

Gregor A. Mayrhofer

# Lageder Oktett

*for Clarinet, Bassoon, Horn  
2 Violins, Viola, Violoncello and Contrabass*

Comissioned by Alois Lageder and the Berlin Philharmonic Scharoun Ensemble

Apr. 2017  
(Revised Edition 2019)



*dedicated to Alois Lageder and his family*

## Instruments

Clarinet in Bb  
Bassoon  
French Horn in F

2 Violins  
Viola  
Violoncello  
Contrabass (5 strings necessary)

Strings need hotel mutes (metal mutes), French Horn needs a mute  
Score in C (sounding pitches)

Duration ca. 12 min.

Comissioned by Alois Lageder and the Berlin Philharmonic Scharoun Ensemble

World Premier: Scharoun Ensemble Berlin Philharmonic – Margreid Tór Löwengang – Italy - 26.05.2017

Austrian Premier: Scharoun Ensemble Berlin Philharmonic - Wattens - Musik im Riesen – 27.05.2017

German Premier: Münchner Kammerorchester – Schwere Reiter München – 28.02.2018

USA Premier: Kaleidoskop Ensemble – Los Angeles – 10.03.2018

Further Performances:

Münchner Kammerorchester: Neuburg an der Donau – 10.03.2018

Karajan Academy Berlin Philharmonic: Baden Baden – 15.04.2019

## Gedanken zum Lageder Oktett (2017)

Das Lageder-Oktett ist benannt nach seinem Auftraggeber Alois Lageder, auf dessen Weingut in Süd-Tirol ich das Stück schreiben durfte. In der Ruhe der Natur dort war ich sehr fasziniert von den verschiedenen Größenmaßstäben in denen wir diesen weltumspannenden Organismus wahrnehmen - von der Mikrobiologie bis hin zum Riesenkosmos. Man hat einzelne Zellen, diese zusammen formen ein Blatt, viele Blätter formen einen Ast, die vielen Äste werden ein Baum oder ein Busch, diese zusammen werden irgendwann ein Wald – und irgendwann der gesamte Planet.

Diese Beobachtungen hatten auch Einfluss auf meine Musik: Am Anfang steht nur ein einziger Ton, eine „Kernzelle“ die nach und nach beginnt zu pulsieren und sich langsam einzelne Gesten daraus abtrennen. Die Klangobjekte wuchern, vermehren und verändern sich, bis eine kritische Masse erreicht ist, das Ganze in sich zerfällt und somit den Boden für eine neu beginnende Entwicklung bietet.

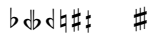
Ein weiterer Aspekt ist aber auch die Kultivierung des Klangs, ähnlich der Kultivierung des Weinstocks, die ich bei Alois Lageder beobachten konnte. Man lässt die Natur nicht wild wachsen, sondern gibt die Richtung vor, in der sie dann wiederum ihre natürliche Energie entfalten kann.

Viele dieser Entwicklungen sind ganz eng verknüpft mit der Emotionalität der Musik. So wie sich in der Natur aus dem neutralen „Material“ Wasser, Erde etc. plötzlich konkretere Dinge wie Wurzeln, Blüten, Tiere und Menschen entwickeln, die für uns eine Emotionale Bedeutung bekommen können, so entwickelt sich auch das Stück: aus dem „neutralen“ Klangmaterial - am Anfang nur der Ton D - werden mehr und mehr konkreten Gesten, Harmonien und Melodien bis hin zum ganz tonal gefassten Hornsolo im Mittelteil. Interessanterweise gibt es ganz parallel sowohl in der Natur als auch in der Musik den Punkt, wo es über die analysierbare reine „Materie“ hinaus geht und sich plötzlich ein Raum für Bedeutung und Emotionalität öffnet, den wir nur sehr intuitiv beschreiben können. Die Musik wird plötzlich mehr als nur Frequenzen und Zeitabläufe, ein Mensch mehr als nur „organisches Material“.

Meine Musik ist ein Stück weit Ausdruck meiner Faszination für diese verschiedenen Kultivierungsprozesse: Von den chemischen Elementen hin zu komplexen Pflanzen wie dem Wein, von einzelnen Zellen hin zu denkenden und fühlenden Wesen wie uns Menschen und von einzelnen Frequenzen und Zeiteinteilungen hin zu einer Klangkultur die es ermöglicht etwas zu kommunizieren, was wir gar nicht so genau beschreiben können.

# Legend

## IN GENERAL/FOR EVERYBODY:



These symbols are used for quartertones. Accidentals are in general valid for one bar, but sometimes they will be repeated as a reminder.

**"ff" / "p"**

Dynamics in quotation marks show the intensity with which the player should play (even when the real dynamic is different, mostly much more quiet).



cresc. dal niente / dim. al niente

sp. -----> s.t.

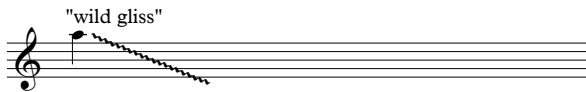
Appoggiatura notes shall always be played before the beat!

sul ponticello -----> sul tasto

The arrow with the broken line always indicates a fluid change from one technical instruction to another (for example go from sul ponticello to sul tasto)



Play **highest possible note** (eighth note, quarter note, half note...)



### "wild"-Gliss.:

Produce a glissando while playing with all valvets chaotically, so that it creates a lively, bubbly gliss. when going from up to down, the glissando should immediatelly start (do not hold the topnote with tenuto)



### Écrasé/overpressure:

When noted with the square notehead use very few bow speed, but very much bow pressure, so that the sound becomes very scratchy/noisy and the actual pitch is not audible any more. In order to get a sound without pitch it helps often to damp the string with the left hand.(ϕ)



### Bird-Gliss.:

Start with an artificial harmonic. While playing the glissando, keep distance between fingers, (or even make it smaller for low notes, higher for high notes) so that it will create a "jumping" glissando line, similar to the cry of a bird.



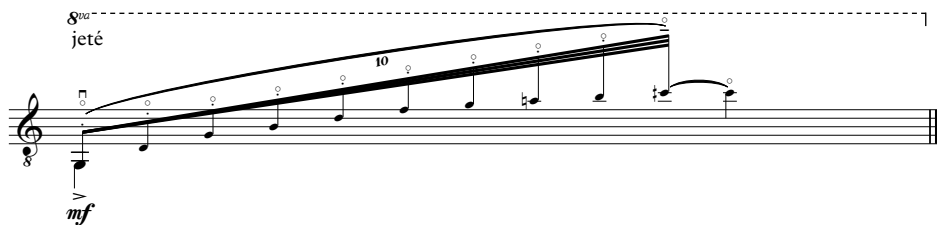
**Vibrato:**

These wave lines indicate the amount of vibrato, which should be added to the sound. The peak points of the vibrato should be placed exactly where noted, so that one can hear the dialogue in between the different instruments playing their vibrato waves. The maximum vibrato should have a very big amplitude, almost like a half tone trill



**Saltando infinito:**

The left hand touches softly the string in the middle (like for a harmonic). Then throw the bow with very little impuls, but a slight horizontal movement towards the string and try to continue the jumping "saltando" effect infinitely, by finding the right balance in between active hand shaking and horizontal movement. It might require very much rosin on the bow, so that it sticks sufficiently to the string. The result is a very quiet and tender repetition. The players can always change the bow, or give a new little impuls, whenever they feel it to be necessary. The general sound should be as continuous as possible, with as little singular accents as possible. (if wanted, they are indicated with a marcato sign or sfz)



**Harmonic jeté:**

Touch with left hand the G-string in the middle, like playing an octave harmonic. Then throw the bow on the string and let it move from fingerboard to the bridge. The result is "jumping" harmonic arpeggio

# Lageder Oktett

dedicated to Alois Lageder and his family

Score in C

Gregor A. Mayrhofer  
New York / Margreid March-April 2017  
Revised Edition: Wien, March 2019

Andante (but static in the character)

6

(♩ = 90)

Clarinet in Bb

Bassoon

Horn in F

Violin I

Violin II

Viola

Violoncello

Contrabass

sul pont.

pizz.

arco

ppp

mp

p

mf

(harmonic sul G / open D string)







44

Kl. *pp* *mf*

Fg. *pp* *mf*

Hn. *pp* *mf* *pp* *ppp* *pp*  
 bouché, "wild gliss"  
 valve tremolo

Vln. I *sub. pp flautando* sul G, molto sul tasto non vibrato sul D, jeté extreme sul pont. saltando infinito sul tasto *f* *fz* *fz* *pppp* *ppp* *pppp*

Vln. II *sub. pp flautando* sul G, molto sul tasto non vibrato sul G, jeté extreme sul pont. saltando infinito sul tasto *f* *fz* *fz* *pppp* *ppp* *pppp*

Vla. *sub. pp flautando* molto sul tasto non vibrato sul C, jeté extreme sul pont. saltando infinito sul tasto salt. inf. *f* *fz* *fz* *pppp* *ppp* *pppp* *gliss.*

Vc. *sub. pp flautando* molto sul tasto non vibrato sul A, jeté extreme sul pont. saltando infinito *f* *fz* *pppp*

Kb. sul pont. *mf* *p*

Lageder Oktett

49

**Kl.** *ff dolce* *bisbiglando*

**Fg.** *ff dolce* *molto vibrato*

**Hn.** *ff dolce* *open*

**Vln. I** *ff dolce*

**Vln. II** *ff dolce*

**Vla.** *ff dolce* *(sul G)*

**Vc.** *ff* *sul G*

**Kb.** *ff*

Measure 1: 3/4 time signature. Measure 2: 3/4 time signature. Measure 3: 4/4 time signature.

Measure 3 dynamics: *pp*, *mf*, *p*

Lageder Oktett

52

Kl. *f* *ff*

Fg. *f* *ff*

Hn. *f* *ff*

Vln. I *b* 6

Vln. II 6

Vla. *b*

Vc. *ff* sul G

Kb. *ff* (sul E)

Lageder Oktett

55 **55**

**Kl.** *p* *legatissimo* *mf* *cresc.*

**Fg.** *p* *legatissimo* *cresc.*

**Hn.** *p* *legatissimo* *mf* *cresc.*

**Vln. I** *p* *poco a poco cresc.* 6

**Vln. II** *mp* 6 *p* *poco a poco cresc.* 6

**Vla.** *p* 6

**Vc.** *p* *mf* *poco a poco cresc.*

**Kb.** *sub. p* *poco a poco cresc.*

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58

**Kl.** *f* *molto vibrato* *ff* *p*

**Fg.** *f* *molto vibrato* *ff* *p*

**Hn.** *f* *molto vibrato* *ff* *p*

**Vln. I** *f* *sempre cresc.* *gliss.* *sub. mp*

**Vln. II** *f* *sempre cresc.* *gliss.* *sub. mp*

**Vla.** *f* *sempre cresc.* *gliss.* *sub. mp*

**Vc.** *f* *p*

**Kb.** *f* *moltissimo vibrato* *p*

Lageder Oktett

61 **61**

Kl. *f* *mp* *fp*

Fg. *f* *mp* *fp*

Hn. *f* *mp* *fp*

Vln. I *mf* *gliss.*

Vln. II *mf* *gliss.*

Vla. *gliss.* *f*

Vc. *f* *mf* *fp*

Kb. *fp*





Lageder Oktett

67 **67**

Kl. *ffz* *dim.* *mf* *p*

Fg.

Hn.

Vln. I *gliss.* *gliss.* *bird-gliss. sul A* *f*

Vln. II *bird-gliss. sul A* *f*

Vla. *bird-gliss. sul A* *f*

Vc. *bird-gliss. sul A* *f*

Kb. *bartok pizz* *f* *arco, bird-gliss. sul G*

Lageder Oktett

71 71 G.P

**Kl.** *p* *ffz* *p* *ffz* *p* *ffz* *p* *ffz*

**Fg.** *mf* *ffz* *p* *ffz* *p* *ffz*

**Hn.** *p* *ffz* *p* *ffz* *p* *fz* *p* *ffz*

**Vln. I** *pppp* *saltando infinito*

**Vln. II** *pppp* *saltando infinito*

**Vla.** *pppp* *saltando infinito*

**Vc.** *mf* *ffz* *mf* *ffz* *f* *ffz*

**Kb.** *mf* *ffz* *mf* *ffz* *f* *ffz*



Lageder Oktett

92 98

Kl. *pp sub. dolce* *ppp* *pp* *mp* *p*

Fg. *ppp dolce* *pp*

Hn. *pp sub. dolce* *ppp semplice* *pp* *mp* *p* Solo

Vln. I *sul D* *jeté sul G (quasi gliss.)* *sul D* *simile sul G* *sul E sul pont, very dense* *sul tasto, leggero*

Vln. II *jeté sul G (quasi gliss.)* *sul D* *sul pont, very dense* *sul A* *sul tasto, leggero*

Vla. *sul pont, very dense* *sul tasto, leggero*

Vc. *jeté sul G (quasi gliss.)* *sul pont, very dense* *sul tasto, leggero*

Kb. *harmonic ricochet (let the bow jump on the string, while doing a harmonic glissando on the G-String)* *saltando infinito sul pont, very dense* *sul G sul tasto, leggero*

*mf*

Lageder Oktett

103

Kl. *pp*

Fg. *pp*

Hn. *mf* *p* *mp*  
gliss. to highest note  
(maybe add "piston trill")

Vln. I *p*  
simile sul G

Vln. II *p* *ppp*  
jeté (ordinario sul E) (normal c#!)

Vla. *p*  
jeté (quasi gliss) (normal c#!)

Vc. *p* *pp* *ppp*

Kb. *mf* *ppp*  
simile jeté 10  
saltando infinito sul G

Lageder Oktett

105

Kl. *pp*

Fg. *pp dolce*

Hn. *mp* *mf*

Vln. I *p* *pp*

Vln. II *p* *p* *pp* *ppp*

Vla. *ppp* *p* *ppp* *pp* *pp*

Vc. *arco legato sul G* *mf* *10* *jeté (quasi gliss)* *p* *ppp*

Kb. *f* *10*

Lageder Oktett

107

**Kl.** 107 *rubato*  
*ppp dolce* 9 *simile* 9

**Fg.** *bisbiglando* [accel.] [rit.] *p* *pp* [accel.] [rit.] *p* *pp*

**Hn.** *open* *pp* *p* *bouché* *p* *mf*

**Vln. I** *ordinario sul E (ma jeté)*  
*(now with real c#!)* *8va* *p* *p*

**Vln. II** *8va* *p* *p* *p* *p*

**Vla.** *p* *p* *p* *p*

**Vc.** *arco legato sul G* *p* 10 9 *p* 10 9

**Kb.** *8va* *jeté* *f* *saltando infinito sul G* *ppp* *arco legato sul G* *8va* *p* 10 *salt. inf.* *ppp*



Lageder Oktett

109

Kl. *mp cantabile*

Solo

Hn. open *pp* *p* / *bouché* *p* *mf*

Vln. I *p* *p*

Vln. II *p* *p* *p* *p*

Vla. *p* *p* *p* *p*

Vc. *p dolce, legatissimo*

Kb. *jeté* *poco fz* *mp* *mp*

18

Detailed description: This page of a musical score for an octet, titled 'Lageder Oktett', covers measures 109 and 110. The score is arranged in a standard orchestral format with staves for Clarinet (Kl.), Bassoon (Fg.), Horns (Hn.), Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Kb.).  
- The Clarinet part (Kl.) features a melodic line with a slur over measures 109 and 110, marked *mp cantabile*.  
- The Bassoon part (Fg.) is marked 'Solo' and *mp cantabile*. It has a slur over measures 109 and 110, with dynamics *pp* and *pp*.  
- The Horns (Hn.) part includes instructions for 'open' and 'bouché' playing. Dynamics range from *pp* to *mf*.  
- The Violin I (Vln. I) and Violin II (Vln. II) parts play a rhythmic pattern of eighth notes, marked *p*.  
- The Viola (Vla.) part plays a similar rhythmic pattern, marked *p*.  
- The Violoncello (Vc.) part plays a sixteenth-note pattern, marked *p dolce, legatissimo*.  
- The Contrabass (Kb.) part features a sixteenth-note pattern, marked *jeté*, *poco fz*, and *mp*.  
- The page number '18' is centered at the bottom.

Lageder Oktett

111

Kl. *9*

Fg. *bisb.* [accel.] [rit.] *p* *pp* [accel.] [rit.] *p* *pp*

Hn. Solo rubato open *mp espressivo* 7 (gliss with exact harmonics)

Vln. I *gliss.* *p*

Vln. II *p*

Vla. *p*

Vc. *p* 10 9 *mp*

Kb. arco legato sul G *8va* *p* 10 19 *8va* *p* 10

rubato

113

Kl.

Fg.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Kb.

[accel.] [rit.] [accel.]

*p* *cresc.* *f*

*p* *p* *p* *ppp*

*mp cresc.* *f* *fz*

*p* *mp* *mf* *f* *mf* *sub. p* *mf*

*p* *mp* *mf* *f*

sul tasto, vibrato!  
(pitch of Violoncello nat. harmonic)

sul tasto, vibrato!  
(pitch of Violoncello nat. harmonic)

saltando

Solo (nat. harmonics sul C)

9 9 9 9 9 9

7 7

8<sup>va</sup> 10 5 5

8<sup>va</sup> 10 20

2/4 3/4



Lageder Oktett

128

**Kl.** *pp*

**Fg.** *mf* *ppp lontano*

**Hn.** *pp dolce*

**Vln. I** *pp dolce* *pp dolce* *ppp espr.*

**Vln. II** *pp dolce* *pp dolce* *ppp espr.* *pppp* *mp* *pppp*

**Vla.** *pp dolce* *ppp lontano* *pppp* *pppp*

**Vc.** *mp* *mp* *ppp*

**Kb.** *mf* *ppp* *mf* *ppp*

*sul tasto* *con sordino (metal mute)* *sul ponticello* *saltando infinito* *take mute*

133 Prestissimo  
♩ = 168 (♩=84)

Lageder Oktett

138

Sempre Misterioso, molto agitato  
(sfz sempre in piano!)

140

**Kl.** 133  
5  
ppp  
pp < fz  
pp < fz

**Fg.**  
3 3  
ppp

**Hn.**

**Vln. I**  
con sordino (metal mute) pizz. arco  
f ppp  
saltando infinito pppp  
sul tasto pppp leggerissimo < fz ppp < fz ppp p ppp p

**Vln. II**  
pont. ----> tasto  
p  
pizz. con sordino (metal mute) arco  
f ppp  
saltando infinito

**Vla.**  
pont. ----> tasto  
mp  
pizz. f < ppp  
arco, saltando infinito

**Vc.**  
con sordino (hotel mute) ppp  
saltando infinito pppp  
poco fz (jeté) ppp

**Kb.**  
bartok pizz. con sordino ff  
arco, saltando infinito ppp

141

Kl.

Fg.

Hn.

Vln. I

Vl. III

Vla.

Vc.

Kb.

*pp* *p* *mp* *mp* *fz* *ppp* *pp < fz ppp* *< fz* *ppp* *ppp*

*ppp* *leggierissimo* *pp < fz ppp* *< fz* *ppp* *ppp*

*pizz* *arco, saltando infinito* *mp* *arco* *saltando infinito*

*pizz* *arco* *mp < fz* *< fz* *pp*

Lageder Oktett

148

Kl.

Fg.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Kb.

*pp* *p* *mp* *p* *mp* *mf* *p*

*poco fz* *poco fz* *poco fz*



Lageder Oktett

155 159

Kl. *pp* < *fz* *pp* < *fz*

Fg. *pp* < *fz* *pp* < *fz*

Hn. - - - - -

Vln. I sul pont. (non rit!) → tasto *mp* *ppp* < *fz ppp* < *fz ppp* *p ppp* *p mf*

Vln. II sul pont. (non rit!) → tasto *mp* *ppp* < *fz ppp* < *fz ppp* *p ppp* *p mf*

Vla. sul pont. (non rit!) → tasto *mp* *ppp leggerissimo* < *fz ppp* < *fz ppp* *p ppp* *p mf*

Vc. pizz *f* arco *pp* > *ppp* < *fz ppp* < *fz ppp* *mf*

Kb. pizz *f* arco *pp* > *ppp* < *fz ppp* < *fz ppp* *mf*

163

168

161

Kl.

Fg.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Kb.

wild gliss,  
bouché

pp

p

pp

mp

ppp

mp

p

pp

ppp

mp

p

pp

ppp

birdgliss sul G

birdgliss sul A

birdgliss sul G

blocked scratch sound  
(molto sul tasto)

pp

birdgliss sul A

birdgliss sul A

pp

ppp

f

ppp

f

p

ppp

f

p

169

Kl. *pp* *fz* *pp* *fz*

Fg. *pp* *fz* *pp* *fz*

Hn. open *pp* *fz* *pp* *fz*

Vln. I

Vln. II

Vla. *poco écrasé*  
*mf pp leggerissimo* *fz* *pp* *fz*

Vc. *pp* *pp* *f* *sub. pp leggerissimo* *fz* *pp* *fz* *ppp*

Kb. *pp* *pp* *f* *p* *f*

♢ blocked scratch sound (molto sul tasto)

Lageder Oktett

176 178

Kl. *ppp* *p* *mf*

Fg. *ppp* *p* *mf*

Hn. *p* *fz* *mp* *fz*

Vln. I *f* *p* *leggerissimo* *fz* *f* *mp* *fz* *f* *f* *molto* *ffz*

Vln. II *f* *pp* *leggerissimo* *fz* *mf* *p* *fz* *mf* *mp* *fz* *mf* *fz* *f* *molto* *ffz*

Vla. *ppp* *mf* *mp* *fz* *mf* *fz* *f* *molto* *ffz*

Vc. *ppp* *f* *sub. pp* *leggerissimo* *fz* *mf* *mp* *fz* *mf* *mp* *fz* *mf* *f* *molto* *ffz*

Kb. *p* *f* *p*

Lageder Oktett

182

185

**Kl.** *ppp* *mf*

**Fg.** *ppp* *mf*

**Hn.** *ppp* *mf* *pp* *p*

**Vln. I** *ppp* *agitato ma lontano* *sempre ppp*

**Vln. II** *ppp* *agitato ma lontano* *sempre ppp*

**Vla.** *ppp* *agitato ma lontano* *pp* *sul tasto* *sempre ppp*

**Vc.** *pp* *fz* *pp* *fz* *pp* *fz* *pp* *fz* *pp* *fz*

**Kb.** *pp* *fz* *pp* *fz* *pp* *fz* *pp* *fz* *pp* *fz*

*arco ordinario molto sul tasto, alla corda*

Lageder Oktett

190

188

Kl. *pp* *p* *ppp* *legatissimo* *pp* *p*

Fg. *ppp* *legatissimo* *pp* *p*

Hn. *pp* *p* *ppp* *legatissimo* *mp* *pp*

Vln. I *pp* *fz* take mute off

Vln. II *pp* *fz* *mf* *pp* *fz* scratchy ordinario take mute off

Vla. take mute off *pp* *fz* *mf* scratchy

Vc. *pp* *fz* *fz* *fz* take mute off *pp* *p* *mf* senza sordino

Kb. *pp* *fz* *fz* *ppp* *pp* *p* *mf* senza sordino

Lageder Oktett

193 196

Kl. *mp* *cresc.* *mf* *p* *mf*

Fg. *mp* *cresc.* *mf* *p* *mf*

Hn. *mp* *pp* *mp* *mf* *mf* *p* *mf*

Vln. I *mf* *pp* *fz* *mf* *mf* *pp* *fz* *f* *ff marcato*

Vln. II *mf* *pp* *fz* *mf* *ff marcato*

Vla. *pp* *fz* *mf* *mf cresc.* *ff marcato*

Vc. *f* *ff* *mf* *ff marcato*

Kb. *f* *ff* *f* *ff marcato*

scratchy  
senza sordino ordinario  
ordinario  
scratchy  
ordinario  
scratchy  
ordinario  
scratchy  
ordinario  
scratchy  
ordinario  
scratchy  
ordinario  
scratchy  
ordinario  
scratchy  
ordinario

200 **Sempre Molto Agitato**

198

**Kl.**  
*fz* *fz fz* *p* *p* *ff*

**Fg.**  
*fz* *fz fz* *p* *p* *ff*

**Hn.**  
*fz* *fz fz* *pp* *fz* *ff*

**Vln. I**  
*fz* *fz fz* *mf* *ff* *mf* *ff* *mf* *ff*

**Vln. II**  
*fz* *fz fz* *mp cresc.* *ff* *mf* *ff* *mf* *ff* *ff*

**Vla.**  
*fz* *fz fz* *mp cresc.* *ff*

**Vc.**  
*fz* *fz fz* *mp cresc.* *ff*

**Kb.**  
*fz* *fz fz*



Lageder Oktett

203

Kl.

Fg.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Kb.

*pp* *leggerissimo*

*pp*

*pp* *leggerissimo*

*pp*

*pp* *leggerissimo*

*pp*

*pp* *leggerissimo*

*pp*

bartok pizz.

pizz. ordinario

*ffz*

*mp*

Misterioso molto agitato

Lageder Oktett

207

Kl. *ppp*

Fg. *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp* arco, molto sul tasto

Kb. *ppp* leggerissimo

scratchy

*f*

take off mute

211

214

Kl.

Fg.

Hn. *pp cantabile, lontano*

Vln. I *f* *ppp* *scratchy* *ordinario*

Vln. II *ordinario* *f* *ppp* *scratchy* *ordinario* *écrasé* *fz ppp*

Vla. *ppp* *scratchy* *ordinario* *mp* *ppp*

Vc. *f* *ppp* *scratchy* *ordinario* *mp* *ppp* *écrasé* *fz ppp*

Kb.

bouché 3

Lageder Oktett

217 **217**

Kl. *ppp cantabile, lontano*

Fg. *ppp*

Hn. *ppp*

Vln. I *écrasé fz ppp*

Vln. II *écrasé fz ppp*

Vla. *fz ppp*

Vc. *fz ppp*

Kb. *senza sordino ppp*

220

Kl. *pp*

Fg. *pp*

Vln. I *fz pp poco a poco cresc. molto*

Vln. II *fz pp poco a poco cresc. molto*

Vla. *fz pp poco a poco cresc. molto*

Vc. *fz pp poco a poco cresc. molto*

Kb. *pp*

223

Kl. *pp* *p* *p*

Fg. *pp* vibrato *p* *p*

Hn. *pp* vibrato *p* *p*

Vln. I *sub. fff* *pp leggierissimo* *gliss.* *p* *dim.* *gliss.* *fff* *pp* *fff*  
 écrasé (overpressure, noisy no precise pitch audible) ———> ordinario sul tasto (always play the glissando-voice more present) *gliss.* *écrasé* *ord. sul tasto* *écrasé* *ord. sul tasto*

Vln. II *sub. fff* *pp leggierissimo* *gliss.* *p* *dim.* *gliss.* *fff* *pp* *fff*  
 écrasé (overpressure, noisy no precise pitch audible) ———> ordinario sul tasto (always play the glissando-voice more present) *gliss.* *écrasé* *ord. sul tasto* *écrasé* *ord. sul tasto*

Vla. *sub. fff* *pp leggierissimo* *gliss.* *p* *dim.* *gliss.* *fff* *pp* *fff*  
 écrasé (overpressure, noisy no precise pitch audible) ———> ordinario sul tasto (always play the glissando-voice more present) *gliss.* *écrasé* *ord. sul tasto* *écrasé* *ord. sul tasto*

Vc. *sub. fff* *pp leggierissimo* *gliss.* *p* *dim.* *gliss.* *fff* *pp* *fff*  
 écrasé (overpressure, noisy no precise pitch audible) ———> ordinario sul tasto (always play the glissando-voice more present) *gliss.* *écrasé* *ord. sul tasto* *écrasé* *ord. sul tasto*

Kb. (arco) *pp* *p* *p*

228 vibrato

Kl. *mp cresc.* *f* *p* *f* *mp poco a poco cresc.* 3 *gliss.*

Fg. *mp cresc.* *f* *p* *f* *mp poco a poco cresc.* 3

Hn. *mp* *mf* *f* *p* *f* *mp poco a poco cresc.* 3

Vln. I *pp* *mp* *pp* *gliss.* *écrasé* *ord. sul tasto* *fff* *pp* *mp* *pp* *fff* *pp* *fff* *mp poco a poco cresc.*

Vln. II *pp* *mp* *fff* *pp* *mp* *pp* *fff* *pp* *fff* *mp poco a poco cresc.*

Vla. *pp* *mp* *gliss.* *écrasé* *ord. sul tasto* *fff* *pp* *mp* *fff* *pp* *fff* *mp poco a poco cresc.*

Vc. *pp* *mp* *gliss.* *écrasé* *ord. sul tasto* *fff* *pp* *mp* *fff* *pp* *fff* *mp poco a poco cresc.*

Kb. vibrato *mf* *ff* *p* *ff* *mp poco a poco cresc.* 3

Lageder Oktett

234

**Kl.** *fp* *molto*

**Fg.** *molto*

**Hn.** *molto*

**Vln. I** *sempe cresc.* *molto*

**Vln. II** *sempe cresc.* *molto*

**Vla.** *sempe cresc.* *molto*

**Vc.** *sempe cresc.* *molto*

**Kb.** *molto*

242 Maestoso, poco più mosso

♩ → ♩ = 90

239

**accel.** moltissimo vibrato (almost trill) **rit.**

**ff** < **fff** > < **fff** > < **fff** > **p** — molto — **ff dolce**

moltissimo vibrato (almost trill)

bisbiglando

**ffp** < **fff** > < **fff** > **p** — molto — **ff dolce**

**ffp** < **fff** > < **fff** > **p** — molto — **ff**

moltissimo vibrato (almost trill)

**ff** < **fff** > < **fff** > < **fff** > **p** — molto — **ff dolce**

moltissimo vibrato (almost trill)

**ff** < **fff** > < **fff** > < **fff** > **p** — molto — **ff dolce**

moltissimo vibrato (almost trill)

**ffp** < **fff** > < **fff** > < **fff** > **p** — molto — **ff dolce**

moltissimo vibrato (almost trill)

**ffp** < **fff** > < **fff** > < **fff** > **p** — molto — **ff**

(sul G)

sul G

Lageder Oktett

244

Kl. *pp* *mf* *p* *f*

Fg. *p* *f*

Hn. *p* *mf* *p* *f*

Vln. I

Vln. II

Vla.

Vc. birdgliss sul A *f* sul D sul G *f*

Kb. birdgliss sul A *f* sul E *f*





Lageder Oktett

249 251

**Kl.** *mf* *fp* *ff* *gliss.*

**Fg.** *mf* *fp* *ff*

**Hn.** *mf* *fp* *ff*

**Vln. I** *f* *ff*

**Vln. II** *gliss.* *ff*

**Vla.** *gliss.* *ff* *ff*

**Vc.** *mf* *fp* *ff*

**Kb.** (sul E) *fz* (sul D) (sul A) (sul E) *fz* *ff*

43

Lageder Oktett

252

**Kl.** *fp* *fp* *fz* *p* *f* *gliss.* *pocco vibrato*

**Fg.** *ffz* *p* *fz* *f* *moltissimo vibrato*

**Hn.** *fp* *fp* *fz* *ffz* *gliss.* *bouché* (valves half pressed)

**Vln. I** *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

**Vln. II** *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

**Vla.** 6 6

**Vc.** *fp* *fp* *f* *gliss.* *gliss.* *moltissimo vibrato* *fz*

**Kb.** 3 *ffz* *p* *f* *pocco vibrato*



256 **accel.**

(take breath whenever needed)

poco a poco piú frullato

Kl. *ff* *ffz* *ffz* *ffz* *p* *f* moltissimo vibrato *ff* *ffff*  
 Fg. *ff* *ffz* *ffz* *ffz* *p* *f* *ff* *ffff*  
 Hn. *ff* *ffz* *ffz* *ffz* *p* *f* moltissimo vibrato *ff* *ffff*  
 Vln. I moltissimo vibrato sul G (+ open D-string) *ff* *ffz* *ffz* *ffz* *p* *f* moltissimo vibrato *ff* *ffff*  
 Vln. II moltissimo vibrato sul G (+ open D-string) *ff* *ffz* *ffz* *ffz* *p* *f* moltissimo vibrato *ff* *ffff*  
 Vla. moltissimo vibrato sul G (+ open D-string) *ff* *ffz* *ffz* *ffz* *p* *f* moltissimo vibrato *ff* *ffff*  
 Vc. *ff* *ffz* *ffz* *ffz* *p* *f* moltissimo vibrato *ff* *ffff*  
 Kb. *ff* *ffz* *ffz* *ffz* *p* *f* moltissimo vibrato *ff* *ffff*

(take breath whenever needed) poco a poco piú frullato  
 (take breath whenever needed) moltissimo vibrato poco a poco piú frullato/bisbiglando  
 (take breath whenever needed) free bowing! shift freely in between sul pont. and sul tasto poco a poco écrasé

261

Molto Calmo

rit.

air noise into the instrument

molto

263

A tempo Rubato

♩ = 40

♩ = 52

Solo

*pppp* *dolcissimo, molto lontano, semplice (barely audible)*

*pp*

*p*

Kl.

Fg.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Kb.

*ffz*

*pppp*

*pp*

*p*

*pp*  
*sub.*

*ppp* *dolcissimo*  
*molto lontano, semplice*

*p* *espressivo*

open

bouché

ordinario

*p*

*pp*

*ppp* *dolcissimo espressivo*  
*ma molto lontano, semplice*

bird-gliss.  
sul A

sul D

con sordino, molto sul tasto

*f*

*mp*

*pppp* *non espressivo*  
*(only as a shadow)*

*poco fz*

*fffz*

bird-gliss.  
sul A

sul G

con sordino, molto sul tasto

*f*

*p*

*pppp* *non espressivo*  
*(only as a shadow)*

*poco fz*

*fffz*

bird-gliss.  
sul A

con sordino, molto sul tasto

*f*

*pp*

*pppp* *non espressivo (only as a shadow)*

*poco fz*

*poco fz*

*fffz*

molto sul tasto

*ppp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

arco  
bird-gliss. sul G

molto sul tasto

*ffz*

*f*

*ppp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

268

268

272

**Kl.** *pp* *pp* *ppp*

**Fg.** *pp* *pp* *ppp*

**Hn.** *pp* *p* *pp* *p* *espressivo* *pochissimo vibrato*

**Vln. I** *mf* *pp* *mf* *p*

**Vln. II** *mf* *pp* *mf* *pppp* salt. inf. sul G

**Vla.** *mp* *pp* *mp* *pppp* salt. inf. sul G

**Vc.** *mp* *pp* *mp*

**Kb.** *mp* *pp* *mp*

Performance instructions: *sul pont.*, *molto sul tasto n.v. vib.*, *ordinario*, *espressivo*, *pochissimo vibrato*, *salt. inf. sul G*.

Lageder Oktett

274 **ritenuto** **275** Calmo ♩ = 68 **278**

Kl. *pppp* molto lontano, semplice *pppp* *pp* *ppp* dolce

Fg. *pp* *pp*

Hn. senza vib. con sordino *p* > *pp* *ppp* *pppp* molto lontano, semplice *pppp* *pp* *ppp* dolce

Vln. I

Vln. II *p* *pppp* sul D

Vla. *pp* *pppp*

Vc. *p* *pp*

Kb. *ppp*



283

287

morendo

Musical score for Lageder Oktett, measures 283-287. The score includes parts for Kl. (Clarinet), Fg. (Flute), Hn. (Horn), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Kb. (Kontrabaß). The score features various dynamics such as *ppp*, *pp*, and *pppp*, and performance instructions like *bisbiglando*, *arco*, *espressivo*, *dolce*, and *molto rubato*. The time signature changes from 4/4 to 3/4 and then to 3/2.