

Part 9

Decoding and Marking Orchestral Parts

A Manual of Orchestral Notation and Performance Practice

9.23 “Which Part Should I Play?” • Strategies for Dividing the Violins

🔍 Tables 11.4a and 11.5: solo passages for various positions •
 🌐 Wulfhorst 2013, Ch. 15: foreign terms and abbreviations •
 📖 Del Mar 1983, 36–44

Some issues regarding the division of the violins in an orchestra concern primarily concertmasters, principals, and conductors. But all players should read this downloadable chapter in its entirety so that they understand the principles, know how to mark their parts, and can ask appropriate questions.

Section size • Note that it takes ten players to double the loudness of one (📖 Beament 1997, 154). The main benefit of a larger section is a smoother, more homogeneous sound quality; the main drawback, however, is the difficulty of achieving perfect rhythmic precision and clear articulation.

Today the the second-violin section is generally the same size as the first-violin section, minus one stand (or, more rarely, minus one player). In medium to large halls and opera houses, seating audiences between 800 and 2000, the common ratio between first and second violins is as follows:

- 18/16 (18 firsts and 16 seconds) for Bruckner and Mahler
- 16/14 for most symphonic repertoire of the 19th and 20th centuries, as well as for the operas of Wagner and Strauss
- 14/12 for 19th- and 20th-century concerto accompaniments, for most 19th-century operas, and for oratorios with large choirs
- 12/10 or 10/8 for Classical symphonies, Classical concerto accompaniments, Classical operas, *bel canto* operas, and oratorios with small or medium-sized choirs.

Common chamber-orchestra ratios are: 8/7, 8/6, 7/6, 6/5, 5/4, 4/3 and 3/3.

Some repertoire requires **non-standard section divisions**:

- For Baroque and Classical repertoire, some period-instrument specialists have returned to the 18th- and 19th-century tradition of same-sized first- and second-violin sections. Some works by Berlioz, Wagner, Debussy, and Strauss explicitly require this.
- Pieces in Viennese waltz style sound best if one moves one stand from the seconds to the firsts (16/10 instead of 14/12, or 14/8 instead of 12/10): in this music the seconds merely provide the accompaniment, and the firsts often play the melody *divisi* in thirds or octaves.

- In Strauss’s, *Aus Italien*/iii, *Zarathustra*, or *Salome*, each of the two violin sections is subdivided into groups A (usually the four front stands) and B (the four back stands).
- In the *Pifa* from Handel’s *Messiah*, Wagner’s *Siegfried* I/3, Strauss’s *Josephslegende* and *Elektra*, Shostakovich’s Symphony 5/iii, and Britten’s *Dream* III the two violin sections are temporarily or permanently divided into three equal groups. Bartók’s *Music* has four violin parts.
- Fauré’s Requiem, Stravinsky’s *Capriccio*, Weill’s *Mahagonny* and Symphony 1, Schoeck’s Horn Concerto, and a few other pieces feature only a single violin part.
- Bach’s *St. Matthew Passion*, J. C. Bach’s Double Symphonies, and some works by Bantock, Martin, Tippett, and Vaughan Williams use two full string orchestras, situated against each other.
- In numerous 20th-century pieces, each stand or player performs from a separate part. Strauss’s *Metamorphoses*, for instance, require ten solo violins.
- There are even a few notorious pieces without any violins: Brahms’s Serenade no. 2, Hindemith’s *Schwanendreher*, Stravinsky’s Symphony of Psalms, Honegger’s *Roi David*, Dutilleux’s *Timbres*.

For any non-standard division, the principal players, together with the conductor, must develop strategies for the assignment of parts and, if necessary, for seating; these must be based on the way the individual groups are used in the score, the strengths of the players, and the acoustics of the hall (Ch. 8.12). For instance, for the works or passages with with three violin parts listed above, the parts should be assigned so that the musicians playing the same part are sitting closely together:

- Group I comprises the outside stands of the first violins.
- Group II comprises the first two stands of the second violins and the remaining stands of the firsts.
- Group III comprises the remaining stands of the seconds, with one of the principals positioned strategically.

Many operatic works include music played **onstage** or in the wings; these passages are usually printed in separate parts, though they may appear in the parts for the pit, too (🌐 Table 11.5/D). The concertmaster or conductor should assign one or more soloists, as needed, and decide, in cooperation with the stage director, where they should sit or stand or whether the music needs to be taped.

Solo, soli, tutti • In string parts, solos such as those listed in Tables 11.4a–11.5 are usually marked “solo” or “soli” (additional labels are listed in Wulfhorst 2012/14). Accompanying parts for the remainder of the section are usually marked “gli altri,” “die übrigen” (the others), and so on. But be careful: the marking “soli” can sometimes signal a prominent, exposed, or difficult passage that should be played by the full ensemble:

- a** • Even though this passage is marked “soli” by the composer or editor, it should be played by the entire first-violin section. The term indicates an important, exposed thematic statement.
- b** • The term **SOLI**, added here by the players, indicates that the tricky passage is exposed and every note will be heard. The

The notation of *divisi* passages

- c** • Ideally, composers have marked the beginning and end of a passage for divided violins with abbreviations such as “div.” and “unis.” or their German or French equivalents (here “geteilt” and “zusammen”). Check for omissions and misprints of such markings and add them if they are missing.

Composers may indicate section divisions in *various manners*, leaving sometimes more and sometimes less freedom to the conductor and players for the assignment of parts:

- d** • (1) The composer specifies or implies the *number of groups* into which the section should be split: *div. a 2, prima metà, 2. Hälfte*, etc. Players and conductor must decide whether here, for instance, “*la moitié*” (half the section) refers to the outside players, the inside players, the front stands, or the back stands of the section.
- e** • (2) The composer specifies the *number of stands or musicians* playing a certain part: *2 stands, uno leggjo, 4 Spieler, 6 violons*, etc. You should assume that the stands or players are counted from the front: here “*6 premiers violons soli*” can be assumed to refer to the first three stands. Modify these directions if the section size is smaller than the one specified by the composer (cf. p. 502).

label is especially helpful when an exposed passage follows a loud or “safer” texture, as it does here (and in many other examples in Parts 3–9).

In concertos the term *solo* indicates passages where the soloist dominates. (In Dvořák’s Cello Concerto/iii (11) and (14), however, “*solo*” indicates a true solo for the concertmaster.) In *solo* passages of 18th-century concertos, some period-instrument specialists have revived the 18th-century practice of reducing the string section. Modern examples of the same practice are found in Walton’s concertos: the passages marked with hooks (L J) should be played with a reduced violin section.

- f–i** • (3) The composer specifies *which stands or players* are playing the parts:
 - f** • “The first [= outside] players of all stands alone” is a more precise way of saying “half the section.” Wagner and Mahler meant the same with the phrases “*erster Spieler*” (*Parsifal* I/m. 1) and “*alle 1. Spieler*” (*Symphony 3*/vi ④).
 - g** • The third and fourth stands divide the two parts, either by player or by stand.
 - h** • The numbering system is very precise. You will only need to decide from the context whether the numbers refer to stands or players, and then mark your part accordingly. Given that the section size in this piece is sixteen players, the numbers system surely refer to the stands.
 - i** • Given that the stipulated section size is sixteen players, the numbers must refer to the players. In *Jeux* Debussy chose a clearer format: “*2e, 3e pupitre*,” etc., refers to stands, and numbers without attribute (“1.,” “2.,” etc.) refer to players.

c 150 **Etwas ruhiger** [♩ = 96] **Rit. get.** **a tempo**

Mahler
Symphony 5/III/3

pizz.
p
arco pp zart

d 1 **Rêveusement lent** ♩ = 50 **TOUS div.**

Debussy
Rhapsodie

vn. 2
Sourdine pp
pp

e 59-2 **Rubato** [♩ = ca. 100] **sur la touche** **a Tempo** ♩ = 112

Debussy
Ibérial/iii

mf
6 1ers Vons Soli
expressif et un peu moqueur (= SOMEWHAT MOCKING)

f 54+5 **Plus calme et très expressif** [♩ = 54] 21x

Debussy
La mer/iii

pp
1ers de chaque pupitre Soli

g 1+8 **Scherzando** ♩ = 72 **pizz.**

Debussy
Jeux

3e et 4e Pup.
DIV.
p

h 4+3 **Adagio assai** ♩ = 76 **div. en 3**

Ravel, Piano
Concerto/ii

STANDS
pp

i 45+3 **En serrant** [♩ = 92+] **PLAVERS** **UNIS.**

Debussy
Ibérial/ii

PLAVERS
UNIS.

Debussy
Rondes,
full score

Modérément animé ♩ = 96

16 **k** *DIV. à 4* *p cresc.*

8^{va}-près du chevalet

ff < < *sff* >

En retenant

3 *sur la touche pizz.* 20 *arco* *p* *pizz.*

Debussy
Rondes,
violin part

Modérément animé ♩ = 96

16 **l** *DIV. à 4* *TREM.* *p cresc.*

8^{va}-près du chevalet

ff < < *sff* >

En retenant

3 *sur la touche* *pizz.*

UH *p* *pizz.*

sur la touche *pizz.*

sur la touche *pizz.*

sur la touche *pizz.*

20

arco *pizz.*

DIV. à 2 *p*

arco *pizz.*

p

m • In the full score the engraver used two staves for *divisi* schemes *a 2* in m. 341, *a 3* in m. 343, and *a 4* in m. 345.

n • But in the part, the two lines in mm. 341–42 are distributed incorrectly over three staves. Correct this by reassigning each of the two lines in these measures to four stands, in the manner shown here (details below).

Add "driving directions" that will help you find your part easily and quickly:

n • Add two short slashes, lines, or arrows to the left of the staff to mark your part and that of your stand partner, as shown here for the third stand.

n/344–45 • Use arrows pointing up or down to show where you must switch staves, as shown here for the third stand.

n/352 • Use the standard symbol \equiv to separate a system of multiple staves from a single staff with undivided parts, and/or mark the single staff with two slashes or arrows. Both methods are shown here.

o • Use parentheses for passages that you do not play but are still notated on your staff. (Do this especially for solos of the principals or other players.)

Sehr gedehnt **Früheres Zeitmaß, nur mäßiger**

m *m. Dpf.*

341 (24)

pp *ppp* *pppp*

Zemlinsky *Mermaid*/ii, full score

n **Sehr gedehnt** $\text{♩} = 56$ **Früheres Zeitmaß, nur mäßiger** $\text{♩} = 72$

(24) *div. a 3* *m. Dpf.*

341 1.5.6. 1.5.6. 1 1 2 3 2 1.5. 2.

pp *ppp* *pppp*

Zemlinsky *Mermaid*/ii, violin part

STAND 6: 3 4

DIV. A 2!! *div. a 3* *div. a 4*

2. *m. Dpf.* 4.8. 4.8. 4

3.4.7.8. *m. Dpf.* 2.3.7. 2.6. 4

3.7. 4

pp *ppp* *pppp* *pppp*

Nb.: The slashes and arrow show the markings for the 7th stand.

352 / 4 *Pulte*

pizz. + HP.

ppp

o **And.te sostenuto** $\text{♩} = 56$ *come eco* *1.º Solo* *senza sordina* *poco accel.* *Tutti* *senza sord. rall.*

14 *pp con sordina* *mf dolce* *cresc.* *f con passione*

Puccini *Butterfly* III/ii

Double stops and chords: **to divide or not to divide?**

[p] • When a composer wants strings to play double stops or chords, he or she adds symbols such as } or \square , or writes *non divisi*, *unis.*, *zus.*, or *Doppelgriff*.

Most likely, during the Baroque and Classical periods orchestral players did *not* divide double stops and chords. 19th-Century string players continued this practice, though the stronger hair tension of the Tourte bow made it more difficult to play chords. Even Wagner and his contemporaries obviously still expected players to follow this tradition except where they explicitly indicated *div.* (Otherwise they would not have taken such care to avoid writing double stops and chords that a violinist could not play easily.)

Today we find a mixed practice, different from orchestra to orchestra and from conductor to conductor. If you are in doubt, ask. Dividing usually results in a more controlled sound quality and higher rhythmic precision, and it should be applied wherever a very smooth sound or a very clear attack are required. Not dividing generates a fuller sound and greater energy. The HIP movement has given new life to this older practice of not dividing (Barschai 1996, Lamprecht 2000).

Unfortunately, 18th-century writers were silent on the issue of whether the unavoidable arpeggiation of *non-divisi* chords should begin *on or before* the beat and how the chords should be spread. Modern writers can do no more than provide rough guidelines: “In Baroque music, where harmonic considerations rule, the player’s priorities should be focused on the bass line, with the bottom note as the strongest point in the chord, usually played on the beat. The other notes of the chord may be spread in a variety of ways according to the context, speed of the music, or consideration of the other parts.... There is no rule which notes should be sounded together” (Tarling 2000, 149). In Classical and Romantic orchestral music, by contrast, the focus shifted to the top note. This requires a very quick arpeggio that starts just before the beat and ends with the top note on the beat.

[q]-[t] • We do not know whether players made any distinction between the four notational forms found in 18th-century music and some 19th-century music, nor do we know how they performed them.

[u]-[w] • If you divide three-part chords, however, avoid dividing them in a manner so that both players double the middle part.

[p] Più animato [♩ = 80]
200 (K)+17
Dvořák, *Slavonic Dance 3*
ff

[q] Andante più tosto Allegretto [♩ = 100]
196
Haydn Symphony 103/ii
ff

[r] Presto [♩ = 72]
174
Haydn Symphony 73/iv
f *fz*

[s] Presto [♩ = 69]
12/29
Mozart Ov. *Figaro*
ff

[t] Allegro con spirito [♩ = 80]
1
Mozart Symphony 35/i
f

Dividing double stops and chords

Notation: **[u]** **[v]** **[w]**

Unbalanced division: *div.* Balanced division: *div.*

Assigning two *divisi* parts • No matter how a division into two parts is marked, consider various options for assigning lines:

[d]/5 • *Dividing between outside and inside players* is the standard method, assumed to apply unless you are instructed otherwise.

[x]–[z] • *Dividing between equal blocks of stands or players* is preferable

[x] • if a melody and an accompaniment (or two melodies) are juxtaposed (this system should be designed so that the stands who sit close to each other play the same part)

[y]–[z], [d]/1–4 • if only half the section plays:

[y] • the front half plays in passages that require a tight ensemble and close contact to the conductor, as in this tricky transition

[z], [d]/1–4 • the back half plays passages where the sound must be less direct or must explicitly come "from a distance." Similarly, in passages with two parts, the part that needs less acoustic presence or less rhythmic definition should be as-

signed to the back stands—for instance, the *tremolo* in **[x]** or the *pizzicato* in Ex. 7.2s. In Berg's Violin Concerto/ii/175, "1. *Metà*" should comprise the first three stands so that the gradual expansion and reduction of the volume has a spatial quality.

[aa] • *Dividing between unequal blocks of stands* is preferable if one of the two parts should dominate (Woss 1983, 6).

[bb] • *Dividing according to other systems*: Here the chords sound best if the outside players take the middle, moving part and the inside players take the ostinato octaves as double stops.

Ex.: Debussy, *Rondes* (16) +3 • The marking "1 *par pupitre*" on both staves only makes sense if one follows Debussy's apparent intention to have the two staves generally divided by stand. Here, only the outside players are playing. But having the first four stands divide the two parts between them by player instead makes for a tighter ensemble.

Elgar
Enigma Var./xiii

Moderato ♩ = 76

[x] (58) STANDES 1-4

div. *ppp* TREM. STANDES 5-8

Verdi
Simon I/6

All.^o mod.^o ♩ = 88

[y] (33)+32 - mune; è nostra patria

Genova

All.^o agitato ♩ = 132

UH 1 (D) (0 2) 1 3

ppp *metà sola dei primi violini (FRONT HALF OF THE SECTION)*

Mahler
Symphony 3/I/i

Unmerklich etwas bewegter ♩ = 120

[z] 255 Die Hälfte (LAST FOUR STANDS)

Immer wie aus weiter Ferne

sempre ppp OFF

Bartók
Concerto/v

Un poco meno mosso ♩ = 122

[aa] 277 arco 5 FRONT STANDS

f SOLI (V)

div. *pizz.* *p* 3 BACK STANDS

Ravel, Piano
Concerto/i

[bb] Allegramente ♩ = 116

1 div. *pizz.* *p*

Consider different methods for **assigning three or more *divisi* parts**:

- division by player
- division by stand
- division by group of players/stands
- division according to a more individual system.

In order to decide how to design the system and how to assign parts, consider the following factors—some musical, some practical:

cc • *Timbre*: Division by player is preferable in passages where the combined parts are intended to create a dense, homogeneous weave of sound. This applies especially to sustained chords and other homophonic passages. When such a timbre is intended, you should change the printed instructions to indicate a division *by player* (**h**). Perhaps the scheme in **n** should be changed into division by player too.

dd • *Juxtaposition of material and ensemble playing*: Division by stands or blocks of stands is preferable if the parts play very different material. Such a strategy will also make players feel more secure, because they will share their part with their stand partners. Here a special *divisi* arrangement moves a block of

stands that plays the more rhythmic material to the front of the section, closer to the conductor. (Dividing the two fast parts between stand partners instead of by stand will promote a compact sound quality.)

- n** • *Avoiding awkward skips*: In transitions between different *divisi* arrangements, parts should be assigned in a manner that
- avoids unwarranted audible breaks between the phrases, which result from awkward voice leading
 - avoids switching staves unnecessarily.

The plan shown here avoids tricky melodic jumps at mm. 342–43 and 344–45; at the same time, it allows as many players as possible to read from one staff (**l**, Ravel, *Bolero* (18)+28).

- ee** • In passages with frequent switches between *divisi a 2* and *a 4*, you should
- divide two parts by stand (with the odd-numbered stands taking the top line and the even-numbered stands taking the bottom line)
 - divide four parts by player. This minimizes melodic and visual switches.

Léger et fantasque ♩ = 126

Debussy
Rondes

cc (15)⁺⁷
1^{er} et 2^e P.
3^e et 4^e P.
5^e et 6^e P.

(12/8) *p* *expressif*
cre - - - - - scen - - - - - do molto

Lo stesso movimento ♩ = 63

Verdi
Falstaff III/ii
STANDS 4-6

dd (35)
1.^a METÀ (senza sord.)
armonici

(con sord.)
DIV.
STANDS 1-3
OUTSIDE

pp

2.^a METÀ
STANDS 1-3
INSIDE

p *stacc. e leggeriss.*

p *stacc. e leggeriss.*

Modéré, sans lenteur (dans un rythme très souple) ♩ = 116

Debussy
La Mer

ee 44

pp

DIV. *pizz.*

pp

DIV. *pizz.*

pp

i • *Section size*: For a section of twelve first violins (instead of Debussy’s standard section size of sixteen), reduce the stipulated division of four groups of three violins to four groups of two violins so that acoustic proportion to the *tutti* is approximately maintained.

Ex.: Verdi, *Aida* IV/10 (U) • *Balance*: With Verdi’s original division, only a single first violin of a twelve-piece section plays each of the *arco* parts on the three lower staves. To make these *arco* parts sound fuller, assign them to stands 4–6, and assign the *pizzicato* parts to the six second violins who sit closest to them. (The original second-violin part will not suffer from a reduced number of players.)

Ex.: Sibelius, *Symphony 5*/iv (J) and (L) • *Avoidance of awkward page turns*: Design the *divisi* plan so that one player at each stand can turn the pages easily without missing important notes.

Ex.: *Zarathustra*/end • *Visual appearance and issues of leading*: Though original *divisi* plans that involve one or more *solo* players and several *tutti* parts should usually be followed literally, here it looks odd if the inside player at the first stand is the only one in his block of stands who is not playing. He or she should double the *top* of the *tutti* parts, as in all passages for one *solo* and two or more *tutti* parts (for instance, Debussy, *La mer*/ii (2A)).

i • *Tradition of the orchestra*: Some string sections have devised a “*divisi* policy” so that the concertmaster or principal needs to give instructions only in particularly complex passages. Such a policy might look like this:

- For three parts, always divide by stand.
- For all other divisions, always divide by person.

Task 9.23: Work out and mark the *divisi* schemes in tricky pieces such as Debussy’s *Jeux* or Lutosławski’s *Concerto*. Use the page at <http://www.orch.info/parts> as a model.

Reading and performing *divisi* passages

Ex. 6.10a–b • In passages with octave *divisi*, read whichever part is easiest to read and transpose the notes up or down an octave if necessary.

cc • Complex passages with two or three parts printed on a single staff, particularly those with parts crossing, are difficult to read. Especially if you are playing the second part you probably will need to memorize your pitches.

All types of *divisi* discussed so far have entailed distributing two or more parts between players—including *divisi* strategies where only a portion of the section plays, while the others pause (d/1–4). But there are two more types of *divisi* that entail essentially only a *single part*. Such plans, designed by the composer, the players, or the conductor, serve to facilitate difficult spots or strengthen certain effects. The following two terms have been coined for use here:

- *Alternating divisi*: A single line of music is split “horizontally” between two or more alternating sections or groups of players.
- *Complementary divisi*: Two or more groups or sections simultaneously play slightly different versions of the same material.

Berlioz seems to have been the composer who invented the *alternating-divisi* plan (or at least the first major composer to apply it systematically):

ff • In order to facilitate a single line of fast, tricky eighths, Berlioz distributed the notes between two groups of first and second violins so that they play alternating or slightly overlapping segments. He described this passage in his *Treatise*: “Sometimes the rapidity, complexity, or high position of the tones would make a piece too dangerous; or else the author may want to be sure of a secure and neat execution: in such cases the violins should be divided, some playing one part of the passage, the rest another. Thus the notes of each section are interspersed with short rests, not noticed by the listener, which allow, as it were, a breathing space to the players and afford them time to reach difficult positions securely and to strike the strings with the necessary vigor. ...if the parts are divided between the two players at each desk and each part is thus played on both sides of the orchestra [in the 19th-century seating arrangement with the violin sections on opposite sides of the conductor, as shown in Figure 8.12/A], the fragments will connect smoothly and it will be impossible to notice the division of the passage” (Berlioz 1844, 29–30, and 1948, 42–43).

A number of other composers followed suit, including Verdi (kk), Tchaikovsky (*Overture Nutcracker*/33), Bartók (*Concerto*/v/259), and Prokofiev (*Kijé*/iv (47), (51)).

Today players and conductors apply *alternating-divisi* patterns even where they are not notated—especially in order to make switches between different playing modes and registers easier, smoother, and less hectic:

gg • The alternation between *ricochet* and *pizzicato* is nearly impossible to perform. Instead, the outside players should play the *ricochet*, the inside players should play the *pizzicato*.

hh • Divide *arco* and *pizzicato* within the section in order to minimize the physical motions in this extremely quiet and suspenseful passage. The only other option—left-hand *pizzicato*—will never produce the same sound quality.

ii • Distribute the notes at the “seam” between *arco* and *pizzicato*, with players leaving out alternate notes: this prevents players from chopping off or accenting the last *arco* and from playing the first *pizzicato* note late or sloppily.

ii • Stagger this tricky string change in a similar manner. In other, similar passages, leave out an awkward note that is doubled by the seconds (Sibelius, *Violin Concerto*/i/(2)+16) or assign it to the seconds (Schumann, *Symphony 1*/iv/181).

Alternating divisi also helps to facilitate *pizzicato* passages.

kk • You may split extended, very fast, and loud *pizzicato* passages between outside and inside players: here the groups alternate on every quarter, as they may in Ex. 7.2g too. In Stravinsky’s *Sacre*/i (40), they may alternate on every fourth dotted quarter.

In the late 19th century composers introduced **complementary-divisi** plans to create new colors and effects that result from the simultaneous combination of different articulations or playing modes:

II • The first violins play *arco* with repetitions while the seconds play the same pitches *pizzicato*.

Players and conductors apply such *divisi* strategies too in order to achieve and strengthen special effects when no amount of practicing and rehearsing truly produces the desired result.

Ex. 9.15u–x • The most common form of *complementary divisi* are *divisi*, staggered, and free bowings: the players use different bowings for the same music in order to create the illusion of a long, seamless legato.

Ex.: Beethoven, Symphony 3/i/280 • Use staggered bowings also on bowed-out notes in order to create subtle effects: players should switch from “all down” to $\square V \square V$ at *different* points in order to make the transition very gradual.

Complementary-divisi schemes open up a realm of infinite nuances, especially in Romantic and late-Romantic music:

Ex. 5.4h/39 • Half the section plays *détaché* to prevent the legato notes from sounding fuzzy or unarticulated.

mm • Many conductors and musicians apply a *divisi* plan of De Falla (*Nights/i* 23) to other passages with tremolo or fast repetitions: only half of the section plays tremolo or repetitions, while the other plays regular note values. This distribution lends heightened intensity to Bruckner’s climaxes and brings melodic clarity and luminousness to some of Schumann’s scrambling passages (Ex. 9.8ee).

Ex. 9.21h, Stravinsky, *Sacre* 176+2, +4 • Half the section plays *arco* to make a loud *col legno* or *pizzicato* passage audible.

Ex. 6.2q • Players use different fingerings in order to avoid unwarranted sudden color changes.

Ex. 6.8c, 9.21bb • Only a part of the section performs a certain notated or interpretive effect, preventing its exaggeration and guaranteeing a polished timbre. If here some of the first violins play across the strings, the passages will sound clearer, smoother, and probably, better tuned than if everybody follows the instructions to play on the G string. Similarly, the passage in Ex. 5.11x will sound clearer if half the players leave out the grace notes.

Verdi
Falstaff Vi

Allegro ♩ = 100

II (II)+5
vn. 1 *arco leggero e molto stacc.*

vn. 2 *p* *pizz.*

Bruckner
Symphony 7/iv

mm 330

Bewegt, doch nicht schnell ♩ = 63

8va **II** *TREM. 1* *DIV.* *TREM.*

ff *fff*