

RUSSIAN SKETCHES

for string orchestra

Carol Barnett

I. Up the Mountain I Climb

♩ = c. 116; ♪ constant

Violin I
mp *leggiero*

Violin II
mp *leggiero*
pizz. 

Viola
mp

Cello

Contrabass



9

Vln. I

Vln. II

Vla.

Vc.
mf

Cb.
mf

pizz. 
mp



19

14

Vln. I *mp*

Vln. II *mp*

Vla. (ord.) *mf* arco

Vc.

Cb.

20

Vln. I *mp*

Vln. II *mp*

Vla. pizz. *mp*

Vc. arco *mf* pizz. *mp*

Cb.

26

28

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mf

arco

mf

mf

musical score for measures 26-32. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat (B-flat). The time signature is 2/4. Measure numbers 26 and 28 are indicated. The Vln. I and II parts play a melodic line with eighth notes. The Vla. and Vc. parts play a rhythmic pattern of eighth notes. The Cb. part plays a bass line. Dynamics include *mf* and *arco*.

33

36

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mf

mp

p

mp

p

pizz.

p

musical score for measures 33-36. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature has one flat (B-flat). The time signature is 2/4. Measure numbers 33 and 36 are indicated. The Vln. I and II parts play a melodic line with eighth notes. The Vla. and Vc. parts play a rhythmic pattern of eighth notes. The Cb. part plays a bass line. Dynamics include *mf*, *mp*, *p*, and *pizz.*.

37

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

p

mp

p

pizz. ϕ

arco

mp

p

mp

p

(ord.)

42

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

mp

mf

mp

mf

mp

mf

48

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

pizz.

p

pizz.

p

f

p

f

p sub.

53

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

mp

pizz.

mp

mp

mp

mp

mp

60

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

65

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

68

arco
col legno battuto *p*

arco
col legno battuto *p*

(ord.)

mp *p*

mp *p*

mp *p*

mp *p*

71

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mp

77

ord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mp

80

82

Vln. I

Vln. II

Vla. arco

Vc.

Cb.

mf sub.

mf sub.

mf

p sub.

90

87

Vln. I

Vln. II

Vla. col legno batt.

Vc.

Cb.

p sub.

p sub.

cresc. poco a poco

cresc. poco a poco

p

p

cresc. poco a poco

cresc. poco a poco

93

Vln. I

Vln. II

Vla.

Vc.

Cb.

ord.

mf *cresc.*

f

f

f

f

98

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz. ♀

arco

103

Vln. I *mf*_{sub.} *cresc.*

Vln. II *mf*_{sub.} *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

Cb. *sf mf* *cresc.*

106

Vln. I *ff* *mf* *p*

Vln. II *ff* *mf* *mp* *p*

Vla. *ff* *mf* *mp* *p*

Vc. *ff* *mf*

Cb. *ff* *mf*

113

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

p

119

121

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

(p)

pp

pp

p

125

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

p

131

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mf

137

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *f*

140

f *piu f*

142

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *f* *mf*

150

148

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *mp* *p*

153

Vln. I

Vln. II

Vla.

Vc. *p*

Cb.

161

159

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

165

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

172

170

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *sub.*

f

176

Vln. I

Vln. II

Vla.

Vc.

Cb.

181

182

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

pizz.

arco

mf

186

188

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

192

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

pizz.

pizz.

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II. Where Have You Been?

$\text{♩} = \text{c. } 60$ con sord.

Violin I

Violin II

Viola

Cello

Contrabass

p

p

9 freely - rubato

più giusto, ma ancora un po' rubato

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *espress.*

p *espress.*

mp *espress.*

mp *espress.*

solo

tutti

(*mp* *espress.*)

12

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

18

Vln. I

Vln. II

Vla.

Vc.

Cb.

con sord.

mp espress.

con sord.

mp espress.

21

Vln. I *mp* *espress.* *p*

Vln. II *mp* *espress.* *p*

Vla. *p*

Vc. *p*

Cb. *p*

26 *poco rall.* 27 *a tempo*

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

33

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco rit.

a tempo

48

46

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

sim.

pp

51

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

niente

p

niente

niente

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

niente

pp

G.P.

G.P.

G.P.

G.P.

G.P.

60

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

70

66

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

73

Vln. I

Vln. II

Vla.

Vc.

Cb.

III. The Rustic Castle

♩ = c. 120

Violin I

Violin II

Viola

Cello

Contrabass

(senza sord.)

pp marcato, detached

8

9

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

17

14

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

21

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

p

mf sub.

mp

mf sub.

27 28

(senza sord.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

marcato, detached

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

p

f

mf

f

mf

37

Score for measures 37-41, featuring Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 2/4 and 3/4 time signatures. Dynamics include *mp*, *mf*, and *mp*.

45

Score for measures 42-46, featuring Vln. I, Vln. II, Vla., Vc., and Cb. The music is in 2/4 and 3/4 time signatures. Dynamics include *mp*, *mf*, and *sf*.

47

Vln. I

Vln. II

Vla.

Vc.

Cb.

cresc. poco a poco

mf cresc. poco a poco

cresc. poco a poco

52

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

ff

f

ff

f

ff

f

57

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *> mf*

Cb.

62

63 *senza vib.*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *p*

67

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pp

p

mp

72

73

ord.

mf

ord.

mf

ord.

mf

ord.

mf

Vln. I

Vln. II

Vla.

Vc.

Cb.

79

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

mp

p

marcato, detached

87

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

p

p marcato, detached

89

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

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Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mp

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101

Vln. I *mp* *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

106

Vln. I *ff* *G. P.*

Vln. II *ff* *G. P.*

Vla. *ff* *mp*

Vc. *ff* *p*

Cb. *ff* *G. P.*

110

112

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

p

n.

117

118 solo

tutti

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

p

pp

pp

pizz.

p

n.

f

126

123

Vln. I

Vln. II

Vla.

Vc.

Cb.

n.

f

arco

mf

f

mf

128

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mf

mf

f

mf

f

f

133

134

Vln. I

Vln. II

Vla.

Vc.

Cb.

p sub.

mf

mf sub.

137

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

140

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

143

146

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

p

f

mf

p marcato, detached

148

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

p

mp

154

157

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mp

mp

pizz.

p

160

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mf

p

mp

mp

p

mf

166

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

mf

mp

mf

mp

mp

mf

mp

mf

mp

arco

mf

173

173

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *f*_{sub.} *f*_{sub.}

Cb. *p* *f*_{sub.} *p*_{sub.} *f*_{sub.}

180

180

Vln. I *p*

Vln. II *p*

Vla. -

Vc. - *f*_{sub.}

Cb. *p*_{sub.} *f*_{sub.}

186

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *p sub.* *mp* *mf*

Cb. *p sub.* *mp* *mf*

191

Vln. I *f sub.* *cresc. poco a poco*

Vln. II *f* *cresc. poco a poco*

Vla. *f sub.* *cresc. poco a poco*

Vc. *f* *cresc. poco a poco*

Cb. *f* *cresc. poco a poco*

196

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

201

Vln. I

Vln. II

Vla.

Vc.

Cb.