

Travels with a Donkey in the Cévennes

a string quartet, loosely inspired by R. L. Stevenson

- I. Camp at night I
- II. Travels
- III. Free to wander...
- IV. Camp at night II
- V. Modestine

Dario Argentesi

I. Adagio cantabile ($\text{♩} = \text{c. } 60$)

Violin I

Violin II

Viola

Cello

Vn. I

Vn. II

Vla.

Vc.

Vn. I

Vn. II

Vla.

Vc.

Vn. I

Vn. II

Vla.

Vc.

II. Allegro non troppo ($\text{♩} = \text{c. } 65$)

20

Vn. I

Vn. II

Vla.

Vc.

27

Vn. I

Vn. II

Vla.

Vc.

36

Vn. I

Vn. II

Vla.

Vc.

Meno mosso ($\text{♩} = \text{c. } 60$)

42

Vn. I

Vn. II

Vla.

Vc.

Musical score for strings (Vn. I, Vn. II, Vla., Vc.) showing measures 49-50. The key signature changes from B-flat major to A major at the beginning of measure 50. Measure 49 starts with a dynamic of *a tempo*. Measure 50 begins with a dynamic of *f*, followed by *a tempo*, *arco*, *rit.*, *a tempo*, and ends with *f*. Various performance instructions like *rit.* and *arco* are placed above the notes. The tempo is indicated as $\text{♩} = \text{c. } 65$.

Musical score for strings (Vn. I, Vn. II, Vla., Vc.) in 2/4 time, key of B major (two sharps). Measure 56: Vn. I plays eighth-note pairs. Measure 57: Vn. II and Vla. play eighth-note pairs; Vc. rests. Dynamics: dynamic marking *f* at the beginning of measure 57.

Musical score for orchestra, page 10, measures 64-65. The score includes parts for Vn. I, Vn. II, Vla., and Vc. Measure 64 begins with a dynamic of f . The strings play eighth-note patterns with grace notes and slurs. Measures 65-66 show the strings continuing their rhythmic patterns, with the bassoon providing harmonic support.

A musical score for string instruments. The top staff is for Vn. I (Violin I) in treble clef, the second staff for Vn. II (Violin II), the third for Vla. (Cello), and the bottom staff for Vc. (Bass). The key signature is one flat (F#). Measure 71 starts with a dotted half note followed by a sixteenth-note pattern. Measures 72-75 show eighth-note patterns with grace notes and slurs. Measure 76 concludes with a sixteenth-note pattern.

79

Vn. I
Vn. II
Vla.
Vc.

85

Vn. I
Vn. II
Vla.
Vc.

90

Vn. I
Vn. II
Vla.
Vc.

97

Vn. I
Vn. II
Vla.
Vc.

p espressivo
mp
p
p cresc.
cresc.
p cresc.

106

Vn. I
Vn. II
Vla.
Vc.

f

110

Vn. I
Vn. II
Vla.
Vc.

III. Allegro giocoso ($\text{♩} = \text{c. } 110$)

116

Vn. I
Vn. II
Vla.
Vc.

p

121

Vn. I
Vn. II
Vla.
Vc.

p

126

Vn. I *pizz.*

Vn. II *pp*

Vla. *pp*

Vc. *p*

arco

132

Vn. I *f*

Vn. II *f*

Vla. *f*

Vc. *f*

136

Vn. I

Vn. II *mp*

Vla. *p*

Vc. *p*

p

141

Vn. I *cresc.*

Vn. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

p

mp

cresc.

f

tr.

p

mp

cresc.

f

tr.

p

mp

cresc.

f

147

Vn. I *mp*

Vn. II *mp*

Vla. *mp*

Vc. *mp*

f

152

Vn. I

Vn. II

Vla.

Vc.

mp

mp

mp

mp

156

Vn. I

Vn. II

Vla.

Vc.

cresc.

cresc.

cresc.

cresc.

IV. Adagio cantabile ($\text{♩} = \text{c. } 60$)

160

Vn. I *p*

Vn. II *p*

Vla. *p*

Vc. *p*

166

Vn. I

Vn. II

Vla.

Vc.

p

3 3

172

Vn. I

Vn. II

Vla.

Vc.

p

p

p

p

V. Allegretto galante (♩ = c. 90)

178

Vn. I

Vn. II

Vla.

Vc.

p

p

p

187

Vn. I

Vn. II

Vla.

Vc.

p

196

Vn. I

Vn. II

Vla.

Vc.

pizz.

204

Vn. I

Vn. II

Vla.

Vc.

pizz.

Meno mosso ($\text{♩} = \text{c. 75}$)

212

Vn. I

Vn. II

Vla.

Vc.

pp
arco

pp
arco

pp
arco

pp

223

Vn. I

Vn. II

Vla.

Vc.

pp

p

pp

pp

pp

pp

233 *rit.* *a tempo* **Allegretto galante** ($\text{♩} = \text{c. } 90$) *p*

Vn. I
Vn. II
Vla.
Vc.

243 *p*

Vn. I
Vn. II
Vla.
Vc.

252

Vn. I
Vn. II
Vla.
Vc.

260

Vn. I
Vn. II
Vla.
Vc.

pizz. *arco* *pizz.* *arco*

267

Vn. I

Vn. II

Vla.

Vc.

pizz.

f

pizz.

f

274

Vn. I

Vn. II

Vla.

Vc.

Gliss.

Glissando

arco

arco