

FRANCO DONATONI
LA SOURIS SANS
SOURIRE

PER QUARTETTO D'ARCHI
(1988)

PARTITURA

RICORDI

AVVERTENZE / NOTES

Diesis e bemolle alterano solo la nota davanti alla quale sono posti, tranne il caso di note ribattute.
Sharps and flats affect only the notes before which they are placed, except in cases of repeated notes.

Le indicazioni metronomiche hanno un valore puramente orientativo.
Metronomic indications are merely for general orientation.

Opera commissionata dall'Ensemble InterContemporain

Durata: 16'30" circa

al Quartetto dell'Ensemble InterContemporain

Franco Donatoni

LA SOURIS SANS SOURIRE (1988)

per quartetto d'archi



$\text{♩} = 52$

Vno I (segue)

Vno II (segue)

Vla (segue)

Vc. (segue)

ppp, punta tast., tutti con sordina

Vno I (segue)

Vno II (segue)

Vla (segue)

Vc. (segue)

* ~ e ~ di semitono, sempre / ~ and ~ are always in semitones

G. RICORDI & C. Editori, MILANO

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9

Vno I

Vno II

Vla

Vc.

13

Vno I

Vno II

Vla

Vc.

* ♭ and ♯ di semitono, sempre / ♭ and ♯ are always in semitones

Handwritten musical score for Violins I and II, Viola, and Violoncello. The score is for measures 17 through 20. The tempo is marked $\text{♩} = 63$. The key signature has one flat (B-flat). The Violins I and II parts have various ornaments (trills, mordents, etc.) and slurs. The Viola and Violoncello parts have slurs and accents. The Violoncello part has a *pp* marking and a note *Verso punta pont. (non vibr.)* below it.

This musical score is for the Violins I and II, Viola, and Violoncello (Vc.). It is a page from a larger work, as indicated by the page number '21' in the top left corner. The score is written for four staves, each with a different instrument. The Violins I and II staves are in treble clef, while the Viola and Violoncello staves are in bass clef. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The tempo is marked 'Allegro' and the dynamics are 'f' (forte). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The Violins I and II parts have a more melodic and rhythmic character, while the Viola and Violoncello parts provide a harmonic and rhythmic foundation. The score is written in a clear and legible style, with standard musical notation and symbols.

25

Vno I

Vno II

Vla

Vc.

29

Vno I

Vno II

Vla

Vc.

33 *tutti* *l.b. batt.,* *l.b., p* *l.b., p* *l.b., p* *l.b., p* *l.b., p*

Vno I

Vno II

Vla

Vc.

(pp, pont.)

37 *L.b., p* *L.b., p* *L.b., p* *L.b., p*

Vno I

Vno II

Vla

Vc.

41 *L.b., p* *L.b., p* *L.b., p*

Vno I

Vno II

Vla

Vc.

45 *L.b., p* $\text{♩} = 104$

Vno I

Vno II

Vla

Vc.

pos. norm. p

49

Vno I

Vno II

Vla

Vc.

punta pont.

mf

mp

mf

mp

p

p

53

Vno I

Vno II

Vla

Vc.

punta pont.

mf

mp

mf

mp

57

Vno I

Vno II

Vla

Vc.

mp

p

p

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61

Vno I

Vno II

Vla

Vc.

mp

mp

(b)

65

Vno I

Vno II

Vla

Vc.

punta pont.

mp

mf

mp

(b)

69

Vno I

Vno II

Vla

Vc.

punta pont.

mf (punta)

f

85

Vno I

Vno II

Vla

Vc.

89

93

senza sord.

pp, pont. sempre

mp, pos. horm. (vibr.), sempre

* ♮ e ♮ di semitono, sempre / ♮ and ♮ are always in semitones

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109

Vno I

Vno II

Vla

Vc.

113

Vno I

Vno II

Vla

Vc.

117

Vno I

Vno II

Vla

Vc.

121

Vno I

Vno II

Vla

Vc.

125

Vno I

Vno II

Vla

Vc.

129

Vno I

Vno II

Vla

Vc.

f, sempre

sempre f, pos. horm.

133

Vno I

Vno II

Vla

Vc.

137

Vno I

Vno II

Vla

Vc.

141

Vno I

Vno II

Vla

Vc.

f, sempre

f, sempre

pizz. ff vibr., sempre

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145

Vno I

Vno II

Vla

Vc.

149

Vno I

Vno II

Vla

Vc.

153

Vno I

Vno II

Vla

Vc.

157

Vno I

Vno II

Vla

Vc.

161

Vno I

Vno II

Vla

Vc.

165

Vno I

Vno II

Vla

Vc.

arco

pp, tast., sempre

16

169

I Vno

II

Vla

Vc.

ponte.

173

I

Vno

II

Vla

Vc.

Handwritten musical score for measures 177-180. The score is written for four staves: Violin I (Vno I), Violin II (Vno II), Viola (Vla), and Violoncello (Vc.). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes dynamic markings such as *sf* (sforzando) and *ff* (fortissimo), and a performance instruction *ff, pont.* (fortissimo, ponticello). The notation is in a cursive, handwritten style, with various accidentals and slurs. The measures are numbered 177, 178, 179, and 180 at the beginning of each staff.

181

Vno I *sf*

Vno II *p, tast.*

Vla *pp, punta pont.*

Vc. *pp, punta pont.*

185

Vno I

Vno II

Vla

Vc.

189

Vno I

Vno II

Vla *pp, punta tast.*

Vc.

$\text{♩} = 74$

pos. horn,

ff , sempre

193

Vno I

Vno II

Vla

Vc.

197

Vno I

Vno II

Vla

Vc.

201

Vno I

Vno II

Vla

Vc.

217

Vno I

Vno II

Vla

Vc.

(pp)

221

Vno I

Vno II

Vla

Vc.

sf, pont.

pp, pos. horm.

225

Vno I

Vno II

Vla

Vc.

sf, pont.

pp, pos. horm.

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229

Vno I

Vno II

Vla

Vc.

233

Vno I

Vno II

Vla

Vc.

237

Vno I

Vno II

Vla

Vc.

241

I Vno

II Vno

Vla

Vc.

245

I Vno

II Vno

Vla

Vc.

pp, punta pont.

fff, pont.

249 $\text{♩} = 104$

I Vno

II Vno

Vla

Vc.

f, pos. norm.

p, punta pont.

Handwritten musical score for Violins (Vno I, II), Viola (Vla), and Violoncello (Vc.). The score is divided into three systems, each starting with a measure number (253, 257, 261) and a rehearsal mark (93, 23).

System 1 (Measures 253-256): Features a complex rhythmic pattern in the lower strings (Vla and Vc.) with frequent accidentals. The upper strings (Vno I, II) have a more melodic line. Dynamics include *sf* (sforzando) and *fff* (fortississimo).

System 2 (Measures 257-260): Continues the complex rhythmic pattern. Dynamics include *fff, sempre* and *pp, flaut. tast.* (pianissimo, flute, tasteful).

System 3 (Measures 261-264): Features a complex rhythmic pattern. Dynamics include *fff, pos. norm.* (fortississimo, positive normal), *fff, pizz.* (fortississimo, pizzicato), *pp, arco flaut. tast.* (pianissimo, arco, flute, tasteful), and *fff, pizz. pp, arco flaut. tast.*

The score is written in treble and bass staves. The key signature is one flat (B-flat). The time signature is 4/4.

265

I Vno

II Vno

Vla

Vc.

fff, pos. norm.

269

I Vno

II Vno

Vla

Vc.

pp, flaut. tast.

fff, piz.

pp, arco flaut. tast.

273

I Vno

II Vno

Vla

Vc.

277

Vno I

Vno II

Vla

Vc.

281

Vno I

Vno II

Vla

Vc.

285

Vno I

Vno II

Vla

Vc.

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ff, pizz.

ff, arco flaut. tast.

ff, pizz.

pp, arco flaut. tast.

289

I Vno

II Vno

Vla

Vc.

ff, pizz.

ff, arco

293

I Vno

II Vno

Vla

Vc.

ff, pizz.

pp, arco flaut. tast.

104

297

I Vno

II Vno

Vla

Vc.

ff, pizz.

pp, arco flaut. tast.

f, punta pont!

301

Vno I

Vno II

Vla

Vc.

p, flaut. tast.

305

Vno I

Vno II

Vla

Vc.

309

Vno I

Vno II

Vla

Vc.

313

I

Vno

II

Vla

Vc.

317

I

Vno

II

Vla

Vc.

321

I

Vno

II

Vla

Vc.

325

Vno I

Vno II

Vla

Vc.

329

Vno I

Vno II

Vla

Vc.

333

Vno I

Vno II

Vla

Vc.

pp, balz./gelt. pont.

337

(II)

Vno I

Vno II

Vla

Vc.

p, flaut. tast.

pp, balz. pont.

pp, balz. pont.

341 $\text{♩} = 41$

Vno I

Vno II

Vla

Vc.

pos. horn.

p

p

non vibr., ppp

p

345

Vno I

Vno II

Vla

Vc.

h.v., ppp

h.v., ppp

p

h.v., ppp

p

h.v., ppp

h.v., ppp

349

Vno I

Vno II

Vla

Vc.

p

ff

n.v., ppp

n.v., ppp

p

n.v., ppp

353

Vno I

Vno II

Vla

Vc.

p

ff

n.v., ppp

ff

357

Vno I

Vno II

Vla

Vc.

p

** dito battuto*

pp

ff, pont.

sordina

(IV)

(III)

(II)

(I)

$\text{♩} = 63$

361

Vno I

Vno II

Vla

Vc.

pizz., ff

ff

f

365

Vno I

Vno II

Vla

Vc.

mf

mp

p

$\text{♩} = 52$

369

Vno I

Vno II

Vla

Vc.

verso punta
arco tast., pp

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$\text{♩} = \textit{il più veloce possibile}$

373

Vno I

Vno II

Vla

Vc.

pizz., ppp sempre (poco pont.)

377

Vno I

Vno II

Vla

Vc.

381

Vno I

Vno II

Vla

Vc.

(ppp)

385

$\text{♩} = 52$

I Vno

II Vno

Vla

Vc

389

ppp, punta arco last.

(segue)

I Vno

II Vno

Vla

Vc

393

$\text{♩} = 63$

I Vno

II Vno

Vla

Vc

f

ppp

pizz.

pont.