

KURTÁG GYÖRGY

OFFICIUM BREVE

in memoriam Andreæ Szervánszky

Op. 28

für Streichquartett – for string quartet
vonósnégyesre



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Officium breve in memoriam Andreae Szervánszky

Kurtág György
op. 28

I*

Largo
con sord. *ppp*

Vlc

II*

Più andante
pp, poco espr.

tutti con-sordino

ppp

perdendosi

ppp

pizz.

ppp

arco molto-sul tasto IV.

III*

Sostenuto, quasi giusto

{ p, dolce, espr.

{ poco rinf.

{ meno rinf.

{ p, dolce, espr.

pp

teneramente

* = ad libitum I., II., III. senza sord.

IV

(con slancio)

Grave, molto sostenuto

tutti senza sordino

ff *pppp* *ff* *più ff*

ff *pppp* *ff* *più ff*

ff *pppp* *ff* *più ff*

ff (sempre *ff*) *più ff*

quasi doppio più lento, calando al fine

pppp sub.
molto sul tasto, appena sentito

pppp sub.
molto sul tasto, appena sentito

pppp sub.
molto sul tasto, appena sentito

pppp sub.
molto sul tasto, appena sentito

(Fantasie über die Harmonien des Webern-Kanons)

Presto

sul pont. *pp* pizz. arco s.p. pizz. arco s.p. *poco*

sul pont. *pp* pizz. arco s.p. *poco* *poco*

sul pont. *pp* pizz. arco s.p. *poco*

1/2 col legno (ossia pizz.) *pp* arco s.p. *poco* *poco*

pizz. arco *ppp* molto pressato (verzehrter Klang)

Molto agitato

5 sul tasto *pppp* molto vibr. (ohne Kontakt) ord. *sub. ff, ruvido* *ppp* non vibr. pizz. *p dolce f* (molto pressato) pizz.

ff, ruvido *ppp* *rinf.* *p dolce f* (molto pressato) pizz.

sul tasto *pppp* molto vibr. (ohne Kontakt) ord. *sub. ff, ruvido* *ppp* non vibr. *rinf.* *p dolce f* (molto pressato) pizz.

sul tasto *pppp* molto vibr. (ohne Kontakt) ord. *sub. ff, ruvido* *ppp* non vibr. *rinf.* *p, dolce f*

9 sul IV.
arco
s.p.

pizz.

[9]

arco s.p.

ord.

pizz.

pp *poco* *pp* *fff, ruvido* *sempre fff*

arco s.p.

pizz.

arco s.p.

ord.

pizz.

pp *poco* *pp* *fff, ruvido* *sempre fff*

arco s.p.

pizz.

arco s.p.

ord.

pizz.

pp *poco* *pp* *fff, ruvido* *sempre fff*

arco s.p.

pizz.

arco s.p.

ord.

pizz.

pp *poco* *pp* *fff, ruvido* *sempre fff*

12 (hastig)
arco
s.t.

molto s.t.

pizz.

arco
s.p.

pppp (ohne Kontakt) *simile* *dolce, sonore* *molto vibr.*

arco
s.t.

molto s.t.

pppp (ohne Kontakt) *simile* *s.p.*

arco
s.t.

molto s.t.

pppp (ohne Kontakt) *simile* *ff* *s.p.*

arco
s.t.

molto s.t.

pppp (ohne Kontakt) *simile* *s.p.*

VII

Canon a 2 (frei, nach op. 31/VI von Webern)

Sehr fließend $\text{♩} = \text{cca } 168^*$

3 arco $<>$ 4 Solo ppp pp, poco espr. 3

Solo pizz. 3 4 ppp 3 Solo pp

3 (arco) $<>$ 4 Sola ppp 3 pp, poco espr.

Solo pizz. 3 4 pp ppp 3

3 2 4 Solo 3 2 ppp pp, poco espr. p

arco 2 pizz. 4 arco 3 2 ppp

3 2 4 Sola 3 ppp $p, poco espr.$

Solo arco 2 pizz. 4 arco 3 pp ppp

Hier ist MM 168 nur als Idealwert zu betrachten. Da die Rhythmik viel bewegter ist als im Webern'schen Original, wird das Tempo langsamer sein, aber bitte stets das Idealtempo erreichen zu wollen

2 pizz. 4 arco 3

2 4 3 pizz.

3 2 pizz. 4 arco

3 2 pizz. arco

[3 ad lib.: col legno battuto]
pizz. pizz. sim.

f *più f* *pp* *pizz.*

Solo arco *f* *mf* 4

[3 ad lib.: col legno battuto]
pizz. pizz. arco

ff *pp* *Sola* 4
mp

pizz. pizz. [3 ad lib.: col legno battuto]
f *più f* *mf* *pp* 4

arco 2 3 Solo 4
pp, poco espr.

Solo pizz. 2 3 arco III 4
p ppp

4 2 3 Sola
ppp pp ppp

4 Solo pizz. 2 3 arco Solo pizz.
p ppp pp

3 2 3
ppp verlöschend-verklingend

Solo arco* 3 2 3
verlöschend-verklingend

Sola 4 3 2
pp ppp verklingend-verlöschend

arco 4 Solo pizz. Solo arco* 3 2
ppp pp verklingend-verlöschend

* ♩^+ = arco e pizz. della mano sinistra

VIII

Lento

senza sord. [lunga] mettere sord.

pp

poco rinf. sub. ff
(cresc. al: stridente)

pp

poco rinf.

pp

poco rinf.

p, dolce, lontano

poco rinf.

attacca

IX

Largo

sempre con sord.

pp, senza colore
vibr. lento*

sempre con sord.

pp, senza colore
vibr. lento*

Sola sul III.
senza sord.

poco espr.

sempre con sord.
sul II.

pp, senza colore
vibr. lento*

in tempo

via sord.

quasi non vibr.

sub. ppp

pesante

poco espr.

quasi non vibr.

via sord.

pesante

poco espr.

sul tasto

quasi non vibr.

via sord.

ppp

pesante

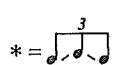
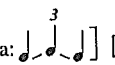
quasi non vibr.

via sord.

pesante

sub. ppp

attacca

* =  etc. [ossia: ] [l' amplitudo meno d' un quarto tono!]

[Webern: Kanon a 4 (op. 31/VI)]

$$D = \text{cca } 168$$

Ge - lok - kert

tutti senza sordino

 pp

pp

pp

pp

aus dem Scho - ße in Got - tes

Scho Be **3** in Got - tes Fröh - **2**

Be in Got - tes Fröh - lings - raum;

kerk aus dem Scho - ße in

Früh - lings - raum; ge - kom - men als das

lings - raum; ge - kom - men als das Blo -

ge - kom - men als das Blo - ße

Got - tes Früh - lings - raum; ge - kom -

The image shows a page from a musical score for the song "Der Stern und der Baum" by Franz Schubert. The score is written for voice and piano. The lyrics are in German and are written above the vocal line. The piano part consists of four staves. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *mf*, *p*, and *espr.*. The lyrics are: "Blo - ße zu Stern und Mensch und Baum zu Stern und Mensch und Baum aus zu Stern und Mensch und Baum aus Grö - ße men als das Blo ße zu Stern und Mensch".

Blo - ße zu Stern und Mensch und Baum
 zu Stern und Mensch und Baum aus
 zu Stern und Mensch und Baum aus Grö - ße
 men als das Blo ße zu Stern und Mensch

3 aus Grö - ße - 4 rem ins 3 Gro - 2 ße. 3

pp

Grö - ße - 4 rem ins 3 Gro - 2 ße. 3

pp

rem ins Gro - ße.

4 3 2 3

pp >

und Baum aus Grö - ße - rem ins Gro - ße.

2 3 4 3 2

pp >

verlösched-verklingend

verklarung-verklingend

attacca

Xa

a tempo

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The music is written in a key with one sharp (F#) and a common time signature. The tempo is marked 'a tempo'. The first staff begins with a *pp* (pianissimo) dynamic marking. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the system. The staves are numbered 2, 3, 4, and 3 from top to bottom.

The second system of the musical score consists of four staves, continuing from the first system. The top staff is in treble clef, and the bottom three staves are in bass clef. The music is written in the same key and time signature. The tempo is marked 'a tempo'. The first staff begins with a *poco a poco cresc.* (poco a poco crescendo) marking. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the system. The staves are numbered 2, 3, 4, and 3 from top to bottom. The bottom staff ends with a *poco a* marking.

2 4 3 4

poco cresc. *f* *mf*

3 2 4 3

poco cresc. *f* *mf*

2 4 3 4

poco cresc. *f* *mf*

3 2 4 3

poco cresc. *f* *mf*

4 2 3 4

p, espr. *p, zart* *pp*

4 2 3 4

p, espr. *p, zart* *pp*

4 2 3 4

p, espr. *p, zart* *pp*

4 2 3 4

p, espr. *p, zart* *pp*

4 *verlöschend-verklingend* (v 3 m) 2

4 *verlöschend-verklingend* (v 3 m) 2

4 *verlöschend-verklingend* (v) 3 2

4 *verlöschend-verklingend* (v 3 m) 2

X Da capo al Fine

Sostenuto

*

quasi f, dolce, sonore, tenuto

quasi f, dolce, sonore, tenuto

quasi f, dolce, sonore, tenuto

quasi eco

quasi f, dolce, sonore, tenuto

quasi eco

come prima

più sonore

cantabile, largamente poco a poco cresc.

come prima

più sonore

cantabile, largamente poco a poco cresc.

ccme prima

più sonore

cantabile, largamente poco a poco cresc.

come prima

più sonore

cantabile, largamente poco a poco cresc.

First system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff is marked *tenuto* and has a *(3+2)* bracket over a group of notes. The second staff is also marked *tenuto* and has a *(3+2)* bracket. The third staff is marked *cantabile* and has a *tenuto (3+2)* bracket. The fourth staff is marked *cantabile* and has a *tenuto (3+2)* bracket. All four staves end with a *dolente* marking and a *quasi f* dynamic marking.

Second system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff is marked *cresc. molto* and has a *f, molto espr.* dynamic marking. The second staff is marked *cresc. molto* and has a *f, molto espr.* dynamic marking. The third staff is marked *cresc. molto* and has a *f* dynamic marking. The fourth staff is marked *cresc. molto* and has a *f, molto espr.* dynamic marking. All four staves end with a *dim.* marking.

Third system of musical notation, featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first staff is marked *molto dim. più e più lontano* and has a *quasi niente* marking. The second staff is marked *molto dim. più e più lontano* and has a *quasi niente* marking. The third staff is marked *molto dim. più e più lontano* and has a *quasi niente* marking. The fourth staff is marked *molto dim. più e più lontano* and has a *quasi niente* marking.

Sostenuto, quasi giusto

senza sord.
ppp

senza sord.
ppp

con sord.
p, dolce espr.

con sord.
p, dolce espr.

Detailed description: This system contains measures 1 through 4. The first two staves (treble clef) are marked 'senza sord.' and 'ppp'. A dashed slur connects a half note in measure 1 of the first staff to a half note in measure 2 of the second staff. The third and fourth staves (bass clef) are marked 'con sord.' and 'p, dolce espr.'. The music is in 7/8 time, with a key signature of one flat. Measure numbers 1, 2, 3, and 4 are indicated below the staves.

pppp

pppp

poco rinf. *meno rinf.* *p, dolce, espr.*

poco rinf. *meno rinf.* *pp, dolciss.* *p, dolce, espr.*

Detailed description: This system contains measures 5 through 8. The first two staves (treble clef) feature a crescendo marked 'poco' and a 'pppp' dynamic. A dashed slur connects a half note in measure 5 of the first staff to a half note in measure 6 of the second staff. The third and fourth staves (bass clef) are marked with 'poco rinf.', 'meno rinf.', and 'p, dolce, espr.' in measures 5, 6, and 7 respectively. The music continues in 7/8 time with the same key signature. Measure numbers 5, 6, 7, and 8 are indicated below the staves.

Sostenuto, con slancio

Molto sostenuto

sfpp

lunga

f

sfpp

pp, misterioso

f

(meno f)

pp, misterioso

pp, misterioso

pp, misterioso

[misterioso: tutti molto sul tasto]

quasi Tempo I

Tempo I

sul tasto

ord.

via sord.

f, espr. doloroso *pp*

f, espr. doloroso *pp*

f, espr. doloroso *pp*

f, espr. doloroso *pp*

sfpp *lunga*

pp *moltissimo* *f, espr.*

pp *moltissimo* *f, espr.*

pp *moltissimo* *f, espr.*

pp *moltissimo* *f, espr.*

pp, marcatissimo

Tempo I

sul tasto ord. via sord.

pp *molto* *f, espr.*

sul tasto ord. via sord.

pp *molto* *f, espr.*

sul tasto ord. via sord.

pp *molto* *f, espr.*

pizz. arco via sord.

pp, marcatissimo *f, espr.*

XIV

Disperato, vivo

sul IV

First system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/4 time. The first staff has a forte (*f*) dynamic and a 'sul IV' instruction. The second staff also has a forte (*f*) dynamic and a 'sul IV' instruction. The third staff has a forte (*f*) dynamic, a 'marcatissimo' instruction, and a 'sul G sempre al tallone' instruction. The fourth staff has a forte (*f*) dynamic and a 'marcatissimo' instruction. The system concludes with a 'stridente' instruction and a trill.

f, sempre con tutta la lunghezza dell' arco, marcatissimo

stridente

Second system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/4 time. The first staff has a 'marcatissimo al tallone' instruction. The second staff has a 'marcatissimo al tallone' instruction. The third staff has a 'marcatissimo al tallone' instruction. The fourth staff has a 'marcatissimo al tallone' instruction. The system concludes with a 'stri-cresc.' instruction and a trill.

(erstarren)

marcatissimo al tallone

marcatissimo al tallone

stri-cresc.

pochiss. allargando

più agitato

Third system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/4 time. The first staff has a 'cresc.' instruction and a 'stridente' instruction. The second staff has a 'cresc.' instruction and a 'stridente' instruction. The third staff has a 'cresc.' instruction. The fourth staff has a 'cresc.' instruction. The system concludes with a 'più f sempre cresc.' instruction and a trill.

cresc. stridente

molto

ff

(erstarren)

più *f* sempre cresc.

dente (cresc.)

molto

ff

(erstarren)

più *f*

sempre cresc.

cresc.

ff

più *f* (erstarren)

sempre cresc.

cresc.

ff

(erstarren)

più *f* sempre cresc.

molto agitato, stringendo
ben marcato

sul IV

erstarren

ff

sul IV

ff

sul III

ff

erstarren

ff

Tempo I, marcatissimo
sempre sul IV, al tallone

*[V V V V V]
(ganzes Bogen)

(erstarren)

molto

sempre sul IV, al tallone

*[V V V V V]
(ganzes Bogen)

(erstarren)

molto

sempre sul III, al tallone

*[V V V V V]
(ganzes Bogen)

(erstarren)

molto

al tallone

*[V V V V V]
(ganzes Bogen)

(erstarren)

molto

XV

Arioso interrotto (di Endre Szervánszky)*

Larghetto, $\text{♩} = 42 - 44$

tutti con sordino

pp, espr. *cresc. sempre*

pp, espr. *cresc. sempre*

pp *cresc. sempre*

pp *cresc. sempre*

mf *f* *decresc. sempre* *sost.* *pp*

mf *f* *decresc. sempre* *pp*

mf *f* *decresc. sempre* *pp*

mf *f* *decresc. sempre* *pp* *Fine*

Verőce, 1988. III. 20-1989. I. 17.

* Szervánszky: Serenade for string orchestra, III. Arioso, bars 1-12