



Molenaar Edition

Divertimento For Flute And Concertband

Alfred Reed

Art.Nr: 012502070
Difficulty: C
Duration: 6:51
Concert Band
Recorded on: Mexican Dances (31107720)

Masterpieces

Colofon

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Mini - Score

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Molenaar Edition

Divertimento For Flute And Concertband

Composer: A Reed

For Band
Concert Band
01.2502.07



MOLENAAR EDITION

Publication, Uitgave, Verkoop

Divertimento For Flute And Concertband Composer: A Reed

01.2502.07

- | | |
|---------------------------|------------------|
| 1 Full Score | 2 Bas Bb (BC/TC) |
| 1 Solo Various I | 2 Bas Eb (BC/TC) |
| 3 Piccolo | 4 Tuba C |
| 3 Flute I | 2 Stringbass |
| 3 Flute II | 1 Harp |
| 1 Oboe I | 2 Percussion I |
| 1 Oboe II | 2 Percussion II |
| 1 Oboe III | 1 Xylophone |
| 1 Bassoon I | 1 Marimba |
| 1 Bassoon II | 1 Timpani |
| 1 Clarinet Eb | |
| 5 Clarinet I | |
| 5 Clarinet II | |
| 5 Clarinet III | |
| 1 Alto Clarinet Eb | |
| 1 Bass Clarinet | |
| 1 Clarinet Contrabas | |
| 2 Alto Saxophone I | |
| 2 Alto Saxophone II | |
| 2 Tenor Saxophone | |
| 1 Baritone Saxophone | |
| 2 Cornet I | |
| 2 Cornet II | |
| 2 Trumpet I | |
| 2 Trumpet II | |
| 2 Trumpet III | |
| 2 Horn I F/Eb | |
| 2 Horn III F/Eb | |
| 2 Trombone I C | |
| 1 Trombone I Bb (BC/TC) | |
| 2 Trombone II C | |
| 1 Trombone II Bb (BC/TC) | |
| 2 Trombone III C | |
| 1 Trombone III Bb (BC/TC) | |
| 2 Baritone C | |
| 4 Baritone Bb (BC/TC) | |



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Commissioned by the Middle Tennessee State University "Band of Blue" club in honor of Joseph T. Smith

Harmonie
(Full Score)

DIVERTIMENTO for FLUTE AND WIND ORCHESTRA

Alfred Reed (1906)

Moderato, ma con moto (♩=56)

Flute I-2
Piccolo Flute 3
Oboe I-2
English Horn
Bassoon I-2
B♭ Clarinet
B♭ Clarinet I B
Clarinet 2 B♭
Clarinet 3 B♭
Alto Clarinet B♭
Bass Clarinet B♭
Contr. Bass Clarinet B♭
Solo Flute
Alto Saxophone I B
Alto Saxophone 2 B
Tenor Saxophone B
Baritone Saxophone B
Horn I-2 F
Horn 3-4 F
Trumpet I-2
Trumpet 3
Cornet I-2
Trombone 1
Trombone 2
Trombone 3
Baritone C
Tuba (Euphon.) C
String Bass
Trapezoid
Pit of Orchestral Strings
Harp
Horn Drum
Bass Drum
Woodblock
Xylophone
Marimba
Harp



Fl. 1-4
Fl. 2
Ob. 1-4
Eng. Hrn.
Horn 1-4
Bb Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
Bass Cl.
Contr. Bar. Cl.
Saxo Fl.
Saxo 1
Saxo 2
Saxo 3
Saxo 4
Tpt. 1-4
Tpt. 3
Tpt. 5
Om. 1-4
Trnk. 1
Trnk. 2
Trnk. 3
Trn.
Tuba
Dr. Bass
Timp.
Perc. 1
Perc. 2
Upr. Wdr.
Mtrn.
Bap.

poco a poco dim.

Mini Score

01.2502.07

Fl. 1-4
Fl. 2
Ob. 1-4
Eng. Hrn.
Horn 1-4
Bb Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
Bass Cl.
Contr. Bar. Cl.
Saxo Fl.
Saxo 1
Saxo 2
Saxo 3
Saxo 4
Tpt. 1-4
Tpt. 3
Tpt. 5
Om. 1-4
Trnk. 1
Trnk. 2
Trnk. 3
Trn.
Tuba
Dr. Bass
Timp.
Perc. 1
Perc. 2
Upr. Wdr.
Mtrn.
Bap.

poco allarg. a tempo

Mini Score

01.2502.07

Fl. 1-4
Fl. 2
Ob. 1-4
Eng. Hrn.
Horn 1-4
Bb Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
Bass Cl.
Contr. Bar. Cl.
Saxo Fl.
Saxo 1
Saxo 2
Saxo 3
Saxo 4
Tpt. 1-4
Tpt. 3
Tpt. 5
Om. 1-4
Trnk. 1
Trnk. 2
Trnk. 3
Trn.
Tuba
Dr. Bass
Timp.
Perc. 1
Perc. 2
Upr. Wdr.
Mtrn.
Bap.

poco a poco dim.

Mini Score

01.2502.07

Fl. 1-4
Fl. 2
Ob. 1-4
Eng. Hrn.
Horn 1-4
Bb Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
Bass Cl.
Contr. Bar. Cl.
Saxo Fl.
Saxo 1
Saxo 2
Saxo 3
Saxo 4
Tpt. 1-4
Tpt. 3
Tpt. 5
Om. 1-4
Trnk. 1
Trnk. 2
Trnk. 3
Trn.
Tuba
Dr. Bass
Timp.
Perc. 1
Perc. 2
Upr. Wdr.
Mtrn.
Bap.

poco ritardato

Mini Score

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Allegretto scherzando (1=C#80)
(2nd ed.)

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Page 10 of a musical score. The page contains 24 staves for various instruments: Fl. 1-2, Ob. 1-2, Eng. Hrn., Bassoon 1-2, Bb. Cl., Clarinet 1-3, Alto Cl., Bassoon 3, Contr. Bassoon, Horn 1-4, Trumpet 1-3, Trombone 1-3, Baritone, Tuba, Percussion 1-3, Snare Drum, Bass Drum, and Cymbals. The score includes complex rhythmic patterns and dynamic markings. A large, semi-transparent watermark reading "Mini Score" is centered on the page. The page number "10" is at the bottom left, and the code "01.2502.07" is at the bottom right.

Page 11 of a musical score. The page contains 24 staves for various instruments: Fl. 1-2, Ob. 1-2, Eng. Hrn., Bassoon 1-2, Bb. Cl., Clarinet 1-3, Alto Cl., Bassoon 3, Contr. Bassoon, Horn 1-4, Trumpet 1-3, Trombone 1-3, Baritone, Tuba, Percussion 1-3, Snare Drum, Bass Drum, and Cymbals. The score includes complex rhythmic patterns and dynamic markings. A large, semi-transparent watermark reading "Mini Score" is centered on the page. The page number "11" is at the bottom left, and the code "01.2502.07" is at the bottom right.

Page 12 of a musical score. The page contains 24 staves for various instruments: Fl. 1-2, Ob. 1-2, Eng. Hrn., Bassoon 1-2, Bb. Cl., Clarinet 1-3, Alto Cl., Bassoon 3, Contr. Bassoon, Horn 1-4, Trumpet 1-3, Trombone 1-3, Baritone, Tuba, Percussion 1-3, Snare Drum, Bass Drum, and Cymbals. The score includes complex rhythmic patterns and dynamic markings. A large, semi-transparent watermark reading "Mini Score" is centered on the page. The page number "12" is at the bottom left, and the code "01.2502.07" is at the bottom right.

Page 13 of a musical score. The page contains 24 staves for various instruments: Fl. 1-2, Ob. 1-2, Eng. Hrn., Bassoon 1-2, Bb. Cl., Clarinet 1-3, Alto Cl., Bassoon 3, Contr. Bassoon, Horn 1-4, Trumpet 1-3, Trombone 1-3, Baritone, Tuba, Percussion 1-3, Snare Drum, Bass Drum, and Cymbals. The score includes complex rhythmic patterns and dynamic markings. A large, semi-transparent watermark reading "Mini Score" is centered on the page. The page number "13" is at the bottom left, and the code "01.2502.07" is at the bottom right.

Full orchestral score page 14. Instruments listed on the left include Fl. 1-4, Pic., Ob. 1-4, Eng. Hrn., Sax. 1-4, Bb Cl., Cl. 1-3, Alto Cl., Bass Cl., Contr. Bass Cl., Solo Fl., Piccolo, Flute 1, Flute 2, Flute 3, Flute 4, Clarinet 1, Clarinet 2, Clarinet 3, Clarinet 4, Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4, Trumpet 1-3, Trombone 1-3, Tuba, Baritone, Trombone, Percussion 1-3, Vibraphone, Mallets, and Harp. The page contains musical notation for various instruments, including woodwinds, brass, and strings. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the center of the page. The page number "14" is located at the bottom center, and the code "01.2502.07" is at the bottom right.

Full orchestral score page 15. This page continues the musical notation from page 14, featuring the same instrument list and notation style. It includes detailed musical notation for woodwinds, brass, and strings. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the center of the page. The page number "15" is located at the bottom center, and the code "01.2502.07" is at the bottom right.

Full orchestral score page 16. This page continues the musical notation from page 15. It includes detailed musical notation for woodwinds, brass, and strings. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the center of the page. The page number "16" is located at the bottom center, and the code "01.2502.07" is at the bottom right.

Full orchestral score page 17. This page continues the musical notation from page 16. It includes detailed musical notation for woodwinds, brass, and strings. A large, semi-transparent watermark reading "Mini Score" is overlaid diagonally across the center of the page. The page number "17" is located at the bottom center, and the code "01.2502.07" is at the bottom right.

Page 18 of a musical score. The score is arranged in a standard orchestral layout with staves for Flute (Fl. 1-4), Oboe (Ob. 1-2), English Horn (Eng. Hrn.), Bassoon (Bsn. 1-4), Clarinet (Cl. 1-3), Alto Clarinet (Alto Cl.), Bass Clarinet (Bass Cl.), Contrabassoon (Contra. Bsn.), Piccolo (Picc.), Trumpet (Trp. 1-3), Trombone (Tbn. 1-3), Tuba (Tuba), Mellophone (Mellophn.), Percussion (Perc. 1-3), Vibraphone (Vib.), Maracas (Maracas), and Snare Drum (Snare). The page contains musical notation for measures 77-80. A large, semi-transparent watermark reading "Mini Score" is oriented diagonally across the center of the page. The page number "18" is located at the bottom center, and the code "01.2502.07" is at the bottom right.

Page 19 of a musical score. The score continues from page 18 with staves for Flute (Fl. 1-4), Oboe (Ob. 1-2), English Horn (Eng. Hrn.), Bassoon (Bsn. 1-4), Clarinet (Cl. 1-3), Alto Clarinet (Alto Cl.), Bass Clarinet (Bass Cl.), Contrabassoon (Contra. Bsn.), Piccolo (Picc.), Trumpet (Trp. 1-3), Trombone (Tbn. 1-3), Tuba (Tuba), Mellophone (Mellophn.), Percussion (Perc. 1-3), Vibraphone (Vib.), Maracas (Maracas), and Snare Drum (Snare). The page contains musical notation for measures 81-84. A large, semi-transparent watermark reading "Mini Score" is oriented diagonally across the center of the page. The page number "19" is located at the bottom center, and the code "01.2502.07" is at the bottom right.

Page 20 of a musical score. The score continues with staves for Flute (Fl. 1-4), Oboe (Ob. 1-2), English Horn (Eng. Hrn.), Bassoon (Bsn. 1-4), Clarinet (Cl. 1-3), Alto Clarinet (Alto Cl.), Bass Clarinet (Bass Cl.), Contrabassoon (Contra. Bsn.), Piccolo (Picc.), Trumpet (Trp. 1-3), Trombone (Tbn. 1-3), Tuba (Tuba), Mellophone (Mellophn.), Percussion (Perc. 1-3), Vibraphone (Vib.), Maracas (Maracas), and Snare Drum (Snare). The page contains musical notation for measures 85-88. A large, semi-transparent watermark reading "Mini Score" is oriented diagonally across the center of the page. The page number "20" is located at the bottom center, and the code "01.2502.07" is at the bottom right.

Page 21 of a musical score. The score continues with staves for Flute (Fl. 1-4), Oboe (Ob. 1-2), English Horn (Eng. Hrn.), Bassoon (Bsn. 1-4), Clarinet (Cl. 1-3), Alto Clarinet (Alto Cl.), Bass Clarinet (Bass Cl.), Contrabassoon (Contra. Bsn.), Piccolo (Picc.), Trumpet (Trp. 1-3), Trombone (Tbn. 1-3), Tuba (Tuba), Mellophone (Mellophn.), Percussion (Perc. 1-3), Vibraphone (Vib.), Maracas (Maracas), and Snare Drum (Snare). The page contains musical notation for measures 89-92. A large, semi-transparent watermark reading "Mini Score" is oriented diagonally across the center of the page. The page number "21" is located at the bottom center, and the code "01.2502.07" is at the bottom right.

Fl. 1-2
Ob. 1-2
Eng. Hrn.
Bsn. 1-2
D. Cl.
O. Cl.
A. Cl.
Sax. 1-2
Tpt. 1-2
Tpt. 3
Tbn.
Trp.
Perc. 1
Perc. 2
Mdr.
Bdp.

01.2502.07

Fl. 1-2
Ob. 1-2
Eng. Hrn.
Bsn. 1-2
D. Cl.
O. Cl.
A. Cl.
Sax. 1-2
Tpt. 1-2
Tpt. 3
Tbn.
Trp.
Perc. 1
Perc. 2
Mdr.
Bdp.

01.2502.07

Fl. 1-2
Ob. 1-2
Eng. Hrn.
Bsn. 1-2
D. Cl.
O. Cl.
A. Cl.
Sax. 1-2
Tpt. 1-2
Tpt. 3
Tbn.
Trp.
Perc. 1
Perc. 2
Mdr.
Bdp.

01.2502.07

Fl. 1-2
Ob. 1-2
Eng. Hrn.
Bsn. 1-2
D. Cl.
O. Cl.
A. Cl.
Sax. 1-2
Tpt. 1-2
Tpt. 3
Tbn.
Trp.
Perc. 1
Perc. 2
Mdr.
Bdp.

01.2502.07

01.2602.07

01.2602.07

DIVERTIMENTO FOR FLUTE

N

Toelichting

Dit Divertimento voor Fluit en Harmonieorkest is gecomponeerd in opdracht van de "Band of Blue" Club, een vereniging van oud-leden van de Middle Tennessee State University Band, als eerbetoon aan Joseph T. Smith die het orkest jarenlang dirigeerde. Het werk werd voltooid eind 1996 en uitgevoerd tijdens de jaarlijkse Wind Ensemble Conferentie die deze instelling sponsort. Deze creatie werd gespeeld op 7 februari 1997 door het ensemble Tennessee Valley Winds, een burgerharmonieorkest dat de heer Smith dirigeert sinds hij de Universiteit verliet om met pensioen te gaan. Cindy McNeal was de soliste en de componist dirigeerde. Alhoewel het werk slechts uit één deel bestaat, onderscheidt men enerzijds een lyrische introductie en anderzijds een scherzando met variërende ritmes. Naar het einde toe komen enkele melodische elementen uit de introductie in een lichtjes gewijzigde vorm terug, om zich met het thematisch materiaal van het scherzo te vermengen en het werk aldus tot een logische conclusie te leiden. De solist krijgt uitvoering de kans om alle aspecten van het hedendaagse fluitspel op virtuoze wijze te demonstreren: dit gaat van het louter melodische aspect tot het virtuoze technische aspect, met de rijke klankkleuren van het moderne harmonieorkest als achtergrond.

Raadgevingen voor de dirigent

U moet er vooral op letten dat dit werk lichtvoetig en delicaat wordt uitgevoerd, zelfs wanneer de solist niet speelt. Het werk is in hoofdzaak een scherzo en de helderheid van structuur en klankkleur blijven de absolute prioriteiten. Daarom raden wij aan dat in het orkest elke partij (ook deze van de klarinetten) tot één speler beperkt blijft telkens wanneer de solist aan bod komt en zelfs ook wanneer de solist niet speelt, met uitzondering van twee muzikanten voor elke klarinetpartij, tenzij de balans tussen orkestrale en solopassages niet naar verhouding zou zijn. Wij schrijven dit ook voor wanneer de solist met elektronische versterking speelt, wat wij eigenlijk in elke concertzaal sterk aanraden om te vermijden dat de solist het permanente gevoel heeft dat hij/zij heel hard moet blazen om gehoord te worden. Bij de verschillende maatsorten in het tweede gedeelte, moet de achtste noot steeds gelijk blijven en moet de slagtechniek van de dirigent steeds aan dit basis ritmisch gevoel beantwoorden. De harppartij kan, bij gebrek aan een echte harp, op een synthesizer (met harpregister) gespeeld worden of, wat discreter dan, op een piano. De dynamiek bij het slagwerk moet nauwkeurig op de solist en de harp afgestemd zijn, telkens wanneer zij samen spelen.

DIVERTIMENTO FOR FLUTE

F

Commentaire

Ce Divertimento Pour Flûte et Orchestre d'Harmonie a été composé à la demande du "Band of Blue Club", une association d'anciens membres de l'orchestre d'harmonie de l'université Middle Tennessee, en hommage à Joseph T. Smith qui dirigea l'orchestre durant de nombreuses années. L'oeuvre a été terminée vers la fin de 1996 pour être jouée lors de la convention annuelle d'ensembles d'instruments à vent, sponsorisée par cette université. L'ensemble Tennessee Valley Winds, un orchestre civil que dirige Joseph Smith depuis qu'il a quitté l'université pour prendre sa retraite, a joué la création le 7 février 1997 sous la direction du compositeur et avec Cindy McNeal en soliste. Bien que la composition ne consiste qu'en un seul mouvement, nous pouvons discerner une introduction lyrique d'une part, et un scherzando aux rythmes variés d'autre part. Vers la fin, quelques éléments mélodiques de l'introduction reviennent sous une forme légèrement modifiée pour se mélanger avec le matériel thématique du scherzo et mener ainsi l'oeuvre vers une conclusion logique. Le soliste a pleinement l'occasion de donner une démonstration virtuose de tous les aspects du jeu de flûte contemporain: l'aspect purement mélodique d'une part, l'aspect virtuose de la technique d'autre part. Le tout se développe sur un fond composé des riches couleurs sonores de l'orchestre d'harmonie moderne.

Conseils au chef d'orchestre

Vous devez avant tout veiller à ce que cette composition soit interprétée de façon légère et délicate, même quand le soliste ne joue pas. L'oeuvre consiste en grande partie d'un scherzo et de la limpidité de la structure et de la sonorité est absolument prioritaire. C'est pourquoi nous conseillons de limiter toutes les parties de l'orchestre (même celles des clarinettes) à un seul musicien chaque fois que le soliste joue et même lorsque le soliste ne joue pas (là, il peut y avoir deux musiciens pour chaque partie de clarinette), sur scène, et deux pour les passages orchestraux et les passages solistes et disproportionnée. Nous préférons ceci également lorsque le soliste joue avec amplification électronique, ce que nous recommandons vivement dans le cadre d'un concert afin d'éviter que le soliste ne se sente obligé de devoir souffler très fort. Au moment où le soliste joue, les clarinettes et les percussions doivent être réduites à leur minimum. À défaut d'une harpe, on peut être joué au synthétiseur (avec harpregister) ou, ce qui est plus discret, au piano. La dynamique des percussions doit correspondre minutieusement au jeu du soliste et de la harpe lorsque ceux-ci jouent ensemble.

DIVERTIMENTO FOR FLUTE

D

Erläuterung

Das Divertimento für Flöte und Sinfonisches Bläserorchester wurde im Auftrag des "Band of Blue" Clubs, eines Vereins der Alumni der Tennessee State University Band, dem früheren Dirigenten Joseph T. Smith zu Ehren, komponiert. Das Werk wurde im Herbst 1996 vollendet und während der jährlichen von dieser Universität sponsorierten Konferenz für Wind Ensembles am 7. Februar 1997 uraufgeführt. Es spielte das Ensemble Tennessee Valley Winds, ein Amateurorchester das Joseph Smith dirigiert seit er im Ruhestand ist. Der Komponist dirigierte und Cindy McNeal war die Solistin. Obwohl das Werk nur aus einem Teil besteht, unterscheidet man eine lyrische Introduction einerseits und ein Scherzando mit wechselnden Taktarten andererseits. Fast am Ende kommen gewisse melodische Elemente der Introduction in einer leicht geänderten Form zurück, sie vermischen sich mit dem thematischen Material des Scherzos und führen das Stück zu einer logischen Konklusion. Der Solist bekommt ausführlich die Gelegenheit um alle Aspekte des gegenwärtigen Flötenspiels meisterhaft zu demonstrieren. Es gibt nicht nur den rein melodischen Aspekt sondern auch den virtuoson technischen Aspekt, mit den reichen Klangfarben des modernen Sinfonischen Bläserorchesters im Hintergrund.

Ratschläge für den Dirigenten

Achten Sie besonders auf die leichte und delikate Ausführung dieses Werkes, eben wenn der Solist nicht spielt. Das Stück ist hauptsächlich ein Scherzo und die Klarheit der Struktur und der Klangfarben hat immer Priorität. Deswegen empfehlen wir dass, wenn der Solist spielt, jede Stimme im Orchester (auch die Klarinettenstimmen) sich nur auf einen Musikanten beschränkt. Das soll auch der Fall sein wenn der Solist nicht spielt, aber dann empfehle ich zwei Musikanten für jede Klarinettenstimme, sofern es keine disproportionierte Balance zwischen den solistischen und den orkestralen Passagen gibt. Wir empfehlen diese Arbeitsweise auch wenn der Solist mit elektronischer Verstärkung spielt, und das rate ich immer in einem Konzertsaal damit der Solist nicht das ständige Gefühl hat dass er sehr hart blasen soll um gehört zu werden. Bei den unterschiedlichen Taktarten im zweiten Teil soll die Achtelnote immer dieselbe bleiben und soll die Gestik des Dirigenten diesem rhythmischen Gefühl immer entsprechen. Wenn es keine Harfe gibt, kann die Harfenstimme auf einem Synthesizer (mit Harferegister) oder, etwas leiser, auf einem Piano gespielt werden. Die Dynamik bei der Perkussion soll ganz genau auf den Solisten und die Harfe abgestimmt sein jedesmal wenn sie zusammen spielen.

DIVERTIMENTO FOR FLUTE

E

Program Note

Commissioned by the "Band of Blue" Club, an alumni organization consisting of former members of the Middle Tennessee State University Band in honor of the long time director of this group, Joseph T. Smith, the Divertimento for Flute and Wind orchestra was completed in the fall of 1996 for performance at the annual Wind Ensemble Conference sponsored by this institution. The first performance was by the Tennessee Valley Winds, a community group directed by Mr. Smith since his retirement from the university, on February 7th, 1977, with its concertmistress, Ms Cindy McNeal, as soloist, under the composer's direction. Although cast in the form of a single movement, the music is divided into two parts, a lyrical introduction followed by a light scherzando in varying rhythmic meters throughout. Towards the close, some melodic elements of the first section are brought back in slightly different form, blending with the thematic material of the second round off the form and lead the music to a logical and satisfying conclusion... with the soloist having the opportunity of displaying virtually all aspects of contemporary flute performance: from the purely lyrical to the technically virtuoson level, all set off against the other wind colors of the modern wind orchestra.

Note to conductor

Lightness and delicacy are the supreme requirements for a successful performance of this music, even when the soloist is not playing. The work is fundamentally a scherzando, and clarity of line and color must always be the first consideration. For this reason, even with electrical sound reinforcement for the soloist, which produce is highly recommended in all concert halls to relieve the soloist of the feeling that he or she must force the tone in order to be clearly heard, it is suggested that the orchestra be reduced to just one player to a part (even in the clarinets) during the passages where the soloist is playing, and the same for the flutes (two clarinets to a part) when the soloist does not, lest the balance between the purely orchestral passages and those accompanying the soloist become disproportionate. In the various passages in which the second part of the music is played, the balance should remain the same at all times as in the first part. The tempo should conform to this basic rhythmic feeling. The percussion should be reduced to its minimum. In the absence of a harp, the harp part may be played on a synthesizer (with harp register) or, more discreetly, on a piano. The dynamics of the percussion should be adjusted to the soloist and harp whenever they play together.