

CLASSICAL INSTRUMENTATION

...be connected by a brace and bar-lines.). First and second violin parts are connected by a brace. The brass section is placed below the woodwind, and above the timpani. Strings go at the bottom. The horns are written above the trumpets. **Cellos and double basses usually play the same line of music.**

Here is a passage from a sonata by Haydn, which could well be the notes played by an orchestra.

(Allegro)



Textures were usually thin. Except for loud passages, not all instruments would be playing. Slurs were usually short, and rests were common. However, with so few notes, it could be difficult to make the music interesting. As a result, composers had **frequent changes of texture.** These would be reflected in the orchestration. (The composer would use different groups of instruments for different textures.)

The “**question and answer**” (an 18th-century version of the medieval hocket) was common in the period. There are two examples of it above: between bass and treble clefs in the first bar, and then between the two groups of semiquavers. A composer would give the “questions” and “answers” to different groups of instruments. He would probably fill out bar 3 with chords, to avoid making it sound empty in comparison.

Tempo markings were common throughout the classical period. However, as is obvious in the passage, the use of dynamic markings did not become widespread until the nineteenth century. Until then the composer was limited mainly to ***f* and *p***. He would also have more instruments playing when the music is louder. However, from the 1780s, **articulation** (including slurs for bowing and tonguing) was marked.

String sections were relatively small, although composers could boost their sound by **multiple-stopping**. Trumpets and timpani were used throughout the eighteenth century, but not often. In the period, only two of each would be used, and then only sparingly. **Horns were more common**; their gentler sound did not...