



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
- 2 Multiple Stops
- 3 GLISSANDO - PORTAMENTO (Portando)
- 4 BOWING LEGATO (slurred notes in one bow);
can include Tenuto, accents, Marcato
- 5 BOWING NON LEGATO, ON-THE-STRING: Detached, Détaché;
can include Tenuto, accents, Marcato
- 6 SKIPS
- 7 A PUNTA D'ARCO (à la pointe, at the tip, an der Spitze)
- 8 AL TALLONE (au talon, at the frog, am Frosch)
- 9 Series of DOWN-bows
- 10 Series of UP-bows
- 11 Louré, Portato
- 12 STACCATO separated
- 13 Staccato slurred
- 14 Marcato (marqué, markiert), Martellato (Martelé)
- 15 BOWING OFF-THE-STRING: SPICCATO conscious (calculated)
- 16 SPICCATO spontaneous (Saltando, sautillé, Springbogen)
- 17 SPICCATO slurred (Saltando, sautillé Springbogen)
- 18 Jeté, Ricochet, gettato
- 19 Arpeggiando
- 20 TRILLS
- 21 TREMOLO: bowed (measured/unmeasured)
- 22 TREMOLO: bowed over strings (measured/unmeasured)
- 23 TREMOLO: fingered (measured/unmeasured)
- 24 TREMOLO: Bow-Finger Detached (measured/unmeasured)
- 25 Special PLACEMENT of Bow:
SUL TASTO (Sur la touche, am Griffbrett), flautando
- 26 SUL PONTICELLO (Au chevalet, hinter dem-am Steg)
- 27 COL LEGNO BOWED: tratto
(back of the bow, avec le bois, mit dem Holz)
- 28 COL LEGNO STRUCK: battuto
(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
- 38 HARMONICS NATURAL: Octave
- 39 HARMONICS Natural: 5th
- 40 Harmonics Natural: 4th
- 41 Harmonics Natural: Major 3rd
- 42 Harmonics Natural: Major 6th
- 43 Harmonics Natural: minor 3rd
- 44 Harmonics Natural: 7th
- 45 Harmonics Natural: OTHERS
- 46 HARMONICS ARTIFICIAL: 5th
- 47 Harmonics Artificial: 4th
- 48 Harmonics Artificial: Major 3rd
- 49 Harmonics Artificial: minor 3rd
- 50 Harmonics Artificial: OTHERS
- 51 on OPEN STRINGS
- on SPECIFIC STRINGS: Violin
- 52 sul G
- 53 sul D
- 54 sul A
- 55 sul E
- on SPECIFIC STRINGS: Viola
- 56 sul C
- 57 sul G
- 58 sul D
- 59 sul A
- on SPECIFIC STRINGS: Violoncello
- 60 sul C
- 61 sul G
- 62 sul D
- 63 sul A
- on SPECIFIC STRINGS: DoubleBass
- 64 sul E
- 65 sul A
- 66 sul D
- 67 sul G
- 68 VIBRATO (senza, normal, light, heavy)

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing







Bowed String Instruments (chronological, incl. Adler ch. 2, 3)

14 Divided Strings													
Rossini	stereo -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(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).
Verdi	Multi	La traviata	Prelude	ORCH	1863	1fl, 1ob, 1cl, 2bsn/4horn/string s	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	stereo -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 Divisi(5-21)+Tutti	2-11	>•Mode of Playing	—	Strings Divisi (Divided)	Strings: Divisi (Divided) homorhythmic large range (5-21).
StraussR	stereo -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	stereo -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	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) •Strings VI. I, VI. II, Vla, Vc, Db Divisi a2, a4(25-51) •Strings Vc Divisi a4(84-92)		>•Mode of Playing	—	Strings Divisi (Divided)	Strings: Viola, Violoncello, Doublebass: Divisi a2 (Octave Doubling) (1-5). Violin I, Violin II, Viola, Violoncello, DoubleBass: Divisi a2, a4 (more than 16 parts) (25-51). Violoncello: Divisi a4 (84-92).







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Ravel	stereo -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 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/strings	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	stereo -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), con sordino, Pizzicato p (57-65).
Stravinsky	stereo -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)+Vc+Cb+Brasses sord.
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 VI. I, VI. 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).
125 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).

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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, Violon 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/SOLO 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+VIa 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) •Strings VI.I+VI.II Triple Stops(298-299)	>•Mode of Playing	–	Strings Violin Triple Stops	Strings: Violon I, Violon II: Triple Stop (100-101). 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).
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+VIa Triple, Double Stops(16)	>•Mode of Playing	–	Strings Violin, Viola Triple, Double Stops	Strings: Violon I, Violon II, Viola: Triple, Double Stops (16).
Pagani	stereo -NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Violin	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).

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Pagani	stereo -NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Violin	Kavakos	<ul style="list-style-type: none"> SOLO VI-05 Leg double-stops 3rd,5-6th(73-76) 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 (73-76), (133-151).
Pagani	stereo -NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Violin	Kavakos	<ul style="list-style-type: none"> SOLO VI-08 Det double-triple-quadruple stops(73-79) 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 (73-79), (97-108).
Pagani	stereo -NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Violin	Kavakos	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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).
Berlioz	Multi	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, 1tuba/2timp/strings	OrchPlay	<ul style="list-style-type: none"> Strings VI.I+VI.II+Vla Double, Triple, Quadruple Stops(47-48) 	>•Mode of Playing	—	Strings Violin, Viola Double, 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/strings	OrchPlay	<ul style="list-style-type: none"> Strings VI.I+VI.II+Vla Double, Triple, Quadruple Stops(98-100) 	>•Mode of Playing	—	Strings Violin, Viola, Violoncello Double, Triple, Quadruple Stops	Strings: Violin I+Violin II+Viola: Double, Triple, Quadruple Stops (98-100).

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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	stereo -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	stereo -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	stereo -NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888-1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ/strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoniker	 •Strings VI.I+VI.II+Vla Detached Tenuto, Marc-Tenuto, Marcato, Double Stop FF, FFp cresc, decresc(89-94)+Tutti	>•Mode of Playing	–	Strings Violin I+Violin II+Viola Detached Tenuto, Marcato-Tenuto, Marcato, Double Stop FF, FFp crescendo, decrescendo.	Strings Violin I+Violin II+Viola: Detached Tenuto, Marcato-Tenuto, Marcato, Double Stop FF, FFp crescendo, decrescendo (89-94).
StraussR	stereo -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+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 Double Stops 8ths FF.	Strings Violin I+Violin II+Viola+Violoncello: Pizzicato Triple-Double Stops 8ths FF (Reh.I,186-188).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-96	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •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).

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Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•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 Double, 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 Double 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 •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 Triple-Double Stops mf,p (Reh.6,79-97). Strings Violin I+Violin II+Viola+Violoncello: Pizz Double-Triple-Quadruple Stops p crescendo F (Reh.26,310-321).	
Debussy	stereo -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).	
Debussy	stereo -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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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_Cleval nd 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,+Violoncell o 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	stereo -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_Cleval nd Orchestra	 •Strings VI.IA,VI.IIA,VlaA,VcB Pizz 8ths Double- Triple-Quafruple Stops (hold as guitar) pp crescF(Reh.56,29- 32)+Tutti  •Strings VI.IB+VI.IIB+VlaB+Vc A Stacc-Spicc-Ten pp crescF(Reh.56,29- 32)+Tutti	>•Mode of Playing	—	Strings Violin IA,Violin IIA,Viola A,Violoncello: Pizzicato 8ths Double-Triple- Quafruple Stops (hold as guitar) pp crescendo F. Strings Violin IB+Violin IIB+ViolaB+Violonce lloA Staccato- Spiccato-Tenuto 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). Strings Violin IB+Violin IIB+ViolaB+VioloncelloA: Staccato-Spiccato-Tenuto pp crescendo F (Reh.56,29-32).
Debussy	stereo -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_Cleval nd 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	stereo -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).
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 gs	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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vc,Vla,VI.II Open Strings C-A 8-16ths Pizz-Arco, slurred over strings ppp(iii_93-94)+Tutti •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 •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 Open Strings sulC-sulA 8-16ths Pizzicato-Arco, slurred over strings ppp. 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 Pizzicato, Double-Triple-Quafruple-Stop pp crescendo mF.	Strings Violoncello,Viola, Violin II: Open Strings sulC-sulA 8-16ths Pizzicato-Arco, slurred over strings ppp (iii_93-94). 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). 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	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples				
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+Vla Pizz Quadruple Stops p cresc mf cresc(Reh.95,589-592)+Tutti •Strings Vc+Db Pizz p cresc-decresc mf(Reh.95,589-596)+Tutti •Strings Vc Pizz Triple Stops p cresc mf cresc(Reh.95,593-596)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Viola Pizzicato</p> <p>Quadruple Stops p cresc mf crescendo.</p> <p>Strings Violoncello+DoubleBass Pizzicato p crescendo-decrescendo mf.</p> <p>Strings Violoncello Pizzicato Triple Stops p cresc mf crescendo.</p>	<p>Strings Violin I+Viola: Pizzicato Quadruple Stops p crescendo mf crescendo (Reh.95,589-592).</p> <p>Strings Violoncello+DoubleBass: Pizzicato p crescendo-decrescendo mf (Reh.95,589-596).</p> <p>Strings Violoncello: Pizzicato Triple Stops p cresc mf crescendo (Reh.95,593-596).</p>
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings Vc Pizz slurred over strings 8ths p cresc mf,Fdecresc mp crescF(Reh.112,722-776)+Tutti •Strings Db Pizz, accents quarters p cresc mf,Fdecresc mp crescF(Reh.112,722-792)+Tutti •Strings Vla Pizz Double-Triple-Quadruple Stops quarters accents pp cresc p cresc mf,F(Reh.112,726-796)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello Pizzicato slurred over strings 8ths p cresc mf,F decrescendo mp crescendo F.</p> <p>Strings DoubleBass Pizzicato, accents quarters p cresc mf,F decrescendo mp crescendo F.</p> <p>Strings Viola Pizzicato Double-Triple-Quadruple Stops quarters accents pp cresc p cresc mf,F(Reh.112,726-796).</p>	<p>Strings Violoncello: Pizzicato slurred over strings 8ths p cresc mf,F decrescendo mp crescendo F (Reh.112,722-776).</p> <p>Strings DoubleBass: Pizzicato, accents quarters p cresc mf,F decrescendo mp crescendo F (Reh.112,722-792).</p> <p>Strings Viola: Pizzicato Double-Triple-Quadruple Stops quarters accents pp cresc p cresc mf,F (Reh.112,726-796).</p>
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Triple-Quadruple Stops FF(Reh.101,632-636)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola Triple-Quadruple Stops FF.</p>	<p>Strings Violin I+Violin II+Viola: Triple-Quadruple Stops FF (Reh.101,632-636).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Vla+Vc Triple Stops(28-33) •Strings VI.I+VI.II+Vla Quadruple Stops(47) •Strings VI.I+VI.II+Vla Quadruple Stops(57) •Strings Vc Triple Stops(60-67) •Strings Vc Quadruple Stop(68) 		>•Mode of Playing	–	Strings Viola+Violoncello Triple, Quadruple Stops	Strings: Vla+Vc: Triple Stops (28-33). VI.I+VI.II+Vla: Quadruple Stops (47). VI.I+VI.II+Vla: Quadruple Stops (57). Vc: Triple Stops (60-67). Vc: 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	<ul style="list-style-type: none"> •Strings Vla Triple, Quadruple Stops(13-16) 		>•Mode of Playing	–	Strings Viola Triple, Quadruple Stops	Strings: Viola: Triple, Quadruple Stops (13-16).
Stravinsky	stereo-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	<ul style="list-style-type: none"> •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	stereo-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	<ul style="list-style-type: none"> •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	stereo-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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Holst	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings G 8th Stacc in Double Stop F(4)+Tutti •Strings SOLO VI Open Strings A 8th Stacc in Triple Stop F(22)+Tutti •Strings SOLO VI Open Strings G-D-A-E 8th Stacc, gettato, in Double Stop F(30-42)+Tutti •Strings SOLO VI Open Strings D-A-E 8th in Triple Stop F(50-58)+Tutti •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 8th Staccato in Double Stop F. Strings SOLO Violin Open Strings sulA 8th Staccato in Triple Stop F. Strings SOLO Violin Open Strings sulG-sulD-sulA-sulE 8th Staccato, gettato, in Double Stop F. Strings SOLO Violin Open Strings sulD-sulA-sulE 8th in Triple Stop F. Strings SOLO Violin Open Strings sulG-sulD 8th Staccato in Double Stop mf,p,FF.	Strings SOLO Violin: Open Strings sulG 8th Staccato in Double Stop F (4). Strings SOLO Violin: Open Strings sulA 8th Staccato in Triple Stop F (22). Strings SOLO Violin: Open Strings sulG-sulD-sulA-sulE 8th Staccato, gettato, in Double Stop F (30-42). Strings SOLO Violin: Open Strings sulD-sulA-sulE 8th in Triple Stop F (50-58). Strings SOLO Violin: Open Strings sulG-sulD 8th Staccato in Double Stop mf,p,FF (64-99).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings D 16-8th, Spicc, Det, in Double Stop p(2-15)+Tutti •Strings SOLO VI Open Strings G 8th, Stacc, in Double Stop p(14-16)+Tutti •Strings SOLO VI Open Strings D quarter-8-16th, Det, slurred, Stacc, in Double Stop p(17-20)+Tutti •Strings SOLO VI Open Strings D-G 8th, Det, in Double Stop p(21-22)+Tutti 	>•Mode of Playing	—	<p>Strings SOLO Violin Open Strings sulD 16-8th, Spiccato, Detached, in Double Stop p.</p> <p>Strings SOLO Violin Open Strings sulG 8th, Staccato, in Double Stop p, Strings SOLO Violin Open Strings sulD quarter-8-16th, Detached, slurred, Staccato, in Double Stop p,</p> <p>Strings SOLO Violin Open Strings sulD-sulG 8th, Detached, in Double Stop p,</p>	<p>Strings SOLO Violin: Open Strings sulD 16-8th, Spiccato, Detached, in Double Stop p (2-15).</p> <p>Strings SOLO Violin: Open Strings sulG 8th, Staccato, in Double Stop p (14-16).</p> <p>Strings SOLO Violin: Open Strings sulD quarter-8-16th, Detached, slurred, Staccato, in Double Stop p (17-20).</p> <p>Strings SOLO Violin: Open Strings sulD-sulG 8th, Detached, in Double Stop p (21-22).</p>	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings D-E-A quarters-8-16ths, Det, Stacc, in Double-Triple Stop F(23-29)+Tutti •Strings SOLO VI Open Strings D 8th, Spicc, in Double Stop p (29-38)+Tutti •Strings SOLO VI Open Strings D-A-E, Det, Stacc, in Double-Triple Stop F(44-52)+Tutti 	>•Mode of Playing	—	<p>Strings SOLO Violin Open Strings sulD-sulE-sulA quarters-8-16ths, Detached, Staccato, in Double-Triple Stop F.</p> <p>Strings SOLO Violin Open Strings sulD 8th, Spiccato, in Double Stop p.</p> <p>Strings SOLO Violin Open Strings sulD-sulA-sulE, Detached, Staccato, in Double-Triple Stop F.</p>	<p>Strings SOLO Violin: Open Strings sulD-sulE-sulA quarters-8-16ths, Detached, Staccato, in Double-Triple Stop F (23-29).</p> <p>Strings SOLO Violin: Open Strings sulD 8th, Spiccato, in Double Stop p (29-38).</p> <p>Strings SOLO Violin: Open Strings sulD-sulA-sulE, Detached, Staccato, in Double-Triple Stop F(44-52).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(1-11)+Tutti •Strings SOLO VI Open Strings D 8ths, Stacc, Pizz in Double-Stop F(11-21)+Tutti •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(68-71)+Tutti 	>•Mode of Playing	–	<p>Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF. Strings SOLO Violin Open Strings sulD 8ths, Staccato, Pizzicato in Double-Stop F.</p> <p>Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.</p>	<p>Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(1-11).</p> <p>Strings SOLO Violin: Open Strings sulD 8ths, Staccato, Pizzicato in Double-Stop F(11-21).</p> <p>Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(68-71).</p>	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings D 8-16ths, Stacc, accents in Triple-Stop, Series of Down-bows FF(104-108)+Tutti •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(117-119)+Tutti •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(131-140)+Tutti 	>•Mode of Playing	–	<p>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. Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.</p>	<p>Strings SOLO Violin: Open Strings sulD 8-16ths, Staccato, accents in Triple-Stop, Series of Down-bows FF(104-108).</p> <p>Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(117-119).</p> <p>Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(131-140).</p>	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	–	<p>Strings SOLO Violin Open Strings sulE-sulD-sulA-sulG quarters-8-16ths Staccato, short slurs, Double-Triple-Quadruple-Stop F.</p>	<p>Strings SOLO Violin: Open Strings sulE-sulD-sulA-sulG quarters-8-16ths Staccato, short slurs, Double-Triple-Quadruple-Stop F (1-28).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings A-G 8ths Stacc, short slurs Double-Stop p(84-87)+Tutti •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	Strings SOLO Violin: Open Strings sulA-sulG 8ths Staccato, short slurs Double-Stop p (84-87). Strings SOLO Violin: Open Strings sulA-sulG-sulD 8ths Staccato, short slurs Tenuto, Double-Stop mf (Reh.23,110-116).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings D-A-G 16ths Stacc, Double-Stop p(12-20)+Tutti 	>•Mode of Playing	—	Strings SOLO Violin VI	Strings SOLO Violin: VI Open Strings sulD-sulA-sulG 16ths Staccato, Double-Stop p.	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings G-D-A 8ths, Stacc, Double-Triple-Stop sFz(72-74)+Tutti 	>•Mode of Playing	—	Strings SOLO Violin	Strings SOLO Violin: Open Strings sulG-sulD-sulA 8ths, Stacc, Double-Triple-Stop sFz.	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	Strings SOLO Violin: Open Strings sulA-sulG 8ths, Stacc, short slurs, Double-Stop p (Reh.13,107-114).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings D-A-G 8ths, Stacc, Double-Stop p(140-146)+Tutti 	>•Mode of Playing	—	Strings SOLO Violin	Strings SOLO Violin: Open Strings sulD-sulA-sulG 8ths, Staccato, Double-Stop p.	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings A 8-16ths, Det, Double-Stop F(169-174)+Tutti 	>•Mode of Playing	—	Strings SOLO Violin	Strings SOLO Violin: Open Strings sulA 8-16ths, Detached, Double-Stop F(169-174).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Danses (3 Danses)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	<ul style="list-style-type: none"> •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	stereo -NAX	L'Histoire du Soldat (Suite)	6-Part II: 3 Danses (3 Danses)	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings G-D 8ths Stacc, Double-Stop FF(8-10)+Tutti •Strings SOLO VI Open Strings G-D 16ths Stacc, Double-Stop FF(15)+Tutti •Strings SOLO VI Open Strings E-D 8ths, Stacc, Det, accent p(Reh.5,37-47)+Tutti 	>•Mode of Playing	—	Strings SOLO Violin Open Strings sulG-sulD 8ths Staccato, Double-Stop FF. Strings SOLO Violin Open Strings sulG-sulD 16ths Staccato, Double-Stop FF. Strings SOLO Violin VI Open Strings sulE-sulD 8ths, Staccato, Detached, accent p.	Strings SOLO Violin: Open Strings sulG-sulD 8ths Staccato, Double-Stop FF(8-10). Strings SOLO Violin: Open Strings sulG-sulD 16ths Staccato, Double-Stop FF(15). Strings SOLO Violin: VI Open Strings sulE-sulD 8ths, Staccato, Detached, accent p (Reh.5,37-47).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings A-D 8ths, Det, accent FF(1-3)+Tutti •Strings SOLO VI Open Strings D 16-8ths, Stacc, accent FF(4-5)+Tutti •Strings SOLO VI Open Strings D-G-A 16-8ths, Det, Stacc FF(6-15)+Tutti 	>•Mode of Playing	—	Strings SOLO Violin Open Strings sulA-sulD 8ths, Detached, accent FF. Strings SOLO Violin Open Strings sulD 16-8ths, Staccato, accent FF. Strings SOLO Violin Open Strings sulD-sulG-sulA 16-8ths, Detached, Staccato FF.	Strings SOLO Violin: Open Strings sulA-sulD 8ths, Detached, accent FF (1-3). Strings SOLO Violin: Open Strings sulD 16-8ths, Staccato, accent FF (4-5). Strings SOLO Violin: Open Strings sulD-sulG-sulA 16-8ths, Detached, Staccato FF (6-15).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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 Double-Quadruple Stops 8ths slow sFz (Reh.12,17).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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).
Moussorgsky	stereo -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	<ul style="list-style-type: none"> •Strings VIa,VI.II Pizz Quadruple-Triple Stops quarters p crescFF(5-9)+Tutti •Strings VI.II+VIa+Vc Pizz Quadruple-Triple Stops quarters mf,F,FF(23-24)+Tutti •Strings VI.I+VI.II+VIa Pizz Double-Triple Stops pp(30)+Tutti 	>•Mode of Playing	—	Strings Viola, Violin II Pizzicato Quadruple-Triple Stops quarters p crescendo FF. Strings Violin II+Viola+Violoncello Pizzicato Quadruple-Triple Stops quarters mf,F,FF. Strings Violin I+Violin II+Viola: Pizzicato Double-Triple Stops pp.	Strings Viola, Violin II: Pizzicato Quadruple-Triple Stops quarters p crescendo FF (5-9). Strings Violin II+Viola+Violoncello: Pizzicato Quadruple-Triple Stops quarters mf,F,FF (23-24). Strings Violin I+Violin II+Viola: Pizzicato Double-Triple Stops pp (30).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+VIa 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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				Details/Uses/Full text	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch	h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings Vc Pizz Triple Stops 8ths arpegg. mf,F(Reh.5,64-71)+Tutti •Strings Db Pizz Double Stops 8ths, open strings mf,F(Reh.5,64-71)+Tutti 	>•Mode of Playing	—	Strings Violoncello Pizzicato Triple Stops 8ths arpeggiando mf,F. Strings DoubleBass Pizzicato Double Stops 8ths, open strings mf,F.	Strings Violoncello: Pizzicato Triple Stops 8ths arpeggiando mf,F (Reh.5,64-71). Strings DoubleBass: Pizzicato Double Stops 8ths, open strings mf,F (Reh.5,64-71).		
Bartok	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings VI triple stops(93-94) 	>•Mode of Playing	—	Strings Violin Triple stops.	Strings: Violin Triple 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	<ul style="list-style-type: none"> •Strings Vla quadruple stops(93-94) 	>•Mode of Playing	—	Strings Viola Quadruple stops.	Strings Viola: Quadruple stops (93-94).		

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing

Stravinsky	Multi	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).
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Stravinsky	Multi	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).
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Hindemith	stereo-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 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).
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Bartok	stereo-NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc	Solti_Chicago Symphony Orchestra	•Strings VI+Vla+Vc Pizz Quadruple Stops arpeggiando quarter-triplets,8ths p crescF(1-5)+Tutti •Strings VI.II+Vla+Vc,+Db Pizz Quadruple-Triple-Double Stops arpeggiando quarter-8ths Fdecresc mf(5-15)+Tutti •Strings Pizz quarters, Accents, Double-Triple Stops p crescF(27-43)+Tutti	>•Mode of Playing	—	Strings Violin+Viola+Violoncello Pizzicato Quadruple Stops arpeggiando quarter-triplets,8ths p crescendo F (1-5). Strings Violin II+Viola+Violoncello,+DoubleBass: arpeggiando quarter-triplets,8ths p crescendo F. Strings Violin II+Viola+Violoncello,+DoubleBass Pizzicato Quadruple-Triple-Double Stops arpeggiando quarter-8ths F decrescendo mf (5-15). Strings: Pizzicato quarters, Accents, Double-Triple Stops p crescend F (27-43).	Strings Violin+Viola+Violoncello Pizzicato Quadruple Stops arpeggiando quarter-triplets,8ths p crescendo F (1-5). Strings Violin II+Viola+Violoncello,+DoubleBass: Pizzicato Quadruple-Triple-Double Stops arpeggiando quarter-8ths F decrescendo mf (5-15). Strings: Pizzicato quarters, Accents, Double-Triple Stops p crescend F (27-43).
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Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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_Tetzlaff	•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).
Berg	stereo -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	stereo -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	stereo -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 Vla+Vc Triple stops(76-90)+Tutti	>•Mode of Playing	—	Strings Viola Triple stops. Cello Triple stops.	Strings: Viola+Violoncello Triple stops (76-90).
Bartok	stereo -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	stereo -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	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Britten	stereo -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	stereo -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).
175 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).
Brahms	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).
Brahms	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 Vc high express range, Legato portamento(1-14)+Strings •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Brahms	Multi	Symphony No. 4	I. Allegro non troppo	ORCH+piano	1884	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/strings	OrchPlay	<ul style="list-style-type: none"> •Strings VI.I+VI.II Legato Portamento espressivo(1-19) •Strings VI.I Octave Portamento espressivo(17-18) 	>•Mode of Playing	—	Strings Violins Legato Portamento espressivo, Octave Portamento	Strings: Violin I+Violin II: Legato Portamento espressivo (1-19). Violin I: Octave Portamento espressivo (17-18).
Mahler	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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. 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	<ul style="list-style-type: none"> •Strings Gliss (quasi, notated) FF(69-77)+Tutti 	>•Mode of Playing	—	Strings Glissando (quasi, notated) FF.	Strings: Glissando (quasi, notated) FF (69-77).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
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	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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 sul C p crescendo F (93-95).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc Gliss down 14th Sul C ppp crescFF(99-100)+Tutti •Strings Db Gliss down 12th Sul E, +held wholes ppp crescFF(99-101)+Tutti 	>•Mode of Playing	—	Strings Violoncello Glissandi down 14th Sul C ppp crescendo FF. Strings DoubleBass Glissandi down 12th Sul E, +held wholes ppp crescendo FF.	Strings Violoncello: Glissandi down 14th Sul C ppp crescendo FF (99-100). Strings DoubleBass: Glissandi down 12th Sul E, +held wholes ppp crescendo FF (99-101).
StraussR	stereo -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_Nel sons	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Legato slurred 8-16ths,quarters, pp-p cresc-decresc espressivo (Reh.11,254-273)+Tutti •Strings VI.I+VI.II Gliss dotted quarters pp-p cresc-decresc espressivo (Reh.11,254-273)+Tutti •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 Legato slurred 8-16ths,quarters, pp-p crescendo-decrescendo espressivo. Strings Violin I+Violin II Glissando dotted quarters pp-p cresc-decrescendo espressivo. Strings Violin I+Violin II Detached 8-16ths, Tenuto, Staccato pp-p crescendo-decrescendo espressivo.	Strings Violin I+Violin II: Legato slurred 8-16ths,quarters, pp-p crescendo-decrescendo espressivo (Reh.11,254-273). Strings Violin I+Violin II: Glissando dotted quarters pp-p cresc-decrescendo espressivo (Reh.11,254-273). Strings Violin I+Violin II: Detached 8-16ths, Tenuto, Staccato pp-p crescendo-decrescendo espressivo (Reh.11,254-273).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Mahler	stereo -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	stereo -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	stereo -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	stereo -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 p crescF(Reh.3,16)+Tutti 🎻•Strings VI.I+VI.II+Vla Glissando Legato F(18)+Tutti	>•Mode of Playing	—	Strings Violin I+Violin II+Viola Glissando Legato p crescendo F (Reh.3,16). Strings Violin I+Violin II+Viola: Glissando Legato F.	Strings Violin I+Violin II+Viola: Glissando Legato p crescendo F (Reh.3,16). Strings Violin I+Violin II+Viola: Glissando Legato F (18).
Mahler	stereo -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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Mahler	stereo -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	stereo -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	stereo -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).
Mahler	stereo -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	stereo -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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	stereo -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 •Strings VI. I div Large Gliss down p cresc(49-50)+Tutti •Strings VI. I div Gliss Oct. up pp cresc(77-78)+Tutti	2-17+	>•Mode of Playing	—	Strings Violin I div Large Glissando up-down pp. Strings Violin I div Large Glissando down p crescendo. Strings Violin I div Glissando Octave up pp crescendo.	Strings Violin I: div Large Glissando up-down pp (Reh.38, 13-16). Strings Violin I: div Large Glissando down p crescendo (49-50). Strings Violin I: div Glissando Octave up pp crescendo (77-78).
Debussy	stereo -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	stereo -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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	stereo -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, celestas/strings	Skrowaczewski_Minnesota Orchestra	•Strings VI.I Portamento quarters sur la touche, Detached Tenuto pp cresc- decrec(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).
Ravel	stereo -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, celestas/strings	Skrowaczewski_Minnesota Orchestra	•Strings VI.I,VI.II Gliss. (written out up-down) pp cresc mf decrec(iv_145-148)+Tutti	>•Mode of Playing	—	Strings Violin I, Violin II Glissando (written out up-down) pp crescendo mf decrecendo.	Strings Violin I, Violin II: Glissando (written out up-down) pp crescendo mf decrecendo (iv_145-148).
Ravel	stereo -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, celestas/strings	Skrowaczewski_Minnesota Orchestra	•Strings Vla+Vc+Db Gliss. (written out) mp decrec(ii_Reh.12,73-76)+Tutti	>•Mode of Playing	—	Strings Viola+Violoncello+Double Bass Gliss. (written out) mp decrecendo.	Strings Viola+Violoncello+Double Bass: Gliss. (written out) mp decrecendo (ii_Reh.12,73-76).
Ravel	stereo -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, celestas/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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.II Gliss. (written out up-down) p cresc-decresc(iv_16)+Tutti •Strings VI.II Gliss. (written out up-down) ppp cresc mf decresc(iv_23-24)+Tutti 	>•Mode of Playing	_	Strings Violin II Glissando (written out up-down) p crescendo-decrescendo. 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). Strings VI.II: Glissando (written out up-down) ppp crescendo mf decrescendo (iv_23-24).	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Db,Vc,Vla,VI.I Gliss. (written out up-down) sur la touche (sul tasto) p,mf decresc(iv_75-88)+Tutti •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 DoubleBass,Violoncello,Viola,Violin I Glissando (written out up-down) sur la touche (sul tasto) p,mf decrescendo. Strings Violin I+Viola,Violin II+Violoncello Glissando (written out up-down) Sourdines (con sordino), sur la touche (sul tasto) p,ppp decrescendo.	Strings DoubleBass,Violoncello,Viola,Violin I: Glissando (written out up-down) sur la touche (sul tasto) p,mf decrescendo (iv_75-88). 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	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
Ravel	stereo -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
Mahler	stereo -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/strings	Giulini_Chicago symphony



STRINGS Modes of Playing Examples

3359

Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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>•Mode of Playing	_	Strings Violin II Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo (iv_107-109). Sourdines (con sordino) ppp crescendo-decrescendo. Strings Viola Glissando (written out up-down) Sourdines (con sordino) pp crescendo-decrescendo. Strings Violoncello Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo. Strings DoubleBass Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-	Strings Violin II: Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo (iv_107-109). Strings Viola: Glissando (written out up-down) Sourdines (con sordino) pp crescendo-decrescendo (iv_114-116). Strings Violoncello: Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo (iv_118-119). Strings DoubleBass: Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo (iv_120-121).
>•Mode of Playing	_	Strings Violin I+Violin II+Viola+Violoncello Glissando Portamento -several (1-164). Glissando Portamento -several.	Strings Violin I+Violin II+Viola+Violoncello: Glissando Portamento -several (1-164).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359					
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.I Gliss, Portamento Oct. up Legato dotted 8th slow sul G F(1)+Tutti •Strings VI.I Gliss, Portamento 2nd-3rd-Oct. up Legato half,8th crescF(6-10)+Tutti •Strings VI.I Gliss, Portamento 4th up Legato half F(13)+Tutti •Strings VI.I Gliss, Portamento 7th down Legato half F(14)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I Glissando, Portamento Octave up Legato dotted 8th slow sul G, F.</p> <p>Strings Violin I Glissando, Portamento 2nd-3rd-Octave up Legato half,8th crescendo F.</p> <p>Strings Violin I Glissando, Portamento 4th up Legato half F.</p> <p>Strings Violin I Glissando, Portamento 7th down Legato half F.</p>	<p>Strings Violin I: Glissando, Portamento Octave up Legato dotted 8th slow sul G, F (1).</p> <p>Strings Violin I: Glissando, Portamento 2nd-3rd-Octave up Legato half,8th crescendo F (6-10).</p> <p>Strings Violin I: Glissando, Portamento 4th up Legato half F (13).</p> <p>Strings Violin I: Glissando, Portamento 7th down Legato half F (14).</p>	
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.I Portamento Oct. down Legato 8th FF(23-24)+Tutti •Strings VIa Gliss, Portamento Oct. up Legato half FF(24-25)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I Portamento Octave down Legato 8th FF.</p> <p>Strings Viola Glissando, Portamento Octave up Legato half FF.</p>	<p>Strings Violin I: Portamento Octave down Legato 8th FF (23-24).</p> <p>Strings Viola: Glissando, Portamento Octave up Legato half FF (24-25).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.II+Vla Gliss, Portamento 10th up Legato 8th FF(54)+Tutti •Strings VI.II Gliss, Portamento 12th down Legato half FF (55)+Tutti •Strings Vc Gliss, Portamento 13th up Legato 8th FF(57)+Tutti •Strings VI.I Gliss, Portamento 13-12th up Legato quarter,whole FF(59-61)+Tutti •Strings Vla Gliss, Portamento 17th up Legato half FF(61-62)+Tutti 	>•Mode of Playing	–	<p>Strings Violin II+Viola Glissando, Portamento 10th up Legato 8th FF.</p> <p>Strings Violin II Glissando, Portamento 12th down Legato half FF .</p> <p>Strings Violoncello Glissando, Portamento 13th up Legato 8th FF.</p> <p>Strings Violin I Glissando, Portamento 13-12th up Legato quarter, whole FF.</p> <p>Strings Viola Glissando, Portamento 17th up Legato half FF.</p>	<p>Strings Violin II+Viola: Glissando, Portamento 10th up Legato 8th FF (54).</p> <p>Strings Violin II: Glissando, Portamento 12th down Legato half FF (55).</p> <p>Strings Violoncello: Glissando, Portamento 13th up Legato 8th FF (57).</p> <p>Strings Violin I: Glissando, Portamento 13-12th up Legato quarter, whole FF (59-61).</p> <p>Strings Viola: Glissando, Portamento 17th up Legato half FF (61-62).</p>	
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.I+VI.II Portamento 6th up Legato 8th FF(64)+Tutti •Strings VI.I+VI.II Gliss, Portamento 3rd up Legato half FF(67-68)+Tutti •Strings Vla+Vc Gliss, Portamento 6th up-down Legato 8ths FF(68)+Tutti •Strings VI.I+VI.II Gliss, Portamento 6th down Legato 8th FF(69)+Tutti 	>•Mode of Playing	–	<p>Strings Violin I+Violin II Portamento 6th up Legato 8th FF.</p> <p>Strings Violin I+Violin II Glissando, Portamento 3rd up Legato half FF.</p> <p>Strings Viola+Violoncello Glissando, Portamento 6th up-down Legato 8ths FF.</p> <p>Strings Violin I+Violin II Glissando, Portamento 6th down Legato 8th FF.</p>	<p>Strings Violin I+Violin II: Portamento 6th up Legato 8th FF (64).</p> <p>Strings Violin I+Violin II: Glissando, Portamento 3rd up Legato half FF (67-68).</p> <p>Strings Viola+Violoncello: Glissando, Portamento 6th up-down Legato 8ths FF (68).</p> <p>Strings Violin I+Violin II: Glissando, Portamento 6th down Legato 8th FF (69).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359					
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.I+VI.II Gliss, Portamento 10th down Legato half FF(70-71)+Tutti •Strings Vla Gliss, Portamento 7th up Legato half FF(70-71)+Tutti •Strings Vla Gliss, Portamento 13th up Legato half FF(71-72)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II Glissando, Portamento 10th down Legato half FF (70-71). Strings Viola: Glissando, Portamento 7th up Legato half FF (70-71). Strings Viola: Glissando, Portamento 13th up Legato half FF (71-72).	Strings Violin I+Violin II: Glissando, Portamento 10th down Legato half FF (70-71). Strings Viola: Glissando, Portamento 7th up Legato half FF (70-71). Strings Viola: Glissando, Portamento 13th up Legato half FF (71-72).	
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •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	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •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	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.I Portamento 11th down Legato 8th FF(114)+Tutti •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.	Strings Violin I: Portamento 11th down Legato 8th FF (114). Strings Violin I: Portamento 11th down Legato 8th FF (116).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Gliss, Portamento 7th up Legato half p cresc(129-130)+Tutti •Strings VI.I+VI.II+Vla+Vc Gliss, Portamento 11th up Legato 8th p cresc(131)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II+Viola+Violoncello: Glissando, Portamento 7th up Legato half p crescendo (129-130).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Glissando, Portamento 11th up Legato 8th p crescendo (131).</p>	<p>Strings Violin I+Violin II+Viola+Violoncello: Glissando, Portamento 7th up Legato half p crescendo.</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Glissando, Portamento 11th up Legato 8th p crescendo.</p>	
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.I Gliss, Portamento Oct. up Legato whole pp cresc(134)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I: Glissando, Portamento Octave up Legato whole pp crescendo (134).</p>	<p>Strings Violin I: Glissando, Portamento Octave up Legato whole pp crescendo.</p>	
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.II Gliss, Portamento 9th up Legato FF cresc(139)+Tutti •Strings VI.I+VI.II Gliss, Portamento 10th up Legato p cresc(140-141)+Tutti 	>•Mode of Playing	—	<p>Strings Violin II: Glissando, Portamento 9th up Legato FF crescendo (139).</p> <p>Strings Violin I+Violin II: Glissando, Portamento 10th up Legato p crescendo (140-141).</p>	<p>Strings Violin II: Glissando, Portamento 9th up Legato FF crescendo.</p> <p>Strings Violin I+Violin II: Glissando, Portamento 10th up Legato p crescendo.</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.II Gliss, Portamento 11th down Legato half ppp(147-148)+Tutti •Strings VI.II Portamento 7th down Legato 8th ppp(151)+Tutti •Strings VI.II Portamento 7-9th down Legato ppp(152)+Tutti 	>•Mode of Playing	—	Strings Violin II Glissando, Portamento 11th down Legato half ppp. Strings Violin II Portamento 7th down Legato 8th ppp. Strings Violin II Portamento 7-9th down Legato ppp.	Strings Violin II: Glissando, Portamento 11th down Legato half ppp (147-148). Strings Violin II: Portamento 7th down Legato 8th ppp (151). Strings Violin II: Portamento 7-9th down Legato ppp (152).	
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.I Gliss, Portamento 7th up Legato pp(163-164)+Tutti •Strings Vla Gliss, Portamento 7th down Legato pp(163-164)+Tutti 	>•Mode of Playing	—	Strings Violin I Glissando, Portamento 7th up Legato pp. Strings Viola Glissando, Portamento 7th down Legato pp	Strings Violin I: Glissando, Portamento 7th up Legato pp (163-164). Strings Viola: Glissando, Portamento 7th down Legato pp (163-164).	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings Vla Portando mf cresc-decresc(186-187)+Tutti •Strings SOLO VI+SOLO Vc Portando p espressivo(197)+Tutti •Strings VI.I+VI.II+Vla+Vc Portando p espressivo(203)+Tutti 	>•Mode of Playing	—	Strings Viola Portando(Portamento) mf cresc-decresc. Strings SOLO Violin+SOLO Violoncello Portando(Portamento) p espressivo. Strings Violin I+Violin II+Viola+Violoncello Portando(Portamento) p espressivo.	Strings Viola: Portando(Portamento) mf cresc-decresc(186-187). Strings SOLO Violin+SOLO: Violoncello Portando (Portamento) p espressivo(197). Strings Violin I+Violin II+Viola+Violoncello: Portando (Portamento) p espressivo(203).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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 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	stereo -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 SOLO+Alt 2SOLO,+Vc SOLO Legato motives quarters, Portamento, sur la touche mf,mp espressivo(Reh.42,279-284)+Tutti	>•Mode of Playing	—	Strings Violin I-2 SOLO+Alto 2SOLO,+Violoncello SOLO Legato motives quarters, Portamento, sur la touche (sul tasto) mf,mp espressivo.	Strings Violin I-2 SOLO+Alto 2SOLO,+Violoncello SOLO: Legato motives quarters, Portamento, sur la touche (sul tasto) mf,mp espressivo (Reh.42,279-284).	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•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	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•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, sul C, F decrescendo p (Reg.52,342-344).	
Ravel	stereo -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 (sul C), Portamento p,mp crescendo espressivo (Reh.67,440-442).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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).
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings Vla+Vc, Db Gliss 1Oct. Sourdines, sur la touche mf-pp cresc-decres p(Reh.73,467-470)+Tutti •Strings Vla, Vc Gliss 2Oct. Sourdines, sur la touche pp cresc-decres (Reh.76,486-48)+Tutti 	>•Mode of Playing	—	Strings Viola+Violoncello, Double Bass Glissando 1Octave Sourdines (con sordino), sur la touche (sul tasto) mf-pp crescendo-decrescendo p. Strings Viola, Violoncello Glissando 2Octaves Sourdines (con sordino), sur la touche (sul tasto) pp crescendo-decrescendo.	Strings Viola+Violoncello, Double Bass: Glissando 1Octave Sourdines (con sordino), sur la touche (sul tasto) mf-pp crescendo-decrescendo p (Reh.73,467-470). Strings Viola, Violoncello: Glissando 2Octaves Sourdines (con sordino), sur la touche (sul tasto) pp crescendo-decrescendo (Reh.76,486-48).
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla, Vc Legato slurred 8ths Portamento 3rd up, Sourdines p,mf,F decresc pp(Reg.133,877-901)+Tutti •Strings Vla+Vc Legato slurred half-quarters Gliss 5-4th, 3rd down, Sourdines pp,mf decresc(Reg.133,877-888)+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 Viola+Violoncello Legato slurred half-quarters Glissando 5-4th, 3rd down, Sourdines (con sordino) pp,mf decrescendo.	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). Strings Viola+Violoncello: Legato slurred half-quarters Glissando 5-4th, 3rd down, Sourdines (con sordino) pp,mf decrescendo (Reg.133,877-888).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings Vc Gliss (written out) Legato p crescF(956-957)+Tutti •Strings VI.I+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 Glissando (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	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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(sul G) quarter F(983).	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples				
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359				
Ravel	stereo -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	<ul style="list-style-type: none"> •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, Double Bass Glissando up-down 2 Octaves quarters sur la touche (sul tasto) pp crescendo mf-p decrescendo.	Strings Viola, Violoncello, Double Bass: Glissando up-down 2 Octaves quarters sur la touche (sul tasto) pp crescendo mf-p decrescendo (Reh.153,1027-1035).
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.II+Vc Portamento up 2nd, 4-5-6-7th 16ths fast p decresc(1133)+Tutti <ul style="list-style-type: none"> •Strings VI.I+Vla Pizz Arpeggiando up slurred 32nds 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 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). Strings Violin I+Viola: Pizzicato Arpeggiando up slurred 32nds fast p decrescendo (1133).
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Legato motives 16ths down fast, 8ths Slurred-detached up FF cresc(1299-1302)+Tutti <ul style="list-style-type: none"> •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 Legato motives 16ths down fast, 8ths Slurred-detached up FF crescendo. Strings Violin I+Violin II+Viola+Violoncello: Glissando 2 Oct. quarters fast p cresc FF(1299-1300).	Strings Violin I+Violin II+Viola: Legato motives 16ths down fast, 8ths Slurred-detached up FF crescendo (1299-1302). Strings Violin I+Violin II+Viola+Violoncello: Glissando 2 Oct. quarters fast p cresc FF(1299-1300).
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.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

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Harmonics artificial 4th Legato 32nds mf(Reh.5,71-73)+Tutti •Strings Db Harmonic natural Octave p(Reh.5,72-74)+Tutti •Strings SOLO VI Trills high p(Reh.5,72-74)+Tutti •Strings VI.II Tremolo fingered unmes. halves, sur la touche pp(Reh.5,72-74)+Tutti •Strings VI.I,Vc Gliss. up-down to Harmonic large pp(Reh.5,72-74)+Tutti 	>•Mode of Playing	—	<p>Strings SOLO Violin Harmonics artificial 4th Legato 32nds mf.</p> <p>Strings DoubleBass Harmonic natural Octave p.</p> <p>Strings SOLO Violin Trills high p.</p> <p>Strings Violin II Tremolo fingered unmesured halves, sur la touche (sul tasto) pp.).</p> <p>Strings Violin I, Violoncello Glissando up-down to Harmonic large p.</p>	<p>Strings SOLO Violin: Harmonics artificial 4th Legato 32nds mf (Reh.5,71-73).</p> <p>Strings DoubleBass: Harmonic natural Octave p (Reh.5,72-74).</p> <p>Strings SOLO Violin: Trills high p (Reh.5,72-74).</p> <p>Strings Violin II: Tremolo fingered unmesured halves, sur la touche (sul tasto) pp (Reh.5,72-74).</p> <p>Strings Violin I, Violoncello: Glissando up-down to Harmonic large pp (Reh.5,72-74).</p>	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Db sulD Gliss down7th halves mp decresc(421-425)+Tutti 	>•Mode of Playing	—	<p>Strings DoubleBass sulD Glissando down7th halves mp decrescendo.</p>	<p>Strings DoubleBass: sulD Glissando down7th halves mp decrescendo (421-425).</p>	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings Vla Gliss Harmonics nat(#3-#9) up-down 16ths fast sulC mF(Reh.11,62-65)+Tutti 	>•Mode of Playing	—	<p>Strings Viola Glissando Harmonics natural(#3-#9) up-down 16ths fast sulC mF.</p>	<p>Strings Viola: Glissando Harmonics natural(#3-#9) up-down 16ths fast sulC mF (Reh.11,62-65).</p>	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+Vc Gliss up 13th, quarter F cresc(Reh. 72,1-18)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violoncello Glissando up 13th, quarter F crescendo</p>	<p>Strings Violin I+Violoncello: Glissando up 13th, quarter F crescendo (Reh. 72,1-18).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •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 (sul C), Glissando up-down 4-5th Sourdines (con sordino) p cresc-decresc(Reh.5,40-43).		
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vla Gliss. up halves espressivo pp cresc-decresc(70-77)+Tutti •Strings Vla Gliss. up halves espressivo pp cresc-decresc(90-97)+Tutti •Strings VI.I+VI.II+Vla+Vc Gliss. down dotted quarters,halfs pp cresc-decresc(107-114)+Tutti •Strings VI.I+VI.II+Vla+Vc Gliss. down dotted quarters,halfs p cresc-decresc(123-130)+Tutti 	>•Mode of Playing	—	Strings Viola Glissando up halves espressivo pp crescendo-decrescendo. Strings Violin I+Violin II+Viola+Violoncello Glissando down dotted quarters,halfs pp,p crescendo-decrescendo.	Strings Viola: Glissando up halves espressivo pp crescendo-decrescendo (70-77). 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). Strings Violin I+Violin II+Viola+Violoncello: Glissando down dotted quarters,halfs p crescendo-decrescendo (123-130).		
Ravel	stereo -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	<ul style="list-style-type: none"> •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: sul G with heavy portamento (gliss) (Reh30-34).		

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Legato sur Sol, Portamento down 7-6th mf espressivo(Reh.30,245-277)+Tutti •Strings VI.I+VI.II Legato sur Sol, Portamento down 7th FF(716-717)+Tutti 	>•Mode of Playing	—	Strings Violin I Legato sur Sol (sul G), Portamento down 7-6th mf espressivo. Strings Violin I+Violin II Legato sur Sol (sul G), Portamento down 7th FF.	Strings Violin I: Legato sur Sol (sul G), Portamento down 7-6th mf espressivo (Reh.30,245-277). Strings Violin I+Violin II: Legato sur Sol (sul G), Portamento down 7th FF (716-717).	
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings Db Gliss up 2Oct. to Harmonic dotted halves mp cresc-decresc(98-107)+Tutti •Strings Vc Gliss up-down Oct.dotted halves p cresc-decresc(Reh.57,463-472)+Tutti 	>•Mode of Playing	—	Strings DoubleBass Glissando up 2Octaves to Harmonic dotted halves mp crescendo-decrescendo. Strings Violoncello Glissando up-down Octave dotted halves p crescendo-decrescendo.	Strings DoubleBass: Glissando up 2Octaves to Harmonic dotted halves mp crescendo-decrescendo(98-107). Strings Violoncello: Glissando up-down Octave dotted halves p crescendo-decrescendo (Reh.57,463-472).	
Ravel	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	3-74	>•Mode of Playing	–	Strings DoubleBass Detached accented, fast slurs, fast accented 16th, quasi-Glissando 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 Glissando.
Moussorgsky	stereo -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		>•Mode of Playing	–	Strings Viola, Violoncello, Violin II, Violin I Glissando sur la touche pp(Reh.9,29-37)+Tutti	Strings Viola, Violoncello, Violin II, 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	stereo -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		>•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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Moussorgsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).	
Stravinsky	stereo -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_Concertgebouw	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vc Detached Stacc 16ths sul pont. F(Reh.128,29)+Tutti •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 Detached Staccato 16ths sul pont. F. Strings Violin I+Violin II+Violoncello Gliss up 10-9th 16th sul pont. FF.	Strings Violin I+Violin II+Violoncello: Detached Staccato 16ths sul ponticello. F (Reh.128,29). Strings Violin I+Violin II+Violoncello: Gliss up 10-9th 16th sul pont. FF (Reh.128,29).	
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+Vc Gliss up 4th 8ths mf(23)+Tutti •Strings VI.I Gliss up,down 7ths quarters, con sord. p cresc FF(79-98)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violoncello Glissando up 4th 8ths mf. Strings Violin I Glissando up,down 7ths quarters, con sordino p crescendo FF.	Strings Violin I+Violoncello: Glissando up 4th 8ths mf (23). Strings Violin I: Glissando up,down 7ths quarters, con sordino p crescendo FF (79-98).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Gliss down-up 3rd quarters (doubled Tbn-1) F(7-8, 24-26)+Tutti •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 Glissando down-up 3rd quarters (doubled Trombone-1). Strings Violin I+Violin II+Viola: Glissando down-up 3rd-10th quarters (doubled Trombone-1). 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). Strings Violin I+Violin II+Viola: Glissando down-up 3rd-10th quarters (doubled Tbn-1) FF (7-8, 56-59).
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF(Reh.24,29-43)+Tutti •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 Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF. 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: Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF (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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I sulG quarters,16ths, slurred, Gliss, con sord. pp(11-12)+Tutti •Strings VI.I IsulG 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 II sulG quarters,16ths, slurred, Glissando, con sordino.	Strings Violin I: sulG quarters,16ths, slurred, Glissando, con sordino pp(11-12). Strings Violin II: sulG quarters,16ths, slurred, Glissando, con sordino pp(11-12).	
Bartok	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	Multi	Quatre études	II. Excentrique. Moderato	ORCH+REDUC (1-52)	1928	2*fl, 3ob, 2*cl, 2bsn/3horn, 2tr, 2trb, tuba/pno/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Vla Gliss p(19-20) •Strings VI.II+Vla Gliss mp(48) 		>•Mode of Playing	–	Strings Violin, Viola glissando p, mp	Strings: Viola Glissando p (19-20). Violin II+Viola Glissando mp (48).
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	II. Allegro	ORCH	1936	String Orchestra/perc	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •Strings VI. Gliss up-down ca Oct. quarters con sord. slow(22-31)+Tutti 		>•Mode of Playing	–	Strings Vliolin Glissando up-down ca 1Octave quarters con sordino slow.	Strings Vliolin: Glissando up-down ca 1Octave quarters con sordino slow (22-31).
Bartok	stereo -NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I 6-4SOLI Gliss down 5th over 3 halves pp(468-471)+Tutti •Strings VI.II 6-4SOLI Gliss up 6-5th over 3 halves pp(468-471)+Tutti 	>•Mode of Playing	—	Strings Violin I 6-4SOLI Glissando down 5th over 3 halves pp. Strings Violin II 6-4SOLI Glissando up 6-5th over 3 halves pp.	Strings Violin I 6-4SOLI: Glissando down 5th over 3 halves pp (468-471). Strings Violin II 6-4SOLI: Glissando up 6-5th over 3 halves pp(468-471).
Bartok	stereo -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	<ul style="list-style-type: none"> •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+Double Bass: Detached quarters, w Glissando appoggiaturas 16th sul ponticello pp crescendo F (557-579).
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Gliss up 5-9th 8ths p(52-54)+Tutti •Strings VI.II Gliss up-down Oct.,9th quarters con sord. pp(90-104)+Tutti 	>•Mode of Playing	—	Strings Violin I Glissando up 5-9th 8ths p. Strings Violin II Glissando up-down Oct.,9th quarters con sordino pp.	Strings Violin I: Glissando up 5-9th 8ths p (52-54). Strings Violin II: Glissando up-down Oct.,9th quarters con sordino pp (90-104).
Bartok	stereo -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/strings	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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: sul G Portamento down 7th slurred quarters p (446-447).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Britten	stereo -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) pp crescendo sFz(27). 3rd harm sulE = B6 4th harm sul E = E7	Strings Violin I+Violin II: Tremolo bowed unmeasured Glissando to Harmonic natural (3rd,4th high harm sulE) pp crescendo sFz(27).
Britten	stereo -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	stereo -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 2Octvaves sFFz decrescendo pp.	Strings Violin I+Violin I+Viola+Violoncello: Glissando down quarter 2Octvaves sFFz decrescendo pp (44)+Whip
391 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)	>•Mode of Playing	—	Strings Legato vs. Detached, Staccato	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)	>•Mode of Playing	—	Strings Legato vs. Detached, Staccato	Strings: Legato vs. Detached, Staccato (1-40).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	<ul style="list-style-type: none"> •Strings Legato vs. Detached, Staccato(1-55) •Strings1 Vl.I Legato vs. Detached, Staccato(1-55) •Strings2 Vl.II Legato vs. Detached, Staccato(1-55) •Strings3 Vla Legato vs. Detached, Staccato(1-55) •Strings4 Vc Legato vs. Detached, Staccato(1-55) •Strings5 Db Legato vs. Detached, Staccato(1-55) 	>•Mode of Playing	—	Strings Legato vs. Detached, Staccato. Violin I Legato vs. Detached, Staccato. Violin I: Legato vs. Detached, Staccato. Viola Legato vs. Detached, Staccato. Violoncello Legato vs. Detached, Staccato. DoubleBass Legato vs. Detached, Staccato.	Strings: Legato vs. Detached, Staccato (1-55). Strings1 Violin I: Legato vs. Detached, Staccato (1-55). Strings2 Vliolin II: Legato vs. Detached, Staccato (1-55). Strings3 Viola: Legato vs. Detached, Staccato (1-55). Strings4 Violoncello: Legato vs. Detached, Staccato (1-55). 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	<ul style="list-style-type: none"> •Strings Legato vs. Detached, Staccato(20-42) 	>•Mode of Playing	—	Strings Legato vs. Detached, Staccato	Strings: Legato vs. Detached, Staccato (20-42).
Mozart	Multi	Piano Concerto No. 15	II. Andante	ORCH	1784	strings/SOLO pno	OrchPlay	<ul style="list-style-type: none"> •Strings Legato vs. slurred Staccato(1-8) •Strings Legato vs. Detached(17-24) 	>•Mode of Playing	—	Strings Legato vs. slurred Staccato, Detached.	Strings: Legato vs. slurred Staccato (1-8). Strings: Legato vs. Detached (17-24).
Mozart	Multi	Piano Concerto No. 17	I. Allegro	ORCH	1784	1fl, 2ob, 2bsn/2horn/strings	OrchPlay	<ul style="list-style-type: none"> •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).








Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Mozart	Multi	Piano Concerto No. 21	III. Allegro vivace assai	ORCH	1785	1fl, 2ob, 2bsn/2horn, 2tr/timp/strings/SOLO pno	OrchPlay	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings Legato vs. Detached, Staccato(44-48) •Strings Legato vs. Detached(56-74) 	>•Mode of Playing	–	Strings Legato vs. Detached, Staccato.	Strings: Legato vs. Detached, Staccato (44-48). 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	<ul style="list-style-type: none"> •Strings Legato, Slurred Pattern vs. Stacc, Detached(1-16) 	>•Mode of Playing	–	Strings Legato, Slurred Pattern vs. Staccato, Detached.	Strings: Legato, Slurred Pattern vs. Detached (1-16).
Haydn	Multi	Symphony No. 93	I. Adagio - Allegro assai	ORCH+piano	1791	Strings	OrchPlay	<ul style="list-style-type: none"> •Strings Legato vs. Detached(21-28) 	>•Mode of Playing	–	Strings Legato vs. Detached.	Strings: Legato vs. Detached (21-28).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchh_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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)	>•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).
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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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	stereo-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, Spiccato(1-30)		>•Mode of Playing	–	Strings Legato, Slurs vs. Staccato, Spiccato.	Strings: Legato, Slurs vs. Staccato, Spiccato (1-30).
Beethoven	stereo-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	stereo-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) N•Strings Vla, Vc Long Legato 16 quarter(103-110)		>•Mode of Playing	–	Strings Slurs vs. Detached. Viola, Violoncello Long Legato 16 quarter notes.	Strings: Slurs vs. Detached (99-110). Strings: Viola, Violoncello Long Legato 16 quarter notes (103-110).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Beethoven	Multi	Violin Concerto	I. Allegro ma non troppo	ORCH	1806	2ob, 2cl, 2bsn/timp/strings	OrchPlay	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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).
Pagani	stereo -NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Violin	Kavakos	<ul style="list-style-type: none"> •SOLO VI-01 Leg short slurs(1-12) •SOLO VI-01 Leg short slurs(23-24) •SOLO VI-01 Leg short slurs(61-72) •SOLO VI-01 Leg short slurs(85-96) •SOLO VI-01 Leg short slurs(131-132) 	>•Mode of Playing	—	SOLO Violin Legato short slurs.	SOLO Violin: Legato short slurs (1-12), (23-24), (61-72), (85-96), (131-132).
Pagani	stereo -NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Violin	Kavakos	<ul style="list-style-type: none"> •SOLO VI-02 Leg long slurs(49-60) •SOLO VI-02 Leg long slurs(121-131) 	>•Mode of Playing	—	SOLO Violin Legato long slurs.	SOLO Violin: Legato long slurs (49-60), 121-131).
Pagani	stereo -NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Violin	Kavakos	<ul style="list-style-type: none"> •SOLO VI-03 Leg over strings(25-36) •SOLO VI-03 Leg over strings(61-72) 	>•Mode of Playing	—	SOLO Violin Legato over strings.	SOLO Violin: Legato over strings (25-36), 61-72).
Schubert	stereo -NAX	Symphony No. 5	II. Andante	ORCH	1816	1fl, 2ob, 2bsn/2horn/string	Karajan, Berliner Philharmoniker	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Schubert	Multi	Symphony No. 8	I. Allegro moderato	ORCH+REDUC +piano	1822	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Vc, Db Legato(1-8) •Strings Vc Legato(44-53) •Strings Vl.I+Vl.II Octave Legato(53-61) •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 Violoncello, DoubleBass: Legato (1-8). Strings Violoncello: Legato (44-53). Strings: Violin I+Violin II: Octave Legato (53-61). 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	<ul style="list-style-type: none"> •Strings Long Legato(195-221) 	>•Mode of Playing	–	Strings Long Legato.	Strings: Long Legato (195-221).
Rossini	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 4 "Italian"	I. Allegro vivace	ORCH	1829 - 1831	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Maag_London Symphony Orchestra	<ul style="list-style-type: none"> •Vl. I Vl. 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	stereo -NAX	Symphony No. 4 "Italian"	I. Allegro vivace	ORCH	1829 - 1831	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Maag_London Symphony Orchestra	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Berlioz	stereo -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 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).
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/strings	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/strings	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)  •Strings VI.I Legato 8 16th vs Detached 16th(256-273)		>•Mode of Playing	—	Strings Legato vs. short Detached. Strings Violin I Legato 8 16th vs Detached 16th.	Strings: Legato vs. short Detached (242-256). Strings Violin I: Legato 8 16th vs Detached 16th (256-273).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing	
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics		
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359					
Liszt	stereo -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	stereo -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) •Strings Vc. Soli Legato Motive(4-6) •Strings Vc. Soli Legato Motive(8-10) •Strings Vc. Soli large Legato Lines, Portato, espressivo(17-32)		>•Mode of Playing	—	Strings Violoncello Soli: Legato Motives. Strings Violoncello Soli large Legato Lines, Portato, espressivo.	Strings Violoncello Soli: Legato Motive (1-2). Strings Violoncello Soli: Legato Motive (4-6). Strings Violoncello Soli:Legato Motive (8-10). Strings Violoncello Soli: large Legato Lines, Portato, espressivo (17-32).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Wagner	Multi	Tristan und Isolde	Prelude	ORCH	1857	3*fl, 3*ob, 3*cl, 3bsn/4horn, 2tr, 3trb, tuba/timp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings VI.I+VI.II Octave Legato Motive(14) •Strings VI.I+VI.II Octave Legato Motive(16-17) •Strings VI.II large Legato Lines, Portamento, espressivo sulG(21-23) •Strings VI.I large Legato Lines, Portamento, slurred Stacc, espressivo sukG(23-26) 		>•Mode of Playing	–	Strings Violin I+Violin II Octave Legato Motives. Strings Violin II large Legato Lines, Portamento, espressivo sulG. Strings Violin I large Legato Lines, Portamento, slurred Stacc, espressivo sulG.	Strings Violin I+Violin II: Octave Legato Motive (14). Strings Violin I+Violin II: Octave Legato Motive (16-17). Strings Violin II: large Legato Lines, Portamento, espressivo sulG (21-23). 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	<ul style="list-style-type: none"> •Strings Vc high range espressivo, large Legato(17-32) •Strings Vc high range espressivo, large Legato(17-32)+Strings •Strings Vc high range espressivo, large Legato(17-32)+Tutti 	3-57	>•Mode of Playing	–	Strings Cello high range espressivo, large Legato. Cello high range espressivo. Cello Large Legato espressivo.	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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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).




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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Verdi	Multi	La traviata	Prelude	ORCH	1863	1fl, 1ob, 1cl, 2bsn/4horn/strings	OrchPlay	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings Vla+Vc Legato (4-6) •Strings Vc Legato (14-22) •Strings Legato, Slurs vs. Detached Stacc(23-44) •Strings Legato vs. Detached Stacc(45-76) 	>•Mode of Playing	—	Strings Viola+Violoncello Legato. Strings Violoncello Legato. Strings Legato, Slurs vs. Detached Staccato.	Strings Viola+Violoncello: Legato (4-6). Strings Violoncello: Legato (14-22). Strings: Legato, Slurs vs. Detached Staccato (23-44). Strings: Legato vs. Detached Staccato (45-76).
Brahms	Multi	Hungarian Dances	I. Allegro molto	ORCH(Brahms) +pianos4h	1869	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr,/timp, perc(triangle)/strings	OrchPlay	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Legato(1-24) •Strings VI.I+VI.II short Slurs(49-56) •Strings Vla Large Legato(61-68) 	>•Mode of Playing	—	Strings Violin I+Violin II+Viola Legato. Strings Violin I+Violin II short Slurs. Strings Viola Large Legato.	Strings Violin I+Violin II+Viola: Legato (1-24). Strings Violin I+Violin II: short Slurs (49-56). Strings Viola Large Legato (61-68).

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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	<ul style="list-style-type: none"> •Strings Large slurred Legato lines(1-8) •Strings Vc Large slurred Legato line(25-29) •Strings Vc Large slurred Legato line(34-37) •Strings Vc Large slurred Legato line(53-60) •Strings VI.I+VI.II+Vla Large slurred Legato lines(61-67) •Strings Vc Large slurred Legato line(68-76) 	>•Mode of Playing	—	Strings Violin, Viola, Violoncello Large slurred Legato lines.	Strings: Large slurred Legato lines (1-8). Strings Violoncello: Large slurred Legato line (25-29). Strings Violoncello: Large slurred Legato line (34-37). Strings Violoncello: Large slurred Legato line (53-60). Strings Violin I+Violin II+Viola: Large slurred Legato lines (61-67). 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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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).

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Moussorgsky	Multi	Pictures at an Exhibition	1. The Gnome	ORCH(Ravel)	1874 - 1922	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 5perc/1harp/string s	OrchPlay	<ul style="list-style-type: none"> •Strings fast legato over strings(Reh.13, 64-69) •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). 2Octaves doubling Unisono.
Wagner	Multi	Parsifal	Act I. Overture	ORCH+REDUC	1877	3*ob, 1cl, 1bsn/string(vl,vc)	OrchPlay	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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).
Bruckner	Multi	Symphony No. 6	II. Adagio: Sehr feierlich	ORCH	1881	2fl, 2ob, 2cl, 2bsn/4horn, 3trb, tuba/string s	OrchPlay	<ul style="list-style-type: none"> •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/string s	OrchPlay	<ul style="list-style-type: none"> •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).

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Brahms	Multi	Symphony No. 3	III. Poco allegretto	ORCH+REDUC +piano	1883	2fl, 2ob, 2cl, 2bsn/2horn/string s	OrchPlay	<ul style="list-style-type: none"> •Strings Vc high express range, Legato portamento(1-14) •Strings Vc high express range, Legato portamento(1-14)+Strings •Strings Vc high express range, Legato 	>•Mode of Playing	—	Strings Violoncello high espressivo range, Legato portamento (1-14).	Strings Violoncello: high espressivo range, Legato portamento (1-14).
Mahler	stereo -NAX	Lieder eines Fahrenden Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	188 3-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/S OLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	<ul style="list-style-type: none"> •Strings VI.II+Vla+VI.I Detached 16th 5-6tuplets fast FF(67)+Tutti •Strings VI.II+VI.II Legato large slur 32nds fast FF(67-68)+Tutti 	>•Mode of Playing	—	Strings Violin II+Viola+Violin I Detached 16th 5-6Tuplets fast FF. Strings Violin I+Violin II Legato large slur 32nds fast FF.	Strings Violin II+Viola+Violin I: Detached 16th 5-6Tuplets fast FF (67). Strings Violin I+Violin II: Legato large slur 32nds fast FF(67-68).
Mahler	stereo -NAX	Lieder eines Fahrenden Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	188 3-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/S OLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	<ul style="list-style-type: none"> •Strings VI.I+Vla Legato large slur 8th triplets fast con sord. ppp,pppp(78-80)+Tutti •Strings Vc Stacc slurred 8th triplet slow con sord. pppp(79-80)+Tutti 	>•Mode of Playing	—	Strings Violin I+Viola Legato large slur 8th triplets fast con sordino ppp,pppp. Strings Violoncello Staccato slurred 8th triplet slow con sordino pppp.	Strings Violin I+Viola: Legato large slur 8th triplets fast con sordino ppp,pppp (78-80). Strings Violoncello: Staccato slurred 8th triplet slow con sordino pppp (79-80).





Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Lieder eines Fahrenden Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	188 3-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	<ul style="list-style-type: none"> •Strings VI.I Legato short slurs to Stacc, Accents pp(5-8)+Tutti •Strings VI.I Stacc slurred pp(5-8)+Tutti •Strings Vc+Db Stacc slurred, from Tenuto ppp(7)+Tutti 	>•Mode of Playing	—	Strings Violin I Legato short slurs to Staccato Accents pp. Strings Violin I Staccato slurred pp. trings Violoncello+DoubleBass Staccato slurred, from Tenuto ppp.	Strings Violin I: Legato short slurs to Staccato Accents pp (5-8). Strings Violin I: Staccato slurred pp (5-8). trings Violoncello+DoubleBass: Staccato slurred, from Tenuto ppp (7).
Mahler	stereo -NAX	Lieder eines Fahrenden Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	188 3-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	<ul style="list-style-type: none"> •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	stereo -NAX	Lieder eines Fahrenden Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	188 3-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	<ul style="list-style-type: none"> •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).
Brahms	Multi	Symphony No. 4	I. Allegro non troppo	ORCH+piano	1884	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/strings	OrchPlay	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	stereo -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 Vl.I,Vc,Vla,Vl.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	stereo -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 Vl.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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.I,+Vla Tremolo bowed meas. 8ths fast FFF(12-15)+Tutti •Strings VI.I+VI.I,+Vla Detached 8th triplets fast fast FF(16-18)+Tutti •Strings VI.I+VI.I,+Vla Legato line 6ths fast FF cresc FFF(18)+Tutti 	>•Mode of Playing	–	Strings Violin I+Violin II+Viola Tremolo bowed measured 8ths fast FFF. Strings Violin I+Violin II+Viola Detached 8th triplets fast fast FF. Strings Violin I+Violin II+Viola Legato line 6ths fast FF cresc FFF.	Strings Violin I+Violin II+Viola: Tremolo bowed measured 8ths fast FFF (12-15). Strings Violin I+Violin II+Viola: Detached 8th triplets fast fast FF (16-18). Strings VI.I+VI.I,+Vla Legato line 6ths fast FF cresc FFF(18)+Tutti
Mahler	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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 decrescendo.	Strings Violoncello,Viola+Violin I,Violin II: Legato lines quarters, 8ths, wholes mit Dampfer (con sordino) pp-p decresc(443-453).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI. large conjunct and arpeggiated Legato(14-17)+Tutti •Strings Vla+Vc Large arpeggiated Legato cresc(18-45)+Tutti •Strings VI.I+VI.II Large Legato vs slurred Stacc, Stacc, slurred Tenuto cresc(18-45)+Tutti •Strings VI.I, VI.II Large Legato Motive F(102-113)+Tutti •Strings VI.II+Vla+Vc Large arpeggiated Legato F(102-113)+Tutti 	>•Mode of Playing	—	Strings Solo Violin large conjunct and arpeggiated Legato. Strings Violin II+Viola+Violoncello: Large arpeggiated Legato crescendo. Strings Violin I+Violin II: Large Legato Motive. Strings Violin I+Violin II: Large Legato Motive. Strings Violin I+Violin II: Large Legato vs slurred Staccato, Staccato, slurred Tenuto crescendo.	Strings: Solo Violin: large conjunct and arpeggiated Legato (14-17).. Strings Viola+Violoncello: Large arpeggiated Legato cresc (18-45).. Strings Violin I+Violin II: Large Legato vs slurred Stacc, Stacc, slurred Tenuto cresc (18-45).. Strings Violin I+Violin II: Large Legato Motive F (102-113).. Strings Violin II+Viola+Violoncello Large arpeggiated Legato F (102-113)..
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Legato sul D, then sul G string(1-21)+Tutti •Strings Vc. Soli high Legato Line dolce espressivo(26-45)+Tutti 	3-6 >•Mode of Playing	—	Violin Legato sul D string. Violin Legato sul G string. Violin sul D string. Violin sul G string. Strings Violoncello Soli high Legato Line dolce espressivo.	Strings: Violin I+Violin II: Legato sul D, then sul G string (1-21).. Strings Violoncello Soli: high Legato Line dolce espressivo (26-45)..
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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Detached repeated 16ths fast FF(14-16)+Tutti •Strings Vla+Vc+Db Legato slurred 16ths fast FF(14-16)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II Detached repeated 16ths fast FF. Strings Viola+Violoncello+DoubleBass Legato slurred 16ths fast FF.	Strings Violin I+Violin II: Detached repeated 16ths fast FF (14-16). Strings Viola+Violoncello+DoubleBass: Legato slurred 16ths fast FF (14-16).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples			Details/Uses/Full text	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
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 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.
StraussR	stereo -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).
StraussR	stereo -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 sul E, Octave Violin II sul D,A,E, Legato vs Detached, accent FF (9-17).
StraussR	stereo -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 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	stereo -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 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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Mahler	stereo -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  •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: held whole Dampfer (con sordino) pp (39). II+Viola+Violoncello held whole Dampfer (con sordino) pp 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: held whole Dampfer (con sordino) pp (39). Strings Violin I+Violin II+Viola+Violoncello: Legato slurred motives 8th-triplets, 8-16ths, Tenuto Dampfer (con sordino) pp (80-89).
Strauss, Richard	Multi	Tod und Verklärung (Death and Transfiguration)		ORCH	1890	3fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 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	stereo -NAX	Nocturnes	I. Nuages	ORCH (Female Voices in Sirènes)	1892 -99	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, tuba/timp, 2perc/2harp/string s	Boulez_Cleveland Orchestra	 •Strings Legato large (12,6 quarters) slurred Tenuto, espressivo pp crescFdecrec 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)

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeas. sul G FFdecrec p(78-81)+Tutti •Strings VI.II Legato slurred wholes FF decrec p(78-81)+Tutti •Strings Vc Tremolo bowed unmeas. wholes,quarters am Steg FF decrec ppp(79-82)+Tutti •Strings Vla Tremolo bowed wholes,quarters unmeas. p(80-84)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I Tremolo bowed unmeasured sul G FF decrescendo p.</p> <p>Strings Violin II Legato slurred wholes FF decrescendo p.</p> <p>Strings Violoncello Tremolo bowed unmeasured wholes,quarters am Steg (sul ponticello) FF decrescendo ppp</p> <p>Strings Viola Tremolo bowed wholes,quarters unmeasured p.</p>	<p>Strings Violin I: Tremolo bowed unmeasured sul G FF decrescendo p (78-81).</p> <p>Strings Violin II: Legato slurred wholes FF decrescendo p (78-81).</p> <p>Strings Violoncello: Tremolo bowed unmeasured wholes,quarters am Steg (sul ponticello) FF decrescendo ppp (79-82).</p> <p>Strings Viola: Tremolo bowed wholes,quarters unmeasured p (80-84).</p>	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings SOLO VI Legato short slurs, Detached, accents, Tenutos, Trills p espressivo cresc-decrec(140-148)+Tutti 	>•Mode of Playing	—	<p>Strings SOLO Violin Legato short slurs, Detached, accents, Tenutos, Trills p espressivo crescendo-decrescendo..</p>	<p>Strings SOLO Violin: Legato short slurs, Detached, accents, Tenutos, Trills p crescendo-decrescendo (140-148).</p>	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc,Db Legato slurred 16ths fast, Trills FF decrec p(151-158)+Tutti 	>•Mode of Playing	—	<p>Strings Violoncello, DoubleBass Legato slurred 16ths fast, Trills FF decrescendo p.</p>	<p>Strings Violoncello, DoubleBass: Legato slurred 16ths fast, Trills FF decrescendo p (151-158).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc,Vla,VI.II,VI.I Legato slurred 16ths fast, Trills FF decresc p(Reh.19,240-244)+Tutti •Strings VI.I+VI.II+Vla+Vc Legato slurred 16ths fast, Trills vs Stacc p decresc(245-253)+Tutti 	>•Mode of Playing	—	Strings Violoncello,Viola,Violin II,Violin I Legato slurred 16ths fast, Trills FF decrescendo p. Strings Violin I+Violin II+Viola+Violoncello Legato slurred 16ths fast, Trills vs Staccato p decrescendo.	Strings Violoncello,Viola,Violin II,Violin I: Legato slurred 16ths fast, Trills FF decrescendo p (Reh.19,240-244). Strings Violin I+Violin II+Viola+Violoncello: Legato slurred 16ths fast, Trills vs Staccato p decrescendo (245-253).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc,VI.I,Db Stacc motive dotted 8ths-16ths vs slurred 16ths-8ths ppp(246-255)+Tutti •Strings Stacc motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decresc(255-273)+Tutti 	>•Mode of Playing	—	Strings Violoncello,Violin I,DoubleBass Staccato motive dotted 8ths-16ths vs slurred 16ths-8ths ppp. Strings Staccato motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decrescendo.	Strings Violoncello,Violin I,DoubleBass: Staccato motive dotted 8ths-16ths vs slurred 16ths-8ths ppp (246-255). Strings: Staccato motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decrescendo (255-273).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Alder	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Legato slurs 16ths(4-16) Oct. fast, furtchbarer Gewalt, accents, FFF, sFz cresc-decresc(604-633)+Tutti •Strings Vc Pizz, Db Arco, quarters hocquet p decresc(632-639)+Tutti 	>•Mode of Playing	—	Strings Legato slurs 16ths(4-16) Octave fast, furtchbarer Gewalt (terrible Force), accents, FFF, sFz crescendo-decrescendo. Strings Violoncello Pizzicato, DoubleBass Arco quarters hocquet p decrescendo.	Strings: Legato slurs 16ths(4-16) Octave fast, furtchbarer Gewalt (terrible Force), accents, FFF, sFz crescendo-decrescendo (604-633). Strings Violoncello Pizzicato, DoubleBass Arco: quarters hocquet p decrescendo (632-639).	
Mahler	stereo -NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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 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	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Strings Vc+Db, VI.I+VI.II+Vla Legato held,halfs,quarters Dampfer ppp(1-17)+Tutti	>•Mode of Playing	—	Strings Violoncello+DoubleB ass, Violin I+Violin II+Viola Legato held,halfs,quarters Dampfer (con sordino) ppp.	Strings Violoncello+DoubleB II+Viola: Legato held,halfs,quarters Dampfer (con sordino) ppp.	Strings Violoncello+DoubleB ass Legato held, Tremolo over strings slow Dampfer (con sordino) pp decrescendo pppp.
Mahler	stereo -NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Strings Vc+Db Legato held, Tremolo over strings slow Dampfer pp decresc pppp(18-56)+Tutti	>•Mode of Playing	—	Strings Violoncello+DoubleB ass Legato held, Tremolo over strings slow Dampfer (con sordino) pp decrescendo pppp,	Strings Violoncello+DoubleB ass: Legato held, Tremolo over strings slow Dampfer (con sordino) pp decrescendo pppp,	Strings Violoncello+DoubleB ass Legato held, Tremolo over strings slow Dampfer (con sordino) pp decrescendo pppp,
Mahler	stereo -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_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Strings Legato large quarters,halfs slow espressivo, Tenuto slurred-detached pp cresc-decresc(1-13)+Tutti •Strings VI.I Legato large quarters,halfs slow espressivo Griffbrett, Tenuto slurred-detached pp cresc-decresc(13-38)+Tutti	>•Mode of Playing	—	Strings Legato large quarters,halfs slow espressivo, Tenuto slurred-detached pp crescendo-decrescendo. 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). Strings Violin I: Legato large quarters,halfs slow espressivo Griffbrett (sul tasto), Tenuto slurred-detached pp crescendo-decrescendo (13-38).	Strings: Legato large quarters,halfs slow espressivo, Tenuto slurred-detached pp crescendo-decrescendo (1-13). Strings Violin I: Legato large quarters,halfs slow espressivo Griffbrett (sul tasto), Tenuto slurred-detached pp crescendo-decrescendo (13-38).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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 Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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 •Strings VI.I Detached, Marcato Tenuto, Legato Griffbrett pp-p cresc-decresc(Reh.14,133-143)+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 Detached, Marcato Tenuto, Legato Griffbrett (sul tasto) pp-p crescendo-decrescendo.	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). Strings Violin I: Detached, Marcato Tenuto, Legato Griffbrett (sul tasto) pp-p crescendo-decrescendo (Reh.14,133-143).	
Mahler	stereo -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 Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings VI.I+VI.II Legato Detached, Tenuto G-Seite espressivo pp cresc-decresc(Reg.10,101-124)+Tutti •Strings VI.I Legato Tenuto, Detached Marcato D-Seite espressivo pp cresc-decresc(114-116)+Tutti •Strings VI.I Legato Tenuto, Detached A-Seite espressivo pp cresc-decresc(117-120)+Tutti 	>•Mode of Playing	-	Strings Violin I+Violin II Legato Detached, Tenuto G-Seite (sul G) espressivo pp crescendo-decrescendo. Strings Violin I Legato Tenuto, Detached Marcato D-Seite (sul D) espressivo pp crescendo-decrescendo. Strings Violin I Legato Tenuto, Detached A-Seite (sul A) espressivo pp crescendo-decrescendo.	Strings Violin I+Violin II: Legato Detached, Tenuto G-Seite (sul G) espressivo pp crescendo-decrescendo (Reg.10,101-124). Strings Violin I: Legato Tenuto, Detached Marcato D-Seite (sul D) espressivo pp crescendo-decrescendo (114-116). Strings Violin I: Legato Tenuto, Detached A-Seite (sul A) espressivo pp crescendo-decrescendo (117-120).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples				
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Mahler	stereo -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 Netherland, Boy Choir Rotterdam	•Strings Legato, Detached Tenuto, Marcato halves,quarterd,8ths,w holes 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	stereo -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	stereo -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	stereo -NAX	Don Quixote	I. Introduction	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLOBassd/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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing	
StraussR	stereo -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	stereo -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 Legato slurred lines p cresc-decresc espressivo(3-7)+Tutti •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 Violin I Legato slurred lines p crescendo-decrescendo espressivo. Strings Viola+Violoncello+DoubleBass,+Violin I+Violin II Detached Staccato, Tenuto 8ths, 16ths 3Octaves slow vs Legato motive p crescendo F, sFz.	Strings Violin I: Legato slurred lines p crescendo-decrescendo espressivo (3-7). 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	stereo -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,+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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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.	
Mahler	stereo -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	stereo -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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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, r 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	<ul style="list-style-type: none"> •Strings VI.I+VI.II Legato slurred 8-16ths,quarters, pp-p cresc-decresc espressivo (Reh.11,254-273)+Tutti •Strings VI.I+VI.II Gliss dotted quarters pp-p cresc-decresc espressivo (Reh.11,254-273)+Tutti •Strings VI.I+VI.II Detached 8-16ths, Tenuto, Stacc pp-p cresc-decresc espressivo (Reh.11,254-273)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II Legato slurred 8-16ths,quarters, pp-p crescendo-decrescendo espressivo (Reh.11,254-273).</p> <p>Strings Violin I+Violin II: Glissando dotted quarters pp-p crescendo-decrescendo espressivo (Reh.11,254-273).</p> <p>Strings Violin I+Violin II: Detached 8-16ths, Tenuto, Staccato pp-p crescendo-decrescendo espressivo (Reh.11,254-273).</p>		
Mahler	stereo -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, r 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla,+Vc Legato long slurs 16ths(10+), Dampfer pp-ppp(314-329)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II+Viola,+Violoncello: Legato long slurs 16ths(10+), Dampfer (con sordino) pp-ppp (314-329).</p>		
Mahler	stereo -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, r 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	<ul style="list-style-type: none"> •Strings Vc Legato slurred Gliss 8ths (3rd to 12th Cstring) to accent pp(357-362)+Tutti 	>•Mode of Playing	—	<p>Strings Violoncello Legato slurred Glissando 8ths (3rd to 12th on C string) to accent pp.</p> <p>Strings Violoncello: Legato slurred Glissando 8ths (3rd to 12th on C string) to accent pp (357-362).</p>		

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Legato 16ths,quarters large slurs Dampfer pp(101-105)+Tutti •Strings VI.II+Vla+Vc Bogen geschlagen 8ths Dampfer pp(101-105)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I Legato 16ths,quarters large slurs Dampfer (con sordino) pp.</p> <p>Strings Violin II+Viola+Violoncello: Bogen geschlagen (col legno battuto) 8ths Dampfer (con sordino) pp.</p> <p>Strings Violin II+Viola+Violoncello Bogen geschlagen (col legno battuto) 8ths Dampfer (con sordino) pp.</p>	<p>Strings Violin I: Legato 16ths,quarters large slurs Dampfer (con sordino) pp (101-105).</p> <p>Strings Violin II+Viola+Violoncello: Bogen geschlagen (col legno battuto) 8ths Dampfer (con sordino) pp (101-105).</p>
Sibelius	Multi	Symphony No. 2	II. Tempo andante, ma rubato – Poco allegro – Molto largamente, etc.	ORCH	1902	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Fast slurred 32nd ascending lines vs Short Detached(150-168) •Strings Slurred Legato motives. vs Short Detached, Accent, Tenuto(179-203) 	>•Mode of Playing	—	<p>Strings Fast slurred 32nd ascending lines vs Short Detached notes. Strings Slurred Legato motives. vs Short Detached, Accent, Tenuto notes.</p>	<p>Strings: Fast slurred 32nd ascending lines vs Short Detached notes (150-168).</p> <p>Strings: Slurred Legato motives. vs Short Detached, Accent, Tenuto notes (179-203).</p>
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Sourdines Legato lines pp cresc-decresc(60-68)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II Sourdines (con sordino) Legato lines pp crescendo-decrescendo.</p>	<p>Strings Violin I+Violin II: Sourdines (con sordino) Legato lines pp crescendo-decrescendo (60-68).</p>
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Legato large slurred dotted quarters, 8ths appassionato F(17-18)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II+Viola Legato large slurred dotted quarters, 8ths appassionato F</p>	<p>Strings Violin I+Violin II+Viola: Legato large slurred dotted quarters, 8ths appassionato F (17-18).</p>
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Legato slurred slow quarters,halfs, 8ths pp cresc-decresc(1-36)+Tutti 	>•Mode of Playing	—	<p>Strings Legato slurred low quarters,halfs, 8ths pp crescendo-decrescendo.</p>	<p>Strings: Legato slurred slow quarters,halfs, 8ths pp crescendo-decrescendo (1-36).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Vc+Db Stacc 8ths, Marcato F crescFF(1-5)+Tutti •Strings VI.I+VI.II+Vla+Vc Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescFF (2-5)+Tutti •Strings VI.I+VI.II,+Vla+Vc Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti •Strings Vla+Vc+Db Detached halves, quarters, accents vs Tremolo bowed unmes.FF(Reh.1,6-11)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello+DoubleBass Staccato 8ths, Marcato F crescendo FF).</p> <p>Strings Violin I+Violin II+Viola+Violoncello Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescendo FF.</p> <p>Strings Violin I+Violin II+Viola+Violoncello Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti</p> <p>Strings Violin I+Violin II+Viola+Violoncello Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescendo FF.</p> <p>Strings Violin I+Viola+Violoncello Detached vs Legato short slurs, accents FFcrescFFF.</p> <p>Strings Viola+Violoncello+DoubleBass Detached halves, quarters, accents vs Tremolo bowed unmeasured FF.</p>	<p>Strings Violoncello+DoubleBass: Staccato 8ths, Marcato F crescendo FF (1-5).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescendo FF (2-5).</p> <p>Strings VI.I+VI.II,+Vla+Vc Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Detached vs Legato short slurs, accents FF cresc FFF (Reh.1,6-13).</p> <p>Strings Viola+Violoncello+DoubleBass: Detached halves, quarters, accents vs Tremolo bowed unmeasured FF (Reh.1,6-11).</p>	
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Legato slurred quarters, 16ths FF(29-31)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II Legato slurred quarters, 16ths FF.</p>	<p>Strings Violin I+Violin II: Legato slurred quarters, 16ths FF (29-31).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla large Legato, Legato Tenuto espressivo(1-20)+Tutti •Strings Vc. large Legato Arpeggiando(1-20)+Tutti •Strings VI. I, VI.II+Vla wide slurred Legato Motives vs Tenuto, Portato(64-83)+Tutti •Strings Vc+Db wide slurred Legato Motives(65-83)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II+Violla large Legato, Legato Tenuto espressivo. Strings Violoncello large Legato Arpeggiando. Strings Violin I, Violin II+Viola wide slurred Legato Motives vs Tenuto, Portato. Strings Violoncello+Double Bass wide slurred Legato Motives.	Strings Violin I+Violin II+Violla: large Legato, Legato Tenuto espressivo (1-20). Strings Violoncello: large Legato Arpeggiando (1-20). Strings Violin I, Violin II+Viola: wide slurred Legato Motives vs Tenuto, Portato (64-83). Strings Violoncello+Double Bass: wide slurred Legato Motives (65-83).
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI. I Legato Portamento, Tenuto FFdecresc mf(524-529)+Tutti 	>•Mode of Playing	—	Strings Violin I Legato Portamento, Tenuto FFdecrecendo mf	Strings Violin I: Legato Portamento, Tenuto FFdecrecendo mf (524-529).
Puccini	stereo -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	<ul style="list-style-type: none"> •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 sul A+Violin I sul E+Violoncello: sul A Legato-Tenuto quarters,8-16ths FFF slow espressivo (Act2,Reh16, 63-71), 3Octaves doubling.

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing	
Scriabin	stereo -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/2har	OrchPlay	•Strings TUTTI (1-12)		>•Mode of Playing	—	Strings TUTTI (1-12).	Strings: TUTTI (1-12).
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/2har ps//strings	OrchPlay	•Strings VI.I 4SOLI Legato slurred halves,quarters slow con Sord. pp(5-9) •Strings VI.Ib held note Harmonic artificial 4thl con Sord. pp(5-9) •Strings VI.II held note Oct. con Sord. pp(1-12) •Strings Vc 6SOLI Harmonics artificial 4th held note pp(9-12) •Strings Vla 6SOLI Harmonics artificial 4th held note pp(11-12)		>•Mode of Playing	—	Strings Violin I 4SOLI Legato slurred halves,quarters slow con Sordino pp. Strings Violin Ib held note Harmonic artificial 4th con Sordino pp. Strings Violin II held note Octave con Sordino pp. Strings Violoncello 6SOLI Harmonics artificial 4th held note pp. Strings Viola 6SOLI Harmonics artificial 4th held note pp.	Strings Violin I 4SOLI: Legato slurred halves,quarters slow con Sordino pp (5-9). Strings Violin Ib: held note Harmonic artificial 4th con Sordino pp (5-9) Strings Violin II: held note Octave con Sordino pp (1-12). Strings Violoncello 6SOLI: Harmonics artificial 4th held note pp (9-12). Strings Viola 6SOLI: Harmonics artificial 4th held note pp (11-12).
Debussy	stereo -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).

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
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	<ul style="list-style-type: none"> •Strings VI.I+Vla+Vc Pizz p cresc mf(152-155) •Strings VI.II+Vla,+VI.I+Vc Legato short slurs vs detached, Stacc,Tenuto 8-16ths p cresc FF(152-162) •Strings Db(+Vc end) Legato held, short slurs, Tenuto, Marcato p cresc FF(152-162) 	>•Mode of Playing	_	<p>Strings Violin I+Viola+Violoncello Pizzicato p crescendo mf(152-155). Pizzicato p crescendo. Strings Violin II+Viola,+Violin I+Violoncello Legato short slurs vs detached, Staccato,Tenuto 8-16ths p crescendo FF (152-162). Strings DoubleBass(+Violoncello end): Legato held, short slurs, Tenuto, Marcato p crescendo FF (152-162).</p>	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vc Legato (+E.H) slurred line espressivo p cresc-decresc(Reh.7,71-74)+Tutti •Strings VI.II+Vc Legato (+E.H) slurred line espressivo p cresc(79-88)+Tutti 	>•Mode of Playing	_	<p>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.</p>	<p>Strings Violin II+Violoncello: Legato (+English Horn) slurred line espressivo p crescendo-decrescendo (Reh.7,71-74). Strings Violin II+Violoncello: Legato (+English Horn) slurred line espressivo p crescendo (79-88).</p>
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+Vla Tenuto Marque, short slur, Stacc separated 16ths(77-78)+Tutti •Strings VI.I Tenuto, short slur, Stacc separated 16ths p crescF(87-90)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Viola Tenuto Marque (marcato), short slur, Staccato separated 16ths. Strings Violin I Tenuto, short slur, Staccato separated 16ths p crescendo.</p>	<p>Strings Violin I+Viola: Tenuto Marque (marcato), short slur, Staccato separated 16ths (77-78). Strings Violin I: Tenuto, short slur, Staccato separated 16ths p crescendo F(87-90).</p>

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.II Spicc slurred repeated 16ths vs Tenuto sur la touche p(123-144)+Tutti •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 Tenuto sur la touche (sul tasto) p. 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). Strings Violin II: Spiccato slurred repeated 16ths vs Pizz sur la touche (sul tasto) pp (Reh.15,145-158).	
Debussy	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vla+Vc Legato slurred motives Oct, Tenuto, Marcato-Tenuto p cresc-decresc(227-234)+Tutti •Strings VI.II Legato slurred motive Oct, Tenuto p decresc(227-234)+Tutti 	>•Mode of Playing	—	Strings Viola+Violoncello Legato slurred motives Octave, Tenuto, Marcato-Tenuto p crescendo-decrescendo. Strings Violin II Legato slurred motive Octave, Tenuto p decrescendo.	Strings Viola+Violoncello: Legato slurred motives Octave, Tenuto, Marcato-Tenuto p crescendo-decrescendo (227-234). Strings Violin II: Legato slurred motive Octave, Tenuto p decrescendo (227-234).	
Debussy	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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, sul G, Sourdines (con sordino) p espressivo (114-117).	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VlaB,VcB,Db,VlaA Pizz Ten-Stacc quarters,8ths pp(Reh.54,11-20)+Tutti •Strings VI.I+VlaA+VcA Stacc-Spicc-Ten, short slurs sur le chevalet pp(Reh.54,11-20)+Tutti 	>•Mode of Playing	—	Strings ViolaB, VioloncelloB, DoubleBass, ViolaA Pizzicato Tenuto-Staccato quarters, 8ths pp. Strings Violin I+ViolaA+VioloncelloA: Staccato-Spiccato-Tenuto, short slurs sur le chevalet (sul ponticello) pp.	Strings ViolaB, VioloncelloB, DoubleBass, ViolaA: Pizzicato Tenuto-Staccato quarters, 8ths pp (Reh.54,11-20). Strings Violin I+ViolaA+VioloncelloA: Staccato-Spiccato-Tenuto, short slurs sur le chevalet (sul ponticello) pp (Reh.54,11-20).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I SOLO-1 Sautillé Tenuto-Spicc 16th-triplets vs short slur, sul G p cresc accent(Reh.58,45-49)+Tutti •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-1 Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sul G p crescendo accent. Strings Violin I SOLO-2 col legno battuto Sautillé 16th-triplets p, Accent F.	Strings Violin I SOLO-1: Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sul G p crescendo accent (Reh.58,45-49). Strings Violin I SOLO-2: col legno battuto Sautillé 16th-triplets p, Accent F (Reh.58,45-49).	
Debussy	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Detached Ten, Ten slurred, Stacc slurred Fcresc-decresc(Reh.5,40-43)+Tutti •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 (Reh.5,40-43). 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). Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo (Reh.7,62-65).	
Ravel	stereo -NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •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.	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	<ul style="list-style-type: none"> •Strings Legato Lines(3-12) •Strings VI.I, VI.II fast 16th Slurs Legato(13-16) •Strings Vla fast 16th Slurs Legato(17-21) •Strings Legato Lines (22-23) •Strings VI.I fast 8 16th Slurs Legato over strings(24-26) •Strings Legato Lines vs Detached, Tremolo(27-32) •Strings VI.I, VI.II, Vla, Vc Legato Lines(37-44) •Strings Vla Slur Legato over strings(37-44) •Strings Legato Lines(45-56) 	>•Mode of Playing	—	Strings Legato Lines. Fast sixteen notes Slurs. Slur Legato over strings.	Strings Legato Lines (3-12). Strings Violin I, Violin II: fast 16th Slurs Legato (13-16). Strings Viola: fast 16th Slurs Legato (17-21). Strings: Legato Lines (22-23). Strings Violin I: fast 8 16th Slurs Legato over strings (24-26). Strings: Legato Lines vs Detached, Tremolo notes (27-32). Strings Violin I, Violin II, Viola, Violoncello: Legato Lines (37-44). Strings Viola: Slur Legato over strings (37-44). Strings: Legato Lines (45-56).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vla 4Soli (+E.h) Legato slurred motive 16ths p crescendo-decresc(Reh.3,31-34)+Tutti •Strings VI.I+VI.II (+Picc) Legato slurred motive 16ths, Tenuto, Marcato FF(Reh.9,95-98)+Tutti •Strings VI.I+Vc,+VI.II+Vla Legato slurred motive 16ths, Tenuto p crescF(99-102)+Tutti 	>•Mode of Playing	—	<p>Strings Viola 4Soli (+English Horn) Legato slurred motive 16ths p crescendo-decrescendo.</p> <p>Strings Violin I+Violin II (+Piccolo) Legato slurred motive 16ths, Tenuto, Marcato FF.</p> <p>Strings Violin I+Violoncello,+Violin II+Viola: Legato slurred motive 16ths, Tenuto, Marcato FF.</p> <p>Strings Violin I+Violoncello,+Violin II+Viola Legato slurred motive 16ths, Tenuto p crescendo F.</p>	<p>Strings Viola 4Soli (+English Horn): Legato slurred motive 16ths p crescendo-decrescendo (Reh.3,31-34).</p> <p>Strings Violin I+Violin II (+Piccolo): Legato slurred motive 16ths, Tenuto, Marcato FF (Reh.9,95-98).</p> <p>Strings Violin I+Violoncello,+Violin II+Viola: Legato slurred motive 16ths, Tenuto p crescendo F (99-102).</p>
Debussy	stereo -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	<ul style="list-style-type: none"> •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	—	<p>Strings Viola+Violoncello, Violin I+Violin II Legato Tenuto,Staccato slurred, Tenuto-Staccato, Sourdines (con sordino) pp crescendo-decrescendo.</p>	<p>Strings Viola+Violoncello, Violin I+Violin II: Legato Tenuto,Staccato slurred, Tenuto-Staccato, Sourdines (con sordino) pp crescendo-decrescendo (Reh.39,23-48).</p>
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+Vc Legato, slurred Tenuto, Stacc 8ths,quarters in Oct., sur la touche p(Reh.8,66-69)+Tutti •Strings VI.I+Vc Legato, slurred Tenuto, Stacc 8ths,quarters in Oct., sur la touche p(159-162)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violoncello Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p (Reg.8,66-69).</p> <p>Strings Violin I+Violoncello: Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p.</p>	<p>Strings Violin I+Violoncello: Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p (Reg.8,66-69).</p> <p>Strings Violin I+Violoncello: Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p (159-162).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vc Detached Marcato 8ths vs short slurs 16ths F(47-49)+Tutti •Strings Vla Legato slurred 16ths fast FF vs Spicc-Saltando p(47-50)+Tutt •Strings Vla,+Vc,+Db Legato slurred 16ths fast accent mf-p cresc(Reh.33,58-67)+Tuttii 	>•Mode of Playing	—	Strings Violin I+Violin II+Violoncello Detached Marcato 8ths vs short slurs 16ths. Strings Viola Legato slurred 16ths fast FF vs Spiccato-Saltando p. Strings Viola,+Violoncello,+DoubleBass Legato slurred 16ths fast accent mf-p crescendo.	Strings Violin I+Violin II+Violoncello: Detached Marcato 8ths vs short slurs 16ths F (47-49). Strings Viola: Legato slurred 16ths fast FF vs Spiccato-Saltando p (47-50). Strings Viola,+Violoncello,+DoubleBass: Legato slurred 16ths fast accent mf-p crescendo (Reh.33,58-67).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Detached 8ths quarters, half, accents, p cresc(22-36)+Tutti •Strings Legato short slurs, accents p, Sfz, cresc(22-36)+Tutti •Strings Staccato, Tenuto p,F decresc(22-36)+Tutti 	>•Mode of Playing	—	<p>Strings Detached 8ths quarters, half, accents, p crescendo.</p> <p>Strings Legato short slurs, accents p, Sfz, crescendo.</p> <p>Strings Staccato, Tenuto p, F decrescendo.</p>	<p>Strings: Detached 8ths quarters, half, accents, p crescendo (22-36).</p> <p>Strings: Legato short slurs, accents p, Sfz, crescendo (22-36).</p> <p>Strings: Staccato, Tenuto p, F decrescendo (22-36).</p>	
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings large Legato w skips, slurred Motives vs long Detached, Accents, slurred Accents(1-27)+Tutti 	>•Mode of Playing	—	<p>Strings large Legato with skips, slurred Motives vs long Detached, Accents, slurred Accents.</p>	<p>Strings: large Legato with skips, slurred Motives vs long Detached, Accents, slurred Accents (1-27).</p>	
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.I+VI.II Legato short slurs vs Detached quarters, 16ths, wholes slow Griffbrett pp,p,ppp(73-89)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II Legato short slurs vs Detached quarters, 16ths, wholes slow Griffbrett (sul tasto) pp,p,ppp.</p>	<p>Strings Violin I+Violin II: Legato short slurs vs Detached quarters, 16ths, wholes slow Griffbrett (sul tasto) pp,p,ppp (73-89).</p>	
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc+Db Legato slurs very slow mit Dampfer pp,ppp(159-185)+Tutti 	>•Mode of Playing	—	<p>Strings Violin II+Viola+Violoncello+DoubelBass Legato slurs very slow mit Dampfer (con sordino) pp,ppp.</p>	<p>Strings Violin II+Viola+Violoncello+DoubelBass: Legato slurs very slow mit Dampfer (con sordino) pp,ppp (159-185).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•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	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•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	stereo -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	stereo -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 SOLO Legato motives quarters sur la touche mf,mp espressivo(Reh.42,279-284)+Tutti	>•Mode of Playing	—	Strings Violin I-2 SOLO Legato motives quarters sur la touche (sul tasto) mf,mp espressivo.	Strings Violin I-2 SOLO Legato motives quarters sur la touche (sul tasto) mf,mp espressivo (Reh.42,279-284).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.II+Vla,+Vc sur la touche Legato quarters,8ths pp cresc vs ordinario Tremolo mf crescF-decresc(Reh.46,307-314)+Tutti •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 II+Viola,+Violoncello sur la touche (sul tasto) Legato quarters,8ths pp crescendo 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)	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). 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	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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, sul C, F decrescendo p (Reg.52,342-344).	
Ravel	stereo -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	<ul style="list-style-type: none"> •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 (sul C), Portamento p,mp crescendo espressivo (Reh.67,440-442).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•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 (860-865).	Strings Violin I+Violin II+Viola+Violoncello: Legato slurred quarters, 4 Octaves, Sourdines (con sordino) p crescendo-decrescendo espressivo.	
Ravel	stereo -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.I (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	stereo -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).	
Ravel	stereo -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 •Strings VI.I+VI.II+Vla+Vc Legato large slurs quarters,8ths 3Oct. F espressivo cresc-decresc p(Reh.165,1091-1095)+Tutti	>•Mode of Playing	—	Strings Viola+Violoncello Legato large slurs quarters,8ths pp espressivo. Strings Violin I+Violin II+Viola+Violoncello Legato large slurs quarters,8ths 3Octaves F espressivo crescendo-decrescendo p.	Strings Viola+Violoncello: Legato large slurs quarters,8ths pp espressivo (Reh.158,1056-1061). Strings Violin I+Violin II+Viola+Violoncello: Legato large slurs quarters,8ths 3Octaves F espressivo crescendo-decrescendo p (Reh.165,1091-1095).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vla,VI.I Legato short fast slurred motives 16ths accented P cresc-decresc(Reh.164,1088-1089)+Tutti •Strings VI.II,Vla Detached accents, Tremolo 8ths pp cresc(Reh.164,1088-1089)+Tutti •Strings VI.I,VI.II Legato slurred motives 32nds(12) fast pp(Reh.164,1088-1089)+Tutti 	>•Mode of Playing	_	Strings Viola, Violin I Legato short fast slurred motives 16ths accented P cresc-decrescendo. Strings Violin II, Viola Detached accents, Tremolo 8ths pp crescendo. Strings Violin I, Violin II Legato slurred motives 32nds(12) fast pp.	Strings Viola, Violin I: Legato short fast slurred motives 16ths accented P crescendo-decrescendo (Reh.164,1088-1089). Strings Violin II, Viola: Detached accents, Tremolo 8ths pp crescendo (Reh.164,1088-1089). Strings Violin I, Violin II: Legato slurred motives 32nds(12) fast pp (Reh.164,1088-1089).	
Ravel	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Detached repeated 8ths fast p, Sfz decresc(Reh.199,1278-1290)+Tutti •Strings VI.II Detached repeated 8ths fast F(Reh.202,1292-1294)+Tutti •Strings VI.II Legato slurred 8ths motives p(Reh.199,1278-1290)+Tutti •Strings VI.II+Vla Legato slurred 8ths motives p crescF(1290-1292)+Tutti 	>•Mode of Playing	-	<p>Strings Violin I Detached repeated 8ths fast p, Sfz decrescendo.</p> <p>Strings Violin II Detached repeated 8ths fast F.</p> <p>Strings Violin II Legato slurred 8ths motives p.</p> <p>Strings Violin II+Viola Legato slurred 8ths motives p crescendo F.</p>	<p>Strings Violin I: Detached repeated 8ths fast p, Sfz decrescendo (Reh.199,1278-1290).</p> <p>Strings Violin II: Detached repeated 8ths fast F (Reh.202,1292-1294).</p> <p>Strings Violin II: Legato slurred 8ths motives p (Reh.199,1278-1290).</p> <p>Strings Violin II+Viola: Legato slurred 8ths motives p crescendo F (1290-1292).</p>
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+Vla Legato slurred halves,8ths motives, accents F(Reh.202,1292-1294)+Tutti •Strings VI.I+VI.II+Vla Legato slurred, Detached halves,8ths motives p cresc FF(1294-1296)+Tutti 	>•Mode of Playing	-	<p>Strings Violin I+Viola Legato slurred halves,8ths motives, accents F.</p> <p>Strings Violin I+Violin II+Viola Legato slurred, Detached halves,8ths motives p crescendo FF.</p>	<p>Strings Violin I+Viola: Legato slurred halves,8ths motives, accents F (Reh.202,1292-1294).</p> <p>Strings Violin I+Violin II+Viola: Legato slurred, Detached halves,8ths motives p crescendo FF (1294-1296).</p>
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla,+Vc+Db Legato short slurs, Detached, accents 8ths FF(Reh.203,1297-1298)+Tutti 	>•Mode of Playing	-	<p>Strings Violin I+Violin II+Viola+Violoncello+DoubleBass Legato short slurs, Detached, accents 8ths FF.</p>	<p>Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: Legato short slurs, Detached, accents 8ths FF (Reh.203,1297-1298).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Legato motives 16ths down fast, 8ths Slurred-detached up FF cresc(1299-1302)+Tutti •Strings VI.I+VI.II+Vla+Vc Gliss 2 Oct. quarters fast p cresc FF(1299-1300)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola Legato motives 16ths down fast, 8ths Slurred-detached up FF crescendo.</p> <p>Strings Violin I+Violin II+Viola+Violoncello Glissando 2 Oct. quarters fast p crescendo FF.</p>	<p>Strings Violin I+Violin II+Viola: Legato motives 16ths down fast, 8ths Slurred-detached up FF crescendo (1299-1302).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Glissando 2 Oct. quarters fast p crescendo FF (1299-1300).</p>	
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings VI.I Legato slurred motives(8-9) •Strings VI.II Legato slurred motive(11-12) •Strings Legato slurred motives vs slurred Stacc(20-27) •Strings Legato slurred motives vs Detached, Tenuto(25-27) •Strings VI.I Legato Line(28-34) •Strings Legato motive(33-34) 	>•Mode of Playing	_	<p>Strings Legato slurred motives. Legato slurred motives vs slurred Staccato. Legato slurred motives vs Detached, Tenuto notes. Legato Lines. Slurred Staccato, Detached notes vs Legato Motives.</p>	<p>Strings Violin I: Legato slurred motives (8-9).</p> <p>Strings Violin II: Legato slurred motive (11-12).</p> <p>Strings: Legato slurred motives vs slurred Staccato (20-27).</p> <p>Strings: Legato slurred motives vs Detached, Tenuto notes (25-27).</p> <p>Strings Violin I: Legato Line (28-34).</p> <p>Strings: Legato motive (33-34).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Ravel	Multi	Pavane pour une infante défunte		ORCH+piano	1910	2fl, 1ob, 2cl, 2bsn/2horn/harp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings slurred Stacc, Detached notes vs Legato Motives(39-43) •Strings slurred Stacc, Detached notes vs Legato Motives(43-48) •Strings slurred Stacc, Detached notes vs Legato Motives(49-58) •Strings Legato Motives and Lines(60-72) 	>•Mode of Playing	–	Strings Legato slurred motives. Legato slurred motives vs slurred Staccato. Legato slurred motives vs Detached, Tenuto notes. Legato Lines. Slurred Staccato, Detached notes vs Legato Motives.	Strings: slurred Staccato, Detached notes vs Legato Motives (39-43). Strings: slurred Staccato, Detached notes vs Legato Motives (43-48). Strings: slurred Staccato, Detached notes vs Legato Motives (49-58). Strings: Legato Motives and Lines (60-72).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vc Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.135,34-35)+Tutti •Strings VI.I+Vla Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.136,37-38)+Tutti •Strings VI.I+Vla Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.137,41-43)+Tutti 	>•Mode of Playing	_	<p>Strings Violin II+Violoncello Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.</p> <p>Strings Violin I+Viola Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.</p> <p>Strings Violin I+Viola Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.</p>	<p>Strings Violin II+Violoncello: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.135,34-35).</p> <p>Strings Violin I+Viola: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.136,37-38).</p> <p>Strings Violin I+Viola: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.137,41-43).</p>	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeas, slurred 32nds(5) motives sul pont. p cresc F(Reh.164,105-115)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I Tremolo bowed unmeasured, slurred 32nds(5) motives sul ponticello p crescendo F.</p>	<p>Strings Violin I: Tremolo bowed unmeasured, slurred 32nds(5) motives sul ponticello p crescendo F (Reh.164,105-115).</p>	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	_	<p>Strings Violin I Tremolo bowed unmeasured sul ponticello p.</p> <p>Strings Violin I+Violin II+Viola slurred 16th w appoggiaturas fast FFF.</p>	<p>Strings Violin I: Tremolo bowed unmeasured sul ponticello p (Reh.201,273).</p> <p>Strings Violin I+Violin II+Viola: slurred 16th w appoggiaturas fast FFF (Reh.201,274).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+Vla Pizz quarters pp(1-13)+Tutti •Strings VI.I+VI.II+Vla+Vc Legato slurred lines16-8ths-quarters fast pp cresc mp(Reh.2,14-21)+Tutti •Strings VI.II+Vla Detached Tenuto quarters mp cresc F(Reh.3,22-25)+Tutti •Strings VI.I+VI.II+Vla+Vc Detached accents w appog. F crescFF(26-27)+Tutti •Strings VI.I+VI.II+Vla+Vc Leg 16ths,quarters, accent fast FF, Pizz decresc p(28-30)+Tutti 	>•Mode of Playing	-	<p>Strings Violin I+Viola:Pizzicato quarters pp.</p> <p>Strings Violin I+Violin II+Viola+Violoncello Legato slurred lines16-8ths-quarters fast pp crescendo mp.</p> <p>Strings Violin II+Viola Detached Tenuto quarters mp crescendo F.</p> <p>Strings Violin I+Violin II+Viola+Violoncello :Detached accents w appoggiaturas F crescendo FF.</p> <p>Strings Violin I+Violin II+Viola+Violoncello Legato 16ths,quarters, accent fast FF, Pizzicato</p>	<p>Strings Violin I+Viola: Pizzicato quarters pp (1-13).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Legato slurred lines16-8ths-quarters fast pp crescendo mp (Reh.2,14-21).</p> <p>Strings Violin II+Viola: Detached Tenuto quarters mp crescendo F (Reh.3,22-25).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Detached accents w appoggiaturas F crescendo FF (26-27).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Legato 16ths,quarters, accent fast FF, Pizzicato decrescendo p(28-30).</p>	
Holst	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc,+Db Legato slurred halves(4),dotted quarters-8ths(2), accents FFF(50-65)+Tutti 	>•Mode of Playing	-	<p>Strings Violin I+Violin II+Viola+Violoncello,+DoubleBass Legato slurred halves(4),dotted quarters-8ths(2), accents FFF.</p>	<p>Strings Violin I+Violin II+Viola+Violoncello,+DoubleBass: Legato slurred halves(4),dotted quarters-8ths(2), accents FFF (50-65).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Holst	stereo -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	<ul style="list-style-type: none"> •Strings Vc,Vla,VI.II,VI.I Legato slurred 8ths(6), 16ths(5) con sord. p(1-16)+Tutti •Strings VI.I,VI.II Legato slurred quarters(7) fast con sord. p(16-23)+Tutti 	>•Mode of Playing	–	Strings Violoncello,Viola,Violin II,Violin I Legato slurred 8ths(6), 16ths(5) con sordino p. Strings Violin I,Violin II Legato slurred quarters(7) fast con sordino p.	Strings Violoncello,Viola,Violin II,Violin I: Legato slurred 8ths(6), 16ths(5) con sordino p (1-16). Strings Violin I,Violin II: Legato slurred quarters(7) fast con sordino p (16-23).	
Holst	stereo -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	<ul style="list-style-type: none"> •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,+Violoncello,+DoubleBass Legato slurs quarters,halfs con sordino pp.	Strings Violin I+Violin II+Viola,+Violoncello,+DoubleBass: Legato slurs quarters,halfs con sordino pp (13-21).	
Holst	stereo -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	<ul style="list-style-type: none"> •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).	
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	<ul style="list-style-type: none"> •Strings Legato large slurs(1-35) •Strings Detached Accent vs Legato short slurs(38-46) 	>•Mode of Playing	–	Strings Legato large slurs. Strings Detached Accent vs Legato short slurs.	Strings: Legato large slurs (1-35). Strings: Detached Accent vs Legato short slurs (38-46).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Vaughan Williams	stereo -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	<ul style="list-style-type: none"> •Strings Detached, Tenuto, Stacc, accents halves,quarters,8ths FF(Reh.O,133-148)+Tutti •Strings Legato slurred 16ths,quarters-8ths FF(Reh.O,133-148)+Tutti 	>•Mode of Playing	—	Strings Detached, Tenuto, Staccato, accents halves,quarters,8ths FF.. Strings Legato slurred 16ths,quarters-8ths FF.	Strings: Detached, Tenuto, Staccato, accents halves,quarters,8ths FF (Reh.O,133-148). Strings: Legato slurred 16ths,quarters-8ths FF (Reh.O,133-148).
Vaughan Williams	stereo -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	<ul style="list-style-type: none"> •Strings Tremolo bowed unmeas. halves,quarters,8ths FFF(Reh.T,166-178)+Tutti •Strings Legato slurred motives 8ths-quarters, accents FFF,mf cresc(Reh.T,166-178)+Tutti 	>•Mode of Playing	—	Strings Tremolo bowed unmeasured halves,quarters,8ths FFF. String: Legato slurred motives 8ths-quarters, accents FFF,mf crescendo.	Strings: Tremolo bowed unmeasured halves,quarters,8ths FFF (Reh.T,166-178). Strings: Legato slurred motives 8ths-quarters, accents FFF,mf crescendo (Reh.T,166-178).
Bloch	stereo -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 Philharmonic_Maisky	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bloch	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Marcato-Stacc 8-16ths, slurred 8ths sul G fast mf(172-186)+Tutti •Strings VIa,Vc,VI.I Marcato-Stacc 8-16ths, slurred 8ths p(202-219)+Tutti 		>•Mode of Playing	—	Strings Violin I+Violin II Marcato-Staccato 8-16ths, slurred 8ths sul G fast mf. Strings Viola, Violoncello, Violin I Marcato-Staccato 8-16ths, slurred 8ths p.	Strings Violin I+Violin II: Marcato-Staccato 8-16ths, slurred 8ths sul G fast mf (172-186). Strings Viola, Violoncello, Violin I: Marcato-Staccato 8-16ths, slurred 8ths p (202-219).
Prokofiev	stereo -NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916 - 1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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 sul E pp dolce (5-20).
Prokofiev	stereo -NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916 - 1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •Strings VI.II+VIa+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. 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	stereo -NAX	Viola Sonata	I. Fantasie	DUO vla, pinano	1919	Vla/pno	Bashmet_Richter	<ul style="list-style-type: none"> •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 sul C string (15-16).
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VIa 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 (sul C), Glissando up-down 4-5th Sourdines (con sordino) p cresc-decresc(Reh.5,40-43).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •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 fingeredA onD 8ths, Legato over strings pp crescendo.	Strings Violin II: Open Strings sulA alternate fingeredA onD 8ths, Legato over strings pp crescendo (Reh.14,114-122).
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I •Strings VI.I+VI.II Legato sur Sol, Portamento down 7-6th mf espressivo(Reh.30,245-277)+Tutti Legato sur Sol, Portamento down 7th FF(716-717)+Tutti		>•Mode of Playing	—	Strings Violin I Legato sur Sol (sul G), Portamento down 7-6th mf espressivo. Strings Violin I+Violin II Legato sur Sol (sul G), Portamento down 7th FF.	Strings Violin I: Legato sur Sol (sul G), Portamento down 7-6th mf espressivo (Reh.30,245-277). Strings Violin I+Violin II: Legato sur Sol (sul G), Portamento down 7th FF (716-717).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Pulcinella	11-VII. Vivo	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	<ul style="list-style-type: none"> •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 Glissando.

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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	stereo -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	stereo -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 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	stereo -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_Concertgebouw	•Strings Vc+Db,VI.I+VI.II Legato slur over strings fast 16ths(Reh.63,6-9)+Tutti	>•Mode of Playing	–	Strings Violoncello+DoubleB ass, 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).
Stravinsky	stereo -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_Concertgebouw	•Strings Vc+Db sul ponticello Stacc 16ths slow p vs short slurs SFFFz(Reh.66,33-39)+Tutti	>•Mode of Playing	–	Strings Violoncello+DoubleB ass sul ponticello Staccato 16ths slow p vs short slurs SFFFz.	Strings Violoncello+DoubleBass: sul ponticello Staccato 16ths slow p vs short slurs SFFFz (Reh.66,33-39).








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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.9,121-131)+Tutti •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 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce. Strings Violin I Detached Tenuto, short slurs, slurred Staccato 8-16ths con sord. p dolce.	Strings Violin I 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.9,121-131). Strings Violin I: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sord. p dolce (Reh.10,132-139).	
Bartok	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF(Reh.24,29-43)+Tutti •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 Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF (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	stereo -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	<ul style="list-style-type: none"> •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 .		
Bartok	stereo -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	<ul style="list-style-type: none"> •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 Unisano-Octae Legato short slurs vs Staccato 8-16ths fast F-FF.		
Bartok	stereo -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	<ul style="list-style-type: none"> •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.		

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.57,112-117)+Tutti •Strings Vla SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce.</p> <p>Strings Viola SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p.</p>	<p>Strings Violin I 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.57,112-117).</p> <p>Strings Viola SOLO: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128).</p>	
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.II 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths,quarters fast SENZA sord. p(128-139)+Tutti •Strings VI.I 6SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths,quarters fast SENZA sord. p crescF(139-143)+Tutti 	>•Mode of Playing	—	<p>Strings Violin II 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p.</p> <p>Strings Violin I 6SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p crescendo F.</p>	<p>Strings Violin II 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p (128-139).</p> <p>Strings Violin I 6SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p crescendo F (139-143).</p>	
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	<ul style="list-style-type: none"> •Strings VI Detached, Accented(1-6) •Strings VI long Legato vs accented detached notes(65-70) 	>•Mode of Playing	—	<p>Strings Violin Detached, Accented.</p> <p>Violin long Legato vs accented detached notes.</p>	<p>Strings: Violin Detached, Accented (1-6).</p> <p>Violin long Legato vs accented detached notes (65-70).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Vla Legato long vs accented detached notes(64-70) •Strings VI long Legato vs accented detached notes(64-70) 	>•Mode of Playing	—	Strings Viola Legato long vs accented detached notes. Strings Violin long Legato vs accented detached notes.	Strings Viola: Legato long vs accented detached notes (64-70). 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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings Db Detached, Accented 8ths F(74-75) •Strings Db Staccato Spiccato 16ths p cresc mp(7, 61) •Strings Db long Legato p cresc, vs accented detached notes FF(64-70) 	>•Mode of Playing	—	Strings DoubleBass Detached, Accented 8ths F. DoubleBass Staccato Spiccato 16ths p crescendo mp. DoubleBass long Legato p crescendo, vs accented detached notes FF.	Strings: DoubleBass: Detached, Accented 8ths F (74-75). DoubleBass: Staccato Spiccato 16ths p crescendo mp (7, 61). DoubleBass: long Legato p crescendo, vs accented detached notes FF (64-70).
Berg	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples				
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Berg	stereo -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. (2 soli)+VI. I+VI. II,+Vla tutti DOUBLING SOLOVI. Leg. lines 8ths,quarters cantabile, slur. motives16ths appassionata pp-p crescF-FF, decresc 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	stereo -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_Bavarian 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	stereo -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_Bavarian 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 sul A mf crescendo F (47-61).
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	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, Violoncello: 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	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	 Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc	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).
Bartok	stereo -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 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	stereo -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	stereo -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	stereo -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	stereo -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)..

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Prokofiev	stereo -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	stereo -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	stereo -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).
Bartok	stereo -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	stereo -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).
Bartok	stereo -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	>•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 sul G-D strings (42-50).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples			Details/Uses/Full text		
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Stacc quarters-8ths, Stacc slurred 8ths vs Legato slurred 8ths F(95-103)+Tutti •Strings VI.I+VI.II Series of down-bows F cresc FF(102-103)+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 Series of down-bows F crescendo FF.	Strings Violin I+Violin II: Staccato quarters-8ths, Staccato slurred 8ths vs Legato slurred 8ths F (95-103). Strings Violin I+Violin II: Series of down-bows F crescendo FF (102-103).
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings Vla sordino slurred melody sul G-D(119-127)+harp+timp+VI 3oct+pizzStrings 	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 sul G-D strings (119-127).
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings Vla+Vc,+VI.II+VI.I Legato slurred scales 8th-triplets(12-6) sul pont. pp(482-528)+Tutti •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) sul ponticello pp. 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) sul ponticello pp (482-528). Strings Viola+Violoncello,+Violin II+Violin I: Legato slurred scales 8th-triplets(12-6) ordinario pp crescendo F(529-555).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Messiaen	stereo -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/strings/SOLO pno, SOLO OndesM	Chung (Myung-Whun)_Opéra Bastille	<ul style="list-style-type: none"> •Strings VI.+Vla fast Legato slurs, large intervals(Reh.4, 20-28)+Tutti •Strings VI.+Vla slow Legato slurs(Reh.5, 29-31)+Tutti •Strings VI.+Vla fast Legato slurs, large intervals(Reh.6, 32-41)+Tutti •Strings VI.+Vla slow Legato slurs(Reh.7, 42-44)+Tutti 	>•Mode of Playing	—	Strings Violins+Viola: fast Legato slurs large intervals, slow Legato slurs.	<p>Strings Violins+Viola: fast intervals (Reh.4, 20-28)..</p> <p>Strings Violins+Viola: slow Legato slurs (Reh.5, 29-31)..</p> <p>Strings Violins+Viola: fast Legato slurs, large intervals (Reh.6, 32-41)..</p> <p>Strings Violins+Viola: slow Legato slurs (Reh.7, 42-44)..</p>	
295 BOWING NON LEGATO, ON-THE-STRING: Detached, Détaché; can include Tenuto, accents, Marcato													
Elgar	stereo -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	<ul style="list-style-type: none"> •Strings VI.I standard Detached(118-148 Trio)+Tutti 	2-18	>•Mode of Playing	—	Strings Violin Standard Detached (down-up) string bowing	<p>Strings:</p> <p>Violin I: Standard Détaché (Detached down-up) string bowing (118-148 Trio).</p> <p>Violin I doubled by Flute1.2.</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	<ul style="list-style-type: none"> •Strings Legato vs. Detached, Staccato(1-55) •Strings1 VI.I Legato vs. Detached, Staccato(1-55) •Strings2 VI.II Legato vs. Detached, Staccato(1-55) •Strings3 Vla Legato vs. Detached, Staccato(1-55) •Strings4 Vc Legato vs. Detached, Staccato(1-55) •Strings5 Db Legato vs. Detached, Staccato(1-55) 	>•Mode of Playing	–	Strings Legato vs. Detached, Staccato. Violin I Legato vs. Detached, Staccato. Violin I: Legato vs. Detached, Staccato. Viola Legato vs. Detached, Staccato. Violoncello Legato vs. Detached, Staccato. DoubleBass Legato vs. Detached, Staccato.	Strings: Legato vs. Detached, Staccato (1-55). Strings1 Violin I: Legato vs. Detached, Staccato (1-55). Strings2 Vliolin II: Legato vs. Detached, Staccato (1-55). Strings3 Viola: Legato vs. Detached, Staccato (1-55). Strings4 Violoncello: Legato vs. Detached, Staccato (1-55). 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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings Detached half, quarter, eight notes(20-42) 	>•Mode of Playing	–	Strings Detached notes	Strings: Detached half, quarter, eight notes (20-42).	
Mozart	Multi	Symphony No. 39	I. Adagio - Allegro	ORCH	1788	1fl, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Detached quarter, eight notes(26-53) •Strings Detached eight, sixteen notes(54-71) •Strings Detached, Stacc eight, sixteen notes(54-71) 	>•Mode of Playing	–	Strings Detached notes	Strings: Detached quarter, eight notes (26-53). Strings: Detached eight, sixteen notes (54-71). Strings: Detached, Stacc eight, sixteen notes (54-71).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples				
total 102		361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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) •Strings Staccatissimo quarter notes(1-14, 35-37)	>•Mode of Playing	–	Strings Detached and Staccatissimo notes	Strings: Detached quarter and eight notes (1-43). Strings: Staccatissimo quarter notes (1-14, 35-37).
Mozart	stereo-NAX	Symphony No. 41 "Jupiter"	IV. Molto allegro	ORCH	1788	1fl, 2ob, 2bsn/2horn, 2tr/timp/string s	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/string s	OrchPlay		•Strings Detached vs Legato notes(1-8)	>•Mode of Playing	–	Strings Detached vs Legato notes	Strings: Detached vs Legato notes (1-8).
Haydn	Multi	Symphony No. 104	IV. Finale: Spiritoso	ORCH	1795	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/string s	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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Beethoven	stereo -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	<ul style="list-style-type: none"> •Strings fast detached 16ths, Stacc quarters(1-11)+Tutti •Strings Detached halves, quarters, 8ths, 16ths, Stacc vs short Slurs(119-176)+Tutti •Strings Vl.I fast Detached 16ths(185-192)+Tutti •Strings fast Detached triplets vs short Slurs(200-212)+Tutti •Strings Vl.I Detached Stacc quarters, dotted rhythms, Detached 16ths(213-228)+Tutti 	>•Mode of Playing	—	Strings Violin I fast Detached 16ths. Strings Detached halves, quarters, 8ths, 16ths, Staccato vs short Slurs. Strings fast Detached triplets vs short Slurs. Strings Detached Staccato quarters, dotted rhythms, Detached 16ths.	Strings: fast Detached 16ths, Staccato quarters (1-11). Strings: Detached halves, quarters, 8ths, 16ths, Staccato vs short Slurs (119-176). Strings Violin I: fast Detached 16ths (185-192). Strings: fast Detached triplets vs short Slurs (200-212). 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	<ul style="list-style-type: none"> •Strings Detached whole, quarter and eight notes(80-95) •Strings Detached whole, half, quarter. eight, +Staccatissimo(351-369) 	>•Mode of Playing	—	Strings Detached whole, half, quarter. eight notes. Staccatissimo.	Strings: Detached whole, quarter and eight notes (80-95). Strings: Detached whole, half, quarter. eight, +Staccatissimo (351-369).	
Beethoven	stereo -NAX	Symphony No. 4	IV. Finale: Allegro ma non troppo	ORCH	1806	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Harnoncourt_Chamber Orch of Europe	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Beethoven	stereo -NAX	Symphony No. 5	I. Allegro con brio	ORCH	1804 - 1808	3*fl, 2ob, 2cl, 3*bsn/2horn, 2tr, 3trb/timp/strings	Harmoncourt_C hamber Orchest of Europe	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	III. Presto – Assai meno presto	ORCH	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 8	I. Allegro vivace e con brio	ORCH	1812	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Karajan_Berliner Philharmoniker	<ul style="list-style-type: none"> •Strings VI.II+Vla fast Detached repeated 16ths F(12-30)+Tutti •Strings Vc+Db Detached repeated 8ths F(12-30)+Tutti 	>•Mode of Playing	—	Strings Violin II+Viola fast Detached repeated 16ths F. Violoncello+DoubleBass Detached repeated 8ths.	Strings Violin II+Viola: fast Detached repeated 16ths F (12-30). Strings Violoncello+DoubleBass: Detached repeated 8ths F (12-30).
Pagani	stereo -NAX	24 Caprices	Caprice No.24	SOLO Violin	1812 -17	SOLO Violin	Kavakos	<ul style="list-style-type: none"> •SOLO VI-04 Detached(15-16) •SOLO VI-04 Detached(85-96) •SOLO VI-04 Detached(107-108) •SOLO VI-04 Detached(121-132) •SOLO VI-04 Detached(135-136) 	>•Mode of Playing	—	SOLO Violin Detached.	SOLO Violin: Detached (15-16), (85-96), (107-108), (121-123), (135-136).
Beethoven	stereo -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	<ul style="list-style-type: none"> •Strings fast Detached 8ths pp(763-783)+Tutti 	>•Mode of Playing	—	Strings fast Detached 8ths pp	Strings: fast Detached 8ths pp (763-783).








Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Weber	stereo-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	stereo-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	stereo-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(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).
Berlioz	Multi	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, 1tuba/2timp/strings	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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Chopin	Multi	Preludes Op. 28	No. 4	ORCH(Bouliane)+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(Bouliane)+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	stereo -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(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).
Schumann	stereo -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	stereo -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	stereo -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

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchh_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Brahms	Multi	Hungarian Dances	I. Allegro molto	ORCH(Brahms)+pianos4h	1869	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr,/timp, perc(triangle)/strings	OrchPlay	<ul style="list-style-type: none"> •Strings VI.I fast Detached sixteen notes(57-60) •Strings VI.I fast Detached sixteen notes(69-72) •Strings Vla fast Detached repeated triplets(25-48) 		>•Mode of Playing	—	Strings fast Detached sixteen notes, triplets	Strings: Violin I: fast Detached sixteen notes (57-60). Violin I: fast Detached sixteen notes (69-72). Viola: fast Detached repeated triplets (25-48).
Tchaikovsky	stereo-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	<ul style="list-style-type: none"> •Strings Detached 16th, fast(143-151)+Tutti •Strings Detached quarters,8ths,16ths F vs slurred lines(112-123)+Tutti 	2-26	>•Mode of Playing	—	Strings Detached 16th, fast tempo	Strings: Detached 16th, fast tempo (143-151). Strings: Detached quarters, 8ths,16ths F vs slurred lines (112-123).
Saint-Saëns	stereo-NAX	Danse macabre		ORCH	1874	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc, harp/strings	Nagano_OSM	<ul style="list-style-type: none"> •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	stereo-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,	Jarvi_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •Strings Detached tenuto(1-8) 		>•Mode of Playing	—	Strings Detached tenuto eight notes	Strings: Detached tenuto (1-8).
Brahms	stereo-NAX	Symphony No. 2	I. Allegro non troppo	ORCH	1877	2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp/strings	Rattle_Berliner Philharmoniker	<ul style="list-style-type: none"> •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).
Tchaikovsky	Multi	Serenade	I. Pezzo in forma di sonatina: Andante non troppo - Allegro moderato	STRINGS+RED UC+piano	1880	String Orchestra	OrchPlay	<ul style="list-style-type: none"> •Strings Slow Detached, Sustained notes(1-15) 		>•Mode of Playing	—	Strings Slow Detached, Sustained notes	Strings: Slow Detached, Sustained notes (1-15).


Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359				
Tchaikovsky	stereo -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_Concertgebouw	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	I. Allegro con brio	ORCH	1883	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Marcato Tremolo bowed unmeas. pp crescF(Reh.21,26-27)+Tutti •Strings Vc Detached Accents half, quarter FFp, Fp (Reh.21,26-27)+Tutti •Strings VI.I+VI.II+Vla+Vc Accents Trem bowed meas.8ths(2),quarters(6),halfs(12) Fdecrec p, crescFF(Reh.21.27-32)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II+Viola Marcato Tremolo bowed unmeasured pp crescendo F. Strings Violoncello Detached Accents half, quarter FFp, Fp.	Strings Violin I+Violin II+Viola: Marcato Tremolo bowed unmeasured pp crescendo F (Reh.21,26-27). Strings Violoncello: Detached Accents half, quarter FFp, Fp (Reh.21,26-27). Strings Violin I+Violin II+Viola+Violoncello: Accents Tremolo bowed meas.8ths(2), quarters(6), halves(12) F decrescendo p, crescendo FF(Reh.21.27-32).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Lieder eines Fahrenen Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	188 3-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	<ul style="list-style-type: none"> •Strings VI.II+Vla+VI.I Detached 16th 5-6tuplets fast FF(67)+Tutti •Strings VI.II+VI.II Legato large slur 32nds fast FF(67-68)+Tutti 	>•Mode of Playing	—	Strings Violin II+Viola+Violin I Detached 16th 5-6Tuplets fast FF (67). Strings Violin I+Violin II: Legato large slur 32nds fast FF(67-68).	Strings Violin II+Viola+Violin I: Detached 16th 5-6Tuplets fast FF (67). Strings Violin I+Violin II: Legato large slur 32nds fast FF(67-68).	
Mahler	stereo -NAX	Lieder eines Fahrenen Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	188 3-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 9	II. Scherzo: Bewegt, lebhaft	ORCH	1887 -189 6	3fl, 3ob, 3cl, 3bsn/8horn, 3tr, 3trb, tuba/timp/strings	Leitner_Stuttgart Radio Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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.	
Mahler	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	 Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Mahler	stereo -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,Violncello,Viola,Violin II Legato short slurs, detached, Tenuto quarters,8ths Dampfer (con sordino) pp.	Strings Violin I,Violncello,Viola,Violin II: Legato short slurs, detached, Tenuto quarters,8ths Dampfer (con sordino) pp.
Mahler	stereo -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	stereo -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  •Strings VI.I+VI.I,+Vla Detached 8th triplets fast fast FF(16-18)+Tutti  •Strings VI.I+VI.I,+Vla Legato line 6ths fast FF cresc FFF(18)+Tutti	>•Mode of Playing	—	Strings Violin I+Violin II+Viola Tremolo bowed measured 8ths fast FFF. Strings Violin I+Violin II+Viola Detached 8th triplets fast fast FF. Strings Violin I+Violin II+Viola Detached 8th triplets fast fast FF. Strings VI.I+VI.I,+Vla Legato line 6ths fast FF cresc FFF(18)+Tutti	Strings Violin I+Violin II+Viola: Tremolo bowed measured 8ths fast FFF (12-15). Strings Violin I+Violin II+Viola: Detached 8th triplets fast fast FF (16-18). Strings VI.I+VI.I,+Vla Legato line 6ths fast FF cresc FFF(18)+Tutti
Franck	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Franck	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Octave short detached 16ths(Reh.A, 54-69)+Tutti •Strings VI.I+VI.II Octave short detached 16ths(Reh.B, 70-85)+Tutti •Strings VI.I+VI.II+Vla+Vc Multiple Stops Detached 8ths, 16ths F(Reh.D, 105-118)+Tutti •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 short detached 16ths, p. Strings Violin I+Violin II Octave short detached 16ths, F, FF. Strings Violin I+Violin II+Viola+Violoncello Multiple Stops Detached 8ths, 16ths, F,	Strings Violin I+Violin II: Octave short detached 16ths (Reh.A, 54-69). Strings Violin I+Violin II: Octave short detached 16ths (Reh.B, 70-85). Strings Violin I+Violin II+Viola+Violoncello: Multiple Stops Detached 8ths, 16ths F(Reh.D, 105-118). Strings Violin I, Violin II: Octave very fast Detached 16ths FF(Reh.E, 118-138).
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II fast Detached 8ths, 16ths F(403-412)+Tutti •Strings VI.I, VI.II Octave fast Detached 32nds F(412-432)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II fast Detached 8ths, 16ths F. Violin I, Violin II Octave fast Detached 32nds F.	Strings Violin I+Violin II: fast Detached 8ths, 16ths F (403-412). Strings Violin I, Violin II: Octave fast Detached 32nds F (412-432).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888 - 1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoniker	<ul style="list-style-type: none"> •Strings Vc+Db Detached 16ths fast, Stacc 8ths triplets Marcato, Marc-Stacc FFF,FF,Fdecresc mf, p,ppp crescFF(1-37)+Tutti	>•Mode of Playing	—	Strings Violoncello+Double Bass Detached 16ths fast, Staccato 8ths triplets Marcato, Marcato-Staccato FFF,FF,F decrescendo mf, p,ppp crescendo FF. Strings Staccato 8ths,16ths FF.	Strings Violoncello+Double Bass: Detached 16ths fast, Staccato 8ths triplets Marcato, Marcato-Staccato FFF,FF,F decrescendo mf, p,ppp crescendo FF. Strings: Staccato 8ths,16ths FF (37-39).	
Mahler	stereo -NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888 - 1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoniker	<ul style="list-style-type: none"> •Strings VI. I+VI. II+Vla Detached Tenuto, Marc-Tenuto, Marcato, Double Stop FF, FFp cresc, decresc(89-94)+Tutti	>•Mode of Playing	—	Strings Violin I+Violin II+Viola Detached Tenuto, Marcato-Tenuto, Marcato, Double Stop FF, FFp crescendo, decrescendo.	Strings Violin I+Violin II+Viola: Detached Tenuto, Marcato-Tenuto, Marcato, Double Stop FF, FFp crescendo, decrescendo (89-94).	
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	<ul style="list-style-type: none"> •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 Viola+Violoncello+Double Bass Legato slurred 16ths fast FF.	Strings Violin I+Violin II: Detached repeated 16ths fast FF (14-16). Strings Viola+Violoncello+Double Bass: Legato slurred 16ths fast FF (14-16).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	 Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359				
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	<ul style="list-style-type: none"> •Strings Vla+Vc+Db Trills FF(23-25)+Tutti •Strings Vla+Vc Tremolo bowed unmeas. FF(25-26)+Tutti •Strings Vla+Vc Detached Stacc accented vs Detached quarters FF(26)+Tutti 	>•Mode of Playing	—	Strings Viola+Violoncello+DoubleBass Trills FF. Strings Viola+Violoncello Tremolo bowed unmeasured FF. Strings Viola+Violoncello Detached Staccato accented vs Detached quarters FF.	Strings Viola+Violoncello+DoubleBass: Trills FF (23-25). Strings Viola+Violoncello: Tremolo bowed unmeasured FF (25-26). Strings Viola+Violoncello: Detached Staccato accented vs Detached quarters FF (26).
StraussR	stereo -NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).
Tchaikovsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Detached Accents quarters FF(7-9)+Tutti 	>•Mode of Playing	—	Strings Detached Accents quarters FF.	Strings: Detached Accents quarters FF(7-9).	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings TUTTI(33-121)+Tutti 	>•Mode of Playing	—	Strings TUTTI(33-121).	Strings: TUTTI(33-121).	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vla Tremolo bowed unmeas. FF decresc p(33-53)+Tutti •Strings Vc+Db,+VI.II Detached 16ths fast, wholes,halfs, accents FFF(39-43)+Tutti •Strings VI.I Tremolo bowed unmeas. sul G FF decresc p(43-45)+Tutti •Strings Vc+Db,+VI.II Detached 16ths fast, wholes,halfs, accents FFF(46-49)+Tutti •Strings VI.I Tremolo bowed unmeas. sul G FF decresc pp(50-53)+Tutti 	>•Mode of Playing	—	Strings Viola Tremolo bowed unmeasured FF decresc p. Strings Violoncello+DoubleBass,+Violin II Detached 16ths fast, wholes,halfs, accents FFF. Strings Violin I Tremolo bowed unmeasured sul G FF decrescendo p.	Strings Viola: Tremolo bowed unmeasured FF decresc p (33-53). Strings Violoncello+DoubleBass,+Violin II: Detached 16ths fast, wholes,halfs, accents FFF (39-43). Strings Violin I: Tremolo bowed unmeasured sul G FF decrescendo p (43-45). Strings Violoncello+DoubleBass,+Violin II: Detached 16ths fast, wholes,halfs, accents FFF (46-49). Strings Violin I: Tremolo bowed unmeasured sul G FF decrescendo pp (50-53).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db,+VI.II Detached 16ths fast, wholes,halfs, accents FFF(53-57)+Tutti •Strings Vla Tremolo bowed unmeas. FF(54-58)+Tutti •Strings VI.I Legato 16ths fast, Tremolo bowed unmeas. FFF decresc mf(53-61)+Tutti •Strings Vla+VI.II Tremolo bowed unmeas. FFdecresc p crescFF(61-67)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello+DoubleB ass,+Violin II Detached 16ths fast, wholes,halfs, accents FFF.</p> <p>Strings Viola Tremolo bowed unmeasured FF.</p> <p>Strings Violin I Legato 16ths fast, Tremolo bowed unmeasured FFF decrescendo mf.</p> <p>Strings Viola+Violin II Tremolo bowed unmeasured FF decrescendo p crescendo FF.</p>	<p>Strings Violoncello+DoubleBass,+Violin II: Detached 16ths fast, wholes,halfs, accents FFF (53-57).</p> <p>Strings Viola: Tremolo bowed unmeasured FF (54-58).</p> <p>Strings Violin I: Legato 16ths fast, Tremolo bowed unmeasured FFF decrescendo mf (53-61).</p> <p>Strings Viola+Violin II: Tremolo bowed unmeasured FF decrescendo p crescendo FF (61-67).</p>	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db Detached 16ths fast, wholes,halfs, accents FFF(65-67)+Tutti •Strings Vla Tremolo bowed unmeas. FF decresc p(68-77)+Tutti •Strings VI.I Tremolo bowed unmeas. sul G FF(66-69)+Tutti •Strings Vc+Db Detached 16ths fast, wholes,halfs, accents FFF-p(68-71)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello+DoubleB ass Detached 16ths fast, wholes,halfs, accents FFF.</p> <p>Strings Viola Tremolo bowed unmeasured FF decrescendo p.</p> <p>Strings Violin I Tremolo bowed unmeasured sul G FF.</p> <p>Strings Violoncello+DoubleB ass Detached 16ths fast, wholes,halfs, accents FFF-p.</p>	<p>Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF (65-67).</p> <p>Strings Viola: Tremolo bowed unmeasured FF decrescendo p (68-77).</p> <p>Strings Violin I: Tremolo bowed unmeasured sul G FF (66-69).</p> <p>Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF-p (68-71).</p>	





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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db Detached 16ths fast, wholes,halfs, accents FFF-p(71-73)+Tutti •Strings Vc+Db Detached 16ths fast, wholes,halfs, accents FFFdecrec p(73-76)+Tutti 	>•Mode of Playing	—	<ul style="list-style-type: none"> Strings Violoncello+DoubleB ass Detached 16ths fast, wholes,halfs, accents FFF-p. Strings Violoncello+DoubleB ass Detached 16ths fast, wholes,halfs, accents FFF decrescendo p. 	<ul style="list-style-type: none"> Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF-p (71-73). Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF decrescendo p (73-76). 	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db Detached 16ths fast, wholes,halfs, accents FFFdecrec(83-85)+Tutti •Strings VI.II Tremolo bowed unmeas. FFFdecrec p(84-85)+Tutti •Strings VI.I Tremolo bowed unmeas. FFFdecrec p(84-87)+Tutti 	>•Mode of Playing	—	<ul style="list-style-type: none"> Strings Violoncello+DoubleB ass Detached 16ths fast, wholes,halfs, accents FFF decrescendo. Strings Violin II Tremolo bowed unmeasured FFF decrescendo p. Strings Violin I Tremolo bowed unmeasured FFF decrescendo p. 	<ul style="list-style-type: none"> Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF decrescendo (83-85). Strings Violin II: Tremolo bowed unmeasured FFF decrescendo p (84-85). Strings Violin I: Tremolo bowed unmeasured FFF decrescendo p (84-87). 	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db Detached 16ths fast, wholes,halfs, accentsFFF(87-89)+Tutti •Strings VI.I Tremolo bowed unmeas. FFFdecrec p(88-91)+Tutti •Strings VI.I+Vla Tremolo bowed unmeas. FFFdecrec p(88-89)+Tutti 	>•Mode of Playing	—	<ul style="list-style-type: none"> Strings Violoncello+DoubleB ass Detached 16ths fast, wholes,halfs, accents FFF. Strings Violin I Tremolo bowed unmeasured FFF decrescendo p. Strings Violin I+Viola Tremolo bowed unmeasured FFF decrescendo p. 	<ul style="list-style-type: none"> Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF (87-89). Strings Violin I: Tremolo bowed unmeasured FFF decrescendo p (88-91). Strings Violin I+Viola: Tremolo bowed unmeasured FFF decrescendo p (88-89). 	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Db Detached 16ths fast, accents FFF(91-92)+Tutti •Strings Vc Detached 16ths fast, accents FFF, Gliss down 12th sul C p crescF(91-93)+Tutti •Strings VI.II+Vla Tremolo bowed unmeas. FFF decresc p(92-98)+Tutti •Strings Db Detached 16ths fast, accents FFF(93-94)+Tutti •Strings Vc Detached 16ths fast, accents FFF, Gliss down 12th sul C p crescF(93-95)+Tutti 	>•Mode of Playing	_	<p>Strings DoubleBass Detached 16ths fast, accents FFF. Strings Violoncello Detached 16ths fast, accents FFF, Glissando down 12th sul C p crescendo F.</p> <p>Strings Violin II+Viola Tremolo bowed unmeasured FFF decrescendo p.</p> <p>Strings DoubleBass Detached 16ths fast, accents FFF. Strings Violoncello Detached 16ths fast, accents FFF, Glissando down 12th sul C p crescendo F,</p>	<p>Strings DoubleBass: Detached 16ths fast, accents FFF (91-92).</p> <p>Strings Violoncello: Detached 16ths fast, accents FFF, Glissando down 12th sul C p crescendo F (91-93).</p> <p>Strings Violin II+Viola: Tremolo bowed unmeasured FFF decrescendo p (92-98).</p> <p>Strings DoubleBass: Detached 16ths fast, accents FFF (93-94).</p> <p>Strings Violoncello: Detached 16ths fast, accents FFF, Glissando down 12th sul C p crescendo F (93-95).</p>	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db Detached 16ths fast, accents FFF(95-96)+Tutti •Strings VI.I Tremolo bowed unmeas. FF decresc mf(96-99)+Tutti •Strings Vc Gliss down 14th Sul C ppp crescFF(99-100)+Tutti •Strings Db Gliss down 12th Sul E, +held wholes ppp crescFF(99-101)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello+DoubleBass Detached 16ths fast, accents FFF. Strings Violin I Tremolo bowed unmeasured FF decrescendo mf.</p> <p>Strings Violoncello Glissandi down 14th Sul C ppp crescendo FF.</p> <p>Strings DoubleBass Glissandi down 12th Sul E, +held wholes ppp crescendo FF.</p>	<p>Strings Violoncello+DoubleBass: Detached 16ths fast, accents FFF (95-96).</p> <p>Strings Violin I: Tremolo bowed unmeasured FF decrescendo mf (96-99).</p> <p>Strings Violoncello: Glissandi down 14th Sul C ppp crescendo FF (99-100).</p> <p>Strings DoubleBass: Glissandi down 12th Sul E, +held wholes ppp crescendo FF (99-101).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db Detached 16ths fast, accents FFF(104-105)+Tutti •Strings VI.I Tremolo bowed unmeas. sul G FFdecresc p(105-106)+Tutti •Strings VI.II Tremolo bowed unmeas. FFdecresc p(105-108)+Tutti 	>•Mode of Playing	_	<ul style="list-style-type: none"> Strings Violoncello+DoubleBass Detached 16ths fast, accents FFF. Strings Violin I Tremolo bowed unmeasured sul G. FF decrescendo p. Strings Violin II Tremolo bowed unmeasured FF decrescendo p. 	<p>Strings Violoncello+DoubleBass: Detached 16ths fast, accents FFF (104-105). Strings Violin I: Tremolo bowed unmeasured sul G. FF decrescendo p (105-106). Strings Violin II: Tremolo bowed unmeasured FF decrescendo p (105-108).</p>	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db Detached 16ths fast, accents FFF(106-107)+Tutti •Strings Vla Tremolo bowed unmeas. FFFdecresc p(107-110)+Tutti •Strings Vc+Db Detached 16ths fast, accents, Tremolo bowed unmeas. 8ths FF decresc p(108-110)+Tutti •Strings VI.I+VI.II Tremolo bowed unmeas. sul G FFdecresc pp(111-114)+Tutti •Strings Vc+Db held wholes, Legato Fp, decresc(111-121)+Tutti 	>•Mode of Playing	_	<ul style="list-style-type: none"> Strings Violoncello+DoubleBass Detached 16ths fast, accents FFF. Strings Viola Tremolo bowed unmeasured FFF decrescendo p. Strings Violoncello+DoubleBass Detached 16ths fast, Tremolo bowed unmeasured 8ths FF decrescendo p. Strings Violin I+Violin II: Tremolo bowed unmeasured sul G FF decrescendo pp (111-114). Strings Violoncello+DoubleBass Detached 16ths fast, Tremolo bowed unmeasured 8ths FF decrescendo p. Strings Violin I+Violin II: Tremolo bowed unmeasured sul G FF decrescendo pp. Strings Violoncello+DoubleBass held wholes, Legato Fp, decrescendo. 	<p>Strings Violoncello+DoubleBass: Detached 16ths fast, accents FFF (106-107). Strings Viola: Tremolo bowed unmeasured FFF decrescendo p (107-110). Strings Violoncello+DoubleBass: Detached 16ths fast, Tremolo bowed unmeasured 8ths FF decrescendo p (108-110). Strings Violin I+Violin II: Tremolo bowed unmeasured sul G FF decrescendo pp (111-114). Strings Violoncello+DoubleBass: held wholes, Legato Fp, decrescendo (111-121).</p>	

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Alder	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•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).	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•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	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•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	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•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	stereo -NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•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	stereo -NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfundener	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•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).	

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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 •Strings VI.I Detached, Marcato Tenuto, Legato Griffbrett pp-p cresc-decresc(Reh.14,133-143)+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 Detached, Marcato Tenuto, Legato Griffbrett (sul tasto) pp-p crescendo-decrescendo.	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). Strings Violin I: Detached, Marcato Tenuto, Legato Griffbrett (sul tasto) pp-p crescendo-decrescendo (Reh.14,133-143).	
Mahler	stereo -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_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings VI.I+VI.II Legato Detached, Tenuto G-Seite espressivo pp cresc-decresc(Reg.10,101-124)+Tutti •Strings VI.I Legato Tenuto, Detached Marcato D-Seite espressivo pp cresc-decresc(114-116)+Tutti •Strings VI.I Legato Tenuto, Detached A-Seite espressivo pp cresc-decresc(117-120)+Tutti 	>•Mode of Playing	-	Strings Violin I+Violin II Legato Detached, Tenuto G-Seite (sul G) espressivo pp crescendo-decrescendo. Strings Violin I Legato Tenuto, Detached Marcato D-Seite (sul D) espressivo pp crescendo-decrescendo. Strings Violin I Legato Tenuto, Detached A-Seite (sul A) espressivo pp crescendo-decrescendo.	Strings Violin I+Violin II: Legato Detached, Tenuto G-Seite (sul G) espressivo pp crescendo-decrescendo (Reg.10,101-124). Strings Violin I: Legato Tenuto, Detached Marcato D-Seite (sul D) espressivo pp crescendo-decrescendo (114-116). Strings Violin I: Legato Tenuto, Detached A-Seite (sul A) espressivo pp crescendo-decrescendo (117-120).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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_Concer tgebouw, Forrester, Women Choir Netherland, 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	stereo -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_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Strings Legato, Detached Tenuto, Marcato halves,quarterd,8ths,w holes 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*fl, 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	stereo -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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing	
StraussR	stereo -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).
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	stereo -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 Legato slurred lines p cresc-decresc espressivo(3-7)+Tutti •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 Violin I Legato slurred lines p crescendo-decrescendo espressivo. Strings Viola+Violoncello+DoubleBass,+Violin I+Violin II Detached Staccato, Tenuto 8ths, 16ths 3Octaves slow vs Legato motive p crescendo F, sFz.	Strings Violin I: Legato slurred lines p crescendo-decrescendo espressivo (3-7). Strings Viola+Violoncello+DoubleBass,+Violin I+Violin II: Detached Staccato, Tenuto 8ths,16ths 3Octaves slow vs Legato motive p crescendo F, sFz (7-13).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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, r 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	<ul style="list-style-type: none"> •Strings VI.I+VI.II Legato slurred 8-16ths,quarters, pp-p cresc-decresc espressivo (Reh.11,254-273)+Tutti •Strings VI.I+VI.II Gliss dotted quarters pp-p cresc-decresc espressivo (Reh.11,254-273)+Tutti •Strings VI.I+VI.II Detached 8-16ths, Tenuto, Stacc pp-p cresc-decresc espressivo (Reh.11,254-273)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II Legato slurred 8-16ths,quarters, pp-p crescendo-decrescendo espressivo (Reh.11,254-273).</p> <p>Strings Violin I+Violin II: Glissando dotted quarters pp-p crescendo-decrescendo espressivo (Reh.11,254-273).</p> <p>Strings Violin I+Violin II: Detached 8-16ths, Tenuto, Staccato pp-p crescendo-decrescendo espressivo (Reh.11,254-273).</p>		
Mahler	stereo -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, r 3tr/2timp, 4perc/harp/strings	Karajan_Berliner Philharmoniker	<ul style="list-style-type: none"> •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	—	<p>Strings Violin I+Violin II+Viola+Violoncello: am Steg (sul ponticello) held pp (274-280).</p> <p>Strings DoubleBass: Detached, Staccato, slurred Staccato, Tenuto 8-16ths p decrescendo ppp (274-280).</p>		
Mahler	stereo -NAX	Symphony No. 4	IV. Sehr behaglich -strophic	ORCH, voice (soprano)	1899 - 1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, r 3tr/2timp, 4perc/harp/strings /SOLO Soprano	Karajan_Berliner Philharmoniker	<ul style="list-style-type: none"> •Strings Vla Detached Accent soft low halves Dampfer pp(1-3)+Tutti 	>•Mode of Playing	—	<p>Strings Viola Detached Accent soft low halves Dampfer (con sordino) pp.</p>		

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Vc+Db Stacc 8ths, Marcato F crescFF(1-5)+Tutti •Strings VI.I+VI.II+Vla+Vc Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescFF (2-5)+Tutti •Strings VI.I+VI.II,+Vla+Vc Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti •Strings Vla+Vc+Db Detached halves, quarters, accents vs Tremolo bowed unmes.FF(Reh.1,6-11)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello+DoubleBass Staccato 8ths, Marcato F crescendo FF).</p> <p>Strings Violin I+Violin II+Viola+Violoncello Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescendo FF.</p> <p>Strings Violin I+Violin II+Viola+Violoncello Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti</p> <p>Strings Viola+Violoncello+DoubleBass: Detached halves, quarters, accents vs Tremolo bowed unmeasured FF (Reh.1,6-11).</p>	<p>Strings Violoncello+DoubleBass Staccato 8ths, Marcato F crescendo FF).</p> <p>Strings Violin I+Violin II+Viola+Violoncello Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescendo FF.</p> <p>Strings Violin I+Violin II+Viola+Violoncello Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti</p> <p>Strings Viola+Violoncello+DoubleBass: Detached halves, quarters, accents vs Tremolo bowed unmeasured FF.</p>	
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Detached 8ths,16ths,32nds Stacc, Martellato FF, sfz vs Slurs(1-33)+Tutti 	>•Mode of Playing	_	<p>Strings Detached 8ths, 6ths, 32nds Stacc, Martellato FF, sfz vs Slurs.</p>	<p>Strings: Detached 8thss, 16ths, 32nds Stacc, Martellato FF, sfz vs Slurs (1-33).</p>	
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Legato Portamento,Tenuto 30Oct. FFdecresc p(530-536)+Tutti 	>•Mode of Playing	_	<p>Strings Legato Portamento,Tenuto 30Octaves FF decrescendo p.</p>	<p>Strings: Legato Portamento,Tenuto 30Octaves FF decrescendo p (530-536).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -NAX	Images	Gigues	ORCH	1905 - 1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	<ul style="list-style-type: none"> •Strings VI.I+Vla Tenuto Marque, short slur, Stacc separated 16ths(77-78)+Tutti •Strings VI.I Tenuto, short slur, Stacc separated 16ths p crescF(87-90)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Viola Tenuto Marque (marcato), short slur, Staccato separated 16ths.</p> <p>Strings Violin I Tenuto, short slur, Staccato separated 16ths p crescendo.</p>	<p>Strings Violin I+Viola: Tenuto Marque (marcato), short slur, Staccato separated 16ths (77-78).</p> <p>Strings Violin I: Tenuto, short slur, Staccato separated 16ths p crescendo F(87-90).</p>
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	<ul style="list-style-type: none"> •Strings VI.I+Vla+Vc Pizz p cresc mf(152-155) •Strings VI.II+Vla,+VI.I+Vc Legato short slurs vs detached, Stacc,Tenuto 8-16ths p cresc FF(152-162) •Strings Db(+Vc end) Legato held, short slurs, Tenuto, Marcato p cresc FF(152-162) 	>•Mode of Playing	—	<p>Strings Violin I+Viola+Violoncello Pizzicato p crescendo.</p> <p>Strings Violin II+Viola,+Violin I+Violoncello Legato short slurs vs detached, Staccato,Tenuto 8-16ths p crescendo FF.</p> <p>Strings DoubleBass(+Violoncello end) Legato held, short slurs, Tenuto, Marcato p crescendo FF.</p>	<p>Strings Violin I+Viola+Violoncello: Pizzicato p crescendo mf(152-155).</p> <p>Strings Violin II+Viola,+Violin I+Violoncello: Legato short slurs vs detached, Staccato,Tenuto 8-16ths p crescendo FF (152-162).</p> <p>Strings DoubleBass(+Violoncello end): Legato held, short slurs, Tenuto, Marcato p crescendo FF (152-162).</p>
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vla Detached tenuto, Stacc vs slurred legato lines 8ths,16ths p crescF(187-202)+Tutti 	>•Mode of Playing	—	<p>Strings Viola Detached tenuto, Staccato vs slurred legato lines 8ths,16ths p crescendo.</p>	<p>Strings Viola: Detached tenuto, Staccato vs slurred legato lines 8ths,16ths p crescendo F(187-202).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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_Clevala nd 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	stereo -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_Clevala nd Orchestra	•Strings VlaB,VcB,Db,VlaA Pizz Ten-Stacc quarters,8ths pp(Reh.54,11- 20)+Tutti •Strings VI.I+VlaA+VcA Stacc- Spicc-Ten, short slurs sur le chevalet pp(Reh.54,11- 20)+Tutti		>•Mode of Playing	—	Strings ViolaB,VioloncelloB, DoubleBass,ViolaA Pizzicato Tenuto- Staccato quarters,8ths pp. Strings Violin I+ViolaA+Violoncell oA:Staccato- Spiccato-Tenuto, short slurs (sul ponticello) pp.	Strings ViolaB,VioloncelloB,DoubleBass,ViolaA: Pizzicato Tenuto-Staccato quarters,8ths pp (Reh.54,11-20). Strings Violin I+ViolaA+VioloncelloA: Staccato-Spiccato-Tenuto, short slurs sur le chevalet (sul ponticello) pp (Reh.54,11-20).
Debussy	stereo -NAX	Images	Rondes de Printemps	ORCH	1905 - 1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp, celesta/strings	Boulez_Clevala nd Orchestra	•Strings VI.I+VI.II+Vla+Vc Detached Ten, Ten slurred, Stacc slurred Fcresc- decrec(Reh.5,40- 43)+Tutti •Strings VI.I+VI.II+Vla+Vc Detached Ten, Ten slurred, Stacc slurred Fcresc- decrec(Reh.7,62- 65)+Tutti		>•Mode of Playing	—	Strings Violin I+Violin II+Viola+Violoncello Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo- decrecendo.	Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrecendo (Reh.5,40-43). Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrecendo (Reh.7,62-65).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II,Vla Trem bowed unmeas. halves,quarters accents F(Reh.17,129-136)+Tutti •Strings VlaA Detached quarters Marcato-Stacc F(Reh.17,129-136)+Tutti •Strings VlaB Pizz quarters Marcato-Stacc F(Reh.17,129-136)+Tutti 	>•Mode of Playing	_	Strings Violin I+Violin II,Viola Tremolo bowed unmeasured halves,quarters accents F. Strings ViolaA Detached quarters Marcato-Staccato F. Strings ViolaB Pizzicato quarters Marcato-Staccato F.	Strings Violin I+Violin II,Viola: Tremolo bowed unmeasured halves,quarters accents F (Reh.17,129-136). Strings ViolaA: Detached quarters Marcato-Staccato F (Reh.17,129-136). Strings ViolaB: Pizzicato quarters Marcato-Staccato F(Reh.17,129-136).	
Ravel	stereo -NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •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).	
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	<ul style="list-style-type: none"> •Strings VI. I, Vc, Db Detached accented tenuto(57-65) •Strings VI. I+VI. II+Vla, Vc Detached fast accented 8-16ths, triplets(67-72) 	>•Mode of Playing	_	Strings Detached accented tenuto quarter notes. Fast accented Detached 8-16ths, triplets.	Strings: Violin I, Violoncello, DoubleBass: Detached accented tenuto notes (57-65). Violin I+Violin II+Viola, Violoncello Detached fast accented 8-16ths, triplets (67-72).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vla sur la touche ppp(i_41-44)+Tutti) •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 Viola sur la touche ppp. Strings Violin I+Violin II+Violoncello sur la touche (sul tasto) espressivo, Tremolo bowed unmeasured, Detached Tenuto pp,ppp.	Strings: Viola sur la touche 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	stereo -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	<ul style="list-style-type: none"> •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).	
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •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).	




Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vc Detached Marcato 8ths vs short slurs 16ths F(47-49)+Tutti •Strings Vla Legato slurred 16ths fast FF vs Spicc-Saltando p(47-50)+Tutt •Strings Vla,+Vc,+Db Legato slurred 16ths fast accent mf-p cresc(Reh.33,58-67)+Tuttii 	>•Mode of Playing	–	Strings Violin I+Violin II+Violoncello: Detached Marcato 8ths vs short slurs 16ths F (47-49). Strings Viola: Legato slurred 16ths fast FF vs Spiccato-Saltando p (47-50). Strings Viola,+Violoncello,+DoubleBass: Legato slurred 16ths fast accent mf-p crescendo (Reh.33,58-67).	
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc Tremolo bowed unmeas. wholes sul pont. F-FF(Reh.62,224-230)+Tutti •Strings VI.I Detached 16ths fast 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 I Detached 16ths fast F-FF.	
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Detached 8ths quarters,halfs, Series of Down-bows F,FF(1-22)+Tutti •Strings Legato short slurs FF,FFF(12-22)+Tutti •Strings Staccato, Tenuto FF(8-22)+Tutti 	>•Mode of Playing	–	Strings Detached 8ths quarters,halfs, Series of Down-bows F,FF. Strings Legato short slurs FF,FFF. Strings Staccato, Tenuto.	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Detached 8ths quarters, half, accents, p cresc(22-36)+Tutti •Strings Legato short slurs, accents p, Sfz, cresc(22-36)+Tutti •Strings Staccato, Tenuto p,F decresc(22-36)+Tutti 	>•Mode of Playing	—	<p>Strings Detached 8ths quarters, half, accents, p crescendo.</p> <p>Strings Legato short slurs, accents p, Sfz, crescendo.</p> <p>Strings Staccato, Tenuto p, F decrescendo.</p>	<p>Strings: Detached 8ths quarters, half, accents, p crescendo (22-36).</p> <p>Strings: Legato short slurs, accents p, Sfz, crescendo (22-36).</p> <p>Strings: Staccato, Tenuto p, F decrescendo (22-36).</p>
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings large Legato w skips, slurred Motives vs long Detached, Accents, slurred Accents(1-27)+Tutti 	>•Mode of Playing	—	<p>Strings large Legato with skips, slurred Motives vs long Detached, Accents, slurred Accents.</p>	<p>Strings: large Legato with skips, slurred Motives vs long Detached, Accents, slurred Accents (1-27).</p>
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.I+VI.II Legato short slurs vs Detached quarters, 16ths, wholes slow Griffbrett pp,p,ppp(73-89)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II Legato short slurs vs Detached quarters, 16ths, wholes slow Griffbrett (sul tasto) pp,p,ppp.</p>	<p>Strings Violin I+Violin II: Legato short slurs vs Detached quarters, 16ths, wholes slow Griffbrett (sul tasto) pp,p,ppp (73-89).</p>
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Detached, Stacc, short slurs to Stacc quarters, halves, 8ths sur la touche p,pp(Reg.36,241-248)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II+Viola+Violoncello Detached, Staccato, short slurs to Staccato quarters, halves, 8ths sur la touche (sul tasto) p,pp.</p>	<p>Strings Violin I+Violin II+Viola+Violoncello: Detached, Staccato, short slurs to Staccato quarters, halves, 8ths sur la touche (sul tasto) p,pp (Reg.36,241-248).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vla,VI.I Legato short fast slurred motives 16ths accented P cresc-decresc(Reh.164,1088-1089)+Tutti •Strings VI.II,Vla Detached accents, Tremolo 8ths pp cresc(Reh.164,1088-1089)+Tutti •Strings VI.I,VI.II Legato slurred motives 32nds(12) fast pp(Reh.164,1088-1089)+Tutti 	>•Mode of Playing	_	<p>Strings Viola, Violin I Legato short fast slurred motives 16ths accented P crescendo-decrescendo (Reh.164,1088-1089).</p> <p>Strings Violin II, Viola: Detached accents, Tremolo 8ths pp crescendo (Reh.164,1088-1089).</p> <p>Strings Violin I, Violin II: Legato slurred motives 32nds(12) fast pp (Reh.164,1088-1089).</p>		
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Legato slurred motives, Detached notes slow, Pizz, Sourdines pp cresc mp(Reh.170,1114-1123)+Tutti 	>•Mode of Playing	_	<p>Strings Legato slurred motives, Detached notes slow, Pizzicato, Sourdines (con sordino) pp crescendo mp (Reh.170,1114-1123).</p>		

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Detached repeated 8ths fast p, Sfz decresc(Reh.199,1278-1290)+Tutti •Strings VI.II Detached repeated 8ths fast F(Reh.202,1292-1294)+Tutti •Strings VI.II Legato slurred 8ths motives p(Reh.199,1278-1290)+Tutti •Strings VI.II+Vla Legato slurred 8ths motives p crescF(1290-1292)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I Detached repeated 8ths fast p, Sfz decrescendo.</p> <p>Strings Violin II Detached repeated 8ths fast F.</p> <p>Strings Violin II Legato slurred 8ths motives p.</p> <p>Strings Violin II+Viola Legato slurred 8ths motives p crescendo F.</p>	<p>Strings Violin I: Detached repeated 8ths fast p, Sfz decrescendo (Reh.199,1278-1290).</p> <p>Strings Violin II: Detached repeated 8ths fast F (Reh.202,1292-1294).</p> <p>Strings Violin II: Legato slurred 8ths motives p (Reh.199,1278-1290).</p> <p>Strings Violin II+Viola: Legato slurred 8ths motives p crescendo F (1290-1292).</p>	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+Vla Legato slurred halves,8ths motives, accents F(Reh.202,1292-1294)+Tutti •Strings VI.I+VI.II+Vla Legato slurred, Detached halves,8ths motives p cresc FF(1294-1296)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Viola Legato slurred halves,8ths motives, accents F.</p> <p>Strings Violin I+Violin II+Viola Legato slurred, Detached halves,8ths motives p crescendo FF.</p>	<p>Strings Violin I+Viola: Legato slurred halves,8ths motives, accents F (Reh.202,1292-1294).</p> <p>Strings Violin I+Violin II+Viola: Legato slurred, Detached halves,8ths motives p crescendo FF (1294-1296).</p>	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla,+Vc+Db Legato short slurs, Detached, accents 8ths FF(Reh.203,1297-1298)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola+Violoncello+DoubleBass Legato short slurs, Detached, accents 8ths FF.</p>	<p>Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: Legato short slurs, Detached, accents 8ths FF (Reh.203,1297-1298).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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 II,+Violin I: Detached 16ths fast p crescendo FFF (Reh.75,25-60).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vc Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.135,34-35)+Tutti •Strings VI.I+Vla Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.136,37-38)+Tutti •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 II+Violoncello 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.	Strings Violin II+Violoncello: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.135,34-35). Strings Violin I+Viola: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.136,37-38). Strings Violin I+Viola: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.137,41-43).
Holst	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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,+DoubelBass Detached, accents 8th-triplets fast pp crescendo F.	Strings Violin I+Violin II+Viola+Violoncello,+DoubelBass: Detached, accents 8th-triplets fast pp crescendo F (219-235).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchh_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Holst	stereo -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,DoubleBass Detached, Tenuto, Staccato 8-16ths,quarters F,FF.	Strings Viola+Violoncello,DoubleBass: Detached, Tenuto, Staccato 8-16ths,quarters F,FF (6-21).	
Holst	stereo -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 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	stereo -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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+Vla Pizz quarters pp(1-13)+Tutti •Strings VI.I+VI.II+Vla+Vc Legato slurred lines16-8ths-quarters fast pp cresc mp(Reh.2,14-21)+Tutti •Strings VI.II+Vla Detached Tenuto quarters mp cresc F(Reh.3,22-25)+Tutti •Strings VI.I+VI.II+Vla+Vc Detached accents w appog. F crescFF(26-27)+Tutti •Strings VI.I+VI.II+Vla+Vc Leg 16ths,quarters, accent fast FF, Pizz decresc p(28-30)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Viola:Pizzicato quarters pp.</p> <p>Strings Violin I+Violin II+Viola+Violoncello Legato slurred lines16-8ths-quarters fast pp crescendo mp.</p> <p>Strings Violin II+Viola Detached Tenuto quarters mp crescendo F.</p> <p>Strings Violin I+Violin II+Viola+Violoncello :Detached accents w appoggiaturas F crescendo FF.</p> <p>Strings Violin I+Violin II+Viola+Violoncello Legato 16ths,quarters, accent fast FF, Pizzicato</p>	<p>Strings Violin I+Viola: Pizzicato quarters pp (1-13).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Legato slurred lines16-8ths-quarters fast pp crescendo mp (Reh.2,14-21).</p> <p>Strings Violin II+Viola: Detached Tenuto quarters mp crescendo F (Reh.3,22-25).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Detached accents w appoggiaturas F crescendo FF (26-27).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Legato 16ths,quarters, accent fast FF, Pizzicato decrescendo p(28-30).</p>	
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914 - 1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Detached accented eights(38-52) 	>•Mode of Playing	_	<p>Strings Detached accented eight notes.</p>	<p>Strings: Detached accented eight notes (38-52).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Vaughan Williams	stereo -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	<ul style="list-style-type: none"> •Strings Detached, Tenuto, Stacc, accents halves,quarters,8ths FF(Reh.O,133-148)+Tutti •Strings Legato slurred 16ths,quarters-8ths FF(Reh.O,133-148)+Tutti 	>•Mode of Playing	—	Strings Detached, Tenuto, Staccato, accents halves,quarters,8ths FF.. Strings Legato slurred 16ths,quarters-8ths FF.	Strings: Detached, Tenuto, Staccato, accents halves,quarters,8ths FF (Reh.O,133-148). Strings: Legato slurred 16ths,quarters-8ths FF (Reh.O,133-148).	
Vaughan Williams	stereo -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	<ul style="list-style-type: none"> •Strings Detached Tenu,Stacc,Marcato halves,quarters-8ths FF(335-339)+Tutti •Strings Detached Stacc,Ten vs slurred short lines Fdecrec mf decrec p(340-342)+Tutti 	>•Mode of Playing	—	Strings Detached Tenuto,Staccato,Marcato halves,quarters-8ths FF. Strings Detached Staccato,Tenuto vs slurred short lines mf decrescendo p.	Strings: Detached Tenuto,Staccato,Marcato halves,quarters-8ths FF (335-339). Strings: Detached Staccato,Tenuto vs slurred short lines mf decrescendo p(340-342).	
Vaughan Williams	stereo -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	<ul style="list-style-type: none"> •Strings Vc, VI.I+VIa, 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	stereo -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	<ul style="list-style-type: none"> •Strings Detached quarters, 8ths, 16ths, Stacc, Accents(1-8)+Tutti •Strings VI.I fast Detached 16ths, accented Detached quarters, 8ths(123-128)+Tutti 	>•Mode of Playing	—	Strings Detached quarters, 8ths, 16ths, Staccato, Accents. Violin I fast Detached 16ths, accented Detached quarters, 8ths.	Strings: Detached quarters, 8ths, 16ths, Staccato, Accents (1-8). Strings Violin I: fast Detached 16ths, accented Detached quarters, 8ths (123-128).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -NAX	Pulcinella	11-VII. Vivo	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 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, 2trb, 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, 3trb, 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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Moussorgsky	stereo -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 •Strings Vc+Db Detached tenuto 8ths Sourdines (51 Mettez une à une) mf decresc ppp(49-64)+Tutti	>•Mode of Playing	—	Strings Violoncello+DoubleB ass Detached tenuto 8ths Sourdines (con dordino) (10 Otez une a une) pp crescendo mf. Strings Violoncello+DoubleB ass Detached tenuto 8ths Sourdines (con sordino) (51 Mettez une à une) mf decrescendo ppp.	Strings Violoncello+DoubleBass Detached tenuto 8ths Sourdines (con sordino) (10 Otez une a une) pp crescendo mf (1-20). Strings Violoncello+DoubleBass Detached tenuto 8ths Sourdines (con sordino) (51 Mettez une à une) mf decrescendo ppp (49-64).
Moussorgsky	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples				
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.9,121-131)+Tutti •Strings VI.I Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.10,132-139)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce.</p> <p>Strings Violin I Detached Tenuto, short slurs, slurred Staccato 8-16ths con sord. p dolce.</p>	<p>Strings Violin I 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.9,121-131).</p> <p>Strings Violin I: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sord. p dolce (Reh.10,132-139).</p>
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings Detached, Ten vs short slurs, Stacc, Gliss down-up 3rd quarters-8ths F-p-FF(Reh.11,1-26)+Tutti 	>•Mode of Playing	—	<p>Strings Detached, Tenuto vs short slurs, Staccato, Glissando down-up 3rd quarters-8ths F-p-FF.</p>	<p>Strings: Detached, Tenuto vs short slurs, Staccato, Glissando down-up 3rd quarters-8ths F-p-FF (Reh.11,1-26).</p>
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Detached Tenuto quarters vs slurred 16ths, Stacc 8ths F(Reh.23,17-25)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II Detached Tenuto quarters vs slurred 16ths, Staccato 8ths.</p>	<p>Strings Violin I+Violin II: Detached Tenuto quarters vs slurred 16ths, Staccato 8ths F(Reh.23,17-25).</p>







Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF(Reh.24,29-43)+Tutti •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 Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF. 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: Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF (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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.57,112-117)+Tutti •Strings Vla SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128)+Tutti 	>•Mode of Playing	—	Strings Violin I 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce. 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). Strings Viola SOLO: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.II 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths,quarters fast SENZA sord. p(128-139)+Tutti •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 II 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p. Strings Violin I 6SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p crescendo F.	Strings Violin II 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p (128-139). Strings Violin I 6SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p crescendo F (139-143).
Bartok	stereo -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	<ul style="list-style-type: none"> •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).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
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Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings Vla Legato long vs accented detached notes(64-70) •Strings VI long Legato vs accented detached notes(64-70) 	>•Mode of Playing	–	Strings Viola Legato long vs accented detached notes. Strings Violin long Legato vs accented detached notes.	Strings Viola: Legato long vs accented detached notes (64-70). 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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings Db Detached, Accented 8ths F(74-75) •Strings Db Staccato Spiccato 16ths p cresc mp(7, 61) •Strings Db long Legato p cresc, vs accented detached notes FF(64-70) 	>•Mode of Playing	–	Strings DoubleBass Detached, Accented 8ths F. DoubleBass Staccato Spiccato 16ths p crescendo mp. DoubleBass long Legato p crescendo, vs accented detached notes FF.	Strings: DoubleBass: Detached, Accented 8ths F (74-75). DoubleBass: Staccato Spiccato 16ths p crescendo mp (7, 61). DoubleBass: long Legato p crescendo, vs accented detached notes FF (64-70).
Hindemith	stereo-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	<ul style="list-style-type: none"> •Strings detached quarters, 8ths 2-3Oct mp crescFFdecrec(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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Hindemith	stereo -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	stereo -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 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	stereo -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,+Double Bass,+Viola Octave Detached 8th triplets accents vs Tenuto quarters FF.	Strings Violoncello,+Double Bass,+Viola Octave Detached 8th triplets accents vs Tenuto quarters FF (7-13).	
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	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,Violoncello II: 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	stereo -NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc	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	stereo -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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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch	h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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 Detached 8ths fast FF(214-218)+Tutti	>•Mode of Playing	—	Strings Detached 8ths fast FF.	Strings: Detached 8ths fast FF (214-218).	
Bartok	stereo -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.II+Vc+Db Detached quarters, w Gliss appog. 16th sul pont. pp cresc F(557-579)+Tutti	>•Mode of Playing	—	Strings Violin II+Violoncello+DoubleBass 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).	
Copland	stereo -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 Vla+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	stereo -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	stereo -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	stereo -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	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Bartok	stereo -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	stereo -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	stereo -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	stereo -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	stereo -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 FcrescFFdecrec(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 FcrescFFdecrec p (126-148).
Britten	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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_Concertgebouw	•Strings Detached Staccatissimo FFF sfz(46-50)+Tutti	>•Mode of Playing	—	Strings Detached Staccatissimo FFF sfz.	Strings: Detached Staccatissimo FFF sfz (46-50).	
5 SKIPS													
Wagner	stereo -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	stereo -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 •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 (50-52). Strings Violin+Viola+Violoncello: Detached skips, extreme ranges FF (125-126).
Berg	stereo -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).
								•	>•Mode of Playing	—			
24 A PUNTA D'ARCO (à la pointe, at the tip, an der Spitze)													

possibly
More

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Berlioz	stereo -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	stereo -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	stereo -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	stereo -NAX	Nocturnes	II.Fêtes (Female Voices in Sirènes)	ORCH	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	stereo -NAX	Nocturnes	III.Sirènes (Female Voices in Sirènes)	ORCH	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	stereo -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)..	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Debussy	stereo -NAX	La Mer	II. Jeu de Vagues	ORCH	1903 - 1905	3*fl, 3*ob, 2cl, 4*bsn/4horn, 3tr, 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	stereo -NAX	Images	Rondes de Printemps	ORCH	1905 - 1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 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	stereo -NAX	Images	Rondes de Printemps	ORCH	1905 - 1912	3fl, 3*ob, 3cl, 4*bsn/4horn, 3tr, 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	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎻•Strings VI. II+Vla,+Vc sur la touche Legato quarters,8ths pp cresc vs ordinario Tremolo mf crescF-decresc(Reh.46,307-314)+Tutti 🎻•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 II+Viola,+Violoncello sur la touche (sul tasto) Legato quarters,8ths pp crescendo 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)	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). 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	stereo -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)..

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Prokofiev	stereo -NAX	Symphony No. 1 "Classic"	IV. Finale: Molto vivace	ORCH	1916 - 1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla fast Detached 8ths Punta d'arco p(95-98)+Tutti •Strings VI.I, VI.II fast Slurred 8ths Punta d'arco p(131-138)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II+Viola fast Detached 8ths Punta d'arco p. Strings Violin I, Violin II fast Slurred 8ths Punta d'arco p.	Strings Violin I+Violin II+Viola: fast Detached 8ths Punta d'arco p (95-98). Strings Violin I, Violin II: fast Slurred 8ths Punta d'arco p (131-138).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeas. quarters con sord. punta d'arco pp(135-139)+Tutti •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.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters con sordino punta d'arco pp(135-139). Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters con sordino punta d'arco pp (145-149).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Copland	stereo -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	stereo -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 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	stereo -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).
Bartok	stereo -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 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	stereo -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 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).
18	AL TALLONE (au talon, at the frog, am Frosch)											
Chabrier	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Dukas	stereo -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	stereo -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	stereo -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+Villin II: am Frosch (Reh.23, 20-29).
Stravinsky	stereo -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) •Strings VI.I+VI.II+Vla du talon F(Reh.9, 40-45) •Strings VI.I+VI.II+Vla du talon F(Reh.32, 147-150) •Strings VI.I+VI.II+Vla du talon F(Reh.37, 166-171)		>•Mode of Playing	—	Strings Violin I+Violin II+Viola du talon F, al tallone. (au talon, at the frog).	Strings Violin I+Violin II: du talon F (Reh.4, 21-24). Strings Violin +Violin II+Viola: du talon F (Reh.9, 40-45). Strings Violin +Violin II+Viola: du talon F (Reh.32, 147-150). Strings Violin +Violin II+Viola: du talon F (Reh.37, 166-171).
Stravinsky	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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. 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	stereo -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) •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.1, 4-7). Strings Solo Violin: al tallone FF accented (Reh.7, 45-48).
Stravinsky	stereo -NAX	Pulcinella	11-VII. Vivo	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+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	stereo -NAX	Pulcinella	12-VIII. Minuetto - 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 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).
Stravinsky	stereo -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	stereo -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 FFdeces(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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Copland	stereo -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	stereo -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 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).
45 Series of DOWN-bows													
Chabrier	stereo -NAX	Espana		ORCH	1883	3*fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp/strings	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	stereo -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	stereo -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	Strings: repeated heavy down-bows (42-46). 3Octaves doubling Unisono.
Tchaikovsky	stereo -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+Double Bass: Successive Staccatissimo Down-bows FF (263-266).
Tchaikovsky	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	stereo -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	stereo -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	stereo -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	stereo -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 •Strings Legato short slurs FF,FFF(12- 22)+Tutti •Strings Staccato, Tenuto FF(8- 22)+Tutti		>•Mode of Playing	—	Strings Detached 8ths quarters,halfs, Series of Down- bows F,FF. Strings Legato short slurs FF,FFF. Strings Staccato, Tenuto.	Strings: Detached 8ths quarters,halfs, Series of Down-bows F,FF (1-22). Strings: Legato short slurs FF,FFF (12-22). Strings: Staccato, Tenuto FF(8-22).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc+Db Detached Stacc Series of down-bows 8ths, Accents F(Reg.13,1-22)+Tutti •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 II+Viola+Violoncello +DoubleBass Detached Staccato Series of down-bows 8ths, Accents F. 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). Strings Violin I+Viola+Violoncello+DoubleBass: Detached Staccato Series of down-bows 8ths, Accents F-p-F (Reg.18,35-69).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(1-11)+Tutti •Strings SOLO VI Open Strings D 8ths, Stacc, Pizz in Double-Stop F(11-21)+Tutti •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, Pizzicato in Double-Stop F.	Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(1-11). Strings SOLO Violin: Open Strings sulD 8ths, Staccato, Pizzicato in Double-Stop F(11-21). Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(68-71).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings D 8-16ths, Stacc, accents in Triple-Stop, Series of Down-bows FF(104-108)+Tutti •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(117-119)+Tutti •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(131-140)+Tutti 	>•Mode of Playing	_	<p>Strings SOLO Violin Open Strings sulD 8-16ths, Staccato, accents in Triple-Stop, Series of Down-bows FF.</p> <p>Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.</p> <p>Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.</p>	<p>Strings SOLO Violin: Open Strings sulD 8-16ths, Staccato, accents in Triple-Stop, Series of Down-bows FF(104-108).</p> <p>Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(117-119).</p> <p>Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(131-140).</p>
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc Series of detached Down-bows F(9-13)+Tutti •Strings Vla+Vc+Db Series of detached Down-bows F cresc-decresc p(25-30)+Tutti •Strings Vla+Vc+Db,+VI.II Series of detached Down-bows F cresc-decresc, sFF(44-51)+Tutti 	>•Mode of Playing	_	<p>Strings Violin II+Viola+ Violoncello Series of detached Down-bows F.</p> <p>Strings Viola+Violoncello+DoubleBass Series of detached Down-bows F crescendo-decrescendo p.</p> <p>Strings Viola+Violoncello+DoubleBass,+Violin II Series of detached Down-bows F crescendo-decrescendo, sFF.</p>	<p>Strings Violin II+Viola+ Violoncello: Series of detached Down-bows F (9-13).</p> <p>Strings Viola+Violoncello+DoubleBass: Series of detached Down-bows F crescendo-decrescendo p (25-30).</p> <p>Strings Viola+Violoncello+DoubleBass,+Violin II: Series of detached Down-bows F crescendo-decrescendo, sFF (44-51).</p>
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Series of down-bows 16ths rallent. FFF(45)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola+Violoncello Series of down-bows 16ths rallentando FFF.</p>	<p>Strings Violin I+Violin II+Viola+Violoncello: Series of down-bows 16ths rallentando FFF (45).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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).
Stravinsky	stereo -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	stereo -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	stereo -NAX	Symphony No. 3	IV. Molto deliberato	ORCH	1944 - 1946	picc, 3*fl, 3*ob, Ebcl, 2cl, basscl, 2bsn, contrabson/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	–	Strings Violoncello Successive Down-bows Marcato FF.	Strings Violoncello: Successive Down-bows Marcato FF (140-146).
Bartok	stereo -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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Stacc quarters-8ths, Stacc slurred 8ths vs Legato slurred 8ths F(95-103)+Tutti •Strings VI.I+VI.II Series of down-bows F cresc FF(102-103)+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 Series of down-bows F crescendo FF.	Strings Violin I+Violin II: Staccato quarters-8ths, Staccato slurred 8ths vs Legato slurred 8ths F (95-103). Strings Violin I+Violin II: Series of down-bows F crescendo FF (102-103).
Bartok	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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_Concertgebouw	<ul style="list-style-type: none"> •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	stereo -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_Concertgebouw	<ul style="list-style-type: none"> •Strings VIa+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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
							3359
							Adler

13 Series of UP-bows								
D'Indy	stereo -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 Successive Up-bows slurred triplets p(Reh.L,114-120)+Tutti
Mahler	stereo -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.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
Scriabin	stereo -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
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Strings VI.I+VI.IIA Series of halves Up-bows sul tasto p decresc(Reh.184,1198-1209)+Tutti
Stravinsky	stereo -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 Db Successive Up-bows 8ths, Stacc F(Reh.33,357-360)+Tutti

STRINGS Modes of Playing Examples				Page 171 of 544
Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text	Orch. Tech. Mode of Playing
>•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).	
>•Mode of Playing	—	Strings Vlolin I+Violin II+Viola Successive Up-bows quarters, 8ths p crescendo F. Strings Vlolin I+Violin II+Viola Successive Down-bows, detached, slurred p crescendo FF.	Strings Vlolin I+Violin II+Viola: Successive Up-bows quarters, 8ths p crescendo F (Reh.98,238-242). Strings Vlolin I+Violin II+Viola: Successive Down-bows, detached, slurred p crescendo FF (Reh.98,238-242).	
>•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).	
>•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).	
>•Mode of Playing	—	Strings Doublebass Successive Up-bows 8ths, Staccato F.	Strings Doublebass: Successive Up-bows 8ths, Staccato F (Reh.33,357-360).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Prokofiev	stereo -NAX	Symphony No. 1 "Classic"	I. Allegro	ORCH	1916 - 1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 1 "Classic"	IV. Finale: Molto vivace	ORCH	1916 - 1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •Strings VI.I •Strings Vla Successive Up-bows quarters pp(79-83)+Tutti Successive Up-bows 8ths, quarters p(79)+Tutti	>•Mode of Playing	—	Strings Violin I Successive Up-bows quarters pp. Strings Viola Successive Up-bows 8ths, quarters p.	Strings Violin I: Successive Up-bows quarters pp (79-83). Strings Viola: Successive Up-bows 8ths, quarters p (79).
Stravinsky	stereo	L'Histoire du Soldat (Suite)	in 9 Sections	Ensemble version (7)	1919	cl, bsn/cornet(tr), trb/perc/vl, db	Boulez_Cleveland	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Handel	stereo-NAX	Messiah	Part I: Recitative: Comfort ye my people	ORCH, Solo Tenor	1741	Strings/Continuo/SOLO Tenor	Harry Christophers_The Sixteen Orchestra	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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	stereo-NAX	Violin Concerto	II. Canzonetta	ORCH, Solo violin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings/SOLO VI	Repin_Kirov-Gergiev	<ul style="list-style-type: none"> •Strings SOLO VI Portato espressivo p(13-20)+Tutti •Strings SOLO VI Portato espressivo p(69-73)+Tutti 		>•Mode of Playing	—	Strings SOLO Violin Portato espressivo p.	Strings SOLO Violin: Portato espressivo p (13-20). 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	<ul style="list-style-type: none"> •Strings VI.I Portato pp(10-11) •Strings VI.II+Vla Portato ppp cresc mp(20-24) •Strings VI.I+VI.II Portato pp(35-38) •Strings VI.I Portato pp(39-41) •Strings VI.II Portato pp(43-45) •Strings VI.I Portato pp(49-51) •Strings VI.II Portato pp(53-55) 		>•Mode of Playing	—	Strings Violin I Portato pp. Strings Violin II Portato pp. Strings Violin I+Violin II Portato pp. Strings Violin II+Viola Portato ppp cresc mp.	Strings Violin I: Portato pp (10-11). Strings Violin II+Viola: Portato ppp cresc mp(20-24). Strings Violin I+Violin II: Portato pp (35-38). Strings Violin I: Portato pp (39-41). Strings Violin II: Portato pp (43-45). Strings Violin I: Portato pp (49-51). Strings Violin II: Portato pp (53-55).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples				
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Prokofiev	stereo -NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916 - 1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •Strings VI.I+Vc Loure-Portato quarters-8ths p(149-173)+Tutti •Strings VI.I+VI.II Loure-Portato quarters-8ths p(396-422)+Tutti 	>•Mode of Playing	–	Strings Violin I+Violoncello Loure-Portato quarters-8ths p. Strings Violin I+Violin II Loure-Portato quarters-8ths p.	Strings Violin I+Violoncello: Loure-Portato quarters-8ths p (149-173). Strings Violin I+Violin II: Loure-Portato quarters-8ths p (396-422).
220 STACCATO separated (Staccatissimo)												
Mozart	Multi	Serenade	III. Menuetto	ORCH	1776	2fl, 2bsn/2horn/string s	OrchPlay	<ul style="list-style-type: none"> •Strings Legato vs. Detached, Staccato(1-40) •Strings Staccato quarters F(29-32) 	>•Mode of Playing	–	Strings Legato vs. Detached, Staccato. Strings Staccato quarters F.	Strings: Legato vs. Detached, Staccato (1-40). Strings: Staccato quarters F (29-32).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mozart	Multi	Eine kleine Nachtmusik	I. Allegro	STR+REDUC+piano(2x)	1782	String Orchestra	OrchPlay	<ul style="list-style-type: none"> •Strings Legato vs. Detached, Staccato(1-55) •Strings1 VI.I Legato vs. Detached, Staccato(1-55) •Strings2 VI.II Legato vs. Detached, Staccato(1-55) •Strings3 Vla Legato vs. Detached, Staccato(1-55) •Strings4 Vc Legato vs. Detached, Staccato(1-55) •Strings5 Db Legato vs. Detached, Staccato(1-55) 	>•Mode of Playing	–	Strings Legato vs. Detached, Staccato. Violin I Legato vs. Detached, Staccato. Violin I: Legato vs. Detached, Staccato. Viola Legato vs. Detached, Staccato. Violoncello Legato vs. Detached, Staccato. DoubleBass Legato vs. Detached, Staccato.	Strings: Legato vs. Detached, Staccato (1-55). Strings1 Violin I: Legato vs. Detached, Staccato (1-55). Strings2 Vliolin II: Legato vs. Detached, Staccato (1-55). Strings3 Viola: Legato vs. Detached, Staccato (1-55). Strings4 Violoncello: Legato vs. Detached, Staccato (1-55). 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	<ul style="list-style-type: none"> •Strings Legato vs. Detached, Staccato(20-42) •Strings VI.I+VI.II Staccato 8ths p(26-29) 	>•Mode of Playing	–	Strings Legato vs. Detached, Staccato. Strings Violin I+Violin II Staccato 8ths p,	Strings: Legato vs. Detached, Staccato (20-42). Strings Violin I+Violin II Staccato eights p (26-29).
Mozart	Multi	Piano Concerto No. 17	I. Allegro	ORCH	1784	1fl, 2ob, 2bsn/2horn/string s	OrchPlay	<ul style="list-style-type: none"> •Strings Legato, short Slurs vs. short Staccato(1-16) •Strings VI.II+Vla Staccato 8ths p(1-9) 	>•Mode of Playing	–	Strings Legato, short Slurs vs. short Staccato. Violin II+Viola Staccato 8ths p	Strings: Legato, short Slurs vs. short Staccato (1-16). Strings Violin II+Viola: Staccato 8ths p (1-9).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mozart	Multi	Piano Concerto No. 21	III. Allegro vivace assai	ORCH	1785	1fl, 2ob, 2bsn/2horn, 2tr/timp/strings/SOLO pno	OrchPlay	<ul style="list-style-type: none"> •Strings short Slurs vs. short Staccato, Detached(1-28) •Strings VI.I+VI.II Staccato 8ths p(1-14) •Strings Staccato 8ths F(16-20) 	>•Mode of Playing	–	Strings short Slurs vs. short Staccato, Detached. Strings Violin I+Violin II Staccato 8ths p. Strings Staccato 8ths F.	Strings: short Slurs vs. short Staccato, Detached (1-28). Strings Violin I+Violin II: Staccato 8ths p (1-14). 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	<ul style="list-style-type: none"> •Strings Legato vs. Staccato, Slurred Stacc, short Detached(1-16) •Strings dotted 8ths,16ths Staccato p,F(1-6) 	>•Mode of Playing	–	Strings Legato vs. Staccato, Slurred Staccato, short Detached. Strings dotted 8ths, 16ths Staccato p,F.	Strings: Legato vs. Staccato, Slurred Stacc, short Detached (1-16). 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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings Legato vs. Detached, Staccato(44-48) •Strings Staccato p(46-48) 	>•Mode of Playing	–	Strings Legato vs. Detached, Staccato. Strings: Staccato p.	Strings: Legato vs. Detached, Staccato (44-48). Strings: Staccato p (46-48).
Mozart	stereo-NAX	Symphony No. 41 "Jupiter"	IV. Molto allegro	ORCH	1788	1fl, 2ob, 2bsn/2horn, 2tr/timp/strings	Harmoncourt_C oncertgebouw Amsterdam	<ul style="list-style-type: none"> •Strings fast Detached quarters, 8ths. Stacc F(13-35)+Tutti •Strings fast Staccato quarters F(13-19)+Tutti 	>•Mode of Playing	–	Strings fast Detached quarters, 8ths. Staccato F. Strings fast Staccato quarters F.	Strings: fast Detached quarters, 8ths. Staccato F(13-35). Strings: fast Staccato quarters F (13-19).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mozart	stereo-NAX	Symphony No. 41 "Jupiter"	IV. Molto allegro	ORCH	1788	1fl, 2ob, 2bsn/2horn, 2tr/timp/strings	Harmoncourt_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) •Strings VI.I+VI.II+Vla Staccato p(1-8)	>•Mode of Playing	—	Strings Legato vs. Staccato. Strings Violin I+Violin II+Viola Staccato p.	Strings: Legato vs. Staccato (1-8). 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. Staccato(50-65) •Strings Staccato quarters, 8ths FF(50-56)	>•Mode of Playing	—	Strings Legato, Slurs to Staccato vs. Staccato. Strings Staccato quarters, 8ths FF.	Strings: Legato, Slurs to Stacc vs. Staccato (50-65). 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) •Strings Staccato 8ths p(1-8)	>•Mode of Playing	—	Strings Slurs vs. Staccato, Detached. Strings Staccato 8ths p.	Strings: Slurs vs. Staccato, Detached (1-8). 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) N•Strings Staccato quarters p(1-14)	>•Mode of Playing	—	Strings Legato vs. Staccato, Slurred Staccato. Strings Staccato quarters p.	Strings: Legato vs. Staccato, Slurred Staccato (1-16). 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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Beethoven	Multi	Symphony No. 1	I. Adagio molto – Allegro con brio	ORCH	1799	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings VI.I Detached, Stacc 8ths vs short slurs FF(209-226)+Tutti •Strings Stacc 8ths vs short slurs FF(230-234)+Tutti 	>•Mode of Playing	–	Strings Violin I Detached, Staccato 8ths vs short slurs FF. Strings Staccato 8ths vs short slurs FF.	Strings Violin I: Detached, Staccato 8ths vs short slurs FF (209-226). Strings: Staccato 8ths vs short slurs FF (230-234).	
Beethoven	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla Staccato repeated 8ths p crescF(15-21)+Tutti •Strings VI.II+Vla+Vc Stacc 8ths p vs slurred quarters(132-139)+Tutti •Strings Stacc quarters, 8ths pp crescFF(504-520)+Tutti 	>•Mode of Playing	–	Strings Violin II+Viola Staccato repeated 8ths p crescendo F. Strings Violin II+Viola+Violoncello Staccato 8ths p vs slurred quarters . Strings Staccato quarters, 8ths pp crescendo FF.	Strings Violin II+Viola: Staccato repeated 8ths p crescendo F (15-21). Strings Violin II+Viola+Violoncello: Staccato 8ths p vs slurred quarters (132-139). 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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Beethoven	stereo -NAX	Symphony No. 3 Eroica	IV. Finale: Allegro molto	ORCH	1803 - 1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Barenboim_We st-Eastern Divan Orchestra LIVE at PROMS	<ul style="list-style-type: none"> •Strings fast detached 16ths, Stacc quarters(1-11)+Tutti •Strings Detached halves, quarters, 8ths, 16ths, Stacc vs short Slurs(119-176)+Tutti •Strings VI.I Detached Stacc quarters, dotted rhythms, Detached 16ths(213-228)+Tutti 	>•Mode of Playing	–	Strings Detached halves, quarters, 8ths, 16ths, Staccato vs short Slurs. Strings Violin I Detached Staccato quarters, dotted rhythms, Detached 16ths.	Strings: fast Detached 16ths, Staccato quarters (1-11). Strings: Detached halves, quarters, 8ths, 16ths, Staccato vs short Slurs (119-176). Strings Violin I: Detached Staccato quarters, dotted rhythms, Detached 16ths (213-228).
Beethoven	stereo -NAX	Symphony No. 5	II. Andante con moto	ORCH	1804 - 1808	3*fl, 2ob, 2cl, 3*bsn/2horn, 2tr, 3trb/timp/strings	Harnoncourt_C hamber Orch of Europe	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings Detached whole, half, quarter. eight, +Staccatissimo(351-369) •Strings VI.I Half notes Staccatissimo FF(365-369) 	>•Mode of Playing	–	Strings Detached whole, half, quarter. eight notes. Strings Violin I Half notes Staccatissimo FF.	Strings: Detached whole, half, quarter. eight, +Staccatissimo (351-369). Strings Violin I: Half notes Staccatissimo FF (365-369).
Beethoven	stereo -NAX	Symphony No. 4	II. Adagio	ORCH	1806	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Harnoncourt_C hamber Orch of Europe	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc+Db Staccato 32nds p cresc F decres(79-80)+Tutti 	>•Mode of Playing	–	Strings Violin II+Viola+Violoncello+DoubleBass +DoubleBass Staccato 32nds p crescendo F decrescendo.	Strings Violin II+Viola+Violoncello+DoubleBass: Staccato 32nds p crescendo F decrescendo (79-80).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Beethoven	Multi	Symphony No. 7	II. Allegretto	ORCH+REDUC +piano	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	<ul style="list-style-type: none"> •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. Strings: Staccato 8ths, triplets p cresc FF decres p (1-98).
Beethoven	Multi	Symphony No. 7	III. Presto – Assai meno presto	ORCH	1811	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Slurred vs. Detached, Staccato notes(1-24) •N 	>•Mode of Playing	–	Strings Slurred vs. Detached, Staccato notes	Strings: Slurred vs. Detached, Staccato notes (1-24).
Schubert	stereo -NAX	Symphony No. 5	I. Adagio molto – Allegro vivace	ORCH	1816	1fl, 2ob, 2bsn/2horn/string	Karajan, Berliner Philharmoniker	<ul style="list-style-type: none"> •Strings Staccato quarters F(203-230)+Tutti 	>•Mode of Playing	–	Strings Staccato quarters F.	Strings: Staccato quarters F (203-230).
Weber	stereo -NAX	Der Freischütz	Overture	ORCH	1817 - 1821	2picc, 2fl, 2ob, 2cl, 2bsn/4horn, 3trb/timp/strings	Jarvi_Philharmonia Orchestra	<ul style="list-style-type: none"> •Strings Detached 8ths, quarters FF vs Stacc, short Slurs(61-87)+Tutti •Strings Stacc 8ths 4Octv FF(89-91)+Tutti 	>•Mode of Playing	–	Strings Detached 8ths, quarters FF vs Staccato, short Slurs. Strings Staccato 8ths 4Octaves FF.	Strings: Detached 8ths, quarters FF vs Staccato, short Slurs (61-87). 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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Schubert	Multi	Symphony No. 9	III. Scherzo. Allegro vivace; Trio	ORCH	1825	2fl, 2ob, 2cl, 2bsn/2horn, 2tr, 3trb/timp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Detached quarter, eight notes, Staccato(187-194) •Strings Staccato quarters, 8ths p(187-197) •Strings Staccato quarters, 8ths FF(217-221) 	>•Mode of Playing	—	Strings Detached quarter, eight notes, Staccato p, FF.	Strings: Detached quarter, eight notes, Staccato (187-194). Strings: Staccato quarters, 8ths p (187-197). Strings: Staccato quarters, 8ths FF (217-221).
Mendelssohn	stereo -NAX	Symphony No. 4 "Italian"	I. Allegro vivace	ORCH	1829 - 1831	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Maag_London Symphony Orchestra	<ul style="list-style-type: none"> •Strings Stacc fast triplets p cresc FF(25-51)+Tutti •Strings Stacc fast triplets pp cresc F(211-287)+Tutti 	>•Mode of Playing	—	Strings Staccato fast triplets p crescendo FF. Strings Staccato fast triplets pp crescendo F.	Strings: Staccato fast triplets p crescendo FF (25-51). Strings: Staccato fast triplets pp crescendo F (211-287).
Mendelssohn	stereo -NAX	Symphony No. 4 "Italian"	IV. Saltarello. Presto	ORCH	1829 - 1831	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Maag_London Symphony Orchestra	<ul style="list-style-type: none"> •Strings Stacc Detached fast triplets vs short slurs F decres 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	stereo -NAX	Symphonie fantastique	I. Rêveries - Passions	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •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	stereo -NAX	Symphonie fantastique	I. Rêveries - Passions	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Berlioz	Multi	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, 1tuba/2timp/string s	OrchPlay	<ul style="list-style-type: none"> •Strings Legato vs. Staccato, Detached(17-49) •Strings Staccato 8ths FFdecrec p, Fdecrec pp, FF(17-49) 	>•Mode of Playing	–	Strings Legato vs. Staccato, Detached. Strings Staccato 8ths FF decresc p, F decresc pp, FF.	Strings: Legato vs. Staccato, Detached (17-49). Strings: Staccato 8ths FF decresc p, F decresc pp, FF (17-49).
Berlioz	stereo -NAX	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2*fl, 2ob, 2*cl, 4bsn/4horn, 4tr, 3trb, 2tuba/2timp, 3perc, harp/strings	Karajan_Berliner Philharmoniker	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Staccatissimo 16ths ppp(4)+Tutti •Strings VI.I+VI.II+Vla Staccatissimo 16ths ppp(15)+Tutti •Strings Staccato fast 8ths FF(Reh.D,31-39)+Tutti •Strings VI.II+Vc+Db Stacc triplets FF(Reh.G,72-75)+Tutti •Strings Stacc 8ths, 16ths vs short slurs mF, FF(Reh.R,241-269)+Tutti •Strings 3Oct Stacc 8ths cresc FF(277-278)+Tutti 	>•Mode of Playing	–	Strings Violin I+Violin II+Viola Staccatissimo 16ths ppp. Strings Staccato fast 8ths FF. Strings Violin II+Violoncello+Double Bass Staccato triplets FF. Strings Staccato 8ths, 16ths vs short slurs mF, FF. Strings 3Oct Staccato 8ths cresc FF.	Strings Violin I+Violin II+Viola: Staccatissimo 16ths ppp (4). Strings Violin I+Violin II+Viola: Staccatissimo 16ths ppp (15). Strings: Staccato fast 8ths FF (Reh.D,31-39). Strings: Violin II+Violoncello+Double Bass: Staccato triplets FF (Reh.G,72-75). Strings: Staccato 8ths, 16ths vs short slurs mF, FF (Reh.R,241-269). Strings: 3Oct Staccato 8ths cresc FF (277-278).
Mendelssohn	Multi	Symphony No. 3	IV. Allegro vivacissimo - Allegro maestoso assai	ORCH	1842	1fl, 1ob, 2bsn/4horn, 2tr/timp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Staccato quarters vs short slurs p cresc,decrec(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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mendelssohn	stereo -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 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	stereo -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(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).
Brahms	stereo -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	stereo -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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Saint-Saëns	stereo -NAX	Danse macabre		ORCH	1874	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc, harp/strings	Nagano_OSM	<ul style="list-style-type: none"> •Strings Stacc 8ths, quarters mf(Reh.C,137-172)+Tutti •Strings VI.II+Vla+Vc+Db Stacc 8ths, quarters p(Reh.F,237-245)+Tutti •Strings VI.I+VI.II Stacc 8ths, quarters p(245-252)+Tutti •Strings Stacc 8ths, quarters pp(321-336)+Tutti 	>•Mode of Playing	—	Strings Staccato 8ths, quarters mf. Strings Violin II+Viola+Violoncello+DoubleBass Staccato 8ths, quarters p. Strings Violin I+Violin II: Staccato 8ths, quarters p (245-252). Strings: Staccato 8ths, quarters pp (321-336).	Strings: Staccato 8ths, quarters mf (Reh.C,137-172). Strings Violin II+Viola+Violoncello+DoubleBass: Staccato 8ths, quarters p (Reh.F,237-245). Strings Violin I+Violin II: Staccato 8ths, quarters p (245-252). Strings: Staccato 8ths, quarters pp (321-336).
Brahms	stereo -NAX	Symphony No. 2	I. Allegro non troppo	ORCH	1877	2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp/strings	Rattle_Berliner Philharmoniker	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 2	III. Allegretto grazioso (quasi andantino)	ORCH	1877	2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp/strings	Rattle_Berliner Philharmoniker	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Stacc 8ths, accents p crescF(33-50)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II+Viola+Violoncello: Staccato 8ths, accents p crescendo F.	Strings Violin I+Violin II+Viola+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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Brahms	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Capriccio Espagnol	V. Fandango asturiano	ORCH	1887	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings sforzando martelé FF(42-64)+Tutti •Strings: repeated heavy down-bows (42-46)+Tutti •Strings Stacc Martelé FF, p cresc(42-88)+Tutti 	2-37 >•Mode of Playing	—	Strings sforzando martelé FF Strings repeated heavy down-bows Strings Staccato Martelé FF, p crescendo..	Strings: sforzando martelé FF (42-64). Strings: repeated heavy down-bows (42-46). 3Octaves doubling Unisono. Strings: Staccato Martelé FF, p crescendo (42-88).
Bruckner	stereo -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	<ul style="list-style-type: none"> •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).










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								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchh_Soloists	3359					
Tchaikovsky	stereo-NAX	Symphony No. 5	III. Valse	ORCH	1888	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc/strings	Pletnev_Russian National Orchestra	<ul style="list-style-type: none"> •Strings VI.I Stacc, Spiccato fast 16ths p cresc mf(72-80)+Tutti •Strings Vla Stacc, Spiccato fast 16ths p cresc mf(80-88)+Tutti •Strings VI.I+VI.II+Vla+Vc Stacc, Spiccato fast 16ths p cresc mf(88-95)+Tutti 	>•Mode of Playing	_	Strings Violin I Staccato, Spiccato fast 16ths p cresc mf. Strings Viola Staccato, Spiccato fast 16ths p cresc mf. Strings Violin I+Violin II+Viola+Violoncello Staccato, Spiccato fast 16ths p cresc mf.	Strings Violin I: Staccato, Spiccato fast 16ths p cresc mf (72-80). Strings Viola: Staccato, Spiccato fast 16ths p cresc mf (80-88). Strings Violin I+Violin II+Viola+Violoncello: Staccato, Spiccato fast 16ths p cresc mf (88-95).	
Rimsky-Korsakov	stereo-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	<ul style="list-style-type: none"> •Strings Vla+Vc Stacc 16ths Double-stops F(Rek.K,206-230)+Tutti •Strings Stacc triplet 16ths FF(230-238)+Tutti •Strings Vla+Vc Stacc 16ths Double-stops F(Rek.L,238-262)+Tutti •Strings VI.I+VI.II+Vla+Vc Stacc triplet 16ths FF(262-266)+Tutti •Strings Stacc triplet 16ths FF(266-274)+Tutti •Strings Stacc triplet 16ths vs short slurs accented, accent stacc 8ths FF(274-300)+Tutti 	>•Mode of Playing	_	Strings Viola+Violoncello Staccato 16ths Double-stops F. Strings Violin I+Violin II+Viola+Violoncello Staccato triplet 16ths FF. Strings Staccato triplet 16ths FF. Strings Staccato triplet 16ths vs short slurs accented, accented stacc 8ths FF.	Strings Viola+Violoncello: Staccato 16ths Double-stops F (Reh.K,206-230). Strings: Staccato triplet 16ths FF (230-238). Strings Viola+Violoncello: Staccato 16ths Double-stops F (Reh.L,238-262). Strings Violin+Violin II+Viola+Violoncello: Staccato triplet 16ths FF (262-266). Strings: Staccato triplet 16ths FF (266-274). Strings: Staccato triplet 16ths vs short slurs accented, accented stacc 8ths FF (274-300).	






Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Rimsky-Korsakov	stereo -NAX	Sheherazade	IV. Festival at Baghdad - The Sea - The Ship Breaks against a Cliff Sumounted by a Bronze Horseman	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings Vc+Db Detached16ths fast, Stacc 8ths triplets Marcato, Marc-Stacc FFF,FF,Fdecrec mf, p,ppp crescFF(1-37)+Tutti	>•Mode of Playing	—	Strings Violoncello+DoubleB ass 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). Strings: Staccato 8ths,16ths FF (37-39).	

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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	<ul style="list-style-type: none"> •Strings Vc. Stacc slow triplets F(55-61)+Tutti •Strings VI.I+VI.II+Vla+Vc+Db Stacc triplets p, Sfz cresc FFF(61-68)+Tutti •Strings VI.I+VI.II+Vla+Vc+Db Stacc triplets FF(82-84)+Tutti •Strings VI.II, Vla Stacc pp crescF, Sfz decresc p(Reh.15,326-362)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello Staccato slow triplets F.</p> <p>Strings Violin I+Violin II+Viola+Violoncello+DoubleBass Staccato triplets p, Sfz cresc FFF.</p> <p>Strings Violin I+Violin II+Viola+Violoncello+DoubleBass Staccato triplets p, Sfz cresc FFF.</p> <p>Strings Violin I+Violin II+Viola+Violoncello+DoubleBass Staccato triplets FF.</p> <p>Strings Violin II, Viola Staccato pp crescendo F, Sfz decrescendo p.</p>	<p>Strings Violoncello: Staccato slow triplets F (55-61).</p> <p>Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: Staccato triplets p, Sfz cresc FFF (61-68).</p> <p>Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: Staccato triplets FF (82-84).</p> <p>Strings Violin II, Viola: Staccato pp crescendo F, Sfz decrescendo p (Reh.15,326-362).</p>	
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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Staccato 8ths vs short slurs pp(1-16) •Strings Vla Staccato, Spiccato fast 16ths pp(8-16) •Strings VI.I Staccato, Spiccato 16ths mf(33-40) 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola Staccato 8ths vs short slurs pp.</p> <p>Strings Viola Staccato fast 16ths pp.</p> <p>Strings Violin I Staccato 16ths mf.</p>	<p>Strings Violin I+Violin II+Viola: Staccato 8ths vs short slurs pp (1-16).</p> <p>Strings Viola: Staccato, Spiccato fast 16ths pp (8-16).</p> <p>Strings Violin I: Staccato, Spiccato 16ths mf (33-40).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Stacc triplets mf(29-32)+Tutti •Strings VI.I+VI.II+Vla+Vc Stacc triplets mf(35-38)+Tutti •Strings VI.I+VI.II+Vla+Vc Stacc triplets pp cresc mf(54-69)+Tutti •Strings VI.I+VI.II+Vla+Vc+Db Stacc triplets pp, p(82-97)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II+Viola+Violoncello: Staccato triplets mf (29-32). II+Viola+Violoncello: Staccato triplets mf. Staccato triplets mf (35-38). Strings Violin I+Violin II+Viola+Violoncello: Staccato triplets pp cresc mf (54-69). II+Viola+Violoncello: Staccato triplets pp cresc mf. Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: Staccato triplets pp, p (82-97).	Strings Violin I+Violin II+Viola+Violoncello: Staccato triplets mf (29-32). Strings Violin I+Violin II+Viola+Violoncello: Staccato triplets mf (35-38). Strings Violin I+Violin II+Viola+Violoncello: Staccato triplets pp cresc mf (54-69). Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: Staccato triplets pp, p (82-97).
Tchaikovsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc,Vla,VI.II,VI.I Legato slurred 16ths fast, Trills FF decresc p(Reh.19,240-244)+Tutti •Strings VI.I+VI.II+Vla+Vc Legato slurred 16ths fast, Trills vs Stacc p decresc(245-253)+Tutti 	>•Mode of Playing	—	Strings Violoncello,Viola,Violin II,Violin I Legato slurred 16ths fast, Trills FF decrescendo p. Strings Violin I+Violin II+Viola+Violoncello Legato slurred 16ths fast, Trills vs Staccato p decrescendo.	Strings Violoncello,Viola,Violin II,Violin I: Legato slurred 16ths fast, Trills FF decrescendo p (Reh.19,240-244). Strings Violin I+Violin II+Viola+Violoncello: Legato slurred 16ths fast, Trills vs Staccato p decrescendo (245-253).	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc,VI.I,Db Stacc motive dotted 8ths-16ths vs slurred 16ths-8ths ppp(246-255)+Tutti •Strings Stacc motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decresc(255-273)+Tutti 	>•Mode of Playing	—	Strings Violoncello,Violin I,DoubleBass Staccato motive dotted 8ths-16ths vs slurred 16ths-8ths ppp. Strings Staccato motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decrescendo.	Strings Violoncello,Violin I,DoubleBass: Staccato motive dotted 8ths-16ths vs slurred 16ths-8ths ppp (246-255). Strings: Staccato motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decrescendo (255-273).	
Mahler	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •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	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •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+DoubleBass 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	stereo -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  •Strings VI.I+VI.II+Vla+Vc Stacc sul tasto 32nds pp(85)+Tutti	>•Mode of Playing	—	Strings Violoncello Staccato 32nds pp vs slurs. Strings Violin I+Violin II+Viola+Violoncello Staccato sul tasto 32nds pp.	Strings Violoncello: Staccato 32nds pp vs slurs (31-35). Strings Violin I+Violin II+Viola+Violoncello: Staccato sul tasto 32nds pp (85).	
StraussR	stereo -NAX	Don Quixote	I. Introduction	ORCH	1897	SOLOvc, SOLOvla, SOLOtuba, SOLObassd/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	 •  •					
Mahler	stereo -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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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_Berline r Philharmoniker	 •Strings Vla+Vc solì,+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 solì,+Violin II,Viola tutti Staccato, short- medium slurs, slurred accents 16ths mit Dampfer (con dorfino) pp crescendo- decrescendo sFz,FF.	Strings Viola+Violoncello solì,+Violin II,Viola tutti: Staccato, short-medium slurs, slurred accents 16ths mit Dampfer (con dorfino) pp crescendo-decrescendo sFz,FF (8-22).	
Mahler	stereo -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_Berline r 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	stereo -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_Berline r 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	stereo -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.II, VI.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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Vc+Db Stacc 8ths, Marcato F crescFF(1-5)+Tutti •Strings VI.I+VI.II+Vla+Vc Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescFF (2-5)+Tutti •Strings VI.I+VI.II,+Vla+Vc Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti •Strings Vla+Vc+Db Detached halves, quarters, accents vs Tremolo bowed unmes.FF(Reh.1,6-11)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello+DoubleBass Staccato 8ths, Marcato F crescendo FF).</p> <p>Strings Violin I+Violin II+Viola+Violoncello Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescendo FF.</p> <p>Strings Violin I+Violin II+Viola+Violoncello Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti</p> <p>Strings Violin I+Violin II+Viola+Violoncello Detached vs Legato short slurs, accents FF cresc FFF (Reh.1,6-13).</p> <p>Strings Viola+Violoncello+DoubleBass: Detached halves, quarters, accents vs Tremolo bowed unmeasured FF (Reh.1,6-11).</p>	<p>Strings Violoncello+DoubleBass Staccato 8ths, Marcato F crescendo FF (1-5). Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescendo FF (2-5). Strings VI.I+VI.II,+Vla+Vc Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Detached vs Legato short slurs, accents FF cresc FFF (Reh.1,6-13).</p> <p>Strings Viola+Violoncello+DoubleBass: Detached halves, quarters, accents vs Tremolo bowed unmeasured FF (Reh.1,6-11).</p>	
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Detached 8ths,16ths,32nds Stacc, Martellato FF, sfz vs Slurs(1-33)+Tutti 	>•Mode of Playing	_	<p>Strings Detached 8ths, 6ths, 32nds Stacc, Martellato FF, sfz vs Slurs.</p>	<p>Strings: Detached 8thss, 16ths, 32nds Stacc, Martellato FF, sfz vs Slurs (1-33).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+Vla Tenuto Marque, short slur, Stacc separated 16ths(77-78)+Tutti •Strings VI.I Tenuto, short slur, Stacc separated 16ths p crescF(87-90)+Tutti 	>•Mode of Playing	—	Strings Violin I+Viola Tenuto Marque (marcato), short slur, Staccato separated 16ths. Strings Violin I Tenuto, short slur, Staccato separated 16ths p crescendo.	Strings Violin I+Viola: Tenuto Marque (marcato), short slur, Staccato separated 16ths (77-78). Strings Violin I: Tenuto, short slur, Staccato separated 16ths p crescendo F(87-90).	
Debussy	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths Sourdines pp cresc-decres(1-4)+Tutti •Strings VcB Pizz detached Ten-Stacc quarters-8ths Sourdines pp cresc-decres(1-4)+Tutti •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet Sourdines pp cresc-decres(1-4)+Tutti 	>•Mode of Playing	_	<p>Strings Viola Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo.</p> <p>Strings VioloncelloB Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo.</p> <p>Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo.</p>	<p>Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).</p> <p>Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).</p> <p>Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo (1-4).</p>	








Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vla Pizz detached Stacc-Ten 8-16ths pp cresc-decres(7-10)+Tutti •Strings VcB Pizz detached Ten-Stacc quarters-8ths pp cresc-decres(7-10)+Tutti •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet pp cresc-decres(7-10)+Tutti 	>•Mode of Playing	_	Strings Viola Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths pp crescendo-decrescendo.. Strings VioloncelloB Pizzicato detached Tenuto-Staccato quarters-8ths pp crescendo-decrescendo. Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) pp crescendo-decrescendo.	Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths pp crescendo-decrescendo (7-10). Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths pp crescendo-decrescendo (7-10). Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) pp crescendo-decrescendo (7-10).	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VlaB,VcB,Db,VlaA Pizz Ten-Stacc quarters,8ths pp(Reh.54,11-20)+Tutti •Strings VI.I+VlaA+VcA Stacc-Spicc-Ten, short slurs sur le chevalet pp(Reh.54,11-20)+Tutti 	>•Mode of Playing	_	Strings ViolaB, VioloncelloB, DoubleBass, ViolaA Pizzicato Tenuto-Staccato quarters,8ths pp. Strings Violin I+ViolaA+VioloncelloA: Staccato-Spiccato-Tenuto, short slurs (sul ponticello) pp.	Strings ViolaB, VioloncelloB, DoubleBass, ViolaA: Pizzicato Tenuto-Staccato quarters,8ths pp (Reh.54,11-20). Strings Violin I+ViolaA+VioloncelloA: Staccato-Spiccato-Tenuto, short slurs sur le chevalet (sul ponticello) pp (Reh.54,11-20).	
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Detached 8ths quarters,halfs, Series of Down-bows F,FF(1-22)+Tutti •Strings Legato short slurs FF,FFF(12-22)+Tutti •Strings Staccato, Tenuto FF(8-22)+Tutti 	>•Mode of Playing	—	Strings Detached 8ths quarters,halfs, Series of Down-bows F,FF. Strings Legato short slurs FF,FFF. Strings Staccato, Tenuto.	Strings: Detached 8ths quarters,halfs, Series of Down-bows F,FF (1-22). Strings: Legato short slurs FF,FFF (12-22). Strings: Staccato, Tenuto FF(8-22).	
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Detached 8ths quarters,half, accents, p cresc(22-36)+Tutti •Strings Legato short slurs, accents p, Sfz, cresc(22-36)+Tutti •Strings Staccato, Tenuto p,F decresc(22-36)+Tutti 	>•Mode of Playing	—	Strings Detached 8ths quarters,half, accents, p crescendo. Strings Legato short slurs, accents p, Sfz, crescendo. Strings Staccato, Tenuto p, F decrescendo.	Strings: Detached 8ths quarters,half, accents, p crescendo (22-36). Strings: Legato short slurs, accents p, Sfz, crescendo (22-36). Strings: Staccato, Tenuto p, F decrescendo (22-36).	
Ravel	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc+Db Detached Stacc Series of down-bows 8ths, Accents F(Reg.13,1-22)+Tutti •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 II+Viola+Violoncello+DoubleBass Detached Staccato Series of down-bows 8ths, Accents F. 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). Strings Violin I+Viola+Violoncello+DoubleBass: Detached Staccato Series of down-bows 8ths, Accents F-p-F (Reg.18,35-69).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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. Staccato-Spiccato F crescendo FF.	Strings Violin I+Violin II+Viola,+Violoncello,+DoubleBass: Staccato-Spiccato F crescendo FF (91-95).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Holst	stereo -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 (Reh.XI,172-178).		
Holst	stereo -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 (50,62,67-69.72-73).		
Holst	stereo -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 (1-21).		
Holst	stereo -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,DoubleBass: Detached, Tenuto, Staccato 8-16ths,quarters F,FF (6-21).		
Ravel	stereo -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.		

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Vaughan Williams	stereo -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	<ul style="list-style-type: none"> •Strings Detached, Tenuto, Stacc, accents halves,quarters,8ths FF(Reh.O,133-148)+Tutti •Strings Legato slurred 16ths,quarters-8ths FF(Reh.O,133-148)+Tutti 	>•Mode of Playing	—	Strings Detached, Tenuto, Staccato, accents halves,quarters,8ths FF.. Strings Legato slurred 16ths,quarters-8ths FF.	Strings: Detached, Tenuto, Staccato, accents halves,quarters,8ths FF (Reh.O,133-148). Strings: Legato slurred 16ths,quarters-8ths FF (Reh.O,133-148).	
Vaughan Williams	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings Detached Tenu,Stacc,Marcato halves,quarters-8ths FF(335-339)+Tutti •Strings Detached Stacc,Ten vs slurred short lines Fdecrec mf decresc p(340-342)+Tutti 	>•Mode of Playing	—	Strings Detached Tenuto,Staccato,Marcato halves,quarters-8ths FF. Strings Detached Staccato,Tenuto vs slurred short lines mf decrescendo p.	Strings: Detached Tenuto,Staccato,Marcato halves,quarters-8ths FF (335-339). Strings: Detached Staccato,Tenuto vs slurred short lines mf decrescendo p(340-342).	
Prokofiev	stereo -NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916 - 1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916 - 1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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 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	stereo -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_Concertgebouw	 •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).
Stravinsky	stereo -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 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	stereo -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_Concertgebouw	 •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	stereo -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_Concertgebouw	 •Strings Detached Staccatissimo FFF sfz(46-50)+Tutti	>•Mode of Playing	—	Strings Detached Staccatissimo FFF sfz.	Strings: Detached Staccatissimo FFF sfz (46-50).
Stravinsky	stereo -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.II+Vla,+VI.I Stacc 16ths fast p cresc-decresc(Reh. 78,96-104)+Tutti  •Strings VI.II+Vla Pizz 8ths p cresc-decresc(Reh.78,96-104)+Tutti	>•Mode of Playing	—	Strings Violin II+Viola,+Violin I Staccato 16ths fast p crescendo-decrescend. Strings Violin II+Viola Pizzicato 8ths p crescendo-decrescend.	Strings Violin II+Viola,+Violin I: Staccato 16ths fast p crescendo-decrescend (Reh.78,96-104). Strings Violin II+Viola: Pizzicato 8ths p crescendo-decrescend (Reh.78,96-104).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Staccatissimo 8ths FF(Reh.102,1-9)+Tutti •Strings VI.I+VI.II+Vla+Vc Staccatissimo 8ths FF(Reh.105,37-45)+Tutti •Strings SOLO VI Stacc, Spiccato fast 16ths F(Reg.103,10-19)+Tutti •Strings SOLO VI Stacc, Spiccato fast 16ths F(Reg.106,46-53)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II+Viola+Violoncello: Staccatissimo 8ths FF (Reh.102,1-9). II+Viola+Violoncello Staccatissimo 8ths FF. Strings SOLO Violin Staccato, Spiccato fast 16ths F. Strings SOLO Violin: Staccato, Spiccato fast 16ths F (Reg.103,10-19). Strings SOLO Violin: Staccato, Spiccato fast 16ths F (Reg.106,46-53).	Strings Violin I+Violin II+Viola+Violoncello: Staccatissimo 8ths FF (Reh.102,1-9). Strings Violin I+Violin II+Viola+Violoncello: Staccatissimo 8ths FF (Reh.105,37-45). Strings SOLO Violin: Staccato, Spiccato fast 16ths F (Reg.103,10-19). Strings SOLO Violin: Staccato, Spiccato fast 16ths F (Reg.106,46-53).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings Staccatissimo Marcato quarters FF(78-83)+Tutti 	>•Mode of Playing	—	Strings Staccatissimo quarters FF.	Strings: Staccatissimo Marcato quarters FF (78-83).	
Stravinsky	stereo -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_Concertgebouw	<ul style="list-style-type: none"> •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. 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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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_Concertgebouw	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vc Detached Stacc 16ths sul pont. F(Reh.128,29)+Tutti •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 Detached Staccato 16ths sul ponticello. F (Reh.128,29). Strings Violin I+Violin II+Violoncello: Gliss up 10-9th 16th sul pont. FF (Reh.128,29). F. Strings Violin I+Violin II+Violoncello Gliss up 10-9th 16th sul pont. FF.	Strings Violin I+Violin II+Violoncello: Detached Staccato 16ths sul ponticello. F (Reh.128,29). Strings Violin I+Violin II+Violoncello: Gliss up 10-9th 16th sul pont. FF (Reh.128,29).
Bartok	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings Pizz p(Reh.21,1-8)+Tutti •Strings VI.II+Vla Detached Stacc-accent p(Reh.22,9-16)+Tutti 	>•Mode of Playing	—	Strings Pizzicato p. Strings Violin II+Viola Detached Staccato-accent p.	Strings: Pizzicato p(Reh.21,1-8). Strings Violin II+Viola: Detached Staccato-accent p (Reh.22,9-16).
Bartok	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF(Reh.24,29-43)+Tutti •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 Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF. 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: Detached Tenuto quarters vs slurred 16ths, Stacc 8ths FF (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	stereo -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	<ul style="list-style-type: none"> •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, tuba/timp/pno/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Vla Staccato Spiccato(7-18) 	>•Mode of Playing	–	Strings Viola Staccato Spiccato.	Strings Viola: 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, tuba/timp/pno/strings	OrchPlay	<ul style="list-style-type: none"> •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, tuba/timp/pno/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Vla Legato long vs accented detached notes(64-70) •Strings VI long Legato vs accented detached notes(64-70) 	>•Mode of Playing	–	Strings Viola Legato long vs accented detached notes. Strings Violin long Legato vs accented detached notes.	Strings Viola: Legato long vs accented detached notes (64-70). Strings Violin long Legato vs accented detached notes (64-70).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings Db Detached, Accented 8ths F(74-75) •Strings Db Staccato Spiccato 16ths p cresc mp(7, 61) •Strings Db long Legato p cresc, vs accented detached notes FF(64-70) 	>•Mode of Playing	—	Strings DoubleBass Detached, Accented 8ths F. DoubleBass Staccato Spiccato 16ths p crescendo mp. DoubleBass long Legato p crescendo, vs accented detached notes FF.	Strings: DoubleBass: Detached, Accented 8ths F (74-75). DoubleBass: Staccato Spiccato 16ths p crescendo mp (7, 61). DoubleBass: long Legato p crescendo, vs accented detached notes FF (64-70).
Hindemith	stereo-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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Stacc vs short slurs pp cresc mF(135-153)+Tutti •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 pp cresc mF. 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 pp cresc mF (135-153). Strings Violin I+Violin II+Viola+Violoncello: Staccato vs short slurs, Detached pp cresc mF, F, FF (292-336).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Shostakovich	stereo -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	<ul style="list-style-type: none"> •Strings Stacc 8ths vs slurred to Stacc notes p crescFF(71-74)+Tutti •Strings Stacc 8ths vs slurred to Stacc notes p crescFF(222-225)+Tutti •Strings Stacc 8ths, quarters FF(241-245)+Tutti 	>•Mode of Playing	—	Strings Staccato 8ths vs slurred to Staccato notes p crescendo FF. Strings Staccato 8ths, quarters FF.	Strings: Staccato 8ths vs slurred to Staccato notes p crescendo FF (71-74). Strings: Staccato 8ths vs slurred to Staccato notes p crescendo FF (222-225). Strings: Staccato 8ths, quarters FF (241-245).
Bartok	stereo -NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra	Zeitouni_Les Violons du Roy	<ul style="list-style-type: none"> •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	stereo -NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra	Zeitouni_Les Violons du Roy	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).
56 Staccato slurred												
Rossini	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Lieder eines Fahrenden Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	188 3-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	<ul style="list-style-type: none"> •Strings VI.I+Vla Legato large slur 8th triplets fast con sord. ppp,pppp(78-80)+Tutti •Strings Vc Stacc slurred 8th triplet slow con sord. pppp(79-80)+Tutti 	>•Mode of Playing	—	Strings Violin I+Viola Legato large slur 8th triplets fast con sordino ppp,pppp. Strings Violoncello Staccato slurred 8th triplet slow con sordino pppp.	Strings Violin I+Viola: Legato large slur 8th triplets fast con sordino ppp,pppp (78-80). Strings Violoncello: Staccato slurred 8th triplet slow con sordino pppp (79-80).
Mahler	stereo -NAX	Lieder eines Fahrenden Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	188 3-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/strings/SOLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	<ul style="list-style-type: none"> •Strings VI.I Legato short slurs to Stacc, Accents pp(5-8)+Tutti •Strings VI.I Stacc slurred pp(5-8)+Tutti •Strings Vc+Db Stacc slurred, from Tenuto ppp(7)+Tutti 	>•Mode of Playing	—	Strings Violin I Legato short slurs to Staccato Accents pp. Strings Violin I Staccato slurred pp. trings Violoncello+DoubleBass Staccato slurred, from Tenuto ppp.	Strings Violin I: Legato short slurs to Accents pp (5-8). Strings Violin I: Staccato slurred pp (5-8). trings Violoncello+DoubleBass: Staccato slurred, from Tenuto ppp (7).
Tchaikovsky	stereo -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	<ul style="list-style-type: none"> •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).
Dvorak	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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.	
Mahler	stereo -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	stereo -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	stereo -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 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	stereo -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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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, sul G, Sourdines (con sordino) p espressivo (114-117).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths Sourdines pp cresc-decres(1-4)+Tutti •Strings VcB Pizz detached Ten-Stacc quarters-8ths Sourdines pp cresc-decres(1-4)+Tutti •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet Sourdines pp cresc-decres(1-4)+Tutti 		>•Mode of Playing	_	<p>Strings Viola Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo.</p> <p>Strings VioloncelloB Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo.</p> <p>Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo.</p>	<p>Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).</p> <p>Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).</p> <p>Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo (1-4).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths pp cresc-decres(7-10)+Tutti •Strings VcB Pizz detached Ten-Stacc quarters-8ths pp cresc-decres(7-10)+Tutti •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet pp cresc-decres(7-10)+Tutti 	>•Mode of Playing	_	<p>Strings Viola</p> <p>Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths pp crescendo-decrescendo..</p> <p>Strings VioloncelloB Pizzicato detached Tenuto-Staccato quarters-8ths pp crescendo-decrescendo.</p> <p>Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) pp crescendo-decrescendo.</p>	<p>Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths pp crescendo-decrescendo (7-10).</p> <p>Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths pp crescendo-decrescendo (7-10).</p> <p>Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) pp crescendo-decrescendo (7-10).</p>	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Legato, slurred Ten-Stacc, sur la touche mf espressivo(51-53)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I Legato, slurred Tenuto-Staccato, sur la touche (sul tasto) mf espressivo.</p>	<p>Strings Violin I: Legato, slurred Tenuto-Staccato, sur la touche (sul tasto) mf espressivo (51-53).</p>	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Detached Ten, Ten slurred, Stacc slurred Fcresc-decresc(Reh.5,40-43)+Tutti •Strings VI.I+VI.II+Vla+Vc Detached Ten, Ten slurred, Stacc slurred Fcresc-decresc(Reh.7,62-65)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola+Violoncello Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo (Reh.5,40-43).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo.</p>	<p>Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo (Reh.5,40-43).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Detached Tenuto, Tenuto slurred, Staccato slurred F crescendo-decrescendo (Reh.7,62-65).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+Vc Legato, slurred Tenuto, Stacc 8ths,quarters in Oct., sur la touche p(Reh.8,66-69)+Tutti •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla,+VI.IC Trem bowed unmeas. sur la touche, Sourdines p decresc pp(Reh.11,85-91)+Tutti •Strings VI.IB Slurred 16ths(3) vs Stacc 16ths(3) pp(Reh.11,85-91)+Tutti •Strings VI.IA Harmonics artificial 4th sulA-D, Detached 8ths 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). Strings Violin IB: Slurred 16ths(3) vs Staccato 16ths(3) pp (Reh.11,85-91). Strings Violin IA: Harmonics artificial 4th sulA-D, Detached 8ths pp (Reh.11,85-91).	
Debussy	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Le Sacre du Printemps	09-Part II: The Sacrifice: Introduction	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 3tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples			Details/Uses/Full text	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings col legno battuto slurred Stacc 16ths F decresc p(Reh.6,55-58)+Tutti •Strings VI.I+VI.II+Vla+Vc,+Db col legno battuto slurred Stacc 16ths pp(309-312)+Tutti 	>•Mode of Playing	—	Strings col legno battuto slurred Staccato 16ths F decrescendo p. Strings Violin I+Violin II+Viola+Violoncello, +DoubleBass col legno battuto slurred Staccato 16ths pp.	Strings: col legno battuto slurred Staccato 16ths F decrescendo p (Reh.6,55-58). Strings Violin I+Violin II+Viola+Violoncello,+DoubleBass: col legno battuto slurred Staccato 16ths pp (309-312).	
Bloch	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Marcato-Stacc 8-16ths, slurred 8ths sul G fast mf(172-186)+Tutti •Strings Vla,Vc,VI.I Marcato-Stacc 8-16ths, slurred 8ths p(202-219)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II Marcato-Staccato 8-16ths, slurred 8ths sul G fast mf. Strings Viola, Violoncello, Violin I Marcato-Staccato 8-16ths, slurred 8ths p.	Strings Violin I+Violin II: Marcato-Staccato 8-16ths, slurred 8ths sul G fast mf (172-186). Strings Viola, Violoncello, Violin I: Marcato-Staccato 8-16ths, slurred 8ths p (202-219).	
Prokofiev	stereo -NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916 - 1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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 sul E pp dolce (5-20).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings Vla Stacc slurred quarters slow (valse) p(Reh.74,68-82)+Tutti •Strings Vc Pizz 8ths slow (valse) p(Reh.74,68-82)+Tutti 	>•Mode of Playing	—	<p>Strings Viola</p> <p>Staccato slurred quarters slow (valse) p.</p> <p>Strings Violoncello Pizzicato 8ths slow (valse) p.</p>	<p>Strings Viola: Staccato slurred quarters slow (valse) p (Reh.74,68-82).</p> <p>Strings Violoncello: Pizzicato 8ths slow (valse) p (Reh.74,68-82).</p>	
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.9,121-131)+Tutti •Strings VI.I Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.10,132-139)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce.</p> <p>Strings Violin I Detached Tenuto, short slurs, slurred Staccato 8-16ths con sord. p dolce.</p>	<p>Strings Violin I 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.9,121-131).</p> <p>Strings Violin I: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sord. p dolce (Reh.10,132-139).</p>	
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.57,112-117)+Tutti •Strings Vla SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce.</p> <p>Strings Viola SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p.</p>	<p>Strings Violin I 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.57,112-117).</p> <p>Strings Viola SOLO: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchh_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.II 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths,quarters fast SENZA sord. p(128-139)+Tutti •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 II 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p. Strings Violin I 6SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p crescendo F.	Strings Violin II 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p (128-139). Strings Violin I 6SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters fast SENZA sordino p crescendo F (139-143).	
Shostakovich	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc+Db slurred Stacc 8ths p(50-70)+Tutti •Strings Vc+Db slurred Stacc 8ths pp(106-117)+Tutti •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 p. Strings Violoncello+DoubleBass slurred Staccato 8ths pp. Strings Violin II+Viola+Violoncello+DoubleBass slurred Staccato 8ths pp.	Strings Violin II+Viola+Violoncello+DoubleBass: slurred Staccato 8ths p (50-70). Strings Violoncello+DoubleBass: slurred Staccato 8ths pp (106-117). Strings Violin II+Viola+Violoncello+DoubleBass: slurred Staccato 8ths pp (260-283).	
Shostakovich	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings staccato-louré(Reh135)+Tutti 	2-34 >•Mode of Playing	–	Strings staccato-louré	Strings: staccato-louré (RehA, 14-21).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing	
Hindemith	stereo -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	<ul style="list-style-type: none"> •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).
Bartok	stereo -NAX	Concerto for Orchestra	IV. Intermezzo interrotto (Allegretto)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •Strings VI.I+VI.II Stacc quarters-8ths, Stacc slurred 8ths vs Legato slurred 8ths F(95-103)+Tutti •Strings VI.I+VI.II Series of down-bows F cresc FF(102-103)+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 Series of down-bows F crescendo FF.	Strings Violin I+Violin II: Staccato quarters-8ths, Staccato slurred 8ths vs Legato slurred 8ths F (95-103). Strings Violin I+Violin II: Series of down-bows F crescendo FF (102-103).
45 Marcato (marqué, markiert), Martellato (Martelé)													
Beethoven	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Tannhäuser	Overture	ORCH	1845 - 1860	3*fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp, perc, harp/strings	Gerdes_Deutsche Oper Berlin	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Brahms	stereo -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	<ul style="list-style-type: none"> •Strings Marcato half,quarter,8ths FF, Sfz, vs Stacc,short slurs(Reh.D,94-114)+Tutti •Strings Marcato half,quarter,8ths F, Sfz, vs Stacc,short slurs(Reh.D,220-244)+Tutti 	>•Mode of Playing	—	Strings Marcato half, quarter, 8ths FF, F, Sfz, vs Staccato, short slurs.	Strings: Marcato half, quarter, 8ths FF, Sfz, vs Staccato, short slurs (Reh.D,94-114). Strings Marcato half, quarter, 8ths F, Sfz, vs Staccato ,short slurs (Reh.D,220-244).
Brahms	stereo -NAX	Symphony No. 2	I. Allegro non troppo	ORCH	1877	2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp/strings	Rattle_Berliner Philharmoniker	<ul style="list-style-type: none"> •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).
Brahms	stereo -NAX	Symphony No. 2	I. Allegro non troppo	ORCH	1877	2fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp/strings	Rattle_Berliner Philharmoniker	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings Marcato Staccatissimo pp cresc F(1-41)+Tutti •Strings Marcato Staccatissimo FFF(Reh.K,249-269)+Tutti 	>•Mode of Playing	—	Strings Marcato Staccatissimo pp cresc F. Strings Marcato Staccatissimo FFF.	Strings: Marcato Staccatissimo pp cresc F (1-41). Strings: Marcato Staccatissimo FFF (Reh.K,249-269).
Brahms	stereo -NAX	Symphony No. 3	I. Allegro con brio	ORCH	1883	2fl, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp/strings	Rattle_Berliner Philharmoniker	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Brahms	stereo -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	stereo -NAX	Symphony No. 4	IV. Allegro energico e passionato	ORCH	1884	2*f1, 2ob, 2cl, 3*bsn/4horn, 2tr, 3trb/timp, 1perc(triangle)/strings	Rattle_Berliner Philharmoniker	🎻•Strings VI.I Marcato, Tenuto F(33-40)+Tutti N•Strings Marcato quarters FF(133-136)+Tutti	>•Mode of Playing	—	Strings Violin I Marcato, Tenuto F. Strings Marcato quarters FF.	Strings Violin I: Marcato, Tenuto F (33-40). Strings: Marcato quarters FF (133-136).	
Rimsky-Korsakov	stereo -NAX	Capriccio Espagnol	V. Fandango asturiano	ORCH	1887	3*f1, 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	stereo -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 🎻•Strings: repeated heavy down-bows (42-46)+Tutti	2-37 >•Mode of Playing	—	Strings sforzando martelé FF Strings repeated heavy down-bows	Strings: sforzando martelé FF (42-64). Strings: repeated heavy down-bows (42-46). 3Octaves doubling Unisono.	
Bruckner	stereo -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	stereo -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 🎻•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 (187-188). Strings Violin I+Violin II+Viola: Marcato FF (195-196).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II marqué triplets 8ths FF, FcrescFF(1-8)+Tutti •Strings VI.I+VI.II+Vla+Vc marqué triplets 8ths FcrescFF(110-115)+Tutti 		>•Mode of Playing	—	Strings Violon I+Violin II marqué, Marcato triplets 8ths FF, F crescendo FF. Strings Violon I+Violin II+Viola+Violoncello marqué triplets 8ths F crescendo FF.	Strings Violon I+Violin II: marqué triplets 8ths FF, F crescendo FF (1-8). Strings Violon I+Violin II+Viola+Violoncello marqué triplets 8ths F crescendo FF (110-115).
Tchaikovsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Marcato quarters F(45-46)+Tutti •Strings VI.I Marcato quarters F(49-50)+Tutti 		>•Mode of Playing	—	Strings Violin I+Violin II Marcato quarters F. Strings Violin I Marcato quarters F.	Strings Violin I+Violin II: Marcato quarters F (45-46). Strings Violin I: Marcato quarters F (49-50).
StraussR	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Marcato Staccatissimo fast triplets p crescFF(264-272)+Tutti •Strings Marcato quarters FF(272-288)+Tutti 		>•Mode of Playing	—	Strings Violon I+Violin II+Viola Marcato Staccatissimo fast triplets p crescendo FF. Strings Marcato quarters FF.	Strings Violon I+Violin II+Viola: Marcato Staccatissimo fast triplets p crescendo FF (264-272). Strings: Marcato quarters FF (272-288).
StraussR	stereo -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	<ul style="list-style-type: none"> •Strings Marcato Accents fast triplet 8ths FF(Reh.37,560-575)+Tutti •Strings Marcato FF(595-606)+Tutti 		>•Mode of Playing	—	Strings Marcato Accents fast triplet 8ths FF. Strings Marcato FF.	Strings: Marcato Accents fast triplet 8ths FF (Reh.37,560-575). Strings: Marcato FF (595-606).
Dukas	stereo -NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •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)

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Rimsky-Korsakov	stereo -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, contrabsn/4 horn, 3tr, 3trb, tuba/timp, perc, cel, harp/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 I+Violin II+Violoncello Marcato Staccatissimo F.	Strings Violon I+Violin II+Violoncello: Marcato Staccatissimo F (46-49).
Rimsky-Korsakov	stereo -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, contrabsn/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	stereo -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 •Strings Naturale Marcato Detached Stacc 8th-triplets,quarters mf cresc-decresc F-FFF(25-49)+Tutti		>•Mode of Playing	–	Strings col legno battuto 8th-triplets,quarters p crescendo-decrescendo mf. Strings Naturale Marcato Detached Stacc 8th-triplets,quarters mf crescendo-decrescendo F-FFF.	Strings: col legno battuto 8th-triplets,quarters p crescendo-decrescendo mf (1-24). Strings: Naturale Marcato Detached Stacc 8th-triplets,quarters mf crescendo-decrescendo F-FFF (25-49).
Vaughan Williams	stereo -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 Tenu,Stacc,Marcato halves,quarters-8ths FF(335-339)+Tutti •Strings Detached Stacc,Ten vs slurred short lines Fdecrec mf decresc p(340-342)+Tutti		>•Mode of Playing	–	Strings Detached Tenuto,Staccato,Marcato halves,quarters-8ths FF. Strings Detached Staccato,Tenuto vs slurred short lines mf decrescendo p.	Strings: Detached Tenuto,Staccato,Marcato halves,quarters-8ths FF (335-339). Strings: Detached Staccato,Tenuto vs slurred short lines mf decrescendo p(340-342).
Vaughan Williams	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bloch	stereo -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 Philharmonic_Maisky	<ul style="list-style-type: none"> •Strings VI.I+VI.II Marcato-Stacc 8-16ths, slurred 8ths sul G fast mf(172-186)+Tutti •Strings Vla,Vc,VI.I Marcato-Stacc 8-16ths, slurred 8ths p(202-219)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II Marcato-Staccato 8-16ths, slurred 8ths sul G fast mf. Strings Viola, Violoncello, Violin I Marcato-Staccato 8-16ths, slurred 8ths p.	Strings Violin I+Violin II: Marcato-Staccato 8-16ths, slurred 8ths sul G fast mf (172-186). Strings Viola, Violoncello, Violin I: Marcato-Staccato 8-16ths, slurred 8ths p (202-219).	
Stravinsky	stereo -NAX	Pulcinella	04-III. Allegro	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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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/string s	OrchPlay	<ul style="list-style-type: none"> •Strings Vla Legato long vs accented detached notes(64-70) •Strings VI long Legato vs accented detached notes(64-70) 	>•Mode of Playing	—	Strings Viola Legato long vs accented detached notes. Strings Violin long Legato vs accented detached notes.	Strings Viola: Legato long vs accented detached notes (64-70). Strings Violin long Legato vs accented detached notes (64-70).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
							3359



STRINGS Modes of Playing Examples

Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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60 BOWING OFF-THE-STRING: SPICCATO concious (calculated)

Haydn	Multi	Symphony No. 98	II. Adagio	ORCH+piano	1792	1fl, 2ob, 2bsn/2horn/string s	OrchPlay	<ul style="list-style-type: none"> •Strings Legato vs. Spiccato(1-10) •Strings VI.I Spiccato p(9-10)
Haydn	Multi	String Quartet Op. 76 No. 3	II. Poco adagio; cantabile	STRINGS+RED UC	1797	String Quartet	OrchPlay	<ul style="list-style-type: none"> •Strings VI.I Stacc-Spicc vs. short slurs(20-40)
Pagani	stereo-NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Viiolin	Kavakos	<ul style="list-style-type: none"> •SOLO VI-11 Spicc(13-24)
Mahler	stereo-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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vc Spicc meas. quarters(4) FF decresc pp(21-25)+Tutti
Rimsky-Korsakov	stereo-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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Stacc, Spicc 16ths p(115-118)+Tutti
Rimsky-Korsakov	stereo-NAX	Capriccio Espagnol	V. Fandango asturiano	ORCH	1887	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Stacc, Spiccato vs Non-Spicc 8ths p cresc(91-101)+Tutti
Mahler	stereo-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	<ul style="list-style-type: none"> •Strings Vc+Db Det, Spicc, Marcato halves,quarters,8ths F,p,FF decresc mF(1-43)+Tutti

>•Mode of Playing	—	Strings Legato vs. Spiccato. Strings Violin I Spiccato p.	Strings: Legato vs. Spiccato (1-10). Strings Violin I: Spiccato p (9-10)
>•Mode of Playing	—	Strings Violin I Staccato - Spiccato vs. short slurs.	Strings Violin I: Staccato - Spiccato vs. short slurs (20-40).
>•Mode of Playing	—	SOLO Violin Spiccato.	SOLO Violin: Spiccato (13-24).
>•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).
>•Mode of Playing	—	Strings Violin I+Violin II Staccato, Spiccato 16ths p.	Strings Violin I+Violin II: Staccato, Spiccato 16ths p (115-118).
>•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).
>•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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
Mahler	stereo -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	stereo -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	stereo -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 •Strings Vla Stacc, Spiccato fast 16ths p cresc mf(80-88)+Tutti •Strings VI. I+VI. II+Vla+Vc Stacc, Spiccato fast 16ths p cresc mf(88-95)+Tutti	>•Mode of Playing	—	Strings Violin I Staccato, Spiccato fast 16ths p cresc mf. Strings Viola Staccato, Spiccato fast 16ths p cresc mf. Strings Violin I+Violin II+Violoncello: Staccato, Spiccato fast 16ths p cresc mf.	Strings Violin I: Staccato, Spiccato fast 16ths p cresc mf (72-80). Strings Viola: Staccato, Spiccato fast 16ths p cresc mf (80-88). Strings Violin I+Violin II+Viola+Violoncello: Staccato, Spiccato fast 16ths p cresc mf (88-95).
StraussR	stereo -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+Double Bass,+Violin I+Violin II+Viola Spiccato-Staccato 8th-triplets fast p.	Strings Violoncello+Double Bass,+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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Staccato 8ths vs short slurs pp(1-16) •Strings Vla Staccato, Spiccato fast 16ths pp(8-16) •Strings VI.I Staccato, Spiccato 16ths mf(33-40) 	>•Mode of Playing	–	Strings Violin I+Violin II+Viola Staccato 8ths vs short slurs pp. Strings Viola Staccato fast 16ths pp. Strings Violin I Staccato 16ths mf.	Strings Violin I+Violin II+Viola: Staccato 8ths vs short slurs pp (1-16). Strings Viola: Staccato, Spiccato fast 16ths pp (8-16). Strings Violin I: Staccato, Spiccato 16ths mf (33-40).
Debussy	stereo-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	<ul style="list-style-type: none"> •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	stereo-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	<ul style="list-style-type: none"> •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	stereo-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	<ul style="list-style-type: none"> •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	stereo-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	<ul style="list-style-type: none"> •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).
Mahler	stereo-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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics		
StraussR	stereo -NAX	Don Quixote	II. Variation 1: Das Abenteuer mit den Windmuhlen	ORCH	1897	SOLOvc, SOLOvia, SOLOtuba, SOLOBassd/2fl, 2ob, e.h., 2*cl, basscl, 3bsn, contrabson/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 ornemented melody mf cresc F, p.	Strings SOLO Viola: wide range, Legato, Staccato, Spiccato ornemented melody mf cresc F, p (Reh14,144-162).
Mahler	stereo -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 Vl.II+Vc+Db Bogen geschlagen detached 8ths FF(42-47)+Tutti •Strings Vc+Db Pizz detached 8ths F(42-47)+Tutti		>•Mode of Playing	—	Strings Violin II+Violoncello+DoubleBass: Bogen geschlagen (Bow hit, Spiccato) detached 8ths FF. Strings Violoncello+DoubleBass Pizzicato detached 8ths F.	Strings Violin II+Violoncello+DoubleBass: Bogen geschlagen (Bow hit, Spiccato) detached 8ths FF (42-47). Strings Violoncello+DoubleBass: Pizzicato detached 8ths F (42-47).
Debussy	stereo -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	stereo -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 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 decrecendo.	Strings Viola: Spiccato, Tenuto-Staccato-Marcato pp crescendo mF decrecendo (Reh.27,255-262).
Debussy	stereo -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 Spicc p decresc(Reh.32,297-301)+Tutti		>•Mode of Playing	—	Strings Violin I,+Viola Spiccato p decrecendo.	Strings Violin I,+Viola: Spiccato p decrecendo (Reh.32,297-301).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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_Clevala nd Orchestra	<ul style="list-style-type: none"> •Strings VI.IA,VI.IIA,VlaA,VcB Pizz 8ths Double-Triple-Quafruple Stops (hold as guitar) pp crescF(Reh.56,29-32)+Tutti •Strings VI.IB+VI.IIB+VlaB+VcA Stacc-Spicc-Ten pp crescF(Reh.56,29-32)+Tutti 	>•Mode of Playing	—	Strings Violin IA, Violin IIA, Viola A, Violoncello B: Pizzicato 8ths Double-Triple-Quafruple Stops (hold as guitar) pp crescendo F (Reh.56,29-32). Strings Violin IB+Violin IIB+Viola B+Violoncello A: Staccato-Spiccato-Tenuto pp crescendo F (Reh.56,29-32). Strings Violin IB+Violin IIB+Viola B+Violoncello A Staccato-Spiccato-Tenuto pp crescendo F.	Strings Violin IA, Violin IIA, Viola A, Violoncello B: Pizzicato 8ths Double-Triple-Quafruple Stops (hold as guitar) pp crescendo F (Reh.56,29-32). Strings Violin IB+Violin IIB+Viola B+Violoncello A: Staccato-Spiccato-Tenuto pp crescendo F (Reh.56,29-32).	
Debussy	stereo -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_Clevala nd Orchestra	<ul style="list-style-type: none"> •Strings VI.I SOLO-1 Sautillé Tenuto-Spicc 16th-triplets vs short slur, sul G p cresc accent(Reh.58,45-49)+Tutti •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-1 Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sul G p cresc accent. Strings Violin I SOLO-2 col legno battuto Sautillé 16th-triplets p, Accent F.	Strings Violin I SOLO-1: Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sul G p crescendo accent (Reh.58,45-49). Strings Violin I SOLO-2: col legno battuto Sautillé 16th-triplets p, Accent F (Reh.58,45-49).	
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Strings VI.I+vl.II+Vla Spicc detached triplets pp(Reh.205,1307-1308)+Tutti •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.	Strings Violin I+Violin II+Viola: Spiccato detached triplets pp (Reh.205,1307-1308). Strings Violin I+Violin II+Viola: Spiccato detached triplets pp (Reh.205,1311-1312).
Ravel	stereo -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	stereo -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 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).
Stravinsky	stereo -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	stereo -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) (Reh22-23).
Prokofiev	stereo -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)..









Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359				
Stravinsky	stereo-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	<ul style="list-style-type: none"> •Strings SOLO VI Stacc, Spiccato fast 16ths F (Reg.103,10-19)+Tutti •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.103,10-19). Strings SOLO Violin: Staccato, Spiccato fast 16ths F (Reg.106,46-53).
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	<ul style="list-style-type: none"> •Strings VI Staccato Spiccato(7-18) •Strings VI Spiccato fast repeated notes(45-47) 	>•Mode of Playing	–	Strings Violin Staccato. Violin Spiccato. Violin fast Spiccato repeated notes.	Strings: Violin Staccato Spiccato (7-18). 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	<ul style="list-style-type: none"> •Strings Vla Staccato Spiccato(7-18) •Strings Vla Spiccato fast repeated notes(45-47) 	>•Mode of Playing	–	Strings Viola Staccato Spiccato. Viola Spiccato fast repeated notes.	Strings: Viola Staccato Spiccato (7-18). 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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings Vla Legato long vs accented detached notes(64-70) •Strings VI long Legato vs accented detached notes(64-70) 	>•Mode of Playing	–	Strings Viola Legato long vs accented detached notes. Strings Violin long Legato vs accented detached notes.	Strings Viola: Legato long vs accented detached notes (64-70). Strings Violin long Legato vs accented detached notes (64-70).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples				
total 102									3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	Multi	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) •Strings Db Staccato Spiccato 16ths p cresc mp(7, 61) •Strings Db long Legato p cresc, vs accented detached notes FF(64-70)	>•Mode of Playing	–	Strings DoubleBass Detached, Accented 8ths F. DoubleBass Staccato Spiccato 16ths p crescendo mp. DoubleBass long Legato p crescendo, vs accented detached notes FF.	Strings: DoubleBass: Detached, Accented 8ths F (74-75). DoubleBass: Staccato Spiccato 16ths p crescendo mp (7, 61). DoubleBass: long Legato p crescendo, vs accented detached notes FF (64-70).	
Bartok	stereo -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 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	stereo -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/strings	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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Britten	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Saltando Spicc slurred, detached p cresc-decresc ppp(1-10)+Timp. •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 slurred, detached p crescendo-decrescendo ppp (1-10)+Timp. Strings Violin I+Violin II+Viola: Saltando Spiccato detached F crescendo-decrescendo pp (45-51)+Perc.	Strings Violin I+Violin II+Viola: Saltando Spiccato slurred, detached p crescendo-decrescendo ppp (1-10)+Timp. Strings Violin I+Violin II+Viola: Saltando Spiccato detached F crescendo-decrescendo pp (45-51)+Perc.	
Britten	stereo -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	<ul style="list-style-type: none"> •Strings Vc+Db Detached 8ths accents, Spicc 16ths fast p cresc FF(10-14)+Tutti 	>•Mode of Playing	—	Strings Violoncello+DoubleB ass Detached 8ths accents, Spiccato 16ths fast p crescendo FF.	Strings Violoncello+DoubleB ass 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	Fibonacci Trio	<ul style="list-style-type: none"> •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).	
12 SPICCATO spontaneous (Saltando, sautillé, Springbogen)													
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc+Db Spring Bogen Saltando F(173-177)+Tutti 	>•Mode of Playing	—	Strings Violin II+Viola+Violoncello+DoubleBass Spring Bogen Saltando F.	Strings Violin II+Viola+Violoncello+DoubleBass: Spring Bogen Saltando F (173-177).	









Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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, celestas/strings	Boulez_Cleveland Orchestra	<ul style="list-style-type: none"> •Strings VI.II Stacc slurred repeated 16ths vs Tenuto sur la touche p(123-144)+Tutti •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 Tenuto sur la touche (sul tasto) p. 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). Strings Violin II: Spiccato slurred repeated 16ths vs Pizz sur la touche (sul tasto) pp (Reh.15,145-158).	
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •Strings Vla Col legno battuto Spicc-Saltando p(Reh.31,34-41)+Tutti •Strings Vla Arco Spicc-Saltando p(Reh.32,42-46)+Tutti 	>•Mode of Playing	—	Strings Viola Col legno battuto Spiccato-Saltando p. Strings Viola Arco Spiccato-Saltando p.	Strings Viola: Col legno battuto Spiccato-Saltando p (Reh.31,34-41). Strings Viola: Arco Spiccato-Saltando p (Reh.32,42-46).	
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •Strings Vla Saltando Spiccato detached p(Reh.32,42-46)+tutti 	>•Mode of Playing	—	Strings Viola Saltando Spiccato detached p.	Strings Viola: Saltando Spiccato detached p (Reh.32,42-46).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vc Detached Marcato 8ths vs short slurs 16ths F(47-49)+Tutti •Strings Vla Legato slurred 16ths fast FF vs Spicc-Saltando p(47-50)+Tutt •Strings Vla,+Vc,+Db Legato slurred 16ths fast accent mf-p cresc(Reh.33,58-67)+Tuttii 	>•Mode of Playing	–	Strings Violin I+Violin II+Violoncello Detached Marcato 8ths vs short slurs 16ths F (47-49). Strings Viola: Legato slurred 16ths fast FF vs Spiccato-Saltando p (47-50). Strings Viola,+Violoncello,+DoubleBass: Legato slurred 16ths fast accent mf-p crescendo (Reh.33,58-67).	Strings Violin I+Violin II+Violoncello: Detached Marcato 8ths vs short slurs 16ths F (47-49). Strings Viola: Legato slurred 16ths fast FF vs Spiccato-Saltando p (47-50). Strings Viola,+Violoncello,+DoubleBass: Legato slurred 16ths fast accent mf-p crescendo (Reh.33,58-67).
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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+Violoncello+DoubleBass Spiccato detached 16ths sfz.	Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: Spiccato detached 16ths sfz (Reh.154,63-82).
Rachmaninoff	stereo -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	<ul style="list-style-type: none"> •Strings Saltando (sautillé) (Reh18-19)+Tutti 	2-39 >•Mode of Playing	–	Strings Saltando (sautillé)	Strings: Saltando (sautillé) (Reh18-19)
36 SPICCATO slurred (Saltando, sautillé Springbogen)												
Pagani	stereo -NAX	24 Caprices	Caprice No.24	SOLO Violin	1812 -17	SOLO Viiolin	Kavakos	<ul style="list-style-type: none"> •SOLO VI-12 Spicc slurred(13-24) 	>•Mode of Playing	–	SOLO Violin Spiccato slurred.	SOLO Violin: Spiccato slurred (13-24).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	 Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359				
Rimsky-Korsakov	stereo -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	stereo -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  •Strings VI.I Spicc slurred p(100-102)+Tutti	>•Mode of Playing	—	Strings Violin I Spiccato slurred p.	Strings Violin I: Spiccato slurred p (92-95). Strings Violin I: Spiccato slurred p (100-102).
Rimsky-Korsakov	stereo -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  •Strings Vla Spicc slurred 16ths triplets mf, decresc-cresc F(192-198)+Tutti	>•Mode of Playing	—	Strings Viola Spiccato slurred 16ths triplets p crescendo F decrescendo p. Strings Viola Spiccato slurred 16ths triplets mf, decrescendo-crescendo F.	Strings Viola: Spiccato slurred 16ths triplets p crescendo F decrescendo p (180-189). Strings Viola: Spiccato slurred 16ths triplets mf, decrescendo-crescendo F (192-198).
Rimsky-Korsakov	stereo -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).
Tchaikovsky	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples												
total 102									361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch	h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Tchaikovsky	stereo -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.									
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•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).									
Mahler	stereo -NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Strings Vla 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).									
StraussR	stereo -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 Db Spiccato slurred triplets pp(17-20)+Tutti	>•Mode of Playing	—	Strings DoubleBass Spiccato slurred triplets pp.	Strings DoubleBass: Spiccato slurred triplets pp (17-20).									
Mahler	stereo -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 slurred Spiccato(21-25)+Tutti	2-40 >•Mode of Playing	—	Strings Viola slurred Spiccato. Cello slurred Spiccato. Dbass slurred Spiccato.	Strings: Viola+Violoncello+DoubleBass: slurred Spiccato (21-25).									

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Alder	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Alborada del gracioso	ORCH		1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Strings Vla+Db, +VI.I+VI.II+Vc Saltando, Spicc slurred 16ths triplets pp cresc mf(Reh.32,223-228)+Tutti •Strings VI.I+VI.II+Vla+Vc Saltando, Spicc slurred 16ths triplets FF(Reh.35,237-238)+Tutti 	>•Mode of Playing	_	Strings Viola+DoubleBass, +Violin I+Violin II+Violoncello Saltando, Spiccato slurred 16ths triplets pp crescendo mf. Strings Violin I+Violin II+Viola+Violoncello Saltando, Spiccato slurred 16ths triplets FF.	Strings Viola+DoubleBass, +Violin I+Violin II+Violoncello: Saltando, Spiccato slurred 16ths triplets pp crescendo mf (Reh.32,223-228). Strings Violin I+Violin II+Viola+Violoncello: Saltando, Spiccato slurred 16ths triplets FF (Reh.35,237-238).	
Scriabin	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla Spiccato slurred slow pp(72-79)+Tutti 	>•Mode of Playing	_	Strings Violin II+Viola Spiccato slurred slow pp.	Strings Violin II+Viola: Spiccato slurred slow pp (72-79).	
Ravel	stereo -NAX	Alborada del gracioso	ORCH		1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •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	stereo -NAX	Rapsodie espagnole	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	<ul style="list-style-type: none"> •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	stereo -NAX	Rapsodie espagnole	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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	 Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Stravinsky	stereo -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	stereo -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	stereo -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  •Strings VI.II+Vla+Vc+Db Spicc slurred 16th p(Reh.162,93-106)+Tutti  •Strings VI.II+Vla+Vc+Db Spicc slurred 16th F(Reh.165,107-115)+Tutti	>•Mode of Playing	—	Strings Violin II+Viola+Violoncello +DoubleBass Spiccato slurred 16th p. Violin II+Viola+Violoncello +DoubleBass Spiccato slurred 16th p. Violin II+Viola+Violoncello +DoubleBass Spiccato slurred 16th F.	Strings Violin II+Viola+Violoncello+DoubleBass: Spiccato slurred 16th p (Reh.149,34-62). Strings Violin II+Viola+Violoncello+DoubleBass: Spiccato slurred 16th p (Reh.162,93-106). Strings Violin II+Viola+Violoncello+DoubleBass: Spiccato slurred 16th F (Reh.165,107-115).
Bloch	stereo -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 Philharmonic_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  •Strings Db Harmonics natural 4th,Oct,2Oct held 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 DoubleBass Harmonics natural 4th,Octave,2Octaves held pp.	Strings Violin I+Violin II+Viola,+Violoncello: Spiccato slurred 32nds (open strings D-A to harmonics natural Oct) pp (Reh.3, 28-38). Strings DoubleBass: Harmonics natural 4th,Octave,2Octaves held pp (Reh.3, 28-38).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings Vla Spiccato slurred 16ths p(Reh.44,112-123)+Tutti •Strings VI.II Spiccato slurred 16ths p(125-126)+Tutti 	>•Mode of Playing	—	Strings Viola Spiccato slurred 16ths p. Strings Violin II Spiccato slurred 16ths p.	Strings Viola: Spiccato slurred 16ths p (Reh.44,112-123). Strings Violin II: Spiccato slurred 16ths p (125-126).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI. Saltando slurred Spiccato mf(34-40)+Tutti •Strings SOLO VI. Saltando slurred Spiccato mf(61-67)+Tutti 	>•Mode of Playing	—	Strings SOLO Violin Saltando slurred Spiccato mf.	Strings SOLO Violin: Saltando slurred Spiccato mf (34-40). Strings SOLO Violin: Saltando slurred Spiccato mf (61-67).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Britten	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Saltando Spicc slurred, detached p cresc-decresc ppp(1-10)+Timp. •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 slurred, detached p crescendo-decrescendo ppp (1-10)+Timp. Strings Violin I+Violin II+Viola Saltando Spiccato detached F crescendo-decrescendo pp (45-51)+Perc.	Strings Violin I+Violin II+Viola: Saltando Spiccato slurred, detached p crescendo-decrescendo ppp (1-10)+Timp. Strings Violin I+Violin II+Viola: Saltando Spiccato detached F crescendo-decrescendo pp (45-51)+Perc.
9 Jeté, Ricochet, gettato												
Rimsky-Korsakov	stereo -NAX	Capriccio Espagnol	III. Alborada	ORCH	1887	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Jeté, Saltando slurred Spiccato p(Reh.L,16-26)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II Jeté, Saltando slurred Spiccato p.	Strings Violin I+Violin II: Jeté, Saltando slurred Spiccato p (Reh.L,16-26).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI. Gettato F(Reh.5,30-42)+Tutti 	>•Mode of Playing	—	Strings SOLO Violin Gettato F.	Strings SOLO Violin: Gettato F (Reh.5,30-42).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI. Gettato mf(46-48)+Tutti •Strings SOLO VI. Gettato mf(51-52)+Tutti 	>•Mode of Playing	—	Strings SOLO Violin Gettato mf.	Strings SOLO Violin: Gettato mf (46-48). Strings SOLO Violin: Gettato mf (51-52).








Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	stereo -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 8ths p crescendo mf.	Strings Violin II+Viola+Violoncello: Gettato 8ths p crescendo mf (Reh.46,45-52).
Shostakovich	stereo -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 VI.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).
40 Arpeggiando													
Pagani	stereo -NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Violin	Kavakos	•SOLO VI-13 Arpegg. (133-158)		>•Mode of Playing	—	SOLO Violin Arpeggiando.	SOLO Violin: Arpeggiando (133-158).
Mendelssohn	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Brahms	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Arpeggiando Legato F(102-111)+Tutti •Strings SOLO VI Arpeggiando Legato F decresc p(116-119)+Tutti •Strings SOLO VI Arpeggiando Legato p cresc, pp(179-197)+Tutti •Strings SOLO VI Arpeggiando Legato 16ths triplets F(337-340)+Tutti •Strings SOLO VI Arpeggiando Legato triplets p(420-436)+Tutti 	>•Mode of Playing	—	<p>Strings SOLO Violin Arpeggiando Legato.</p> <p>SOLO Violin Arpeggiando Legato F decrescendo p.</p> <p>SOLO Violin Arpeggiando Legato p cresc, pp.</p> <p>SOLO Violin Arpeggiando Legato 16ths triplets F.</p> <p>SOLO Violin Arpeggiando Legato triplets p.</p>	<p>Strings SOLO Violin: Arpeggiando Legato F (102-111).</p> <p>Strings SOLO Violin: Arpeggiando Legato F decrescendo p(116-119).</p> <p>Strings SOLO Violin: Arpeggiando Legato p cresc, pp (179-197).</p> <p>Strings SOLO Violin: Arpeggiando Legato 16ths triplets F (337-340).</p> <p>Strings SOLO Violin Arpeggiando Legato triplets p (420-436).</p>
Brahms	stereo -NAX	Violin Concerto	II. Adagio	ORCH, solo violin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr/timp/strings/SOLO Violin	Barenboim_Berliner Philharmoniker _Perlman	<ul style="list-style-type: none"> •Strings SOLO VI Arpeggiando Legato p(78-87)+Tutti 	>•Mode of Playing	—	<p>Strings SOLO Violin Arpeggiando Legato p.</p>	<p>Strings SOLO Violin: Arpeggiando Legato p (78-87).</p>
Brahms	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Arpeggiando Legato 16ths triplets, 16ths p cresc(108-135)+Tutti •Strings SOLO VI Arpeggiando Legato 16ths triplets, 8ths F(261-266)+Tutti 	>•Mode of Playing	—	<p>Strings SOLO Violin Arpeggiando Legato 16ths triplets, 16ths p cresc.</p> <p>SOLO Violin Arpeggiando Legato 16ths triplets, 8ths F.</p>	<p>Strings SOLO Violin: Arpeggiando Legato 16ths triplets, 16ths p cresc(108-135).</p> <p>Strings SOLO Violin: Arpeggiando Legato 16ths triplets, 8ths F (261-266).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Tchaikovsky	stereo -NAX	Violin Concerto	I. Allegro moderato	ORCH, Solo pviolin	1878	2fl, 2ob, 2cl, 2bsn/4horn, 2tr /timp/strings/SOLO VI	Repin_Kirov-Gergiev	<ul style="list-style-type: none"> •Strings SOLO VI Arpeggiando Legato triplet16ths F(114-118)+Tutti •Strings SOLO VI Arpeggiando Legato triplet16ths F cresc FF(123-125)+Tutti •Strings SOLO VI Arpeggiando Legato 32nds FF, p(214-215) 	>•Mode of Playing	—	<p>Strings SOLO Violin Arpeggiando Legato triplet 16ths F.</p> <p>SOLO Violin Arpeggiando Legato triplet 16ths F cresc FF.</p> <p>SOLO Violin Arpeggiando Legato 32nds FF, p.</p>	<p>Strings SOLO Violin: Arpeggiando Legato triplet 16ths F (114-118).</p> <p>Strings SOLO Violin: Arpeggiando Legato triplet 16ths F cresc FF (123-125).</p> <p>Strings SOLO Violin: Arpeggiando Legato 32nds FF, p (214-215).</p>
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI. large conjunct and arpeggiated Legato(14-17)+Tutti •Strings Vla+Vc Large arpeggiated Legato cresc(18-45)+Tutti •Strings VI.II+Vla+Vc Large arpeggiated Legato F(102-113)+Tutti 	>•Mode of Playing	—	<p>Strings SOLO Violin large conjunct and arpeggiated Legato. Strings Viola+Violoncello Large arpeggiated Legato crescendo. Strings Violin II+Viola+Violoncello Large arpeggiated Legato F.</p>	<p>Strings SOLO Violin: large conjunct and arpeggiated Legato (14-17).</p> <p>Strings Viola+Violoncello: Large arpeggiated Legato crescendo (18-45).</p> <p>Strings Violin II+Viola+Violoncello: Large arpeggiated Legato F (102-113).</p>
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vla+Vc Arpeggiando 16ths, Triplets pp(26-29)+Tutti •Strings VI.I+VI.II+Vla+Vc Arpeggiando 16ths, Triplets pp(30-33)+Tutti 	>•Mode of Playing	—	<p>Strings Viola+Violoncello Arpeggiando 16ths, Triplets pp. Strings Violin I+Violin II+Villa+Violoncello Arpeggiando 16ths, Triplets</p>	<p>Strings Viola+Violoncello: Arpeggiando 16ths, Triplets pp (26-29).</p> <p>Strings Violin I+Violin II+Villa+Violoncello: Arpeggiando 16ths, Triplets pp(30-33).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•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	stereo -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	stereo -NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZO solo/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 •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 Arpeggiando Legato FF,F. Strings Violin I,+Violin II,+Viola+Violoncello Tremolo bowed unmeasured 8ths FF, mf crescendo FF decrescendo.	Strings Violin I+Violin II+Viola: Arpeggiando Legato FF,F (Reh.15,117-121). Strings Violin I,+Violin II,+Viola+Violoncello: Tremolo bowed unmeasured 8ths FF, mf crescendo FF decrescendo (117-125).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc		<ul style="list-style-type: none"> •Strings VI.I Arpeggiando 32nd triplets pp crescF(Reh.1,14-19)+Tutti •Strings VI.II+Vc Arpeggiando 32nd,16th triplets F decresc p(20-24)+Tutti •Strings Vla Arpeggiando 16th triplets p decresc p(25-26)+Tutti •Strings VI.II+Vc Arpeggiando 8th triplets fast F crescFF(322-329)+Tutti •Strings VI.I+VI.II+Vla+Vc Arpeggiando 8th triplets fast FF(330-336)+Tutti 	>•Mode of Playing	—	Strings Violin I Arpeggiando 32nd triplets pp crescendo F. Strings Violin II+Violoncello:Arpeggiando 32nd,16th triplets F decresc p. Strings Viola Arpeggiando 16th triplets p decrescendo p. Strings Violin II+Violoncello Arpeggiando 8th triplets fast F crescendo FF. Strings Violin I+Violin II+Viola+Violoncello Arpeggiando 8th triplets fast FF.	Strings Violin I: Arpeggiando 32nd triplets pp crescendo F (Reh.1,14-19). Strings Violin II+Violoncello: Arpeggiando 32nd,16th triplets F decresc p(20-24). Strings Viola: Arpeggiando 16th triplets p decrescendo p (25-26). Strings Violin II+Violoncello: Arpeggiando 8th triplets fast F crescendo FF (322-329). Strings Violin I+Violin II+Viola+Violoncello: Arpeggiando 8th triplets fast FF (330-336).
Debussy	stereo -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	<ul style="list-style-type: none"> •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/strings	OrchPlay	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	 Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359				
Ravel	stereo -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).
Bartok	stereo -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_Tetzl aff	 •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).
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Cho ir	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	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Cho ir	Dutoit_OSM	 •Strings VI.II+Vc Portamento up 2nd,4- 5-6-7th 16ths fast p decresc(1133)+Tutti  •Strings VI.I+Vla Pizz Arpeggiando up slurred 32nds 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 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). Strings Violin I+Viola: Pizzicato Arpeggiando up slurred 32nds fast p decrescendo (1133).
Holst	stereo -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/Choi	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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •Strings SOLO VI Arpeggiando p cresc(41)+Tutti •Strings SOLO VI Arpeggiando 16ths, 16 triplets F(128-133)+Tutti 	>•Mode of Playing	–	Strings SOLO Violin Arpeggiando p cresc. SOLO Violin Arpeggiando 16ths, 16 triplets F.	Strings SOLO Violin: Arpeggiando p cresc (41). Strings SOLO Violin: Arpeggiando 16ths, 16 triplets F (128-133).	
Berg	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).	
Bouliane	stereo	Qualia sui	I-Via prima	Trio violin, cello, piano	2001	vl, vc, piano	Fibonacci Trio	<ul style="list-style-type: none"> •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).	
52 TRILLS													
Pagani	stereo -NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Violin	Kavakos	<ul style="list-style-type: none"> •SOLO VI-14 Trill(156-158) 	>•Mode of Playing	–	SOLO Violin Trill.	SOLO Violin: Trill (156-158).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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	<ul style="list-style-type: none"> •Strings Vla+Vc+Db Trills FF(23-25)+Tutti •Strings Vla+Vc Tremolo bowed unmeas. FF(25-26)+Tutti •Strings Vla+Vc Detached Stacc accented vs Detached quarters FF(26)+Tutti 	>•Mode of Playing	—	Strings Viola+Violoncello+DoubleBass Trills FF. Strings Viola+Violoncello Tremolo bowed unmeasured FF. Strings Viola+Violoncello Tremolo bowed unmeasured FF. Strings Viola+Violoncello Detached Staccato accented vs Detached quarters FF.	Strings Viola+Violoncello+DoubleBass: Trills FF (23-25). Strings Viola+Violoncello: Tremolo bowed unmeasured FF (25-26). Strings Viola+Violoncello: Detached Staccato accented vs Detached quarters FF (26).	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc,Vla,VI.II,VI.I Legato slurred 16ths fast, Trills FF decresc p(Reh.19,240-244)+Tutti •Strings VI.I+VI.II+Vla+Vc Legato slurred 16ths fast, Trills vs Stacc p decresc(245-253)+Tutti 	>•Mode of Playing	—	Strings Violoncello,Viola,Violin II,Violin I: Legato slurred 16ths fast, Trills FF decrescendo p (Reh.19,240-244). Strings Violin I+Violin II+Viola+Violoncello: Legato slurred 16ths fast, Trills vs Staccato p decrescendo (245-253).	Strings Violoncello,Viola,Violin II,Violin I: Legato slurred 16ths fast, Trills FF decrescendo p (Reh.19,240-244). Strings Violin I+Violin II+Viola+Violoncello: Legato slurred 16ths fast, Trills vs Staccato p decrescendo (245-253).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc,VI.I,Db Stacc motive dotted 8ths-16ths vs slurred 16ths-8ths ppp(246-255)+Tutti •Strings Stacc motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decresc(255-273)+Tutti 	>•Mode of Playing	—	Strings Violoncello,Violin I,DoubleBass Staccato motive dotted 8ths-16ths vs slurred 16ths-8ths ppp. Strings Staccato motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decrescendo.	Strings Violoncello,Violin I,DoubleBass: Staccato motive dotted 8ths-16ths vs slurred 16ths-8ths ppp (246-255). Strings: Staccato motive dotted 8ths-16ths, triplets vs slurred quarter-8th, Trills, accents ppp decrescendo (255-273).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Strings VI.I+VI.II Trills quarters Dampfer pp(582-583)+Tutti	>•Mode of Playing	—	Strings Violin I+Violin II Trills quarters Dampfer (con sordino) pp.	Strings Violin I+Violin II: Trills quarters Dampfer (con sordino) pp (582-583).
Mahler	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•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	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Strings VI.I,+VI.II Tremolo bowed unmeas. quarters,8ths Dampfer, am Steg pp(Reh.17,347-372)+Tutti •Strings Vla Trills halfs, quarters Dampfer, am Steg pp(Reh.17,347-361)+Tutti	>•Mode of Playing	—	Strings Violin I,+Violin II Tremolo bowed unmeasured quarters,8ths Dampfer (con sordino), am Steg (sul ponticello) pp. Strings Viola Trills halfs, quarters 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). Strings Viola: Trills halfs, quarters Dampfer (con sordino), am Steg (sul ponticello) pp(Reh.17,347-361).
StraussR	stereo -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	stereo -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 unmeasured 8ths triplets ppp(Reh.22,9-19)+Tutti •Strings Vla div. Trill con sord. ppp(Reh.22,12-19)+Tutti	>•Mode of Playing	—	Strings Vla div. Tremolo unmeasured 8ths triplets ppp. Strings Vla div. Trill con sordino ppp.	Strings Vla div.: Tremolo unmeasured 8ths triplets ppp (Reh.22,9-19). Strings Vla div.: Trill con sordino ppp (Reh.22,12-19).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDU C(122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Trem unmeas. con sord. slow quarters Octave pp cresc p decresc(6-22) •Strings Trem unmeas. senza sord. slow quarters pp cresc mf(25-30) •Strings VI.I Trills Trem fing. pp cresc mf decresc(41-42) •Strings Trills, Tremolo fingered, bowed pp, p cresc mp, F sfz(69-83) 	>•Mode of Playing	—	<p>Strings Tremolo unmeasured con sordino slow quarters Octave pp crescendo p decrescendo.</p> <p>Strings Tremolo unmeasured senza sordino slow quarters pp crescendo mf.</p> <p>Strings Violin I Trills, Tremolo fingered pp crescendo mf decrescendo.</p> <p>Strings Trills. fingered, bowed Tremolo pp, p cresc mp, F sfz.</p>	<p>Strings: Tremolo unmeasured con sordino slow quarters Octave pp crescendo p decrescendo (6-22).</p> <p>Strings Tremolo unmeasured senza sordino slow quarters pp crescendo mf (25-30).</p> <p>Strings Violin I: Trills, Tremolo fingered pp crescendo mf decrescendo (41-42).</p> <p>Strings: Trills. fingered, bowed Tremolo pp, p cresc mp, F sfz (69-83).</p>
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo bowed unmeas. halves,wholes,quarters pp,ppp(Reh.21,196-204)+Tutti •Strings Vla,VI.II Trills Dampfer, am Steg pp(204-207)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II Tremolo bowed unmeasured halves,wholes,quarters pp,ppp.</p> <p>Strings Viola, Violin II Trills Dampfer (con sordino), am Steg (sul ponticello) pp.</p>	<p>Strings Violin I+Violin II: Tremolo bowed unmeasured halves,wholes,quarters pp,ppp (Reh.21,196-204).</p> <p>Strings Viola, Violin II: Trills Dampfer (con sordino), am Steg (sul ponticello) pp (204-207).</p>
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I,+Vla Tremolo bowed unmeas. halves,quarters ppp,pp(Reh.24,234-250)+Tutti •Strings VI.I+VI.II+Vla Trills pp(249-250)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I,+Viola Tremolo bowed unmeasured halves, quarters ppp,pp.</p> <p>Strings Violin I+Violin II+Viola Trills pp.</p>	<p>Strings Violin I,+Viola: Tremolo bowed unmeasured halves, quarters ppp,pp (Reh.24,234-250).</p> <p>Strings Violin I+Violin II+Viola: Trills pp (249-250).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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/2har	OrchPlay	•Strings VcA Trills p(152-155)	>•Mode of Playing	—	Strings Violoncello A Trills p.	Strings Violoncello A Trills p (152-155).
Debussy	stereo -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	Strings Violin I+Violin II+Viola: Trills wholes,halfs,quarters mf crescendo molto (Reh.55,21-27).
Ravel	stereo -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 Trills vs Tremolo bowed unmeas. sur la touche p(136-147)+Tutti •Strings VI.I Trills vs Tremolo bowed unmeas. p cresc-decresc(147-153)+Tuttii •Strings VI.II Trills sur la touche pp(Reh.20,153-158)+Tutti	>•Mode of Playing	—	Strings Violin II Trills vs Tremolo bowed unmeasures sur la touche (sul tasto) p. Strings Violin I Trills vs Tremolo bowed unmeasured p crescendo-decrescendo. Strings Violin II Trills sur la touche (sul tasto) pp.	Strings Violin II: Trills vs Tremolo bowed unmeasures sur la touche (sul tasto) p (136-147). Strings Violin I: Trills vs Tremolo bowed unmeasured p crescendo-decrescendo (147-153). Strings Violin II: Trills sur la touche (sul tasto) pp (Reh.20,153-158).
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •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).	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Harmonics artificial 4th Legato 32nds mf(Reh.5,71-73)+Tutti •Strings Db Harmonic natural Octave p(Reh.5,72-74)+Tutti •Strings SOLO VI Trills high p(Reh.5,72-74)+Tutti •Strings VI.II Tremolo fingered unmes. halves, sur la touche pp(Reh.5,72-74)+Tutti •Strings VI.I,Vc Gliss. up-down to Harmonic large pp(Reh.5,72-74)+Tutti 	>•Mode of Playing	—	Strings SOLO Violin Harmonics artificial 4th Legato 32nds mf. Strings DoubleBass Harmonic natural Octave p. Strings SOLO Violin Trills high p. Strings Violin II Tremolo fingered unmesured halves, sur la touche (sul tasto) pp.). Strings Violin I, Violoncello Glissando up-down to Harmonic large p.	Strings SOLO Violin: Harmonics artificial 4th Legato 32nds mf (Reh.5,71-73). Strings DoubleBass: Harmonic natural Octave p (Reh.5,72-74). Strings SOLO Violin: Trills high p (Reh.5,72-74). Strings Violin II: Tremolo fingered unmesured halves, sur la touche (sul tasto) pp (Reh.5,72-74). Strings Violin I, Violoncello: Glissando up-down to Harmonic large pp (Reh.5,72-74).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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	<ul style="list-style-type: none"> •Strings Vla+Vc+Db Tremolo bowed unmeas. halves, quarters,8ths FFF(38-52)+Tutti •Strings Vla+Vc+Db Tremolo bowed unmeas. halves, quarters,8ths FFF(38-52)+Strings •Strings Vla+Vc+Db Tremolo bowed unmeas. halves, quarters,8ths FFF(38-52) 	>•Mode of Playing	–	Strings Viola Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills. Cello Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills. Dbass Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills.	Strings: Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills (38-52).	
Bartok	stereo -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),	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -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/strings	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
							3359



STRINGS Modes of Playing Examples

Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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370 TREMOLO: bowed (measured/unmeasured)

Beethoven	stereo -NAX	Symphony No. 3 Eroica	I. Allegro con brio	ORCH	1803 - 1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Barenboim_We st-Eastern Divan Orchestra LIVE at PROMS	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc+Db Tremolo bowed measured 8ths F,FF(75-83)+Tutti
Beethoven	stereo -NAX	Symphony No. 3 Eroica	IV. Finale: Allegro molto	ORCH	1803 - 1804	2fl, 2ob, 2cl, 2bsn/3horn, 2tr/timp/strings	Barenboim_We st-Eastern Divan Orchestra LIVE at PROMS	<ul style="list-style-type: none"> •Strings Tremolo bowed measured fast 16ths FF(433-463)+Tutti
Beethoven	stereo -NAX	Symphony No. 4	I. Adagio – Allegro vivace	ORCH	1806	1fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Harnoncourt_C hamber Orch of Europe	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla,+Vc,+Db Tremolo bowed measured quarters(4) pp crescFF(163-176)+Tutti
Beethoven	stereo -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_Berline r Philharmoniker	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Tremolo bowed unmeasured half notes FF(175-179)+Tutti
Weber	stereo -NAX	Der Freischütz	Overture	ORCH	1817 - 1821	2picc, 2fl, 2ob, 2cl, 2bsn/4horn, 3trb/timp/strings	Jarvi_Philharmonia Orchestra	<ul style="list-style-type: none"> •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+Violoncello+DoubleBass: Tremolo bowed measured 8ths F,FF.	Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: Tremolo bowed measured 8ths F,FF (75-83).
>•Mode of Playing	–	Strings Tremolo bowed measured fast 16ths FF.	Strings: Tremolo bowed measured fast 16ths FF (433-463).
>•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).
>•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).
>•Mode of Playing	–	Strings Violin I+Violin II+Viola Tremolo bowed unmeasured halves mf cresc, p cresc FF decrescendo pp.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured halves mf crescendo, p crescendo FF decrescendo pp (30-36).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Beethoven	stereo -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).	
Berlioz	stereo -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	stereo -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	stereo -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	stereo -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	stereo -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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Berlioz	stereo -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).
Mendelssohn	stereo -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	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	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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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	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).
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	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	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	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	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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Wagner	stereo -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, FFFdecrec 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).
Wagner	stereo -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	stereo -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 •Strings Tremolo bowed measured halves FF, p-mf cresc-decrec pp crescFF(Reh.G,235-297)+Tutti		>•Mode of Playing	–	Strings Violin I+Violin II+Viola Tremolo bowed measured halves F crescendo FF. Strings Tremolo bowed measured halves FF, p-mf crescendo-decrec pp crescendo FF.	Strings Violin I+Violin II+Viola: Tremolo bowed measured halves F crescendo FF (229-235). Strings: Tremolo bowed measured halves FF, p-mf crescendo-decrec pp crescendo FF (Reh.G,235-297).
Wagner	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Schumann	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured p cresc F(77-106)+Tutti •Strings Tremolo bowed unmeasured F, p cresc-decresc(107-126)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured p crescendo F (77-106). Strings Tremolo bowed unmeasured F, p crescendo-decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured p crescendo F (77-106). Strings: Tremolo bowed unmeasured F, p crescendo-decrescendo (107-126).
Schumann	stereo -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	<ul style="list-style-type: none"> •Strings Tremolo bowed measured halves(4) p crescF, mf crescSfz, crescF(259-296)+Tutti •Strings Tremolo bowed measured halves(4) FF(309-312)+Tutti 	>•Mode of Playing	—	Strings Tremolo bowed measured halves(4) p crescF, mf crescSfz, crescF. Strings Tremolo measured halves(4) FF.	Strings: Tremolo bowed measured halves(4) p crescF, mf crescSfz, crescF (259-296). Strings: Tremolo bowed measured halves(4) FF (309-312).
Wagner	stereo -NAX	Tannhäuser	Overture	ORCH	1845 - 1860	3*fl, 2ob, 2cl, 2bsn/4horn, 3tr, 3trb, tuba/timp, perc, harp/strings	Gerdes_Deutsche Oper Berlin	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo bowed measured quarters(4), 8ths pp cresc(103-106)+Tutti •Strings Vla Tremolo bowed measured whole(16) p crescF(107-108)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II Tremolo bowed measured quarters(4), 8ths measured pp crescendo. Strings Viola Tremolo bowed measured whole(16) p crescendo F.	Strings Violin I+Violin II: Tremolo bowed measured quarters(4), 8ths measured pp crescendo (103-106) Strings Viola: Tremolo bowed measured whole(16) p crescendo F (107-108).
Wagner	stereo -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	<ul style="list-style-type: none"> •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 Viola: Tremolo bowed measured triplets figures, Staccato +VI F (16-32).








Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Brahms	stereo -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 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).
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	stereo -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) •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).
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)

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Moussorgsky	stereo -NAX	Tableaux d'une Exposition	7. Limoges - Le Marché	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	<ul style="list-style-type: none"> •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).
Moussorgsky	stereo -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, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured halves Fpp cresc, pp cresc F(361-377)+Tutti •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+Violoncello: Tremolo bowed unmeasured halves Fpp cresc, pp cresc F. Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured halves, quarters 8hs FF.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves Fpp cresc, pp cresc F (361-377). Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured halves, quarters 8hs FF (513-525).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
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).
Bruckner	Multi	Symphony No. 6	II. Adagio: Sehr feierlich	ORCH	1881	2fl, 2ob, 2cl, 2bsn/4horn, 3tr, 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	stereo -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	stereo -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	stereo -NAX	Espana		ORCH	1883	3*fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, tuba/timp, 4perc/2harp/strings	Dutoit_OSM	•Strings Vla Tremolo bowed measured 8ths triplet sul tasto pp(208-242)+Tutti •Strings Vla Tremolo bowed measured 8ths triplet F decresc pp(243-268)+Tutti •Strings Vla Tremolo bowed measured 8ths triplet FF(269-280)+Tutti	>•Mode of Playing	—	Strings Viola Tremolo bowed measured 8ths triplet sul tasto pp. Strings Viola Tremolo bowed measured 8ths triplet F decrescendo pp. Strings Viola Tremolo bowed measured 8ths triplet FF.	Strings Viola: Tremolo bowed measured 8ths triplet sul tasto pp (208-242). Strings Viola: Tremolo bowed measured 8ths triplet F decrescendo pp (243-268). Strings Viola: Tremolo bowed measured 8ths triplet FF (269-280).




Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Marcato Tremolo bowed unmeas. pp crescF(Reh.21,26-27)+Tutti •Strings Vc Detached Accents half, quarter FFp, Fp (Reh.21,26-27)+Tutti •Strings VI.I+VI.II+Vla+Vc Accents Trem bowed meas.8ths(2),quarters(6),halfs(12) Fdecrec p, crescFF(Reh.21.27-32)+Tutti 	>•Mode of Playing	–	<p>Strings Violin I+Violin II+Viola Marcato Tremolo bowed unmeasured pp crescendo F (Reh.21,26-27).</p> <p>Strings Violoncello: Detached Accents half, quarter FFp, Fp (Reh.21,26-27).</p> <p>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).</p> <p>Strings Violin I+Violin II+Viola+Violoncello Accents Tremolo bowed meas.8ths(2), quarters(6), halfs(12) F decrescendo p, crescendo.</p>	<p>Strings Violin I+Violin II+Viola: Marcato Tremolo bowed unmeasured pp crescendo F (Reh.21,26-27).</p> <p>Strings Violoncello: Detached Accents half, quarter FFp, Fp (Reh.21,26-27).</p> <p>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).</p>
Brahms	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Tremolo bowed measured quarters(6) p cresc-decrec F(136-152)+Tutti 	>•Mode of Playing	–	<p>Strings Violin I+Violin I+Viola,+Violoncello: Tremolo bowed measured quarters(6) p crescendo-decrescendo F (136-152).</p> <p>Strings Violin I+Violin I+Viola,+Violoncello Tremolo bowed measured quarters(6) p crescendo-decrescendo F.</p>	<p>Strings Violin I+Violin I+Viola,+Violoncello: Tremolo bowed measured quarters(6) p crescendo-decrescendo F (136-152).</p>
Mahler	stereo -NAX	Symphony No. 1	IV. Stürmisch bewegt – Energisch	ORCH	1887-88	3*fl, 3*ob, 4*cl, 3*bsn/7horn, 4tr, 3trb, tuba/timp, 3perc/harp/strings	Kubelik_SymphonieOrchester des Bayerischen Rundfunk	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo bowed unmeas. FFF(6-7)+Tutti •Strings VI.I+VI.II Tremolo bowed unmeas. FFF(19-20)+Tutti 	>•Mode of Playing	–	<p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured FFF (6-7).</p> <p>Strings Violin I+Violin II: Tremolo bowed unmeas. FFF (19-20).</p> <p>Strings Violin I+Violin II Tremolo bowed unmeas. FFF.</p>	<p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured FFF (6-7).</p> <p>Strings Violin I+Violin II: Tremolo bowed unmeas. FFF (19-20).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.I,+Vla Tremolo bowed meas. 8ths fast FFF(12-15)+Tutti •Strings VI.I+VI.I,+Vla Detached 8th triplets fast fast FF(16-18)+Tutti •Strings VI.I+VI.I,+Vla Legato line 6ths fast FF cresc FFF(18)+Tutti 	>•Mode of Playing	–	Strings Violin I+Violin II+Viola Tremolo bowed measured 8ths fast FFF (12-15). Strings Violin I+Violin II+Viola: Detached 8th triplets fast fast FF (16-18). Strings VI.I+VI.I,+Vla Legato line 6ths fast FF cresc FFF(18)+Tutti	<p>Strings Violin I+Violin II+Viola: Tremolo bowed measured 8ths fast FFF (12-15).</p> <p>Strings Violin I+Violin II+Viola: Detached 8th triplets fast fast FF (16-18).</p> <p>Strings VI.I+VI.I,+Vla Legato line 6ths fast FF cresc FFF(18)+Tutti</p>	
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.II,+VI.I+Vla Tremolo bowed unmeas. whole, Dampfer, am Steg pp(244-247)+Tutti •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), am Steg (sul ponticello) pp. 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), Ordinario pp, crescendo FFF	<p>Strings Violin II,+Violin I+Viola: Tremolo bowed unmeasured whole, Dampfer (con sordino), am Steg (sul ponticello) pp (244-247).</p> <p>Strings Violin II,+Violin I+Viola: Tremolo bowed unmeasured whole, Dampfer (con sordino), Ordinario pp, crescendo FFF (248-252).</p>	
Rimsky-Korsakov	stereo -NAX	Sheherazade	II. The Kalender Prince	ORCH	1888	3*fl, 2*ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 5perc/harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •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.	<p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves pp cresc F (328-348).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	 Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Rimsky-Korsakov	stereo -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	stereo -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	stereo -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  •Strings VI.I+VI.II Tremolo bowed unmeasured quarters p cresc(17-20)+Tutti  •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 Tremolo bowed unmeasured 8ths, 16ths pp crescendo p. Strings Violin I+Violin II Tremolo bowed unmeasured quarters p crescendo.. Strings Viola+Violoncello, +Violin I+Violin II+DoubleBass Tremolo bowed unmeasured quarters,halfs p crescendo.	Strings Viola+Violoncello: Tremolo bowed unmeasured 8ths, 16ths pp crescendo p(13-16). Strings Violin I+Violin II: Tremolo bowed unmeasured quarters p crescendo (17-20). Strings Viola+Violoncello, +Violin I+Violin II+DoubleBass: Tremolo bowed unmeasured quarters,halfs p crescendo FF(21-28).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Franck	stereo -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	stereo -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	stereo -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	stereo -NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888 - 1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ/strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoniker	•Strings VI.I+VI.II+Vla Tremolo bowed unmeas. FF decresc p, FF-p(1-24)+Tutti	>•Mode of Playing	—	Strings Violin I+Violin II+Viola Tremolo bowed unmeasured FF decrescendo p, FF-p.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured FF decrescendo p, FF-p (1-24).
Mahler	stereo -NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888 - 1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ/strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoniker	•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).




Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples				
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
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	<ul style="list-style-type: none"> •Strings Tremolo bowed unmeas. wholes FF decresc p(13-14)+Tutti •Strings Tremolo bowed unmeas. wholes FF decresc p(19-20)+Tutti 	>•Mode of Playing	—	Strings Tremolo bowed unmeasured wholes FF decrescendo p.	Strings: Tremolo bowed unmeasured wholes FF decrescendo p (13-14). Strings: Tremolo bowed unmeasured wholes FF decrescendo p (19-20).
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	<ul style="list-style-type: none"> •Strings Vla+Vc+Db Trills FF(23-25)+Tutti •Strings Vla+Vc Tremolo bowed unmeas. FF(25-26)+Tutti •Strings Vla+Vc Detached Stacc accented vs Detached quarters FF(26)+Tutti 	>•Mode of Playing	—	Strings Viola+Violoncello+DoubleBass Trills FF. Strings Viola+Violoncello Tremolo bowed unmeasured FF. Strings Viola+Violoncello Detached Staccato accented vs Detached quarters FF.	Strings Viola+Violoncello+DoubleBass: Trills FF (23-25). Strings Viola+Violoncello: Tremolo bowed unmeasured FF (25-26). Strings Viola+Violoncello: Detached Staccato accented vs Detached quarters FF (26).
StraussR	stereo -NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	<ul style="list-style-type: none"> •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	stereo -NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo bowed unmeasured halves FF(Reh.P,344-349)+Tutti •Strings VI.II+Vla Tremolo bowed unmeasured halves sul pont. pp(Reh.V,448-457)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II Tremolo bowed unmeasured halves FF. Strings Violin II+Viola Tremolo bowed unmeasured halves sul ponticello pp.	Strings Violin I+Violin II: Tremolo bowed unmeasured halves FF (Reh.P,344-349). Strings Violin II+Viola: Tremolo bowed unmeasured halves sul ponticello pp (Reh.V,448-457).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
StraussR	stereo -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	stereo -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 Vla+Vc+Db Tremolo bowed unmeasured 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	stereo -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 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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured sul tasto pp, F(14-16)+Tutti •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured sul tasto, naturale pp, F(19-21)+Tutti •Strings Vla+Vc+Db Tremolo bowed unmeasured sul tasto p decresc(22-25)+Tutti •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured F decresc pp(Reh.5,50-55)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured sul tasto pp, F (14-16).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured sul tasto, naturale pp, F (19-21).</p> <p>Strings Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured sul tasto p decrescendo (22-25).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured F decrescendo pp (Reh.5,50-55).</p>		
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Tremolo bowed unmeasured whole notes Sfz-pp(Reh.10,111-114)+Tutti •Strings Tremolo bowed unmeasured quarters sul tasto p(115-118)+Tutti •Strings VI.I+VI.I+Vla+Vc Tremolo bowed unmeasured 8ths sul tasto ppp decresc(118-121)+Tutti 	>•Mode of Playing	_	<p>Strings Tremolo bowed unmeasured whole notes Sfz-pp.</p> <p>Strings Tremolo bowed unmeasured quarters sul tasto p.</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured 8ths sul tasto ppp decrescendo.</p>	<p>Strings: Tremolo bowed unmeasured whole notes Sfz-pp (Reh.10,111-114).</p> <p>Strings: Tremolo bowed unmeasured quarters sul tasto p (115-118).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured 8ths sul tasto ppp decrescendo (118-121).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Dvorak	stereo -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	<ul style="list-style-type: none"> •Strings Vla, +VI.II Tremolo fingered measured mp decresc pp(Reh.2,77-91)+Tutti •Strings Vla Tremolo fingered measured ppp cresc F decresc(99-120)+Tutti •Strings Vc+Db Tremolo bowed unmeasured F(121-124)+Tutti •Strings Vla Tremolo bowed measured 8th triplets p cresc sfz decresc(125-128)+Tutti 	>•Mode of Playing	_	<p>Strings Viola, +Violin II Tremolo fingered measured mp decrescendo pp. Strings Viola Tremolo fingered measured ppp crescendo F decrescendo.</p> <p>Strings Violoncello+DoubleBass Tremolo bowed unmeasured F. Strings Viola Tremolo bowed measured 8th triplets p crescendo sfz decrescendo.</p>	<p>Strings Viola, +Violin II: Tremolo fingered measured mp decrescendo pp (Reh.2,77-91). Strings Viola: Tremolo fingered measured ppp crescendo F decrescendo (99-120). Strings Violoncello+DoubleBass: Tremolo bowed unmeasured F (121-124). Strings Viola: Tremolo bowed measured 8th triplets p crescendo sfz decrescendo (125-128).</p>	
Dvorak	stereo -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	<ul style="list-style-type: none"> •Strings Tremolo bowed measured half notes(8) FFF(Reh.13,400-407)+Tutti •Strings Vla+Vc+Db Tremolo bowed measured half notes(8) FFF(412-415)+Tutti •Strings VI.I+VI.II Tremolo bowed measured 8ths FF(412-415)+Tutti •Strings Vla Tremolo bowed measured halves(8) sFFz(412-423)+Tutti 	>•Mode of Playing	_	<p>Strings Tremolo bowed measured half notes(8) FFF. Strings Viola+Violoncello+DoubleBass Tremolo bowed measured half notes(8) FFF. Strings Violin I+Violin II: Tremolo bowed measured 8ths FF (412-415). Strings Viola: Tremolo bowed measured halves(8) sFFz (412-423).</p>	<p>Strings: Tremolo bowed measured half notes(8) FFF(Reh.13,400-407). Strings Viola+Violoncello+DoubleBass: Tremolo bowed measured half notes(8) FFF (412-415). Strings Violin I+Violin II: Tremolo bowed measured 8ths FF (412-415). Strings Viola: Tremolo bowed measured halves(8) sFFz (412-423).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Dvorak	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Tremolo bowed measured 8ths Fz(424-431)+Tutti •Strings Vla Tremolo bowed measured halves(8), quarters, 8ths sFFz(432-439)+Tutti •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+Violoncello: Tremolo bowed measured 8ths Fz (424-431). Strings Viola: Tremolo bowed measured halves(8), quarters, 8ths sFFz (432-439). Strings Violin I+Violin II+Viola: Tremolo bowed measured half(8), quarters, 8ths notes FF (440-447).	
Dvorak	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo bowed unmeasured quarters p cresc f decresc p(16-18)+Tutti •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured quarters, 8ths pp(24-38)+Tutti •Strings VI.I+VI.II+Vla Tremolo bowed unmeasured halves FFF(59-62)+Tutti 	>•Mode of Playing	–	Strings Violin I+Violin II Tremolo bowed unmeasured quarters p crescendo f decrescendo p. Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters, 8ths pp. Strings Violin I+Violin II+Viola Tremolo bowed unmeasured halves FFF.	
Dvorak	stereo -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	<ul style="list-style-type: none"> •Strings Tremolo bowed unmeasured dotted halves FF decresc pp cresc FFF(249-280)+Tutti 	>•Mode of Playing	–	Strings Tremolo bowed unmeasured dotted halves FF decrescendo pp crescendo FFF.	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Dvorak	stereo -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).
Tchaikovsky	stereo -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	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Strings TUTTI(33-121)+Tutti	>•Mode of Playing	—	Strings TUTTI(33-121).	Strings: TUTTI(33-121).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vla Tremolo bowed unmeas. FF decresc p(33-53)+Tutti •Strings Vc+Db,+VI.II Detached 16ths fast, wholes,halfs, accents FFF(39-43)+Tutti •Strings VI.I Tremolo bowed unmeas. sul G FF decresc p(43-45)+Tutti •Strings Vc+Db,+VI.II Detached 16ths fast, wholes,halfs, accents FFF(46-49)+Tutti •Strings VI.I Tremolo bowed unmeas. sul G FF decresc pp(50-53)+Tutti 	>•Mode of Playing	_	<ul style="list-style-type: none"> Strings Viola Tremolo bowed unmeasured FF decresc p. Strings Violoncello+DoubleB ass,+Violin II Detached 16ths fast, wholes,halfs, accents FFF. Strings Violin I Tremolo bowed unmeasured sul G FF decrescendo p. Strings Violoncello+DoubleB ass,+Violin II Detached 16ths fast, wholes,halfs, accents FFF. Strings Violin I Tremolo bowed unmeasured sul G FF decrescendo pp. 	<ul style="list-style-type: none"> Strings Viola: Tremolo bowed unmeasured FF decresc p (33-53). Strings Violoncello+DoubleBass,+Violin II: Detached 16ths fast, wholes,halfs, accents FFF (39-43). Strings Violin I: Tremolo bowed unmeasured sul G FF decrescendo p (43-45). Strings Violoncello+DoubleBass,+Violin II: Detached 16ths fast, wholes,halfs, accents FFF (46-49). Strings Violin I: Tremolo bowed unmeasured sul G FF decrescendo pp (50-53). 	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db,+VI.II Detached 16ths fast, wholes,halfs, accents FFF(53-57)+Tutti •Strings Vla Tremolo bowed unmeas. FF(54-58)+Tutti •Strings VI.I Detached 16ths fast, Tremolo bowed unmeas. FFF decresc mf(56-61)+Tutti •Strings Vla+VI.II Tremolo bowed unmeas. FFdecresc p crescFF(61-67)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello+DoubleB ass,+Violin II Detached 16ths fast, wholes,halfs, accents FFF.</p> <p>Strings Viola Tremolo bowed unmeasured FF.</p> <p>Strings Violin I Detached 16ths fast, Tremolo bowed unmeasured FFF decrescendo mf.</p> <p>Strings Viola+Violin II Tremolo bowed unmeasured FF decrescendo p crescendo FF.</p>	<p>Strings Violoncello+DoubleBass,+Violin II: Detached 16ths fast, wholes,halfs, accents FFF (53-57).</p> <p>Strings Viola: Tremolo bowed unmeasured FF (54-58).</p> <p>Strings Violin I: Detached 16ths fast, Tremolo bowed unmeasured FFF decrescendo mf (56-61).</p> <p>Strings Viola+Violin II: Tremolo bowed unmeasured FF decrescendo p crescendo FF (61-67).</p>	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db Detached 16ths fast, wholes,halfs, accents FFF(65-67)+Tutti •Strings Vla Tremolo bowed unmeas. FF decresc p(68-77)+Tutti •Strings VI.I Tremolo bowed unmeas. sul G FF(66-69)+Tutti •Strings Vc+Db Detached 16ths fast, wholes,halfs, accents FFF-p(68-71)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello+DoubleB ass Detached 16ths fast, wholes,halfs, accents FFF.</p> <p>Strings Viola Tremolo bowed unmeasured FF decrescendo p.</p> <p>Strings Violin I Tremolo bowed unmeasured sul G FF.</p> <p>Strings Violoncello+DoubleB ass Detached 16ths fast, wholes,halfs, accents FFF-p.</p>	<p>Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF (65-67).</p> <p>Strings Viola: Tremolo bowed unmeasured FF decrescendo p (68-77).</p> <p>Strings Violin I: Tremolo bowed unmeasured sul G FF (66-69).</p> <p>Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF-p (68-71).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeas. sul G FFdecrec p(78-81)+Tutti •Strings VI.II Legato slurred wholes FF decres p(78-81)+Tutti •Strings Vc Tremolo bowed unmeas. wholes,quarters am Steg FF decresc ppp(79-82)+Tutti •Strings Vla Tremolo bowed wholes,quarters unmeas. p(80-84)+Tutti 	>•Mode of Playing	-	<p>Strings Violin I Tremolo bowed unmeasured sul G FF decrescendo p.</p> <p>Strings Violin II Legato slurred wholes FF decrescendo p.</p> <p>Strings Violoncello Tremolo bowed unmeasured wholes,quarters am Steg (sul ponticello) FF decrescendo ppp</p> <p>Strings Viola Tremolo bowed wholes,quarters unmeasured p.</p>	<p>Strings Violin I: Tremolo bowed unmeasured sul G FF decrescendo p (78-81).</p> <p>Strings Violin II: Legato slurred wholes FF decrescendo p (78-81).</p> <p>Strings Violoncello: Tremolo bowed unmeasured wholes,quarters am Steg (sul ponticello) FF decrescendo ppp (79-82).</p> <p>Strings Viola: Tremolo bowed wholes,quarters unmeasured p (80-84).</p>	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db Detached 16ths fast, wholes,halfs, accents FFFdecrec(83-85)+Tutti •Strings VI.II Tremolo bowed unmeas. FFFdecrec p(84-85)+Tutti •Strings VI.I Tremolo bowed unmeas. FFFdecrec p(84-87)+Tutti 	>•Mode of Playing	-	<p>Strings Violoncello+DoubleB ass Detached 16ths fast, wholes,halfs, accents FFF decrescendo.</p> <p>Strings Violin II Tremolo bowed unmeasured FFF decrescendo p.</p> <p>Strings Violin I Tremolo bowed unmeasured FFF decrescendo p.</p>	<p>Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF decrescendo (83-85).</p> <p>Strings Violin II: Tremolo bowed unmeasured FFF decrescendo p (84-85).</p> <p>Strings Violin I: Tremolo bowed unmeasured FFF decrescendo p (84-87).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db Detached 16ths fast, wholes,halfs, accentsFFF(87-89)+Tutti •Strings VI.I Tremolo bowed unmeas. FFFdecresc p(88-91)+Tutti •Strings VI.I+Vla Tremolo bowed unmeas. FFFdecresc p(88-89)+Tutti 	>•Mode of Playing	—	<p>Strings Violoncello+DoubleBass Detached 16ths fast, wholes,halfs, accents FFF.</p> <p>Strings Violin I Tremolo bowed unmeasured FFF decrescendo p.</p> <p>Strings Violin I+Viola Tremolo bowed unmeasured FFF decrescendo p.</p>	<p>Strings Violoncello+DoubleBass: Detached 16ths fast, wholes,halfs, accents FFF (87-89).</p> <p>Strings Violin I: Tremolo bowed unmeasured FFF decrescendo p (88-91).</p> <p>Strings Violin I+Viola: Tremolo bowed unmeasured FFF decrescendo p (88-89).</p>	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Db Detached 16ths fast, accents FFF(91-92)+Tutti •Strings Vc Detached 16ths fast, accents FFF, Gliss down 12th sul C p crescF(91-93)+Tutti •Strings VI.II+Vla Tremolo bowed unmeas. FFF decresc p(92-98)+Tutti •Strings Db Detached 16ths fast, accents FFF(93-94)+Tutti •Strings Vc Detached 16ths fast, accents FFF, Gliss down 12th sul C p crescF(93-95)+Tutti 	>•Mode of Playing	—	<p>Strings DoubleBass Detached 16ths fast, accents FFF.</p> <p>Strings Violoncello Detached 16ths fast, accents FFF, Glissando down 12th sul C p crescendo F.</p> <p>Strings Violin II+Viola Tremolo bowed unmeasured FFF decrescendo p.</p> <p>Strings DoubleBass Detached 16ths fast, accents FFF.</p> <p>Strings Violoncello Detached 16ths fast, accents FFF, Glissando down 12th sul C p crescendo F,</p>	<p>Strings DoubleBass: Detached 16ths fast, accents FFF (91-92).</p> <p>Strings Violoncello: Detached 16ths fast, accents FFF, Glissando down 12th sul C p crescendo F (91-93).</p> <p>Strings Violin II+Viola: Tremolo bowed unmeasured FFF decrescendo p (92-98).</p> <p>Strings DoubleBass: Detached 16ths fast, accents FFF (93-94).</p> <p>Strings Violoncello: Detached 16ths fast, accents FFF, Glissando down 12th sul C p crescendo F (93-95).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db Detached 16ths fast, accents FFF(95-96)+Tutti •Strings VI.I Tremolo bowed unmeas. FF decresc mf(96-99)+Tutti •Strings Vc Gliss down 14th Sul C ppp crescFF(99-100)+Tutti •Strings Db Gliss down 12th Sul E, +held wholes ppp crescFF(99-101)+Tutti 	>•Mode of Playing	—	<p>Strings Violoncello+DoubleB ass Detached 16ths fast, accents FFF. Strings Violin I Tremolo bowed unmeasured FF decrescendo mf. Strings Violoncello Glissandi down 14th Sul C ppp crescendo FF. Strings DoubleBass Glissandi down 12th Sul E, +held wholes ppp crescendo FF.</p>	<p>Strings Violoncello+DoubleBass: Detached 16ths fast, accents FFF (95-96). Strings Violin I: Tremolo bowed unmeasured FF decrescendo mf (96-99). Strings Violoncello: Glissandi down 14th Sul C ppp crescendo FF (99-100). Strings DoubleBass: Glissandi down 12th Sul E, +held wholes ppp crescendo FF (99-101).</p>	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo bowed unmeas. sul G FFdecresc p(100-101)+Tutti •Strings Vla Tremolo bowed unmeas. p crescFF(101-104)+Tutti •Strings Vc Tremolo bowed unmeas. FF decresc p(101-103)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II Tremolo bowed unmeasured sul G FFdecresc p. Strings Viola Tremolo bowed unmeasured p crescendo FF. Strings Violoncello Tremolo bowed unmeasured FF decresc p.</p>	<p>Strings Violin I+Violin II: Tremolo bowed unmeasured sul G FFdecresc p (100-101). Strings Viola: Tremolo bowed unmeasured p crescendo FF (101-104). Strings Violoncello: Tremolo bowed unmeasured FF decresc p(101-103).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db Detached 16ths fast, accents FFF(104-105)+Tutti •Strings VI.I Tremolo bowed unmeas. sul G FFdecresc p(105-106)+Tutti •Strings VI.II Tremolo bowed unmeas. FFdecresc p(105-108)+Tutti 	>•Mode of Playing	_	<ul style="list-style-type: none"> Strings Violoncello+DoubleBass Detached 16ths fast, accents FFF. Strings Violin I Tremolo bowed unmeasured sul G. FF decrescendo p. Strings Violin II Tremolo bowed unmeasured FF decrescendo p. 	<ul style="list-style-type: none"> Strings Violoncello+DoubleBass: Detached 16ths fast, accents FFF (104-105). Strings Violin I: Tremolo bowed unmeasured sul G. FF decrescendo p (105-106). Strings Violin II: Tremolo bowed unmeasured FF decrescendo p (105-108). 	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db Detached 16ths fast, accents FFF(106-107)+Tutti •Strings Vla Tremolo bowed unmeas. FFFdecresc p(107-110)+Tutti •Strings Vc+Db Detached 16ths fast, accents, Tremolo bowed unmeas. 8ths FF decresc p(108-110)+Tutti •Strings VI.I+VI.II Tremolo bowed unmeas. sul G FFdecresc pp(111-114)+Tutti •Strings Vc+Db held wholes, Legato Fp, decresc(111-121)+Tutti 	>•Mode of Playing	_	<ul style="list-style-type: none"> Strings Violoncello+DoubleBass Detached 16ths fast, accents FFF. Strings Viola Tremolo bowed unmeasured FFF decrescendo p. Strings Violoncello+DoubleBass Detached 16ths fast, Tremolo bowed unmeasured 8ths FF decrescendo p. Strings Violin I+Violin II:Tremolo bowed unmeasured sul G FF decrescendo pp. Strings Violoncello+DoubleBass held wholes, Legato Fp, decrescendo. 	<ul style="list-style-type: none"> Strings Violoncello+DoubleBass: Detached 16ths fast, accents FFF (106-107). Strings Viola: Tremolo bowed unmeasured FFF decrescendo p (107-110). Strings Violoncello+DoubleBass: Detached 16ths fast, Tremolo bowed unmeasured 8ths FF decrescendo p (108-110). Strings Violin I+Violin II: Tremolo bowed unmeasured sul G FF decrescendo pp (111-114). Strings Violoncello+DoubleBass: held wholes, Legato Fp, decrescendo (111-121). 	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•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).	
Mahler	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Strings VI.I,+VI.II Tremolo bowed unmeas. quarters,8ths Dampfer, am Steg pp(Reh.1,347-372)+Tutti •Strings Vla Trills halfs, quarters Dampfer, am Steg pp(Reh.1,347-361)+Tutti	>•Mode of Playing	—	Strings Violin I,+Violin II Tremolo bowed unmeasured quarters,8ths Dampfer (con sordino), am Steg (sul ponticello) pp. Strings Viola Trills halfs, quarters 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). Strings Viola: Trills halfs, quarters Dampfer (con sordino), am Steg (sul ponticello) pp(Reh.1,347-361).	
Mahler	stereo -NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•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	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Strings VI.I Tremolo bowed unmeas. quarters,8ths, am Steg pp decresc(474-488)+Tutti •Strings VI.II held Dampfer pp(485-497)+Tutti	>•Mode of Playing	—	Strings Violin I Tremolo bowed unmeasured quarters,8ths, am Steg (sul ponticello) pp decrescendo. Strings Violin II held Dampfer (con sordino) pp.	Strings Violin I: Tremolo bowed unmeasured quarters,8ths, am Steg (sul ponticello) pp decrescendo(474-488). Strings Violin II: held Dampfer (con sordino) pp(485-497).	
Mahler	stereo -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_Concer tgebouw, Forrester, Women Choir Netherland, 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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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 Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db,VI.II+Vla Tremolo bowed meas. FFFdecresc crescFF-FFF decresc(221-238)+Tutti •Strings Vla Tremolo fingered unmeas. FFF decresc pp(239-246)+Tutti •Strings VI.II, VI.I Tremolo bowed unmeas. wholes,halfs,quarters ppp,pp(Reh.25.247-275)+Tutti •Strings Tremolo bowed unmeas. wholes pp cresc FF(Reh.31,309-329)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello+DoubleBass, Violin II+Viola Tremolo bowed measured FFF decrescendo p crescendo FF-FFF decrescendo (221-238).</p> <p>Strings Viola: Tremolo fingered unmeasured FFF decrescendo pp(239-246).</p> <p>Strings Violin II, Violin I: Tremolo bowed unmeasured wholes, halfs, quarters ppp,pp (Reh.25.247-275).</p> <p>Strings: Tremolo bowed unmeasured wholes pp crescendo FF (Reh.31,309-329).</p>		
Debussy	stereo -NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc Tremolo bowed unmeas. halfs, quarters, 8ths Sourdine sur la touche pp crescF(Reh.1,11-19)+Tutti 	>•Mode of Playing	_	<p>Strings Violin II+Viola+Violoncello Tremolo bowed unmeasurds halfs, quarters, 8ths Sourdine (con sordino) sur la touche (sul tasto) pp crescendo F (Reh.1,11-19).</p> <p>pp crescendo F.</p>		

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
D'Indy	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc Tremolo bowed unmeasured halves,quarters ppp cresc F decresc p(Reh.A,19-23)+Tutti •Strings VI.II+Vla+Vc, Db Tremolo bowed unmeasured, Trill halves pp cresc F(27-29)+Tutti •Strings Tremolo bowed unmeasured half, whole notes FF(199-202)+Tutti 	>•Mode of Playing	–	Strings Violin II+Viola+Violoncello Tremolo unmeasured halves,quarters ppp crescendo F decrescendo p. Strings Violin II+Viola+Violoncello, DoublbelBass Tremolo unmeasured, Trill halves pp crescendo F. Strings Tremolo unmeasured half, whole notes FF.	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves,quarters ppp crescendo F decrescendo p (Reh.A,19-23). Strings Violin II+Viola+Violoncello, DoublbelBass: Tremolo bowed unmeasured, Trill halves pp crescendo F (27-29). Strings: Tremolo bowed unmeasured half, whole notes FF (199-202).	
D'Indy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I,+VI.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	stereo -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	<ul style="list-style-type: none"> •Strings Vla,+VI.I+VI.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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
StraussR	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.II Tremolo fingered measured halves pp(242-249)+Tutti •Strings Vla Tremolo bowed measured halves pp(242-253)+Tutti •Strings VI.II,+VI.I,+Vc Tremolo bowed measured quarters,8ths,halfs p decresc pp(251-262)+Tutti •Strings Vla Trills pp(253-262)+Tutti 	2-53 >•Mode of Playing	–	Strings Violin II Tremolo fingered measured halves pp. Strings Viola Tremolo measured halves pp. Strings Violin II,+Violin I,+Violoncello remolo bowed measured quarters,8ths,halfs p decresc pp. Strings Viola Trills pp.	Strings Violin II: Tremolo fingered measured halves pp (242-249). Strings Viola: Tremolo bowed measured halves pp (242-253). Strings Violin II,+Violin I,+Violoncello: remolo bowed measured quarters,8ths,halfs p decresc pp (251-262). Strings Viola: Trills pp (253-262).
StraussR	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Dukas	stereo -NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Tremolo bowed measured fast 8ths(2) FF(765-773)+Tutti •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 bowed measured fast 8ths(2) FF (765-773). Strings Violin I+Violin II+Viola Tremolo bowed measured fast 8ths(2) FF. Strings Violin I+Violin II+Viola Tremolo fingered measured dotted quarters(6) FF.	Strings Violin I+Violin II+Viola: Tremolo bowed measured fast 8ths(2) FF (765-773). Strings Violin I+Violin II+Viola: Tremolo fingered measured dotted quarters(6) FF (774-786).	
StraussR	stereo -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	<ul style="list-style-type: none"> •Strings VI.II Tremolo bowed measured halves,8ths ppp cresc mf(88-97)+Tutti •Strings VI.II Tremolo bowed measured 8ths p decresc pp, crescF(102-111)+Tutti 	>•Mode of Playing	—	Strings Violin II Tremolo bowed measured halves, 8ths ppp crescendo mf . Strings Violn II Tremolo bowed measured 8ths p decrescendo pp, crescendo F .	Strings Violin II: Tremolo bowed measured halves, 8ths ppp crescendo mf (88-97). Strings Violn II: Tremolo bowed measured 8ths p decrescendo pp, crescendo F (102-111).	
StraussR	stereo -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	<ul style="list-style-type: none"> •Strings Vla div. Tremolo bowed unmeasured 8ths triplets ppp(Reh.22,9-19)+Tutti •Strings Vla div. Trill con sord. ppp(Reh.22,12-19)+Tutti 	>•Mode of Playing	—	Strings Vla div. Tremolo unmeasured 8ths triplets ppp. Strings Vla div. Trill con sordino ppp.	Strings Vla div.: Tremolo bowed unmeasured 8ths triplets ppp (Reh.22,9-19). Strings Vla div.: Trill con sordino ppp (Reh.22,12-19).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
StraussR	stereo -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	<ul style="list-style-type: none"> •Strings VI.II Tremolo bowed unmeasured halves con sord. p(83-91)+Tutti •Strings Vla Tremolo bowed unmeasured halves con sord. p cresc(101-105)+Tutti •Strings Vla Tremolo fingered unmeasured halves con sord. p cresc-decresc(108-116)+Tutti 	>•Mode of Playing	_	<p>Strings Violin II Tremolo unmeasured halves con sordino p. Strings Viola Tremolo unmeasured halves con sordino p crescendo. Strings Viola Tremolo fingered unmeasured halves con sordino p crescendo-decrescendo.</p>	<p>Strings Violin II: Tremolo bowed unmeasured halves con sordino p (83-91). Strings Viola: Tremolo bowed unmeasured halves con sordino p crescendo (101-105). Strings Viola: Tremolo fingered unmeasured halves con sordino p crescendo-decrescendo (108-116).</p>	
Schönberg	Multi	Verklärte Nacht (Transfigured Night)		STRINGS+RED UC+piano	1899	String Sextet: 2vl, 2vla, 2vc soli	OrchPlay	<ul style="list-style-type: none"> •Strings Tremolo bowed unmeas. p cresc F, pp cresc-decresc(25-30) 	>•Mode of Playing	_	<p>Strings Tremolo bowed unmeasured p crescendo F, pp crescendo-decrescendo.</p>	<p>Strings Tremolo bowed unmeasured p crescendo F, pp crescendo-decrescendo (25-30).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeasured halves, wholes, quarters, 8ths sourdine pp, mp decresc(1-6)+Tutti •Strings VI.I+VI.II Tremolo bowed unmeas. dotted halves sourdine pp decresc(Reh.3,18-19)+Tutti •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 Tremolo bowed unmeasured halves, wholes, quarters, 8ths sourdine (con sordino) pp, mp decrescendo. Strings Violin I+Violin II Tremolo bowed unmeasured dotted halves sourdine (con sordino) pp decrescendo. Strings Violin I,+Violin II,+Viola+Violoncello Tremolo bowed unmeasured quarters,16ths sourdines (con sordino) pp.	Strings Violin I: Tremolo bowed unmeasured halves, wholes, quarters, 8ths sourdine (con sordino) pp, mp decrescendo (1-6). Strings Violin I+Violin II: Tremolo bowed unmeasured dotted halves sourdine (con sordino) pp decrescendo (Reh.3,18-19). Strings Violin I,+Violin II,+Viola+Violoncello: Tremolo bowed unmeasured quarters,16ths sourdines (con sordino) pp (reh.16,126-130).	
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Arpeggiando Legato FF,F(Reh.15,117-121)+Tutti •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 Arpeggiando Legato FF,F. Strings Violin I,+Violin II,+Viola+Violoncello Tremolo bowed unmeasured 8ths FF, mf cresc FF decrescendo.	Strings Violin I+Violin II+Viola: Arpeggiando Legato FF,F (Reh.15,117-121). Strings Violin I,+Violin II,+Viola+Violoncello: Tremolo bowed unmeasured 8ths FF, mf cresc FF decrescendo (117-125).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured halves, wholes Sourdines pp decresc(1-3)+Tutti •Strings VI.I+VI.II+Vla,+Vc Tremolo bowed unmeasured halves Sourdines, sur la touche ppp(Reh.1,4-7)+Tutti •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured wholes slow Sourdines ppp(31-33)+Tutti 	>•Mode of Playing	–	<p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves, wholes, Sourdines (con sordino) pp decrescendo(1-3).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves, wholes, Sourdines (con sordino) pp decrescendo.</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured wholes slow, Sourdines (con sordino) ppp(31-33).</p>	<p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves, wholes, Sourdines (con sordino) pp decrescendo(1-3).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves, Sourdines (con sordino), sur la touche (sul tasto) ppp (Reh.1,4-7).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured wholes slow, Sourdines (con sordino) ppp(31-33).</p>	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla Tremolo bowed unmeasured halves, quarters accents p, sFz Fdecresc(Reh.2,10-15)+Tutti 	>•Mode of Playing	–	<p>Strings Violin II+Viola Tremolo bowed unmeasured halves, quarters accents p, sFz F decrescendo.</p>	<p>Strings Violin II+Viola: Tremolo bowed unmeasured halves, quarters accents p, sFz F decrescendo (Reh.2,10-15).</p>	
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	<ul style="list-style-type: none"> •Strings Trills, Tremolo fingered, bowed pp, p cresc mp, F sfz(69-83) •Strings Tremolo bowed Double Stop sfz(76) 	>•Mode of Playing	–	<p>Strings Trills, Tremolo fingered, bowed pp, p cresc mp, F sfz.</p> <p>Strings Tremolo bowed Double Stop sfz.</p>	<p>Strings: Trills, Tremolo fingered, bowed pp, p cresc mp, F sfz (69-83).</p> <p>Strings: Tremolo bowed Double Stop sfz (76).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	Multi	La Mer	I. De l'aube à midi sur la mer	ORCH+REDUC (122-141)	1903	3*fl, 3*ob, 2cl, 3bsn/4horn, 3tr, 3trb, 1 tuba/timp, 2perc (1 cymb,2tamtams)/2 harp/strings	OrchPlay	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Tremolo bowed measured 16th triplets F cresc(135-136) •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 bowedmeasured 16th triplets F crescendo. Strings Violin I+Violin II+Viola Tremolo bowed unmeasured 8ths, quarters FF decrescendo p.	Strings Violin I+Violin II+Viola: Tremolo bowed measured 16th triplets F crescendo (135-136). Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured 8ths, quarters FF decrescendo p (137-140).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Tremolo bowed unmeasured quarters, halves pp,p cresc-decresc(1-6)+Tutti •Strings VI.I+VI.II+Vla Tremolo bowed unmeas. dotted quarters, 8ths pp,p cresc, accents(9-17)+Tutti •Strings VI.I+VI.II+Vla,+Vc Tremolo bowed unmeas. dotted quarters, 8ths pp,p cresc, accents(18-27)+Tutti 	>•Mode of Playing	-	<p>Strings Violin I+Violin II+Viola</p> <p>Tremolo bowed unmeasured quarters, halves pp, p crescendo-decrescendo.</p> <p>Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured dotted quarters, 8ths pp, p crescendo, accents (9-17).</p> <p>Strings Violin I+Violin II+Viola,+Violoncello: Tremolo bowed unmeasured dotted quarters, 8ths pp, p crescendo, accents.</p> <p>Strings Violin I+Violin II+Viola</p> <p>II+Viola,+Violoncello</p> <p>Tremolo bowed unmeasured dotted quarters, 8ths pp, p crescendo, accents.</p>	<p>Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured quarters, halves pp, p crescendo-decrescendo (1-6).</p> <p>Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured dotted quarters, 8ths pp, p crescendo, accents (9-17).</p> <p>Strings Violin I+Violin II+Viola,+Violoncello: Tremolo bowed unmeasured dotted quarters, 8ths pp, p crescendo, accents (18-27).</p>	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vc,+Vla+VI.II Tremolo fingered unmeas. halves, quarters sur la touche p cresc-decresc(7-8)+Tutti 	>•Mode of Playing	-	<p>Strings Violoncello,+Viola+Violin II</p> <p>Tremolo fingered unmeasured halves, quarters sur la touche (sul tasto) p crescendo-decrescendo.</p>	<p>Strings Violoncello,+Viola+Violin II: Tremolo fingered unmeasured halves, quarters sur la touche (sul tasto) p crescendo-decrescendo (7-8).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Vc+Db Stacc 8ths, Marcato F crescFF(1-5)+Tutti •Strings VI.I+VI.II+Vla+Vc Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescFF (2-5)+Tutti •Strings VI.I+VI.II,+Vla+Vc Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti •Strings Vla+Vc+Db Detached halves, quarters, accents vs Tremolo bowed unmes.FF(Reh.1,6-11)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello+DoubleBass Staccato 8ths, Marcato F crescendo FF).</p> <p>Strings Violin I+Violin II+Viola+Violoncello Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescendo FF.</p> <p>Strings Violin I+Violin II+Viola+Violoncello Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti</p> <p>Strings Violin I+Violin II+Viola+Violoncello Detached vs Legato short slurs, accents FF cresc FFF (Reh.1,6-13).</p> <p>Strings Viola+Violoncello+DoubleBass: Detached halves, quarters, accents vs Tremolo bowed unmeasured FF (Reh.1,6-11).</p>	<p>Strings Violoncello+DoubleBass Staccato 8ths, Marcato F crescendo FF (1-5). Strings Violin I+Violin II+Viola+Violoncello: Detached, Marcato vs short legato slurs dotted 8ths-16ths F,sFz crescendo FF (2-5). Strings VI.I+VI.II,+Vla+Vc Detached vs Legato short slurs, accents FFcrescFFF(Reh.1,6-13)+Tutti</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Detached vs Legato short slurs, accents FF cresc FFF (Reh.1,6-13).</p> <p>Strings Viola+Violoncello+DoubleBass: Detached halves, quarters, accents vs Tremolo bowed unmeasured FF (Reh.1,6-11).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359					
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Tremolo bowed meas. quarters,8ths FF(34-35)+Tutti •Strings VI.I+VI.II+Vla Tremolo bowed meas. quarters,8ths mf cresc FF(39)+Tutti •Strings Db+VI.II+Vla,+VI.I+Vc Tremolo bowed meas. quarters, accents FF(42-52)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola Tremolo bowed measured quarters,8ths FF (34-35).</p> <p>Strings Violin I+Violin II+Viola: Tremolo bowed measured quarters,8ths FF. Strings Violin I+Violin II+Viola Tremolo bowed measured quarters, 8ths mf crescendo FF. Strings Violin I+Violoncello: Tremolo bowed measured quarters, accents FF (42-52).</p>	<p>Strings Violin I+Violin II+Viola: Tremolo bowed measured quarters,8ths FF (34-35).</p> <p>Strings Violin I+Violin II+Viola: Tremolo bowed measured quarters, 8ths mf crescendo FF (39).</p> <p>Strings DoubleBass+Violin II+Viola,+Violin I+Violoncello: Tremolo bowed measured quarters, accents FF (42-52).</p>	
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo bowed unmeas. halves,wholes,quarters pp,ppp(Reh.21,196-204)+Tutti •Strings Vla,VI.II Trills Dampfer, am Steg pp(204-207)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II Tremolo bowed unmeasured halves,wholes,quarters pp,ppp. Strings Viola, Violin II Trills Dampfer (con sordino), am Steg (sul ponticello) pp.</p>	<p>Strings Violin I+Violin II: Tremolo bowed unmeasured halves,wholes,quarters pp,ppp (Reh.21,196-204).</p> <p>Strings Viola, Violin II: Trills Dampfer (con sordino), am Steg (sul ponticello) pp (204-207).</p>	







Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359				
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeas. halves,wholes,quarters, am Griffbrett pp(208-219)+Tutti •Strings VI.II Tremolo bowed unmeas. halves,wholes,quarters, Dampfer ppp(219-224)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I Tremolo bowed unmeasured halves,wholes,quarters, am Griffbrett (sul tasto) pp.</p> <p>Strings Violin II Tremolo bowed unmeasured halves,wholes,quarters, Dampfer (con sordino) ppp.</p>	<p>Strings Violin I: Tremolo bowed unmeasured halves,wholes,quarters, am Griffbrett (sul tasto) pp (208-219).</p> <p>Strings Violin II: Tremolo bowed unmeasured halves,wholes,quarters, Dampfer (con sordino) ppp (219-224).</p>
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I,+Vla Tremolo bowed unmeas. halves,quarters ppp,pp(Reh.24,234-250)+Tutti •Strings VI.I+VI.II+Vla Trills pp(249-250)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I,+Viola Tremolo bowed unmeasured halves, quarters ppp,pp.</p> <p>Strings Violin I+Violin II+Viola Trills pp.</p>	<p>Strings Violin I,+Viola: Tremolo bowed unmeasured halves, quarters ppp,pp (Reh.24,234-250).</p> <p>Strings Violin I+Violin II+Viola: Trills pp (249-250).</p>
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vc,+Vla Pizz ppp(336-347)+Tutti •Strings Vla Tremolo bowed unmeas. quarters, halves ppp(336-343)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II+Vcioloncello,+Viola Pizzicato ppp.</p> <p>Strings Viola Tremolo bowed unmeasured quarters, halves ppp.</p>	<p>Strings Violin I+Violin II+Vcioloncello,+Viola: Pizzicato ppp (336-347).</p> <p>Strings Viola: Tremolo bowed unmeasured quarters, halves ppp (336-343).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc Tremolo fingered unmeas. Fdecrec pp(1-8)+Tutti •Strings Vc, Db Tremolo bowed unmeas. Dampfer sfz, pp, accents(16-27)+Tutti •Strings Vla Tremolo bowed unmeas. Dampfer sfz, pp(27-33)+Tutti •Strings VI.II, VI.I Tremolo bowed unmeas. pp(33-38)+Tutti •Strings Vla+Vc,+VI.II, VI.I Tremolo fingered unmeas. Dampfer mf-p, pp crescFdecrec pp, FFdecrec(39-48)+Tutti 	>•Mode of Playing	-	<p>Strings Violin II+Viola+Violoncello Tremolo fingered unmeasured F decrescendo.</p> <p>Strings Violoncello, DoubleBass: Tremolo bowed unmeasured Dampfer sfz, pp, accents (16-27). decrescendo.</p> <p>Strings Viola: Tremolo bowed unmeasured Dampfer sfz, pp (27-33).</p> <p>Strings Violin II, Violin I: Tremolo bowed unmeasured pp (33-38).</p> <p>Strings Viola+Violoncello,+Violin II, Violin I: Tremolo fingered unmeasured Dampfer mf-p, pp cresc F decrescendo pp, FF decrescendo (39-48).</p> <p>Viola:Tremolo bowed unmeasured Dampfer sfz, pp.</p> <p>Strings Violin II, Violin I:Tremolo bowed unmeasured pp.</p> <p>Strings Viola+Violoncello,+Violin II, Violin I: Tremolo fingered unmeasured Dampfer mf-p, pp cresc F decrescendo pp.</p>	<p>Strings Violin II+Viola+Violoncello: Tremolo fingered unmeasured F decrescendo pp (1-8).</p> <p>Strings Violoncello, DoubleBass: Tremolo bowed unmeasured Dampfer sfz, pp, accents (16-27).</p> <p>Strings Viola: Tremolo bowed unmeasured Dampfer sfz, pp (27-33).</p> <p>Strings Violin II, Violin I: Tremolo bowed unmeasured pp (33-38).</p> <p>Strings Viola+Violoncello,+Violin II, Violin I: Tremolo fingered unmeasured Dampfer mf-p, pp cresc F decrescendo pp, FF decrescendo (39-48).</p>	






Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Db Tremolo bowed unmeas. FFdecrec pp(65-66)+Tutti •Strings Vla+Vc Tremolo fingered unmeas. Dampfer p decrec, accents(67-74)+Tutti •Strings Vla Tremolo bowed unmeas. Dampfer pp(75-76)+Tutti •Strings VI.I+VI.II Tremolo fingered unmeas. Dampfer p cresc sfz decrec pp(78-81)+Tutti 	>•Mode of Playing	—	<p>Strings DoubleBass</p> <p>Tremolo bowed unmeasured FF decrescendo pp.</p> <p>Strings Viola+Violoncello</p> <p>Tremolo fingered unmeasured Dampfer p decrescendo, accents.</p> <p>Strings Viola: Tremolo bowed unmeasured Dampfer pp (75-76).</p> <p>Strings Violin I+Violin II: Tremolo fingered unmeasured Dampfer p crescendo sfz decrescendo pp (78-81).</p>	<p>Strings DoubleBass: Tremolo bowed unmeasured FF decrescendo pp (65-66).</p> <p>Strings Viola+Violoncello: Tremolo fingered unmeasured Dampfer p decrescendo, accents (67-74).</p> <p>Strings Viola: Tremolo bowed unmeasured Dampfer pp (75-76).</p> <p>Strings Violin I+Violin II: Tremolo fingered unmeasured Dampfer p crescendo sfz decrescendo pp (78-81).</p>	
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Vla Tremolo bowed unmeas. p cresc FF(87-91)+Tutti •Strings Vc+Db Tremolo bowed unmeas. FFdecrec p(96-97)+Tutti 	>•Mode of Playing	—	<p>Strings Viola: Tremolo unmeasured p crescendo FF.</p> <p>Strings Violoncello+DoubleBass Tremolo unmeasured FF decrescendo p.</p>	<p>Strings Viola: Tremolo bowed unmeasured p crescendo FF (87-91).</p> <p>Strings Violoncello+DoubleBass: Tremolo bowed unmeasured FF decrescendo p (96-97).</p>	
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Vc,Db Tremolo bowed unmeas. halves,quarters, Griffbrett, Dampfer F-pp accents(Reh.144,538-548)+Tutti 	>•Mode of Playing	—	<p>Strings Violoncello, DoubleBass</p> <p>Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sordino) F-pp accents.</p>	<p>Strings Violoncello, DoubleBass: Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sordino) F-pp accents (Reh.144,538-548).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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 sorfino) Sfz, pp	Strings Viola: Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sorfino) 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).	
Scriabin	stereo -NAX	Le Poème de l'extase (Symphony No. 4, Op. 54)		ORCH	1905 - 1908	picc, 3fl, 3ob, e.h., 3cl, basscla, 3bsn, 5tr, 3trb, tuba/timp, perc, celesta, organ(harm), 2harp/strings	Sinopoli, New York Philharmonic	•Strings Tremolo bowed measured 8ths(2),quarters(4),halves(8) F,p crescF, FFdelesc(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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -NAX	Images	Gigues	ORCH	1905 - 1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeasured halves Harmonics artificial 4th pp(76-77)+Tutti •Strings VI.II Tremolo bowed unmeasured halves pp(75-77)+Tutti •Strings VI.I Tremolo bowed unmeasured quarters chevalet pp(79-80)+Tutti •Strings Vla Tremolo bowed measured 8ths(4) chevalet pp(87-92)+Tutti 	>•Mode of Playing	—	<p>Strings Violin II Tremolo bowed unmeasured halves Harmonics artificial 4th pp. Strings Violin II Tremolo bowed unmeasured halves pp. Strings Violin I Tremolo bowed unmeasured quarters chevalet (sul ponticello) pp. Strings Viola Tremolo bowed measured 8ths(4) chevalet (sul ponticello) pp.</p>	<p>Strings Violin II: Tremolo bowed unmeasured halves Harmonics artificial 4th pp (76-77). Strings Violin II: Tremolo bowed unmeasured halves pp (75-77). Strings Violin I: Tremolo bowed unmeasured quarters chevalet (sul ponticello) pp (79-80). Strings Viola: Tremolo bowed measured 8ths(4) chevalet (sul ponticello) pp (87-92).</p>
Debussy	stereo -NAX	Images	Gigues	ORCH	1905 - 1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	<ul style="list-style-type: none"> •Strings Legato slurred lines, Tremolo bowed, sur la touche, espressivo Unis.Octaves p decresc-cresc(131-139)+Tutti 	>•Mode of Playing	—	<p>Strings Legato slurred lines, Tremolo bowed, sur la touche (sul tasto), espressivo Unis.Octaves p decrescendo-crescendo.</p>	<p>Strings: Legato slurred lines, Tremolo bowed, sur la touche (sul tasto), espressivo Unis.Octaves p decrescendo-crescendo(131-139).</p>
Debussy	stereo -NAX	Images	Gigues	ORCH	1905 - 1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	<ul style="list-style-type: none"> •Strings VI.II+Vla Tremolo bowed unmeasured 8ths Glissando F(Reh.18,180-183)+Tutti 	>•Mode of Playing	—	<p>Strings Violin II+Viola Tremolo bowed unmeasured 8ths Glissando F.</p>	<p>Strings Violin II+Viola: Tremolo bowed unmeasured 8ths Glissando F (Reh.18,180-183).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Debussy	stereo -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	stereo -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	stereo -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  •Strings Vla Tremolo bowed meas. 8ths triplets p cresc(79-88)+Tutti	>•Mode of Playing	—	Strings Viola Tremolo bowed measured 8ths triplets p crescendo-decrescendo. Strings Viola Tremolo bowed measured 8ths triplets p crescendo.	Strings Viola: Tremolo bowed measured 8ths triplets p crescendo-decrescendo (Reh.7,71-76). Strings Viola: Tremolo bowed measured 8ths triplets p crescendo (79-88).
Debussy	stereo -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).
Debussy	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeas. 8ths triplets sur la touche pp(227-235)+Tutti •Strings VI.I Tremolo bowed unmeas. quarters, sur la touche pp(227-234)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I Tremolo bowed unmeasured 8ths triplets sur la touche (sul tasto) pp. Strings Violin I Tremolo bowed unmeasured quarters, sur la touche (sul tasto) pp.</p>	<p>Strings Violin I: Tremolo bowed unmeasured 8ths triplets sur la touche (sul tasto) pp (227-235). Strings Violin I: Tremolo bowed unmeasured quarters, sur la touche (sul tasto) pp (227-234).</p>	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo bowed unmeas. 8ths, Marcato, sur le chevalet F cresc-decresc(233-234)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II Tremolo bowed unmeasured 8ths, Marcato, sur le chevalet (sul ponticello) F cresc-decresc.</p>	<p>Strings Violin I+Violin II: Tremolo bowed unmeasured 8ths, Marcato, sur le chevalet (sul ponticello) F cresc-decresc (233-234).</p>	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeas. quarters Tenuto Oct pp(Reh.24,235-238)+Tutti •Strings VI.I Tremolo bowed unmeas. quarters Tenuto Oct pp cresc(Reh.25,243-250)+Tutti •Strings VI.I+VI.II Tremolo bowed unmeas. quarters Tenuto pp cresc(Reh.26,251-254)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I Tremolo bowed unmeasured quarters Tenuto Octave pp. Strings Violin I Tremolo bowed unmeasured quarters Tenuto Octave pp cresc. Strings Violin I+Violin II Tremolo bowed unmeasured quarters Tenuto pp crescendo.</p>	<p>Strings Violin I: Tremolo bowed unmeasured quarters Tenuto Octave pp (Reh.24,235-238). Strings Violin I: Tremolo bowed unmeasured quarters Tenuto Octave pp cresc (Reh.25,243-250). Strings Violin I+Violin II: Tremolo bowed unmeasured quarters Tenuto pp crescendo (Reh.26,251-254).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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_Cleval nd 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	stereo -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_Cleval nd Orchestra	 •Strings Vc+Vla+VI.II held note sur la touche p decresc(Reh.34,314- 329)+Tutti  •Strings VI.I Tremolo bowed unmeas. dotted quarters,8ths chevalet pp(Reh.34,318- 329)+Tutti		>•Mode of Playing	—	Strings Violoncello+Viola+Vi olin II held note sur la touche (sul tasto) p decrescendo. Strings Violin I Tremolo bowed unmeasured dotted quarters,8ths chevalet (sul ponticello) pp.	Strings Violoncello+Viola+Violin II: held note sur la touche (sul tasto) p decrescendo (Reh.34,314- 329). Strings Violin I: Tremolo bowed unmeasured dotted quarters,8ths chevalet (sul ponticello) pp (Reh.34,318-329).
Debussy	stereo -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_Cleval nd Orchestra	 •Strings Vla Tremolo bowed unmeas. halfs,quarters sur le chevalet pp cresc(57- 66)+Tutti		>•Mode of Playing	—	Strings Viola Tremolo bowed unmeasured halfs,quarters sur le chevalet (sul ponticello) pp crescendo.	Strings Viola: Tremolo bowed unmeasured halfs,quarters sur le chevalet (sul ponticello) pp crescendo (57-66).
Debussy	stereo -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_Cleval nd 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).






Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •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	Strings Violin II+Viola+Violoncello+DoubleBass	Tremolo bowed, fingered unmeasured sur le chevalet (sul ponticello) pp decrescendo (Reh.52,127-130).
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Tremolo bowed unmeasured quarters, whole notes près du chevalet pp(1-8)+Tutti •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured 8ths, half sul tasto pp, p crescF(9-16)+Tutti •Strings VI.I+VI.II+Vla Tremolo bowed unmeasured 8ths, quarters près du chevalet F cresc sfz(17-18)+Tutti •Strings Vla Tremolo bowed unmeasured half notes sul tasto p decresc(19-21)+Tutti 	>•Mode of Playing	_	Strings Violin I+Violin II+Viola	Strings Violin I+Violin II+Viola+Violoncello:	<p>Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured quarters, whole notes près du chevalet (sul ponticello) pp (1-8).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured 8ths, half sul tasto pp, p crescendo F (9-16).</p> <p>Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured 8ths, quarters près du chevalet (sul ponticello) F crescendo sfz (17-18).</p> <p>Strings Viola: Tremolo bowed unmeasured half notes sul tasto p decrescendo (19-21).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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,+Violin I Tremolo fingered unmeasured quarters p crescendo F.	Strings Violin II+Viola: Tremolo bowed measured 8ths F crescendo (57-61). Strings Violin II+Viola,+Violin I: Tremolo fingered unmeasured quarters p crescendo F(58-61).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla,+VI.IC Trem bowed unmeas. sur la touche, Sourdines p decresc pp(Reh.11,85-91)+Tutti •Strings VI.IB Slurred 16ths(3) vs Stacc 16ths(3) pp(Reh.11,85-91)+Tutti •Strings VI.IA Harmonics artificial 4th sulA-D, Detached 8ths 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 (Reh.11,85-91). Strings Violin IB: Slurred 16ths(3) vs Staccato 16ths(3) pp (Reh.11,85-91). Strings Violin IA: Harmonics artificial 4th sulA-D, Detached 8ths pp (Reh.11,85-91).	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II,Vla Trem bowed unmeas. halves,quarters accents F(Reh.17,129-136)+Tutti •Strings VlaA Detached quarters Marcato-Stacc F(Reh.17,129-136)+Tutti •Strings VlaB Pizz quarters Marcato-Stacc F(Reh.17,129-136)+Tutti 	>•Mode of Playing	_	Strings Violin I+Violin II,Viola Tremolo bowed unmeasured halves,quarters accents F. Strings ViolaA Detached quarters Marcato-Staccato F (Reh.17,129-136). Strings ViolaB: Pizzicato quarters Marcato-Staccato F(Reh.17,129-136).	
Debussy	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.II Trills vs Tremolo bowed unmeas. sur la touche p(136-147)+Tutti •Strings VI.I Trills vs Tremolo bowed unmeas. p cresc-decresc(147-153)+Tuttii •Strings VI.II Trills sur la touche pp(Reh.20,153-158)+Tutti 	>•Mode of Playing	_	Strings Violin II Trills vs Tremolo bowed unmeasures sur la touche (sul tasto) p. Strings Violin I Trills vs Tremolo bowed unmeasured p crescendo-decrescendo. Strings Violin II Trills sur la touche (sul tasto) pp.	Strings Violin II: Trills vs Tremolo bowed unmeasures sur la touche (sul tasto) p (136-147). Strings Violin I: Trills vs Tremolo bowed unmeasured p crescendo-decrescendo (147-153). Strings Violin II: Trills sur la touche (sul tasto) pp (Reh.20,153-158).	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo bowed unmeasured quarters sul tasto ppp cresc pp(i_18-21)+Tutti •Strings Vla+Vc Tremolo bowed unmeasured quarters sul tasto ppp cresc pp(i_22-25)+Tutti 	>•Mode of Playing	_	Strings Violin I+Violin II Tremolo bowed unmeasured quarters sul tasto ppp crescendo pp. Strings Viola+Violoncello 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). Strings Viola+Violoncello: Tremolo bowed unmeasured quarters sul tasto ppp crescendo pp (i_22-25).	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vla sur la touche ppp(i_41-44)+Tutti) •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 Viola sur la touche ppp. Strings Violin I+Violin II+Viola+Violoncello sur la touche (sul tasto) espressivo, Tremolo bowed unmeasured, Detached Tenuto pp,ppp.	Strings: Viola sur la touche ppp (i_41-44). 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).	






Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Ravel	stereo -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	stereo -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	stereo -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 •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,DoubleB ass Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp cresc mf decresc (iv_Reh.1,7-14), Sourdines (con sordino) pp-ppp cresc mf decresc.26).	Strings Violoncello,DoubleBass: Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp cresc mf decresc (iv_Reh.1,7-14). Strings Violoncello,DoubleBass: Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp cresc mf decresc (iv_Reh.3,18-26).
Rimsky-Korsakov	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Rimsky-Korsakov	stereo -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 (Reh.14,133-136).	Strings Violin I+Violin II+Violoncello: Tremolo bowed unmeasured dotted halves, sul ponticello Sfp (Reh.14,133-136).
Rimsky-Korsakov	stereo -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  •Strings VI.I Detached 16ths fast 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 I Detached 16ths fast F-FF.	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasured wholes sul ponticello F-FF (Reh.62,224-230). Strings Violin I: Detached 16ths fast F-FF (Reh.62,224-230).
Mahler	stereo -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 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	stereo -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 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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeasured whole notes, sourdine ppp(Reh.1,7-18)+Tutti •Strings VI.I+VI.II Tremolo bowed unmeasured, sourdine pp(19-20)+Tutti 	>•Mode of Playing	_	Strings Violin I Tremolo unmeasured whole notes, sourdine (con sordino) ppp. Strings Violin I+Violin II Tremolo unmeasured, sourdine (con sordino) pp.	Strings Violin I: Tremolo bowed unmeasured whole notes, sourdine (con sordino) ppp (Reh.1,7-18). Strings Violin I+Violin II: Tremolo bowed unmeasured, sourdine (con sordino) pp (19-20).	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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).	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.II+Vla,+Vc sur la touche Legato quarters,8ths pp cresc vs ordinario Tremolo mf crescF-decresc(Reh.46,307-314)+Tutti •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 II+Viola,+Violoncello sur la touche (sul tasto) Legato quarters,8ths pp crescendo 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. 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). 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	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Tremolo bowed meas. 8ths, dotted halves,quarters F(Reh.37,1-9)+Tutti •Strings VI.II+Vla Tremolo bowed meas. 8ths F-p crescF, FF(11-19)+Tutti •Strings VI.I+VI.II+Vla+Vc Tremolo bowed meas. 8ths FF(Reh.41,20+21)+Tutti •Strings VI.I+VI.II,+Vla Tremolo bowed meas. 8ths F(25-27)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola Tremolo bowed measured 8ths, dotted halves, quarters F (Reh.37,1-9).</p> <p>Strings Violin II+Viola: Tremolo bowed measured 8ths F-p crescendo F, FF (11-19).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed measured 8ths FF (Reh.41,20+21).</p> <p>Strings Violin I+Violin II+Viola: Tremolo bowed measured 8ths F (25-27).</p>		
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II,+Vla+Vc Tremolo bowed meas. 8ths, dotted quarters p cresc-decresc, mf crescFF(Reh.44,36-43)+Tutti •Strings VI.II+Vla+Vc,+VI.I Tremolo bowed meas. 8ths, halves, quarters, wholes sf cresc-decresc, FF(53-66)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed measured 8ths, dotted quarters p crescendo-decrescendo, mf crescendo FF (Reh.44,36-43).</p> <p>Strings Violin II+Viola+Violoncello,+Violin I: Tremolo bowed measured 8ths, halves, quarters, wholes sf crescendo-decrescendo, FF (53-66).</p>		







Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples			Details/Uses/Full text		
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Stravinsky	stereo -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	stereo -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 VIa+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	stereo -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	stereo -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	stereo -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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	stereo -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	stereo -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	stereo -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).
Holst	stereo -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,+Violoncello Tremolo bowed unmeasured halves F crescendo FF, mf crescendo F	Strings Violin I+Violin II+Viola,+Violoncello: Tremolo bowed unmeasured halves F crescendo FF, mf crescendo F (28-64).

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Holst	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Tremolo bowed unmeas. quarters slow sul pont. pp(33-34)+Tutti •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeas. halves sul pont. pp(44-46)+Tutti •Strings VI.I+Vc+Db,VI.II+Vla Tremolo bowed unmeas. halves sul pont. pp (84-88)+Tutti 	>•Mode of Playing	-	Strings Violin I+Violin II+Viola Tremolo bowed unmeas. quarters slow sul ponticello pp. Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured halves sul ponticello pp. Strings Violin I+Violoncello+DoubleBass, Violin II+Viola Tremolo bowed unmeasured halves sul ponticello pp.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeas. quarters slow sul ponticello pp (33-34). Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves sul ponticello pp(44-46). 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 caisse)/harp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Vla+Vc+Db Tremolo bowed unmeas. halves, quarters, 8ths FFF(38-52)+Tutti •Strings Vla+Vc+Db Tremolo bowed unmeas. halves, quarters, 8ths FFF(38-52)+Strings •Strings Vla+Vc+Db Tremolo bowed unmeas. halves, quarters, 8ths FFF(38-52) 	>•Mode of Playing	-	Strings Viola Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills. Cello Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills. Dbass Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills.	Strings: Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured halves, quarters, 8ths FFF, Trills (38-52).
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914 - 1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings	OrchPlay	<ul style="list-style-type: none"> •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)







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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Vaughan Williams	stereo -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	<ul style="list-style-type: none"> •Strings VI.II Tremolo bowed unmeas. sul ponticello-Ordinario Fp decresc(72-74)+Tutti •Strings VI.I+VI.II+Vla Tremolo bowed unmeas. wholes,quarters sul pont. p crescFFdeces(181-188)+Tutti •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeas. sul pont. pp cresc-decresc(288-295)+Tutti •Strings VI.I+Vla,+VI.II Tremolo bowed unmeas. sul pont. pp crescFdecesc(300-308)+Tutti 	>•Mode of Playing	_	<p>Strings Violin II Tremolo bowed unmeasured sul ponticello-Ord Fp decrescendo.</p> <p>Strings Violin I+Violin II+Viola Tremolo bowed unmeasured wholes,quarters sul ponticello p crescendo FF decrescendo.</p> <p>Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured sul ponticello pp crescendo-decrescendo.</p> <p>Strings Violin I+Violin II Tremolo bowed unmeasured sul ponticello pp crescendo F</p>	<p>Strings Violin II: Tremolo bowed unmeasured sul ponticello-Ordinario Fp decrescendo (72-74).</p> <p>Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured wholes,quarters sul ponticello p crescendo FF decrescendo (181-188).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured sul ponticello pp crescendo-decrescendo (288-295).</p> <p>Strings VI.I+Vla,+VI.II Tremolo bowed unmeas. sul ponticello pp crescFdecesc(300-308)+Tutti</p>	
Vaughan Williams	stereo -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	<ul style="list-style-type: none"> •Strings Tremolo bowed unmeas. halves,quarters,8ths FFF(Reh.T,166-178)+Tutti •Strings Legato slurred motives 8ths-quarters, accents FFF,mf cresc(Reh.T,166-178)+Tutti 	>•Mode of Playing	_	<p>Strings Tremolo bowed unmeasured halves,quarters,8ths FFF.</p> <p>String: Legato slurred motives 8ths-quarters, accents FFF,mf crescendo.</p>	<p>Strings: Tremolo bowed unmeasured halves,quarters,8ths FFF (Reh.T,166-178).</p> <p>Strings: Legato slurred motives 8ths-quarters, accents FFF,mf crescendo (Reh.T,166-178).</p>	

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Vaughan Williams	stereo -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	<ul style="list-style-type: none"> •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 II,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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Tremolo bowed unmeas. dotted halves sur la touche p decresc, cresc mf decresc(446-451)+Tutti •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 I+Violin II+Viola Tremolo bowed unmeasured dotted halves sur la touche (sul tasto) p decrescendo, crescendo mf decrescendo. Strings Violin II+Viola Tremolo bowed unmeasured dotted quarters 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). Strings Violin II+Viola: Tremolo bowed unmeasured dotted quarters sur la touche (sul tasto) p crescendo-decrescendo (Reh.58,472-476).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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).
Stravinsky	stereo -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_Concertgebouw	 •Strings Vla,+VI.II,+VI.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	stereo -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  •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.	Strings Violin I+Violin II: Tremolo bowed unmeasured sul ponticello ppp (144-117). Strings Violin I+Violin II: Tremolo bowed unmeasured sul ponticello ppp (73-75).
Bartok	stereo -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	stereo -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 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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Hindemith	stereo -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 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).
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	I. Andante tranquillo	ORCH	1936	String Orchestra/perc	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	stereo -NAX	Music for Strings, Perc and Celesta	II. Allegro	ORCH	1936	String Orchestra/perc	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	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	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	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	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).




Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •Strings VI.+Vla+Vc Tremolo bowed unmeas. quarters,wholes mf crescF(43-44)+Tutti •Strings VI.+Vla+Vc+Db Tremolo bowed unmeas. wholes sul pont. sFF-p(45-46)+Tutti •Strings VI.+Vc Tremolo bowed unmeas. quarters,wholes F,pp(47-48)+Tutti •Strings VI.+Vc Tremolo bowed unmeas. wholes sul pont. mf,pp(49-50)+Tutti 	>•Mode of Playing	_	Strings Violin+Viola+Violoncello Tremolo bowed unmeasured quarters,wholes mf crescendo F(43-44). Strings Violin+Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured wholes sul ponticello sFF-p(45-46). Strings Violin+Violoncello: Tremolo bowed unmeasured quarters,wholes F, pp (47-48). Strings Violin+Violoncello: Tremolo bowed unmeasured wholes sul ponticello mf, pp (49-50).	
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	stereo -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  •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.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters con sordino punta d'arco pp(135-139). Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters con sordino punta d'arco pp (145-149).
Bartok	stereo -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  •Strings VI.I 4SOLI Tremolo bowed unmeas. held sul pont. ppp(260- 285)+Tutti	>•Mode of Playing	—	Strings Tremolo bowed unmeasured halves held, sul ponticello p-mf crescF. Strings Violin I 4SOLI Tremolo bowed unmeasured held sul ponticello ppp.	Strings: Tremolo bowed unmeasured halves held, sul ponticello p-mf crescF (254-259). Strings Violin I 4SOLI: Tremolo bowed unmeasured held sul ponticello ppp (260-285).
Bartok	stereo -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).








Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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 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 (467-473).	
Bartok	stereo -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	stereo -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	stereo -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	stereo -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	stereo -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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples						
								3359	Alder	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists							
Bartok	stereo -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	stereo -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).		
Bartok	stereo -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, Tremolo 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	stereo -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 Tremolo bowed unmeas. Gliss to Harmonic natural (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 sul E = E7		
Britten	stereo -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		

120 TREMOLO: bowed over strings (measured/unmeasured)






Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Beethoven	stereo -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).
Pagani	stereo -NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Violin	Kavakos	N•SOLO VI-02 Leg long slurs(49-60) N•SOLO VI-02 Leg long slurs(121-131)	>•Mode of Playing	—	SOLO Violin Legato long slurs.	SOLO Violin: Legato long slurs (49-60), 121-131).
Brahms	stereo -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	stereo -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).




Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Tremolo fingered unmeas. dotted halves,quarters ppp(Reh.22,41-42)+Tutti •Strings VI.I+VI.II+Vla Tremolo fingered unmeas. dotted halves,quarters, Griffbrett ppp morendo(Reh.22,43-44)+Tutti •Strings Viola: Tremolo over strings unmeasured dotted halves, quarters, Griffbrett ppp morendo (Reh.22,43). 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viol: Tremolo fingered unmeasured dotted halves, quarters ppp (Reh.22,41-42).</p> <p>Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo (Reh.22,43-44).</p> <p>Strings Viola: Tremolo over strings unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo (Reh.22,43).</p> <p>Strings Viola Tremolo over strings unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo .</p>	<p>Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured dotted halves, quarters ppp (Reh.22,41-42).</p> <p>Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo (Reh.22,43-44).</p> <p>Strings Viola: Tremolo over strings unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo (Reh.22,43).</p>	
Brahms	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Open String E 16ths Trem bowed over strings Fp decresc(69-72)+Tutti •Strings VI.II,VI.I Open String E alternate fing.sulA, bowed over strings Fp decresc(77-78)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II Open String E 16ths Tremol bowed over strings Fp decrescendo.</p> <p>Strings Violin II, Violin I Open String sulE alternate fingered sulA, bowed over strings Fp decrescendo.</p>	<p>Strings Violin I+Violin II: Open String E 16ths Tremol bowed over strings Fp decrescendo (69-72).</p> <p>Strings Violin II, Violin I: Open String sulE alternate fingered sulA, bowed over strings Fp decrescendo (77-78).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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 Vc Tremolo bowed over strings 16ths con sord ppp(1-4)+Tutti  •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 ppp. Strings Violoncello Tremolo bowed over strings 16ths con sord pp.	Strings Violoncello: Tremolo bowed over strings 16ths con sord ppp (1-4). Strings Violoncello: Tremolo bowed over strings 16ths con sord pp (5-7).	
Mahler	stereo -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 decrescendo pppp(18-56)+Tutti	>•Mode of Playing	—	Strings Violoncello+Double Bass Legato held, Tremolo over strings slow Dampfer (con sordino) pp decrescendo pppp,	Strings Violoncello+Double Bass: Legato held, Tremolo over strings slow Dampfer (con sordino) pp decrescendo pppp (18-56).	
Ravel	stereo -NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZO solo/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	stereo -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 decrescendo 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).	
Scriabin	stereo -NAX	Le Poème de l'extase (Symphony No. 4, Op. 54)		ORCH	1905 - 1908	picc, 3fl, 3ob, e.h., 3cl, basscl, 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  •Strings Vla Tremolo bowed over strings unmeasured halves F decrescendo(93-96)+Tutti	>•Mode of Playing	—	Strings Violoncello Tremolo bowed over strings unmeasured halves p. Strings Viola Tremolo bowed over strings unmeasured halves F decrescendo.	Strings Violoncello: Tremolo bowed over strings unmeasured halves p (89-92). Strings Viola: Tremolo bowed over strings unmeasured halves F decrescendo (93-96).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples				
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Debussy	stereo -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	stereo -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	stereo -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 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	stereo -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	stereo -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+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).

98 TREMOLO: fingered (measured/unmeasured)

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Berlioz	stereo -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  •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) p decrescendo ppp (Reg.B1,331-345). Strings Violin I+Violin II+Viola Tremolo fingered measured dotted halves(12) mf decrescendo p (Reg.D1,347-351).	Strings Violin I+Violin II+Viola: Tremolo fingered measured dotted halves(12) p decrescendo ppp (Reg.B1,331-345). 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	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	stereo -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	stereo -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 (Reh.B,30-46). 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	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bizet	stereo -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 (Reh.B,30-46).	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)	>•Mode of Playing	_	Strings Violin II,Viola+Violoncello,+DoubleBass: Tremolo fingered unmeasured con sordino p crescendo mp-mf decrescendo pp.	Strings Violin II,Viola+Violoncello,+DoubleBass: Tremolo fingered unmeasured con sordino 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).
								 •Strings VI.II,Vla+Vc,+Db Tremolo fingered unmeas. con sord. p cresc mp-mf decresc pp(Reh.92, 110-124))+Tutti					

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Tremolo fingered unmeas. dotted halves,quarters ppp(Reh.22,41-42)+Tutti •Strings VI.I+VI.II+Vla Tremolo fingered unmeas. dotted halves,quarters, Griffbrett ppp morendo(Reh.22,43-44)+Tutti •Strings Viola: Tremolo over strings unmeasured dotted halves, quarters, Griffbrett ppp morendo (Reh.22,43). 	>•Mode of Playing	–	<p>Strings Violin I+Violin II+Viol: Tremolo fingered unmeasured dotted halves, quarters ppp (Reh.22,41-42).</p> <p>Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo (Reh.22,43-44).</p> <p>Strings Viola: Tremolo over strings unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo (Reh.22,43).</p> <p>Strings Viola Tremolo over strings unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo .</p>	Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured dotted halves, quarters ppp (Reh.22,41-42). Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo (Reh.22,43-44). Strings Viola: Tremolo over strings unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo (Reh.22,43).	
StraussR	stereo -NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	<ul style="list-style-type: none"> •Strings VI.I+VI.II,+Vla Tremolo fingered unmeas.slow halves p cresc-decresc, mf decres(587-604)+Tutti 	>•Mode of Playing	–	<p>Strings Violin I+Violin II+Viola Tremolo fingered unmeasured slow halves p crescendo-decrescendo, mf decrescendo.</p>	Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured slow halves p crescendo-decrescendo, mf decrescendo (587-604).	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo fingered fast con sord ppp(4-5)+Tutti •Strings VI.I+VI.II+Vla+Vc Tremolo fingered, Trills pp, p, mf crescF(Reh.8,87-100)+Tutti 	>•Mode of Playing	–	<p>Strings Violin I+Violin II Tremolo fingered fast con sord pp).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered, Trills pp, p, mf crescendo F.</p>	Strings Violin I+Violin II: Tremolo fingered fast con sord ppp (4-5). Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered, Trills pp, p, mf crescendo F (Reh.8,87-100).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Dvorak	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings Vla, +VI.II Tremolo fingered measured mp decresc pp(Reh. 2,77-91)+Tutti •Strings Vla Tremolo fingered measured ppp cresc F decresc(99-120)+Tutti •Strings Vc+Db Tremolo bowed unmeasured F(121-124)+Tutti •Strings Vla Tremolo bowed measured 8th triplets p cresc sfz decresc(125-128)+Tutti 	>•Mode of Playing	–	Strings Viola, +Violin II Tremolo fingered measured mp decrescendo pp. Strings Viola Tremolo fingered measured ppp crescendo F decescendo. Strings Violoncello+DoubleBass Tremolo bowed unmeasured F. Strings Viola Tremolo bowed measured 8th triplets p crescendo sfz decrescendo.	Strings Viola, +Violin II: Tremolo fingered measured mp decrescendo pp (Reh.2,77-91). Strings Viola: Tremolo fingered measured ppp crescendo F decrescendo (99-120). Strings Violoncello+DoubleBass: Tremolo bowed unmeasured F (121-124). Strings Viola: Tremolo bowed measured 8th triplets p crescendo sfz decrescendo (125-128).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Dvorak	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla Tremolo fingered measured halves(8) p crescFF(84-91)+Tutti •Strings VI.I+VI.II+Vla+Vc Tremolo fingered measured halves(8) pp crescFdecrec pp(139-143)+Tutti •Strings VI.II+Vla Tremolo fingered measured halves(8) p crescFdecrec(243-250)+Tutti 	>•Mode of Playing	_	<p>Strings Violin II+Viola Tremolo fingered measured halves(8) p crescendo FF.</p> <p>Strings Violin I+Violin II+Viola+Violoncello Tremolo fingered measured halves(8) pp crescendo F.</p> <p>Strings Violin II+Viola Tremolo fingered measured halves(8) p crescendo F.</p> <p>Strings Violin II+Viola Tremolo fingered measured halves(8) p crescendo F.</p>	<p>Strings Violin II+Viola: Tremolo fingered measured halves(8) p crescendo FF (84-91).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered measured halves(8) pp crescendo F decrescendo pp (139-143).</p> <p>Strings Violin II+Viola: Tremolo fingered measured halves(8) p crescendo F decrescendo (243-250).</p>	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings VI.II+VI.II,+Vla Tremolo fingered unmeas. Dampfer, am Steg ppp(Reh.11,133-140)+Tutti •Strings Vla,VI.II Tremolo fingered unmeas. Dampfer, am Steg pppp(146-148)+Tutti 	>•Mode of Playing	_	<p>Strings Violin II+Violin II,+Viola Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) ppp.</p> <p>Strings Viola, Violin II Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) ppp.</p> <p>Strings Viola, Violin II Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) pppp.</p>	<p>Strings Violin II+Violin II,+Viola: Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) ppp (Reh.11,133-140).</p> <p>Strings Viola, Violin II: Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) pppp (146-148).</p>	






Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings VI.I,Vla Tremolo fingered unmeas. halves Griffbrett ppp(451-459)+Tutti •Strings VI.I+VI.II Tremolo fingered unmeas. halves, accents am Steg pp(451-459)+Tutti 	>•Mode of Playing	_	Strings Violin I,Viola Tremolo fingered unmeasured halves Griffbrett (sul tasto) ppp. 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. Strings Violin I+Violin II: Tremolo fingered unmeasured halves, accents am Steg (sul ponticello) pp (451-459).	
Mahler	stereo -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_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc+Db,VI.II+Vla Tremolo bowed meas. FFFdecrec p crescFF-FFF decresc(221-238)+Tutti •Strings Vla Tremolo fingered unmeas. FFF decrec pp(239-246)+Tutti •Strings VI.II, VI.I Tremolo bowed unmeas. wholes,halfs,quarters ppp,pp(Reh.25.247-275)+Tutti •Strings Tremolo bowed unmeas. wholes pp cresc FF(Reh.31,309-329)+Tutti 	>•Mode of Playing	_	Strings Violoncello+DoubleB ass,Violin II+Viola Tremolo bowed meas. FFF decrescendo p crescendo FF-FFF decrescendo pp(239-246). Strings Viola Tremolo fingered unmeasured FFF decrescendo pp(239-246). Strings Violin II, Violin I: Tremolo bowed unmeasured wholes, halves, quarters ppp,pp (Reh.25.247-275). Strings Tremolo bowed unmeasured wholes pp crescendo FF (Reh.31,309-329).	Strings Violoncello+DoubleB ass,Violin II+Viola Tremolo bowed meas. FFF decrescendo p crescendo FF-FFF decrescendo pp(239-246). Strings Viola: Tremolo fingered unmeasured FFF decrescendo pp(239-246). Strings Violin II, Violin I: Tremolo bowed unmeasured wholes, halves, quarters ppp,pp (Reh.25.247-275). Strings: Tremolo bowed unmeasured wholes pp crescendo FF (Reh.31,309-329).	






Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Tremolo fingered measured 32nds(12) ppp cresc F(Reh.A,19-23)+Tutti •Strings VI.I+VI.II, +Vla Tremolo fingered measured 32nds(8) p, pp crescF decresc p(Reh.B,24-31)+Tutti •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 Tremolo fingered measured 32nds(12) ppp crescendo F. 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) pp decrescendo ppp.	Strings Violin I: Tremolo fingered measured 32nds(12) ppp crescendo F (Reh.A,19-23). Strings Violin I+Violin II, +Viola: Tremolo fingered measured 32nds(8) p, pp crescendo F decrescendo p (Reh.B,24-31). Strings Violin I+Violin II+Viola: Tremolo fingered measured 32nds(8) pp decrescendo ppp (Reh.C,33-40).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
StraussR	stereo -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	<ul style="list-style-type: none"> •Strings VI.II Tremolo fingered measured halves pp(242-249)+Tutti •Strings Vla Tremolo bowed measured halves pp(242-253)+Tutti •Strings VI.II,+VI.I,+Vc Tremolo bowed measured quarters,8ths,halfs p decresc pp(251-262)+Tutti •Strings Vla Trills pp(253-262)+Tutti 	2-53	>•Mode of Playing	—	Strings Violin II Tremolo fingered measured halves pp. Strings Viola Tremolo measured halves pp. Strings Violin II,+Violin I,+Violoncello remolo bowed measured quarters,8ths,halfs p decresc pp. Strings Viola Trills pp.	Strings Violin II: Tremolo fingered measured halves pp (242-249). Strings Viola: Tremolo bowed measured halves pp (242-253). Strings Violin II,+Violin I,+Violoncello: remolo bowed measured quarters,8ths,halfs p decresc pp (251-262). Strings Viola: Trills pp (253-262).
Dukas	stereo -NAX	L'Apprenti Sorcier		ORCH	1897	3*fl, 2ob, 3*cl, 4*bsn/4horn, 4tr, 3trb/timp, 4perc/harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples			Details/Uses/Full text		
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
StraussR	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Tremolo fingered unmeasured halves con sord. p(83-88)+Tutti •Strings VI.II Tremolo fingered unmeasured halves con sord. p(92-94)+Tutti •Strings Vla Tremolo fingered unmeasured halves con sord. p cresc-decresc(95-100)+Tutti •Strings Vla Tremolo fingered unmeasured halves con sord. p cresc-decresc(108-116)+Tutti 		>•Mode of Playing	—	Strings Violin I Tremolo fingered unmeasured halves con sordino p. Strings Violin II Tremolo fingered unmeasured halves con sordino p. Strings Viola Tremolo fingered unmeasured halves con sordino p crescendo-decrescendo. Strings Viola Tremolo fingered unmeasured halves con sordino p crescendo-decrescendo.	Strings Violin I: Tremolo fingered unmeasured halves con sordino p (83-88). Strings Violin II: Tremolo fingered unmeasured halves con sordino p (92-94). Strings Viola: Tremolo fingered unmeasured halves con sordino p crescendo-decrescendo (95-100). 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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings Tremolo fingered slurred(Reh8, 69-75) •Strings Tremolo fingered slurred(Reh8, 69-75)+Tutti 	2-47	>•Mode of Playing	—	Strings tremolo fingered slurred.	Strings: Tremolo fingered slurred (Reh8, 69-75).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •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 F decrescendo pp (1-8). Strings Viola+Violoncello,+Violin II, Violin I: Tremolo fingered unmeasured Dampfer mf-p, pp cresc F decrescendo pp, FF decrescendo (39-48).
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc Tremolo fingered unmeas. Fdecresc pp(1-8)+Tutti •Strings Vla+Vc,+VI.II, VI.I Tremolo fingered unmeas. Dampfer mf-p, pp crescFdecresc pp, FFdecresc(39-48)+Tutti 	>•Mode of Playing	-	Strings Violin II+Viola+Violoncello Tremolo fingered unmeasured F decrescendo. Strings Viola+Violoncello,+Violin II, Violin I Tremolo fingered unmeasured Dampfer mf-p, pp cresc F decrescendo pp, FF decrescendo.	Strings Violin II+Viola+Violoncello: Tremolo fingered unmeasured F decrescendo pp (1-8). Strings Viola+Violoncello,+Violin II, Violin I: Tremolo fingered unmeasured Dampfer mf-p, pp cresc F decrescendo pp, FF decrescendo (39-48).
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Vla+Vc Tremolo fingered unmeas. Dampfer p decresc, accents(67-74)+Tutti •Strings VI.I+VI.II Tremolo fingered unmeas. Dampfer p cresc sfz decresc pp(78-81)+Tutti 	>•Mode of Playing	-	Strings Viola+Violoncello Tremolo fingered unmeasured Dampfer p decrescendo, accents. Strings Violin I+Violin II Tremolo fingered unmeasured Dampfer p cresc sfz decrescendo pp.	Strings Viola+Violoncello: Tremolo fingered unmeasured Dampfer p decrescendo, accents (67-74). Strings Violin I+Violin II: Tremolo fingered unmeasured Dampfer p cresc sfz decrescendo pp (78-81).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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).	
Debussy	stereo -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(190-193)+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	stereo -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  •VI.II+Vla Tremolo fingered unmeas. quarters, eight triplets, sur la touche pp(Reh.48,92-98)+Tutti	>•Mode of Playing	—	Violin I, Violin II tremolo fingered unmeasured quarters sur la touche (sul tasto) Sourdines (con sordino) pp crescendo. 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). Violin II+Viola: Tremolo fingered unmeasured quarters, eight triplets, sur la touche (sul tasto) pp (Reh.48,92-98).	







Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Debussy	stereo -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  •Strings VI.II+Vla,+VI.I Tremolo fingered unmeas. quarters p cresc F(58-61)+Tutti	>•Mode of Playing	—	Strings Violin II+Viola Tremolo bowed measured 8ths F crescendo. Strings Violin II+Viola,+Violin I Tremolo fingered unmeasured quarters p crescendo F.	Strings Violin II+Viola: Tremolo bowed measured 8ths F crescendo (57-61). Strings Violin II+Viola,+Violin I: Tremolo fingered unmeasured quarters p crescendo F(58-61).
Ravel	stereo -NAX	Rapsodie espagnole	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 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	stereo -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 tremolo fingered ppp(14-19)+Tutti	>•Mode of Playing	—	Strings Violin I Tremolo fingered ppp.	Strings Violin I: Tremolo fingered ppp (14-19).
Ravel	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+VI.II,+Vla,+Vc Tremolo fingered unmeas. pp,ppp cresc-decresc(Reh.17,118-138)+Tutti •Strings VI.I+VI.II,+Vla,+Vc Tremolo fingered unmeas. ppp cresc-decresc(Reh.28,180-185)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II,+Viola,+Violoncello: I+Violin II,+Viola,+Violoncello o Tremolo fingered unmeasured pp,ppp crescendo-decrescendo. Strings Violin I+Violin II,+Viola,+Violoncello I+Violin II,+Viola,+Violoncello o Tremolo fingered unmeasured ppp crescendo-decrescendo.</p>	<p>Strings Violin I+Violin II,+Viola,+Violoncello: Tremolo fingered unmeasured pp,ppp crescendo-decrescendo (Reh.17,118-138). Strings Violin I+Violin II,+Viola,+Violoncello: Tremolo fingered unmeasured ppp crescendo-decrescendo (Reh.28,180-185).</p>	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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 •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	_	<p>Strings Violin I+Violin II+Viola+Violoncello 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). 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).</p> <p>Strings Violin I+Violin II+Viola Tremolo fingered unmeasured dotted quarters,halfs Sourdines (con sordino), sur la touche (sul tasto) mf decresc pp cresc.</p>	<p>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). 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).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo fingered 8ths(6) Sourdines pp(477-479)+Tutti •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	-	<p>Strings Violin I+Violin II Tremolo fingered 8ths(6) Sourdines (con sordino) pp decresc.</p> <p>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).</p>	<p>Strings Violin I+Violin II: Tremolo fingered 8ths(6) Sourdines (con sordino) pp decresc(477-479).</p> <p>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).</p>	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Harmonics artificial 4th Legato 32nds mf(Reh.5,71-73)+Tutti •Strings Db Harmonic natural Octave p(Reh.5,72-74)+Tutti •Strings SOLO VI Trills high p(Reh.5,72-74)+Tutti •Strings VI.II Tremolo fingered unmes. halves, sur la touche pp(Reh.5,72-74)+Tutti •Strings VI.I,Vc Gliss. up-down to Harmonic large pp(Reh.5,72-74)+Tutti 	>•Mode of Playing	-	<p>Strings SOLO Violin Harmonics artificial 4th Legato 32nds mf.</p> <p>Strings DoubleBass Harmonic natural Octave p.</p> <p>Strings SOLO Violin Trills high p.</p> <p>Strings Violin II Tremolo fingered unmesured halves, sur la touche (sul tasto) pp.).</p> <p>Strings Violin I, Violoncello Glissando up-down to Harmonic large p.</p>	<p>Strings SOLO Violin: Harmonics artificial 4th Legato 32nds mf (Reh.5,71-73).</p> <p>Strings DoubleBass: Harmonic natural Octave p (Reh.5,72-74).</p> <p>Strings SOLO Violin: Trills high p (Reh.5,72-74).</p> <p>Strings Violin II: Tremolo fingered unmesured halves, sur la touche (sul tasto) pp (Reh.5,72-74).</p> <p>Strings Violin I, Violoncello: Glissando up-down to Harmonic large pp (Reh.5,72-74).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Tremolo fingered unmeasured halves sul tasto con sord. ppp(100-122)+Tutti •Strings VI.I+VI.II Tremolo fingered unmeasured halves sul tasto ppp(Reh. 14,241-247)+Tutti •Strings VI.I+VlaTremolo fingered unmeasured halves sul tasto ppp(248-251)+Tutti •Strings VI.II+VlaTremolo fingered unmeasured halves sul tasto pp cresc mf(252-255)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered unmeasured halves sul tasto con sordino ppp.</p> <p>Strings Violin I+Violin II Tremolo fingered unmeasured halves sul tasto ppp.</p> <p>Strings Violin I+ViolaTremolo fingered unmeasured halves sul tasto ppp.</p> <p>Strings Violin II+ViolaTremolo fingered unmeasured halves sul tasto pp crescendo mf.</p>	<p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered unmeasured halves sul tasto ppp (100-122).</p> <p>Strings Violin I+Violin II: Tremolo fingered unmeasured halves sul tasto ppp (Reh.14,241-247).</p> <p>Strings Violin I+Viola:Tremolo fingered unmeasured halves sul tasto ppp (248-251).</p> <p>Strings Violin II+Viola:Tremolo fingered unmeasured halves sul tasto pp crescendo mf (252-255).</p>	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vc+Db Tremolo fingered unmeasured dotted halves sur la touche p decresc(356-361)+Tutti •Strings Vla+Vc Tremolo fingered unmeasured dotted halves sur la touche mf decresc(367-372)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello+DoubleB ass Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) p decrescendo.</p> <p>Strings Viola+Violoncello: Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) mf decrescendo.</p> <p>Strings Viola+Violoncello: Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) mf decrescendo.</p>	<p>Strings Violoncello+DoubleBass: Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) p decrescendo (356-361).</p> <p>Strings Viola+Violoncello: Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) mf decrescendo (367-372).</p>	






Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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 Sinfonie-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	stereo -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).
Ravel	stereo -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 Fdecrec(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	stereo -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-decrec(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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Stravinsky	stereo -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.
Ravel	stereo -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).
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	II. Allegro	ORCH	1936	String Orchestra/perc	Solti_Chicago Symphony Orchestra	 •Strings VI.+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.	Strings Violin+Viola+Violoncello+DoubleBass: Tremolo fingered measured halves F decrescendo mf crescendo F (110-122).
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc	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	stereo -NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc	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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Stravinsky	stereo -NAX	Dumbarton Oaks	II. Allegretto	Ensemble (15 players)	1938	1fl, 1cl, 1bsn/2horns/3Vl, 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	stereo -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).
Martinu	stereo -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	stereo -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+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	stereo -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 •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 sordino mf, pp.	Strings Violin I+Violin II: Tremolo fingered unmeasured con sord pp, p (87-104). Strings Violin I+Violin II: Tremolo fingered unmeasured con sord mf, pp (228-245).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	stereo -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).	
Britten	stereo -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).	
3 TREMOLO: Bow-Finger Detached (measured/unmeasured)													
Stravinsky	stereo -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 •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 Tremolo Bow-Finger detached measured fast 16ths mf. Strings Violin I+Violin II+Viola,+Violoncello Tremolo Bow-Finger detached measured fast 16ths mf crescFFF.	Strings Violin I+Violin II+Viola: Tremolo Bow-Finger detached measured fast 16ths mf (Reh.2.14-16). Strings Violin I+Violin II+Viola,+Violoncello: Tremolo Bow-Finger detached measured fast 16ths mf crescFFF (Reh.3.23-41).	






Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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 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).
129 Special PLACEMENT of Bow: SUL TASTO (Sur la touche, am Griffbrett), flautando												
Chabrier	stereo -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	stereo -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 Tremolo fingered unmeas. dotted halves,quarters ppp(Reh.22,41-42)+Tutti •Strings VI.I+VI.II+Vla Tremolo fingered unmeas. dotted halves,quarters, Griffbrett ppp morendo(Reh.22,43-44)+Tutti •Strings Viola: Tremolo over strings unmeasured dotted halves, quarters, Griffbrett ppp morendo (Reh.22,43).	>•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, (sul tasto) Griffbrett ppp morendo. Strings Viola Tremolo over strings unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo .	Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured dotted halves, quarters ppp (Reh.22,41-42). Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo (Reh.22,43-44). Strings Viola: Tremolo over strings unmeasured dotted halves, quarters, Griffbrett (sul tasto) ppp morendo (Reh.22,43).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Lieder eines Fahrenden Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	188 3-85	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	stereo -NAX	Lieder eines Fahrenden Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	188 3-85	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	stereo -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. 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 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	stereo -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 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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples					
total 102		361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured sul tasto pp, F(14-16)+Tutti •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured sul tasto, naturale pp, F(19-21)+Tutti •Strings Vla+Vc+Db Tremolo bowed unmeasured sul tasto p decresc(22-25)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured sul tasto pp, F (14-16). Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured sul tasto pp, F. (19-21). Strings Viola+Violoncello+DoubleBass Tremolo bowed unmeasured sul tasto p decrescendo (22-25).	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured sul tasto pp, F (14-16). Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured sul tasto, naturale pp, F (19-21). Strings Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured sul tasto p decrescendo (22-25).		
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Tremolo bowed unmeasured quarters sul tasto p(115-118)+Tutti •Strings VI.I+VI.I+Vla+Vc Tremolo bowed unmeasured 8ths sul tasto ppp decresc(118-121)+Tutti 	>•Mode of Playing	—	Strings Tremolo bowed unmeasured quarters sul tasto p. Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured 8ths sul tasto ppp decrescendo.	Strings: Tremolo bowed unmeasured quarters sul tasto p (115-118). Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured 8ths sul tasto ppp decrescendo (118-121).		
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893-96	4*fl, 4*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	<ul style="list-style-type: none"> •Strings VI.I,Vla Tremolo fingered unmeas. halves Griffbrett ppp(451-459)+Tutti •Strings VI.I+VI.II Tremolo fingered unmeas. halves, accents am Steg pp(451-459)+Tutti 	>•Mode of Playing	—	Strings Violin I,Viola Tremolo fingered unmeasured halves Griffbrett (sul tasto) ppp. 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). Strings Violin I+Violin II: Tremolo fingered unmeasured halves, accents am Steg (sul ponticello) pp (451-459).		





Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359					
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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	stereo -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_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Legato large quarters,halfs slow espressivo, Tenuto slurred-detached pp cresc-decresc(1-13)+Tutti •Strings VI.I Legato large quarters,halfs slow espressivo Griffbrett, Tenuto slurred-detached pp cresc-decresc(13-38)+Tutti 	>•Mode of Playing	—	Strings Legato large quarters,halfs slow espressivo, Tenuto slurred-detached pp crescendo-decrescendo. 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). Strings Violin I: Legato large quarters,halfs slow espressivo Griffbrett (sul tasto), Tenuto slurred-detached pp crescendo-decrescendo (13-38).	







Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	VI. Langsam-Ruhevoll-Empfundener	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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 •Strings VI.I Detached, Marcato Tenuto, Legato Griffbrett pp-p cresc-decresc(Reh.14,133-143)+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 cresc F. Strings Violin I Detached, Marcato Tenuto, Legato Griffbrett (sul tasto) pp-p crescendo-decrescendo.	Strings Violin I, Violin II+Violoncello+Viola: Detached Tenuto, Marcato, Legato quarters,halfs Griffbrett (sul tasto) espressivo pp crescendo-decrescendo, ppp cresc F. Strings Violin I Detached, Marcato Tenuto, Legato Griffbrett (sul tasto) pp-p crescendo-decrescendo.	
Debussy	stereo -NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc Trem bowed unmeas. halfs, quarters, 8ths Sourdine sur la touche pp crescF(Reh.1,11-19)+Tutti 	>•Mode of Playing	—	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasurds halfs, quarters, 8ths Sourdine (con sordino) sur la touche (sul tasto) pp crescendo F.	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasurds halfs, quarters, 8ths Sourdine (con sordino) sur la touche (sul tasto) pp crescendo F (Reh.1,11-19).	
Debussy	stereo -NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	<ul style="list-style-type: none"> •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	stereo -NAX	Prélude à l'après-midi d'un faune		ORCH	1894	3fl, 3*ob, 2cl, 2bsn/4horn/1perc /2harp/strings	Ormandy_Philadelphia Orchestra	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Schönberg	stereo -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	stereo -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	stereo -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	stereo -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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	stereo -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	stereo -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).
Debussy	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 6	I. Allegro energico, ma non troppo. Hefutig, 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	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeas. halves,wholes,quarters, am Griffbrett pp(208-219)+Tutti •Strings VI.II Tremolo bowed unmeas. halves,wholes,quarters, Dampfer ppp(219-224)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I Tremolo bowed unmeasured halves,wholes,quarters, am Griffbrett (sul tasto) pp.</p> <p>Strings Violin II Tremolo bowed unmeasured halves,wholes,quarters, Dampfer (con sordino) ppp.</p>	<p>Strings Violin I: Tremolo bowed unmeasured halves,wholes,quarters, am Griffbrett (sul tasto) pp (208-219).</p> <p>Strings Violin II: Tremolo bowed unmeasured halves,wholes,quarters, Dampfer (con sordino) ppp (219-224).</p>
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Vc,Db Tremolo bowed unmeas. halves,quarters, Griffbrett, Dampfer F-pp accents(Reh.144,538-548)+Tutti 	>•Mode of Playing	—	<p>Strings Violoncello, DoubleBass Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sordino) F-pp accents.</p>	<p>Strings Violoncello, DoubleBass: Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sordino) F-pp accents (Reh.144,538-548).</p>
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vc Pizz, Griffbrett,Dampfer quarters pp(Reh.145,550-560)+Tutti 	>•Mode of Playing	—	<p>Strings Violin II+Violoncello Pizzicato, Griffbrett (sul tasto), Dampfer (con sordino) quarters pp.</p>	<p>Strings Violin II+Violoncello: Pizzicato, Griffbrett (sul tasto), Dampfer (con sordino) quarters pp (Reh.145,550-560).</p>
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Vla Tremolo bowed unmeas. halves,quarters, Griffbrett,Dampfer Sfz, pp(548-560)+Tutti 	>•Mode of Playing	—	<p>Strings Viola Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sordino) Sfz, pp</p>	<p>Strings Viola: Tremolo bowed unmeasured halves, quarters, Griffbrett (sul tasto), Dampfer (con sordino) Sfz, pp (548-560).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo	Introduction et Allegro		ENSEMBLE	1905	SOLOharp/fl, cl/2vl, vla, vc		 •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 (Reh.9,116-119).	Strings Violin I+Violin II: Tremolo bowed unmeasured dotted halves sur la touche (sul tasto), Sourdine (con sordino), accents (Reh.9,116-119).	
Debussy	stereo -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	stereo -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	stereo -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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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 Stacc slurred repeated 16ths vs Tenuto sur la touche p(123-144)+Tutti  •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 Tenuto sur la touche (sul tasto) p. 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). Strings Violin II: Spiccato slurred repeated 16ths vs Pizz sur la touche (sul tasto) pp (Reh.15,145-158).	
Debussy	stereo -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	stereo -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	stereo -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- 253)+Tutti  •Strings VI.I Tremolo bowed unmeas. quarters, sur la touche pp(227- 252)+Tutti	>•Mode of Playing	—	Strings Violin I Tremolo bowed unmeasured 8ths triplets sur la touche (sul tasto) pp. Strings Violin I Tremolo bowed unmeasured quarters, sur la touche (sul tasto) pp.	Strings Violin I: Tremolo bowed unmeasured 8ths triplets sur la touche (sul tasto) pp (227-253). Strings Violin I: Tremolo bowed unmeasured quarters, sur la touche (sul tasto) pp (227-252).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Alder	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vc+Vla+VI.II held note sur la touche p decresc(Reh.34,314-329)+Tutti •Strings VI.I Tremolo bowed unmeas. dotted quarters,8ths chevalet pp(Reh.34,318-329)+Tutti 		>•Mode of Playing	—	Strings Violoncello+Viola+Violin II held note sur la touche (sul tasto) p decrescendo. Strings Violin I Tremolo bowed unmeasured dotted quarters,8ths chevalet (sul ponticello) pp.	Strings Violoncello+Viola+Violin II: held note sur la touche (sul tasto) p decrescendo (Reh.34,314-329). Strings Violin I: Tremolo bowed unmeasured dotted quarters,8ths chevalet (sul ponticello) pp (Reh.34,318-329).
Debussy	stereo -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	<ul style="list-style-type: none"> •VI.I,VI.II Tremolo fingered unmeas. quarters sur la touche Sourdines pp cresc(54-66)+Tutti •VI.II+Vla Tremolo fingered unmeas. quarters, eight triplets, sur la touche pp(Reh.48,92-98)+Tutti 		>•Mode of Playing	—	Violin I, Violin II tremolo fingered unmeasured quarters sur la touche (sul tasto) Sourdines (con sordino) pp crescendo. 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). Violin II+Viola: Tremolo fingered unmeasured quarters, eight triplets, sur la touche (sul tasto) pp (Reh.48,92-98).
Debussy	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings Vc Harmonics artificial 4th, wholes sur la touche pp(1-8)+Tutti •Strings VI.I Harmonics artificial 4th, quarters p decresc(45-48)+Tutti 	>•Mode of Playing	—	Strings Violoncello Harmonics artificial 4th, wholes sur la touche (sul tasto) pp. Strings Violin I Harmonics artificial 4th, quarters p decrescendo.	Strings Violoncello: Harmonics artificial 4th, wholes sur la touche (sul tasto) pp (1-8). Strings Violin I: Harmonics artificial 4th, quarters p decrescendo (45-48).	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured 8ths, half sul tasto pp, p crescF(9-16)+Tutti •Strings Vla Tremolo bowed unmeasured half notes sul tasto p decresc(19-21)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured 8ths, half sul tasto pp, p crescendo F. Strings Viola Tremolo bowed unmeasured half notes sul tasto p decrescendo.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured 8ths, half sul tasto pp, p crescendo F (9-16). Strings Viola: Tremolo bowed unmeasured half notes sul tasto p decrescendo (19-21).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla,+VI.IC Trem bowed unmeas. sur la touche, Sourdines p decresc pp(Reh.11,85-91)+Tutti •Strings VI.IB Slurred 16ths(3) vs Stacc 16ths(3) pp(Reh.11,85-91)+Tutti •Strings VI.IA Harmonics artificial 4th sulA-D, Detached 8ths 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 (Reh.11,85-91). Strings Violin IB: Slurred 16ths(3) vs Staccato 16ths(3) pp (Reh.11,85-91). Strings Violin IA: Harmonics artificial 4th sulA-D, Detached 8ths pp (Reh.11,85-91).	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+Vc Legato, slurred Tenuto, Stacc 8ths,quarters in Oct., sur la touche p(Reh.8,66-69)+Tutti •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 (Reg.8,66-69). Strings Violin I+Violoncello: Legato, slurred Tenuto, Staccato 8ths,quarters in Octave, sur la touche (sul tasto) p (159-162).	
Ravel	stereo -NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •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	stereo -NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.II Trills vs Tremolo bowed unmeas. sur la touche p(136-147)+Tutti •Strings VI.I Trills vs Tremolo bowed unmeas. p cresc-decresc(147-153)+Tuttii •Strings VI.II Trills sur la touche pp(Reh.20,153-158)+Tutti 	>•Mode of Playing	_	Strings Violin II Trills vs Tremolo bowed unmeasures sur la touche (sul tasto) p. Strings Violin I Trills vs Tremolo bowed unmeasured p crescendo-decrescendo. Strings Violin II Trills sur la touche (sul tasto) pp.	Strings Violin II: Trills vs Tremolo bowed unmeasures sur la touche (sul tasto) p (136-147). Strings Violin I: Trills vs Tremolo bowed unmeasured p crescendo-decrescendo (147-153). Strings Violin II: Trills sur la touche (sul tasto) pp (Reh.20,153-158).	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo bowed unmeasured quarters sul tasto ppp cresc pp(i_18-21)+Tutti •Strings Vla+Vc Tremolo bowed unmeasured quarters sul tasto ppp cresc pp(i_22-25)+Tutti 	>•Mode of Playing	_	Strings Violin I+Violin II Tremolo bowed unmeasured quarters sul tasto ppp crescendo pp. Strings Viola+Violoncello 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). Strings Viola+Violoncello: Tremolo bowed unmeasured quarters sul tasto ppp crescendo pp (i_22-25).	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Db Harmonic nat min3rd sulD, held, sul tasto pp(i_41-42)+Tutti •Strings Db Harmonic nat 4th sulA, 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 4th sulA, held, sul tasto pp.	Strings DoubleBass: Harmonic natural min3rd sulD, held, sul tasto pp (i_41-42). Strings DoubleBass: Harmonic natural 4th sulA, held, sul tasto pp (i_41-42).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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 sur la touche ppp(i_41-44)+Tutti) •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 Viola sur la touche ppp. Strings Violin I+Violin II+Viola+Violoncello sur la touche (sul tasto) espressivo, Tremolo bowed unmeasured, Detached Tenuto pp,ppp.	Strings: Viola sur la touche ppp (i_41-44). 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	stereo -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	stereo -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).	
Ravel	stereo -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 •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,DoubleB ass Tremolo bowed meas. 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp cresc mf decresc (iv_Reh.1,7-14). Strings Violoncello,DoubleBass: Tremolo bowed meas. 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp cresc mf decresc (iv_Reh.3,18-26).	Strings Violoncello,DoubleBass: Tremolo bowed meas. 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp cresc mf decresc (iv_Reh.1,7-14). Strings Violoncello,DoubleBass: Tremolo bowed meas. 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp cresc mf decresc (iv_Reh.3,18-26).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Db,Vc,Vla,VI.I Gliss. (written out up-down) sur la touche (sul tasto) p,mf decresc(iv_75-88)+Tutti •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 DoubleBass, Violoncello, Viola, Violin I Glissando (written out up-down) sur la touche (sul tasto) p,mf decrescendo. 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.	Strings DoubleBass, Violoncello, Viola, Violin I: Glissando (written out up-down) sur la touche (sul tasto) p,mf decrescendo (iv_75-88). 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	stereo -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	<ul style="list-style-type: none"> •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).
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •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	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Introduction et danse religieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•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(192-203).	Strings Violin I+Violin II+Viola+Violoncello: Legato motives quarters, Sourdines (con sordino), sur la touche (sul tasto) vs ordinario p,pp espressivo.	
Ravel	stereo -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 (Reg.36,241-248).	Strings Violin I+Violin II+Viola+Violoncello: Detached, Staccato, short slurs to Staccato quarters, halfs, 8ths sur la touche (sul tasto) p,pp.	
Ravel	stereo -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 (Reh.42,279-284).	Strings Violin I-2 SOLI+Alto 2SOLI,+Violoncello SOLO Legato motives quarters sur la touche (sul tasto) mf,mp espressivo.	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•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 (Reh.43,291-299).	Strings Violin II+Viola+Violoncello: Glissando, sur la touche (sul tasto) quarter mf decrescendo ppp.	






Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse legere et gracieuse de Daphnis	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.II+Vla,+Vc sur la touche Legato quarters,8ths pp cresc vs ordinario Tremolo mf crescF-decresc(Reh.46,307-314)+Tutti •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	_	<p>Strings Violin II+Viola,+Violoncello sur la touche (sul tasto) Legato quarters,8ths pp crescendo vs ordinario Tremolo mf crescendo F-decrescendo.</p> <p>Strings Violin I Tremolo bowed unmeasured pp cresc de la pointe (a punta d'arco) vs ordinario Tremolo mf crescendo F-decrescendo)</p>	<p>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).</p> <p>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).</p>	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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 •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	_	<p>Strings Violin I+Violin II+Viola+Violoncello Tremolo fingered unmeasured wholes slow Sourdines (con sordino), sur la touche (sul tasto) ppp, mf decrescendo ppp</p> <p>Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured wholes slow Sourdines (con sordino), sur la touche (sul tasto) ppp, mf decrescendo ppp.</p> <p>Strings Violin I+Violin II+Viola Tremolo fingered unmeasured wholes slow Sourdines (con sordino), sur la touche (sul tasto) mf decresc pp cresc.</p>	<p>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).</p> <p>Strings Violin I+Violin II+Viola: Tremolo fingered unmeasured wholes slow Sourdines (con sordino), sur la touche (sul tasto) mf decresc pp cresc(Reh.78,496-501).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings Vla+Vc,Db Gliss 1Oct. Sourdines, sur la touche mf-pp cresc-decres p(Reh.73,467-470)+Tutti •Strings Vla,Vc Gliss 2Oct. Sourdines, sur la touche pp cresc-decres (Reh.76,486-48)+Tutti 	>•Mode of Playing	_	<p>Strings Viola+Violoncello,DoubleBass: Glissando 1Octave Sourdines (con sordino), sur la touche (sul tasto) mf-pp crescendo-decrescendo p (Reh.73,467-470).</p> <p>Strings Viola,Violoncello: Glissanso 2Octaves Sourdines (con sordino), sur la touche (sul tasto) mf-pp crescendo-decrescendo p.</p> <p>Strings Viola,Violoncello Glissando 2Octaves Sourdines (con sordino), sur la touche (sul tasto) pp crescendo-decrescendo.</p>	<p>Strings Viola+Violoncello,DoubleBass: Glissando 1Octave Sourdines (con sordino), sur la touche (sul tasto) mf-pp crescendo-decrescendo p (Reh.73,467-470).</p> <p>Strings Viola,Violoncello: Glissanso 2Octaves Sourdines (con sordino), sur la touche (sul tasto) pp crescendo-decrescendo (Reh.76,486-48).</p>	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo fingered 8ths(6) Sourdines pp(477-479)+Tutti •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	_	<p>Strings Violin I+Violin II Tremolo fingered 8ths(6) Sourdines (con sordino) pp decresc.</p> <p>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).</p>	<p>Strings Violin I+Violin II: Tremolo fingered 8ths(6) Sourdines (con sordino) pp decresc(477-479).</p> <p>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).</p>	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vla+Vc,VI.II Legato 32nds sur la touche ppp cresc pp(Reh.91,566-568)+Tutti 	>•Mode of Playing	_	<p>Strings Viola+Violoncello,Violin II Legato 32nds sur la touche (sul tasto) ppp cresc</p>	<p>Strings Viola+Violoncello,Violin II: Legato 32nds sur la touche (sul tasto) ppp crescendo pp (Reh.91,566-568).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•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	stereo -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	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Ma Mère l'Oye	II. Petit Poucet	ORCH	1911 -	2*fl, 2*ob, 2cl, 2*bsn/2horn/timp, 3perc/harp/celesta /strings	Herbig_Berliner Sinfonie- Orchester	<ul style="list-style-type: none"> •Strings SOLO VI Harmonics artificial 4th Legato 32nds mf(Reh.5,71-73)+Tutti •Strings Db Harmonic natural Octave p(Reh.5,72-74)+Tutti •Strings SOLO VI Trills high p(Reh.5,72-74)+Tutti •Strings VI.II Tremolo fingered unmes. halves, sur la touche pp(Reh.5,72-74)+Tutti •Strings VI.I,Vc Gliss. up-down to Harmonic large pp(Reh.5,72-74)+Tutti 	>•Mode of Playing	_	<ul style="list-style-type: none"> Strings SOLO Violin Harmonics artificial 4th Legato 32nds mf. Strings DoubleBass Harmonic natural Octave p. Strings SOLO Violin Trills high p. Strings Violin II Tremolo fingered unmesured halves, sur la touche (sul tasto) pp.). Strings Violin I, Violoncello Glissando up-down to Harmonic large p. 	<ul style="list-style-type: none"> Strings SOLO Violin: Harmonics artificial 4th Legato 32nds mf (Reh.5,71-73). Strings DoubleBass: Harmonic natural Octave p (Reh.5,72-74). Strings SOLO Violin: Trills high p (Reh.5,72-74). Strings Violin II: Tremolo fingered unmesured halves, sur la touche (sul tasto) pp (Reh.5,72-74). Strings Violin I, Violoncello: Glissando up-down to Harmonic large pp (Reh.5,72-74). 	






Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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 Sinphonie- Orchester	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Tremolo fingered unmeasured halves sul tasto con sord. ppp(100-122)+Tutti •Strings VI.I+VI.II Tremolo fingered unmeasured halves sul tasto ppp(Reh. 14,241-247)+Tutti •Strings VI.I+VlaTremolo fingered unmeasured halves sul tasto ppp(248-251)+Tutti •Strings VI.II+VlaTremolo fingered unmeasured halves sul tasto pp cresc mf(252-255)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo fingered unmeasured halves sul tasto con sordino ppp (100-122).</p> <p>Strings Violin I+Violin II: Tremolo fingered unmeasured halves sul tasto ppp (Reh.14,241-247).</p> <p>Strings Violin I+Viola:Tremolo fingered unmeasured halves sul tasto ppp (248-251).</p> <p>Strings Violin II+Viola:Tremolo fingered unmeasured halves sul tasto pp crescendo mf (252-255).</p>		
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vc+Db Tremolo fingered unmeasured dotted halves sur la touche p decresc(356-361)+Tutti •Strings Vla+Vc Tremolo fingered unmeasured dotted halves sur la touche mf decresc(367-372)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello+DoubleBass Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) p decrescendo.</p> <p>Strings Viola+Violoncello:Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) mf decrescendo.</p>	<p>Strings Violoncello+DoubleBass: Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) p decrescendo (356-361).</p> <p>Strings Viola+Violoncello: Tremolo fingered unmeasured dotted halves sur la touche (sul tasto) mf decrescendo (367-372).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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 (sul tasto), con sordino, Harmonics Natural p (9-12).
Stravinsky	stereo -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).
Stravinsky	stereo -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. 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).
Ravel	stereo -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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Tremolo bowed unmeas. dotted halves sur la touche p decresc, cresc mf decresc(446-451)+Tutti •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 I+Violin II+Viola Tremolo bowed unmeasured dotted halves sur la touche (sul tasto) p decrescendo, crescendo mf decrescendo. Strings Violin II+Viola Tremolo bowed unmeasured dotted quarters sur la touche (sul tasto) p crescendo-decrescendo.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured dotted halves sur la touche (sul tasto) p decrescendo, crescendo mf decrescendo (446-451). Strings Violin II+Viola: Tremolo bowed unmeasured dotted quarters sur la touche (sul tasto) p crescendo-decrescendo (Reh.58,472-476).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Pulcinella	05-III. Andantino	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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Moussorgsky	stereo -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	stereo -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	stereo -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	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	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).
Stravinsky	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -NAX	Dumbarton Oaks	II. Allegretto	Ensemble (15 players)	1938	1fl, 1cl, 1bsn/2horns/3Vl, 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	stereo -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).
97 SUL PONTICELLO (Au chevalet, hinter dem-am Steg)												
Mahler	stereo -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 •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), am Steg (sul ponticello) pp. 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). Strings Violin II,+Violin I+Viola: Tremolo bowed unmeasured whole, Dampfer (con sordino), Ordinario pp, crescendo FFF (248-252).
Rimsky-Korsakov	stereo -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).

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Mahler	stereo -NAX	Symphony No. 2	I. Allegro maestoso	ORCH	1888 - 1894	4*fl, 4*ob, 5*cl, 4*bsn/10horn, 10tr, 4trb, tuba/2timp, 4perc/2Harp/organ /strings/Chorus, SOLO Sop, SOLO Alt	Metha_Wiener Philharmoniker	 •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	stereo -NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Ne Isons	 •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	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •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).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Strings VI.II+VI.II,+Vla Tremolo fingered unmeas. Dampfer, am Steg ppp(Reh.11,133-140)+Tutti  •Strings Vla,VI.II Tremolo fingered unmeas. Dampfer, am Steg pppp(146-148)+Tutti	>•Mode of Playing	—	Strings Violin II+Violin II,+Viola Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) ppp. Strings Viola, Violin II Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) pppp.	Strings Violin II+Violin II,+Viola: Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) ppp (Reh.11,133-140). Strings Viola, Violin II: Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) pppp (146-148).

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Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings VI.I,Vla Tremolo fingered unmeas. halves Griffbrett ppp(451-459)+Tutti •Strings VI.I+VI.II Tremolo fingered unmeas. halves, accents am Steg pp(451-459)+Tutti 	>•Mode of Playing	—	Strings Violin I,Viola Tremolo fingered unmeasured halves Griffbrett (sul tasto) ppp. 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). Strings Violin I+Violin II: Tremolo fingered unmeasured halves, accents am Steg (sul ponticello) pp (451-459).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings VI.I,+VI.II Tremolo bowed unmeas. quarters,8ths Dampfer, am Steg pp(Reh.1,347-372)+Tutti •Strings Vla Trills halves, quarters Dampfer, am Steg pp(Reh.1,347-361)+Tutti 	>•Mode of Playing	—	Strings Violin I,+Violin II Tremolo bowed unmeasured quarters,8ths Dampfer (con sordino), am Steg (sul ponticello) pp. Strings Viola Trills halves, quarters 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). Strings Viola: Trills halves, quarters Dampfer (con sordino), am Steg (sul ponticello) pp(Reh.1,347-361).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeas. quarters,8ths, am Steg pp decresc(474-488)+Tutti •Strings VI.II held Dampfer pp(485-497)+Tutti 	>•Mode of Playing	—	Strings Violin I Tremolo bowed unmeasured quarters,8ths, am Steg (sul ponticello) pp decrescendo. Strings Violin II held Dampfer (con sordino) pp.	Strings Violin I: Tremolo bowed unmeasured quarters,8ths, am Steg (sul ponticello) pp decrescendo(474-488). Strings Violin II: held Dampfer (con sordino) pp(485-497).	
Mahler	stereo -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	<ul style="list-style-type: none"> •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).	
Ravel	stereo -NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZO solo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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).	






Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo bowed unmeas. halves,wholes,quarters pp,ppp(Reh.21,196-204)+Tutti •Strings Vla,VI.II Trills Dampfer, am Steg pp(204-207)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II Tremolo bowed unmeasured halves,wholes,quarters pp,ppp. Strings Viola, Violin II Trills Dampfer (con sordino), am Steg (sul ponticello) pp.	Strings Violin I+Violin II: Tremolo bowed unmeasured halves,wholes,quarters pp,ppp (Reh.21,196-204). Strings Viola, Violin II: Trills Dampfer (con sordino), am Steg (sul ponticello) pp (204-207).	
Debussy	stereo -NAX	Images	Gigues	ORCH	1905 - 1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeasured quarters chevalet pp(79-80)+Tutti •Strings Vla Tremolo bowed measured 8ths(4) chevalet pp(87-92)+Tutti 	>•Mode of Playing	—	Strings Violin I Tremolo bowed unmeasured quarters chevalet (sul ponticello) pp. Strings Viola Tremolo bowed measured 8ths(4) chevalet (sul ponticello) pp.	Strings Violin I: Tremolo bowed unmeasured quarters chevalet (sul ponticello) pp (79-80). Strings Viola: Tremolo bowed measured 8ths(4) chevalet (sul ponticello) pp (87-92).	
Debussy	stereo -NAX	Images	Gigues	ORCH	1905 - 1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	<ul style="list-style-type: none"> •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	stereo -NAX	Images	Gigues	ORCH	1905 - 1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	<ul style="list-style-type: none"> •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	stereo -NAX	Images	Gigues	ORCH	1905 - 1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchh_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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- decrec(233- 234)+Tutti		>•Mode of Playing	–	Strings Violin I+Violin II Tremolo bowed unmeasured 8ths, Marcato, sur le chevalet (sul ponticello) F cresc- decrec.	Strings Violin I+Violin II: Tremolo bowed unmeasured 8ths, Marcato, sur le chevalet (sul ponticello) F cresc-decrec (233-234).
Debussy	stereo -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	stereo -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 decrec(Reh.34,314- 329)+Tutti •Strings VI.I Tremolo bowed unmeas. dotted quarters,8ths chevalet pp(Reh.34,318- 329)+Tutti		>•Mode of Playing	–	Strings Violoncello+Viola+Vi olin II held note sur la touche (sul tasto) p decrescendo. Strings Violin I Tremolo bowed unmeasured dotted quarters,8ths chevalet (sul ponticello) pp.	Strings Violoncello+Viola+Violin II: held note sur la touche (sul tasto) p decrescendo (Reh.34,314- 329). Strings Violin I: Tremolo bowed unmeasured dotted quarters,8ths chevalet (sul ponticello) pp (Reh.34,318-329).
Debussy	stereo -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	stereo -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 slurred Ten-Stacc sur le chevalet pp cresc- decrec (Reh.50,112- 113)+Tutti		>•Mode of Playing	–	Strings Violin II+Viola slurred Tenuto-Staccato sur le chevalet (sul ponticello) pp crescendo- decrecendo.	Strings Violin II+Viola: slurred Tenuto-Staccato sur le chevalet (sul ponticello) pp crescendo- decrecendo (Reh.50,112-113).

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths Sourdines pp cresc-decres(1-4)+Tutti •Strings VcB Pizz detached Ten-Stacc quarters-8ths Sourdines pp cresc-decres(1-4)+Tutti •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet 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 VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo. Strings VioloncelloA: Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo.	Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo (1-4). Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo (1-4). Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo (1-4).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths pp cresc-decres(7-10)+Tutti •Strings VcB Pizz detached Ten-Stacc quarters-8ths pp cresc-decres(7-10)+Tutti •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet pp cresc-decres(7-10)+Tutti 	>•Mode of Playing	—	<p>Strings Viola</p> <p>Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths pp crescendo-decrescendo..</p> <p>Strings VioloncelloB Pizzicato detached Tenuto-Staccato quarters-8ths pp crescendo-decrescendo.</p> <p>Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) pp crescendo-decrescendo.</p>	<p>Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths pp crescendo-decrescendo (7-10).</p> <p>Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths pp crescendo-decrescendo (7-10).</p> <p>Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) pp crescendo-decrescendo (7-10).</p>	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VlaB,VcB,Db,VlaA Pizz Ten-Stacc quarters,8ths pp(Reh.54,11-20)+Tutti •Strings VI.I+VlaA+VcA Stacc-Spicc-Ten, short slurs sur le chevalet pp(Reh.54,11-20)+Tutti 	>•Mode of Playing	—	<p>Strings ViolaB, VioloncelloB, DoubleBass, ViolaA Pizzicato Tenuto-Staccato quarters,8ths pp.</p> <p>Strings Violin I+ViolaA+VioloncelloA: Staccato-Spiccato-Tenuto, short slurs (sul ponticello) pp.</p>	<p>Strings ViolaB, VioloncelloB, DoubleBass, ViolaA: Pizzicato Tenuto-Staccato quarters,8ths pp (Reh.54,11-20).</p> <p>Strings Violin I+ViolaA+VioloncelloA: Staccato-Spiccato-Tenuto, short slurs sur le chevalet (sul ponticello) pp (Reh.54,11-20).</p>	








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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Tremolo bowed unmeasured quarters, whole notes sul ponticello pp(1-8)+Tutti •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 quarters, whole notes sul ponticello pp. 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 quarters, whole notes sul ponticello pp (1-8). Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured 8ths, quarters sul ponticello F crescendo sfz (17-18).	
Debussy	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc Tremolo bowed unmeas. wholes sul pont. F-FF(Reh.62,224-230)+Tutti •Strings VI.I Detached 16ths fast 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 I Detached 16ths fast F-FF.	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeasured wholes sul ponticello F-FF (Reh.62,224-230). Strings Violin I: Detached 16ths fast F-FF (Reh.62,224-230).	

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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 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.	
Stravinsky	stereo -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	stereo -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).	
Stravinsky	stereo -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	stereo -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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vc Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.135,34-35)+Tutti •Strings VI.I+Vla Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.136,37-38)+Tutti •Strings VI.I+Vla Legato slurred 8ths vs detached 8th-triplets accents sul pont. F(Reh.137,41-43)+Tutti 	>•Mode of Playing	_	<p>Strings Violin II+Violoncello Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.</p> <p>Strings Violin I+Viola Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.</p> <p>Strings Violin I+Viola Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F.</p>	<p>Strings Violin II+Violoncello: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.135,34-35).</p> <p>Strings Violin I+Viola: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.136,37-38).</p> <p>Strings Violin I+Viola: Legato slurred 8ths vs detached 8th-triplets accents sul ponticello F (Reh.137,41-43).</p>	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeas. w appog. sul pont. FFF(Reh.138,46-51)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I Tremolo bowed unmeasured with appoggiaturas sul ponticello FFF.</p>	<p>Strings Violin I: Tremolo bowed unmeasured with appoggiaturas sul ponticello FFF (Reh.138,46-51).</p>	
Stravinsky	stereo -NAX	Le Sacre du Printemps	14- Part II: The Sacrificial Dance	ORCH	1913	5*fl, 5*ob, 5*cl, 5*bsn/8horn, 5tr, 3trb, 2tuba/2timp, 4perc/strings	Bernstein_New York Philharmonic	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeas, slurred 32nds(5) motives sul pont. p cresc F(Reh.164,105-115)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I Tremolo bowed unmeasured, slurred 32nds(5) motives sul ponticello p crescendo F.</p>	<p>Strings Violin I: Tremolo bowed unmeasured, slurred 32nds(5) motives sul ponticello p crescendo F (Reh.164,105-115).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples				
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359				
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	_	<p>Strings Violin I Tremolo bowed unmeasured sul ponticello p. Strings Violin I+Violin II+Viola slurred 16th w appoggiaturas fast FFF.</p>	<p>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).</p>
Holst	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Tremolo bowed unmeas. quarters slow sul pont. pp(33-34)+Tutti •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeas. halves sul pont. pp(44-46)+Tutti •Strings VI.I+Vc+Db,VI.II+Vla Tremolo bowed unmeas. halves sul pont. pp (84-88)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola Tremolo bowed unmeas. quarters slow sul ponticello pp. Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured halves sul ponticello pp. Strings Violin I+Violoncello+DoubleBass, Violin II+Viola Tremolo bowed unmeasured halves sul ponticello pp.</p>	<p>Strings Violin I+Violin II+Viola: Tremolo bowed unmeas. quarters slow sul ponticello pp (33-34). Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves sul ponticello pp(44-46). Strings Violin I+Violoncello+DoubleBass, Violin II+Viola: Tremolo bowed unmeasured halves sul ponticello pp (84-88).</p>
Vaughan Williams	Multi	A London Symphony (No. 2)	I. Lento – Allegro risoluto	ORCH+REDUC	1914 - 1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, 1 tuba/timp, 2perc (cymb, grosse caisse)/harp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings VI.I+VI.II sul ponticello Tremolando(44-48)+Tutti •Strings VI.I+VI.II sul ponticello Tremolando(44-48)+Strings •Strings VI.I+VI.II sul ponticello Tremolando(44-48) 	>•Mode of Playing	_	<p>Strings Violin sul ponticello Tremolando</p>	<p>Strings: Violin I+Violin II: sul ponticello Tremolando (44-48).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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 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	stereo -NAX	Symphony No. 2, London	I. lento_allegro_risoluto	ORCH	1914 - 1936	3*fl, 3*ob, 3*cl, 3*bsn/4 horn, 4tr, 3trb, tuba/timp, 4perc/harp/strings	Barbirolli_Hallé Orchestra	•Strings VI.II Tremolo bowed unmeas. sul ponticello-Ordinario Fp decresc(72-74)+Tutti •Strings VI.I+VI.II+Vla Tremolo bowed unmeas. wholes,quarters sul pont. p crescFFdecres(181-188)+Tutti •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeas. sul pont. pp cresc-decresc(288-295)+Tutti •Strings VI.I+Vla,+VI.II Tremolo bowed unmeas. sul pont. pp crescFdecresc(300-308)+Tutti		>•Mode of Playing	–	Strings Violin II Tremolo bowed unmeasured sul ponticello-Ord Fp decrescendo. Strings Violin I+Violin II+Viola Tremolo bowed unmeasured wholes,quarters sul ponticello p crescendo FF decrescendo. Strings Violin I+Violin II+Viola+Violoncello Tremolo bowed unmeasured sul ponticello pp crescendo-decrescendo. Strings Violin I+Violin II Tremolo bowed unmeasured sul ponticello pp crescendo F	Strings Violin II: Tremolo bowed unmeasured sul ponticello-Ordinario Fp decrescendo (72-74). Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured wholes,quarters sul ponticello p crescendo FF decrescendo (181-188). Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured sul ponticello pp crescendo-decrescendo (288-295). Strings VI.I+Vla,+VI.II Tremolo bowed unmeas. sul ponticello pp crescFdecresc(300-308)+Tutti
Stravinsky	stereo -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/4 horn, 4tr, 3trb, tuba/timp, 4perc/2harp, celesta, pno/strings	Chailly_Concertgebouw	•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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
Stravinsky	stereo -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_Concertgebouw	 •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.	Strings Violoncello+DoublBass: sul ponticello Staccato 16ths slow p vs short slurs SFFFz (Reh.66,33-39).
Stravinsky	stereo -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.	Strings Violin I+Violin II+Viola: Tremolo bowed unmeasured dotted halves sul ponticello mf crescendo FF (Reh.80,112-115).
Stravinsky	stereo -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_Concertgebouw	 •Strings VI.I+VI.II+Vc Detached Stacc 16ths sul pont. F(Reh.128,29)+Tutti  •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 Detached Staccato 16ths sul ponticello. F. Strings Violin I+Violin II+Violoncello Gliss up 10-9th 16th sul pont. FF.	Strings Violin I+Violin II+Violoncello Detached Staccato 16ths sul ponticello. F (Reh.128,29). Strings Violin I+Violin II+Violoncello: Gliss up 10-9th 16th sul pont. FF (Reh.128,29).	Strings Violin I+Violin II+Violoncello: Detached Staccato 16ths sul ponticello. F (Reh.128,29). Strings Violin I+Violin II+Violoncello: Gliss up 10-9th 16th sul pont. FF (Reh.128,29).
Bartok	stereo -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),	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.	Strings Violin II+Viola+Violoncello: Trill sull ponticello FF (26-28).
Bartok	stereo -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  •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.	Strings Violin I+Violin II Tremolo bowed unmeasured sul ponticello ppp. Strings Violin I+Violin II Tremolo bowed unmeasured sul ponticello ppp.	Strings Violin I+Violin II: Tremolo bowed unmeasured sul ponticello ppp (144-117). Strings Violin I+Violin II: Tremolo bowed unmeasured sul ponticello ppp (73-75).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Berg	stereo -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	stereo -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	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •Strings VI.+Vla+Vc Tremolo bowed unmeas. quarters,wholes mf crescF(43-44)+Tutti •Strings VI.+Vla+Vc+Db Tremolo bowed unmeas. wholes sul pont. sFF-p(45-46)+Tutti •Strings VI.+Vc Tremolo bowed unmeas. quarters,wholes F,pp(47-48)+Tutti •Strings VI.+Vc Tremolo bowed unmeas. wholes sul pont. mf,pp(49-50)+Tutti 	>•Mode of Playing	_	Strings Violin+Viola+Violoncello Tremolo bowed unmeasured quarters,wholes mf crescendo F(43-44). Strings Violin+Viola+Violoncello+DoubleBass: Tremolo bowed unmeasured wholes sul ponticello sFF-p(45-46). Strings Violin+Violoncello: Tremolo bowed unmeasured quarters,wholes F, pp (47-48). Strings Violin+Violoncello: Tremolo bowed unmeasured wholes sul ponticello mf, pp (49-50).	
Bartok	stereo -NAX	Violin Concerto No. 2	I. Allegro non troppo	ORCH, solo violin	1938	2fl*, 2*ob, 2*cl, 2*bsn/4horns, 2tr, 3trb/timp, 2perc, harp, cel/strings/ solo violin	Lintu_Finnish Radio Orchestra_Tetzl aff	<ul style="list-style-type: none"> •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).









Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings Tremolo bowed unmeas. halves held, sul pont. p-mf crescF(254-259)+Tutti •Strings VI.I 4SOLI Tremolo bowed unmeas. held sul pont. ppp(260-285)+Tutti 	>•Mode of Playing	—	Strings Tremolo bowed unmeasured halves held, sul ponticello p-mf crescF. Strings Violin I 4SOLI Tremolo bowed unmeasured held sul ponticello ppp.	Strings: Tremolo bowed unmeasured halves held, sul ponticello p-mf crescF (254-259). Strings Violin I 4SOLI: Tremolo bowed unmeasured held sul ponticello ppp (260-285).
Bartok	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra	Zeitouni_Les Violons du Roy	<ul style="list-style-type: none"> •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	stereo -NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings Vla+Vc,+VI.II+VI.I Legato slurred scales 8th-triplets(12-6) sul pont. pp(482-528)+Tutti •Strings Vla+Vc,+VI.II+VI.I Legato slurred scales 8th-triplets(12-6) ordinario pp cresc F(529-555)+Tutti 	>•Mode of Playing	–	<p>Strings</p> <p>Viola+Violoncello,+Violin II+Violin I</p> <p>Legato slurred scales 8th-triplets(12-6) sul ponticello pp.</p> <p>Strings</p> <p>Viola+Violoncello,+Violin II+Violin I</p> <p>Legato slurred scales 8th-triplets(12-6) ordinario pp crescendo F.</p>	<p>Strings Viola+Violoncello,+Violin II+Violin I: Legato slurred scales 8th-triplets(12-6) sul ponticello pp (482-528).</p> <p>Strings Viola+Violoncello,+Violin II+Violin I: Legato slurred scales 8th-triplets(12-6) ordinario pp crescendo F(529-555).</p>	
Britten	stereo -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	<ul style="list-style-type: none"> •Strings Tremolo bowed meas. 8-16ths sul pont. pp crescF(40-43)+Whip 	>•Mode of Playing	–	<p>Strings Tremolo</p> <p>bowed measured 8-16ths sul ponticello pp crescendo F.</p>	<p>Strings: Tremolo bowed measured 8-16ths sul ponticello pp crescendo F (40-43)+Whip</p>	
6 COL LEGNO BOWED: tratto (back of the bow, avec le bois, mit dem Holz)													
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Col legno battuto 8ths p(Reh.6,45-50)+Tutti •Strings Vla+Vc Col legno battuto 8ths mf(56-60)+Tutti •Strings VI.I Col legno tratto short 8ths slurs Accent-Stacc pp decresc ppp(135-137)+Tutti 	>•Mode of Playing	–	<p>Strings Violin I+Violin II+Viola+Violoncello</p> <p>Col legno battuto 8ths p.</p> <p>Strings</p> <p>Viola+Violoncello</p> <p>Col legno battuto 8ths mf.</p> <p>Strings Violin I Col legno tratto short 8ths slurs Accent-Staccato pp decrescendo ppp.</p>	<p>Strings Violin I+Violin II+Viola+Violoncello: Col legno battuto 8ths p (Reh.6,45-50).</p> <p>Strings Viola+Violoncello: Col legno battuto 8ths mf (56-60).</p> <p>Strings Violin I: Col legno tratto short 8ths slurs Accent-Staccato pp decrescendo ppp(135-137).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vla+Vc,VI.II col legno gestrichen wholes FF, Fp(Reh.33,575-590)+Tutti •Strings VI.II+Vla+Vc,+Db+VI. I col legno geschlagen quarters,8ths,16ths FF, p crescFF(Reh.33,582-587)+Tutti 	>•Mode of Playing	—	<p>Strings Viola+Violoncello,Vi olin II col legno gestrichen (tratto) wholes FF, Fp. Strings Violin II+Viola+Violoncello, +DoubleBass+Violin I col legno geschlagen (battuto) quarters,8ths,16ths FF, p crescendo FF.</p>	<p>Strings Viola+Violoncello,Violin II: col legno gestrichen (tratto) wholes FF, Fp (Reh.33,575-590). Strings Violin II+Viola+Violoncello,+DoubleBass+Violin I: col legno geschlagen (battuto) quarters,8ths,16ths FF, p crescendo FF (Reh.33,582-587).</p>	
StraussR	stereo -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	<ul style="list-style-type: none"> •Strings VI.II Tremolo bowed unmeasured col legno tratto(Reh12, 272-278)+Tutti 	2-53 >•Mode of Playing	—	<p>Strings Vliolin Tremolo bowed unmeasured col legno tratto.</p>	<p>Strings Violin II: Tremolo bowed unmeasured col legno tratto (Reh12, 272-278).</p>	
48 COL LEGNO STRUCK: battuto (back of the bow, avec le bois, mit dem Holz)													
Berlioz	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+II+Vla col legno battuto (444-459)+Tutti 	2-54 >•Mode of Playing	—	<p>Strings Violin col legno battuto. Viola col legno battuto. Frappez avec le bois de l'archet</p>	<p>Strings Violin I+II+Viola: col legno battuto (444-459).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Col legno battuto 8ths p(Reh.6,45-50)+Tutti •Strings Vla+Vc Col legno battuto 8ths mf(56-60)+Tutti •Strings VI.I Col legno tratto short 8ths slurs Accent-Stacc pp decresc ppp(135-137)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II+Viola+Violoncello Col legno battuto 8ths p. Strings II+Viola+Violoncello Col legno battuto 8ths p. Strings Viola+Violoncello Col legno battuto 8ths mf. Strings Violin I Col legno tratto short 8ths slurs Accent-Staccato pp decrescendo ppp.	Strings Violin I+Violin II+Viola+Violoncello: Col legno battuto 8ths p (Reh.6,45-50). Strings Viola+Violoncello: Col legno battuto 8ths mf (56-60). Strings Violin I: Col legno tratto short 8ths slurs Accent-Staccato pp decrescendo ppp(135-137).
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	<ul style="list-style-type: none"> •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).
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	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings VI.I+Vla+Vc col legno battuto 8ths pp(365)+Tutti •Strings VI.I+Vla+Db col legno battuto 8ths pp(373)+Tutti •Strings VI.I+Vc col legno battuto 8th-triplets fast FF(Reh.26,464-465)+Tutti 	>•Mode of Playing	—	Strings Violin I+Viola+Violoncello col legno battuto 8ths pp. Strings Violin I+Viola+DoubleBass col legno battuto 8ths pp. Strings Violin I+Violoncello col legno battuto 8th-triplets fast FF.	Strings Violin I+Viola+Violoncello: col legno battuto 8ths pp (365). Strings Violin I+Viola+DoubleBass: col legno battuto 8ths pp(373). Strings Violin I+Violoncello: col legno battuto 8th-triplets fast FF (Reh.26,464-465).	
Mahler	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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+DoubleBass 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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	 Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Mahler	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Strings Vla+Vc,VI.II col legno gestrichen wholes FF, Fp(Reh.33,575-590)+Tutti  •Strings VI.II+Vla+Vc,+Db+VI. I col legno geschlagen quarters,8ths,16ths FF, p crescFF(Reh.33,582-587)+Tutti	>•Mode of Playing	—	Strings Viola+Violoncello,Vi olin II col legno gestrichen (tratto) wholes FF, Fp. Strings Violin II+Viola+Violoncello, +DouobleBass+Violi n I col legno geschlagen (battuto) quarters,8ths,16ths FF, p crescendo FF.	Strings Viola+Violoncello, Violin II: col legno gestrichen (tratto) wholes FF, Fp (Reh.33,575-590). Strings Violin II+Viola+Violoncello,+DouobleBass+Violin I: col legno geschlagen (battuto) quarters,8ths,16ths FF, p crescendo FF (Reh.33,582-587).
Mahler	stereo -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+Violin II+Violoncello col legno battuto p decrescendo.	Strings Violin I+Violin II+Violoncello: col legno battuto p decrescendo (172-185).
Mahler	stereo -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+Vla col legno battuto 8ths mf(56-57)+Tutti  •Strings VI.I+VI.II+Vla col legno battuto 8ths p,sFz(126-128)+Tutti	>•Mode of Playing	—	Strings Violin II+Viola col legno battuto 8ths mf. Strings Violin I+Violin II+Viola col legno battuto 8ths p,sFz.	Strings Violin II+Viola: col legno battuto 8ths mf (56-57). Strings Violin I+Violin II+Viola: col legno battuto 8ths p,sFz (126-128).
Mahler	stereo -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  •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 col legno battuto 8ths mf. Strings Violin I+Violin II+Viola+Violoncello col legno battuto 8ths,16th appoggiaturas mf, F.	Strings Violin I+Violin II: col legno battuto 8ths mf (53-54). Strings Violin I+Violin II+Viola+Violoncello: col legno battuto 8ths,16th appoggiaturas mf, F (Reh,7,76-78).









Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 4	IV. Sehr behaglich -strophic	ORCH, voice (soprano)	1899 - 1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, r 3tr/2timp, 4perc/harp/strings /SOLO Soprano	Karajan_Berliner Philharmoniker	<ul style="list-style-type: none"> •Strings VI.I Legato 16ths,quarters large slurs Dampfer pp(101-105)+Tutti •Strings VI.II+Vla+Vc Bogen geschlagen 8ths Dampfer pp(101-105)+Tutti 	>•Mode of Playing	—	Strings Violin I Legato 16ths,quarters large slurs Dampfer (con sordino) pp. Strings Violin II+Viola+Violoncello Bogen geschlagen (col legno battuto) 8ths Dampfer (con sordino) pp.	Strings Violin I: Legato 16ths,quarters large slurs Dampfer (con sordino) pp (101-105). Strings Violin II+Viola+Violoncello: Bogen geschlagen (col legno battuto) 8ths Dampfer (con sordino) pp (101-105).	
Mahler	stereo -NAX	Symphony No. 4	IV. Sehr behaglich -strophic	ORCH, voice (soprano)	1899 - 1900	4*fl, 3*ob, 3*cl, 3*bsn/4horn, r 3tr/2timp, 4perc/harp/strings /SOLO Soprano	Karajan_Berliner Philharmoniker	<ul style="list-style-type: none"> •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 decrescdp, sFz. Strings Violin I+Violin II Col legno p.	Strings Violin II+Viola+Violoncello,+DoubleBass: Bogen geschlagen (col legno battuto) Detached 8ths, accents F decrescdp, sFz (Reh.11,116-121).	
Mahler	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc col legno battuto 8ths,dotted16ths slow p(Reh.81.183-194)+Tutti •Strings VI.I+VI.II+Vla+Vc+Db col legno battuto 8ths,dotted16ths slow p(Reh.96,354-357)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II+Viola+Violoncello: col legno battuto 8ths,dotted16ths slow p.</p> <p>Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: col legno battuto 8ths,dotted16ths slow p.</p>	<p>Strings Violin I+Violin II+Viola+Violoncello: col legno battuto 8ths,dotted16ths slow p (Reh.81.183-194).</p> <p>Strings Violin I+Violin II+Viola+Violoncello+DoubleBass: col legno battuto 8ths,dotted16ths slow p (Reh.96,354-357).</p>
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla col legno battuto 8-16ths F(Reh.86,144-148)+Tutti 	>•Mode of Playing	—	<p>Strings Violin II+Viola col legno battuto 8-16ths F.</p>	<p>Strings Violin II+Viola: col legno battuto 8-16ths F (Reh.86,144-148).</p>
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I SOLO-1 Sautillé Tenuto-Spicc 16th-triplets vs short slur, sul G p cresc accent(Reh.58,45-49)+Tutti •Strings VI.I SOLO-2 col legno battuto Sautillé 16th-triplets p, Accent F(Reh.58,45-49)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I SOLO-1 Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sul G p crescendo accent.</p> <p>Strings Violin I SOLO-2 col legno battuto Sautillé 16th-triplets p, Accent F.</p>	<p>Strings Violin I SOLO-1: Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sul G p crescendo accent (Reh.58,45-49).</p> <p>Strings Violin I SOLO-2: col legno battuto Sautillé 16th-triplets p, Accent F (Reh.58,45-49).</p>
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla col legno Spicc 16ths p cresc(iv_Reh.20,127-130)+Tutti 	>•Mode of Playing	—	<p>Strings Violin II+Viola col legno Spiccato 16ths p cresc.</p>	<p>Strings Violin II+Viola: col legno Spiccato 16ths p cresc (iv_Reh.20,127-130).</p>









Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •Strings Vla Col legno battuto Spicc-Saltando p(Reh.31,34-41)+Tutti •Strings Vla Arco Spicc-Saltando p(Reh.32,42-46)+Tutti 	>•Mode of Playing	—	Strings Viola Col legno battuto Spiccato-Saltando p. Strings Viola Arco Spiccato-Saltando p.	Strings Viola: Col legno battuto Spiccato-Saltando p (Reh.31,34-41). Strings Viola: Arco Spiccato-Saltando p (Reh.32,42-46).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings col legno battuto 8th-triplets,quarters p cresc-decresc mf(1-24)+Tutti •Strings Naturale Detached Stacc Marcato 8th-triplets,quarters mf cresc-decresc F-FFF(25-49)+Tutti 	>•Mode of Playing	—	Strings col legno battuto 8th-triplets,quarters p crescendo-decrescendo mf. Strings Naturale Detached Marcato 8th-triplets,quarters mf crescendo-decrescendo F-FFF.	Strings: col legno battuto 8th-triplets,quarters p crescendo-decrescendo mf (1-24). Strings: Naturale Detached Stacc Marcato 8th-triplets,quarters mf crescendo-decrescendo F-FFF (25-49).
Bloch	stereo -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	<ul style="list-style-type: none"> •Strings col legno battuto slurred Stacc 16ths F decresc p(Reh.6,55-58)+Tutti •Strings VI.I+VI.II+Vla+Vc,+Db col legno battuto slurred Stacc 16ths pp(309-312)+Tutti 	>•Mode of Playing	—	Strings col legno battuto slurred Staccato 16ths F decrescendo p. Strings Violin I+Violin II+Viola+Violoncello,+DoubleBass col legno battuto slurred Staccato 16ths pp.	Strings: col legno battuto slurred Staccato 16ths F decrescendo p (Reh.6,55-58). Strings Violin I+Violin II+Viola+Violoncello,+DoubleBass: col legno battuto slurred Staccato 16ths pp (309-312).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
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Stravinsky	stereo -NAX	Petrushka	11-Tableau IV: The Masqueraders	ORCH	1922, vers 1947	4*fl, 4*ob, 4*cl, 4*bsn/4horns, 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).
Bartok	stereo -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 •Strings Db Pizz 8ths p(Reh.4,52-63)+Tutti •Strings Vla+Vc+Db,VI.II col legno battuto appog.,16ths p(109-118)+Tutti	>•Mode of Playing	—	Strings Violin I+Violin II+Viola+Violoncello col legno battuto 16ths p. Strings DoubleBass Pizz 8ths p. Strings Viola+Violoncello+DoubleBass,VI.II col legno battuto appog.,16ths p.	Strings Violin I+Violin II+Viola+Violoncello: col legno battuto 16ths p (Reh.4,52-63). Strings DoubleBass: Pizzicato 8ths p (Reh.4,52-63). Strings Viola+Violoncello+DoubleBass,VI.II: col legno battuto appog.,16ths p (109-118).
Bartok	stereo -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	stereo -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	stereo -NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc	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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Britten	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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
146 Without Bow: PIZZICATO												
Berlioz	Multi	Symphonie fantastique	IV. Marche au supplice	ORCH	1830	2fl, 2ob, 2cl, 4bsn/4horn, 4tr, 3trb, 1tuba/2timp/string s	OrchPlay	<ul style="list-style-type: none"> •Strings Pizzicato(1-16) •Strings Pizzicato(1-16)+Tutti •Db Pizzicato low Div in4(1-16) 	>•Mode of Playing	—	Strings Pizzicato Dbass Pizzicato low Div in4	Strings: Pizzicato (1-16). 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/string s	OrchPlay	<ul style="list-style-type: none"> •Strings Pizzicato homorhythmic(49-62) •Strings Pizzicato homorhythmic(49-62)+Tutti 	>•Mode of Playing	—	Strings Pizzicato homorhythmic	Strings: Pizzicato homorhythmic (49-62).
Mendelssohn	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings Pizzicato, +triple stops(1-19)+Tutti 	2-55 >•Mode of Playing	—	Strings Pizzicato, Strings triple stops.	Strings: Pizzicato, +triple stops (1-19).

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Moussorgsky	Multi	Pictures at an Exhibition	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)  •Strings Pizzicato(Reh.92, 110-124)+Tutti	>•Mode of Playing	—	Strings Pizzicato	Strings: Pizzicato (Reh.92, 110-124).
Brahms	stereo -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).
Tchaikovsky	Multi	The Nutcracker Suite (Casse-Noisette)	b. Dance of the Sugar Plum Fairy	ORCH+REDUC +piano	1892	3*fl, 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	stereo -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 Pizz p, Accent Sfz (38-39)+Tutti	>•Mode of Playing	—	Strings Pizzicato p, Accent Sfz.	Strings: Pizzicato p, Accent Sfz (38-39).
Mahler	stereo -NAX	Lieder eines Fahrenden Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	188 3-85	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	stereo -NAX	Lieder eines Fahrenden Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	188 3-85	3*fl, 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 Pizzicato quarters ppp.	Strings DoubleBass: Pizzicato quarters ppp (17-37).

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings Pizz quarters,8ths p(Reh.5,39-44)+Tutti •Strings Vla+Vc+Db Pizz quarters,8ths p(50-56)+Tutti •Strings Db+Vc,VI.I+VI.II,Vla, Vc Pizz quarters,8ths p,pp(56-62)+Tutti 	>•Mode of Playing	—	Strings:Pizzicato quarters,8ths p. Strings Viola+Violoncello+DoubleBass Pizzicato quarters,8ths p. Strings DoubleBass+Violoncello,Violin I+Violin II,Viola Pizz quarters,8ths p,pp.	Strings: Pizzicato quarters,8ths p (Reh.5,39-44). Strings Viola+Violoncello+DoubleBass: Pizzicato quarters,8ths p (50-56). Strings DoubleBass+Violoncello,Violin I+Violin II,Viola: Pizz quarters,8ths p,pp (56-62).
StraussR	stereo -NAX	Don Juan	One large movement	ORCH	1889	3fl, 3*ob, 2cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 3perc/harp/strings	Birmingham_Nelsons	<ul style="list-style-type: none"> •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).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Legato slurs 16ths(4-16) Oct. fast, furtchbarer Gewalt, accents, FFF, sFz cresc-decresc(604-633)+Tutti •Strings Vc Pizz, Db Arco, quarters hocquet p decresc(632-639)+Tutti 	>•Mode of Playing	—	Strings Legato slurs 16ths(4-16) Octave fast, furtchbarer Gewalt (terrible Force), accents, FFF, sFz crescendo-decrescendo (604-633). Strings Violoncello Pizzicato, DoubleBass Arco quarters hocquet p decrescendo.	Strings: Legato slurs 16ths(4-16) Octave fast, furtchbarer Gewalt (terrible Force), accents, FFF, sFz crescendo-decrescendo (604-633). Strings Violoncello Pizzicato, DoubleBass Arco: quarters hocquet p decrescendo (632-639).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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).

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Mahler	stereo -NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Strings Vla,VI.II,Vc+Db Pizz 8ths,quarters pp,p(85-92)+Tutti	>•Mode of Playing	—	Strings Viola, Violin II, Violoncello+Double Bass Pizzicato 8ths, quarters pp, p.	Strings Viola, Violin II, Violoncello+Double Bass: Pizzicato 8ths, quarters pp, p (85-92).
Mahler	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Strings VI.II+Vla Pizz 8ths slow p(1-32)+Tutti  •Strings Vla+Vc,+VI.II Pizz 8ths slow p(42-66)+Tutti	>•Mode of Playing	—	Strings Violin II+Viola Pizzicato 8ths slow p. Strings Viola+Violoncello,+Violin II Pizzicato 8ths slow p.	Strings Violin II+Viola: Pizzicato 8ths slow p(1-32). Strings Viola+Violoncello,+Violin II: Pizzicato 8ths slow p(42-66).
Mahler	stereo -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  •Strings Vc+Db Pizz detached 8ths F(42-47)+Tutti	>•Mode of Playing	—	Strings Violin II+Violoncello+Double Bass: Bogen geschlagen (Bow hit, Spiccato) detached 8ths FF. Strings Violoncello+Double Bass Pizzicato detached 8ths F.	Strings Violin II+Violoncello+Double Bass: Bogen geschlagen (Bow hit, Spiccato) detached 8ths FF (42-47). Strings Violoncello+Double Bass: Pizzicato detached 8ths F (42-47).
Mahler	stereo -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	stereo -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  •Strings Vla Tremolo bowed unmeas. quarters, halves ppp(336-343)+Tutti	>•Mode of Playing	—	Strings Violin I+Violin II+Violoncello,+Viola Pizzicato ppp . Strings Viola Tremolo bowed unmeasured quarters, halves ppp.	Strings Violin I+Violin II+Violoncello,+Viola: Pizzicato ppp (336-347). Strings Viola: Tremolo bowed unmeasured quarters, halves ppp (336-343).

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Mahler	stereo -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.	
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 •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 Triple-Double Stops mf,p (Reh.6,79-97). Strings Violin I+Violin II+Viola+Violoncello: Pizz Double-Triple-Quadruple Stops p crescendo F (Reh.26,310-321).	
Debussy	stereo -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	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/2har	OrchPlay	•Strings TUTTI (152-162)	>•Mode of Playing	—	Strings TUTTI (152-162).	Strings: TUTTI (152-162).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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	<ul style="list-style-type: none"> •Strings VI.I+Vla+Vc Pizz p cresc mf(152-155) •Strings VI.II+Vla,+VI.I+Vc Legato short slurs vs detached, Stacc,Tenuto 8-16ths p cresc FF(152-162) •Strings Db(+Vc end) Legato held, short slurs, Tenuto, Marcato p cresc FF(152-162) 	>•Mode of Playing	—	<p>Strings Violin I+Viola+Violoncello Pizzicato p crescendo mf(152-155). Pizzicato p crescendo. Strings Violin II+Viola,+Violin I+Violoncello Legato short slurs vs detached, Staccato,Tenuto 8-16ths p crescendo FF (152-162). Strings DoubleBass(+Violoncello end): Legato held, short slurs, Tenuto, Marcato p crescendo FF (152-162).</p> <p>Strings DoubleBass(+Violoncello end) Legato held, short slurs, Tenuto, Marcato p crescendo FF.</p>	<p>Strings Violin I+Viola+Violoncello: Pizzicato p crescendo mf(152-155). Strings Violin II+Viola,+Violin I+Violoncello: Legato short slurs vs detached, Staccato,Tenuto 8-16ths p crescendo FF (152-162). Strings DoubleBass(+Violoncello end): Legato held, short slurs, Tenuto, Marcato p crescendo FF (152-162).</p>
Debussy	stereo -NAX	Images	Giges	ORCH	1905 - 1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	<ul style="list-style-type: none"> •Strings Vc,+VI.II,+Vla Pizz Stacc 8ths pp(213-217)+Tutti 	>•Mode of Playing	—	<p>Strings Violoncello,+Vliolin II,+Viola: Pizzicato Staccato 8ths pp.</p>	<p>Strings Violoncello,+Vliolin II,+Viola: Pizzicato Staccato 8ths pp (213-217).</p>
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Pizz. some Double Stops vs Arco F, mf cresc, p cresc(1-30)+Tutti 	>•Mode of Playing	—	<p>Strings Pizzicato some Double Stops vs Arco F, mf crescendo, p crescendo</p>	<p>Strings: Pizzicato some Double Stops vs Arco F, mf crescendo, p crescendo (1-30).</p>
Debussy	stereo -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	<ul style="list-style-type: none"> •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	—	<p>Strings Violin I+Violin II+Viola+Violoncello Portato slurred 8ths,16ths vs Pizzicato p,mf,F crescendo.</p>	<p>Strings Violin I+Violin II+Viola+Violoncello: Portato slurred 8ths,16ths vs Pizzicato p,mf,F crescendo (Reh.3,31-41).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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_Clevala nd 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	stereo -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_Clevala nd 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	stereo -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_Clevala nd 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	stereo -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_Clevala nd Orchestra	•Strings VI.II Stacc slurred repeated 16ths vs Tenuto sur la touche p(123-144)+Tutti •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 Tenuto sur la touche (sul tasto) p. 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). Strings Violin II: Spiccato slurred repeated 16ths vs Pizz sur la touche (sul tasto) pp (Reh.15,145-158).
Debussy	stereo -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_Clevala nd Orchestra	•Strings Pizz Stacc slurred p cresc- decrec(207- 212)+Tutti		>•Mode of Playing	—	Strings Pizzicato Stacc slurred p crescendo- decrecendo.	Strings: Pizzicato Stacc slurred p crescendo-decrecendo (207-212).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.II Pizz Stacc Marcato 8ths F(Reh.24,236-238)+Tutti •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. Strings Violin II Pizzicato Staccato Marcato 8ths F,p.	Strings Violin II Pizzicato Staccato Marcato 8ths F (Reh.24,236-238). Strings Violin II: Pizzicato Staccato Marcato 8ths F,p (Reh.25,244-250).	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vc+Db,+VI.I Pizz Stacc pp cresc(239-243)+Tutti •Strings Vc+Db+Vla Pizz Stacc (slurred), Tenuto pp cresc(247-254)+Tutti 	>•Mode of Playing	—	Strings Violoncello+DoubleBass,+Violin I Pizzicato Staccato pp cresc. Strings Violoncello+DoubleBass+Viola Pizzicato Staccato (slurred),Tenuto pp crescendo.	Strings Violoncello+DoubleBass,+Violin I: Pizzicato Staccato pp cresc (239-243). Strings Violoncello+DoubleBass+Viola: Pizzicato Staccato (slurred),Tenuto pp crescendo (247-254).	
Debussy	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths Sourdines pp cresc-decres(1-4)+Tutti •Strings VcB Pizz detached Ten-Stacc quarters-8ths Sourdines pp cresc-decres(1-4)+Tutti •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet Sourdines pp cresc-decres(1-4)+Tutti 		>•Mode of Playing	_	<p>Strings Viola Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo.</p> <p>Strings VioloncelloB Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo.</p> <p>Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo.</p>	<p>Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).</p> <p>Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).</p> <p>Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo (1-4).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths pp cresc-decres(7-10)+Tutti •Strings VcB Pizz detached Ten-Stacc quarters-8ths pp cresc-decres(7-10)+Tutti •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet pp cresc-decres(7-10)+Tutti 	>•Mode of Playing	_	<p>Strings Viola</p> <p>Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths pp crescendo-decrescendo..</p> <p>Strings VioloncelloB Pizzicato detached Tenuto-Staccato quarters-8ths pp crescendo-decrescendo.</p> <p>Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) pp crescendo-decrescendo.</p>	<p>Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths pp crescendo-decrescendo (7-10).</p> <p>Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths pp crescendo-decrescendo (7-10).</p> <p>Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) pp crescendo-decrescendo (7-10).</p>	
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VlaB,VcB,Db,VlaA Pizz Ten-Stacc quarters,8ths pp(Reh.54,11-20)+Tutti •Strings VI.I+VlaA+VcA Stacc-Spicc-Ten, short slurs sur le chevalet pp(Reh.54,11-20)+Tutti 	>•Mode of Playing	_	<p>Strings ViolaB, VioloncelloB, DoubleBass, ViolaA Pizzicato Tenuto-Staccato quarters,8ths pp.</p> <p>Strings Violin I+ViolaA+VioloncelloA: Staccato-Spiccato-Tenuto, short slurs sur le chevalet (sul ponticello) pp.</p>	<p>Strings ViolaB, VioloncelloB, DoubleBass, ViolaA: Pizzicato Tenuto-Staccato quarters,8ths pp (Reh.54,11-20).</p> <p>Strings Violin I+ViolaA+VioloncelloA: Staccato-Spiccato-Tenuto, short slurs sur le chevalet (sul ponticello) pp (Reh.54,11-20).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.IA,VI.IIA,VlaA,VcB Pizz 8ths Double-Triple-Quafruple Stops (hold as guitar) pp crescF(Reh.56,29-32)+Tutti •Strings VI.IB+VI.IIB+VlaB+VcA Stacc-Spicc-Ten 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 (Reh.56,29-32). Strings Violin IB+Violin IIB+ViolaB+VioloncelloA: Staccato-Spiccato-Tenuto pp crescendo F (Reh.56,29-32).		
Debussy	stereo -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	<ul style="list-style-type: none"> •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.		
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II,Vla Trem bowed unmeas. halves,quarters accents F(Reh.17,129-136)+Tutti •Strings VlaA Detached quarters Marcato-Stacc F(Reh.17,129-136)+Tutti •Strings VlaB Pizz quarters Marcato-Stacc F(Reh.17,129-136)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II, Viola: Tremolo bowed unmeasured halves, quarters accents F (Reh.17,129-136). Strings ViolaA: Detached quarters Marcato-Staccato F (Reh.17,129-136). Strings ViolaB: Pizzicato quarters Marcato-Staccato F (Reh.17,129-136).		

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	stereo -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 crescendo F).	Strings: Pizzicato pp crescendo FF (76-107).
Ravel	stereo -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	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎻•Strings Pizz, accents mF, p cresc- decresc, F(Reh.17-116-141)+Tutti 🎻•Strings Pizz mf,F,p crescFFdecresc(Reh.25,163-169)+Tutti	>•Mode of Playing	—	Strings Pizzicato, accents mF, p crescendo- decrescendo, F. Strings Pizzicato mf,F,p crescendo FF decrescendo.	Strings: Pizzicato, accents mF, p crescendo-decrescendo, F (Reh.17-116-141). Strings: Pizzicato mf,F,p crescendo FF decrescendo (Reh.25,163-169).
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	🎻•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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+Vla Pizz Quadruple Stops p cresc mf cresc(Reh.95,589-592)+Tutti •Strings Vc+Db Pizz p cresc-decresc mf(Reh.95,589-596)+Tutti •Strings Vc Pizz Triple Stops p cresc mf cresc(Reh.95,593-596)+Tutti 	>•Mode of Playing	—	Strings Violin I+Viola Pizzicato Quadruple Stops p crescendo mf crescendo. Strings Violoncello+DoubleBass Pizzicato p crescendo-decrescendo mf. Strings Violoncello Pizzicato Triple Stops p crescendo mf crescendo.	Strings Violin I+Viola: Pizzicato Quadruple Stops p crescendo mf crescendo (Reh.95,589-592). Strings Violoncello+DoubleBass: Pizzicato p crescendo-decrescendo mf (Reh.95,589-596). Strings Violoncello: Pizzicato Triple Stops p crescendo mf crescendo (Reh.95,593-596).
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+VI.II Pizz 3rd string(sulD), open A,E, 8th-triplets fast p cresc FF decresc(Reg.104,656-681)+Tutti •Strings Vla Pizz, accents quarters 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 Viola Pizzicato, accents quarters 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). Strings Viola: Pizzicato, accents quarters fast p crescendo FF decrescendo (Reg.104,656-681).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings Vc Pizz slurred over strings 8ths p cresc mf,Fdecrec mp crescF(Reh.112,722-776)+Tutti •Strings Db Pizz, accents quarters p cresc mf,Fdecrec mp crescF(Reh.112,722-792)+Tutti •Strings Vla Pizz Double-Triple-Quadruple Stops quarters accents pp cresc p cresc mf,F(Reh.112,726-796)+Tutti 	>•Mode of Playing	–	<p>Strings Violoncello Pizzicato slurred over strings 8ths p cresc mf,F decrescendo mp crescendo F.</p> <p>Strings DoubleBass Pizzicato, accents quarters p cresc mf,F decrescendo mp crescendo F.</p> <p>Strings Viola Pizzicato Double-Triple-Quadruple Stops quarters accents pp cresc p cresc mf,F.</p>	<p>Strings Violoncello: Pizzicato slurred over strings 8ths p crescendo mf,F decrescendo mp crescendo F (Reh.112,722-776).</p> <p>Strings DoubleBass: Pizzicato, accents quarters p cresc mf,F decrescendo mp crescendo F (Reh.112,722-792).</p> <p>Strings Viola: Pizzicato Double-Triple-Quadruple Stops quarters accents pp cresc p cresc mf,F (Reh.112,726-796).</p>	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings Pizz quarters F,FF(Reh.135,903-906)+Tutti 	>•Mode of Playing	–	<p>Strings Pizzicato quarters F,FF.</p>	<p>Strings: Pizzicato quarters F,FF (Reh.135,903-906).</p>	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Legato slurred motives, Detached notes slow, Pizz, Sourdines pp cresc mp(Reh.170,1114-1123)+Tutti 	>•Mode of Playing	–	<p>Strings Legato slurred motives, Detached notes slow, Pizzicato, Sourdines (con sordino) pp cresc mp.</p>	<p>Strings: Legato slurred motives, Detached notes slow, Pizzicato, Sourdines (con sordino) pp cresc mp (Reh.170,1114-1123).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.II+Vc Portamento up 2nd,4-5-6-7th 16ths fast p decresc(1133)+Tutti •Strings VI.I+Vla Pizz Arpeggiando up slurred 32nds 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 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). Strings Violin I+Viola: Pizzicato Arpeggiando up slurred 32nds fast p decrescendo (1133).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+Vla Pizz quarters pp(1-13)+Tutti •Strings VI.I+VI.II+Vla+Vc Legato slurred lines16-8ths-quarters fast pp cresc mp(Reh.2,14-21)+Tutti •Strings VI.II+Vla Detached Tenuto quarters mp cresc F(Reh.3,22-25)+Tutti •Strings VI.I+VI.II+Vla+Vc Detached accents w appog. F crescFF(26-27)+Tutti •Strings VI.I+VI.II+Vla+Vc Leg 16ths,quarters, accent fast FF, Pizz decresc p(28-30)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Viola:Pizzicato quarters pp.</p> <p>Strings Violin I+Violin II+Viola+Violoncello Legato slurred lines16-8ths-quarters fast pp cresc mp.</p> <p>Strings Violin II+Viola Detached Tenuto quarters mp cresc F.</p> <p>Strings Violin I+Violin II+Viola+Violoncello :Detached accents w appoggiaturas F cresc FF.</p> <p>Strings Violin I+Violin II+Viola+Violoncello Legato 16ths,quarters, accent fast FF, Pizzicato</p>	<p>Strings Violin I+Viola: Pizzicato quarters pp (1-13).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Legato slurred lines16-8ths-quarters fast pp crescendo mp (Reh.2,14-21).</p> <p>Strings Violin II+Viola: Detached Tenuto quarters mp crescendo F (Reh.3,22-25).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Detached accents w appoggiaturas F crescendo FF (26-27).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Legato 16ths,quarters, accent fast FF, Pizzicato decrescendo p(28-30).</p>	
Bloch	stereo -NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, cbsn/4horn, 3tr, 3trb, 2tuba/timp, perc, celesta, 2 harp/strings/SOLO cello	Bernstein_Israel Philharmonoc_Maisky	<ul style="list-style-type: none"> •VI.II+Vla.+Vc,+Db Pizz quarter slow p dolce(2-5)+Tutti 	>•Mode of Playing	_	<p>Violin II+Viola.+Violoncello,+DoubleBass Pizzicato quarter slow p dolce.</p>	<p>Violin II+Viola.+Violoncello,+DoubleBass: Pizzicato quarter slow p dolce (2-5).</p>	
Prokofiev	stereo -NAX	Symphony No. 1 "Classic"	II. Larghetto	ORCH	1916 - 1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •Strings Pizz vs Stacc 16ths slow pp cresc mp decresc pp cresc FF(20-33)+Tutti 	>•Mode of Playing	_	<p>Strings Pizzicato vs Staccato 16ths slow pp cresc mp decrescendo pp cresc FF.</p>	<p>Strings: Pizzicato vs Staccato 16ths slow pp cresc mp decrescendo pp cresc FF (20-33).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Moussorgsky	stereo -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	<ul style="list-style-type: none"> •Strings Vla,VI.II Pizz Quadruple-Triple Stops quarters p crescFF(5-9)+Tutti •Strings VI.II+Vla+Vc Pizz Quadruple-Triple Stops quarters mf,F,FF(23-24)+Tutti •Strings VI.I+VI.II+Vla Pizz Double-Triple Stops pp(30)+Tutti 	>•Mode of Playing	–	Strings Viola, Violin II Pizzicato Quadruple-Triple Stops quarters p crescendo FF. Strings Violin II+Viola+Violoncello Pizzicato Quadruple-Triple Stops quarters mf,F,FF (23-24). Strings Violin I+Violin II+Viola: Pizzicato Double-Triple Stops pp (30).	Strings Viola, Violin II: Pizzicato Quadruple-Triple Stops quarters p crescendo FF (5-9). Strings Violin II+Viola+Violoncello: Pizzicato Quadruple-Triple Stops quarters mf,F,FF (23-24). Strings Violin I+Violin II+Viola: Pizzicato Double-Triple Stops pp (30).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc Pizz Harmonics natural 4th(C-G)I ppp(Reh. 10,10-13)+Tutti •Strings Vc+Db Pizz Harmonics natural pp(23-32)+Tutti 	>•Mode of Playing	–	Strings Violin II+Viola+Violoncello : Pizzicato Harmonics natural 4th(C-G)I ppp. Strings Violoncello+Double Bass Pizzicato Harmonics natural pp.	Strings Violin II+Viola+Violoncello: Pizzicato Harmonics natural 4th(C-G)I ppp (Reh.10,10-13). Strings Violoncello+Double Bass Pizzicato Harmonics natural pp (23-32).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.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	stereo -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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.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	stereo -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	<ul style="list-style-type: none"> •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).	
Stravinsky	stereo -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_Concertgebouw	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings Vla Stacc slurred quarters slow (valse) p(Reh.74,68-82)+Tutti •Strings Vc Pizz 8ths slow (valse) p(Reh.74,68-82)+Tutti 	>•Mode of Playing	—	Strings Viola Staccato slurred quarters slow (valse) p. Strings Violoncello Pizzicato 8ths slow (valse) p.	Strings Viola: Staccato slurred quarters slow (valse) p (Reh.74,68-82). Strings Violoncello: Pizzicato 8ths slow (valse) p (Reh.74,68-82).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla,+VI.I Stacc 16ths fast p cresc-decresc(Reh.78,96-104)+Tutti •Strings VI.II+Vla Pizz 8ths 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 Pizzicato 8ths p crescendo-decrescendo.	Strings Violin II+Viola,+Violin I: Staccato 16ths fast p crescendo-decrescend (Reh.78,96-104). Strings Violin II+Viola: Pizzicato 8ths p crescendo-decrescendo (Reh.78,96-104).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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 fing. sulG, 8-16ths Pizzicato, Double-Stop p.	Strings Violin I+Violin II+Viola: Open Strings sulD-sulA alternate fing. sulG, 8-16ths Pizzicato, Double-Stop p (Reh.103.10-19).	
Stravinsky	stereo -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_Concertgebouw	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Pizz 8ths F(Reh.125,11-17)+Tutti •Strings VI.II+Vla Pizz 16ths F,FFF(Reh.128,28-30)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II,+Viola Pizzicato 8ths F. Strings Violin II+Viola Pizzicato 16ths F.	Strings Violin I+Violin II,+Viola: Pizzicato 8ths F (Reh.125,11-17). Strings Violin II+Viola: Pizzicato 16ths F, FFF (Reh.128,28-30).	
Bartok	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc col legno battuto 16ths p(Reh.4,52-63)+Tutti •Strings Db Pizz 8ths p(Reh.4,52-63)+Tutti •Strings Vla+Vc+Db,VI.II col legno battuto appog.,16ths p(109-118)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II+Viola+Violoncello col legno battuto 16ths p. Strings DoubleBass col legno battuto 16ths p. Strings DoubleBass Pizz 8ths p. Strings Viola+Violoncello+DoubleBass,VI.II: col legno battuto appog.,16ths p.	Strings Violin I+Violin II+Viola+Violoncello: col legno battuto 16ths p (Reh.4,52-63). Strings DoubleBass: Pizzicato 8ths p (Reh.4,52-63). Strings Viola+Violoncello+DoubleBass,VI.II: col legno battuto appog.,16ths p (109-118).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchh_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings Pizz p(Reh.21,1-8)+Tutti •Strings VI.II+Vla Detached Stacc-accent p(Reh.22,9-16)+Tutti 	>•Mode of Playing	–	Strings Pizzicato p. Strings Violin II+Viola Detached Staccato-accent p.	Strings: Pizzicato p(Reh.21,1-8). Strings Violin II+Viola: Detached Staccato-accent p (Reh.22,9-16).
Stravinsky	Multi	Quatre études	IV. Madrid. Allegro con moto	ORCH+REDUC (1-44)	1928	3*fl, 3*ob, 3cl, 2bsn/4horn, 4tr, 4trb, tuba/timp/pno/strings	OrchPlay	<ul style="list-style-type: none"> •Strings Pizzicato(74-94) •Strings Pizzicato(74-94)+Tutti •Strings Pizzicato triple+quadruple stops (93-94). 	>•Mode of Playing	–	Strings Pizzicato. Strings Pizzicato triple stops. Strings Pizzicato quadruple stops.	Strings: Pizzicato (74-94). 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	<ul style="list-style-type: none"> •Strings Db Pizz quarters,8ths sFz, p(9-53) 	>•Mode of Playing	–	Strings DoubleBass 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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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).
Berg	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Berg	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •Strings Vla+Vc Pizz quarters p(48)+Tutti •Strings Vla+Vc+Db Pizz Bartok quarters FF(49)+Tutti •Strings Vla+Vc+Db+VI Pizz quarters p,mf,F,FF(51-53)+Tutti 	>•Mode of Playing	–	Strings Viola+Violoncello Pizzicato quarters p. Strings Viola+Violoncello +DoubleBass Pizzicato Bartok quarters FF. Strings Viola+Violoncello +DoubleBass+Violin in Pizzicato quarters p, mf, F, FF.	Strings Viola+Violoncello: Pizzicato quarters p(48). Strings Viola+Violoncello+DoubleBass: Pizzicato Bartok quarters FF(49). Strings Viola+Violoncello+DoubleBass+Violin: Pizzicato quarters p, mf, F, FF (51-53).
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •Strings VI+Vla+Vc Pizz Quadruple Stops arpeggiando quarter-triplets,8ths p crescF(1-5)+Tutti •Strings VI.II+Vla+Vc,+Db Pizz Quadruple-Triple-Double Stops arpeggiando quarter-8ths Fdecrec mf(5-15)+Tutti •Strings Pizz quarters, Accents, Double-Triple Stops p crescF(27-43)+Tutti 	>•Mode of Playing	–	Strings Violin+Viola+Violoncello Pizzicato Quadruple Stops arpeggiando quarter-triplets,8ths p crescendo F. Strings Violin II+Viola+Violoncello, +DoubleBass Pizzicato Quadruple-Triple-Double Stops arpeggiando quarter-8ths F decrescendo mf. Strings Pizzicato quarters, Accents, Double-Triple Stops p crescend F.	Strings Violin+Viola+Violoncello: Pizzicato Quadruple Stops arpeggiando quarter-triplets,8ths p crescendo F (1-5). Strings Violin II+Viola+Violoncello,+DoubleBass: Pizzicato Quadruple-Triple-Double Stops arpeggiando quarter-8ths F decrescendo mf (5-15). Strings: Pizzicato quarters, Accents, Double-Triple Stops p crescend F (27-43).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VIa+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.	Strings Violin I+Viola+Violoncello+DoubleBass: Pizzicato quarters Triple stops F(61-72).
Bartok	stereo -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	<ul style="list-style-type: none"> •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.	Strings: Pizzicato quarters con sordino pp,p(182-188).
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings Pizzicato(1-24)+Tutti 	>•Mode of Playing	—	Strings Pizzicato	Strings Pizzicato	Strings: Pizzicato (1-24).
Bartok	stereo -NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •Strings Vc Pizzicato slurred (55-61)+Tutti 	>•Mode of Playing	—	Strings Cello Pizzicato slurred	Strings Cello Pizzicato slurred	Violoncello: Pizzicato slurred (55-61).
Bartok	stereo -NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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).	Strings Violin I+Violin II: Pizzicato Triple-Quadruples Stops quarters F (74-82) vs Arco (83).
Britten	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Open String A-E 8th Pizz accent p(1-4)+Tutti •Strings VI.II Open String D 8th Pizz pp(1-4)+Tutti •Strings VI.II Open String G-A 8th Pizz p(7-10)+Tutti •Strings Vc Open String C 8th Pizz p(7-9)+Tutti 	>•Mode of Playing	—	Strings Violin I Open String A-E 8th Pizzicato accent p. Strings Violin II Open String D 8th Pizzicato pp. Strings Violin II Open String G-A 8th Pizzicato p. Strings Violoncello Open String C 8th Pizzicato p.	Strings Violin I: Open String A-E 8th Pizzicato accent p (1-4). Strings Violin II: Open String D 8th Pizzicato pp (1-4). Strings Violin II: Open String G-A 8th Pizzicato p (7-10). Strings Violoncello: Open String C 8th Pizzicato p (7-9).	Strings Violin I: Open String A-E 8th Pizzicato accent p (1-4). Strings Violin II: Open String D 8th Pizzicato pp (1-4). Strings Violin II: Open String G-A 8th Pizzicato p (7-10). Strings Violoncello: Open String C 8th Pizzicato p (7-9).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples			Details/Uses/Full text	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Britten	stereo -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	stereo -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).
6 Left Hand Pizzicato													
Pagani	stereo -NAX	24 Caprices	Caprice No.24	SOLO Violin	1812-17	SOLO Violin	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	stereo -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.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	stereo -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	stereo -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. 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	stereo -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. 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	stereo -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. 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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
							3359



STRINGS Modes of Playing Examples

Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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8 Bartok Pizzicato ("Snap")

Bartok	stereo -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	stereo -NAX	String Quartet No. 4	IV. Allegretto pizzicato	StringQtet	1928	StringQtet	Végh Quartet	•String Quartet Pizzicato double-triple-quadruple Stops(1-124)
Bartok	stereo -NAX	String Quartet No. 4	IV. Allegretto pizzicato	StringQtet	1928	StringQtet	Végh Quartet	•Strings VI.I,Vc Bartok pizz sFz(90-102)
Bartok	stereo -NAX	String Quartet No. 4	IV. Allegretto pizzicato	StringQtet	1928	StringQtet	Végh Quartet	•Strings Bartok pizz FF(119)
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	II. Allegro	ORCH	1936	String Orchestra/perc	Solti_Chicago Symphony Orchestra	•Strings VI+Vla+Vc Bartok Pizz quarters F(157-159)
Bartok	stereo -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 Pizzicato Chords

To be completed								•
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





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).
	>•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).
	>•Mode of Playing	—		

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359					
Bartok	stereo -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 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
3 Pizzicato Movements, Sections													
Tchaikovsky	stereo -NAX	Symphony No. 4	III. Scherzo: Pizzicato ostinato - Allegro	ORCH	1877	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc/string s	Pletnev_Russian National Orchestra	•Strings Pizzicato(1-77)	2-61	>•Mode of Playing	–	Strings Pizzicato	Strings: Pizzicato (1-77).
Bartok	stereo -NAX	String Quartet No. 4	IV. Allegretto pizzicato	StringQtet	1928	StringQtet	Végh Quartet	•String Quartet All Pizzicato(1-124)		>•Mode of Playing	–	String Quartet All Pizzicato.	String Quartet: All Pizzicato (1-124).
To be completed													
169 Mutes: CON SORDINO, (Avec sourdine, muted, mit Dämpfer)													
Mahler	stereo -NAX	Lieder eines Fahrenden Gesellen	III. "Ich hab' ein glühend Messer"	ORCH	188 3-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/string s/OLO Voice	Kubelik_SymphonieOrchester des Bayerischen Rundfunk_Dieskau	•Strings VI.I+Vla Legato large slur 8th triplets fast con sord. ppp,pppp(78-80)+Tutti •Strings Vc Stacc slurred 8th triplet slow con sord. pppp(79-80)+Tutti		>•Mode of Playing	–	Strings Violin I+Viola Legato large slur 8th triplets fast con sordino ppp,pppp. Strings Violoncello Staccato slurred 8th triplet slow con sordino pppp.	Strings Violin I+Viola: Legato large slur 8th triplets fast con sordino ppp,pppp (78-80). Strings Violoncello: Staccato slurred 8th triplet slow con sordino pppp (79-80).
Mahler	stereo -NAX	Lieder eines Fahrenden Gesellen	IV. "Die zwei blauen Augen von meinem Schatz"	ORCH	188 3-85	3*fl, 2*ob, 3*cl, 2bsn/4horn, 2tr, 3trb/timp, perc,harp/string s/OLO 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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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 "Erstarrt"	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	stereo -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. Ordinario pp, crescendo FFF (248-252).	
Mahler	stereo -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	Strings Violoncello,Viola+Violin I,Violin II: Legato lines quarters, 8ths, wholes mit Dampfer (con sordino) pp-p decresc(443-453).	






Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings VI.II+VI.II,+Vla Tremolo fingered unmeas. Dampfer, am Steg ppp(Reh.11,133- 140)+Tutti •Strings Vla,VI.II Tremolo fingered unmeas. Dampfer, am Steg pppp(146- 148)+Tutti 	>•Mode of Playing	—	Strings Violin II+Violin II,+Viola Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) ppp. Strings Viola, Violin II Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) pppp.	Strings Violin II+Violin II,+Viola: Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) ppp (Reh.11,133-140). Strings Viola, Violin II: Tremolo fingered unmeasured Dampfer (con sordino), am Steg (sul ponticello) pppp (146-148).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vla, Vc Trills halves, slurred Appog. Dampfer, am Steg ppp(Reh.18,226- 230)+Tutti 	>•Mode of Playing	—	Strings Viola, Violoncello Trills halfs, 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	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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 tast), Dampfer (con sordino), wholes,quarters appoggiaturas fast, short slurred motives ppp, sFz.	Strings: Trills Griffbrett (sul tast), Dampfer (con sordino), wholes,quarters appoggiaturas fast, short slurred motives ppp, sFz (Reh.36,464-473).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	🎻•Strings VI.I	>•Mode of Playing	—	Strings Violin I Arpeggiando up-down 16ths(4) Dampfer (cpn sordino) pp.	Strings Violin I: Arpeggiando up-down 16ths(4) Dampfer (con sordino) pp (Reh.41,515-522)	
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	🎻•Strings VI.I+VI.II	>•Mode of Playing	—	Strings Violin I+Violin II Trills quarters Dampfer (con sordino) pp.	Strings Violin I+Violin II: Trills quarters Dampfer (con sordino) pp (582-583).	
Mahler	stereo -NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	🎻•Strings VIa	>•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	stereo -NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	🎻•Strings VI.I	>•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).	
Mahler	stereo -NAX	Symphony No. 3	II. Tempo di Menuetto	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	🎻•Strings VI.I+VIa,+Vc	>•Mode of Playing	—	Strings Violin II+Viola,+Violoncello Legato slurred 16ths, accents Dampfer p cresc FF.	Strings Violin II+Viola,+Violoncello: Legato slurred 16ths, accents Dampfer (con sordino) p cresc FF (Reh.12,193-196).	
Mahler	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	🎻•Strings VI.I+VI.II+Vc	>•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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •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	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •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	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Strings VI.I,+VI.II Tremolo bowed unmeas. quarters,8ths Dampfer, am Steg pp(Reh.17,347-372)+Tutti  •Strings Vla Trills halves, quarters Dampfer, am Steg pp(Reh.17,347-361)+Tutti	>•Mode of Playing	—	Strings Violin I,+Violin II Tremolo bowed unmeasured quarters,8ths Dampfer (con sordino), am Steg (sul ponticello) pp. Strings Viola Trills halves, quarters 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). Strings Viola: Trills halves, quarters Dampfer (con sordino), am Steg (sul ponticello) pp(Reh.17,347-361).
Mahler	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Strings VI.I Tremolo bowed unmeas. quarters,8ths, am Steg pp decresc(474-488)+Tutti  •Strings VI.II held Dampfer pp(485-497)+Tutti	>•Mode of Playing	—	Strings Violin I Tremolo bowed unmeasured quarters,8ths, am Steg (sul ponticello) pp decrescendo. Strings Violin II held Dampfer (con sordino) pp.	Strings Violin I: Tremolo bowed unmeasured quarters,8ths, am Steg (sul ponticello) pp decrescendo(474-488). Strings Violin II: held Dampfer (con sordino) pp(485-497).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing	
Mahler	stereo -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/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, 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.	Strings Violoncello+DoubleBass, Violin I+Violin II+Viola Legato held,halfs,quarters Dampfer (con sordino) ppp.
Debussy	stereo -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. halfs, quarters, 8ths Sourdine sur la touche pp crescF(Reh.1,11-19)+Tutti	>•Mode of Playing	—	Strings Violin II+Viola+Violoncello Tremolo bowed unmeas. halfs, quarters, 8ths Sourdine (con sordino) sur la touche (sul tasto) pp crescendo F.	Strings Violin II+Viola+Violoncello Tremolo bowed unmeas. halfs, quarters, 8ths Sourdine (con sordino) sur la touche (sul tasto) pp crescendo F.	Strings Violin II+Viola+Violoncello: Tremolo bowed unmeas. halfs, quarters, 8ths Sourdine (con sordino) sur la touche (sul tasto) pp crescendo F (Reh.1,11-19).
StraussR	stereo -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 crescFFdecrec, 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.	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	stereo -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,	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.	Strings Violoncello+DoubleBass,+Viola: Tremolo bowed unmeasured quarter, triplet 8ths con sordino pp (23-29).
StraussR	stereo -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.	Strings Vla div.: Trill con sordino ppp (Reh.22,12-19).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
StraussR	stereo -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	<ul style="list-style-type: none"> •Strings VI.II Tremolo bowed unmeasured halves con sord. p(83-91)+Tutti •Strings Vla Tremolo bowed unmeasured halves con sord. p cresc(101-105)+Tutti 	>•Mode of Playing	—	Strings Violin II Tremolo unmeasured halves con sordino p. Strings Viola Tremolo unmeasured halves con sordino p crescendo.	Strings Violin II: Tremolo bowed unmeasured halves con sordino p (83-91). Strings Viola: Tremolo bowed unmeasured halves con sordino p crescendo (101-105).	
StraussR	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Tremolo fingered unmeasured halves con sord. p(83-88)+Tutti •Strings VI.II Tremolo fingered unmeasured halves con sord. p(92-94)+Tutti •Strings Vla Tremolo fingered unmeasured halves con sord. p cresc-decresc(95-100)+Tutti •Strings Vla Tremolo fingered unmeasured halves con sord. p cresc-decresc(108-116)+Tutti 	>•Mode of Playing	—	Strings Violin I Tremolo fingered unmeasured halves con sordino p. Strings Violin II Tremolo fingered unmeasured halves con sordino p. Strings Viola Tremolo fingered unmeasured halves con sordino p crescendo-decrescendo. Strings Viola Tremolo fingered unmeasured halves con sordino p crescendo-decrescendo.	Strings Violin I: Tremolo fingered unmeasured halves con sordino p (83-88). Strings Violin II: Tremolo fingered unmeasured halves con sordino p (92-94). Strings Viola: Tremolo fingered unmeasured halves con sordino p crescendo-decrescendo (95-100). Strings Viola: Tremolo fingered unmeasured halves con sordino p crescendo-decrescendo (108-116).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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,+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 sordino) pp crescendo-decrescendo sFz,FF.	Strings Viola+Violoncello soli,+Violin II,Viola tutti: Staccato, short-medium slurs, slurred accents 16ths mit Dampfer (con sordino) pp crescendo-decrescendo sFz,FF (8-22).	
Mahler	stereo -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 Legato long slurs 16ths(10+), Dampfer pp-ppp(314-329)+Tutti	>•Mode of Playing	—	Strings Violin I+Violin 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	stereo -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	stereo -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	stereo -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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Alder	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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	<ul style="list-style-type: none"> •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.	
Mahler	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Legato 16ths,quarters large slurs Dampfer pp(101-105)+Tutti •Strings VI.II+Vla+Vc Bogen geschlagen 8ths Dampfer pp(101-105)+Tutti 	>•Mode of Playing	—	Strings Violin I Legato 16ths,quarters large slurs Dampfer (con sordino) pp. Strings Violin II+Viola+Violoncello Bogen geschlagen (col legno battuto) 8ths Dampfer (con sordino) pp.	Strings Violin I: Legato 16ths,quarters large slurs Dampfer (con sordino) pp (101-105). Strings Violin II+Viola+Violoncello: Bogen geschlagen (col legno battuto) 8ths Dampfer (con sordino) pp (101-105).	
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,2tamtam)/2 harp/strings	OrchPlay	<ul style="list-style-type: none"> •Strings con sordino(1-22) •Strings con sordino(1-22)+Tutti 	>•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,2tamtam)/2 harp/strings	OrchPlay	<ul style="list-style-type: none"> •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,2tamtam)/2 harp/strings	OrchPlay	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
								Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing		
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler				
Ravel	stereo -NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZO solo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Tremolo bowed unmeasured halves, wholes, quarters, 8ths sourdine pp, mp decresc(1-6)+Tutti •Strings VI.I+VI.II Tremolo bowed unmeas. dotted halves sourdine pp decresc(Reh.3,18-19)+Tutti •Strings VI.I,+VI.II,+Vla+Vc Tremolo bowed unmeas. quarters,16ths sourdines pp(reh.16,126-130)+Tutti 	>•Mode of Playing	–	<p>Strings Violin I Tremolo bowed unmeasured halves, wholes, quarters, 8ths sourdine (con sordino) pp, mp decrescendo.</p> <p>Strings Violin I+Violin II Tremolo bowed unmeasured dotted halves sourdine (con sordino) pp decrescendo.</p> <p>Strings Violin I,+Violin II,+Viola+Violoncello Tremolo bowed unmeasured quarters,16ths sourdines (con sordino) pp.</p>	<p>Strings Violin I: Tremolo bowed unmeasured halves, wholes, quarters, 8ths sourdine (con sordino) pp, mp decrescendo (1-6).</p> <p>Strings Violin I+Violin II: Tremolo bowed unmeasured dotted halves sourdine (con sordino) pp decrescendo (Reh.3,18-19).</p> <p>Strings Violin I,+Violin II,+Viola+Violoncello: Tremolo bowed unmeasured quarters,16ths sourdines (con sordino) pp (reh.16,126-130).</p>	
Ravel	stereo -NAX	Sheherazade	I. Asie	ORCH, Mezzo-soprano solo	1903	MEZZO solo/picc, 2fl, 2ob, e.h., 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, perc, cel, harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+VI.II Sourdines Legato lines pp cresc-decresc(60-68)+Tutti 	>•Mode of Playing	–	<p>Strings Violin I+Violin II Sourdines (con sordino) Legato lines pp crescendo-decrescendo.</p>	<p>Strings Violin I+Violin II: Sourdines (con sordino) Legato lines pp crescendo-decrescendo (60-68).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured halves, wholes Sourdines pp decresc(1-3)+Tutti •Strings VI.I+VI.II+Vla,+Vc Tremolo bowed unmeasured halves Sourdines, sur la touche ppp(Reh.1,4-7)+Tutti •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeasured wholes slow Sourdines ppp(31-33)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves, wholes, Sourdines (con sordino) pp decrescendo(1-3).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves, Sourdines (con sordino) pp decrescendo.</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured wholes slow, Sourdines (con sordino) ppp(31-33).</p>	<p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves, wholes, Sourdines (con sordino) pp decrescendo(1-3).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured halves, Sourdines (con sordino), sur la touche (sul tasto) ppp (Reh.1,4-7).</p> <p>Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured wholes slow, Sourdines (con sordino) ppp(31-33).</p>	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla Sourdines, sur la touche slow dotted half pp(Reh.4,22-23)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I+Violin II+Viola Sourdines (con sordino), sur la touche (sul tasto), slow dotted half pp.</p>	<p>Strings Violin I+Violin II+Viola: Sourdines (con sordino), sur la touche (sul tasto), slow dotted half pp (Reh.4,22-23).</p>	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Sourdines Legato ppp-p-ppp(1-36)+Tutti 	>•Mode of Playing	_	<p>Strings Sourdines (con sordino) Legato ppp-p-ppp.</p>	<p>Strings: Sourdines (con sordino) Legato ppp-p-ppp (1-36).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchh_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Sheherazade	III. L'indifférent	ORCH, Mezzo-soprano solo	1903	MEZZO solo/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	stereo -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, celestas/strings	Bernstein_Wien er Philharmoniker	•Strings VI.I+VI.II Tremolo bowed unmeas. halfs,wholes,quarters pp,ppp(Reh.21,196- 204)+Tutti •Strings Vla,VI.II Trills Dampfer, am Steg pp(204- 207)+Tutti	>•Mode of Playing	—	Strings Violin I+Violin II Tremolo bowed unmeasured halfs,wholes,quarter s pp,ppp. Strings Viola,Violin II Trills Dampfer (con sordino), am Steg (sul ponticello) pp.	Strings Violin I+Violin II: Tremolo bowed unmeasured halves,wholes,quarters pp,ppp (Reh.21,196-204). Strings Viola,Violin II: Trills Dampfer (con sordino), am Steg (sul ponticello) pp (204-207).	
Mahler	stereo -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, celestas/strings	Bernstein_Wien er Philharmoniker	•Strings VI.I Tremolo bowed unmeas. halfs,wholes,quarters, am Griffbrett pp(208- 219)+Tutti •Strings VI.II Tremolo bowed unmeas. halfs,wholes,quarters, Dampfer ppp(219- 224)+Tutti	>•Mode of Playing	—	Strings Violin I Tremolo bowed unmeasured halfs,wholes,quarter s, am Griffbrett (sul tasto) pp. Strings Violin II Tremolo bowed unmeasured halfs,wholes,quarter s, Dampfer (con sordino) ppp.	Strings Violin I: Tremolo bowed unmeasured halves,wholes,quarters, am Griffbrett (sul tasto) pp (208-219). Strings Violin II: Tremolo bowed unmeasured halves,wholes,quarters, Dampfer (con sordino) ppp (219-224).	
Mahler	stereo -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, celestas/strings	Bernstein_Wien er Philharmoniker	•Strings VI.II+Vla+Vc Tremolo fingered unmeas. halfs, Dampfer FF decresc p accents(Reh.143,520- 529)+Tutti	>•Mode of Playing	—	Strings Violin II+Viola+Violoncello Tremolo fingered unmeasured halfs, 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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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.
Mahler	stereo -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	stereo -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).
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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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) •Strings VI.Ib held note Harmonic artificial 4thl con Sord. pp(5-9) •Strings VI.II held note Oct. con Sord. pp(1-12) •Strings Vc 6SOLI Harmonics artificial 4th held note pp(9-12) •Strings Vla 6SOLI Harmonics artificial 4th held note pp(11-12)	>•Mode of Playing	—	Strings Violin I 4SOLI Legato slurred halves,quarters slow con Sordino pp. Strings Violin Ib held note Harmonic artificial 4th con Sordino pp. Strings Violin II held note Octave con Sordino pp. Strings Violoncello 6SOLI Harmonics artificial 4th held note pp. Strings Viola 6SOLI Harmonics artificial 4th held note pp.	Strings Violin I 4SOLI: Legato slurred halves,quarters slow con Sordino pp (5-9). Strings Violin Ib: held note Harmonic artificial 4th con Sordino pp (5-9) Strings Violin II: held note Octave con Sordino pp (1-12). Strings Violoncello 6SOLI: Harmonics artificial 4th held note pp (9-12). Strings Viola 6SOLI: Harmonics artificial 4th held note pp (11-12).
Debussy	stereo -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.II+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).







Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •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.	Strings Viola+Violoncello, Violin I+Violin II: Legato Tenuto,Staccato slurred, Tenuto-Staccato, Sourdines (con sordino) pp crescendo-decrescendo (Reh.39,23-48).
Debussy	stereo -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	<ul style="list-style-type: none"> •VI.I,VI.II Tremolo fingered unmeas. quarters sur la touche Sourdines pp cresc(54-66)+Tutti •VI.II+Vla Tremolo fingered unmeas. quarters, eight triplets, sur la touche pp(Reh.48,92-98)+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, eight triplets, sur la touche (sul tasto) pp (Reh.48,92-98).	Violin I, Violin II: tremolo fingered unmeasured quarters sur la touche (sul tasto) Sourdines (con sordino) pp crescendo (54-66). Violin II+Viola: Tremolo fingered unmeasured quarters, eight triplets, sur la touche (sul tasto) pp (Reh.48,92-98).
Debussy	stereo -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	<ul style="list-style-type: none"> •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, sul G, Sourdines (con sordino) p espressivo (114-117).	Strings Violin I: Legato slurred, Tenuto,Staccato, sul G, Sourdines (con sordino) p espressivo (114-117).




Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings Vla Pizz detached Stacc, slurred Stacc-Ten 8-16ths Sourdines pp cresc-decres(1-4)+Tutti •Strings VcB Pizz detached Ten-Stacc quarters-8ths Sourdines pp cresc-decres(1-4)+Tutti •Strings VcA Stacc-Spicc-Ten detached 8-16ths sur le chevalet Sourdines pp cresc-decres(1-4)+Tutti 		>•Mode of Playing	_	<p>Strings Viola Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo.</p> <p>Strings VioloncelloB Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo.</p> <p>Strings VioloncelloA Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo.</p>	<p>Strings Viola: Pizzicato detached Staccato, slurred Staccato-Tenuto 8-16ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).</p> <p>Strings VioloncelloB: Pizzicato detached Tenuto-Staccato quarters-8ths Sourdines (con sordino) pp crescendo-decrescendo (1-4).</p> <p>Strings VioloncelloA: Staccato-Spiccato-Tenuto detached 8-16ths sur le chevalet (sul ponticello) Sourdines (con sordino) pp crescendo-decrescendo (1-4).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla,+VI.IC Trem bowed unmeas. sur la touche, Sourdines p decresc pp(Reh.11,85-91)+Tutti •Strings VI.IB Slurred 16ths(3) vs Stacc 16ths(3) pp(Reh.11,85-91)+Tutti •Strings VI.IA Harmonics artificial 4th sulA-D, Detached 8ths 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 (Reh.11,85-91). Strings Violin IB: Slurred 16ths(3) vs Staccato 16ths(3) pp (Reh.11,85-91). Strings Violin IA: Harmonics artificial 4th sulA-D, Detached 8ths pp (Reh.11,85-91).	Strings Violin II+Viola,+Violin IC: Tremolo bowed unmeasured sur la touche (sul tasto), Sourdines (con sordino) p decrescendo pp (Reh.11,85-91). Strings Violin IB: Slurred 16ths(3) vs Staccato 16ths(3) pp (Reh.11,85-91). Strings Violin IA: Harmonics artificial 4th sulA-D, Detached 8ths pp (Reh.11,85-91).
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings Vc+Db Harmonics Natural 5th, Major3d , Artificial 4th, Sourdines pp decresc(i_62-63)+Tutti 	>•Mode of Playing	—	Strings Violoncello+Double Bass Harmonics Natural 5th, Major3d , Artificial 4th, Sourdines (con sordino) pp decrescendo.	Strings Violoncello+Double Bass: Harmonics Natural 5th, Major3d , Artificial 4th, Sourdines (con sordino) pp decrescendo (i_62-63).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vc,Db Tremolo bowed meas. 8ths, sur la touche, Sourdines pp-ppp cresc mf decresc(iv_Reh.1,7-14)+Tutti •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,DoubleB ass Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp cresc mf decresc mf decresc.26).	Strings Violoncello,DoubleBass: Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp cresc mf decresc (iv_Reh.1,7-14). Strings Violoncello,DoubleBass: Tremolo bowed measured 8ths, sur la touche (sul tasto), Sourdines (con sordino) pp-ppp cresc mf decresc (iv_Reh.3,18-26).	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Db,Vc,Vla,VI.I Gliss. (written out up-down) sur la touche (sul tasto) p,mf decresc(iv_75-88)+Tutti •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 DoubleBass,Violoncello,Viola,Violin I: Glissando (written out up-down) sur la touche (sul tasto) p,mf decrescendo. Strings Violin I+Viola,Violin II+Violoncello: Glissando (written out up-down) sur la touche (sul tasto) p,ppp decrescendo. Sourdines (con sordino), sur la touche (sul tasto) p,ppp decrescendo.	Strings DoubleBass,Violoncello,Viola,Violin I: Glissando (written out up-down) sur la touche (sul tasto) p,mf decrescendo (iv_75-88). Strings Violin I+Viola,Violin II+Violoncello: Glissando (written out up-down) sur la touche (sul tasto) p,ppp decrescendo. Sourdines (con sordino), sur la touche (sul tasto) p,ppp decrescendo (iv_Reg.13,89-98).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.II Gliss. (written out up-down) Sourdines ppp cresc-decresc(iv_107-109)+Tutti •Strings Vla Gliss. (written out up-down) Sourdines pp cresc-decresc(iv_114-116)+Tutti •Strings Vc Gliss. (written out up-down) Sourdines ppp cresc-decresc(iv_118-119)+Tutti •Strings Db Gliss. (written out up-down) Sourdines ppp cresc-decresc(iv_120-121)+Tutti 	>•Mode of Playing	_	<p>Strings Violin II Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo. Strings Viola Glissando (written out up-down) Sourdines (con sordino) pp crescendo-decrescendo. Strings Violoncello Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo. Strings DoubleBass Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo.</p>	<p>Strings Violin II: Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo (iv_107-109). Strings Viola: Glissando (written out up-down) Sourdines (con sordino) pp crescendo-decrescendo (iv_114-116). Strings Violoncello: Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo (iv_118-119). Strings DoubleBass: Glissando (written out up-down) Sourdines (con sordino) ppp crescendo-decrescendo (iv_120-121).</p>	
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •Strings Vc Legato slurred 16-8ths(8) slow con sordino pp(8-11)+Tutti 	>•Mode of Playing	_	<p>Strings Violoncello Legato slurred 16-8ths(8) slow con sordino pp.</p>	<p>Strings Violoncello: Legato slurred 16-8ths(8) slow con sordino pp (8-11)</p>	
Rimsky-Korsakov	stereo -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	<ul style="list-style-type: none"> •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	_	<p>Strings Violin I+Violin II+Viola+Violoncello: Legato large slurs quarters,8ths,halfs slow, slurred Tenuto, con sordino pp.</p>	<p>Strings Violin I+Violin II+Viola+Violoncello: Legato large slurs quarters,8ths,halfs slow, slurred Tenuto, con sordino pp (Reh.9,72-93).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Rimsky-Korsakov	stereo -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	stereo -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/strings	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	stereo -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  •Strings VI.I+VI.II Tremolo bowed unmeasured, sourdine pp(19-20)+Tutti	>•Mode of Playing	—	Strings Violin I Tremolo unmeasured whole notes, sourdine (con sordino) ppp. Strings Violin I+Violin II Tremolo unmeasured, sourdine (con sordino) pp.	Strings Violin I: Tremolo bowed unmeasured whole notes, sourdine (con sordino) ppp (Reh.1,7-18). Strings Violin I+Violin II: Tremolo bowed unmeasured, sourdine (con sordino) pp (19-20).
Ravel	stereo -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	stereo -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).






Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse generale	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •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(192-203).		
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	 •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  •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+Violoncello: Tremolo fingered unmeasured wholes slow Sourdines (con sordino), sur la touche (sul tasto) ppp, mf decrescendo ppp (Reh.70,448-471). 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). Strings Violin I+Violin II+Viola Tremolo fingered unmeasured dotted quarters,halfs Sourdines (con sordino), sur la touche (sul tasto) mf decresc pp cresc		

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings Vla+Vc,Db Gliss 1Oct. Sourdines, sur la touche mf-pp cresc-decres p(Reh.73,467-470)+Tutti •Strings Vla,Vc Gliss 2Oct. Sourdines, sur la touche pp cresc-decres (Reh.76,486-48)+Tutti 	>•Mode of Playing	—	<p>Strings Viola+Violoncello,DoubleBass: Glissando 1Octave Sourdines (con sordino), sur la touche (sul tasto) mf-pp crescendo-decrescendo p (Reh.73,467-470).</p> <p>Strings Viola,Violoncello: Glissanso 2Octaves Sourdines (con sordino), sur la touche (sul tasto) mf-pp crescendo-decrescendo p.</p> <p>Strings Viola,Violoncello Glissando 2Octaves Sourdines (con sordino), sur la touche (sul tasto) pp crescendo-decrescendo.</p>	<p>Strings Viola+Violoncello,DoubleBass: Glissando 1Octave Sourdines (con sordino), sur la touche (sul tasto) mf-pp crescendo-decrescendo p (Reh.73,467-470).</p> <p>Strings Viola,Violoncello: Glissanso 2Octaves Sourdines (con sordino), sur la touche (sul tasto) pp crescendo-decrescendo (Reh.76,486-48).</p>	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+VI.II Tremolo fingered 8ths(6) Sourdines pp(477-479)+Tutti •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	—	<p>Strings Violin I+Violin II Tremolo fingered 8ths(6) Sourdines (con sordino) pp decresc.</p> <p>Strings Violin I+Violin I+Viola Tremolo fingered 8ths(6) Sourdines (con sordino) pp decresc.</p> <p>Strings Violin I+Violin I+Viola Tremolo fingered 8ths(6) Sourdines (con sordino) (ordinario-sur la touche sul tasto) mf decrescendo pp.</p>	<p>Strings Violin I+Violin II: Tremolo fingered 8ths(6) Sourdines (con sordino) pp decresc(477-479).</p> <p>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).</p>	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.II,Vc Gliss. Harmonics natural Sourdine, mf cresc-decresc(Reh.78,496-497)+Tutti 	>•Mode of Playing	—	<p>Strings Violin II,Violoncello Glissando Harmonics natural Sourdine (con sordino) mf crescendo-decrescendo.</p>	<p>Strings Violin II,Violoncello: Glissando Harmonics natural Sourdine (con sordino) mf crescendo-decrescendo (Reh.78,496-497).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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 (860-865).	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla,Vc Legato slurred 8ths Portamento 3rd up, Sourdines p,mf,F decresc pp(Reg.133,877-901)+Tutti •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 Violin I+Violin II+Viola, Violoncello	Legato slurred 8ths Portamento 3rd up, Sourdines (con sordino) p,mf,F decrescendo pp (Reg.133,877-901). Strings Viola+Violoncello: Legato slurred halves-quarters Glissanso 5-4th,3rd down, Sourdines (con sordino) pp,mf decrescendo (Reg.133,877-888).	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vc,Db Sourdines Otez une à une pp(Reh.155,1037-1043)+Tutti 	>•Mode of Playing	—	Strings Violoncello,DoubleBass	Sourdines otez une à une (take sordino out one by one) pp(Reh.155,1037-1043).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vla Harmonics natural 3rd-4-5th(sul C) sustained Sourdine pp(1038-1043)+Tutti •Strings Vc Harmonics natural 5th(sul C) sustained pp(1038-1043)+Tutti 	>•Mode of Playing	–	Strings Viola Harmonics natural 3rd-4-5th(sul C) sustained pp. Strings Violoncello Harmonics natural 5th(sul C) sustained Sourdine pp.	Strings Viola: Harmonics natural 3rd-4-5th(sul C) sustained pp (1038-1043). Strings Violoncello: Harmonics natural 5th(sul C) sustained Sourdine pp (1038-1043).
Ravel	stereo -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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Ravel	stereo -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 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	stereo -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), con sordino, Pizzicato p (57-65).
Stravinsky	stereo -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	stereo -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	stereo -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+VIa+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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	stereo -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	stereo -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,+Violoncello,+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	stereo -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	stereo -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. halfs,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 halfs, quarters con sordino sul tasto-ordinario pp,p crescendo mp-mf.	Strings DoubleBass,+Violoncello,+Viola,+Violin I+Violin II: Tremolo fingered-bowed unmeasured halfs, quarters con sordino sul tasto-ordinario pp,p crescendo mp-mf(1-39).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •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 (sul C), Glissando up-down 4-5th Sourdines (con sordino) p cresc-decresc(Reh.5,40-43).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings con sordino (30-52) •Strings con sordino (30-52)+Tutti 	>•Mode of Playing	—	Strings con sordino Tremolando. Strings with mute. Strings avec la sourdine.	Strings: con sordino (30-52).
Moussorgsky	stereo -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	<ul style="list-style-type: none"> •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). Strings Violoncello+DoubleBass: Detached tenuto 8ths Sourdines (con sordino) (51 Mettez une à une) mf decrescendo ppp (49-64).
								<ul style="list-style-type: none"> •Strings Vc+Db Detached tenuto 8ths Sourdines (51 Mettez une à une) mf decresc ppp(49-64)+Tutti			Strings Violoncello+DoubleBass Detached tenuto 8ths Sourdines (con sordino) (51 Mettez une à une) mf decrescendo ppp.	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Moussorgsky	stereo -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, tuba/timp, 3perc/2harp, celesta/strings	Jarvi_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •Strings VI.II,Vla+Vc,+Db Tremolo fingered unmeas. con sord. p cresc mp-mf decresc pp(Reh.92, 110-124) •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 sordino 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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.9,121-131)+Tutti •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 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce. Strings Violin I Detached Tenuto, short slurs, slurred Staccato 8-16ths con sord. p dolce.	Strings Violin I 4SOLI: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce (Reh.9,121-131). Strings Violin I: Detached Tenuto, short slurs, slurred Staccato 8-16ths con sord. p dolce (Reh.10,132-139).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Bartok	stereo -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	stereo -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 •Strings VI.I IsulG 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 II sulG quarters,16ths, slurred, Glissando, con sordino.	Strings Violin I: sulG quarters,16ths, slurred, Glissando, con sordino pp(11-12). Strings Violin II: sulG quarters,16ths, slurred, Glissando, con sordino pp(11-12).
Bartok	stereo -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 VIa 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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I 4SOLI Detached Tenuto, short slurs, slurred Stacc 8-16ths con sord. p dolce(Reh.57,112-117)+Tutti •Strings Vla SOLO Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128)+Tutti 	>•Mode of Playing	—	Strings Violin I 4SOLI Detached Tenuto, short slurs, slurred Staccato 8-16ths con sordino p dolce. 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). Strings Viola SOLO: Detached Tenuto, short slurs, slurred Staccato 8-16ths,quarters medium-fast p(Reh.58,120-128).	
Ravel	stereo -NAX	Tzigane	14.06.23	ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •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	stereo -NAX	Lyrische Suite	III. Allegro misterioso	StringQtet	1926	StringQtet	Alban Berg Quartet	<ul style="list-style-type: none"> •String Qtet con sordino (whole movement) 	>•Mode of Playing	—	String Quartet: con sordino.	String Quartet: con sordino (whole movement).	
Berg	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	III. Adagio	ORCH	1936	String Orchestra/perc	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla+Vc Tremolo bowed unmeas. quarters con sord. punta d'arco pp(135-139)+Tutti •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.	Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters con sordino punta d'arco pp(135-139). Strings Violin I+Violin II+Viola+Violoncello: Tremolo bowed unmeasured quarters con sordino punta d'arco pp (145-149).
Bartok	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Bartok	stereo -NAX	Concerto for Orchestra	I. Introduzione (Andante non troppo - Allegro vivace)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Gliss up 5-9th 8ths p(52-54)+Tutti •Strings VI.II Gliss up-down Oct.,9th quarters con sord. pp(90-104)+Tutti 	>•Mode of Playing	—	Strings Violin I Glissando up 5-9th 8ths p. Strings Violin II Glissando up-down Oct.,9th quarters con sordino pp.	Strings Violin I: Glissando up 5-9th 8ths p (52-54). Strings Violin II: Glissando up-down Oct.,9th quarters con sordino pp (90-104).
Bartok	stereo -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	<ul style="list-style-type: none"> •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 sordino mf, pp.	Strings Violin I+Violin II: Tremolo fingered unmeasured con sord pp, p (87-104). Strings Violin I+Violin II: Tremolo fingered unmeasured con sord mf, pp (228-245).
Bartok	stereo -NAX	Concerto for Orchestra	III. Elegia (Andante, non troppo)	ORCH	1945	3*fl, 3*ob, 3*cl, 3*bsn/4horn, 3tr, 3trb, tuba/timp, 2perc/2harp/string s	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples			Details/Uses/Full text	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Bartok	stereo -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+piz zStrings 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 sul G-D+VI.I 3Octaves +Harp +Timpani +Pizzicato Strings p (119-127).
Stravinsky	stereo -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_Concertgebouw	•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).
6 SCORDATURA													
Saint-Saëns	stereo -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	stereo -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	stereo -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).

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Schönberg	stereo -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	stereo -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	stereo -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).	
34 HARMONICS NATURAL: Octave													
Rimsky-Korsakov	stereo -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	>•Mode of Playing	—	Strings Viola Harmonic natural 4th-Oct sulG, held pp.	Strings Viola: Harmonic natural 4th-Oct sulG, held pp (627-628).	
Ravel	stereo -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 (Sul G), Legato slurred 8ths, quarters pp (372-375).	
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse suppliante de Chloe	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•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(sul G) quarter F(983).	

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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	<ul style="list-style-type: none"> •Strings Vla Harmonic natural Octave sul D, held pp(17-19) 	>•Mode of Playing	–	Strings Viola	Harmonic natural Octave sul D, held pp.	Strings Viola: Harmonic natural Octave sul D, held pp (17-19).
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Harmonics artificial 4th Legato 32nds mf(Reh.5,71-73)+Tutti •Strings Db Harmonic natural Octave p(Reh.5,72-74)+Tutti •Strings SOLO VI Trills high p(Reh.5,72-74)+Tutti •Strings VI.II Tremolo fingered unmes. halves, sur la touche pp(Reh.5,72-74)+Tutti •Strings VI.I,Vc Gliss. up-down to Harmonic large pp(Reh.5,72-74)+Tutti 	>•Mode of Playing	–	Strings SOLO Violin	Harmonics artificial 4th Legato 32nds mf.	Strings SOLO Violin: Harmonics artificial Legato 32nds mf (Reh.5,71-73).
								<ul style="list-style-type: none"> •Strings DoubleBass Harmonic natural Octave p. 			Strings DoubleBass	Harmonic natural Octave p.	Strings DoubleBass: Harmonic natural Octave p (Reh.5,72-74).
								<ul style="list-style-type: none"> •Strings SOLO Violin Trills high p. 			Strings SOLO Violin	Trills high p.	Strings SOLO Violin: Trills high p (Reh.5,72-74).
								<ul style="list-style-type: none"> •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.).	Strings Violin II: Tremolo fingered unmesured halves, sur la touche (sul tasto) pp (Reh.5,72-74).
								<ul style="list-style-type: none"> •Strings Violin I, Violoncello Glissando up-down to Harmonic large p. 			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).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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), con sordino, Pizzicato p (57-65).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings Tutti harmonics held ppp(4)+Tutti •Strings Vc+Db Harm nat Oct sulC(Db)sulD(Vc), held ppp (4)+Tutti 	>•Mode of Playing	—	Strings Tutti harmonics held ppp. 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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Harmonic natural 4th held pp(36-38)+Tutti •Strings VI.I Harmonic natural Oct. held, 8ths,quarters pp(39-58)+Tutti 	>•Mode of Playing	—	Strings Violin I Harmonic natural 4th held pp. Strings Violin : Harmonic natural Octave held, 8ths,quarters pp.	Strings Violin I: Harmonic natural 4th held pp (36-38). Strings Violin I: Harmonic natural Octave held, 8ths,quarters pp (39-58).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bloch	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla,+Vc Spicc slurred 32nds (open strings D-A to harm natural Oct) pp(Reh.3, 28-38)+Tutti •Strings Db Harmonics natural 4th,Oct,2Oct held 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 (Reh.3, 28-38). Strings DoubleBass: Harmonics natural 4th,Octave,2Octaves held pp (Reh.3, 28-38).		
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc Pizz Harmonics natural 4th(C-G)l ppp(Reh.10,10-13)+Tutti •Strings Vc+Db Pizz Harmonics natural pp(23-32)+Tutti 	>•Mode of Playing	—	Strings Violin II+Viola+Violoncello: Pizzicato Harmonics natural 4th(C-G)l ppp. Strings Violoncello+DoubleBass Pizzicato Harmonics natural pp (23-32).		
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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.		
Stravinsky	stereo -NAX	Pulcinella	05-III. Andantino	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	<ul style="list-style-type: none"> •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.		








Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874 - 1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vc,+Db Harmonics natural 5th,Oct quarters p(Reh.91,106-108) •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,Oct quarters p (Reh.91,106-108).	Strings Violin I+Violin II+Violoncello,+DoubleBass Harmonics natural 5th,Oct quarters p
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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(Reh.37,37-44).	Strings Violin II+Viola+Violoncello+DoubleBass: Harmonics natural Oct-4th, 16ths, Tremolo quarters F.
Stravinsky	stereo -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_Concertgebouw	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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, DoubleBass natural 4th sulE, held pp(110-112).	Strings Violin II Harmonic artificial 5th, Viola natural Oct sulD, DoubleBass natural 4th sulE, held pp(110-112).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I HARM nat 5th sulE, nat Oct sulA-E, artif 4-5th, p(Reh.31,84-92)+Tutti •Strings VI.II HARM nat Oct sulE-A, nat 4th sul D-A, artif-nat 4th, p(Reh.31,84-92)+Tutti •Strings Vla HARM artif 4th, p(Reh.31,84-92)+Tutti •Strings Vc HARM nat min3rd sulA, nat Maj3rd sulD-G-C, p(Reh.31,84-92)+Tutti •Strings Db HARM nat min3rd sulE, nat Maj3rd sulG-D, p(Reh.31,84-92)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p. Strings Violin II HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p. Strings Viola HARMonics artificial 4th, quarters p. Strings Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p. Strings DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p.</p>	<p>Strings Violin I: HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p (Reh.31,84-92). Strings Violin II: HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p (Reh.31,84-92). Strings Viola: HARMonics artificial 4th, quarters p (Reh.31,84-92). Strings Violoncello: HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p (Reh.31,84-92). Strings DoubleBass: HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p (Reh.31,84-92).</p>	
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+Vla+Vc Legato slurred 8th to Harm natural Oct.(G-D) mf cresc-decresc(Reh.26,46-52)+Tutti 	>•Mode of Playing	_	<p>Strings Violin II+Viola+Violoncello Legato slurred 8th to Harmonics natural Octave(G-D) mf crescendo-decrescendo.</p>	<p>Strings Violin II+Viola+Violoncello: Legato slurred 8th to Harmonics natural Octave(G-D) mf crescendo-decrescendo (Reh.26,46-52).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •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 sul E = E7 Strings MoP-3 Harm nat 4th sul A = A6 Harm nat 5th sulE = B6 Strings MoP-4 Harm nat Oct sulE = E6 Strings MoP5 Harm artif 4th sulA = D7 Strings MoP6
66 HARMONICS Natural: 5th													
Saint-Saëns	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI. II Harmonics natural 5th held note pp(76-80)+Tutti •Strings Vc Harmonics natural 5th held note pp(76-80)+Tutti 		>•Mode of Playing	—	Strings Violin II Harmonics natural 5th held note pp. Strings Violoncello Harmonics natural 5th held note pp.	Strings Violin II: Harmonics natural 5th held note pp (76-80). Strings Violoncello: Harmonics natural 5th held note pp (76-80).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Harmonics natural 5th held note pp(83-86)+Tutti •Strings VI.II Harmonics natural 5th held note pp(83-86)+Tutti •Strings Vc Harmonics natural 5th held note pp(83-86)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I Harmonics natural 5th held note pp.</p> <p>Strings Violin II Harmonics natural 5th held note pp.</p> <p>Strings Violoncello Harmonics natural 5th held note pp.</p>	<p>Strings Violin I: Harmonics natural 5th held note pp (83-86).</p> <p>Strings Violin II: Harmonics natural 5th held note pp (83-86).</p> <p>Strings Violoncello: Harmonics natural 5th held note pp (83-86).</p>		
Ravel	stereo -NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Harmonics natural 5th held note pp(90-92)+Tutti •Strings VI.II Harmonics natural 5th held note pp(90-92)+Tutti •Strings Vla Harmonics natural 5th held note pp(90-92)+Tutti •Strings Vc Harmonics natural 5th held note pp(90-92)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I Harmonics natural 5th held note pp.</p> <p>Strings Violin II Harmonics natural 5th held note pp.</p> <p>Strings Viola Harmonics natural 5th held note pp.</p> <p>Strings Violoncello Harmonics natural 5th held note pp.</p>	<p>Strings Violin I: Harmonics natural 5th held note pp (90-92).</p> <p>Strings Violin II: Harmonics natural 5th held note pp (90-92).</p> <p>Strings Viola: Harmonics natural 5th held note pp (90-92).</p> <p>Strings Violoncello: Harmonics natural 5th held note pp (90-92).</p>		

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Harmonics natural 5th held note pp(98-101)+Tutti •Strings VI.II Harmonics natural 5th held note pp(98-101)+Tutti •Strings Vc Harmonics natural 5th held note pp(98-101)+Tutti 	>•Mode of Playing	_	Strings Violin I Harmonics natural 5th held note pp. Strings Violin II Harmonics natural 5th held note pp. Strings Violoncello Harmonics natural 5th held note pp.	Strings Violin I: Harmonics natural 5th held note pp (98-101). Strings Violin II: Harmonics natural 5th held note pp (98-101). Strings Violoncello: Harmonics natural 5th held note pp (98-101).
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings Vc+Db Harmonics Natural 5th, Major3d, Artificial 4th, Sourdines pp decresc(i_62-63)+Tutti 	>•Mode of Playing	_	Strings Violoncello+Double Bass Harmonics Natural 5th, Major3d, Artificial 4th, Sourdines (con sordino) pp decrescendo.	Strings Violoncello+Double Bass: Harmonics Natural 5th, Major3d, Artificial 4th, Sourdines (con sordino) pp decrescendo (i_62-63).
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Harmonics natural 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

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	 Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Ravel	stereo -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	stereo -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	stereo -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 (Sul G), Legato slurred 8ths, quarters pp (372-375).
Ravel	stereo -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  •Strings Db Harmonics 4th pp(382)+Tutti	>•Mode of Playing	—	Strings Violin I+Viola +Violoncello (in Octave) Harmonics natural 5-4th p,pp. Strings DoubleBass Harmonics 4th pp.	Strings Violin I+Viola +Violoncello: (in Octave) Harmonics natural 5-4th p,pp (382). Strings DoubleBass: Harmonics 4th pp (382).
Ravel	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vla Harmonics natural 3rd-4-5th(sul C) sustained Sourdine pp(1038-1043)+Tutti •Strings Vc Harmonics natural 5th(sul C) sustained pp(1038-1043)+Tutti 	>•Mode of Playing	—	Strings Viola Harmonics natural 3rd-4-5th(sul C) sustained pp. Strings Violoncello Harmonics natural 5th(sul C) sustained Sourdine pp.	Strings Viola: Harmonics natural 3rd-4-5th(sul C) sustained pp (1038-1043). Strings Violoncello: Harmonics natural 5th(sul C) sustained Sourdine pp (1038-1043).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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), con sordino, Pizzicato p (57-65).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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 (Oct, 5th), con sordino p crescendo.	Strings Violin I+Violin II+Violoncello+DoubleBass: Harmonics natural (Oct, 5th), con sordino p crescendo (2).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	stereo -NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914 -	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	stereo -NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914 -	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).	
Ravel	stereo -NAX	Le Tombeau de Couperin	I. Prélude	ORCH	1914 -	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	stereo -NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914 -	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	stereo -NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914 -	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 •Strings Db Harmonics nat min3rd sul A, quarters,halfs pp(66-67)+Tutti	>•Mode of Playing	—	Strings Viola Harmonics natural 5th sulA, quarters, halves pp. Strings DoubleBass Harmonics natural min3rd sul A, quarters, halves pp.	Strings Viola: Harmonics natural 5th sulA, quarters, halves pp (66-67). Strings DoubleBass: Harmonics natural min3rd sul A, quarters, halves pp (66-67).	
Ravel	stereo -NAX	Le Tombeau de Couperin	II. Forlane	ORCH	1914 -	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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	stereo -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 natural 5th sulD 8th mp cresc.	Strings Violoncello: Harmonic natural 5th sulD 8th mp cresc (111).
Ravel	stereo -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).
Ravel	stereo -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 sul D, p (Reh.19,156-157).
Ravel	stereo -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	stereo -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	stereo -NAX	Pulcinella	06-IV. Tarantella	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 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 sul D-A, F (Reh.56,22-25).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Moussorgsky	Multi	Pictures at an Exhibition	9. Baba Yaga - The Hut on Hen's Legs	ORCH(Ravel)	1874 - 1922	3*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vc,+Db Harmonics natural 5th,Oct quarters p(Reh.91,106-108) •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,Oct quarters p	Strings Violin I+Violin II+Violoncello,+DoubleBass Harmonics natural 5th,Oct quarters p.	Strings Violin I+Violin II+Violoncello,+DoubleBass Harmonics natural 5th,Oct quarters p (Reh.91,106-108).
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings Db Harmonic nat 5th sulE, held p(75-76)+Tutti •Strings Vc Harmonic nat 5th sulG, held p(75-76)+Tutti 	>•Mode of Playing	_	Strings DoubleBass Harmonic natural 5th sulE, held p. Strings Violoncello Harmonic natural 5th sulG, held p.	Strings DoubleBass: Harmonic natural 5th sulE, held p (75-76). Strings Violoncello: Harmonic natural 5th sulG, held p (75-76).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I HARM nat 5th sulE, nat Oct sulA-E, artif 4-5th, p(Reh.31,84-92)+Tutti •Strings VI.II HARM nat Oct sulE-A, nat 4th sul D-A, artif-nat 4th, p(Reh.31,84-92)+Tutti •Strings Vla HARM artif 4th, p(Reh.31,84-92)+Tutti •Strings Vc HARM nat min3rd sulA, nat Maj3rd sulD-G-C, p(Reh.31,84-92)+Tutti •Strings Db HARM nat min3rd sulE, nat Maj3rd sulG-D, p(Reh.31,84-92)+Tutti 	>•Mode of Playing	–	<p>Strings Violin I HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p.</p> <p>Strings Violin II HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p.</p> <p>Strings Viola HARMonics artificial 4th, quarters p.</p> <p>Strings Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p.</p> <p>Strings DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p.</p>	<p>Strings Violin I: HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p (Reh.31,84-92).</p> <p>Strings Violin II: HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p (Reh.31,84-92).</p> <p>Strings Viola: HARMonics artificial 4th, quarters p (Reh.31,84-92).</p> <p>Strings Violoncello: HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p (Reh.31,84-92).</p> <p>Strings DoubleBass: HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p (Reh.31,84-92).</p>	
Ravel	stereo -NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •Strings SOLO Violin Harmonics natural 4th(sulG)-natural 5th(sul D,sul A)-natural 4th(sul D,sul E) (49-50) 	>•Mode of Playing	–	<p>Strings SOLO Violin Harmonics natural 4th(sulG)-natural 5th(sul D,sul A)-natural 4th(sul D,sul E).</p>	<p>Strings SOLO Violin: Harmonics natural 4th(sulG)-natural 5th(sul D,sul A)-natural 4th(sul D,sul E) (49-50).</p>	
Ravel	stereo -NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •Strings SOLO Violin Harmonics natural 5th(sulD)-natural 4th(sulD,sulA)-artificial 4th (53) 	>•Mode of Playing	–	<p>Strings SOLO Violin Harmonics natural 5th(sulD)-natural 4th(sulD,sulA)-artificial 4th.</p>	<p>Strings SOLO Violin: Harmonics natural 5th(sulD)-natural 4th(sulD,sulA)-artificial 4th (53).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Tzigane	ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •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 sul A, 16ths fast p (72-91).		
Ravel	stereo -NAX	Tzigane	ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •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	stereo -NAX	Tzigane	ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •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).		

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Tzigane	ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •Strings VI.II Harm nat 4-5th sulA, Sourdine, held p(Reh.11,134-148)+Tutti •Strings Vla Harm nat Maj6th sulC, 5th sulD Sourdine, held p(Reh.11,134-148)+Tutti •Strings Vc Harm nat 5th sulG-D 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 Viola Harmonic natural Maj6th sulC, 5th sulD Sourdine (con sordino), held p. Strings Violoncello Harmonic natural 5th sulG-D Sourdine (con sordino), held p.	Strings Violin II: Harmonic natural 4-5th sulA, Sourdine (con sordino) held p (Reh.11,134-148). Strings Viola: Harmonic natural Maj6th sulC, 5th sulD Sourdine (con sordino), held p (Reh.11,134-148). Strings Violoncello: Harmonic natural 5th sulG-D Sourdine (con sordino), held p (Reh.11,134-148).		
Ravel	stereo -NAX	Tzigane	ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •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 sul E = E7 Strings MoP-3 Harm nat 4th sul A = A6 Harm nat 5th sulE = B6 Strings MoP-4 Harm nat Oct sulE = E6 Strings MoP5 Harm artif 4th sulA = D7 Strings MoP6		
Bartok	stereo -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	<ul style="list-style-type: none"> •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).	

71 Harmonics Natural: 4th

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Saint-Saëns	stereo -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	stereo -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	stereo -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		>•Mode of Playing	—	Strings Viola Harmonic natural 4th-Oct sulG, held pp.	Strings Viola: Harmonic natural 4th-Oct sulG, held pp (627-628).
Ravel	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Ravel	stereo -NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Harmonics natural 4th held note pp(76-80)+Tutti •Strings VI.II Harmonics artificial 4th held note pp(76-80)+Tutti •Strings Vla Harmonics artificial 4th held note pp(76-80)+Tutti 	>•Mode of Playing	—	<ul style="list-style-type: none"> Strings Violin I Harmonics natural 4th held note pp. Strings Violin II Harmonics artificial 4th held note pp. Strings Viola Harmonics artificial 4th held note pp. 	<ul style="list-style-type: none"> Strings Violin I: Harmonics natural 4th held note pp (76-80). Strings Violin II: Harmonics artificial 4th held note pp (76-80). Strings Viola: Harmonics artificial 4th held note pp (76-80). 	
Ravel	stereo -NAX	Alborada del gracioso	ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Harmonics natural,artificial 4th held note pp(83-86)+Tutti •Strings VI.II Harmonics natural,artificial 4th held note pp(83-86)+Tutti •Strings Vla Harmonics natural 4th held note pp(83-86)+Tutti •Strings Vc Harmonics natural 4th held note pp(83-86)+Tutti 	>•Mode of Playing	—	<ul style="list-style-type: none"> Strings Violin I Harmonics natural, artificial 4th held note pp. Strings Violin II Harmonics natural, artificial 4th held note pp. Strings Viola Harmonics natural 4th held note pp. Strings Violoncello Harmonics natural 4th held note pp. 	<ul style="list-style-type: none"> Strings Violin I: Harmonics natural, artificial 4th held note pp (83-86). Strings Violin II: Harmonics natural, artificial 4th held note pp (83-86). Strings Viola: Harmonics natural 4th held note pp (83-86). Strings Violoncello: Harmonics natural 4th held note pp(83-86)+Tutti 	









Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Alborada del gracioso	ORCH		1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Strings V1.I Harmonics natural,artificial 4th held note pp(90-92)+Tutti •Strings VI.II Harmonics natural 4th held note pp(90-92)+Tutti •Strings Vc Harmonics natural 4th held note pp(90-92)+Tutti 	>•Mode of Playing	—	<ul style="list-style-type: none"> Strings Violin I Harmonics artificial 4th held note pp. Strings Violin II Harmonics natural 4th held note pp. Strings Violoncello Harmonics natural 4th held note pp. 	<ul style="list-style-type: none"> Strings Violin I: Harmonics natural, artificial 4th held note pp (90-92). Strings Violin II: Harmonics natural 4th held note pp (90-92). Strings Violoncello: Harmonics natural 4th held note pp (90-92). 	
Ravel	stereo -NAX	Alborada del gracioso	ORCH		1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Strings V1.I Harmonics natural,artificial 4th held note pp(98-101)+Tutti •Strings VI.II Harmonics natural,artificial 4th held note pp(98-101)+Tutti •Strings Vla Harmonics natural 4th held note pp(98-101)+Tutti •Strings Vc Harmonics natural 4th held note pp(98-101)+Tutti 	>•Mode of Playing	—	<ul style="list-style-type: none"> Strings Violin I Harmonics natural, artificial 4th held note pp (98-101). Strings Violin II Harmonics natural, artificial 4th held note pp. Strings Viola Harmonics natural 4th held note pp. Strings Violoncello Harmonics natural 4th held note pp. 	<ul style="list-style-type: none"> Strings Violin I: Harmonics natural, artificial 4th held note pp (98-101). Strings Violin II: Harmonics natural, artificial 4th held note pp (98-101). Strings Viola: Harmonics natural 4th held note pp (98-101). Strings Violoncello: Harmonics natural 4th held note pp (98-101). 	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Db Harmonic nat min3rd sulD, held, sul tasto pp(i_41-42)+Tutti •Strings Db Harmonic nat 4th sulA, 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 4th sulA, held, sul tasto pp.	Strings DoubleBass: Harmonic natural min3rd sulD, held, sul tasto pp (i_41-42). Strings DoubleBass: Harmonic natural 4th sulA, held, sul tasto pp (i_41-42).
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Harm. Natural 4th,Major3d, Artificial 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, Artificial 4th slurred, from-to-normale, accents pp,p decrescendo-crescendo.	Strings Violin I+Violin II: Harmonics Natural 4th,Major3d, Artificial 4th slurred, from-to-normale, accents pp,p decrescendo-crescendo (iii_1-6).
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	stereo -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).
Ravel	stereo -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 (Sul G), Legato slurred 8ths, quarters pp (372-375).
Ravel	stereo -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 •Strings Db Harmonics 4th pp(382)+Tutti	>•Mode of Playing	—	Strings Violin I+Viola +Violoncello (in Octave) Harmonics natural 5-4th p,pp. Strings DoubleBass Harmonics 4th pp.	Strings Violin I+Viola +Violoncello: (in Octave) Harmonics natural 5-4th p,pp (382). Strings DoubleBass: Harmonics 4th pp (382).
Ravel	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vla Harmonics natural 3rd-4-5th(sul C) sustained Sourdine pp(1038-1043)+Tutti •Strings Vc Harmonics natural 5th(sul C) sustained pp(1038-1043)+Tutti 	>•Mode of Playing	—	Strings Viola Harmonics natural 3rd-4-5th(sul C) sustained pp. Strings Violoncello Harmonics natural 5th(sul C) sustained Sourdine pp.	Strings Viola: Harmonics natural 3rd-4-5th(sul C) sustained pp (1038-1043). Strings Violoncello: Harmonics natural 5th(sul C) sustained Sourdine pp (1038-1043).	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vc Harm nat 4th sulG half mF cresc(Reh.3,52)+Tutti 	>•Mode of Playing	—	Strings Violoncello Harmonic natural 4th sulG half mF crescendo.	Strings Violoncello: Harmonic natural 4th sulG half mF crescendo (Reh.3,52).	
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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), con sordino, Pizzicato p (57-65).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	stereo -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 Vla Harm nat 4th sulC, held ppp(4)+Tutti	>•Mode of Playing	–	Strings Tutti harmonics held ppp. Strings Viola Harmonic natural 4th sulC, held ppp.	Strings Tutti: harmonics held ppp (4). Strings Viola: Harmonic natural 4th sulC, held ppp (4).	
Stravinsky	stereo -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	stereo -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	stereo -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 •Strings VI.I Harmonic natural Oct. held, 8ths,quarters pp(39-58)+Tutti	>•Mode of Playing	–	Strings Violin I Harmonic natural 4th held pp. Strings Violin : Harmonic natural Octave held, 8ths,quarters pp.	Strings Violin I: Harmonic natural 4th held pp (36-38). Strings Violin I: Harmonic natural Octave held, 8ths,quarters pp (39-58).	
Ravel	stereo -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	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	 Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	3359				
Ravel	stereo -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	stereo -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).
Ravel	stereo -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	stereo -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	stereo -NAX	Schelomo		ORCH	1916	3*fl, 2ob, e.h, 2cl, bass cl, 2bsn, cbsn/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  •Strings Db Harmonics natural 4th,Oct,2Oct held pp(Reh.3, 28-38)+Tutti	>•Mode of Playing	—	Strings Violin I+Violin II+Viola,+Violoncello II+Viola,+Violoncello Spiccato slurred 32nds (open strings D-A to harmonics natural Oct) pp. Strings DoubleBass Harmonics natural 4th,Octave,2Octaves held pp.	Strings Violin I+Violin II+Viola,+Violoncello: Spiccato slurred 32nds (open strings D-A to harmonics natural Oct) pp (Reh.3, 28-38). Strings DoubleBass: Harmonics natural 4th,Octave,2Octaves held pp (Reh.3, 28-38).
Ravel	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	stereo -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 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	stereo -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+Vc Pizz Harmonics natural 4th(C-G) ppp(Reh.10,10-13)+Tutti •Strings Vc+Db Pizz Harmonics natural pp(23-32)+Tutti	>•Mode of Playing	—	Strings Violin II+Viola+Violoncello : Pizzicato Harmonics natural 4th(C-G) ppp. Strings Violoncello+DoubleB ass Pizzicato Harmonics natural pp.	Strings Violin II+Viola+Violoncello: Pizzicato Harmonics natural 4th(C-G) ppp (Reh.10,10-13). Strings Violoncello+DoubleBass Pizzicato Harmonics natural pp (23-32).	
Stravinsky	stereo -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 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 sul E quarter sFFz (Reh.34,9-13).	
Stravinsky	stereo -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 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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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, Vlnat 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, Violoncello artificial 5th, natural Oct sulD, DoubleBass natural 4th sulE, held pp.	Strings Violin II Harmonic artificial 5th, Viola natural Oct sulD, DoubleBass natural 4th sulE, held pp(110-112).	
Ravel	stereo -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	stereo -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(sul D,sul A)-natural 4th(sul D,sul E) (49-50).	
Ravel	stereo -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	stereo -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	stereo -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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Tzigane	ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •Strings VI.II Harm nat 4-5th sulA, Sourdine, held p(Reh.11,134-148)+Tutti •Strings Vla Harm nat Maj6th sulC, 5th sulD Sourdine, held p(Reh.11,134-148)+Tutti •Strings Vc Harm nat 5th sulG-D 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 Viola Harmonic natural Maj6th sulC, 5th sulD Sourdine (con sordino), held p. Strings Violoncello Harmonic natural 5th sulG-D Sourdine (con sordino), held p.	Strings Violin II: Harmonic natural 4-5th sulA, Sourdine (con sordino) held p (Reh.11,134-148). Strings Viola: Harmonic natural Maj6th sulC, 5th sulD Sourdine (con sordino), held p (Reh.11,134-148). Strings Violoncello: Harmonic natural 5th sulG-D Sourdine (con sordino), held p (Reh.11,134-148).		
Ravel	stereo -NAX	Tzigane	ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •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 sul E = E7 Strings MoP-3 Harm nat 4th sul A = A6 Harm nat 5th sulE = B6 Strings MoP-4 Harm nat Oct sulE = E6 Strings MoP5 Harm artif 4th sulA = D7 Strings MoP6		
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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 sul A p (204-208).	
Bartok	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
Bartok	stereo -NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra	Zeitouni_Les Violons du Roy
44 Harmonics Natural: Major 3rd							
Ravel	stereo -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
Ravel	stereo -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
Ravel	stereo -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
Ravel	stereo -NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM











Adler

STRINGS Modes of Playing Examples

Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
>•Mode of Playing	—	Strings DoubleBass Harmonic natural 4th sulG, held F.	Strings DoubleBass: Harmonic natural 4th sulG, held F (118-120).
>•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).
>•Mode of Playing	—	Strings Vc,Vla,VI.I Harm. Natural Major 3rd slow quarter alternating with fingered note pp,ppp(16-18)+Tutti	Strings Violoncello,Viola,Violin I: Harmonic Natural Major 3rd slow quarter alternating with fingered note pp,ppp (16-18).
>•Mode of Playing	—	Strings Violin I Harmonic natural Maj3rd sulG, quarters slow alternating sulA, sur la touche, ppp(18)+Tutti	Strings Violin I: Harmonic natural Maj3rd sulG, quarters slow alternating sulA, sur la touche (sul tasto), ppp (18).
>•Mode of Playing	—	Strings Viola Harmonics natural Maj3rd held note pp(83-86)+Tutti Strings Vc Harmonics natural Maj3rd held note pp(83-86)+Tutti	Strings Viola: Harmonics natural Maj3rd held note pp (83-86). Strings Violoncello: Harmonics natural Maj3rd held note pp (83-86).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	stereo -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	stereo -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, Artificial 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, Artificial 4th slurred, from-to-normale, accents pp,p decrescendo-crescendo.	Strings Violin I+Violin II: Harmonics Natural 4th,Major3d, Artificial 4th slurred, from-to-normale, accents pp,p decrescendo-crescendo (iii_1-6).
Ravel	stereo -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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •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 (Sul G), Legato slurred 8ths, quarters pp (372-375).	
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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 Violoncello Harmonics natural 5th(sul C) sustained Sourdine pp.	Strings Viola: Harmonics natural 3rd-4-5th(sul C) sustained pp (1038-1043). Strings Violoncello: Harmonics natural 5th(sul C) sustained Sourdine pp (1038-1043).	
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloe miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Harmonics artificial 4th 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).	
								<ul style="list-style-type: none"> •Strings Vla+Vc Harmonics natural Maj3rd held pp(1123-1127)+Tutti					

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	 Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Ravel	stereo -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).
Ravel	stereo -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 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: Harmonic natural Maj3rd sulA-E held, Sourdine (con sordino) ppp (100-123).
Ravel	stereo -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 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 sul C, held pp (350-351).
Ravel	stereo -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 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	stereo -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	stereo -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 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).








Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	stereo -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	stereo -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	stereo -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	stereo -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	stereo -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 •Strings Db Harm nat min3rd sul A, held pp(Reh.10,91-92)+Tutti		>•Mode of Playing	—	Strings DoubleBas: Harmonic natural Maj3rd sulG, held pp. Strings DoubleBass Harmonic natural min3rd sul A, held pp.	Strings DoubleBass: Harmonic natural Maj3rd sulG, held pp (Reh.10,89-92). Strings DoubleBass: Harmonic natural min3rd sul A, held pp (Reh.10,91-92).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	stereo -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 •Strings Vc Harm nat Maj6th sulD, Trem bowed held, pp(Reh.76,43-51)+Tutti		>•Mode of Playing	—	Strings DoubleBas: Harmonic natural Maj3rd sulD, Tremolo bowed held, pp. Strings Violoncello Harmonic natural Maj6th sulD, Tremolo bowed held, pp.	Strings DoubleBass: Harmonic natural Maj3rd sulD, Tremolo bowed held, pp (Reh.76,43-51). Strings Violoncello: Harmonic natural Maj6th sulD, Tremolo bowed held, pp (Reh.76,43-51).
Moussorgsky	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I HARM nat 5th sulE, nat Oct sulA-E, artif 4-5th, p(Reh.31,84-92)+Tutti •Strings VI.II HARM nat Oct sulE-A, nat 4th sul D-A, artif-nat 4th, p(Reh.31,84-92)+Tutti •Strings Vla HARM artif 4th, p(Reh.31,84-92)+Tutti •Strings Vc HARM nat min3rd sulA, nat Maj3rd sulD-G-C, p(Reh.31,84-92)+Tutti •Strings Db HARM nat min3rd sulE, nat Maj3rd sulG-D, 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 II HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p. Strings Viola HARMonics artificial 4th, quarters p. Strings Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p. Strings DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p.	Strings Violin I: HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p (Reh.31,84-92). Strings Violin II: HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p (Reh.31,84-92). Strings Viola: HARMonics artificial 4th, quarters p (Reh.31,84-92). Strings Violoncello: HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p (Reh.31,84-92). Strings DoubleBass: HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p (Reh.31,84-92).
Bartok	stereo -NAX	Divertimento for Strings	I.	ORCH	1939	String Orchestra	Zeitouni_Les Violons du Roy	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

22 Harmonics Natural: Major 6th

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples			Details/Uses/Full text	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Saint-Saëns	stereo -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	stereo -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	stereo -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 •Strings Vc Harmonics natural Maj6th held note pp(76-80)+Tutti		>•Mode of Playing	—	Strings Violin I Harmonics natural Maj6th held note pp. Strings Violoncello Harmonics natural Maj6th held note pp).	Strings Violin I: Harmonics natural Maj6th held note pp (76-80). Strings Violoncello: Harmonics natural Maj6th held note pp (76-80).
Ravel	stereo -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 •Strings Vla Harmonics natural Maj6th held note pp(90-92)+Tutti		>•Mode of Playing	—	Strings Violin I Harmonics natural Maj6th held note pp. Strings Viola Harmonics natural Maj6th held note pp.	Strings Violin I: Harmonics natural Maj6th held note pp (90-92). Strings Viola: Harmonics natural Maj6th held note pp (90-92).
Ravel	stereo -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 •Strings Vc Harmonics natural Maj6th held note pp(98-101)+Tutti		>•Mode of Playing	—	Strings Viola Harmonics natural Maj6th held note pp. Strings Violoncello Harmonics natural Maj6th held note pp.	Strings Viola: Harmonics natural Maj6th held note pp (98-101). Strings Violoncello: Harmonics natural Maj6th held note pp (98-101).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Moussorgsky	stereo -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	stereo -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  •Strings Vc Harm nat Maj6th sulD, Trem bowed held, pp(Reh.76,43-51)+Tutti	>•Mode of Playing	—	Strings DoubleBass: Harmonic natural Maj3rd sulD, Tremolo bowed held, pp. Strings Violoncello Harmonic natural Maj6th sulD, Tremolo bowed held, pp.	Strings DoubleBass: Harmonic natural Maj3rd sulD, Tremolo bowed held, pp (Reh.76,43-51). Strings Violoncello: Harmonic natural Maj6th sulD, Tremolo bowed held, pp (Reh.76,43-51).
Ravel	stereo -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	stereo -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).
Ravel	stereo -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	stereo -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 sul D, 8th fast slurred to normale p (84-88).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •Strings VI.II Harm nat 4-5th sulA, Sourdine, held p(Reh.11,134-148)+Tutti •Strings Vla Harm nat Maj6th sulC, 5th sulD Sourdine, held p(Reh.11,134-148)+Tutti •Strings Vc Harm nat 5th sulG-D 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 Viola Harmonic natural Maj6th sulC, 5th sulD Sourdine (con sordino), held p. Strings Violoncello Harmonic natural 5th sulG-D Sourdine (con sordino), held p.	Strings Violin II: Harmonic natural 4-5th sulA, Sourdine (con sordino) held p (Reh.11,134-148). Strings Viola: Harmonic natural Maj6th sulC, 5th sulD Sourdine (con sordino), held p (Reh.11,134-148). Strings Violoncello: Harmonic natural 5th sulG-D Sourdine (con sordino), held p (Reh.11,134-148).
Ravel	stereo -NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •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 sul E = E7 Strings MoP-3 Harm nat 4th sul A = A6 Harm nat 5th sulE = B6 Strings MoP-4 Harm nat Oct sulE = E6 Strings MoP5 Harm artif 4th sulA = D7 Strings MoP6
Ravel	stereo -NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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).
18 Harmonics Natural: minor 3rd												
Ravel	stereo -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 •Strings Db Harmonic nat 4th sulA, held, sul tasto pp(i_41-42)+Tutti	>•Mode of Playing	—	Strings DoubleBass: Harmonic natural min3rd sulD, held, sul tasto pp. Strings DoubleBass Harmonic natural 4th sulA, held, sul tasto pp.	Strings DoubleBass: Harmonic natural min3rd sulD, held, sul tasto pp (i_41-42). Strings DoubleBass: Harmonic natural 4th sulA, held, sul tasto pp (i_41-42).
Ravel	stereo -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 (Sul G), Legato slurred 8ths, quarters pp (372-375).
Ravel	stereo -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).
Ravel	stereo -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	>•Mode of Playing	—	Strings DoubleBass Harmonic natural min3rd sul A, held pp.	Strings DoubleBass: Harmonic natural min3rd sul A, held pp (66).
Ravel	stereo -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 •Strings Db Harmonics nat min3rd sul A, quarters,halfs pp(66-67)+Tutti	>•Mode of Playing	—	Strings Viola Harmonics natural 5th sulA, quarters, halfs pp. Strings DoubleBass Harmonics natural min3rd sul A, quarters, halfs pp.	Strings Viola: Harmonics natural 5th sulA, quarters, halfs pp (66-67). Strings DoubleBass: Harmonics natural min3rd sul A, quarters, halfs pp (66-67).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
									Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359				
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Db Harm nat Maj3rd sulG, held pp(Reh.10,89-92)+Tutti •Strings Db Harm nat min3rd sul A, held pp(Reh.10,91-92)+Tutti 	>•Mode of Playing	—	Strings DoubleBass: Harmonic natural Maj3rd sulG, held pp. Strings DoubleBass: Harmonic natural min3rd sul A, held pp.	Strings DoubleBass: Harmonic natural Maj3rd sulG, held pp (Reh.10,89-92). Strings DoubleBass: Harmonic natural min3rd sul A, held pp (Reh.10,91-92).
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I HARM nat 5th sulE, nat Oct sulA-E, artif 4-5th, p(Reh.31,84-92)+Tutti •Strings VI.II HARM nat Oct sulE-A, nat 4th sul D-A, artif-nat 4th, p(Reh.31,84-92)+Tutti •Strings Vla HARM artif 4th, p(Reh.31,84-92)+Tutti •Strings Vc HARM nat min3rd sulA, nat Maj3rd sulD-G-C, p(Reh.31,84-92)+Tutti •Strings Db HARM nat min3rd sulE, nat Maj3rd sulG-D, p(Reh.31,84-92)+Tutti 	>•Mode of Playing	_	<p>Strings Violin I HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p.</p> <p>Strings Violin II HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p.</p> <p>Strings Viola HARMonics artificial 4th, quarters p.</p> <p>Strings Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p.</p> <p>Strings DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p.</p>	<p>Strings Violin I: HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p (Reh.31,84-92).</p> <p>Strings Violin II: HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p (Reh.31,84-92).</p> <p>Strings Viola: HARMonics artificial 4th, quarters p (Reh.31,84-92).</p> <p>Strings Violoncello: HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p (Reh.31,84-92).</p> <p>Strings DoubleBass: HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p (Reh.31,84-92).</p>
Ravel	stereo -NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •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	_	<p>Strings DoubleBass Harmonic natural min3rd sulD, held, p</p> <p>Strings Viioloncello Harmonic natural 5th sulD, natural 4th sul A, 16ths fast p.</p>	<p>Strings DoubleBass: Harmonic natural min3rd sulD, held, p (72-91).</p> <p>Strings Viioloncello: Harmonic natural 5th sulD, natural 4th sul A, 16ths fast p (72-91).</p>
<div style="border: 2px dashed blue; padding: 5px;"> <p>1 Harmonics Natural: 7th</p> </div>												
<p>To be completed</p>								<ul style="list-style-type: none"> • 	>•Mode of Playing	_		

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
							3359



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

Details/Uses/Full text
Orch. Tech. Mode of Playing

18 Harmonics Natural: OTHERS

Borodine	stereo -NAX	String Quartet	III. Scherzo - Trio	StringQtet	1874	StringQtet	Borodin Quartet	•String Qtet different Harmonics(Trio, 1-69)
Borodine	stereo -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	>•Mode of Playing	–	Strings Quartet different Harmonics	String Quartet: different Harmonics (Trio, 1-69). >> see lower >>
2-79		–	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 sul D = F#5 meas.5b 4th sul A = A5 meas.5b Maj6th sul D = F#5 meas.5b 4th sul D = D5 meas.6b Maj6th sul G = B4 meas.6b Maj6th sul D = F#5 meas.6b 5th sul A = E5 meas.6b 5th sul D = A4 meas.7b Maj6th sul D = F#5 meas.7b 4th sulA = A5 meas.7b Maj6th sulA = C#6 meas.8b Maj6th sulA = C#6 meas.8b 4th sulA = A5

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples			Details/Uses/Full text		
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Borodine	stereo -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	-	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 sul A = A5 meas.9b Maj6th sul D = F#5 meas.9b 4th sul D = D5 meas.10b Maj6th sul G = B4 meas.10b Maj6th sul D = F#5 meas.10b 5th sul A = E5 meas.10b 5th sul D = A4 meas.11b 4th sul A = A5 meas.11b Maj6th sulA = C#6 meas.11b 5th sul A = E5 meas.12b 5th sul A = E5 meas.12b 5th sul D = A4	
Borodine	stereo -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.	String Qtet Violoncello: Harmonics natural quarters,8-16ths (see lower) pp dolce (Trio, 13-16). pitch meas.13b 4th sul A = A5 meas.13b Maj6th sul D = F#5 meas.13b 4th sul D = D5 meas.14b Maj6th sul G = B4 meas.14b Maj6th sul D = F#5 meas.14b 5th sul A = E5 meas.14b 5th sul D = A4 meas.15b Maj6th sul D = F#5 meas.15b 4th sulA = A5 meas.15b Maj6th sulA = C#6 meas.16b Maj6th sulA = C#6 meas.16b 4h sul A = A5 meas.16b Maj6th sulD = F#5	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples			Details/Uses/Full text		
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Borodine	stereo -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.	String Qtet Violoncello: Harmonics natural quarters,8-16ths (see lower) pp dolce (Trio, 17-20). pitch meas.17b 4th sul A = A5 meas.17b Maj6th sul D = F#5 meas.17b 4th sul D = D5 meas.18b Maj6th sul G = B4 meas.18b Maj6th sul D = F#5 meas.18b 5th sul A = E5 meas.18b 5th sul D = A4 meas.19b 4th sul A = A5 meas.19b Maj6th sulA = C#6 meas.19b 5th sul A = E5 meas.20b 5th sul A = E5 meas.20b Maj6th sulA = C#6	
Borodine	stereo -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.	String Qtet Violin I: Harmonics natural quarters,8-16ths (see lower) pp dolce (Trio, 13-16). pitch meas.13b 4th sul A = A6 meas.13b Maj6th sul D = F#6 meas.13b 4th sul D = D6 meas.14b Maj6th sul G = B5 meas.14b Maj6th sul D = F#6 meas.14b 5th sul A = E6 meas.14b 5th sul D = A4 meas.15b Maj6th sul D = F#6 meas.15b 4th sulA = A6 meas.15b Maj6th sulA = C#7 meas.16b Maj6th sulA = C#7 meas.16b 4h sul A = A6	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Borodine	stereo -NAX	String Quartet	III. Scherzo - Trio	StringQtet	1874	StringQtet	Borodin Quartet	<ul style="list-style-type: none"> •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.	String Qtet Violin I: Harmonics natural quarters,8-16ths (see lower) pp dolce. meas.17b 4th sul A = A6 meas.17b Maj6th sul D = F#6 meas.17b 4th sul D = D6 meas.18b Maj6th sul G = B5 meas.18b Maj6th sul D = F#6 meas.18b 5th sul A = E6 meas.18b 5th sul D = A5 meas.19b 4th sul A = A6 meas.19b Maj6th sulA = C#7 meas.19b 4th sul E = E7 meas.20b 4th sul E = E7 meas.20b 4th sulA = A6
Ravel	stereo -NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •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).
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VIa,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	stereo -NAX	Daphnis et Chloé (Ballet)	Part I: Danse lente et mysterieuse	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	stereo -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	stereo -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	stereo -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 (sul G See lower) written F (Reh1-3, 12-36)+2ob+voice. sulG: B4=5thHarm D5=6thHarm F5=7thHar G5=8thHarm A5=9thHar B5=10thHarm.
Ravel	stereo -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.	Strings SOLO Violin: Harmonics natural, Open strings for fiddle effect (104-120).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples				
								Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359				
Britten	stereo -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) pp crescendo sFz(27). 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 sul E = E7
Britten	stereo -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(sul D,A,E) slurred 16ths pp crescendo (18-20).
8 HARMONICS ARTIFICIAL: 5th												
Ravel	stereo -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 Sinfonie-Orchester	•Strings SOLO VI Harm artificial 5th, halves,8ths, pp espressivo(Reh.6,451-455)+Tutti	>•Mode of Playing	—	Strings SOLO Violin Harmonics artificial 5th, halves,8ths, pp espressivo.	Strings SOLO Violin: Harmonics artificial 5th, halves,8ths, pp espressivo (Reh.6,451-455).
Bartok	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I HARM nat 5th sulE, nat Oct sulA-E, artif 4-5th, p(Reh.31,84-92)+Tutti •Strings VI.II HARM nat Oct sulE-A, nat 4th sul D-A, artif-nat 4th, p(Reh.31,84-92)+Tutti •Strings Vla HARM artif 4th, p(Reh.31,84-92)+Tutti •Strings Vc HARM nat min3rd sulA, nat Maj3rd sulD-G-C, p(Reh.31,84-92)+Tutti •Strings Db HARM nat min3rd sulE, nat Maj3rd sulG-D, p(Reh.31,84-92)+Tutti 	>•Mode of Playing	–	<p>Strings Violin I HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p.</p> <p>Strings Violin II HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p.</p> <p>Strings Viola HARMonics artificial 4th, quarters p.</p> <p>Strings Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p.</p> <p>Strings DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p.</p>	<p>Strings Violin I: HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p (Reh.31,84-92).</p> <p>Strings Violin II: HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p (Reh.31,84-92).</p> <p>Strings Viola: HARMonics artificial 4th, quarters p (Reh.31,84-92).</p> <p>Strings Violoncello: HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p (Reh.31,84-92).</p> <p>Strings DoubleBass: HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p (Reh.31,84-92).</p>
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II: (in Octav) Harm artifical 4th-5th, quarters,8-16ths slow ppp(35-37)+Tutti 	>•Mode of Playing	–	<p>Strings Violin I+Violin II (in Octave) Harmonics artifical 4th,5th quarters,8-16ths slow ppp.</p>	<p>Strings Violin I+Violin II: (in Octave) Harmonics artifical 4th,5th quarters,8-16ths slow ppp (35-37).</p>
75 Harmonics Artificial: 4th												
Saint-Saëns	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI. Harmonics artifical(4th), natural(4th,5th,Maj6th, see pdf) 16ths p(138-152)+Tutti 	2-77 >•Mode of Playing	–	<p>Strings SOLO Violin Harmonics artifical(4th), natural(4th,5th,Maj6th, see pdf) 16ths p.</p>	<p>Strings SOLO Violin: Harmonics artifical(4th), natural(4th,5th,Maj6th, see pdf) 16ths p (138-152).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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	stereo -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).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, 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	stereo -NAX	Symphony No. 3	IV. Sehr langsam-Misterioso	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, 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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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	<ul style="list-style-type: none"> •Strings VI.I 4SOLI Legato slurred halves,quarters slow con Sord. pp(5-9) •Strings VI.Ib held note Harmonic artificial 4thl con Sord. pp(5-9) •Strings VI.II held note Oct. con Sord. pp(1-12) •Strings Vc 6SOLI Harmonics artificial 4th held note pp(9-12) •Strings Vla 6SOLI Harmonics artificial 4th held note pp(11-12) 	>•Mode of Playing	—	Strings Violin I 4SOLI Legato slurred halves,quarters slow con Sordino pp. Strings Violin Ib held note Harmonic artificial 4th con Sordino pp. Strings Violin II held note Octave con Sordino pp. Strings Violoncello 6SOLI Harmonics artificial 4th held note pp. Strings Viola 6SOLI Harmonics artificial 4th held note pp.	Strings Violin I 4SOLI: Legato slurred halves,quarters slow con Sordino pp (5-9). Strings Violin Ib: held note Harmonic artificial 4th con Sordino pp (5-9) Strings Violin II: held note Octave con Sordino pp (1-12). Strings Violoncello 6SOLI: Harmonics artificial 4th held note pp (9-12). Strings Viola 6SOLI: Harmonics artificial 4th held note pp (11-12).
Debussy	stereo -NAX	Images	Giges	ORCH	1905 - 1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	<ul style="list-style-type: none"> •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	stereo -NAX	Images	Giges	ORCH	1905 - 1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	<ul style="list-style-type: none"> •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	stereo -NAX	Images	Giges	ORCH	1905 - 1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -NAX	Images	Gigues	ORCH	1905 - 1912	4*fl, 4*ob, 3cl, basscl, 3bsn/4horn, 4tr/timp, 2perc/2harp, celesta/strings	Boulez_Cleveland Orchestra	<ul style="list-style-type: none"> •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).
Debussy	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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 Violin I Harmonics artificial 4th, quarters p decrescendo.	Strings Violoncello: Harmonics artificial 4th, wholes sur la touche (sul tasto) pp (1-8). Strings Violin I: Harmonics artificial 4th, quarters p decrescendo (45-48).
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.II+VIa,+VI.IC Trem bowed unmeas. sur la touche, Sourdines p decresc pp(Reh.11,85-91)+Tutti •Strings VI.IB Slurred 16ths(3) vs Stacc 16ths(3) pp(Reh.11,85-91)+Tutti •Strings VI.IA Harmomics artificial 4th sulA-D, Detached 8ths 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 IB Slurred 16ths(3) vs Staccato 16ths(3) pp. Strings Violin IA Harmonics artificial 4th sulA-D, Detached 8ths 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). Strings Violin IB: Slurred 16ths(3) vs Staccato 16ths(3) pp (Reh.11,85-91). Strings Violin IA: Harmomics artificial 4th sulA-D, Detached 8ths pp (Reh.11,85-91).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •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	stereo -NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Harmonics natural 4th held note pp(76-80)+Tutti •Strings VI.II Harmonics artificial 4th held note pp(76-80)+Tutti •Strings Vla Harmonics artificial 4th held note pp(76-80)+Tutti 	>•Mode of Playing	—	Strings Violin I Harmonics natural 4th held note pp. Strings Violin II Harmonics artificial 4th held note pp. Strings Viola Harmonics artificial 4th held note pp.	Strings Violin I: Harmonics natural 4th held note pp (76-80). Strings Violin II: Harmonics artificial 4th held note pp (76-80). Strings Viola: Harmonics artificial 4th held note pp (76-80).
Ravel	stereo -NAX	Alborada del gracioso		ORCH	1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/strings	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Harmonics natural,artificial 4th held note pp(83-86)+Tutti •Strings VI.II Harmonics natural,artificial 4th held note pp(83-86)+Tutti •Strings Vla Harmonics natural 4th held note pp(83-86)+Tutti •Strings Vc Harmonics natural 4th held note pp(83-86)+Tutti 	>•Mode of Playing	—	Strings Violin I Harmonics natural, artificial 4th held note pp. Strings Violin II Harmonics natural, artificial 4th held note pp. Strings Viola Harmonics natural 4th held note pp. Strings Violoncello Harmonics natural 4th held note pp.	Strings Violin I: Harmonics natural, artificial 4th held note pp (83-86). Strings Violin II: Harmonics natural, artificial 4th held note pp (83-86). Strings Viola: Harmonics natural 4th held note pp (83-86). Strings Violoncello: Harmonics natural 4th held note pp(83-86)+Tutti

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Alborada del gracioso	ORCH		1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Harmonics natural,artificial 4th held note pp(90-92)+Tutti •Strings VI.II Harmonics natural 4th held note pp(90-92)+Tutti •Strings Vc Harmonics natural 4th held note pp(90-92)+Tutti 	>•Mode of Playing	—	Strings Violin I Harmonics artificial 4th held note pp. Strings Violin II Harmonics natural 4th held note pp. Strings Violoncello Harmonics natural 4th held note pp.	Strings Violin I: Harmonics natural, artificial 4th held note pp (90-92). Strings Violin II: Harmonics natural 4th held note pp (90-92). Strings Violoncello: Harmonics natural 4th held note pp (90-92).	
Ravel	stereo -NAX	Alborada del gracioso	ORCH		1905 - 1918	3*fl, 3*ob, 2cl, 3*bsn/4horn, 2tr, 3trb, tuba/timp, 6perc/2harp/string s	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I Harmonics natural,artificial 4th held note pp(98-101)+Tutti •Strings VI.II Harmonics natural,artificial 4th held note pp(98-101)+Tutti •Strings Vla Harmonics natural 4th held note pp(98-101)+Tutti •Strings Vc Harmonics natural 4th held note pp(98-101)+Tutti 	>•Mode of Playing	—	Strings Violin I Harmonics natural, artificial 4th held note pp (98-101). Strings Violin II Harmonics natural, artificial 4th held note pp. Strings Viola Harmonics natural 4th held note pp. Strings Violoncello Harmonics natural 4th held note pp.	Strings Violin I: Harmonics natural, artificial 4th held note pp (98-101). Strings Violin II: Harmonics natural, artificial 4th held note pp (98-101). Strings Viola: Harmonics natural 4th held note pp (98-101). Strings Violoncello: Harmonics natural 4th held note pp (98-101).	
Ravel	stereo -NAX	Rapsodie espagnole	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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Ravel	stereo -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, Artificial 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, Artificial 4th slurred, from-to-normale, accents pp,p decrecendo- crescendo.	Strings Violin I+Violin II: Harmonics Natural 4th, Major3d, Artificial 4th slurred, from-to- normale, accents pp,p decrecendo-crescendo (iii_1-6).
Webern	stereo -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+Violoncello Harmonics artificial 4th pp.	Strings Violin I+Violin II+Viola+Violoncello: Harmonics artificial 4th pp (21-26).
Ravel	stereo -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	stereo -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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part III: Daphnis et Chloé miment l'aventure de Pan et Syrinx	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •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	—	<ul style="list-style-type: none"> Strings Violin I Harmonics artificial 4th held pp. Strings Viola+Violoncello Harmonics natural Maj3rd held pp. 	<p>Strings Violin I: Harmonics artificial 4th held pp (1123-1127).</p> <p>Strings Viola+Violoncello: Harmonics natural Maj3rd held pp (1123-1127).</p>	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Harmonics artificial 4th Legato 32nds mf(Reh.5,71-73)+Tutti •Strings Db Harmonic natural Octave p(Reh.5,72-74)+Tutti •Strings SOLO VI Trills high p(Reh.5,72-74)+Tutti •Strings VI.II Tremolo fingered unmes. halves, sur la touche pp(Reh.5,72-74)+Tutti •Strings VI.I,Vc Gliss. up-down to Harmonic large pp(Reh.5,72-74)+Tutti 	>•Mode of Playing	—	<ul style="list-style-type: none"> Strings SOLO Violin Harmonics artificial 4th Legato 32nds mf. Strings DoubleBass Harmonic natural Octave p. Strings SOLO Violin Trills high p. Strings Violin II Tremolo fingered unmesured halves, sur la touche (sul tasto) pp.). Strings Violin I, Violoncello Glissando up-down to Harmonic large p. 	<p>Strings SOLO Violin: Harmonics artificial 4th Legato 32nds mf (Reh.5,71-73).</p> <p>Strings DoubleBass: Harmonic natural Octave p (Reh.5,72-74).</p> <p>Strings SOLO Violin: Trills high p (Reh.5,72-74).</p> <p>Strings Violin II: Tremolo fingered unmesured halves, sur la touche (sul tasto) pp (Reh.5,72-74).</p> <p>Strings Violin I, Violoncello: Glissando up-down to Harmonic large pp (Reh.5,72-74).</p>	
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vc Harm nat 4th sulG, artificial 4th, held pp cresc-decresc(90-95)+Tutti 	>•Mode of Playing	—	<ul style="list-style-type: none"> Strings Violoncello Harmonic natural 4th sulG, artificial 4th, held pp crescendo-decrescendo. 	<p>Strings Violoncello: Harmonic natural 4th sulG, artificial 4th, held pp crescendo-decrescendo (90-95).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	stereo -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	stereo -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	stereo -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_Concertgebouw	•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).
Moussorgsky	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I HARM nat 5th sulE, nat Oct sulA-E, artif 4-5th, p(Reh.31,84-92)+Tutti •Strings VI.II HARM nat Oct sulE-A, nat 4th sul D-A, artif-nat 4th, p(Reh.31,84-92)+Tutti •Strings Vla HARM artif 4th, p(Reh.31,84-92)+Tutti •Strings Vc HARM nat min3rd sulA, nat Maj3rd sulD-G-C, p(Reh.31,84-92)+Tutti •Strings Db HARM nat min3rd sulE, nat Maj3rd sulG-D, p(Reh.31,84-92)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p.</p> <p>Strings Violin II HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p.</p> <p>Strings Viola HARMonics artificial 4th, quarters p.</p> <p>Strings Violoncello HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p.</p> <p>Strings DoubleBass HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p.</p>	<p>Strings Violin I: HARMonics natural 5th sulE, natural Oct sulA-E, artificial 4-5th, quarters p (Reh.31,84-92).</p> <p>Strings Violin II: HARMonics natural Oct sulE-A, natural 4th sul D-A, artificial-natural 4th, quarters p (Reh.31,84-92).</p> <p>Strings Viola: HARMonics artificial 4th, quarters p (Reh.31,84-92).</p> <p>Strings Violoncello: HARMonics natural min3rd sulA, natural Maj3rd sulD-G-C, quarters p (Reh.31,84-92).</p> <p>Strings DoubleBass: HARMonics natural min3rd sulE, natural Maj3rd sulG-D, quarters p (Reh.31,84-92).</p>
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II: (in Octav) Harm artificial 4th-5th, quarters,8-16ths slow ppp(35-37)+Tutti 	>•Mode of Playing	—	<p>Strings Violin I+Violin II (in Octave) Harmonics artificial 4th,5th quarters,8-16ths slow ppp.</p>	<p>Strings Violin I+Violin II: (in Octave) Harmonics artificial 4th,5th quarters,8-16ths slow ppp (35-37).</p>
Ravel	stereo -NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •Strings SOLO Violin Harmonics artificial 4th-natural 4th(sulA) (41) 	>•Mode of Playing	—	<p>Strings SOLO Violin Harmonics artificial 4th-natural 4th(sulA).</p>	<p>Strings SOLO Violin: Harmonics artificial 4th-natural 4th(sulA) (41).</p>

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •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	stereo -NAX	Tzigane		ORCH	1924	VIOLINsolo/2*fl, 2ob, 2cl, 2bsn/2horn, 1tr/perc, harp, cel/strings	Levine_Wiener Philharmoniker, Mutter	<ul style="list-style-type: none"> •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 sul E = E7 Strings MoP-3 Harm nat 4th sul A = A6 Harm nat 5th sulE = B6 Strings MoP-4 Harm nat Oct sulE = E6 Strings MoP5 Harm artif 4th sulA = D7 Strings MoP6
Bartok	stereo -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	<ul style="list-style-type: none"> •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).
Copland	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	3359
						Conductor_Orch h_Soloists	



STRINGS Modes of Playing Examples

Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
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2 Harmonics Artificial: Major 3rd

To be completed

Stravinsky	stereo -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
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>•Mode of Playing	—		
>•Mode of Playing	—	Strings DoubleBass Harmonics natural, artificial Major 3rd pp.	Strings DoubleBass: Harmonics natural, artificial Major 3rd pp (38-47).

1 Harmonics Artificial: minor 3rd

To be completed

								•Strings
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>•Mode of Playing	—		
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3 Harmonics Artificial: OTHERS

To be completed

Ravel	stereo -NAX	Alborada del gracioso		ORCH	1905	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	stereo -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	—		
>•Mode of Playing	—	Strings: •Harmonics+Pizzicat o+sur la touche (sul tasto) (76-106).	Strings: •Harmonics+Pizzicato+sur la touche (sul tasto) (76-106).
>•Mode of Playing	—	Strings slurs, slurred Staccato, Harmonics, Pizzicato.	Strings slurs, slurred Staccato, Harmonics, Pizzicato (34-47).

73 on OPEN STRINGS

Brahms	stereo -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
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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 (sul G) Viola (sul C): Legato, low range espressivo F (61-78).
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Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing	
Saint-Saëns	stereo -NAX	Danse macabre		ORCH	1874	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/timp, 3perc, harp/strings	Nagano_OSM	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I+VI.II Open String E 16ths Trem bowed over strings Fp decresc(69-72)+Tutti •Strings VI.II,VI.I Open String E alternate fing.sulA, bowed over strings Fp decresc(77-78)+Tutti 		>•Mode of Playing	—	Strings Violin I+Violin II Open String E 16ths Tremol bowed over strings Fp decrescendo. Strings Violin II, Violin I Open String sulE alternate fingered sulA, bowed over strings Fp decrescendo.	Strings Violin I+Violin II: Open String E 16ths Tremol bowed over strings Fp decrescendo (69-72). Strings Violin II, Violin I: Open String sulE alternate fingered sulA, bowed over strings Fp decrescendo (77-78).
Mahler	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vc,Vla,VI.II Open Strings C-A 8-16ths Pizz-Arco, slurred over strings ppp(iii_93-94)+Tutti •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 •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 Open Strings sulC-sulA 8-16ths Pizzicato-Arco, slurred over strings ppp. 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 Pizzicato, Double-Triple-Quafruple-Stop pp crescendo mF.	Strings Violoncello,Viola,Violin II: Open Strings sulC-sulA 8-16ths Pizzicato-Arco, slurred over strings ppp (iii_93-94). 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). 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	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •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	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	<ul style="list-style-type: none"> •Strings VI.I+VI.II Pizz 3rd string(sulD), open A,E, 8th-triplets fast p cresc FF decresc(Reg.104,656-681)+Tutti •Strings Vla Pizz, accents quarters 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 Viola Pizzicato, accents quarters 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). Strings Viola: Pizzicato, accents quarters fast p crescendo FF decrescendo (Reg.104,656-681).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Holst	stereo -NAX	The Planets	III.Mercury, the Winged Messenger	ORCH, women choir	1914 - 1916	4*fl, 4*ob, 4*cl, 4*bsn/6horn, 4tr, 3trb, tuba, 2timp, 4perc/2harp, celesta, organ/strings/Choir(women)	Solti, London Philharmonic	<ul style="list-style-type: none"> •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.	
Bloch	stereo -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 Philharmonic_Maisky	<ul style="list-style-type: none"> •Strings VI.I+VI.II+Vla,+Vc Spicc slurred 32nds (open strings D-A to harm natural Oct) pp(Reh.3, 28-38)+Tutti •Strings Db Harmonics natural 4th,Oct,2Oct held 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 DoubleBass: Harmonics natural 4th,Octave,2Octaves held pp.	Strings Violin I+Violin II+Viola,+Violoncello: Spiccato slurred 32nds (open strings D-A to harmonics natural Oct) pp (Reh.3, 28-38). Strings DoubleBass: Harmonics natural 4th,Octave,2Octaves held pp (Reh.3, 28-38).	
Prokofiev	stereo -NAX	Symphony No. 1 "Classic"	IV. Finale: Molto vivace	ORCH	1916 - 1917	2fl, 2ob, 2cl, 2bsn/2horn, 2tr/timp/strings	Solti_Chicago Symphony Orchestra	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings G 8th Stacc in Double Stop F(4)+Tutti •Strings SOLO VI Open Strings A 8th Stacc in Triple Stop F(22)+Tutti •Strings SOLO VI Open Strings G-D-A-E 8th Stacc, gettato, in Double Stop F(30-42)+Tutti •Strings SOLO VI Open Strings D-A-E 8th in Triple Stop F(50-58)+Tutti •Strings SOLO VI Open Strings G-D 8th Stacc in Double Stop mf,p,FF(64-99)+Tutti 	>•Mode of Playing	_	<p>Strings SOLO Violin Open Strings sulG 8th Staccato in Double Stop F. Strings SOLO Violin Open Strings sulA 8th Staccato in Triple Stop F. Strings SOLO Violin Open Strings sulG-sulD-sulA-sulE 8th Staccato, gettato, in Double Stop F. Strings SOLO Violin Open Strings sulD-sulA-sulE 8th in Triple Stop F. Strings SOLO Violin Open Strings sulG-sulD 8th Staccato in Double Stop mf,p,FF.</p>	<p>Strings SOLO Violin: Open Strings sulG 8th Staccato in Double Stop F (4). Strings SOLO Violin: Open Strings sulA 8th Staccato in Triple Stop F (22). Strings SOLO Violin: Open Strings sulG-sulD-sulA-sulE 8th Staccato, gettato, in Double Stop F (30-42). Strings SOLO Violin: Open Strings sulD-sulA-sulE 8th in Triple Stop F (50-58). Strings SOLO Violin: Open Strings sulG-sulD 8th Staccato in Double Stop mf,p,FF (64-99).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings D 16-8th, Spicc, Det, in Double Stop p(2-15)+Tutti •Strings SOLO VI Open Strings G 8th, Stacc, in Double Stop p(14-16)+Tutti •Strings SOLO VI Open Strings D quarter-8-16th, Det, slurred, Stacc, in Double Stop p(17-20)+Tutti •Strings SOLO VI Open Strings D-G 8th, Det, in Double Stop p(21-22)+Tutti 	>•Mode of Playing	_	<p>Strings SOLO Violin Open Strings sulD 16-8th, Spiccato, Detached, in Double Stop p.</p> <p>Strings SOLO Violin Open Strings sulG 8th, Staccato, in Double Stop p, Strings SOLO Violin Open Strings sulD quarter-8-16th, Detached, slurred, Staccato, in Double Stop p,</p> <p>Strings SOLO Violin Open Strings sulD-sulG 8th, Detached, in Double Stop p,</p>	<p>Strings SOLO Violin: Open Strings sulD 16-8th, Spiccato, Detached, in Double Stop p (2-15).</p> <p>Strings SOLO Violin: Open Strings sulG 8th, Staccato, in Double Stop p (14-16).</p> <p>Strings SOLO Violin: Open Strings sulD quarter-8-16th, Detached, slurred, Staccato, in Double Stop p (17-20).</p> <p>Strings SOLO Violin: Open Strings sulD-sulG 8th, Detached, in Double Stop p (21-22).</p>	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings D-E-A quarters-8-16ths, Det, Stacc, in Double-Triple Stop F(23-29)+Tutti •Strings SOLO VI Open Strings D 8th, Spicc, in Double Stop p (29-38)+Tutti •Strings SOLO VI Open Strings D-A-E, Det, Stacc, in Double-Triple Stop F(44-52)+Tutti 	>•Mode of Playing	_	<p>Strings SOLO Violin Open Strings sulD-sulE-sulA quarters-8-16ths, Detached, Staccato, in Double-Triple Stop F.</p> <p>Strings SOLO Violin Open Strings sulD 8th, Spiccato, in Double Stop p.</p> <p>Strings SOLO Violin Open Strings sulD-sulA-sulE, Detached, Staccato, in Double-Triple Stop F.</p>	<p>Strings SOLO Violin: Open Strings sulD-sulE-sulA quarters-8-16ths, Detached, Staccato, in Double-Triple Stop F (23-29).</p> <p>Strings SOLO Violin: Open Strings sulD 8th, Spiccato, in Double Stop p (29-38).</p> <p>Strings SOLO Violin: Open Strings sulD-sulA-sulE, Detached, Staccato, in Double-Triple Stop F(44-52).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(1-11)+Tutti •Strings SOLO VI Open Strings D 8ths, Stacc, Pizz in Double-Stop F(11-21)+Tutti •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(68-71)+Tutti 	>•Mode of Playing	_	<p>Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF. Strings SOLO Violin Open Strings sulD 8ths, Staccato, Pizzicato in Double-Stop F.</p> <p>Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.</p>	<p>Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(1-11).</p> <p>Strings SOLO Violin: Open Strings sulD 8ths, Staccato, Pizzicato in Double-Stop F(11-21).</p> <p>Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(68-71).</p>	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings D 8-16ths, Stacc, accents in Triple-Stop, Series of Down-bows FF(104-108)+Tutti •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(117-119)+Tutti •Strings SOLO VI Open Strings D 8ths, Stacc, in Triple-Stop, Series of Down-bows FF(131-140)+Tutti 	>•Mode of Playing	_	<p>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. Strings SOLO Violin Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF.</p>	<p>Strings SOLO Violin: Open Strings sulD 8-16ths, Staccato, accents in Triple-Stop, Series of Down-bows FF(104-108).</p> <p>Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(117-119).</p> <p>Strings SOLO Violin: Open Strings sulD 8ths, Staccato, in Triple-Stop, Series of Down-bows FF(131-140).</p>	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	_	<p>Strings SOLO Violin Open Strings sulE-sulD-sulA-sulG quarters-8-16ths Staccato, short slurs, Double-Triple-Quadruple-Stop F.</p>	<p>Strings SOLO Violin: Open Strings sulE-sulD-sulA-sulG quarters-8-16ths Staccato, short slurs, Double-Triple-Quadruple-Stop F (1-28).</p>	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings A-G 8ths Stacc, short slurs Double-Stop p(84-87)+Tutti •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 8ths Staccato, short slurs Double-Stop p. Strings SOLO Violin Open Strings sulA-sulG-sulD 8ths Staccato, short slurs Tenuto, Double-Stop mf.	Strings SOLO Violin: Open Strings sulA-sulG 8ths Staccato, short slurs Double-Stop p (84-87). Strings SOLO Violin: Open Strings sulA-sulG-sulD 8ths Staccato, short slurs Tenuto, Double-Stop mf (Reh.23,110-116).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings G-D 8ths Stacc, Double-Stop FF(8-10)+Tutti •Strings SOLO VI Open Strings G-D 16ths Stacc, Double-Stop FF(15)+Tutti •Strings SOLO VI Open Strings E-D 8ths, Stacc, Det, accent p(Reh.5,37-47)+Tutti 	>•Mode of Playing	—	Strings SOLO Violin Open Strings sulG-sulD 8ths Staccato, Double-Stop FF. Strings SOLO Violin Open Strings sulG-sulD 16ths Staccato, Double-Stop FF. Strings SOLO Violin VI Open Strings sulE-sulD 8ths, Staccato, Detached, accent p.	Strings SOLO Violin: Open Strings sulG-sulD 8ths Staccato, Double-Stop FF(8-10). Strings SOLO Violin: Open Strings sulG-sulD 16ths Staccato, Double-Stop FF(15). Strings SOLO Violin: VI Open Strings sulE-sulD 8ths, Staccato, Detached, accent p (Reh.5,37-47).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings A-D 8ths, Det, accent FF(1-3)+Tutti •Strings SOLO VI Open Strings D 16-8ths, Stacc, accent FF(4-5)+Tutti •Strings SOLO VI Open Strings D-G-A 16-8ths, Det, Stacc FF(6-15)+Tutti 	>•Mode of Playing	—	Strings SOLO Violin Open Strings sulA-sulD 8ths, Detached, accent FF. Strings SOLO Violin Open Strings sulD 16-8ths, Staccato, accent FF. Strings SOLO Violin Open Strings sulD-sulG-sulA 16-8ths, Detached, Staccato FF.	Strings SOLO Violin: Open Strings sulA-sulD 8ths, Detached, accent FF (1-3). Strings SOLO Violin: Open Strings sulD 16-8ths, Staccato, accent FF (4-5). Strings SOLO Violin: Open Strings sulD-sulG-sulA 16-8ths, Detached, Staccato FF (6-15).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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 fingeredA onD 8ths, Legato over strings pp crescendo.	Strings Violin II: Open Strings sulA alternate fingeredA onD 8ths, Legato over strings pp crescendo (Reh.14,114-122).
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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 fingered sulG, 8-16ths Pizzicato, Double-Stop p.	Strings Violin I+Violin II+Viola: Open Strings sulD-sulA alternate fingered sulG, 8-16ths Pizzicato, Double-Stop p (Reh.103.10-19).
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings Vc Pizz Triple Stops 8ths arpegg. mf,F(Reh.5,64-71)+Tutti •Strings Db Pizz Double Stops 8ths, open strings mf,F(Reh.5,64-71)+Tutti 	>•Mode of Playing	—	Strings Violoncello Pizzicato Triple Stops 8ths arpeggiando mf,F. Strings DoubleBass Pizzicato Double Stops 8ths, open strings mf,F.	Strings Violoncello: Pizzicato Triple Stops 8ths arpeggiando mf,F (Reh.5,64-71). Strings DoubleBass: Pizzicato Double Stops 8ths, open strings mf,F (Reh.5,64-71).








Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text Orch. Tech. Mode of Playing
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	
Bartok	stereo -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	stereo -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	stereo -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	stereo -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	stereo -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).
Bartok	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch_H_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	stereo -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	stereo -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	stereo -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	stereo -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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Britten	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Open String A-E 8th Pizz accent p(1-4)+Tutti •Strings VI.II Open String D 8th Pizz pp(1-4)+Tutti •Strings VI.II Open String G-A 8th Pizz p(7-10)+Tutti •Strings Vc Open String C 8th Pizz p(7-9)+Tutti 	>•Mode of Playing	—	Strings Violin I Open String A-E 8th Pizzicato accent p. Strings Violin II Open String D 8th Pizzicato pp. Strings Violin II Open String G-A 8th Pizzicato p. Strings Violoncello Open String C 8th Pizzicato p.	Strings Violin I: Open String A-E 8th Pizzicato accent p (1-4). Strings Violin II: Open String D 8th Pizzicato pp (1-4). Strings Violin II: Open String G-A 8th Pizzicato p (7-10). Strings Violoncello: Open String C 8th Pizzicato p (7-9).
Britten	stereo -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	<ul style="list-style-type: none"> •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).
on SPECIFIC STRINGS: Violin												
65 sul G												
Brahms	stereo -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	<ul style="list-style-type: none"> •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 (sul G) Viola (sul C): 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	<ul style="list-style-type: none"> •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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples			Details/Uses/Full text		
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Mahler	stereo -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 "Erstarrung"	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	stereo -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 sul G, intensity growing (higher: string gets shorter) (111-123).
Rimsky-Korsakov	stereo -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 sul D, then sul G string (1-21).
Rimsky-Korsakov	stereo -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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Tchaikovsky	stereo -NAX	Symphony No. 6 Pathétique	III. Allegro molto vivace	ORCH	1893	3*fl, 2ob, 2cl, 2bsn/4horn, 2tr, 3trb, tuba/2timp, 2perc/strings	Pletnev_Russian National Orchestra	<ul style="list-style-type: none"> •Strings VI.I+VI.II SulG slurred 8ths FF(Reh.F,51-52)+Tutti •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 slurred 8ths FF. Strings Violin I+Violin II sulG slurs 16ths, Detached halves, Series of down-bows FF.	Strings Violin I+Violin II: SulG slurred 8ths FF (Reh.F,51-52). Strings Violin I+Violin II: sulG slurs 16ths, Detached halves, Series of down-bows FF (96-112).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings VI.I sul G (Reh.6,43-58). •Strings VI.I sul G (355-360)+Tutti •Strings VI.II sul G (355-360)+Tutti •Strings VI.I sul G (Reh.73,849-857)+Tutti 	>•Mode of Playing	—	Strings Violin I sul G. Strings Violin I sul G. Strings Violin II sul G. Strings Violin I sul G.	Strings Violin I: sul G (Reh.6,43-58). Strings Violin I: sul G (355-360). Strings Violin II: sul G (355-360). Strings Violin I: sul G (Reh.73,849-857).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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 sul G FF (66-69).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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 sul G FF decrescendo p (78-81).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concertgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •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 sul G. FF decrescendo p (105-106).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples			Details/Uses/Full text		
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Strings VI.I+VI.II Tremolo bowed unmeas. sul G FFdecrec 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 sul G FF decrescendo pp (111-114).	
Mahler	stereo -NAX	Symphony No. 3	III. Comodo (Scherzando)	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Strings VI.I sulG (Reh.4,69-71)+Tutti	>•Mode of Playing	—	Strings Violin I sulG.	Strings Violin I: sulG (Reh.4,69-71).	
Mahler	stereo -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_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Strings VI.I sulG (Reh.10,100-125)+Tutti  •Strings VI.II sulG (Reh.10,100-125)+Tutti	>•Mode of Playing	—	Strings Violin I sulG. Strings Violin II sulG.	Strings Violin I: sulG (Reh.10,100-125). Strings Violin II: sulG (Reh.10,100-125).	
Mahler	stereo -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_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	 •Strings VI.I+VI.II Legato Detached, Tenuto G-Seite espressivo pp cresc-decrec(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 (sul G) espressivo pp crescendo-decrescendo (Reg.10,101-124).	
D'Indy	stereo -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	stereo -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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Debussy	stereo -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	<ul style="list-style-type: none"> •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, sul G, Sourdines (con sordino) p espressivo (114-117).
Debussy	stereo -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	<ul style="list-style-type: none"> •Strings VI.I SOLO-1 Sautillé Tenuto-Spicc 16th-triplets vs short slur, sul G p cresc accent(Reh.58,45-49)+Tutti •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-1 Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sul G p crescendo accent. Strings Violin I SOLO-2 col legno battuto Sautillé 16th-triplets p, Accent F.	Strings Violin I SOLO-1: Sautillé Tenuto-Spiccato 16th-triplets vs short slur, sul G p crescendo accent (Reh.58,45-49). Strings Violin I SOLO-2: col legno battuto Sautillé 16th-triplets p, Accent F (Reh.58,45-49).
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.I sulG (224-229)+Tutti •Strings VI.II sulG (227-229)+Tutti •Strings VI.I sulG (391-393)+Tutti •Strings VI.II sulG (391-393)+Tutti 		>•Mode of Playing	—	Strings Violin I sulG. Strings Violin II sulG. Strings Violin I sulG. Strings Violin II sulG.	Strings Violin I: sulG (224-229). Strings Violin II: sulG (227-229). Strings Violin I: sulG (391-393). Strings Violin II: sulG (391-393).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.II sulG (209-215)+Tutti •Strings VI.I sulG (218-221)+Tutti •Strings VI.II sulG (Reh.24,445-447)+Tutti •Strings VI.I sulG (Reh.24,450-452)+Tutti •Strings VI.II sulG (Reh.24,450-452)+Tutti 	>•Mode of Playing	—	Strings Violin II sulG. Strings Violin I sulG.	Strings Violin II: sulG (209-215). Strings Violin I: sulG (218-221). Strings Violin II: sulG (Reh.24,445-447). Strings Violin I: sulG (Reh.24,450-452). Strings Violin II: sulG (Reh.24,450-452).	
Mahler	stereo -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/strings	Giulini_Chicago symphony	<ul style="list-style-type: none"> •Strings VI.I sulG (1-10)+Tutti 	>•Mode of Playing	—	Strings Violin I sulG. Strings Violin II sulG. Strings Violin I sulG. Strings Violin II sulG.	Strings Violin I: sulG (1-10).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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).	
Holst	stereo -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	<ul style="list-style-type: none"> •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).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bloch	stereo -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 Philharmonic_Maisky	<ul style="list-style-type: none"> •Strings VI.I+VI.II Marcato-Stacc 8-16ths, slurred 8ths sul G fast mf(172-186)+Tutti •Strings VIa,Vc,VI.I Marcato-Stacc 8-16ths, slurred 8ths p(202-219)+Tutti 	>•Mode of Playing	—	Strings Violin I+Violin II Marcato-Staccato 8-16ths, slurred 8ths sul G fast mf. Strings Viola, Violoncello, Violin I Marcato-Staccato 8-16ths, slurred 8ths p.	Strings Violin I+Violin II: Marcato-Staccato 8-16ths, slurred 8ths sul G fast mf (172-186). Strings Viola, Violoncello, Violin I: Marcato-Staccato 8-16ths, slurred 8ths p (202-219).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •Strings SOLO VI Open Strings G 16-8ths, quarters Stacc, Det, short slurs mf(1-14)+Perc •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 sulG 16-8ths, quarters Staccato, Detached, short slurs mf. Strings SOLO Violin Open Strings G 16-8ths, quarters Staccato, Detached, short slurs mf.	Strings SOLO Violin: Open Strings sulG 16-8ths, quarters Staccato, Detached, short slurs mf(1-14). Strings SOLO Violin: Open Strings G 16-8ths, quarters Staccato, Detached, short slurs mf (41-45).	
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I Legato sur Sol, Portamento down 7-6th mf espressivo(Reh.30,245-277)+Tutti •Strings VI.I+VI.II Legato sur Sol, Portamento down 7th FF(716-717)+Tutti 	>•Mode of Playing	—	Strings Violin I Legato sur Sol (sul G), Portamento down 7-6th mf espressivo. Strings Violin I+Violin II Legato sur Sol (sul G), Portamento down 7th FF.	Strings Violin I: Legato sur Sol (sul G), Portamento down 7-6th mf espressivo (Reh.30,245-277). Strings Violin I+Violin II: Legato sur Sol (sul G), Portamento down 7th FF (716-717).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.II,VI.I sulG Slurred 8ths, Ten quarters, Gliss down p crescF(Reh.79,605-613)+Tutti •Strings Vla sulC 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 Viol: sulC 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). Strings Viola: sulC Slurred 8ths, Ten quarters, Glissando down p crescendo F (Reh.79,605-613).	
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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 Schmuyle	ORCH(Ravel)	1874-1922	1*ob, 3*cl, 2bsn/strings	OrchPlay	<ul style="list-style-type: none"> •Strings VI.I+VI.II sulG 8-16-32ths,quarters, short slurs, Detached, Tenuto, Stacc F(Reh.56,1-8) •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) Strings Violin I+Violin II: sulG 8-16-32ths,quarters, short slurs, Detached, Tenuto, Staccato F(Reh.56,1-8)+Tutti	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orchh_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Moussorgsky	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I sulG quarters Gliss down-up FF(56-59)+Tutti •Strings VI.II sulG quarters Gliss down-up FF(56-59)+Tutti 	>•Mode of Playing	—	Strings Violin I sulG quarters Glissando down-up FF. Strings Violin II sulG quarters Glissando down-up FF.	Strings Violin I: sulG quarters Glissando down-up FF(56-59). Strings Violin II: sulG quarters Glissando down-up FF(56-59).
Bartok	stereo -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	<ul style="list-style-type: none"> •Strings VI.I sul G 16-8ths fast Stacc, slurs FF(29-39)+Tutti •Strings VI.II 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 II sul G 16-8ths fast Staccato, slurs FF	Strings Violin I: sul G 16-8ths fast Staccato, slurs FF(29-39). Strings Violin II: sul G 16-8ths fast Staccato, slurs FF(29-39).
Bartok	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •Strings VI.I sulG quarters,16ths, slurred, Gliss, con sord. pp(11-12)+Tutti •Strings VI.I IsulG 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 II sulG quarters,16ths, slurred, Glissando, con sordino.	Strings Violin I: sulG quarters,16ths, slurred, Glissando, con sordino pp(11-12). Strings Violin II: sulG quarters,16ths, slurred, Glissando, con sordino pp(11-12).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples			Details/Uses/Full text		
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch	h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc	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	stereo -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	stereo -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	stereo -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).
14 sul D														
Rimsky-Korsakov	stereo -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/string s	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 sul D, then sul G string (1-21).
Rimsky-Korsakov	stereo -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/string s	Dutoit_OSM		•Strings VI.I+VI.II sulD Legato 8-16ths p(1-9)+Tutti		>•Mode of Playing	—	Strings Violin I+Violin II sulD Legato 8-16ths p.	Strings Violin I+Violin II: sulD Legato 8-16ths p (1-9).
Rimsky-Korsakov	stereo -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/string s	Dutoit_OSM		•Strings VI.I+VI.II sulD Legato 8-16ths p(195-203)+Tutti		>•Mode of Playing	—	Strings Violin I+Violin II sulD Legato 8-16ths p.	Strings Violin I+Violin II: sulD Legato 8-16ths p (195-203).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
StraussR	stereo -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 sul E, Octave Violin II sul D,A,E, Legato vs Detached, accent FF (9-17).
Mahler	stereo -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_Concer tgebouw, Forrester, Women Choir Netherland, 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 (sul D) espressivo pp crescendo-decrescendo (114-116).
Mahler	stereo -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_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	•Strings VI.I sulD (Reh.11,114-116)+Tutti		>•Mode of Playing	–	Strings Violin I sulD.	Strings Violin I: sulD (Reh.11,114-116).
Ravel	stereo -NAX	Daphnis et Chloé (Ballet)	Part II: Danse guerriere	ORCH, Choir	1909 - 1912	4*fl, 3*ob, 4*cl, 4*bsn/4horn, 4tr, 3trb, tuba/timp, 8perc/2harp, celesta/strings/Choir	Dutoit_OSM	•Strings VI.I+VI.II Pizz 3rd string(sulD), open A,E, 8th-triplets fast p cresc FF decresc(Reg.104,656-681)+Tutti •Strings Vla Pizz, accents quarters 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 Viola Pizzicato, accents quarters 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). Strings Viola: Pizzicato, accents quarters fast p crescendo FF decrescendo (Reg.104,656-681).
Vaughan Williams	stereo -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 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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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 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	stereo -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 16-8ths,quarters, Det, short slurs mf(Reh.4,14-41)+Cl	>•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*fl, 2ob, 3*cl, 3*bsn/tuba/timp, 3perc(xyl)/1harp, celesta/strings	OrchPlay	•Strings VI.I+VI.II sulD-sulA Harmonat5th 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	stereo -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 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).
Copland	stereo -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).
8 sul A												
StraussR	stereo -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 sul E, Octave Violin II sul D,A,E, Legato vs Detached, accent FF (9-17).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -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_Concer tgebouw, Forrester, Women Choir Netherland, 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 (sul A) espressivo pp crescendo-decrescendo (117-120).
Mahler	stereo -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_Concer tgebouw, Forrester, Women Choir Netherland, 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	stereo -NAX	Madama Butterfly	Act II: Un bel di, vedremo (Butterfly)	ORCH, Voices	1904 - 1907	3*fl, 2ob, e.h., 2cl, basscl, 2bsn, 4tr, 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 sul A+Violin I sul E+Violoncello: sul A Legato-Tenuto quarters,8-16ths FFF slow espressivo (Act2,Reh16, 63-71), 3Octaves doubling.
Ravel	stereo -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		>•Mode of Playing	—	Strings Violin I sulE-sulA, Harmonics quarters p.	Strings Violin I: sulE-sulA, Harmonics quarters p (Reh.50,409-425).
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	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Copland	stereo -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).
5 sul E													
Rimsky-Korsakov	stereo -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		>•Mode of Playing	—	Strings Violin I (+Violin II Octave lower) sulE Legato 8-16ths, accent p.	Strings Violin I (+Violin II Octave lower): sulE Legato 8-16ths, accent p(175-195).
StraussR	stereo -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 sul E, Octave Violin II sul D,A,E, Legato vs Detached, accent FF (9-17).
Puccini	stereo -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 sul A+Violin I sul E+Violoncello: sul A Legato-Tenuto quarters,8-16ths FFF slow espressivo (Act2,Reh16, 63-71), 3Octaves doubling.
Prokofiev	stereo -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 sul E pp dolce (5-20).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			Details/Uses/Full text
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Ravel	stereo -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	>•Mode of Playing	—	Strings Violin I sulE-sulA, Harmonics quarters p.	Strings Violin I: sulE-sulA, Harmonics quarters p (Reh.50,409-425).
on SPECIFIC STRINGS: Viola												
13 sul C												
Brahms	stereo -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 (sul G) Viola (sul C): Legato, low range espressivo F (61-78).
Ravel	stereo -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	stereo -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/strings	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	stereo -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 (sul C), Portamento p,mp crescendo espressivo (Reh.67,440-442).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Stravinsky	stereo -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	<ul style="list-style-type: none"> •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).
Ravel	stereo -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	<ul style="list-style-type: none"> •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 (sul C), Glissando up-down 4-5th Sourdines (con sordino) p cresc-decresc(Reh.5,40-43).
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings Vla sulC, Legato quarters,8ths p cresc-decresc(Reh.5,40-43)+Tutti •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.5,40-43). Strings Viola: sulC, Legato quarters,8ths p crescendo-decrescendo (Reh.57,463-466).
Ravel	stereo -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	<ul style="list-style-type: none"> •Strings VI.II,VI.I sulG Slurred 8ths, Ten quarters, Gliss down p crescF(Reh.79,605-613)+Tutti •Strings Vla sulC 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 Viol: sulC 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). Strings Viola: sulC Slurred 8ths, Ten quarters, Glissando down p crescendo F (Reh.79,605-613).

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total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch	h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Bartok	stereo -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 F crescFF(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	stereo -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)+.	
Ravel	stereo -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).	
7 sul G													
Mahler	stereo -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).	
Bartok	stereo -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	>•Mode of Playing	—	Strings Viola sulG quarters Glissando down-up FF.	Strings Viola: sulG quarters Glissando down-up FF(56-59).	
Bartok	stereo -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	>•Mode of Playing	—	Strings Viola I sul G 16-8ths fast Staccato, slurs FF.	Strings Viola I: sul G 16-8ths fast Staccato, slurs FF(29-39).	
Ravel	stereo -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	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples			Details/Uses/Full text	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
Bartok	stereo -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	>•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 sul G-D strings (42-50).
Bartok	stereo -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 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 sul G-D strings (119-127).
Bartok	stereo -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).
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)		>•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).
Bartok	stereo -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	>•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 sul G-D strings (42-50).
Bartok	stereo -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 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 sul G-D strings (119-127).
3 sul A													

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples			Details/Uses/Full text	
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
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)		>•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).
Hindemith	stereo -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	>•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 sul A mf crescendo F (47-61).
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc	Solti_Chicago Symphony Orchestra	•Strings Vla sulA Legato slurred 8ths,quarters F espress(278-279)+Tutti		>•Mode of Playing	—	Strings Viola sulA Legato slurred 8ths,quarters F espressivo.	Strings Viola: sulA Legato slurred 8ths,quarters F espressivo (278-279).
on SPECIFIC STRINGS: Violoncello													
6 sul C													
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string	Haitink_Concer tgebouw, Forrester, Women Choir	•Strings Vc sulC (Reh.7,91-100)+Tutti		>•Mode of Playing	—	Strings Violoncello sulC.	Strings Violoncello: sulC (Reh.7,91-100).
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string	Haitink_Concer tgebouw, Forrester, Women Choir	•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 sul C p crescF(93-95).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★ Adler	STRINGS Modes of Playing Examples			
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam	<ul style="list-style-type: none"> •Strings Vc Gliss down 14th Sul C ppp crescFF(99-100)+Tutti •Strings Db Gliss down 12th Sul E, +held wholes ppp crescFF(99-101)+Tutti 	>•Mode of Playing	—	Strings Violoncello Glissandi down 14th Sul C ppp crescendo FF. Strings DoubleBass Glissandi down 12th Sul E, +held wholes ppp crescendo FF.	Strings Violoncello: Glissandi down 14th Sul C ppp crescendo FF (99-100). Strings DoubleBass: Glissandi down 12th Sul E, +held wholes ppp crescendo FF (99-101).
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).
4 sul G												
Ravel	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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	stereo -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	<ul style="list-style-type: none"> •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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples					
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Bartok	stereo -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: sul G Portamento down 7th slurred quarters p (446-447).	
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)	>•Mode of Playing	—	Strings Violoncello sulD-sulA Harmonics natural 5th quarters p.	Strings Violoncello: sulD-sulA Harmonics natural 5th quarters p (Reh.91,106-108).	
Rimsky-Korsakov	stereo -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	>•Mode of Playing	—	Strings Violoncello sulD Legato 8-16ths p.	Strings Violoncello: sulD Legato 8-16ths p (39-41).	
Ravel	stereo -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).	
Ravel	stereo -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 natural 5th sulD 8th mp cresc.	Strings Violoncello: Harmonic natural 5th sulD 8th mp cresc (111).	
Bartok	stereo -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).	
Ravel	stereo -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).	
8 sul A													
Rimsky-Korsakov	stereo -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	>•Mode of Playing	—	Strings Violoncello sulA Legato 8-16ths p.	Strings Violoncello: sulA Legato 8-16ths p (25-45).	

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	★	STRINGS Modes of Playing Examples				
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Details/Uses/Full text Orch. Tech. Mode of Playing
Rimsky-Korsakov	stereo -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		>•Mode of Playing	—	Strings Violoncello sulA Legato 8-16ths p.	Strings Violoncello: sulA Legato 8-16ths p (201-205).
Puccini	stereo -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 sul A+Violin I sul E+Violoncello: sul A Legato-Tenuto quarters,8-16ths FFF slow espressivo (Act2,Reh16, 63-71), 3Octaves doubling.
Stravinsky	stereo -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).
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)		>•Mode of Playing	—	Strings Violoncello sulD-sulA Harmonics natural 5th quarters p.	Strings Violoncello: sulD-sulA Harmonics natural 5th quarters p (Reh.91,106-108).
Bartok	stereo -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		>•Mode of Playing	—	Strings Violoncello sul A 16-8ths fast Staccato, slurs FF.	Strings Violoncello: sul A 16-8ths fast Staccato, slurs FF(29-39).
Bartok	stereo -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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
Bartok	stereo -NAX	Music for Strings, Perc and Celesta	IV. Allegro molto	ORCH	1937	String Orchestra/perc	Solti_Chicago Symphony Orchestra
on SPECIFIC STRINGS: DoubleBass							
4 sul E							
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam
Mahler	stereo -NAX	Symphony No. 3	I. Kräftig. Entschieden	ORCH, choir, alto solo	1893 - 1896	4*fl, 4*ob, 5*cl, 4*bsn/8horn, 4tr, 4trb, tuba/2timp, 5perc/2harp/string s/choir(boy, women), solo Alto	Haitink_Concer tgebouw, Forrester, Women Choir Netherland, Boy Choir Rotterdam
Stravinsky	stereo -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
2 sul A							
Ravel	stereo -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

Adler

STRINGS Modes of Playing Examples		
Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics
>•Mode of Playing	—	Strings Violoncello sulA Legato slurred 8ths,quarters F espress(278-279)+Tutti
>•Mode of Playing	—	Strings Db sul E (Reh.7,99-100)+Tutti
>•Mode of Playing	—	Strings Violoncello down 14th Sul C ppp crescFF(99-100)+Tutti Strings Db Gliss down 12th Sul E, +held wholes ppp crescFF(99-101)+Tutti
>•Mode of Playing	—	Strings Solo DoubleBass2 Harm nat 5th sulE, quarters repeated, p(Reh.91,1-8)+Tutti
>•Mode of Playing	—	Strings DoubleBass sulA Harmonic natural 5th held note FF(28)+Tutti

Details/Uses/Full text
Orch. Tech. Mode of Playing
Strings Violoncello: sulA Legato slurred 8ths,quarters F espressivo (278-279).
Strings DdoubleBass: sul E (Reh.7,99-100).
Strings Violoncello: Glissandi down 14th Sul C ppp crescendo FF (99-100). Strings DoubleBass: Glissandi down 12th Sul E, +held wholes ppp crescendo FF (99-101). Strings DoubleBass Glissandi down 12th Sul E, +held wholes ppp crescendo FF.
Strings Solo DoubleBass2: Harmonic natural 5th sulE, quarters repeated, p (Reh.91,1-8).
Strings DoubleBass sulA Harmonic natural 5th held note FF (28).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists
Ravel	stereo -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
4 sul D							
Ravel	stereo -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
Ravel	stereo -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
Ravel	stereo -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
Ravel	stereo -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
2 sul G							
To be completed							
To be completed							
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)

STRINGS Modes of Playing Examples			Details/Uses/Full text
Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
>•Mode of Playing	—	Strings DoubleBass sulA Harmonic natural min3rd held note FF.	Strings DoubleBass: sulA Harmonic natural min3rd held note FF (29).
>•Mode of Playing	—	Strings DoubleBass sulD Glissando down7th halves mp decrescendo.	Strings DoubleBass: sulD Glissando down7th halves mp decrescendo (421-425).
>•Mode of Playing	—	Strings DoubleBass Harmonic natural 4th sulD quarter pp.	Strings DoubleBass: Harmonic natural 4th sulD quarter pp (32-33).
>•Mode of Playing	—	Strings DoubleBass Harmonic natural Maj3rd sulD 8th p.	Strings DoubleBass: Harmonic natural Maj3rd sulD 8th p (98-99).
>•Mode of Playing	—	Strings DoubleBass Harmonic natural min3rd sulD, held, p.	Strings DoubleBass: Harmonic natural min3rd sulD, held, p (72-91).
>•Mode of Playing	—		
>•Mode of Playing	—		
>•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).

Composer	OPL	Title	NAXOS: 2916	stereo: 16	multi: 425	21.08.23	OrchPlay Bookmarks	STRINGS Modes of Playing Examples			Details/Uses/Full text		
total 102	361	Titles 150	Movement	Score Info	Year	Instrument(s) of excerpt	Conductor_Orch h_Soloists	3359	Adler	Orch. Tech. TYPE	Orch. TECHNIQUE	MODE(s) of Playing /Specifics	Orch. Tech. Mode of Playing
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 Violin+Violoncello vibrato mf vs. non vibrato slurred quarters pp.	Strings Violin+Violoncello: vibrato mf vs. non vibrato slurred quarters pp (50-55).
Berg	stereo -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	stereo -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	stereo -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	stereo -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).
<i>To be continued ></i>										>•Mode of Playing	—		