

Jacob Bancks

OVER THE BROKEN WATERS

for violin and piano



JB Music Press

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About the Composer

Praised as “colorfully orchestrated, invitingly lyrical” (*The New York Times*) and “highly caffeinated” (*The Boston Globe*), the music of composer Jacob Bancks (b. 1982, Fairmont, Minnesota) engages and inspires musicians and audiences around the world. Read more at <http://jbancks.com>.

Duration: ca. 11 min.

Commissioned by the Quad City Symphony
Over the Broken Waters
for violin and piano

Jacob Bancks (2016)

$\text{♩} = 144$, **stealthy and intense**
toward piano strings

fp (*p*) *molto* *f*

$\text{♩} = 144$, **stealthy and intense**

lid open

$\text{Ped. I} \rightarrow$
(hold)
(Ped. I = damper, Ped. III = una corda)
8^{va} indications apply only to one staff.

6

mf *mp* *pp*

(Ped. I) $\rightarrow$
(hold)

11

fp *fmp* *f* *ppp*

(Ped. I) $\rightarrow$
(hold)

16

mf *f* *mp* *mf* *p*

ppp *f* *mp* *p*

f sub. *mp* *p*

(Ped.I) →
(hold)

21

22

ff sub. *p* *ffp* *mf* *mp*

f *mp* *p*

(Ped.I) → ^
(hold)

26

f *p* sub. *pp*

f *p* *pp*

(Ped.I) →
(hold)

30

mf *p* *f*

mf *mp* *f*

(Red.I) →
(hold)

34

mp *p*

p *mf* *p* *pp*

(Red.I) →
(hold)

38

turn gradually away from piano strings ad lib.

pp *fp*

mp *mf* *p* *mf* *mp*

(Red.I)

Red.III

43

molto *f* *mf*

pp *f* *p* *pp* *mp*

Sva ———

Red.III ———
(Red.I) ——— (hold)

47

mp

mp *pp* *pp* *f*

Sva ———

Red.III ———
(Red.I) ——— (hold)

50

52

pp *fp* *fmp*

pp *f* *pp* *pp glowing* *p*

Sva ———

Red.III ———
(Red.I) ——— (hold)

55

f *mf* *f*

mp *(mp)* *pp* *f* sub. *mf* *pp*

8va 8va sub.

(1st ending)

60

mp *mf* *p* *ff* sub. *fp* *pp* *f* *p*

pp *p* *mf* *pp* *mp* *p*

tr tr tr

8va 8va

(1st ending) (hold)

64

ffp *mf* *mp* *f*

f *pp* *mp* *f*

8va

(1st ending)

69

p sub.
8va
p *mp* *mf* *pp* sub.
(*Red.I*) (hold) →

72

mf *p* *mp*
8va
(*Red.I*) (*mf*) (hold) → *p* *pp* *p* *pp*

75

f *mp* *p*
8va
p *pp* *ppp* *pp*
(*Red.I*) (hold) →

80

pp *mf* *tr*

ppp (*ppp*)

(*And.*)

85

p *f* *p sub.* *tr*

pp *mf* *p*

(*And.*)

91

f *p sub.* *tr* *sul A*

pp *mf* *p* *pp* *mp* *p* *mf*

(*And.*)

97

sul pont.
tr

f *ppp* *pp* *f* *ppp*

(S^{va})

p *mp* *pp* *mf* *p*

(pp)

(Red.I)

102

tr

ppp *p* *ppp* *p dolce*

ord. V

mp *p* *pp* *(pp)*

(Red.I) $\wedge$ (hold)

Red. I ad lib.

106

107

mp *p* *pp*

112

mf *pp* *p*

mp *pp* *p*

8va

116

118

mf *mp*

mp *p*

8va

121

p *mp* *mf* *p*

mp *p*

8va

126

p

mp

4:3

pp

Sva

130

f cantabile

mf

mf

mp

Sva

133

mp

mf

mf

136

rit. -----

mp *p* *mp*

rit. -----

139

(rit.) ----- $\text{♩} = 84$

p *pp* *ppp*

(rit.) ----- $\text{♩} = 84$

pp *ppp*

142 $\text{♩} = 116$, regaining some momentum

mp *mf* *mp* *mf*

$\text{♩} = 116$, regaining some momentum

p *pp* *mp* *pp*

rit. ----- $\text{♩} = 84$ **151** $\text{♩} = 100$, turning inward

148

sul G sul D sul A

mp *p* *pp*

rit. ----- $\text{♩} = 84$ $\text{♩} = 100$, turning inward

p *pp* *p* *pp*

154

p *pp* *mp*

rit. ----- $\text{♩} = 84$

rit. ----- $\text{♩} = 84$

160 $\text{♩} = 92$, morendo

pp *mp* *pp* *p* *pp*

$\text{♩} = 92$, morendo

$\text{♩} = 54$

rit. molto

♩ = 144 subito, as at first

♩ = 144 subito, as at first

8va - - - - - ,

 mp

Ed.I

p

176

g^{va} - - - - -

 f

8va - - - - -

 f

L.H. legato
ppp

 $8^{vb}.$

Red. I ad lib.

(*ppp*)

180

ff *mf* *fff* *(ppp)*

8va

(8vb)

184

f

(8vb)

189

p

(8vb)

197

mf *ff* *Sva* *mf* *f* *Sva* *(pp)* *(pp)* *(Svb)*

201

f *ff* *mf*

mf *f*

p *pp* *pp*

8va

8vb

205

208

fff

p

ff

p

(8vb)-----

8vb-----

209

(p)

f

mp
sub.

(8vb)-----

213

f

mp

(8vb)-----

222

turn toward piano strings

227

long

mf

p (inaudible at first)

(*p*)

(8va)

fff

long

228 freely, quasi cadenza (slowly)

(toward piano strings)

freely, quasi cadenza (slowly)

Red. I (hold)

231 ♩ = 54, mysteriously

turn gradually away from piano strings ad lib.
bow as necessary

pp

♩ = 54, mysteriously

pp tenderly

Red. I ad lib.

236

(8va)

pp

p

pp

p

241 poco rit. ad lib. ----- [243] a tempo but a bit faster, ♩ = 63

sul G

ppp *p* *pp*

poco rit. ad lib. ----- a tempo but a bit faster, ♩ = 63

8va *8va*

mp *p*

247

mp *pp* *mp*

8va

mp *mf* *p*

251 poco rit. ad lib. -----

mf *pp*

poco rit. ad lib. -----

p *pp*

mp

255 a tempo, again moving forward, ♩ = 76

[illegible]

258

(S^{va})

mp

mf

S^{va}

263

f

poco accel.

(Sua)

mf

poco accel.

267 ♩ = 92

♩ = 92

f *espr. molto*

mf *mp*

274 rit. ----- 279 ♩ = 76, dissolving

p *pp*

rit. ----- ♩ = 76, dissolving

p *mp* *pp*

Sva -----

Svb -----

p *pp*

282

ppp

Sva -----

p *ppp*

pp

rit. ----- ♩ = 63 [290] ♩ = 126, gently flowing

287 sul G

mf espr.

p *pp* *p* *pp* *p*

rich and sonorous

rit. ----- ♩ = 63 ♩ = 126, gently flowing

mp *ppp* *pp*

Red. I →
(hold)

294

mp *p* *mp* *p*

p

Red. I →
(hold)

300 [302]

pp *p* *mp*

ppp *pp* *p*

8va - -

Red. I →
(hold)

306

mf *mp* *p*

mp *p* *pp* *mp* *pp*

(Ped.I) →
(hold)

311

mp *p* *mf espr.* *mp*

p *mf*

(Ped.I) →
(hold)

316

mp *p*

mp *p* (*p*)

(Ped.I) →
(hold)

321

p

pp

pp

(Red.I) →
(hold)

326

327

mp

mf

mf

mp

p

pp

Sva - - - -

(Red.I)

331

mp

pp

p

pp

mp

Sva - - - -

(Red.I)

336

mf *mp* (*mp*)

339

mf *mp espr.*

(*Red.*) *Red. I ad lib.*

341

mf *f* *mp sub.*

8va *8va*

mf *mp*

346

p *pp*

(*8va*)

p *pp*

351

p *pp*

pp *mp* *p* *pp*

Red.I

358

p *pp* *p*

(Red.I)

364

(ord.) *tr* *ppp* *pp* *ppp* *pp*

(Red.I) (hold)

Detailed description of the musical score: The score is for a piece titled 'Over the Broken Waters'. It begins at measure 351. The vocal line (top staff) starts with a melody in 2/4 time, marked *p*. It includes a trill in measure 351 and a fermata in measure 358. The piano accompaniment (bottom staves) consists of chords and moving lines in both hands. Dynamics include *pp*, *mp*, *p*, and *pp*. The score ends with a fermata and a 'hold' instruction in measure 364. The key signature has one sharp (F#).

370 372

p *ppp* *p dolce* *mp*

p *pp* (*pp*) *p*

(Red. I) (hold) Red. I ad lib.

376

p *mf* *pp*

pp *mp* *pp*

381 384

p *mf* *mp*

Sua *p* *mp* *p*

386

p *f* *mp*

p *mp*

p *p*

rit. ad lib.

391

p *ppp*

rit. ad lib.

(*8va*)

396 a tempo

p cantabile *pp* *mp*

a tempo

pp *p*

pp *p*

401

rit. ad lib.-----

p *mp* *p*

rit. ad lib.-----

406 (rit. ad lib.)-----

408 a tempo

pp *p* *pp*

(rit. ad lib.)----- a tempo

pp *ppp* *p* *pp*

8va-----

Red. I →
(hold)

411

p *pp* *ppp*

ppp *p* *pp* *ppp*

7

Red. I →
(hold)