp dolce(Trio, 13-16)+Qtet	2_79			String Qtet Violin Harmonics natural quarters,8-16ths (see lower) pp dolce. See right >>	String Qtet Violin I: Harmonics natural quarters,8-16ths (see lower) pp dolce (Trio, 13-16). pitch meas.13b 4th sulA = A6 meas.13b Maj6th sulD = F#6 meas.13b 4th sulD = D6 meas.14b Maj6th sulG = B5 meas.14b Maj6th sulD = F#6 meas.14b 5th sulA = E6 meas.14b 5th sulD = A4 meas.15b Maj6th sulD = F#6 meas.15b 4th sulA = A6 meas.15b Maj6th sulA = C#7 meas.16b Maj6th sulA = C#7 meas.16b 4h sulA = A6
Borodine	NAX	String Quartet	III. Scherzo - Trio	StringQtet	1874	StringQtet	Borodin Quartet	 •String Qtet VI.I Harm natural quarters,8-16ths (see pdf) pp dolce(Trio, 17-20)+Qtet	2_79			String Qtet Violin Harmonics natural quarters,8-16ths (see lower) pp dolce. See right >>	String Qtet Violin I: Harmonics natural quarters,8-16ths (see lower) pp dolce (Trio, 17-20). pitch meas.17b 4th sulA = A6 meas.17b Maj6th sulD = F#6 meas.17b 4th sulD = D6 meas.18b Maj6th sulG = B5 meas.18b Maj6th sulD = F#6 meas.18b 5th sulA = E6 meas.18b 5th sulD = A5 meas.19b 4th sulA = A6 meas.19b Maj6th sulA = C#7 meas.19b 4th sulE = E7 meas.20b 4th sulE = E7 meas.20b 4th sulA = A6
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*fi, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	 •Strings Harmonics+Pizz+sur la touche (76-106)+Tutti		>•Mode of Playing		String: •Harmonics+Pizzicato +sur la touche (sul tasto) (76-106).	Strings: •Harmonics+Pizzicato+sur la touche (sul tasto) (76-106).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. FERIA	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vla,Vc Gliss. (written out up-down) on Harmonics series natural mf(4th string) (iv_6-7)+Tutti	>•Mode of Playing			Strings Viola, Violoncello Glissando (written out up-down) on Harmonics series natural mf (4th string).	Strings Viola, Violoncello: Glissando (written out up-down) on Harmonics series natural mf (4th string) (iv_6-7).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mystérieuse	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.II,Vc Gliss. Harmonics natural Sourdine, mf cresc-decresc(Reh.78,496-497)+Tutti	>•Mode of Playing			Strings Violin II, Violoncello Glissando Harmonics natural Sourdine (con sordino) mf crescendo-decrescendo.	Strings Violin II, Violoncello: Glissando Harmonics natural Sourdine (con sordino) mf crescendo-decrescendo (Reh.78,496-497).
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	 •Strings Vla Gliss Harmonics nat(#3-#9) up-down 16ths fast sulC mF(Reh.11,62-65)+Tutti	>•Mode of Playing			Strings Viola Glissando Harmonics natural(#3-#9) up-down 16ths fast sulC mF.	Strings Viola: Glissando Harmonics natural(#3-#9) up-down 16ths fast sulC mF (Reh.11,62-65).
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+Vla+Vc Flautando, con sord, Harmonics natural(high) p(9-12)+Tutti	>•Mode of Playing			Strings Violin I+Viola+Violoncello Flautando, con sordino, Harmonics natural (high) p.	Strings Violin I+Viola+Violoncello: Flautando, con sordino, Harmonics natural (high) p (9-12).
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings slurs, slurred Stacc, Harmonics, Pizz(34-47)	>•Mode of Playing			Strings slurs, slurred Staccato, Harmonics, Pizzicato.	Strings slurs, slurred Staccato, Harmonics, Pizzicato (34-47).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 506 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Ravel	NAX	L'Enfant et les Sortilèges	Part I: J'ai pas envie de faire ma page (L'enfant)	ORCH, Chorus, Voices	1919-1925	picc, 2fl, 2ob, e.h., Ebcl, 2cl, basscl, 2bsn, contra-bsn/4horn, 3tr, 3trb, tuba/timp, perc, harp, pno(lutheal)/strings/SOLO Voices, chorus	Dutoit_OSM	 •Strings SOLO Db harmonics natural (sul G See pdf) written F(Reh1-3, 12-36)+2ob+voice	>•Mode of Playing			Strings SOLO DoubleBass harmonics natural (sul G See right>) written F (Reh1-3, 12-36)+2ob+voice.	Strings SOLO DoubleBass: harmonics natural (sulG See lower) written F (Reh1-3, 12-36)+2ob+voice. sulG: B4=5thHarm D5=6thHarm F5=7thHar G5=8thHarm A5=9thHar B5=10thHarm. Strings SOLO Violin: Harmonics natural, Open strings for fiddle effect (104-120).
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2 *fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO VI Harm natural, Open strings for fiddle effect(104-120)+Tutti	>•Mode of Playing			Strings SOLO Violin Harmonics natural, Open strings for fiddle effect.	
Britten	NAX	The Young Person's Guide to the Orchestra	II. Variation A [The Flutes]	ORCH	1945	3 *fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI.I+VI.II Trem bowed unmeas. Gliss to Harmonic nat (3rd,4th high harm sulE) pp cresc sFz(27)+Tutti	>•Mode of Playing			Strings Violin I+Violin II Tremolo bowed unmeasured Glissando to Harmonic natural (3rd,4th high harm sulE >> see right) pp crescendo sFz.	Strings Violin I+Violin II: Tremolo bowed unmeasured Glissando to Harmonic natural (3rd,4th high harm sulE) pp crescendo sFz(27). 3rd harm sulE = B6 4th harm sulE = E7
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3 *fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI.I Harmonics natural 12-15th(sul D,A,E) slurred 16ths pp cresc(18-20)+Tutti	>•Mode of Playing			Strings Violin I Harmonics natural 12-15th(sul D,A,E) slurred 16ths pp crescendo.	Strings Violin I: Harmonics natural 12-15th(sulD,A,E) slurred 16ths pp crescendo (18-20).

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)
STRINGS Modes of Playing Examples													
8	HARMONICS ARTIFICIAL: 5th												
Ravel	NAX	Ma Mère l'Oye	V. Le jardin féérique	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings	Herbig_Berliner Sinphonie-Orchester	🎻•Strings SOLO VI Harm artifical 5th, halves,8ths, pp espressivo(Reh.6,451-455)+Tutti		>•Mode of Playing		Strings SOLO Violin Harmonics artifical 5th, halves,8ths, pp espressivo.	Strings SOLO Violin: Harmonics artificial 5th, halves,8ths, pp espressivo (Reh.6,451-455).
Bartok	NAX	Dance Suite, Sz77	II. Allegro molto	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	🎻•Strings VI.II Harm artif 5th, Vla nat Oct sulD, Vc artif 5th, nat Oct sulD, Db nat 4th sulE, held pp(110-112)+Tutti		>•Mode of Playing		Strings Violin II Harmonic artifical 5th, Viola natural Oct sulD, Violoncello artifical 5th, natural Oct sulD, DoubleBass natural 4th sulE, held pp.	Strings Violin II Harmonic artificial 5th, Viola natural Oct sulD, Violoncello artificial 5th, natural Oct sulD, DoubleBass natural 4th sulE, held pp(110-112).
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	🎻•Strings VI.I HARM nat 5th sulE, nat Oct sulA-E, artif 4-5th, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Violin I HARMonics natural 5th sulE, natural Oct sulA-E, artifical 4-5th, quarters p.	Strings Violin I: HARMonics natural 5th sulE, natural Octave sulA-E, artifical 4-5th, quarters p (Reh.31,84-92).
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	🎻•Strings VI.II HARM nat Oct sulE-A, nat 4th sul D-A, artif-nat 4th, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Violin II HARMonics natural Oct sulE-A, natural 4th sul D-A, artifical-natural 4th, quarters p.	Strings Violin II: HARMonics natural Octave sulE-A, natural 4th sulD-A, artifical-natural 4th, quarters p (Reh.31,84-92). Compare Harmonics artifical 5th.
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	🎻•Strings Vla HARM artif 4th, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Viola HARMonics artifical 4th, quarters p.	Strings Viola: HARMonics artifical 4th, quarters p (Reh.31,84-92). compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E. ompare Harmonics artifical 5th.
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	🎻•Strings Vc HARM nat min3rd sulA, nat Maj3rd sulD-G-C, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p.	Strings Violoncello: HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p (Reh.31,84-92). Compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E. Compare Harmonics artifical 5th.

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	🎻•Strings Db HARM nat min3rd sulE, nat Maj3rd sulG-D, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p.	Strings DoubleBass: HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p (Reh.31,84-92). compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E. Compare Harmonics artifical 5th.
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	🎻•Strings VI.I+VI.II: (in Octav) Harm artificial 4th-5th, quarters,8-16ths slow ppp(35-37)+Tutti		>•Mode of Playing		Strings Violin I+Violin II (in Octave) Harmonics artificial 4th,5th quarters,8-16ths slow ppp.	Strings Violin I+Violin II: (in Octave) Harmonics artificial 4th,5th quarters,8-16ths slow ppp (35-37).

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
67	Harmonics Artificial: 4th												
Saint-Saëns	NAX	Concerto pour violon No. 3	II.	ORCH, solo violin	1879-1880	2*fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings/SOLO VI	Barenboim-Perlman_Paris	 •Strings SOLO VI. Harmonics artificial(4th), natural(4th,5th,Maj6th, see pdf) 16ths p(138-152)+Tutti	2_77	>•Mode of Playing		Strings SOLO Violin Harmonics artificial(4th), natural(4th,5th,Maj6th, see pdf) 16ths p.	Strings SOLO Violin: Harmonics artificial(4th), natural(4th,5th,Maj6th, see pdf) 16ths p (138-152).
Mahler	Multi	Symphony No. 1	I. Langsam, schleppend - Immer sehr gemächlich	ORCH	1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/strings	OrchPlay	 •Strings VI.I+VI.II+Vla+Vc+Db (doubling 7Octav) Harm nat OR artif 4th, held pp(1-22)		>•Mode of Playing		Strings Violin I+Violin II+Viola+Violoncello+DoubleBass (doubling 7Octav) Harmonics natural OR artificial 4th, held pp.	Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: (doubling 7Octav) Harmonics natural OR artificial 4th, held pp (1-22).
Rimsky-Korsakov	NAX	Sheherazade	II. The Kalender Prince	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I Harmonic natural,artificial touched 4th alternating with open E 8ths F(173-229)+Tutti		>•Mode of Playing		Strings Violin I Harmonic natura, artificiall touched 4th alternating with open E 8ths F.	Strings Violin I: Harmonic natural, artificiall touched 4th alternating with open E 8ths F (173-229).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings Vc Harmonics artificial 4th, SFp(137-144)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics artificial 4th, SFp.	Strings Violoncello: Harmonics artificial 4th, SFp (137-144).
Mahler	NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+Vla,+VI.II Harmonics artifical 4th pp(21-51)+Tutti		>•Mode of Playing		Strings Violin I+Viola,+Violin II Harmonics artifical 4th pp.	Strings Violin I+Viola,+Violin II: Harmonics artifical 4th pp (21-51).
Schönberg	NAX	Verklärte Nacht (Transfigured Night)	04. Sehr breit und langsam	Sextet	1899	String Sextet: 2vl, 2vla, 2vc soli	LaSalle Quartet, McInnes, Pegis	 •Strings Vla,Vc Harm artifical 4th, nat Maj6th, held pp(249-253)+Tutti		>•Mode of Playing		Strings Viola,Violoncello Harmonics artifical 4th, nat Maj6th, held pp.	Strings Viola,Violoncello: Harmonics artifical 4th, nat Maj6th, held pp (249-253).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 510 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	•Strings06 VI. I Harmonics artificial(4th), held, very high range, pp (171-179)		Timbral_Manipulation	TIMBRE Bright	Strings Violin I Harmonics artificial(4th), held, very high range, pp	Strings Violin I Harmonics artificial(4th), held, very high range, pp (171-179).			
Debussy	Multi	Images pour orchestre	I. Giges	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	•Strings Vc 6SOLI Harmonics artificial 4th held note pp(9-12)		>•Mode of Playing		Strings Violoncello 6SOLI Harmonics artificial 4th held note pp.	Strings Violoncello 6SOLI: Harmonics artificial 4th held note pp (9-12).			
Debussy	Multi	Images pour orchestre	I. Giges	ORCH	1905-1912	4*fl, 3*ob, ob d'amore, 4*cl, 4*bsn/4horn, 4tr, 3trb/timp, 1perc/Celesta/2harps//strings	OrchPlay	•Strings Vla 6SOLI Harmonics artificial 4th held note pp(11-12)		>•Mode of Playing		Strings Viola 6SOLI Harmonics artificial 4th held note pp.	Strings Viola 6SOLI: Harmonics artificial 4th held note pp (11-12).			
Debussy	NAX	Images	Giges	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings Vla+Vc Harmonics artificial 4th con sord. pp(9-19)+Tutti		>•Mode of Playing		Strings Viola+Violoncello Harmonics artificial 4th con sordino pp.	Strings Viola+Violoncello: Harmonics artificial 4th con sordino pp (9-19).			
Debussy	NAX	Images	Giges	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI. II Tremolo bowed unmeasured halves Harmonics artificial 4th pp(76-77).		>•Mode of Playing		Strings Violin II Tremolo bowed unmeasured halves Harmonics artificial 4th pp.	Strings Violin II: Tremolo bowed unmeasured halves Harmonics artificial 4th pp (76-77).			
Debussy	NAX	Images	Giges	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI. I SOLO (doubles 2Picc,2Fl) Harmonic artificial 4ths halves, 16ths slurred motive F(184-186)+Tutti		>•Mode of Playing		Strings Violin I SOLO (doubles 2Picc,2Fl) Harmonic artificial 4ths halves, 16ths slurred motive F.	Strings Violin I SOLO: (doubles 2Picc,2Fl) Harmonic artificial 4ths halves, 16ths slurred motive F (184-186).			
Debussy	NAX	Images	Giges	ORCH	1905-1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	•Strings VI. I+VI. II Harmonics artificial 4th held pp(190-197)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Harmonics artificial 4th held pp.	Strings Violin I+Violin II: Harmonics artificial 4th held pp (190-197).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 511 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*f1, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I divisi Harmonics artificial 4th + Pizz 8ths p(Reh12,122-152)+Tutti	2_78	>•Mode of Playing		Strings Violin I divisi Harmonics artificial 4th + Pizzicato 8ths p.	Strings Violin I: divisi Harmonics artificial 4th + Pizzicato 8ths p (Reh12,122-152).			
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc Harmonics artificial 4th, wholes sur la touche pp(1-8)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics artificial 4th, wholes sur la touche (sul tasto) pp.	Strings Violoncello: Harmonics artificial 4th, wholes sur la touche (sul tasto) pp (1-8).			
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Harmonics artificial 4th, quarters p decresc(45-48)+Tutti		>•Mode of Playing		Strings Violin I Harmonics artificial 4th, quarters p decrescendo.	Strings Violin I: Harmonics artificial 4th, quarters p decrescendo (45-48).			
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.IA Harmonics artificial 4th sulA-D, Detached 8ths pp(Reh.11,85-91)+Tutti		>•Mode of Playing		Strings Violin IA Harmonics artificial 4th sulA-D, Detached 8ths pp.	Strings Violin IA: Harmonics artificial 4th sulA-D, Detached 8ths pp (Reh.11,85-91).			
Debussy	NAX	Images	Rondes de Printemps	ORCH	1905-1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Harm artificial 4th, quarters Detached Tenuto F cresc(Reh.23,199-202)+Tutti		>•Mode of Playing		Strings Violin I Harmonics artificial 4th, quarters Detached Tenuto F crescendo.	Strings Violin I: Harmonics artificial 4th, quarters Detached Tenuto F crescendo (Reh.23,199-202).			
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*f1, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	 •Strings VI.I Harmonics natural 4th held note pp(76-80)+Tutti		>•Mode of Playing		Strings Violin I Harmonics natural 4th held note pp.	Strings Violin I: Harmonics natural 4th held note pp (76-80).			
Ravel	NAX	Alborada del gracioso		ORCH	1905-1918	3*f1, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	 •Strings VI.II Harmonics artificial 4th held note pp(76-80)+Tutti		>•Mode of Playing		Strings Violin II Harmonics artificial 4th held note pp.	Strings Violin II: Harmonics artificial 4th held note pp (76-80).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 512 of 565	
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STRINGS Modes of Playing Examples																
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	 •Strings Vla Harmonics artificial 4th held note pp(76-80)+Tutti		>•Mode of Playing		Strings Viola Harmonics artificial 4th held note pp.	Strings Viola: Harmonics artificial 4th held note pp (76-80).			
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	 •Strings VI.I Harmonics natural,artificial 4th held note		>•Mode of Playing		Strings Violin I Harmonics natural, artificial 4th held note pp.	Strings Violin I: Harmonics natural, artificial 4th held note pp (83-86).			
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	 •Strings VI.II Harmonics natural,artificial 4th held note pp(83-86)+Tutti		>•Mode of Playing		Strings Violin II Harmonics natural, artificial 4th held note pp.	Strings Violin II: Harmonics natural, artificial 4th held note pp (83-86).			
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	 •Strings Vla Harmonics natural 4th held note pp(83-86)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural 4th held note pp.	Strings Viola: Harmonics natural 4th held note pp (83-86).			
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	 •Strings Vc Harmonics natural 4th held note pp(83-86)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 4th held note pp.	Strings Violoncello: Harmonics natural 4th held note pp(83-86)+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	 •Strings VI.I Harmonics natural,artificial 4th held note pp(90-92)+Tutti		>•Mode of Playing		Strings Violin I Harmonics artificial 4th held note pp.	Strings Violin I: Harmonics natural, artificial 4th held note pp (90-92).			
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	 •Strings VI.II Harmonics natural 4th held note pp(90-92)+Tutti		>•Mode of Playing		Strings Violin II Harmonics natural 4th held note pp.	Strings Violin II: Harmonics natural 4th held note pp (90-92).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 513 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings Vc Harmonics natural 4th held note pp(90-92)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 4th held note pp.	Strings Violoncello: Harmonics natural 4th held note pp (90-92).		
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	 •Strings VI.I Harmonics natural,artificial 4th held note pp(98-101)+Tutti		>•Mode of Playing		Strings Violin I Harmonics natural, artificial 4th held note pp (98-101).	Strings Violin I: Harmonics natural, artificial 4th held note pp (98-101).		
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	 •Strings VI.II Harmonics natural,artificial 4th held note pp(98-101)+Tutti		>•Mode of Playing		Strings Violin II Harmonics natural, artificial 4th held note pp.	Strings Violin II: Harmonics natural, artificial 4th held note pp (98-101).		
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	 •Strings Vla Harmonics natural 4th held note pp(98-101)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural 4th held note pp.	Strings Viola: Harmonics natural 4th held note pp (98-101).		
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	 •Strings Vc Harmonics natural 4th held note pp(98-101)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 4th held note pp.	Strings Violoncello: Harmonics natural 4th held note pp (98-101).		
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc+Db Harmonics Natural 5th,Major3d , Artificial 4th, Sourdines pp decresc(i_62-63)+Tutti		>•Mode of Playing		Strings Violoncello+DoubleBass Harmonics Natural 5th,Major3d , Artificial 4th, Sourdines (con sordino) pp decrescendo.	Strings Violoncello+DoubleBass: Harmonics Natural 5th,Major3d , Artificial 4th, Sourdines (con sordino) pp decrescendo (i_62-63).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 514 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*f1, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings VI.I+VI.II Harm. Natural 4th,Major3d, Artifical 4th slurred, from-to-normale, accents pp,p decresc-cresc(iii_1-6)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Harmonics Natural 4th,Major3d, Artifical 4th slurred, from-to-normale, accents pp,p decrescendo-crescendo.	Strings Violin I+Violin II: Harmonics Natural 4th,Major3d, Artifical 4th slurred, from-to-normale, accents pp,p decrescendo-crescendo (iii_1-6).		
Webern	NAX	6 Stücke für Orchester Op. 6(a)	V. Sehr langsam	ORCH	1909-1910	4fl, 2ob, 2E.h, 2cl, 3cl, 2basscl, 2bsn/6horn, 6tr, 6trb, tuba/8perc, 2harp, celesta/strings	Boulez_London symphony Orchestra	 •Strings VI.I+VI.II+Vla+Vc Harmonics artificial 4th pp(21-26)+Tutti		3_19 >•Mode of Playing		Strings Violin I+Violin II+Viola+Violloncello Harmonics artificial 4th pp.	Strings Violin I+Violin II+Viola+Violloncello: Harmonics artificial 4th pp (21-26).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloé	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vc Gliss (written out) Harmonics artificial 4th, p(Reh.144,966-967)+Tutti		>•Mode of Playing		Strings Violoncello Glissando (written out) Harmonics artificial 4th, p.	Strings Violoncello: Glissando (written out) Harmonics artificial 4th, p (Reh.144,966-967).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Lever du Jour	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI. Harmonics natural Maj3rd, artificial 4th, 8ths short vs Trills mf(1045-1050)+Tutti		>•Mode of Playing		Strings Violin Harmonics natural Maj3rd, artificial 4th, 8ths short vs Trills mf.	Strings Violin: Harmonics natural Maj3rd, artificial 4th, 8ths short vs Trills mf (1045-1050).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Lever du Jour	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+Vla+Vc 3Oct. Harmonic natural Maj3rd, artificial 4th, whole pp(1120-1123)+Tutti		>•Mode of Playing		Strings Violin I+Viola+Violoncello 3Octaves Harmonic natural Maj3rd, artificial 4th, whole pp.	Strings Violin I+Viola+Violoncello: 3Octaves Harmonic natural Maj3rd, artificial 4th, whole pp (1120-1123).		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I Harmonics artificial 4th held pp(1123-1127)+Tutti  •Strings Vla+Vc Harmonics natural Maj3rd held pp(1123-1127)+Tutti		>•Mode of Playing		Strings Violin I Harmonics artificial 4th held pp. Strings Viola+Violoncello Harmonics natural Maj3rd held pp.	Strings Violin I: Harmonics artificial 4th held pp (1123-1127). Strings Viola+Violoncello: Harmonics natural Maj3rd held pp (1123-1127).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533		25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 515 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt		Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings		Herbig_Berliner Sinphonie-Orchester	•Strings SOLO VI Harmonics artificial 4th Legato 32nds mf(Reh.5,71-73)+Tutti		>•Mode of Playing		Strings SOLO Violin Harmonics artificial 4th Legato 32nds mf.	Strings SOLO Violin: Harmonics artificial 4th Legato 32nds mf (Reh.5,71-73).		
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings		Herbig_Berliner Sinphonie-Orchester	•Strings Vc Harm nat 4th sulG, artificial 4th, held pp cresc-decresc(90-95)+Tutti		>•Mode of Playing		Strings Violoncello Harmonic natural 4th sulG, artificial 4th, held pp crescendo-decrescendo.	Strings Violoncello: Harmonic natural 4th sulG, artificial 4th, held pp crescendo-decrescendo (90-95).		
Ravel	NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911-1912	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta/strings		Herbig_Berliner Sinphonie-Orchester	•Strings Vla Harm nat Maj3rd sulC, held pp(99)+Tutti •Strings Vla Harm artificial 4th, held pp(99)+Tutti		>•Mode of Playing		Strings Viola Harmonic natural Maj3rd sulC, held pp. Strings Viola Harmonics artificial 4th, held pp.	Strings Viola: Harmonic natural Maj3rd sulC, held pp (99). Strings Viola: Harmonics artificial 4th, held pp (99).		
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings		Bernstein_New York Philharmonic	•Strings VI.I Tremolo bowed unmeas. Harmonic natural-artificial 4th F,FF(Reh.33,157-172)+Tutti		>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured Harmonic natural-artificial 4th F,FF.	Strings Violin I: Tremolo bowed unmeasured Harmonic natural-artificial 4th F,FF (Reh.33,157-172).		
Stravinsky	NAX	Le Sacre du Printemps	07-Part I: Adoration of the Earth: The Sage	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings		Bernstein_New York Philharmonic	•Strings Tutti harmonics held ppp(4)+Tutti •Strings VI.I+VI.II+Vc Harm artificial 4th, held ppp(4)+Tutti		>•Mode of Playing		Strings Tutti harmonics held ppp. Strings Violin I+Violin II+Violoncello Harmonics artificial 4th, held ppp.	Strings Tutti: harmonics held ppp (4). Strings Violin I+Violin II+Violoncello: Harmonics artificial 4th, held ppp (4).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 516 of 565		
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I Harmonics artificial(4th), Tremolo bowed unmeas, con sord, sul pont. mf decresc p(Reh.82,13-18)+Tutti		>•Mode of Playing		Strings Violin I Harmonics artificial(4th), Tremolo bowed unmeasured con sordino sul ponticello mf decrescendo p.	Strings Violin I: Harmonics artificial(4th), Tremolo bowed unmeasured con sordino sul ponticello mf decrescendo p (Reh.82,13-18).
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I+Vc,+VI.II Harmonics artificial(4th), Tremolo bowed unmeas, con sord mf decresc p(13-18)+Tutti		>•Mode of Playing		Strings Violin I+Violoncello,+Violin II Harmonics artificial 4th, Tremolo bowed unmeasured con sordino mf decrescendo p.	Strings Violin I+Violoncello,+Violin II: Harmonics artificial 4th, Tremolo bowed unmeasured con sordino mf decrescendo p (13-18).
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings SOLO VI. Harmonics artificial 4th, slurred Legato p(19-23)+Tutti		>•Mode of Playing		Strings SOLO Violin Harmonics artificial 4th, slurred Legato p.	Strings SOLO Violin: Harmonics artificial 4th, slurred Legato p (19-23).
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI,Vla,Vc Trem bowed unmeas. held,8ths, Harmonics artificial 4th, natural Maj3rd p(Reh101, 51-54)+Tutti	3_20	>•Mode of Playing		Strings Violin, Viola, Violoncello Tremolo bowed unmeasured held,8ths, Harmonics artificial 4th, natural Maj3rd p.	Strings Violin, Viola, vVoloncello: Tremolo bowed unmeasured held,8ths, Harmonics artificial 4th, natural Maj3rd p (Reh101, 51-54).
Moussorgsky	NAX	Tableaux d'une Exposition	8b. Con mortuis in lingua mortua	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	 •Strings VI.II+Vla Harm artificial 4th held, pp decresc(20-21)+Tutti		>•Mode of Playing		Strings Violin II+Viola Harmonics artificial 4th held, pp decrescendo.	Strings Violin II+Viola: Harmonics artificial 4th held, pp decrescendo (20-21).
Stravinsky	NAX	Petrushka	03-Tableau II: Petrushka'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	 •Strings VI.I+VI.II Harm nat Oct, artif 4th, 8th sFz(Reh.56,72-81)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Harmonics natural Oct, artificial 4th, 8th sFz.	Strings Violin I+Violin II: Harmonics natural Oct, artificial 4th, 8th sFz (Reh.56,72-81).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 517 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Moussorgsky	NAX	Tableaux d'une Exposition	5. Ballet des poussins dans leurs coques	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	 •Strings Vla Harm artificial 4th, held pp(Reh.54,1d-8d)+Tutti		>•Mode of Playing		Strings Viola Harmonic artificial 4th, held pp.	Strings Viola: Harmonic artificial 4th, held pp (Reh.54,1d-8d).			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I HARM nat 5th sulE, nat Oct sulA-E, artif 4-5th, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Violin I HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p.	Strings Violin I: HARMonics natural 5th sulE, natural Octave sulA-E, artificial 4-5th, quarters p (Reh.31,84-92).			
Bartok	NAX	Dance Suite, Sz77	IV. Molto tranquillo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II HARM nat Oct sulE-A, nat 4th sul D-A, artif-nat 4th, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Violin II HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p.	Strings Violin II: HARMonics natural Octave sulE-A, natural 4th sulD-A, artificial-natural 4th, quarters p (Reh.31,84-92).			
Bartok	NAX	Dance Suite, Sz77	IV. Molto tranquillo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vla HARM artif 4th, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Viola HARMonics artificial 4th, quarters p.	Strings Viola: HARMonics artificial 4th, quarters p (Reh.31,84-92). compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E			
Bartok	NAX	Dance Suite, Sz77	V. Comodo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vc HARM nat min3rd sulA, nat Maj3rd sulD-G-C, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p.	Strings Violoncello: HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p (Reh.31,84-92). compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E. Compare Harmonics artificial 4th.			
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Db HARM nat min3rd sulE, nat Maj3rd sulG-D, p(Reh.31,84-92)+Tutti		>•Mode of Playing		Strings DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p.	Strings DoubleBass: HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p (Reh.31,84-92). compare Violin I HARMonics natural 5th sulE, natural Octave sulA-E. Compare Harmonics artificial 4th.			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 518 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II: (in Octav) Harm artificial 4th-5th, quarters,8-16ths slow ppp(35-37)+Tutti		>•Mode of Playing		Strings Violin I+Violin II (in Octave) Harmonics artificial 4th,5th quarters,8-16ths slow ppp.	Strings Violin I+Violin II: (in Octave) Harmonics artificial 4th,5th quarters,8-16ths slow ppp (35-37).		
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO Violin Harmonics artificial 4th-natural 4th(sulA) (41)		>•Mode of Playing		Strings SOLO Violin Harmonics artificial 4th-natural 4th(sulA).	Strings SOLO Violin: Harmonics artificial 4th-natural 4th(sulA) (41).		
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings Vc Harmonics nat 5th sulA-D, artif 4th, held pp crescFF(100-103)+Tutti		>•Mode of Playing		Strings Violoncello Harmonics natural 5th sulA-D, artificial 4th, held pp crescendo FF.	Strings Violoncello: Harmonics natural 5th sulA-D, artificial 4th, held pp crescendo FF (100-103).		
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings Vla Harmonics nat 5th sulA-D, artif 4th, held pp crescFF(100-103)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural 5th sulA-D, artificial 4th, held pp crescendo FF.	Strings Viola: Harmonics natural 5th sulA-D, artificial 4th, held pp crescendo FF (100-103).		
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO VI Harmonics nat, artif 16-8ths-quarters p solo(Reh.14,166-176)+Tutti		>•Mode of Playing		Strings SOLO Violin Harmonics natural, artificial 16-8ths-quarters p solo. (details >)	Strings SOLO Violin: Harmonics natural, artificial 16-8ths-quarters p solo (Reh.14,166-176). Harm nat Maj6th sulA = C#7 Strings MoP-2 Harm nat Maj6th sulD = F#6 Harm nat 4th sulE = E7 Strings MoP-3 Harm nat 4th sulA = A6 Harm nat 5th sulE = B6 Strings MoP-4 Harm nat Oct sulE = E6 Strings MoP5 Harm artif 4th sulA = D7 Strings MoP6		
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	 •Strings VI.I Harmonics artificial 4th, quarters, p(259-265)+Tutti		>•Mode of Playing		Strings Violin I Harmonics artificial 4th, quarters, p.	Strings Violin I: Harmonics artificial 4th, quarters, p (259-265).		

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STRINGS Modes of Playing Examples													
Copland	NAX	Symphony No. 3	IV. Molto deliberato	ORCH	1944-1946	picc, 3*fl, 3*ob, Ebcl, 2cl, basscl, 2bsn, contra-bsn/4horn, 4tr, 3trb, tuba/timp, perc, pan, cel, 2harp/strings	Jarvi_Detroit Symphony Orchestra	 •Strings VI.II+Vla Harm artificial 4th, 8ths accent sFz(Reh.95,101-105)+Tutti		>•Mode of Playing		Strings Violin II+Viola Harmonics artificial 4th, 8ths accent sFz.	Strings Violin II+Viola: Harmonics artificial 4th, 8ths accent sFz (Reh.95,101-105).
Copland	NAX	Symphony No. 3	IV. Molto deliberato	ORCH	1944-1946	picc, 3*fl, 3*ob, Ebcl, 2cl, basscl, 2bsn, contra-bsn/4horn, 4tr, 3trb, tuba/timp, perc, pan, cel, 2harp/strings	Jarvi_Detroit Symphony Orchestra	 •Strings VI.I+II Harmonics artificial 4th repeated 8ths FFF(Reh127, 361-376)+Tutti	3_18	>•Mode of Playing		Strings Violin I+Violin II Harmonics artificial 4th repeated 8ths FFF.	Strings Violin I+Violin II: Harmonics artificial 4th repeated 8ths FFF (Reh127, 361-376).

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

STRINGS Modes of Playing Examples

1	Harmonics Artificial: Major 3rd							
To be completed >								
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Db Harmonics natural, artificial Major 3rd pp(38-47)+Tutti
Harmonics Artificial: minor 3rd								
To be completed >								

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

STRINGS Modes of Playing Examples

2 Harmonics Artificial: OTHERS									
To be completed >									
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	 •Strings Harmonics+Pizz+sur la touche (76-106)+Tutti	
Stravinsky	NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings slurs, slurred Stacc, Harmonics, Pizz(34-47)	

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)

STRINGS Modes of Playing Examples

74 on OPEN STRINGS													
Brahms	NAX	Symphony No. 1	IV. Adagio -Più andante - Allegro non troppo, ma con brio -Più allegro	ORCH	1855-1876	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	 •Strings VI.I VI.II (sul G) Vla (sul C) Legato, low range espressivo F (61-78)+Tutti	3_4	>•Mode of Playing		Strings Violin Legato, low range espressivo. Viola sul C strings Legato, low range espressivo. Violin sul G string.	Strings: Violin I Violin II (sulG) Viola (sulC): Legato, low range espressivo F (61-78).
Saint-Saëns	NAX	Danse macabre		ORCH	1874	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc, harp/strings	Nagano_OSM	 •Strings SOLO VI. Scordatura A-E-B-F#, Legato,Detach,Stacc mf-p-F(ii_1-33)+Tuti	2_65	>•Mode of Playing		Strings SOLO Violin Scordatura A-E-B-F#, Legato, Detached, Staccato mf-p-F.	Strings SOLO Violin: Scordatura A-E-B-F#, Legato, Detached, Staccato mf-p-F (ii_1-33).
Brahms	NAX	Symphony No. 4	IV. Allegro energico e passionato	ORCH	1884	2*fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp, 1perc(triangle)/strings	Rattle_Berliner Philharmoniker	 •Strings VI.I+VI.II Open String E 16ths Trem bowed over strings Fp decresc(69-72)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Open String E 16ths Tremolo bowed over strings Fp decrescendo.	Strings Violin I+Violin II: Open String E 16ths Tremolo bowed over strings Fp decrescendo (69-72).
Brahms	NAX	Symphony No. 4	IV. Allegro energico e passionato	ORCH	1884	2*fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp, 1perc(triangle)/strings	Rattle_Berliner Philharmoniker	 •Strings VI.II,VI.I Open String E alternate fing.sulA, bowed over strings Fp decresc(77-78)+Tutti		>•Mode of Playing		Strings Violin II, Violin I Open String sulE alternate fingered sulA, bowed over strings Fp decrescendo.	Strings Violin II, Violin I: Open String sulE alternate fingered sulA, bowed over strings Fp decrescendo (77-78).
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	 •Strings VI.I+VI.II+Vla Open String A quarter w appogg. FF(9)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Open String sulA quarter w appoggiaturas FF.	Strings Violin I+Violin II+Viola: Open String sulA quarter w appoggiaturas FF (9).
Debussy	NAX	Images	Iberia, 1-Par les rues et par les chemins	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings Vc Open String G quarter p(187-202)+Tutti		>•Mode of Playing		Strings Violoncello Open String G quarter p.	Strings Violoncello: Open String G quarter p (187-202).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16		multi: 533		25.01.25		Bookmarks: 3293				Pieces (File Names): 363		Page 523 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)					
STRINGS Modes of Playing Examples																		
Ravel	NAX	Rapsodie espagniole	I. -IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc,Vla,VI.II Open Strings C-A 8-16ths Pizz-Arco, slurred over strings ppp(iii_93-94)+Tutti		>•Mode of Playing		Strings Violoncello,Viola,Violin II Open Strings sulC-sulA 8-16ths Pizzicato-Arco, slurred over strings ppp.	Strings Violoncello,Viola,Violin II: Open Strings sulC-sulA 8-16ths Pizzicato-Arco, slurred over strings ppp (iii_93-94).					
Ravel	NAX	Rapsodie espagniole	I. -IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc,Vla,VI.II,VI.I Open Strings C-G-E quarters-16ths Pizz over strings, Double-Stop pp cresc mF(iv_Reh.8,51-62)+Tutti		>•Mode of Playing		Strings Violoncello,Viola,Violin II,Violin I Open Strings sulC-sulG-sulE quarters-16ths Pizzicato over strings, Double-Stop pp crescendo mF.	Strings Violoncello,Viola,Violin II,Violin I: Open Strings sulC-sulG-sulE quarters-16ths Pizzicato over strings, Double-Stop pp crescendo mF (iv_Reh.8,51-62).					
Ravel	NAX	Rapsodie espagniole	I. -IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	 •Strings Vc,Vla,VI.II,VI.I Open Strings C-G-E quarters Pizz, Double-Triple-Quafruple-Stop pp cresc mF(iv_141-145)+Tutti		>•Mode of Playing		Strings Violoncello,Viola,Violin II,Violin I Open Strings sulC-sulG-sulE quarters Pizzicato, Double-Triple-Quadruple-Stop pp crescendo mF.	Strings Violoncello,Viola,Violin II,Violin I: Open Strings sulC-sulG-sulE quarters Pizzicato, Double-Triple-Quadruple-Stop pp crescendo mF (iv_141-145).					
Mahler	NAX	Symphony No. 9	I. Andante comodo	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/2harp/string s	Giulini_Chicago symphony	 •Strings Vc Open String A quarters Pizz, Double-Stop pp(267-273)+Tutti		>•Mode of Playing		Strings Violoncello Open String sulA quarters Pizzicato, Double-Stop pp.	Strings Violoncello: Open String sulA quarters Pizzicato, Double-Stop pp (267-273).					
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings VI.I+VI.II Pizz 3rd string(sulD), open A,E, 8th-triplets fast p cresc FF decresc(Reg.104,656-681)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Pizzicato 3rd string(sulD), open A,E, 8th-triplets fast p crescendo FF decrescendo.	Strings Violin I+Violin II: Pizzicato 3rd string(sulD), open A,E, 8th-triplets fast p crescendo FF decrescendo (Reg.104,656-681).					

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*f1, 3*ob, 4*c1, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •Strings Vla Pizz, accents quarters fast p cresc FF decresc(Reg.104,656-681)+Tutti	>•Mode of Playing		Strings Viola Pizzicato, accents quarters fast p crescendo FF decrescendo.	Strings Viola: Pizzicato, accents quarters fast p crescendo FF decrescendo (Reg.104,656-681). vs Violin I+Violin II: Pizzicato 3rd string(sulD), open A,E			
Holst	NAX	The Planets	III.Mercury, the Winged Messenger	ORCH, women choir	1914-1916	4*f1, 4*ob, 4*c1, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	 •Strings VI. I+VI. II+Vla,+Vc Detached 8th-triplets, 8ths Double Open strings alternate F decresc(76-82)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello Detached 8th-triplets, 8ths Double Open strings alternate F decrescendo.	Strings Violin I+Violin II+Viola,+Violoncello: Detached 8th-triplets, 8ths Double Open strings alternate F decrescendo (76-82).			
Bloch	NAX	Schelomo		ORCH	1916	3*f1, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings VI. I+VI. II+Vla,+Vc Spicc slurred 32nds (open strings D-A to harm natural Oct) pp(Reh.3, 28-38)+Tutti	>•Mode of Playing		Strings Violin I+Violin II+Viola,+Violoncello Spiccato slurred 32nds (open strings D-A to harmonics natural Oct) pp.	Strings Violin I+Violin II+Viola,+Violoncello: Spiccato slurred 32nds (open strings D-A to harmonics natural Oct) pp (Reh.3, 28-38).			
Bloch	NAX	Schelomo		ORCH	1916	3*f1, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings Db Harmonics natural 4th,Oct,2Oct held pp(Reh.3, 28-38)+Tutti	>•Mode of Playing		Strings DoubleBass Harmonics natural 4th,Octave,2Octaves held pp.	Strings DoubleBass: Harmonics natural 4th,Octave,2Octaves held pp (Reh.3, 28-38). vs Violin I+Violin II+Viola,+Violoncello Spiccato slurred 32nds (open strings D-A to harmonics natural Oct)			
Prokofiev	NAX	Symphony No. 1 "Classic"	IV. Finale: Molto vivace	ORCH	1916-1917	2f1, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	 •Strings VI. II, VI. I Open Strings D-A-E 8ths fast, Det FF(195-202)+Tutti	>•Mode of Playing		Strings Violin II, Violin II Open Strings D-A-E 8ths fast, Detached FF.	Strings Violin II, Violin II: Open Strings sulD-sulA-sulE 8ths fast, Detached FF (195-202).			
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	 •Strings SOLO VI Open Strings G 8th Stacc in Double Stop F(4)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulG 8th Staccato in Double Stop F.	Strings SOLO Violin: Open Strings sulG 8th Staccato in Double Stop F (4).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293			Pieces (File Names): 363				Page 525 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	•Strings SOLO VI Open Strings A 8th Stacc in Triple Stop F(22)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulA 8th Staccato in Triple Stop F.	Strings SOLO Violin: Open Strings sulA 8th Staccato in Triple Stop F (22).			
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	•Strings SOLO VI Open Strings G-D-A-E 8th Stacc, gettato, in Double Stop F(30-42)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulG-sulD-sulA-sulE 8th Staccato, gettato, in Double Stop F.	Strings SOLO Violin: Open Strings sulG-sulD-sulA-sulE 8th Staccato, gettato, in Double Stop F (30-42).			
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	•Strings SOLO VI Open Strings D-A-E 8th in Triple Stop F(50-58)+Tuttii		>•Mode of Playing		Strings SOLO Violin Open Strings sulD-sulA-sulE 8th in Triple Stop F.	Strings SOLO Violin: Open Strings sulD-sulA-sulE 8th in Triple Stop F (50-58).			
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	•Strings SOLO VI Open Strings G-D 8th Stacc in Double Stop mf,p,FF(64-99)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulG-sulD 8th Staccato in Double Stop mf, p, FF.	Strings SOLO Violin: Open Strings sulG-sulD 8th Staccato in Double Stop mf, p, FF (64-99).			
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	•Strings SOLO VI Open Strings D 16-8th, Spicc, Det, in Double Stop p(2-15)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD 16-8th, Spiccato, Detached, in Double Stop p.	Strings SOLO Violin: Open Strings sulD 16-8th, Spiccato, Detached, in Double Stop p (2-15).			
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	•Strings SOLO VI Open Strings G 8th, Stacc, in Double Stop p(14-16)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulG 8th, Staccato, in Double Stop p,	Strings SOLO Violin: Open Strings sulG 8th, Staccato, in Double Stop p (14-16).			
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	•Strings SOLO VI Open Strings D quarter-8-16th, Det, slurred, Stacc, in Double Stop p(17-20)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD quarter-8-16th, Detached, slurred, Staccato, in Double Stop p.	Strings SOLO Violin: Open Strings sulD quarter-8-16th, Detached, slurred, Staccato, in Double Stop p (17-20).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings SOLO VI Open Strings D-G 8th, Det, in Double Stop p(21-22)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulD-sulG 8th, Detached, in Double Stop p.	Strings SOLO Violin: Open Strings sulD-sulG 8th, Detached, in Double Stop p (21-22).
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	 •Strings SOLO VI Open Strings D-E-A quarters-8-16ths, Det, Stacc, in Double-Triple Stop F(23-29)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulD-sulE-sulA quarters-8-16ths, Detached, Staccato, in Double-Triple Stop F.	Strings SOLO Violin: Open Strings sulD-sulE-sulA quarters-8-16ths, Detached, Staccato, in Double-Triple Stop F (23-29).
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	 •Strings SOLO VI Open Strings D 8th, Spicc, in Double Stop p (29-38)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulD 8th, Spiccato, in Double Stop p.	Strings SOLO Violin: Open Strings sulD 8th, Spiccato, in Double Stop p (29-38).
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	 •Strings SOLO VI Open Strings D-A-E, Det, Stacc, in Double-Triple Stop F(44-52)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings D-A-E, Det, Staccato, in Double-Triple Stop F	Strings SOLO Violin: Open Strings D-A-E, Det, Staccato, in Double-Triple Stop F (44-52)+Tutti
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	 •Strings SOLO VI Open Strings D-A-E, Det, Stacc, in Double-Triple Stop F(44-52)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulD-sulA-sulE, Detached, Staccato, in Double-Triple Stop F.	Strings SOLO Violin: Open Strings sulD-sulA-sulE, Detached, Staccato, in Double-Triple Stop F(44-52).
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(1-11)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(1-11).
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, Pizz in Double-Stop F(11-21)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulD 8ths, Staccato, Pizzicato in Double-Stop F.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, Pizzicato in Double-Stop F(11-21).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)					
STRINGS Modes of Playing Examples																		
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(68-71)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(68-71).					
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	 •Strings SOLO VI Open Strings D 8-16ths, Stacc, accents in Triple-Stop, Series of Down-bows FF(104-108)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD 8-16ths, Staccato, accents in Triple-Stop, Series of Down-bows FF.	Strings SOLO Violin: Open Strings sulD 8-16ths, Staccato, accents in Triple-Stop, Series of Down-bows FF(104-108).					
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(117-119)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(117-119).					
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	 •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(131-140)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(131-140).					
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	 •Strings SOLO VI Open Strings E-D-A-G quarters-8-16ths Stacc, short slurs Double-Trip-Quadr-Stop F(1-28)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulE-sulD-sulA-sulG quarters-8-16ths Staccato, short slurs, Double-Triple-Quadruple-Stop F.	Strings SOLO Violin: Open Strings sulE-sulD-sulA-sulG quarters-8-16ths Staccato, short slurs, Double-Triple-Quadruple-Stop F (1-28).					
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	 •Strings SOLO VI Open Strings A-G 8ths Stacc, short slurs Double-Stop p(84-87)+Tutti		>•Mode of Playing		Strings SOLO Violin Open Strings sulA-sulG 8ths Staccato, short slurs Double-Stop p.	Strings SOLO Violin: Open Strings sulA-sulG 8ths Staccato, short slurs Double-Stop p (84-87).					

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings SOLO VI Open Strings A-G-D 8ths Stacc, short slurs Ten, Double-Stop mf(Reh.23,110-116)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulA-sulG-sulD 8ths Staccato, short slurs Tenuto, Double-Stop mf.	Strings SOLO Violin: Open Strings sulA-sulG-sulD 8ths Staccato, short slurs Tenuto, Double-Stop mf (Reh.23,110-116).
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings D-A-E 16ths slurred mf(57-60)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulD-sulA-sulE 16ths slurred mf.	Strings SOLO Violin: Open Strings sulD-sulA-sulE 16ths slurred mf (57-60).
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings G-D-A 8ths, Stacc, Double-Triple-Stop sFz(72-74)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulG-sulD-sulA 8ths, Stacc, Double-Triple-Stop sFz.	Strings SOLO Violin: Open Strings sulG-sulD-sulA 8ths, Stacc, Double-Triple-Stop sFz(72-74).
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings A-G 8ths, Stacc, short slurs p(Reh.13,107-114)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulA-sulG 8ths, Stacc, short slurs, Double-Stop p.	Strings SOLO Violin: Open Strings sulA-sulG 8ths, Stacc, short slurs, Double-Stop p (Reh.13,107-114).
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings D-A-G 8ths, Stacc, Double-Stop p(140-146)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulD-sulA-sulG 8ths, Staccato, Double-Stop p.	Strings SOLO Violin: Open Strings sulD-sulA-sulG 8ths, Staccato, Double-Stop p (140-146).
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings A 8-16ths, Det, Double-Stop F(169-174)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulA 8-16ths, Detached, Double-Stop F.	Strings SOLO Violin: Open Strings sulA 8-16ths, Detached, Double-Stop F(169-174).
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings A-E 16ths, Det, Double-Stop F(182-184)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulA-sulE 16ths, Detached, Double-Stop F.	Strings SOLO Violin: Open Strings sulA-sulE 16ths, Detached, Double-Stop F(182-184).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	★ Adler	Pieces (File Names): 363			Page 529 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples														
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	•Strings SOLO VI Open Strings G-A 16ths, Stacc, accent Double-Stop F-p(193-198)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulG-sulA 16ths, Staccato, accent Double-Stop F-p.	Strings SOLO Violin: Open Strings sulG-sulA 16ths, Staccato, accent Double-Stop F-p (193-198).		
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	•Strings SOLO VI Open Strings G-D 8ths Stacc, Double-Stop FF(8-10)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulG-sulD 8ths Staccato, Double-Stop FF.	Strings SOLO Violin: Open Strings sulG-sulD 8ths Staccato, Double-Stop FF(8-10).		
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	•Strings SOLO VI Open Strings G-D 16ths Stacc, Double-Stop FF(15)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulG-sulD 16ths Staccato, Double-Stop FF.	Strings SOLO Violin: Open Strings sulG-sulD 16ths Staccato, Double-Stop FF(15).		
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	•Strings SOLO VI Open Strings E-D 8ths, Stacc, Det, accent p(Reh.5,37-47)+Tutti	>•Mode of Playing		Strings SOLO Violin VI Open Strings sulE-sulD 8ths, Staccato, Detached, accent p.	Strings SOLO Violin: VI Open Strings sulE-sulD 8ths, Staccato, Detached, accent p (Reh.5,37-47).		
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	•Strings SOLO VI Open Strings A-D 8ths, Det, accent FF(1-3)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulA-sulD 8ths, Detached, accent FF.	Strings SOLO Violin: Open Strings sulA-sulD 8ths, Detached, accent FF (1-3).		
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	•Strings SOLO VI Open Strings D 16-8ths, Stacc, accent FF(4-5)+Tutti	>•Mode of Playing		Strings SOLO Violin Open Strings sulD 16-8ths, Staccato, accent FF.	Strings SOLO Violin: Open Strings sulD 16-8ths, Staccato, accent FF (4-5).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 530 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings SOLO VI Open Strings D-G-A 16-8ths, Det, Stacc FF(6-15)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings sulD-sulG-sulA 16-8ths, Detached, Staccato FF.	Strings SOLO Violin: Open Strings sulD-sulG-sulA 16-8ths, Detached, Staccato FF (6-15).
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	 •Strings Vc Open Strings D 8ths triplets slurred(3) down-up p(Reh.6,45-50)+Tutti	>•Mode of Playing			Strings Violoncello Open Strings sulD 8ths triplets slurred(3) down-up p.	Strings Violoncello: Open Strings sulD 8ths triplets slurred(3) down-up p (Reh.6,45-50).
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	 •Strings VI.II Open Strings A alternate fing.A onD 8ths Legato over strings pp cresc(Reh.14,114-122)+Tutti	>•Mode of Playing			Strings Violin II Open Strings sulA alternate fingreredA onD 8ths, Legato over strings pp crescendo.	Strings Violin II: Open Strings sulA alternate fingreredA onD 8ths, Legato over strings pp crescendo (Reh.14,114-122).
Stravinsky	NAX	Pulcinella	13-IX. Finale	ORCH	1920	picc, fl, 2ob, 2bsn/2horn, tr, trb/strings(concerto:1-1-1-1-1), ripieno(4-4-4-3-3)	Boulez_New York Philharmonic	 •Strings Vc Open Strings G-A 8th, Pizz, Double-Stop mF(Reh.111,73-87)+Tutti	>•Mode of Playing			Strings Violoncello Open Strings G-A 8th, Pizzicato, Double-Stop mF.	Strings Violoncello: Open Strings G-A 8th, Pizzicato, Double-Stop mF (Reh.111,73-87).
Stravinsky	NAX	Petrushka	09-Tableau IV: Dance of the Gipsy Girls	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concertgebouw	 •Strings VI.I+VI.II+Vla Open Strings D-A alternate fing.sulG, 8-16ths Pizz p(Reh.103.10-19)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola Open Strings sulD-sulA alternate fingrered sulG, 8-16ths Pizzicato, Double-Stop p.	Strings Violin I+Violin II+Viola: Open Strings sulD-sulA alternate fingrered sulG, 8-16ths Pizzicato, Double-Stop p (Reh.103.10-19).
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	 •Strings Vc Pizz Triple Stops 8ths arpegg. mf,F(Reh.5,64-71)+Tutti	>•Mode of Playing			Strings Violoncello Pizzicato Triple Stops 8ths arpeggiando mf, F.	Strings Violoncello: Pizzicato Triple Stops arpeggiando mf,F (Reh.5,64-71). vs DoubleBass: Pizzicato Double Stops open strings

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	 •Strings Db Pizz Double Stops 8ths, open strings mf,F(Reh.5,64-71)+Tutti		>•Mode of Playing		Strings DoubleBass Pizzicato Double Stops 8ths, open strings mf, F.	Strings DoubleBass: Pizzicato Double Stops 8ths, open strings mf,F (Reh.5,64-71).			
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	 •Strings Vc Open String G alternate fing. C, 8ths, Pizz p(125-131)+Tutti		>•Mode of Playing		Strings Violoncello Open String sulG alternate fingered sulC, 8ths, Pizzicato p.	Strings Violoncello: Open String sulG alternate fingered sulC, 8ths, Pizzicato p (125-131).			
Bartok	NAX	Dance Suite, Sz77	II. Allegro molto	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vc Open Strings D held pp(75-76)+Tutti		>•Mode of Playing		Strings Violoncello Open Strings sulD held pp.	Strings Violoncello: Open Strings sulD held pp (75-76).			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II+Vc Open Strings A-D, Gliss up FcrescFF(41-43)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Violoncello Open Strings A-D, Glissando up F crescendo FF.	Strings Violin I+Violin II+Violoncello: Open Strings sulA-sulD, Glissando up F crescendo FF (41-43).			
Bartok	NAX	Dance Suite, Sz77	IV. Molto tranquillo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II,Vla,Vc Open Strings G-D-A 8ths-quarters, con sord, Double-Stop pp(26-29)+Tutti		>•Mode of Playing		Strings Violin II,Viola,Violoncello Open Strings sulG-sulD-sulA 8ths-quarters, con sordino, Double-Stop pp.	Strings Violin II,Viola,Violoncello: Open Strings sulG-sulD-sulA 8ths-quarters, con sordino, Double-Stop pp (26-29).			
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II+Vla Open Strings A-C quarter held, Double-Stop F(91-93)+Tutti		>•Mode of Playing		Strings Violin I+Violin II+Viola Open Strings sulA-sulC quarter held, Double-Stop F.	Strings Violin I+Violin II+Viola: Open Strings sulA-sulC quarter held, Double-Stop F (91-93).			

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STRINGS Modes of Playing Examples													
Bartok	NAX	Dance Suite, Sz77	VI. Finale	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vc Open String G alternate fing.C, C, 8ths, Pizz p(Reh.57,113-116)+Tutti	>•Mode of Playing			Strings Violoncello Open String sulG alternate fingered sulC, sulC, 8ths, Pizzicato p.	Strings Violoncello: Open String sulG alternate fingered sulC, sulC, 8ths, Pizzicato p(Reh.57,112-116).
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO VI Harmonics natural 4th(sulA), open E,A, fiddle effect(104-108)+Tutti	>•Mode of Playing			Strings SOLO VI Harmonics natural 4th(sulA), open E,A, fiddle effect.	Strings SOLO VI: Harmonics natural 4th(sulA), open E,A, fiddle effect (104-108).
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings SOLO VI Harmonics natural 4th(sulA,sulG)-5th(sulG,sulA), open A fiddle effect(109-111)+Tutti	>•Mode of Playing			Strings SOLO VI Harmonics natural 4th(sulA,sulG)-5th(sulG,sulA), open A fiddle effect.	Strings SOLO VI: Harmonics natural 4th(sulA,sulG)-5th(sulG,sulA), open A fiddle effect (109-111).
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	 •Strings SOLO VI. Open Strings D-A-E-G 16-8ths in Triple-Quadruple Stops F crescFF(234-239)+Tutti	>•Mode of Playing			Strings SOLO Violin Open Strings D-A-E-G 16-8ths in Triple-Quadruple Stops F crescendo FF.	Strings SOLO Violin: Open Strings D-A-E-G 16-8ths in Triple-Quadruple Stops F crescendo FF (234-239).
Bartok	NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzlaff	 •Strings VI.I Open String D Trem bowed unmeas. held sul pont.(165-166)+Tutti	>•Mode of Playing			Strings Violin I Open String D Tremolo bowed unmeasured held sul ponticello	Strings Violin I: Open String D Tremolo bowed unmeasured held sul ponticello(165-166).
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	 •Strings VI.I+Vc Tremolo bowed over (open) strings meas. 8ths con sord. p(424-437)+Tutti	>•Mode of Playing			Strings Violin I+Violoncello Tremolo bowed over (open) strings measured 8ths con sord. P.	Strings Violin I+Violoncello: Tremolo bowed over (open) strings measured 8ths con sord. p (424-437).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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	 •Strings VI.II Open Strings D, Trem bowed unmeas., flautando held pp decresc(184-187)+Tutti	>•Mode of Playing		Strings Violin II Open Strings sulD, Tremolo bowed unmeasured, flautando (sul tasto) held pp decrescendo.	Strings Violin II: Open Strings sulD, Tremolo bowed unmeasured, flautando (sul tasto) held pp decrescendo (184-187).			
Britten	NAX	The Young Person's Guide to the Orchestra	IV. Variation C [The Clarinets]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI.I Open String A-E 8th Pizz accent p(1-4)+Tutti	>•Mode of Playing		Strings Violin I Open String A-E 8th Pizzicato accent p.	Strings Violin I: Open String A-E 8th Pizzicato accent p (1-4).			
Britten	NAX	The Young Person's Guide to the Orchestra	IV. Variation C [The Clarinets]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI.II Open String D 8th Pizz pp(1-4)+Tutti	>•Mode of Playing		Strings Violin II Open String D 8th Pizzicato pp.	Strings Violin II: Open String D 8th Pizzicato pp (1-4).			
Britten	NAX	The Young Person's Guide to the Orchestra	IV. Variation C [The Clarinets]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings VI.II Open String G-A 8th Pizz p(7-10)+Tutti	>•Mode of Playing		Strings Violin II Open String G-A 8th Pizzicato p.	Strings Violin II: Open String G-A 8th Pizzicato p (7-10).			
Britten	NAX	The Young Person's Guide to the Orchestra	IV. Variation C [The Clarinets]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings Vc Open String C 8th Pizz p(7-9)+Tutti	>•Mode of Playing		Strings Violoncello Open String C 8th Pizzicato p.	Strings Violoncello: Open String C 8th Pizzicato p (7-9).			
Britten	NAX	The Young Person's Guide to the Orchestra	XIV. Variation M [Percussions]	ORCH	1945	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, harp/strings	Rattle_City of Birmingham Symphony Orchestra	 •Strings Vc Open String G 8th col legno, Pizz, Double-Stop F(35-40)+Tutti	>•Mode of Playing		Strings Violoncello Open String G 8th col legno, Pizzicato, Double-Stop F.	Strings Violoncello: Open String G 8th col legno, Pizzicato, Double-Stop F (35-40).			

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)
STRINGS Modes of Playing Examples					on SPECIFIC STRINGS: Violin								
63					sul G								
Brahms	NAX	Symphony No. 1	IV. Adagio -Più andante - Allegro non troppo, ma con brio -Più allegro	ORCH	1855-1876	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	•Strings VI.I VI.II (sul G) Vla (sul C) Legato, low range espressivo F(61-78)+Tutti	3_4	>•Mode of Playing		Strings Violin Legato, low range espressivo. Viola sul C strings Legato, low range espressivo. Violin sul G string.	Strings: Violin I Violin II (sulG) Viola (sulC): Legato, low range espressivo F (61-78).
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	•Strings VI.I sulG slurred Stacc 16ths, Legato 16-8th,dotted quarters p cresc-decresc F(23-33)		>•Mode of Playing		Strings Violin I sulG slurred Stacc 16ths, Legato 16-8th,dotted quarters p crescendo-decrescendo F.	Strings Violin I: sulG slurred Stacc 16ths, Legato 16-8th,dotted quarters p crescendo-decrescendo F(23-33).
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	•Strings VI.II sulG Legato 16-8th,dotted quarters p cresc-decresc F(21-35)		>•Mode of Playing		Strings Violin II sulG Legato 16-8th,dotted quarters p crescenso-decrescendo F.	Strings Violin II: sulG Legato 16-8th,dotted quarters p crescenso-decrescendo F(21-35).
Mahler	NAX	Symphony No. 1	III. Feierlich und gemessen, ohne zu schleppen, Sehr einfach und schlicht wie eine Volksweise, Wieder etwas bewegter, wie im Anfang -a funeral march "Frère Jacques"	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	•Strings VI.I sulG Legato Ten, Detached Ten, slurs 8ths,quarters p(Reh.18,149-152)+Tutti		>•Mode of Playing		Strings Violin I sulG Legato Tentuto, Detached Tenuto, slurs 8ths,quarters p.	Strings Violin I: sulG Legato Tentuto, Detached Tenuto, slurs 8ths,quarters p (Reh.18,149-152).
Tchaikovsky	NAX	Symphony No. 5	II. Andante cantabile, con alcuna licenza	ORCH	1888	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc/strings	Pletnev_Russian National Orchestra	•Strings VI.I Legato sul G, intensity grows (higher: string gets shorter)(111-123)+Tutti	3_5	>•Mode of Playing		Strings Violin Legato sul G, intensity growing (higher: string gets shorter). Violin sul G string	Strings: Violin I: Legato sulG, intensity growing (higher: string gets shorter) (111-123).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 535 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
Rimsky-Korsakov	NAX	Sheherazade	III. The Young Prince and the Young Princess	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II Legato sul D, then sul G string(1-21)+Tutti	3_6	>•Mode of Playing		Strings Violin Legato sul D string. Violin Legato sul G string. Violin sul D string. Violin sul G string.	Strings: Violin I+Violin II: Legato sulD, then sulG string (1-21).			
Rimsky-Korsakov	NAX	Sheherazade	III. The Young Prince and the Young Princess	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II sulG Legato 8-16ths p(9-21)+Tutti		>•Mode of Playing		Strings Violin I+Violin II sulG Legato 8-16ths p.	Strings Violin I+Violin II: sulG Legato 8-16ths p (9-21)			
Tchaikovsky	NAX	Symphony No. 6 Pathétique	I. Adagio - Allegro non troppo	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings VI.I sulG Detached 16ths fast FF(Reh.H,171-75)+Tutti		>•Mode of Playing		Strings Violin I sulG Detached 16ths fast FF.	Strings Violin I: sulG Detached 16ths fast FF (Reh.H,171-75).			
Tchaikovsky	NAX	Symphony No. 6 Pathétique	III. Allegro molto vivace	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings VI.I+VI.II SulG slurred 8ths FF(Reh.F,51-52)+Tutti		>•Mode of Playing		Strings Violin I+Violin II SulG slurred 8ths FF.	Strings Violin I+Violin II: SulG slurred 8ths FF (Reh.F,51-52).			
Tchaikovsky	NAX	Symphony No. 6 Pathétique	III. Allegro molto vivace	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/strings	Pletnev_Russian National Orchestra	 •Strings VI.I+VI.II sulG slurs 16ths, Det halves, Series of down-bows FF(96-112)+Tutti		>•Mode of Playing		Strings Violin I+Violin II sulG slurs 16ths, Detached halves, Series of down-bows FF.	Strings Violin I+Violin II: sulG slurs 16ths, Detached halves, Series of down-bows FF (96-112).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I sul G (Reh.6,43-58).		>•Mode of Playing		Strings Violin I sul G.	Strings Violin I: sulG (Reh.6,43-58).			
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I sul G (355-360)+Tutti		>•Mode of Playing		Strings Violin I sul G.	Strings Violin I: sulG (355-360).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363			Page 536 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II sul G (355-360)+Tutti	>•Mode of Playing		Strings Violin II sul G.	Strings Violin II: sulG (355-360).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I sul G (Reh.73,849-857)+Tutti	>•Mode of Playing		.Strings Violin I sul G.	Strings Violin I: sulG (Reh.73,849-857).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Tremolo bowed unmeas. sul G FF(66-69)+Tutti	>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured sul G FF.	Strings Violin I: Tremolo bowed unmeasured sulG FF (66-69).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Tremolo bowed unmeas. sul G FFdecresc p(78-81)+Tutti	>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured sul G FF decrescendo p.	Strings Violin I: Tremolo bowed unmeasured sulG FF decrescendo p (78-81).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Tremolo bowed unmeas. sul G FFdecresc p(105-106)+Tutti	>•Mode of Playing		Strings Violin I Tremolo bowed unmeasured sul G. FF decrescendo p.	Strings Violin I: Tremolo bowed unmeasured sulG. FF decrescendo p (105-106).		
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II Tremolo bowed unmeas. sul G FFdecresc pp(111-114)+Tutti	>•Mode of Playing		Strings Violin I+Violin II:Tremolo bowed unmeasured sul G FF decrescendo pp.	Strings Violin I+Violin II: Tremolo bowed unmeasured sulG FF decrescendo pp (111-114).		
Mahler	NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I sulG (Reh.4,69-71)+Tutti	>•Mode of Playing		Strings Violin I sulG.	Strings Violin I: sulG (Reh.4,69-71).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 537 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I sulG (Reh.10,100-125)+Tutti	>•Mode of Playing		Strings Violin I sulG.	Strings Violin I: sulG (Reh.10,100-125).			
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.II sulG (Reh.10,100-125)+Tutti	>•Mode of Playing		Strings Violin II sulG.	Strings Violin II: sulG (Reh.10,100-125).			
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I+VI.II Legato Detached, Tenuto G-Seite espressivo pp cresc-decresc(Reg.10,101-124)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Legato Detached, Tenuto G-Seite (sul G) espressivo pp crescendo-decrescendo.	Strings Violin I+Violin II: Legato Detached, Tenuto G-Seite (sulG) espressivo pp crescendo-decrescendo (Reg.10,101-124).			
D'Indy	NAX	Istar	Variations symphoniques	ORCH	1896	3*fl, 3*ob, 3*cl, 3bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp/string s	Tingaud_Royal Scottish National Orchestra	 •Strings VI.I+VI.II sulG Legato Ten, 8ths-quarters p chante (49-52)+Tutti	>•Mode of Playing		Strings Violin I+Violin II sulG Legato Tenuto, 8ths-quarters p chané (espressivo).	Strings Violin I+Violin II: sulG Legato Tenuto, 8ths-quarters p chané (espressivo) (49-52).			
Schönberg	NAX	Verklärte Nacht (Transfigured Night)	03. Schwer betont	Sextet	1899	String Sextet: 2vl, 2vla, 2vc soli	LaSalle Quartet, McInnes, Pegis	 •Strings VI.I+VI.II sulG Detached, accent quarters,halfs,8ths FF(201-205)+Tutti	>•Mode of Playing		Strings Violin I+Violin II sulG Detached, accent quarters,halfs,8ths FF.	Strings Violin I+Violin II: sulG Detached, accent quarters,halfs,8ths FF (201-205).			
Debussy	NAX	Images	Iberia, 2-Les parfums de la nuit	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I Legato slurred, Tenu,Stacc, sul G, Sourdines p espressivo (114-117)+Tutti	>•Mode of Playing		Strings Violin I Legato slurred, Tenuto,Staccato, sul G, Sourdines (con sordino) p espressivo.	Strings Violin I: Legato slurred, Tenuto,Staccato, sulG, Sourdines (con sordino) p espressivo (114-117).			

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363				Page 538 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I SOLO-1 Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sul G p cresc accent(Reh.58,45-49)+Tutti		>•Mode of Playing		Strings Violin I SOLO-1 Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sul G p crescendo accent.	Strings Violin I SOLO-1: Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sulG p crescendo accent (Reh.58,45-49). vs Violin I SOLO-2 col legno battuto		
Debussy	NAX	Images	Iberia, 3-Le matin d'un jour de fête	ORCH	1905-1912	4*fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 4perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	 •Strings VI.I SOLO-2 col legno battuto Sautillé 16th-triplets p, Accent F (Reh.58,45-49)+Tutti		>•Mode of Playing		Strings Violin I SOLO-2 col legno battuto Sautillé 16th-triplets p, Accent F.	Strings Violin I SOLO-2: col legno battuto Sautillé 16th-triplets p, Accent F (Reh.58,45-49). vs Violin I SOLO-1 Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sulG		
Mahler	NAX	Symphony No. 9	I. Andante comodo	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc,/2harp/string s	Giulini_Chicago symphony	 •Strings VI.I sulG (224-229)+Tutti		>•Mode of Playing		Strings Violin I sulG.	Strings Violin I: sulG (224-229).		
Mahler	NAX	Symphony No. 9	I. Andante comodo	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc,/2harp/string s	Giulini_Chicago symphony	 •Strings VI.II sulG (227-229)+Tutti		>•Mode of Playing		Strings Violin II sulG.	Strings Violin II: sulG (227-229).		
Mahler	NAX	Symphony No. 9	I. Andante comodo	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc,/2harp/string s	Giulini_Chicago symphony	 •Strings VI.I sulG (391-393)+Tutti		>•Mode of Playing		.Strings Violin I sulG.	Strings Violin I: sulG (391-393).		
Mahler	NAX	Symphony No. 9	I. Andante comodo	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc,/2harp/string s	Giulini_Chicago symphony	 •Strings VI.II sulG (391-393)+Tutti		>•Mode of Playing		.Strings Violin II sulG.	Strings Violin II: sulG (391-393).		
Mahler	NAX	Symphony No. 9	II. Im Tempo eines gemächlichen Ländlers. Etwas täppisch und sehr derb	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc,/2harp/string s	Giulini_Chicago symphony	 •Strings VI.II sulG (209-215)+Tutti		>•Mode of Playing		Strings Violin II sulG.	Strings Violin II: sulG (209-215).		

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	 Pieces (File Names): 363	Page 539 of 565			
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
Mahler	NAX	Symphony No. 9	II. Im Tempo eines gemächlichen Ländlers. Etwas täppisch und sehr derb	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.I sulG (218-221)+Tutti		>•Mode of Playing		Strings Violin I sulG. .	Strings Violin I: sulG (218-221).
Mahler	NAX	Symphony No. 9	II. Im Tempo eines gemächlichen Ländlers. Etwas täppisch und sehr derb	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.II sulG (Reh.24,445-447)+Tutti		>•Mode of Playing		Strings Violin II sulG. .	Strings Violin II: sulG (Reh.24,445-447).
Mahler	NAX	Symphony No. 9	II. Im Tempo eines gemächlichen Ländlers. Etwas täppisch und sehr derb	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.I sulG (Reh.24,450-452)+Tutti		>•Mode of Playing		Strings Violin I sulG. .	Strings Violin I: sulG (Reh.24,450-452).
Mahler	NAX	Symphony No. 9	II. Im Tempo eines gemächlichen Ländlers. Etwas täppisch und sehr derb	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.II sulG (Reh.24,450-452)+Tutti		>•Mode of Playing		Strings Violin II sulG. .	Strings Violin II: sulG (Reh.24,450-452).
Mahler	NAX	Symphony No. 9	IV. Adagio. Sehr langsam und noch zurückhaltend	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc./2harp/string s	Giulini_Chicago symphony	 •Strings VI.I sulG (1-10)+Tutti		>•Mode of Playing		Strings Violin I sulG.	Strings Violin I: sulG (1-10).
Stravinsky	NAX	Le Sacre du Printemps	02-Part I: Adoration of the Earth: The Augurs of Spring - Dances of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings VI.I Solo-1 sulG Tremolo fingered unmeas. held mF,p(Reh.24,85-114)+Tutti		>•Mode of Playing		Strings Violin I Solo-1 sulG Tremolo fingered unmeasured held mF, p.	Strings Violin I Solo-1: sulG Tremolo fingered unmeasured held mF, p (Reh.24,85-114).

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
Holst	NAX	The Planets	IV.Jupiter, the Bringer of Jollity	ORCH, women choir	1914-1916	4*f1, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tentuba, tuba/2timp, 4perc/2harp, celesta, organ/strings/Choir (women)	Solti, London Philharmonic	 •Strings VI.I+VI.II sulG Detached quarters,8ths, slurred 8thTriplets F(Reh.VI,132-139)+Tutti	>•Mode of Playing		Strings Violin I+Violin II sulG Detached quarters,8ths, slurred 8thTriplets F.	Strings Violin I+Violin II: sulG Detached quarters,8ths, slurred 8thTriplets F (Reh.VI,132-139).				
Bloch	NAX	Schelomo		ORCH	1916	3*f1, 2ob, e.h, 2cl, bass cl, 2bsn, c-bsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	 •Strings VI.I+VI.II Marcato-Stacc 8-16ths, slurred 8ths sul G fast mf(172-186)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Marcato-Staccato 8-16ths, slurred 8ths sul G fast mf.	Strings Violin I+Violin II: Marcato-Staccato 8-16ths, slurred 8ths sulG fast mf (172-186).				
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr, trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings G 16-8ths,quarters Stacc, Det, short slurs mf(1-14)+Perc	>•Mode of Playing		Strings SOLO Violin Open Strings sulG 16-8ths,quarters Staccato, Detached, short slurs mf.	Strings SOLO Violin: Open Strings sulG 16-8ths,quarters Staccato, Detached, short slurs mf(1-14).				
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr, trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings G 16-8ths,quarters Stacc, Det, short slurs mf(41-45)+Perc	>•Mode of Playing		Strings SOLO Violin Open Strings G 16-8ths,quarters Staccato, Detached, short slurs mf.	Strings SOLO Violin: Open Strings G sulG 16-8ths,quarters Staccato, Detached, short slurs mf (41-45).				
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr, trb/perc/vl, db	Boulez_Cleveland	 •Strings SOLO VI Open Strings D-A-G 16ths Stacc, Double-Stop p(12-20)+Tutti	>•Mode of Playing		Strings SOLO Violin VI Open Strings sulD-sulA-sulG 16ths Staccato, Double-Stop p.	Strings SOLO Violin: VI Open Strings sulD-sulA-sulG 16ths Staccato, Double-Stop p (12-20).				
Ravel	NAX	La Valse		ORCH	1919-20	3*f1, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4horn, 3tr, 3trb. tuba/timp, perc, 2harp/strings	Dutoit_OSM	 •Strings VI.I Legato sur Sol, Portamento down 7-6th mf espressivo(Reh.30,245-277)+Tutti	>•Mode of Playing		Strings Violin I Legato sur Sol (sul G), Portamento down 7-6th mf espressivo.	Strings Violin I: Legato sur Sol (sulG), Portamento down 7-6th mf espressivo (Reh.30,245-277).				
Ravel	NAX	La Valse		ORCH	1919-20	3*f1, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4horn, 3tr, 3trb. tuba/timp, perc, 2harp/strings	Dutoit_OSM	 •Strings VI.I+VI.II Legato sur Sol, Portamento down 7th FF(716-717)+Tutti	>•Mode of Playing		Strings Violin I+Violin II Legato sur Sol (sul G), Portamento down 7th FF.	Strings Violin I+Violin II: Legato sur Sol (sulG), Portamento down 7th FF (716-717).				

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STRINGS Modes of Playing Examples													
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	 •Strings VI.II,Vl.I sulG Slurred 8ths, Ten quarters, Gliss down p crescF(Reh.79,605-613)+Tutti		>•Mode of Playing		Strings Violin II,Violin I sulG Slurred 8ths, Ten quarters, Glissando down p crescendo F.	Strings Violin II,Violin I: sulG Slurred 8ths, Ten quarters, Glissando down p crescendo F (Reh.79,605-613). vs Viola sulC Slurred
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	 •Strings VIa sulC Slurred 8ths, Ten quarters, Gliss down p crescF(Reh.79,605-613)+Tutti		>•Mode of Playing		Strings Viol: sulC Slurred 8ths, Ten quarters, Glissando down p crescendo F.	Strings Viola: sulC Slurred 8ths, Ten quarters, Glissando down p crescendo F (Reh.79,605-613). vs Violin II,Violin I sulG Slurred
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	 •Strings VI.I+VI.II sulG Legato quarters,8ths, accent, Gliss down 7-4th FF(Reh.86,659-663)+Tutti		>•Mode of Playing		Strings Violin I+Violin II sulG Legato quarters,8ths, accent, Glissando down 7-4th FF.	Strings Violin I+Violin II: sulG Legato quarters,8ths, accent, Glissando down 7-4th FF (Reh.86,659-663).
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	 •Strings VI.I sulG quarters,8-16ths, Det Ten, accent FFF(Reh.42,38-41)+Tutti		>•Mode of Playing		Strings Violin I sulG quarters,8-16ths, Detached Tenuto, accent FFF.	Strings Violin I: sulG quarters,8-16ths, Detached Tenuto, accent FFF (Reh.42,38-41).
Moussorgsky	Multi	Pictures at an Exhibition	6. Samuel Goldenberg and Schmuÿle	ORCH(Ravel)	1874-1922	1*ob, 3*cl, 2bsn/strings	OrchPlay	 •Strings VI.I+VI.II sulG 8-16-32ths,quarters, short slurs, Detached, Tenuto, Stacc F(Reh.56,1-8)		>•Mode of Playing		Strings Violin I+Violin II sulG 8-16-32ths,quarters, short slurs, Detached, Tenuto, Staccato F	Strings Violin I+Violin II: sulG 8-16-32ths,quarters, short slurs, Detached, Tenuto, Staccato F (Reh.56,1-8)
Moussorgsky	Multi	Pictures at an Exhibition	6. Samuel Goldenberg and Schmuÿle	ORCH(Ravel)	1874-1922	1*ob, 3*cl, 2bsn/strings	OrchPlay	 •Strings VI.I+VI.II sulG 8-16-32ths,quarters, short slurs, Detached, Tenuto, Stacc F(Reh.56,1-8)+Tutti		>•Mode of Playing		Strings Violin I+Violin II:sulG 8-16-32ths,quarters, short slurs, Detached, Tenuto, Staccato F	Strings Violin I+Violin II: sulG 8-16-32ths,quarters, short slurs, Detached, Tenuto, Staccato F (Reh.56,1-8)+Tutti

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)			
STRINGS Modes of Playing Examples																
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	 •Strings VI.II sulG Det wholes,halfs,quarters, slurred Ten F(Reh.108,55-58)+Tutti		>•Mode of Playing		Strings Violin II sulG Det wholes,halfs,quarters, slurred Tenuto F.	Strings Violin II: sulG Det wholes,halfs,quarters, slurred Tenuto F (Reh.108,55-58).			
Bartok	NAX	Dance Suite, Sz77	II. Allegro molto	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I sulG quarters Gliss down-up FF(56-59)+Tutti		>•Mode of Playing		Strings Violin I sulG quarters Glissando down-up FF.	Strings Violin I: sulG quarters Glissando down-up FF(56-59).			
Bartok	NAX	Dance Suite, Sz77	II. Allegro molto	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II sulG quarters Gliss down-up FF(56-59)+Tutti		>•Mode of Playing		Strings Violin II sulG quarters Glissando down-up FF.	Strings Violin II: sulG quarters Glissando down-up FF(56-59).			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I sul G 16-8ths fast Stacc, slurs FF(29-39)+Tutti		>•Mode of Playing		Strings Violin I sul G 16-8ths fast Staccato, slurs FF.	Strings Violin I: sulG 16-8ths fast Staccato, slurs FF(29-39).			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.II sul G 16-8ths fast Stacc, slurs FF(29-39)+Tutti		>•Mode of Playing		Strings Violin II sul G 16-8ths fast Staccato, slurs FF	Strings Violin II: sulG 16-8ths fast Staccato, slurs FF(29-39).			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I+VI.II sulG slurred short, Stacc 16-8ths F(117-118)+Tutti		>•Mode of Playing		Strings Violin I+Violin II sulG slurred short, Staccato 16-8ths F.	Strings Violin I+Violin II: sulG slurred short, Staccato 16-8ths F (117-118).			
Bartok	NAX	Dance Suite, Sz77	V. Comodo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I sulG quarters,16ths, slurred, Gliss, con sord. pp(11-12)+Tutti		>•Mode of Playing		Strings Violin I sulG quarters,16ths, slurred, Glissando, con sordino.	Strings Violin I: sulG quarters,16ths, slurred, Glissando, con sordino pp(11-12).			

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Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
Bartok	NAX	Dance Suite, Sz77	V. Comodo	ORCH	1923	2*fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I IsulG quarters,16ths, slurred, Gliss, con sord. pp(11-12)+Tutti		>•Mode of Playing		Strings Violin II sulG quarters,16ths, slurred, Glissando, con sordino.	Strings Violin II: sulG quarters,16ths, slurred, Glissando, con sordino pp(11-12).		
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Celesta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings VI.II sulG Legato slurred 8ths,quarters F espress(278-279)+Tutti		>•Mode of Playing		Strings Violin II sulG Legato slurred 8ths,quarters F espressivo.	Strings Violin II: sulG Legato slurred 8ths,quarters F espressivo (278-279).		
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	 •Strings VI.I+VI.II sulG Detached Tenuto 16ths FF(62)+Tutti		>•Mode of Playing		Strings Violin I+Violin II sulG Detached Tenuto 16ths FF.	Strings Violin I+Violin II: sulG Detached Tenuto 16ths FF (62).		
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	 •Strings VI.I+VI.II sulG Detached, slurred Tenuto 16ths F(45-46)+Tutti		>•Mode of Playing		Strings Violin I+Violin II sulG Detached, slurred Tenuto 16ths F.	Strings Violin I+Violin II: sulG Detached, slurred Tenuto 16ths F (45-46).		
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	 •Strings VI.I+VI.II sulG Detached. Stacc 16-8ths FF(77-78)+Tutti		>•Mode of Playing		Strings Violin I+Violin II sulG Detached. Staccato 16-8ths FF.	Strings Violin I+Violin II: sulG Detached. Staccato 16-8ths FF (77-78).		

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

STRINGS Modes of Playing Examples

14		sul D							
Rimsky-Korsakov	NAX	Sheherazade	III. The Young Prince and the Young Princess	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	•Strings VI.I+VI.II Legato sul D, then sul G string(1-21)+Tutti	
Rimsky-Korsakov	NAX	Sheherazade	III. The Young Prince and the Young Princess	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	•Strings VI.I+VI.II sulD Legato 8-16ths p(1-9)+Tutti	
Rimsky-Korsakov	NAX	Sheherazade	III. The Young Prince and the Young Princess	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	•Strings VI.I+VI.II sulD Legato 8-16ths p(195-203)+Tutti	
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	•Strings VI.I high sul E, Octave VI.II sul D,A,E, Legato vs Detached, accent FF(9-17)+Tutti	
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Nederland, Boy Choir Rotterdam	•Strings VI.I Legato Tenuto, Detached Marcato D-Seite espressivo pp cresc-decresc(114-116)+Tutti	
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Nederland, Boy Choir Rotterdam	•Strings VI.I sulD (Reh. 11,114-116)+Tutti	

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STRINGS Modes of Playing Examples																		
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fI, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VI.I+VI.II Pizz 3rd string(sulD), open A,E, 8th-triplets fast p cresc FF decresc(Reg.104,656-681)+Tutti		>•Mode of Playing		Strings Violin I+Violin II Pizzicato 3rd string(sulD), open A,E, 8th-triplets fast p crescendo FF decrescendo.	Strings Violin I+Violin II: Pizzicato 3rd string(sulD), open A,E, 8th-triplets fast p crescendo FF decrescendo (Reg.104,656-681). vs Viola Pizzicato				
Ravel	NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerrière	ORCH, Choir	1909-1912	4*fI, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir		Dutoit_OSM	 •Strings VIa Pizz, accents quarters fast p cresc FF decresc(Reg.104,656-681)+Tutti		>•Mode of Playing		Strings Viola Pizzicato, accents quarters fast p crescendo FF decrescendo.	Strings Viola: Pizzicato, accents quarters fast p crescendo FF decrescendo (Reg.104,656-681). vs Violin I+Violin II Pizzicato 3rd string(sulD)				
Vaughan Williams	NAX	Symphony No. 2, London	III.	ORCH	1914-1936	3*fI, 3*ob, 3*cl, 3*bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings		Boult_London Symphony Orchestra	 •Strings VI.I sulD Legato 8ths p(Reh.P,234-236)+Tutti		>•Mode of Playing		Strings Violin I sulD Legato 8ths p.	Strings Violin I: sulD Legato 8ths p (Reh.P,234-236).				
Stravinsky	NAX	L'Histoire du Soldat (Suite)	5-Part II: The Little Concert	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vI, db		Boulez_Cleveland	 •Strings SOLO VI Legato slurred line sulD p(Reh.7,29-33)+Tutti		>•Mode of Playing		Strings SOLO Violin Legato slurred line sulD p.	Strings SOLO Violin: Legato slurred line sulD p (Reh.7,29-33).				
Stravinsky	NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Dances (3 Dances)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vI, db		Boulez_Cleveland	 •Strings SOLO VI Open Strings D 16-8ths,quarters, Det, short slurs mf(Reh.4,14-41)+CI		>•Mode of Playing		Strings SOLO Violin Open Strings D 16-8ths,quarters, Detached, short slurs mf.	Strings SOLO Violin: Open Strings D 16-8ths,quarters, Detached, short slurs mf (Reh.4,14-41).				
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874-1922	3*fI, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings		OrchPlay	 •Strings VI.I+VI.II sulD-sulA Harm nat5th quarters p(Reh.91,106-108)		>•Mode of Playing		Strings Violin I+Violin II sulD-sulA Harmonics natural 5th quarters p.	Strings Violin I+Violin II: sulD-sulA Harmonics natural 5th quarters p (Reh.91,106-108).				
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fI*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings		Solti_Chicago Symphony Orchestra	 •Strings VI.II sulD Gliss up dotted quarter FcrescFF(42-43)+Tutti		>•Mode of Playing		Strings Violin II sulD Glissando up dotted quarter F crescendo FF.	Strings Violin II: sulD Glissando up dotted quarter F crescendo FF (42-43).				

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)
STRINGS Modes of Playing Examples													
Copland	NAX	Symphony No. 3	I. Molto moderato - with simple expression	ORCH	1944-1946	picc, 3*fl, 3*ob, Ebcl, 2cl, basscl, 2bsn, contra-bsn/4horn, 4tr, 3trb, tuba/timp, perc, pan, cel, 2harp/strings	Jarvi_Detroit Symphony Orchestra	• Strings VI.II sulD Legato 8ths pp cresc p(104-107)+Tutti		>•Mode of Playing		Strings Violin II sulD Legato 8ths pp crescendo p.	Strings Violin II: sulD Legato 8ths pp crescendo p (104-107).

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
8 sul A													
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Strings VI.I high sul E, Octave VI.II sul D,A,E, Legato vs Detached, accent FF(9-17)+Tutti	3_8	>•Mode of Playing		Strings Violin I high sul E, Octave Violin II sul D,A,E, Legato vs Detached, accent FF. Violin sul E string. Violin sul A string. Violin sul D string.	Strings: Violin I high sulE, Octave Violin II sulD,A,E, Legato vs Detached, accent FF (9-17).
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*f1, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I Legato Tenuto, Detached A-Seite espressivo pp cresc-decresc(117-120)+Tutti		>•Mode of Playing		Strings Violin I Legato Tenuto, Detached A-Seite (sul A) espressivo pp crescendo-decrescendo.	Strings Violin I: Legato Tenuto, Detached A-Seite (sulA) espressivo pp crescendo-decrescendo (117-120).
Mahler	NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfunden	ORCH, choir, alto solo	1893-1896	4*f1, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	 •Strings VI.I sulA (Reh,12,117-120)+Tutti		>•Mode of Playing		Strings Violin I sulA.	Strings Violin I: sulA (Reh,12,117-120).
Puccini	NAX	Madama Butterfly	Act II: Un bel di, vedremo (Butterfly)	ORCH, Voices	1904-1907	3*f1, 2ob, e.h., 2cl, basscl, 2bsn/4horn, 3tr, 4trb/timp, perc, harp, viola d'amore/strings/choir, SOLO Voices	Karajan_Vienna, Freni, Pavarotti, Ludwig, Kerns	 •Strings Vi.II sul A+VI.I sul E+Vc sul A Legato-Tenuto quarters,8-16ths FFFslow espressivo(Act2,Reh16, 63-71)+Tutti	3_7	>•Mode of Playing		Strings Violin II sul A+Violin I sul E+Violoncello sul A Legato-Tenuto quarters,8-16ths FFF slow espressivo (Act2,Reh16, 63-71), 3Octaves doubling. Violin sul A string. Violin sul E string. Cello sul A string.	Strings Violin II sulA+Violin I sulE+Violoncello: sulA Legato-Tenuto quarters,8-16ths FFF slow espressivo (Act2,Reh16, 63-71), 3Octaves doubling.
Ravel	NAX	La Valse		ORCH	1919-20	3*f1, 2ob, e.h., 2cl, basscl, 2bsn, contra-bsn/4horn, 3tr, 3trb. tuba/timp, perc, 2harp/strings	Dutoit_OSM	 •Strings VI.I sulE-sulA, Harm quarters p(Reh.50,409-425)+Tutti		>•Mode of Playing		Strings Violin I sulE-sulA, Harmonics quarters p.	Strings Violin I: sulE-sulA, Harmonics quarters p (Reh.50,409-425).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	★ Adler	Pieces (File Names): 363				Page 548 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples															
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 VI.I+VI.II sulD-sulA Harm nat5th quarters p(Reh.91,106-108)	>•Mode of Playing		Strings Violin I+Violin II sulD-sulA Harmonics natural 5th quarters p.	Strings Violin I+Violin II: sulD-sulA Harmonics natural 5th quarters p (Reh.91,106-108).			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	🎻•Strings VI.I sulA Gliss up dotted quarter FcrescFF(42-43)+Tutti	>•Mode of Playing		Strings Violin I sulA Glissando up dotted quarter F crescendo FF.	Strings Violin I: sulA Glissando up dotted quarter F crescendo FF (42-43).			
Copland	NAX	Symphony No. 3	I. Molto moderato - with simple expression	ORCH	1944-1946	picc, 3*fl, 3*ob, Ebcl, 2cl, basscl, 2bsn, contra-bsn/4horn, 4tr, 3trb, tuba/timp, perc, pan, cel, 2harp/strings	Jarvi_Detroit Symphony Orchestra	🎻•Strings VI.II sulA Legato 8ths p cresc(107-108)+Tutti	>•Mode of Playing		Strings Violin II sulA Legato 8ths p crescendo.	Strings Violin II: sulA Legato 8ths p crescendo (107-108).			

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)

STRINGS Modes of Playing Examples

5		sul E											
Rimsky-Korsakov	NAX	Sheherazade	III. The Young Prince and the Young Princess	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings VI.I sulE (+VI.II Oct lower) Legato 8-16ths, accent p(175-195)+Tutti					
StraussR	NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	 •Strings VI.I high sul E, Octave VI.II sul D,A,E, Legato vs Detached, accent FF(9-17)+Tutti					
Puccini	NAX	Madama Butterfly	Act II: Un bel di, vedremo (Butterfly)	ORCH, Voices	1904-1907	3*fl, 2ob, e.h., 2cl, basscl, 2bsn/4horn, 3tr, 4trb/timp, perc, harp, viola d'amore/strings/choir, SOLO Voices	Karajan_Vienna, Freni, Pavarotti, Ludwig, Kerns	 •Strings Vi.II sul A+VI.I sul E+Vc sul A Legato-Tenuto quarters,8-16ths FFFslow espressivo(Act2,Reh16, 63-71)+Tutti					
Prokofiev	NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916-1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	 •Strings VI.I Legato slurred quarters,16ths, slurred stacc, Trills, high sul E pp dolce(5-20)+Tutti					
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	 •Strings VI.I sulE-sulA, Harm quarters p(Reh.50,409-425)+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)
STRINGS Modes of Playing Examples													
on SPECIFIC STRINGS: Viola													
12		sul C											
Brahms	NAX	Symphony No. 1	IV. Adagio -Più andante - Allegro non troppo, ma con brio -Più allegro	ORCH	1855-1876	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	🎻•Strings VI.I VI.II (sul G) Vla (sul C) Legato, low range espressivo F(61-78)+Tutti	3_4	>•Mode of Playing		Strings Violin Legato, low range espressivo. Viola sul C strings Legato, low range espressivo. Violin sul G string.	Strings: Violin I Violin II (sulG) Viola (sulC): Legato, low range espressivo F (61-78).
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	🎻•Strings Vla,Vc Gliss. (written out up-down) on Harmonics series natural mf(4th string sulC) (iv_6-7)+Tutti		>•Mode of Playing		Strings Viola,Violoncello Glissando (written out up-down) on Harmonics series natural mf (4th string).	Strings Viola,Violoncello: Glissando (written out up-down) on Harmonics series natural mf (4th string sulC) (iv_6-7).
Mahler	NAX	Symphony No. 9	II. Im Tempo eines gemächlichen Ländlers. Etwas täppisch und sehr derb	ORCH	1909-1910	5*fl, 4*ob, 5*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc,/2harp/string s	Giulini_Chicago symphony	🎻•Strings Vla sulC (Reh.24,450-452)+Tutti		>•Mode of Playing		Strings Viola sulC.	Strings Viola: sulC (Reh.24,450-452).
Ravel	NAX	Daphnis et Chloé (Ballet)	Part I: Danse de Lyceion	ORCH, Choir	1909-1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎻•Strings Vla Legato slurred motives, 4e corde (sul C), Portamento p,mp cresc espressivo(Reh.67,440-442)+Tutti		>•Mode of Playing		Strings Viola Legato slurred motives, 4e corde (sul C), Portamento p,mp crescendo espressivo.	Strings Viola: Legato slurred motives, 4e corde (sulC), Portamento p,mp crescendo espressivo (Reh.67,440-442).
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	🎻•Strings Vla Gliss Harmonics nat(#3-#9) up-down 16ths fast sulC mF(Reh.11,62-65)+Tutti		>•Mode of Playing		Strings Viola Glissando Harmonics natural(#3-#9) up-down 16ths fast sulC mF.	Strings Viola: Glissando Harmonics natural(#3-#9) up-down 16ths fast sulC mF (Reh.11,62-65).

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293		Pieces (File Names): 363					Page 551 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)		
STRINGS Modes of Playing Examples																
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	 •Strings Vla Legato sur Ut, Gliss up-down 4-5th Sourdines p cresc-decresc(Reh.5,40-43)+Tutti		>•Mode of Playing		Strings Viola Legato sur Ut (sul C), Glissando up-down 4-5th Sourdines (con sordino) p cresc-decresc.	Strings Viola: Legato sur Ut (sulC), Glissando up-down 4-5th Sourdines (con sordino) p cresc-decresc(Reh.5,40-43).			
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	 •Strings Vla sulC, Legato quarters,8ths p cresc-decresc(Reh.57,463-466)+Tutti		>•Mode of Playing		Strings Viola sulC, Legato quarters,8ths p crescendo-decrescendo.	Strings Viola: sulC, Legato quarters,8ths p crescendo-decrescendo (Reh.57,463-466).			
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	 •Strings VI. II,VI. I sulG Slurred 8ths, Ten quarters, Gliss down p crescF(Reh. 79,605-613)+Tutti		>•Mode of Playing		Strings Violin II, Violin I sulG Slurred 8ths, Ten quarters, Glissando down p crescendo F.	Strings Violin II, Violin I: sulG Slurred 8ths, Ten quarters, Glissando down p crescendo F (Reh.79,605-613). vs Viola sulC			
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	 •Strings Vla sulC Slurred 8ths, Ten quarters, Gliss down p crescF(Reh. 79,605-613)+Tutti		>•Mode of Playing		Strings Viol: sulC Slurred 8ths, Ten quarters, Glissando down p crescendo F.	Strings Viola: sulC Slurred 8ths, Ten quarters, Glissando down p crescendo F (Reh.79,605-613). vs Violin II, Violin I sulG			
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vla sulC Gliss up dotted quarter FcrescFF(42-43)+Tutti		>•Mode of Playing		Strings Viola sulC Glissando up dotted quarter F crescendo FF.	Strings Viola: sulC Glissando up dotted quarter F crescendo FF (42-43).			
Bartok	NAX	Dance Suite, Sz77	V. Comodo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vla sulC quarters,16ths, slurred, Gliss, con sord. pp(11-12)+Tutti		>•Mode of Playing		Strings Viola sulC quarters,16ths, slurred, Glissando, con sordino.	Strings Viola: sulC quarters,16ths, slurred, Glissando, con sordino pp(11-12)+.			

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)
STRINGS Modes of Playing Examples													
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2 *fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings Vla Harm nat Maj6th sulG, sulC quarters pp(180-182)+Tutti		>•Mode of Playing		Strings Viola Harmonics natural Maj6th sulG, sulC quarters pp.	Strings Viola: Harmonics natural Maj6th sulG, sulC quarters pp (180-183).

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)

STRINGS Modes of Playing Examples

7		sul G						
Mahler	NAX	Symphony No. 1	II. Kräftig bewegt, doch nicht zu schnell, Recht gemächlich, a Trio-a Ländler	ORCH	1887-1888	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	•Strings Vla sulG slurred Gliss half, slurred Stacc 8ths pp(Reh.17,175-200)+Tutti
Bartok	NAX	Dance Suite, Sz77	II. Allegro molto	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Strings Vla sulG quarters Gliss down-up FF(56-59)+Tutti
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Strings Vla sul G 16-8ths fast Stacc, slurs FF(29-39)+Tutti
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	•Strings Vla Harm nat Maj6th sulG, sulC quarters pp(180-182)+Tutti
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	•Strings Vla slurred melody espressivo sul G-D(42-50)+harp+timp
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	•Strings Vla sordino slurred melody sul G-D(119-127)+harp+timp+VI 3oct+pizzStrings

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
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	 •Strings Vla sulG Detached. Stacc 16-8ths FF(77-78)+Tutti		>•Mode of Playing		Strings Viola sulG Detached. Staccato 16-8ths FF.	Strings Viola: sulG Detached. Staccato 16-8ths FF (77-78).

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

STRINGS Modes of Playing Examples

3		sul D							
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 Vla sulD-sulA Harm nat5th quarters p(Reh.91,106-108)	
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	•Strings Vla slurred melody espressivo sul G-D(42-50)+harp+timp	3_32
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	•Strings Vla sordino slurred melody sul G-D(119-127)+harp+timp+VI 3oct+pizzStrings	3_32

>•Mode of Playing	Strings Viola sulD-sulA Harmonics natural 5th quarters p.	Strings Viola: sulD-sulA Harmonics natural 5th quarters p (Reh.91,106-108).
3_32 >•Mode of Playing	Strings Viola slurred melody, espressivo cantabile sul G-D strings. Viola sul G string. Viola sul D string. Viola cantabile.	Strings Viola: slurred melody, espressivo cantabile sulG-D strings (42-50).
3_32 >•Mode of Playing	Strings Vla con sordino espressivo slurred melody sul G-D strings. Viola sul G string. Viola sul D string.	Strings: Viola con sordino: espressivo slurred melody sulG-D strings (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)

STRINGS Modes of Playing Examples

3		sul A							
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 Vla sulD-sulA Harm nat5th quarters p(Reh.91,106-108)	
Hindemith	NAX	Der Schwanendreher	1. Zwischen Berg un tiefem Tal	ORCH, Viola solo	1935	SOLOvla/2*fl, 1ob, 2cl, 2bsn/3horn, 1tr, 1trb/2timp, harp/4vc, 3db	Shallon_Bavaria n Radio Orchestra_ T. Zimmerman	 •Strings SOLO Vla large legato, espress high range sul A mf crescF(47-61)+Tutti	3_33
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	 •Strings Vla sulA Legato slurred 8ths,quarters F espress(278-279)+Tutti	

>•Mode of Playing		Strings Viola sulD-sulA Harmonics natural 5th quarters p.	Strings Viola: sulD-sulA Harmonics natural 5th quarters p (Reh.91,106-108).
>•Mode of Playing		Strings Solo Viola large legato, espressivo high range sul A mf crescendo F. Solo Viola sul A string.	Strings SOLO Viola: large legato, espressivo high range sulA mf crescendo F (47-61).
>•Mode of Playing		Strings Viola sulA Legato slurred 8ths,quarters F espressivo.	Strings Viola: sulA Legato slurred 8ths,quarters F espressivo (278-279).

Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)
STRINGS Modes of Playing Examples													
on SPECIFIC STRINGS: Violoncello													
6 sul C													
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	🎻•Strings Vc sulC (Reh.7,91-100)+Tutti		>•Mode of Playing		Strings Violoncello sulC.	Strings Violoncello: sulC (Reh.7,91-100).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	🎻•Strings Vc Detached 16ths fast, accents FFF, Gliss down 12th sul C p crescF(93-95)+Tutti		>•Mode of Playing		Strings Violoncello Detached 16ths fast, accents FFF, Glissando down 12th sul C p crescendo F,	Strings Violoncello: Detached 16ths fast, accents FFF, Glissando down 12th sulC p crescendo F (93-95).
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	🎻•Strings Vc Gliss down 14th Sul C ppp crescFF(99-100)+Tutti		>•Mode of Playing		Strings Violoncello Glissandi down 14th Sul C ppp crescendo FF.	Strings Violoncello: Glissandi down 14th SulC ppp crescendo FF (99-100). vs DoubleBass Glissandi down 12th SulE
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concert gebouw, Forrester, Women Choir Netherlands, Boy Choir Rotterdam	🎻•Strings Db Gliss down 12th Sul E, +held wholes ppp crescFF(99-101)+Tutti		>•Mode of Playing		Strings DoubleBass Glissandi down 12th Sul E, +held wholes ppp crescendo FF.	Strings DoubleBass: Glissandi down 12th SulE, +held wholes ppp crescendo FF (99-101). vs Violoncello Glissandi down 14th SulC
Ravel	NAX	Rapsodie espagniole	I.-IV. I. Prélude à la nuit II. Malaguena III. Habanera IV. Feria	ORCH	1907-1908	4*fl, 3*ob, 3*cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 6perc/2harp, celesta/strings	Skrowaczewski_Minnesota Orchestra	🎻•Strings Vla,Vc Gliss. (written out up-down) on Harmonics series natural mf(4th string sulC) (iv_6-7)+Tutti		>•Mode of Playing		Strings Viola, Violoncello Glissando (written out up-down) on Harmonics series natural mf (4th string).	Strings Viola, Violoncello: Glissando (written out up-down) on Harmonics series natural mf (4th string sulC) (iv_6-7).
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	🎻•Strings Vc Harm nat 4th sulC 8th p(41)+Tutti		>•Mode of Playing		Strings Violoncello Harmonic natural 4th sulC 8th p.	Strings Violoncello: Harmonic natural 4th sulC 8th p (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)
STRINGS Modes of Playing Examples													
4 sul G													
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	🇪🇺•Strings Vc Harm nat 5th sulG half pp(37)+Tutti		>•Mode of Playing		Strings Violoncello Harmonic natural 5th sulG half pp.	Strings Violoncello: Harmonic natural 5th sulG half pp(37).
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	🇪🇺•Strings Vc Harm nat Maj6th sulG 8th mp cresc(111-112)+Tutti		>•Mode of Playing		Strings Violoncello Harmonic natural Maj6th sulG 8th mp cresc.	Strings Violoncello: Harmonic natural Maj6th sulG 8th mp cresc (111-112).
Bartok	NAX	Dance Suite, Sz77	II. Allegro molto	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	🇪🇺•Strings Vc sulG quarters Gliss down-up FF(56-59)+Tutti		>•Mode of Playing		Strings Violoncello sulG quarters Glissando down-up FF.	Strings Violoncello: sulG quarters Glissando down-up FF(56-59).
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	🇪🇺•Strings Vc sul G Portamento down 7th slurred quarters p(446-447)+Tutti		>•Mode of Playing		Strings Violoncello sul G Portamento down 7th slurred quarters p.	Strings Violoncello: sulG Portamento down 7th slurred quarters p (446-447).

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

STRINGS Modes of Playing Examples

6		sul D						
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 Vc sulD-sulA Harm nat5th quarters p(Reh.91,106-108)
Rimsky-Korsakov	NAX	Sheherazade	III. The Young Prince and the Young Princess	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings Vc sulD Legato 8-16ths p(39-41)+Tutti
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Vc Harm nat 4th sulD quarter pp(32-33)+Tutti
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	 •Strings Vc Harm nat 5th sulD 8th mp cresc(111)+Tutti
Bartok	NAX	Dance Suite, Sz77	V. Comodo	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vc sulD quarters,16ths, slurred, Gliss, con sord. pp(11-12)+Tutti
Ravel	NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	 •Strings Vc Harmonic nat Maj6th sulD, Sourdines held pp(172-176)+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)

STRINGS Modes of Playing Examples

8		sul A						
Rimsky-Korsakov	NAX	Sheherazade	III. The Young Prince and the Young Princess	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings Vc sulA Legato 8-16ths p(25-45)+Tutti
Rimsky-Korsakov	NAX	Sheherazade	III. The Young Prince and the Young Princess	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	 •Strings Vc sulA Legato 8-16ths p(201-205)+Tutti
Puccini	NAX	Madama Butterfly	Act II: Un bel di, vedremo (Butterfly)	ORCH, Voices	1904-1907	3*fl, 2ob, e.h., 2cl, basscl, 2bsn/4horn, 3tr, 4trb/timp, perc, harp, viola d'amore/strings/choir, SOLO Voices	Karajan_Vienna, Freni, Pavarotti, Ludwig, Kerns	 •Strings Vi.II sul A+Vi.I sul E+Vc sul A Legato-Tenuto quarters, 8-16ths FFFslow espressivo (Act2,Reh16, 63-71)+Tutti
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Solo Vc1 Harm nat 5th sulA held p(Reh.91,1-8)+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	 •Strings Vc sulD-sulA Harm nat5th quarters p(Reh.91,106-108)
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	 •Strings Vc sul A 16-8ths fast Stacc, slurs FF(29-39)+Tutti

Composers: 42		Titles: 151		NAXOS: 2743	stereo: 16	multi: 533	25.01.25	Bookmarks: 3293	★ Adler	Pieces (File Names): 363			Page 561 of 565	
Composer	Type	Title	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	OrchPlay Bookmark		Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Families, Details, Full text Orch. Tech, Mode(s) or Playing, •Embedded Docus (Teacher)	
STRINGS Modes of Playing Examples														
Bartok	NAX	Dance Suite, Sz77	III. Allegro vivace	ORCH	1923	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 2trb, 1tuba/timp, 3perc, 1harp, piano(4hands), celesta/strings	Solti_Chicago Symphony Orchestra	•Strings Vc sulA Gliss up dotted quarter FcrescFF(42-43)+Tutti	>•Mode of Playing		Strings Violoncello sulA Glissando up dotted quarter F crescendo FF.	Strings Violoncello: sulA Glissando up dotted quarter F crescendo FF (42-43).		
Bartok	NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc/Cel esta, 2 Planos/Harp	Solti_Chicago Symphony Orchestra	•Strings Vc sulA Legato slurred 8ths,quarters F espress(278-279)+Tutti	>•Mode of Playing		Strings Violoncello sulA Legato slurred 8ths,quarters F espressivo.	Strings Violoncello: sulA Legato slurred 8ths,quarters F espressivo (278-279).		

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

STRINGS Modes of Playing Examples

on SPECIFIC STRINGS: DoubleBass								
4	sul E							
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string	Haitink_Concert gebouw, Forrester, Women Choir Nederland, Boy Choir Rotterdam	 •Strings Db sul E (Reh.7,99-100)+Tutti
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string	Haitink_Concert gebouw, Forrester, Women Choir Nederland, Boy Choir Rotterdam	 •Strings Vc Gliss down 14th Sul C ppp crescFF(99-100)+Tutti
Mahler	NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string	Haitink_Concert gebouw, Forrester, Women Choir Nederland, Boy Choir Rotterdam	 •Strings Db Gliss down 12th Sul E, +held wholes ppp crescFF(99-101)+Tutti
Stravinsky	NAX	Le Sacre du Printemps	10-Part II: The Sacrifice: Mystic Circles of the Young Girls	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	 •Strings Solo Db2 Harm nat 5th sulE, quarters repeated, p(Reh.91,1-8)+Tutti

>•Mode of Playing	Strings DboubleBass sul E.	Strings DboubleBass: sulE (Reh.7,99-100).
>•Mode of Playing	Strings Violoncello Glissandi down 14th Sul C ppp crescendo FF.	Strings Violoncello: Glissandi down 14th sulC ppp crescendo FF (99-100). vs DoubleBass Glissandi down 12th sulE
>•Mode of Playing	Strings DoubleBass Glissandi down 12th Sul E, +held wholes ppp crescendo FF.	Strings DoubleBass: Glissandi down 12th sulE, +held wholes ppp crescendo FF (99-101). vs Violoncello Glissandi down 14th sulC
>•Mode of Playing	Strings Solo DoubleBass2 Harmonic natural 5th sulE, quarters repeated, p.	Strings Solo DoubleBass2: Harmonic natural 5th sulE, quarters repeated, p (Reh.91,1-8).

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)

STRINGS Modes of Playing Examples

2		sul A									
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db sulA Harm nat 5th held note FF(28)+Tutti	>•Mode of Playing	Strings DoubleBass sulA Harmonic natural 5th held note FF.	Strings DoubleBass: sulA Harmonic natural 5th held note FF (28).
Ravel	NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db sulA Harm nat min3rd held note FF(29)+Tutti	>•Mode of Playing	Strings DoubleBass sulA Harmonic natural min3rd held note FF.	Strings DoubleBass: sulA Harmonic natural min3rd held note FF (29).
4		sul D									
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	•Strings Db sulD Gliss down7th halves mp decresc(421-425)+Tutti	>•Mode of Playing	Strings DoubleBass sulD Glissando down7th halves mp decrescendo.	Strings DoubleBass: sulD Glissando down7th halves mp decrescendo (421-425).
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db Harm nat 4th sulD quarter pp(32-33)+Tutti	>•Mode of Playing	Strings DoubleBass Harmonic natural 4th sulD quarter pp.	Strings DoubleBass: Harmonic natural 4th sulD quarter pp (32-33).
Ravel	NAX	Le Tombeau de Couperin	III. Menuet	ORCH	1914-1919	2fl, 2*ob, 2cl, 2bsn/2horn, 1tr/harp/strings	Marriner_Academy of St-Martin in the Fields	•Strings Db Harm nat Maj3rd sulD 8th p(98-99)+Tutti	>•Mode of Playing	Strings DoubleBass Harmonic natural Maj3rd sulD 8th p.	Strings DoubleBass: Harmonic natural Maj3rd sulD 8th p (98-99).
Ravel	NAX	Tzigane		ORCH	1924	VIOLInsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	•Strings Db Harmonic nat min3rd sulD, held, p(72-91)+Tutti	>•Mode of Playing	Strings DoubleBass Harmonic natural min3rd sulD, held, p.	Strings DoubleBass: Harmonic natural min3rd sulD, held, p (72-91).
sul G											
To be completed >											

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

STRINGS Modes of Playing Examples

6 VIBRATO (senza, normal, light, heavy)													
Bartok	NAX	String Quartet No. 4	III. Non troppo lento	StringQtet	1928	StringQtet	Végh Quartet	•Strings VI.I,VI.II,Vla non vibrato held vs.vibrato held pp,p(1-39)	>•Mode of Playing			Strings Violin I,Violin II,Viola non vibrato held vs.vibrato held pp, p.	Strings Violin I,Violin II,Viola: non vibrato held vs.vibrato held pp, p (1-39).
Bartok	NAX	String Quartet No. 4	III. Non troppo lento	StringQtet	1928	StringQtet	Végh Quartet	•Strings VI.I+Vc vibrato mf vs. non vibrato slurred quarters pp(50-55)	>•Mode of Playing			Strings ViolinI+Violoncello vibrato mf vs. non vibrato slurred quarters pp.	Strings ViolinI+Violoncello: vibrato mf vs. non vibrato slurred quarters pp (50-55).
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	•Strings VI.II+Vla non vibrato Legato, held p(27-30)+Tutti	>•Mode of Playing			Strings Violin II+Viola non vibrato Legato, held p.	Strings Violin II+Viola: non vibrato Legato, held p (27-30).
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	•Strings VI.I+VI.II+Vla+Vc non vibrato, held pp(161-162)+Tutti	>•Mode of Playing			Strings Violin I+Violin II+Viola+Violoncello non vibrato, held pp.	Strings Violin I+Violin II+Viola+Violoncello: non vibrato, held pp (161-162).
Berg	NAX	Violin Concerto	II. Allegro, Adagio	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	•Strings VI.I+VI.II non vibrato held ppp cresc p(41-44)+Tutti	>•Mode of Playing			Strings Violin I+Violin II non vibrato held ppp crescendo p.	Strings Violin I+Violin II: non vibrato held ppp crescendo p (41-44).
Berg	NAX	Violin Concerto	II. Allegro, Adagio	ORCH, solo violin		2*fl, 2*ob, 4*cl(3.+altsax), 3*bsn/4horns, 2tr, 2trb, tuba/timp, 2perc, harp/strings/ solo violin	Abbado_Orchestra Moxart_Faust	•Strings Vla,+VI.II non vibrato slurred Ten 8ths,quarters p,pp(134-142)+Tutti	>•Mode of Playing			Strings Viola,+Violin II non vibrato slurred Tenuto 8ths,quarters p,pp.	Strings Viola,+Violin II: non vibrato slurred Tenuto 8ths,quarters p,pp (134-142).

