

Brian Raphael Nabors

# Ohio Sketches

for string quartet  
2021

#CS10

[briannabors.com](http://briannabors.com)

Brian Raphael Nabors  
**Ohio Sketches**

**Notes**

**Ohio Sketches** was written for the musicians of the **Cincinnati Symphony Orchestra, Columbus Symphony Orchestra, & The Cleveland Orchestra** for **Mindful Music Moments**, a program by Cincinnati-based organization **The Well**, which combines aspects of mindfulness, arts, social-emotional learning, play, movement & poetry into practices for regular use within schools, hospitals, and communities. **The completion of this project was made possible by the generous support of Dr. John and Susan Tew.**

The piece is 12-minutes, written in 4 movements with the first 3 dedicated to the city of each participating ensemble and the 4th being a finale movement in which all 3 quartets participate throughout. The music in each movement was inspired by a series of responses given by students in grades K-12 who participate in the Mindful Music Moments program. Their very passionate visions for the music lead to many of my artistic choices.

**I. City Beat (Cincinnati)**

Having lived in Cincinnati, OH for little over 7 years, I became very acquainted with the city's spectacular arts/culture scene. There is a liveliness; a beat to the city. I have so many fond memories of attending orchestra concerts, strolling through its many parks, and being a part of the many events that made being a Cincinnati quite thrilling. In this movement, I sought to capture the vibrant, ever-evolving atmosphere of this charming city.

**II. Buckeye (Columbus)**

During my time in Ohio, I had the pleasure of traveling across the state quite often. I have always admired the beauty of central Ohio. Past pastoral landscapes and rolling corn fields lies the gem that is Columbus. There is a peace to the town that feels steadfast, yet forward moving. You'll hear this in the motive of an 8th note, followed by two 16ths, propelling the motion forward. I also wanted to pay homage to the hometown pride exuded by the Ohio State University Buckeye's. Throughout the movement are melodic fragments of the Buckeye Fight Song.

**III. Cleveland**

I have always found Cleveland to be an electrifying city. It's sprawling arts scene is a beacon of unique flavor and a joy to experience. With its history of Rock and Roll, I wanted to express the city's edginess through a series of rapid fire harmonic and timbral transformations.

**IV. All Ohio! (Finale)**

The last movement brings all themes of the previous 3 together in a colorful unification of sound that centers the artistic prowess that the state is known for. The movement is divided into 3 sections, each one dedicated to one of the highlighted cities.

-Brian Raphael Nabors

Movement I dedicated to the musicians of the Cincinnati Symphony Orchestra

# OHIO SKETCHES

## I. City Beat

Dur. 12'00"

Lively Groove ♩ = 140

Brian Raphael Nabors (b.1991)

Violin I  
pizz.  
stomp!  
pizz.  
ff

Violin II  
pizz.  
stomp!  
pizz.  
ff

Viola  
pizz.  
stomp!  
pizz.  
ff

Violoncello  
pizz.  
stomp!  
mp

sul pont.  
arco  
mp  
aggressivo  
scratchy

Vln. I  
arco  
mp

Vln. II  
arco  
mp

Vla.  
Vc.

12

Vln. I  
Vln. II  
Vla.  
Vc.

Detailed description: This system contains measures 12 through 16. The Vln. I part features a long, sustained note in the first measure, circled in red, which then moves to a higher register in the subsequent measures. The Vln. II part provides harmonic support with sustained notes. The Vla. part plays a rhythmic eighth-note pattern. The Vc. part plays a similar rhythmic pattern in the bass register. The key signature has two sharps (F# and C#) and the time signature is 4/4.

17

Vln. I  
Vln. II  
Vla.  
Vc.

trem. gliss.  
sul pont.  
p  
ff  
p  
f  
sf  
ord.  
trem. gliss.  
sul pont.  
p  
ff  
p  
f  
sf  
ord.  
ord.  
pizz.  
sf  
sf  
ff  
p  
ff  
sf  
sf  
sf

Detailed description: This system contains measures 17 through 20. It features dynamic markings such as *p*, *ff*, *f*, *sf*, and *ord.* (ordine). Performance techniques like *trem. gliss.* (trémolo glissando) and *sul pont.* (sul ponticello) are indicated for the violin parts. The Viola part includes *ord.* and *pizz.* (pizzicato) markings. The Violoncello part has *ff* and *arco* markings. The key signature changes to one sharp (F#) and the time signature changes to 3/4.

21

Vln. I  
Vln. II  
Vla.  
Vc.

ord.  
sf  
p  
ff  
sf  
p  
ff  
arco  
ff  
arco  
ff  
sf  
fp

Detailed description: This system contains measures 21 through 24. It features dynamic markings such as *sf*, *p*, *ff*, *arco*, and *fp*. Performance techniques like *ord.* (ordine) and *arco* (arco) are indicated. The Vln. I part has a *sf* marking in the first measure. The Vln. II part has a *p* marking. The Vla. part has *sf* and *arco* markings. The Vc. part has *ff* and *arco* markings. The key signature changes to one flat (Bb) and the time signature changes to 3/4.

25

Vln. I *non vib.*  
*ff sf p ff*

Vln. II *non vib.*  
*ff sf p ff*

Vla. *sul pont.* *ord.*  
*ff mf scratchy p f*

Vc. *sfp ff mf*

30

Vln. I *ord.* *sul pont.*  
*sf p ff mf*

Vln. II *ord.* *sul pont.* *ord.*  
*sf p ff mf*

Vla. *ord.* *sul pont.* *ord.*  
*p ff mf*

Vc. *ff mf*

34

Vln. I *ord.*  
*sf p f*

Vln. II *sf p mf mp < f mf*

Vla. *pizz.* *arco*  
*mp < f f*

Vc. *pizz.* *arco*  
*mp < f mf*

38

Vln. I

Vln. II

Vla.

Vc.

*p* *ff* *mp* *f* *p* *sf*

*p* *f* *mf* *ff* *mp sf* *f* *p*

*p* *ff* *mp sf* *mf* *molto sul pont.*

*p* *f* *p* *mf* *ff* *mp sf* *p*

44

Vln. I

Vln. II

Vla.

Vc.

*p* *sf* *p* *f* *p* *sf* *p*

*p* *sf* *f* *p* *sf* *p*

*arco* *molto sul pont.* *f* *p*

*sf* *p* *mp* *sf* *f* *p*

49

Vln. I

Vln. II

Vla.

Vc.

*sf* *p* *sf* *mp* *ff* *p*

*sf* *p* *sf* *mp* *ff* *p* *ff*

*f* *ord.* *pizz.* *sul pont.* *ord.* *ff* *p* *ff*

*f* *ord.* *pizz.* *sul pont.* *ord.* *ff* *p* *ff*

54

Vln. I *mp*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *mp* *mp*

59

Vln. I *mf*

Vln. II *f* *mp* *f* *mp* *f*

Vla. *f* *mp* *f* *mp* *f*

Vc. *pizz.* *gliss.*

63

Vln. I

Vln. II *mp* *f* *mp*

Vla. *mp* *f* *mp*

Vc. *p* *f*

67

Vln. I *sf* > *p* < *ff* *mf* *sf* > *p* < *ff* non vib.

Vln. II *sf* > *p* < *ff* ord. *sf* > *p* < *ff* non vib.

Vla. *sf* > *p* < *ff* pizz. *sf* > *p* < *ff* non vib.

Vc. arco *p* < *ff* *f* non vib. arco *sf* > *p* < *ff*

73

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

77

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *p*

Vc. *ff* *p*



81

Vln. I

Vln. II

Vla. ord.

Vc.

*ff*

*p < ff*

85

Vln. I

Vln. II

Vla. non vib.

Vc.

*p < f > p*

*ff*

*sf > p*

*ff*

*p < f*

*p*

*ff*

*sf > p*

*ff*

*p < f*

*p*

*ff*

*sf > p*

*ff*

*p < f*

*p*

*ff*

*sf > p*

*ff*

90

Vln. I ord.

Vln. II ord.

Vla. ord.

Vc. ord.

*sf*

*p*

*sf*

*sf*

*p*

*sf*

*sf*

*p*

*sf*

*sf*

*p*

*sf*

*sf*

*ff*

*ff*

*sf > p < ff*

*sf*

*ff*

*sf*

*ff*

*sf*

*ff*

*sf > p < ff*

*sf*

*ff*

93

Vln. I *sf p* *ff p* *ff p* *ff p* *ff p*

Vln. II *sf p* *ff p* *ff p* *ff p* *ff p*

Vla. *sf* *ff* *sf* *ff*

Vc. *sf* *ff* *sf* *sf* *ff*

96

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

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

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

Vc. *ff* *ff* *ff* *ff* *ff*

100

Vln. I (slide) *f* *p* *f* *p* *f*

Vln. II (slide) non vib. *f* *p* *f* *p* *f*

Vla. solo *f*

Vc. (slide) non vib. *f* *p* *f* *p* *f*

105

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

Vln. II *p* *f* *p* *f* *p* *ff*

Vla. *pp* *f* *mp* *ff* *f* non vib.

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

ord.

ord.

110

Vln. I *p* *f* *p* *f* *p*

Vln. II solo *f* *mp*

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

Vc. *p* *f* *p* *f* *p* non vib.

115

Vln. I *f* *p* *mf*

Vln. II *f* *mf*

Vla. *f* *p* *mf* ord.

Vc. *f* *p* *mf* ord.

119

Vln. I  
*ff*  
*mp* *ff* *mp*

Vln. II  
*f* *mp* *f* *mp* *f* *mp* *ff* *mp* *ff* *mp*

Vla.  
*ff*  
*mp* *ff* *mp*

Vc.  
*f*

Detailed description: This system contains measures 119, 120, and 121. The first violin part starts with a fortissimo (ff) dynamic and features a melodic line with accents. The second violin part has a rhythmic accompaniment with dynamics ranging from forte (f) to fortissimo (ff). The viola part mirrors the first violin's dynamics. The cello part provides a steady bass line with a forte (f) dynamic.

122

Vln. I  
*ff* *mp* *ff* *mp* *ff*

Vln. II  
*ff* *mp* *ff* *mp* *ff*

Vla.  
*ff* *mp* *ff* *mp* *ff*

Vc.  
*ff*

Detailed description: This system contains measures 122, 123, and 124. The first three measures show a dynamic pattern of fortissimo (ff), mezzo-piano (mp), fortissimo (ff), mezzo-piano (mp), and fortissimo (ff) across all parts. In measure 124, the key signature changes to one flat, and the dynamics are all fortissimo (ff).

125

Vln. I  
non vib.  
*p* *fff*  
stomp!

Vln. II  
*p* *fff*  
stomp!

Vla.  
non vib.  
*p* *fff*  
stomp!

Vc.  
*p* *fff*  
stomp!

Detailed description: This system contains measures 125, 126, and 127. Measures 125 and 126 feature a 'non vib.' (non-vibrato) instruction and a dynamic shift from piano (p) to fortissimo (fff). In measure 127, there is a 'stomp!' effect indicated by a cross symbol on the staff lines, with a dynamic of fortissimo (fff). The cello part has a long note in measure 126 that is tied into measure 127.

# OHIO SKETCHES

## II. BUCKEYE

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With Pep In Your Step ♩ = 120

Violin I

Violin II

Viola

Violoncello

6

Vln. I

Vln. II

Vla.

Vc.

11

Vln. I

Vln. II

Vla.

Vc.

15

Vln. I *ord.*

Vln. II

Vla. *ff pp f pp*

Vc. *ff pp*

*p non vib.*

*pizz. f pp*

19

Vln. I *ff*

Vln. II *ord.*

Vla. *f pp f pp f pp ff pp arco*

Vc. *ff pp*

23

Vln. I *p*

Vln. II *non vib. p*

Vla. *pizz. f pp f pp f pp f pp arco*

Vc. *f pp f pp f pp f pp*

27

Vln. I pizz. arco non vib.

Vln. II pizz. non vib. arco

Vla. 4

Vc. 4

32

Vln. I ord. ppp ff p sf pp ff sfp

Vln. II ppp ff p sf pp ff sfp

Vla. ff pp sf pp ff ff

Vc. ff sf pp ff sfp

non vib.

ord. solo

37

Vln. I sf p ff non vib. sim.

Vln. II sf p ff non vib. sim.

Vla. sf p ord. ff non vib. mf ord.

Vc. sf p ord. ff non vib. solo

mf pp ff ff

42

Vln. I: *pp* *ff* *mp*

Vln. II: *pp* *ff* *mp* ord.

Vla.: *pp* *ff* *mp*

Vc.: *f*

Measures 42-45. Vln. I and II play sustained chords, with Vln. I moving from *pp* to *ff* and then *mp*. Vln. II and Vla. also play sustained chords, with Vln. II moving from *pp* to *ff* and then *mp*. Vc. plays a rhythmic pattern of eighth notes, moving from *f* to *mp*. A 3/4 time signature change occurs at measure 44.

46

Vln. I: *ff* *mf* ord. non vib.

Vln. II: *ff* *mp*

Vla.: *ff* *mf* ord. non vib.

Vc.: *ff* *f* *pp* *f* *pp* *f* *pp* pizz.

Measures 46-49. Vln. I plays a melodic line, moving from *ff* to *mf*. Vln. II plays a rhythmic pattern of eighth notes. Vla. plays a melodic line, moving from *ff* to *mf*. Vc. plays a rhythmic pattern of eighth notes, moving from *ff* to *f* to *pp* to *f* to *pp* to *f* to *pp*. A 5/4 time signature change occurs at measure 46.

50

Vln. I: *mf*

Vln. II: *mf*

Vla.: *mf*

Vc.: *f* *pp* *f* *pp* *f* *pp*

Measures 50-53. Vln. I plays sustained chords, moving from *mf* to *mf*. Vln. II plays a rhythmic pattern of eighth notes. Vla. plays sustained chords, moving from *mf* to *mf*. Vc. plays a rhythmic pattern of eighth notes, moving from *f* to *pp* to *f* to *pp* to *f* to *pp*. A 3/4 time signature change occurs at measure 50.



53 ord.

Vln. I *ff*

Vln. II *p* — *mf* — *ff*

Vla. ord. *ff*

Vc. arco *mf* — *p* — *mf* — *p* — *ff*

57 (no stacc.)

Vln. I *p* — *ff* — *fff* — *p < ff*

Vln. II *p* — *ff* — *fff* — *p < ff*

Vla. *p* — *ff* — *fff* — *p < ff*

Vc. *p* — *ff* — *fff* — *p < ff*

61

Vln. I *p* — *ff* — *mp* — *p* — *mp*

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

Vla. *p* — *ff* — *mp* — *p* — *mp*

Vc. *p* — *ff* — *mf* — *mp* — *p*

68

non vib. ord.

Vln. I *p* *mf* *mp* *p*

Vln. II *p*

Vla. non vib. ord. *p* *mf* *mp* *p*

Vc.

75

Vln. I *ppp*

Vln. II pizz.

Vla.

Vc. pizz.

80

Vln. I *p*

Vln. II *mp* *pp* *mp* *pp* *mp* *pp* *mp* *ppp*

Vla.

Vc. arco

84

Vln. I: *ff*, *sf*, *p*, *ord.*  
Vln. II: *mp* → *pp*, *ff*, *sf*, *p* pizz., *non vib.*  
Vla.: *ff*, *p*, *mp* → *pp*  
Vc.: *pizz.*, *arco*, *ff*, *p*

Annotations: *sul pont.*, *ord.*

88

Vln. I: *f*, *molto sul pont.*  
Vln. II: *f*, *molto sul pont.*  
Vla.: *mp* → *pp*, *mp* → *pp*, *mf* → *pp*, *p* → *f*  
Vc.: *4*

Annotations: *molto sul pont.*

92

Vln. I: *ord.*, *ff*, *p*  
Vln. II: *ord.*, *ff*, *p*  
Vla.: *mf* → *p*, *pp*, *ff*, *p*  
Vc.: *ff*, *p*, *pizz.*, *mf* → *pp*, *mf*

Annotations: *ord.*

96

Vln. I non vib. *mp* < *f*

Vln. II non vib. *mp* < *f*

Vla. *ff* *p*

Vc. *pp* *mf* *p* *ppp* *ff* *mf* *p*

100

Vln. I *pp* *f* *ff* *pp* *mf* *p*

Vln. II *pp* *f* *ff* *pp* *mf* *p*

Vla. *pp*

Vc. arco *pp* *f* *ff* *pp* *mf* *p*

sim.

104 rit.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

# OHIO SKETCHES

## III. Cleveland

Brian Raphael Nabors

Aggressive  $\text{♩} = 84$

Violin I *ff* *ff* *mp* *ff* *p* *ff*

Violin II *ff* *ff* *mp* *ff* *p* *ff*

Viola *ff* *ff* *mp* *ff* *p* *ff*

Violoncello *ff* *fp* *ff* *ff* *mp* *ff* *p* *ff*

Detailed description: This block contains the first four measures of the score. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is written in 3/4 time and consists of rhythmic patterns with various dynamics. The dynamics for Violin I and Violin II are *ff*, *ff*, *mp*, *ff*, *p*, and *ff*. The Viola has *ff*, *ff*, *mp*, *ff*, *p*, and *ff*. The Violoncello has *ff*, *fp*, *ff*, *ff*, *mp*, *ff*, *p*, and *ff*. There are accents and hairpins throughout.

5 Vln. I *mp* *ff* *non vib.*

Vln. II *ord.* *sf* *p* *ff* *mp* *ff* *mp* *ff* *non vib.*

Vla. *ord.* *sf* *p* *ff* *mp* *ff* *mp* *ff* *non vib.*

Vc. *sf* *p* *ff* *mp* *ff* *mp* *ff* *non vib.*

Detailed description: This block contains measures 5 through 7. It features four staves: Vln. I, Vln. II, Vla., and Vc. The music continues with rhythmic patterns. Dynamics for Vln. I are *mp* and *ff*. Vln. II has *ord.*, *sf*, *p*, *ff*, *mp*, *ff*, *mp*, and *ff*. Vla. has *ord.*, *sf*, *p*, *ff*, *mp*, *ff*, *mp*, and *ff*. Vc. has *sf*, *p*, *ff*, *mp*, *ff*, *mp*, and *ff*. There are accents and hairpins throughout.

8 Vln. I *p* *molto sul pont.* *f* *p* *f* *p* *mf* *p*

Vln. II *f*

Vla. *p* *f* *p* *f* *p* *mf* *p*

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

Detailed description: This block contains measures 8 through 10. It features four staves: Vln. I, Vln. II, Vla., and Vc. The music consists of sustained notes with dynamic changes. Dynamics for Vln. I are *p*, *f*, *p*, *f*, *p*, *mf*, and *p*. Vln. II has *f*. Vla. has *p*, *f*, *p*, *f*, *p*, *mf*, and *p*. Vc. has *p*, *f*, *p*, *f*, *p*, *mf*, and *p*. There are accents and hairpins throughout.

11

Vln. I *f* > *p* *mp* molto sul pont.

Vln. II *mp* molto sul pont.

Vla. *f* > *p* *mp* molto sul pont.

Vc. *f* > *p* *mp* molto sul pont.

14

Vln. I ord. sim. ord.

Vln. II ord. sim.

Vla.

Vc.

16

Vln. I *p* — *ff* *p* — *f* sul pont.

Vln. II *p* — *f* *p* — *f* *p* — *f* sul pont.

Vla. *p* — *f* *p* — *f* sul pont.

Vc. *sf* *mf* *sf* *p* < *fp* — *f* arco

18

Vln. I *p* *f* *mp* *ff*

Vln. II *p* *f* *p* *f* *pp* *mf* *p*

Vla. *p* *f* *p* *f* *pp* *mf* *p*

Vc. *sf* *mf* *pizz.* *arco* *mp* *ff*

20

Vln. I *f* non vib.

Vln. II *f* non vib.

Vla. *f* non vib.

Vc. *f* non vib.

23

Vln. I *ff* *pp* *sf* *ord.*

Vln. II *mf* *ff* *pp* *sf* *ord.*

Vla. *p* *ff* *pp* *sf* *p* *ord.*

Vc. *pp* *ff* *pp* *sf* *pp* *ord.*

sul pont. *ord.*

26

sul pont. -----> ord.

Vln. I *ff* ----- *pp* *sf p* *sf p* *sf p* *ff*

Vln. II *mf* ----- *ff* ----- *pp* *sf p* *sf p* *sf p* *ff*

Vla. ----- *ff* ----- *pp* *sf p* *sf p* *sf p* *ff pp*

Vc. ----- *ff* ----- *pp* *sf p* *sf p* *sf p* *ff* ----- *pp*

29

Vln. I *p* ----- *ff* ----- *pp* *ff* *ff*

Vln. II *p* ----- *ff* ----- *pp* *ff* *ff*

Vla. ----- *ff* ----- *pp* *sf* *pp*

Vc. ----- *ff* ----- *pp* *ff* *ff*

32

Vln. I

Vln. II ----- *pp*

Vla.

Vc.



35

Vln. I *mp*

Vln. II

Vla.

Vc. *pizz.* *mp* *mf*

Detailed description: This system covers measures 35 to 38. The Vln. I part starts with a *mp* dynamic and features a melodic line with some rests. The Vln. II and Vla. parts play a consistent eighth-note accompaniment. The Vc. part begins with a *pizz.* instruction and a *mp* dynamic, then transitions to a *mf* dynamic in the final measure.

39

Vln. I *pizz.* *f* *arco* *ff* *p<*

Vln. II

Vla.

Vc. *mp* *mf* *arco* *ff* *p<*

Detailed description: This system covers measures 39 to 42. In measure 39, Vln. I has a *pizz.* instruction. In measure 40, it has a *f* dynamic. In measure 41, it switches to *arco*. In measure 42, it has *ff* and *p<* dynamics. The Vc. part also has a *mp* dynamic in measure 39, *mf* in measure 40, and *arco*, *ff*, and *p<* in measure 42.

43

Vln. I *ff* *p<f* *mp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Vc. *pizz.* *ff* *p* *f* *pizz.* *mp*

Detailed description: This system covers measures 43 to 46. The Vln. I part has *ff* and *p<f* dynamics in measure 43, and *mp* in measure 44. The Vln. II and Vla. parts have *ff* and *pp* dynamics in measure 43. The Vc. part has *pizz.*, *ff*, *p*, *f*, *pizz.*, and *mp* dynamics across the measures.

47

Vln. I

Vln. II

Vla.

Vc.

non vib.

*p* *f* *p* *ff*

*ff*

arco non vib.

*p* *f* *p* *ff*

50

Vln. I

Vln. II

Vla.

Vc.

ord.

*mp* *ff* *mp* *ff*

*mp* *ff* *mp* *ff*

*mp* *ff* *mp* *ff*

ord.

*mp* *ff* *mp* *ff*

53

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

*mp* *f* *f*

*mp* *ff* *mf*

*mp* *ff* *f*

pizz.

arco

*mp* *f* *mf*

56 non vib.

Vln. I *mf* *p*

Vln. II *p*

Vla. *mf*

Vc. *p*

non vib.

60 arco

Vln. I *ff* *ord.* *mf* *pizz.* *3*

Vln. II *ff* *ord.* *p* *f*

Vla. *ff* *ord.* *f*

Vc. *ff* *ord.* *f* *pizz.* *3*

64 cantabile

Vln. I *pp* *ff* *f* *cantabile*

Vln. II *pp* *ff* *f* *molto appassionato*

Vla. *pp* *ff* *f* *molto appassionato*

Vc. *arco* *p* *ff* *f*

68

Vln. I

Vln. II

Vla.

Vc.

73

Vln. I

Vln. II

Vla.

Vc.

*sf* *p* *ff*

*sf* *p* *ff*

*ff*

molto sul pont.

molto sul pont.

76

Vln. I

Vln. II

Vla.

Vc.

ord.

ord.

*mp* *ff*

*mp* *ff*

79

Vln. I

Vln. II

Vla.

Vc.

*p*

*p*

82

Vln. I

Vln. II

Vla.

Vc.

*p*

*mf*

*mf*

*mf*

84

Vln. I

Vln. II

Vla.

Vc.

*fff*

*fff*

*fff*

*fff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

# OHIO SKETCHES

## IV. ALL OHIO!

Joyous ♩ = 120

Brian Raphael Nabors

Violin I *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff*

Violin I and Violoncello play a rhythmic pattern of eighth notes. Violin II and Viola play a melodic line with eighth notes. The piece is in 4/4 time.

5

Vln. I *fp* *ord.* *sf p* *sf p*

Vln. II *mp* *fp* *mp*

Vla. *mf* *p* *mp* *pizz.*

Vc. *fp* *ord.* *sf*

Measures 5-8. Violin I has a forte piano dynamic. Violin II and Viola have mezzo-forte dynamics. Violoncello has forte piano dynamics. There are accents and a pizzicato marking in the Viola part.

9

Vln. I *f* *ff p*

Vln. II *mp* *ff* *mp*

Vla. *f* *p* *ff* *pizz.*

Vc. *p* *arco* *ff*

Measures 9-12. Violin I has forte and fortissimo dynamics. Violin II has mezzo-forte and fortissimo dynamics. Viola has forte, piano, and fortissimo dynamics, with a pizzicato marking. Violoncello has piano dynamics and is marked arco.

13

Vln. I *f ff p ff p*

Vln. II

Vla. *f mf mp*  
pizz.

Vc. *f p f p*

17

Vln. I *mf p mf*

Vln. II *mf p mf*

Vla. *f mf f*  
arco

Vc. *mf p mf p mf p mf*  
arco non vib. sul pont. (norm.) non vib.

23

Vln. I *sf p sf p sf p sf ff sf p sf p sf p sf ff*

Vln. II *sf p sf sf p sf ff sf p sf sf p sf ff*

Vla. *p ff p ff*

Vc. *sf p sf p sf ff sf p sf p sf ff*  
ord.

25

Vln. I sul pont. *mf* ord. *sf* *p*

Vln. II sul pont. *mf* ord. *sf* *p* *mf* pizz. *mp*

Vla. sul pont. *mf* ord. *mp* *f* arco

Vc. *mf* pizz. arco *mp* *f*

29

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

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

Vla. *f* *mp* *ff*

Vc. *mf* *sf* *p* *ff* *mp*

32

Vln. I

Vln. II *ff* *sf* *p* *ff*

Vla.

Vc. *ff* *sf* *p* *ff*



35

Vln. I *ff* *mp < f* *pp* *f* *ff*  
non vib.

Vln. II *ff* *p* *ff* *p* *ppp* *mp < f* *pp* *f* *ff*  
non vib.

Vla. *ff* *p* *pp* *pp* *pp* *pp* *pp* *f* *ff*

Vc. *ff* *pp* *f* *ff*

40

Vln. I *pp* *mf* *p*  
non vib.

Vln. II *pp* *mf* *p*  
non vib.

Vla. *pp*

Vc. *pp* *mf* *p*  
non vib.

44

Vln. I *mf*  
non vib.

Vln. II *mp*

Vla. *mf*  
non vib.

Vc. ord. pizz. *f* *pp* *f* *pp* *f* *pp*

49

Musical score for measures 49-51. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature is 3/4. Vln. I has long notes with a *mf* dynamic. Vln. II has a rhythmic pattern of eighth notes, with a *mf* dynamic starting in measure 51. Vla. has long notes with a *mf* dynamic. Vc. has a rhythmic pattern of eighth notes, with dynamics *f* and *pp* alternating.

52

Musical score for measures 52-54. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature is 3/4. Vln. I has a rhythmic pattern of eighth notes, with a *ff* dynamic starting in measure 54. Vln. II has a rhythmic pattern of eighth notes, with dynamics *p*, *mf*, and *ff*. Vla. has a rhythmic pattern of eighth notes, with a *ff* dynamic starting in measure 54. Vc. has a rhythmic pattern of eighth notes, with dynamics *mf*, *p*, *mf*, and *ff*. The word "ord." is written above the Vln. I and Vla. staves, and "arco" is written above the Vc. staff.

55

Musical score for measures 55-57. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The time signature is 4/4. Vln. I has a rhythmic pattern of eighth notes with accents. Vln. II has a rhythmic pattern of eighth notes with accents. Vla. has a rhythmic pattern of eighth notes with accents. Vc. has a rhythmic pattern of eighth notes with accents.

58

Vln. I *fff* *p < ff* *p*

Vln. II *fff* *p < ff* *mf* *p*

Vla. *fff* *p < ff* *p*

Vc. *fff* *p < ff* *mp*

63

Vln. I

Vln. II *pp*

Vla.

Vc.

66

Vln. I *mp* *p*

Vln. II pizz. *mp* *pp* *mp* *pp*

Vla. *ppp*

Vc. *ppp*



81

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

85

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

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

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

Vc. *sf* *mf* *sf* *p* *fp* *f* *sf*

*sul pont.*

*pizz.* *arco*

90

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

Vln. II *p* *f* *pp* *mf* *p* *ff*

Vla. *p* *f* *pp* *mf* *p* *ff*

Vc. *mf* *mp* *ff* *ff*

*pizz.* *arco*

94

Vln. I *p* *f* *mp dolce* trem. gliss.

Vln. II *p* *f* *mp dolce* ord.

Vla. non vib. *sf > p* *ff*

Vc. non vib. *sf > p* *ff*

97

Vln. I ord. *ff* *p* *fff*

Vln. II ord. *ff* *p* *fff*

Vla. ord. *ff* *p* *fff*

Vc. ord. *p* *fff*