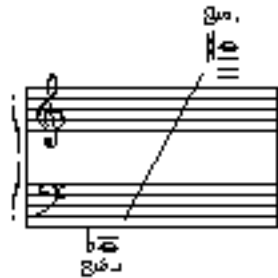


Harp, Celeste, and Piano

Harp

- (1) The chromatic scale is impossible.
- (2) Only seven notes available at a time.
- (3) Pedal changes - **DCB EFGA** (**D**id **C**olumbus **B**ring **E**nough **F**ood **G**oing to **A**merica). A change to the D pedal with affect all D notes.
- (4) Some performance directions:
 - l.v. = "let vibrate"
 - sons étouffés = dampen the note immediately after playing.
 - bisbigliando = tremelo between enharmonic notes, generally played pianissimo in the middle to upper register.
 - près de la table = near the soundboard (sounds like a guitar).
- (5) Range:



Celesta

- (1) bell-like tones have very little carrying power.
- (2) 4 octave range:



- (3) May be used to add a silvery edge to a melodic line.
- (4) Normally played by a percussionist but may be played by a pianist in a high school group.

See: Bartok, *Music for String Instruments, Percussion and Celesta*, Towards the end of mvt. 1 for a very effective chiming effect with strings. In mvt. III there is a doubling of the melody with the celesta and violin.

Piano

- (1) may be used to reinforce or accompany an instrument.
- (2) May be used as a soloist.
- (3) Its natural percussive quality may be used to its advantage.
- (4) Great carrying power due to its size and resonance.