

# A Musical Offering

A timbral analysis of Webern and Gubaidulina after Bach.  
All brass muted unless otherwise specified

## Webern (Exposition)

1. (b. 1 ff.)  
Tbn \_\_\_\_\_ Hn \_\_\_\_\_ Tpt \_\_\_\_\_ Hn \_\_\_\_\_ Tbn \_\_\_\_\_ Hn \_\_\_\_\_ Tpt \_\_\_\_\_

2. (b. 9ff.)  
+ CS in Strings  
Fl \_\_\_\_\_ Cl \_\_\_\_\_ Ob \_\_\_\_\_ Cl \_\_\_\_\_ Fl \_\_\_\_\_ Cl \_\_\_\_\_ Fl \_\_\_\_\_

3. (b. 17 ff.)  
+ CSs in Strings, Horn  
B.Cl. \_\_\_\_\_ Tbn \_\_\_\_\_ Bsn \_\_\_\_\_ Tbn \_\_\_\_\_ B.Cl. \_\_\_\_\_ Tbn \_\_\_\_\_ Bsn \_\_\_\_\_  
+ Hn

4. (b. 25 ff.)  
+ CS in all choirs henceforth  
C.A. \_\_\_\_\_ Hn (no mute) B.Cl. \_\_\_\_\_ Hn (no mute) C.A. \_\_\_\_\_ Hn \_\_\_\_\_ B.Cl. \_\_\_\_\_

(short link)

5. (b. 37ff.)  
Tpt \_\_\_\_\_ Ob \_\_\_\_\_ Cl. \_\_\_\_\_ Ob \_\_\_\_\_ Tpt \_\_\_\_\_ Ob \_\_\_\_\_ Cl. \_\_\_\_\_

6. (b. 49 ff.)  
B.Cl. \_\_\_\_\_ Bsn \_\_\_\_\_ Vc \_\_\_\_\_ Bsn \_\_\_\_\_ B.Cl. \_\_\_\_\_ Vc \_\_\_\_\_ Bsn \_\_\_\_\_  
*(no secondary palindrome)*

## Gubaidulina

Opening  
Tbn Bsn Tpt Hn \_\_\_\_\_ Fl \_\_\_\_\_ Hn Tpt Bsn \_\_\_\_\_ Hn \_\_\_\_\_ Tbn \_\_\_\_\_ Tpt Hn;  
(Vln solo)

Figure 8  
Hn Fl Tpt \_\_\_\_\_ Bsn Fl \_\_\_\_\_ Tpt Bsn \_\_\_\_\_ Hn \_\_\_\_\_ Tbn \_\_\_\_\_ Hn \_\_\_\_\_ Bsn;  
Vc Vc Vc (Vln solo)