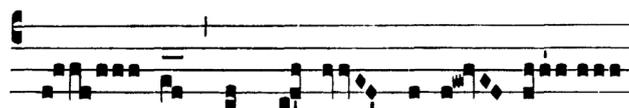


Jacob Bancks

FIVE PIECES

for violin and piano



JB Music Press

2014

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Jacob Bancks (2014)

I. Tourist Trap

♩ = 112, farcical

Violin

Piano

ff

Sva

Red. ad lib. sempre, except where indicated

Sub

4

5

ff

f

mf

mp

ff sub.

mf

Sva

8

mf

f

mf sub.

ff

mp sub.

mp sub.

f

Sva

sfz

sfz

12

12

mp *f* *mp sub.*

mf *mp* (*mp*)

sfz *sfz* *sfz*

16

16

f sub. *ff sfz* *f sfz sfz* *sfz sfz*

ff *mp sub.* *f sub.* *mp sub.* *f sub.*

sfz *sfz* *sfz* *sfz*

20

20

mp *f* *fp* *f > mp*

mp *mf*

21

23

23

f *fp* *f > mf* *f fp*

mp sub. *mf* *mp sub.*

26

Violin: *mf*, *ff*

Piano: *mf*, *f*

29

Violin: *fff*

Piano: *ff*, *f*, *ff*

8va

33

Violin: *mp*, *mf*, *mp*

Piano: *mf*, *mp*, *p*, *pp*

(8va)

sub.

37

Violin: *mf*, *mp*, *mf*, *f*

Piano: *p*, *mp*, *mp*, *mp*, *mf*

41

mp *f* *f*

f *mf*

47 mechanical, transparent (same tempo)

45

p *mp* *p*

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

Red. every two bars through b. 70

49

mf *mp* *pp*

mf *mp* *p* *pp*

52

p *pp*

p *mp* *pp*

55

p

pp

p

58

mp

p

sub.

mp

p

sub.

61

pp

mp

pp

sempre

pp

mp

pp

mp

64

pp

p

mp

pp

67

(Sva)
mp

pp

p mp pp

71

pp

n

mp easygoing

mf

p

74 accel. molto to m. 86

f obnoxiously interrupting
accel. molto to m. 86

ff

f ff

77 (♩ = 126)

mf sub.

f

mf sub.

f

mp sub.

mf

(♩ = 126)

p sub.

ff

80 $\text{♩} = 152$

f *ff*

mp *mf*

83

f *ff* *f*

f *mf* *mp*

86 $\text{♩} = 192$

mf *ff* *mf* *pizz.*

p *ff* *p sub.*

rich, full, lots of pedal

89

f *mf* *f* *ff* *rit.*

mf

97 ♩ = 112 (Tempo I°)

arco

94

98

101

105

II. October

♩ = 52-66, shadowy, tempo rubato throughout

Violin

Piano

ad lib. sempre

8va

8vb

10

13

The score is for a piece titled "October" in 4/4 time, marked "shadowy" and "tempo rubato throughout". It features a Violin and Piano. The tempo is indicated as 52-66 beats per minute. The score is divided into systems, with measures 4, 8, and 13 marked. The Violin part begins with a melodic line, while the Piano part provides harmonic support with chords and arpeggiated figures. Dynamics range from *pp* to *mf*. The score includes various musical notations such as slurs, accents, and fingerings. A section starting at measure 10 is marked with a box containing the number "10". The piece concludes with a final chord in the Piano part.

16

f *mf* *mp* *p* *pp* *n*

f *mp* *p*

rit.

19 freely, quasi cadenza

in time

freely

mf *pp* sub.

freely, quasi cadenza

in time

mp *mf*

freely

mp *f*

Sub.

22

25 moving forward

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

p *mp* *f* *espr. molto*

moving forward

Sub. bottom voice only

26

mf *mf* *mf*

molto sostenuto

III. Skära, skära havre. (Vem skall havren binda?)

Cut, cut the oats. (But who will bind them?)

Violin $\text{♩} = 104$ *poco* a bit slower

Piano $\text{♩} = 104$ *ff* striking, like an urgent call *sffz poco* *mp sub.* *p* *mp sub.*

6 8 $\text{♩} = 104$

p > pp *p* *p* *steadily, calmly but insistently* *poco* *pp* *pp*

11 *begin at will over vamp, independent tempo ad lib. sempre rubato* *non vib.* *to sul pont. ord.* *to vib. ord.* *to sul pont. ord.*

pp withdrawn, plaintive *f* biting *pp* *p* withdrawn again *f* *mp < mf > p* *ff* incisive *mf*

ff aggressive *mp sub.* *f* *mf* *ff* *p sub.* *ff* aggressive sub. *mf* *to sul tasto*

12

p

finish present repetition, then segue in time

mp *f*

in time ord.

tempo ad lib. as before

f full, strong

14 *mp* *vamp* 3

mf *fp* *mf* *mp* *mf* *pp*

16 *mf* *pp*

sim. (segue in time)

poco rit.

espr.

general poco

begin at will, tempo ad lib.

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

warmer than before

18 *vamp* *p* warmer than before

poco a poco

more anxiously

20 in time

f *ff* *f* *ff*

very nervously

warm, soaring, molto espr.

segue on next downbeat

tempo ad lib. as before

21

p sub.

f

23

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

dissolving rapidly

pp

25 *morendo*

27 ♩ = 104 (Tempo I°)

fp *mf*

ppp *f* sub. *mp* sub. *f* sub.

sfz *sfz*

30 same tempo; harsh, brutal

ff *mp* *sfz* *sfz* *mp* *sfz* *sfz* *mp* sub.

mf *f* *mf* *f*

35

ff *mp* *mf* *f* *poco cantabile*

sub.

warmer

mp *mf* *f*

39

mf *mp* *p* *pp*

mp *p espr.*

p *pp*

43

mf espr. *p*

pp *p*

mp *poco* *poco*

pp

47

rit. *pp* *ppp*

pp *rit.*

51 ♩ = 96

3 5 3

pp ghostly *mp* *f* *p* *ppp*

very, very dark

p *mp* *p* *p* *mp*

62 ♩ = 88, more reticent, introspective

3 5 3

fp *mf* *p* *mp* *p* *mf* sub. *p* sub.

pp

67

pp *f* sub. *mp* *p* *ppp*

72

mf *mp* *f* sub. *p* *ppp*

Red. III

IV. Taxi Dancer

slow, free tempo throughout

Violin

sul A
sul tasto

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

cantabile, lonely, distant
(Piano tacet)

sul pont.

mf *pp*

sultry, alluring

sul A
sul tasto

mp

cantabile, as at first

ord.

mf *pp*

poco espr. *dissolving*

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

più espr. *sub.*

rit.

(rit.)

sul pont. to molto sul pont.

mp *pp* *mf* *p* *n* *mf* *f*

sub. *sultry, alluring* *warmly*

ord. *poco rit.*

slower

sul pont.

mf

sultry as before, but growing impatient

ord.

sul pont.

mf

restless

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

Piano

sub. *listless, off-kilter*

mp *easygoing, mellow* *p* *mp*

♩ = 54-60, tempo rubato *molto sul tasto*

Red. III sempre

Red. I ad lib.

Musical score system 1. Treble clef: *mp*, *p*, *p*, *mf*, *pp*, *ppp*. Bass clef: *p*, *mf*, *mp*, *mf*. Includes triplets and an *ord.* (ornament) marking.

Musical score system 2. Treble clef: *mp*, *p*, *ppp*. Bass clef: *mp*, *p*, *ppp*. Includes *rit.* (ritardando), *haunting*, and *very slow, freely* markings.

Musical score system 3. Treble clef: *mp*, *pp*, *mf*, *mp*, *p*, *mp*, *mf*. Includes *with building intensity* and *accel.* (accelerando) markings.

Musical score system 4. Treble clef: *f*, *molto espr.*, *ff*. Includes *(accel.)*, *decisive*, and *long* markings.

Musical score system 5. Treble clef: *mp*, *ppp*, *p*, *pp*, *mp*, *pp*. Includes *sul pont.* (sul ponticello), *ord.* (ornament), and *fatigued, languid* markings.

V. Here to Stay

$\text{♩} = 69$, energetic, exuberant

The musical score is written for Violin and Piano in 2/2 time. It consists of four systems of music, each with a Violin staff and a Piano staff. The tempo is marked as $\text{♩} = 69$ and the mood is "energetic, exuberant".

System 1 (Measures 1-4): The Violin part begins with a melodic line starting on a whole note G#4, followed by eighth notes. The Piano part provides harmonic support with chords and moving lines in both hands. Dynamics include *mp* and *mf*. A *Sva* (Sforzando) marking is present above the piano staff.

System 2 (Measures 5-8): The Violin part continues with a similar melodic pattern. The Piano part features a more active bass line. Dynamics include *mp* and *f*. A *Sva* marking is present above the piano staff.

System 3 (Measures 9-12): The Violin part has a dynamic range from *f* to *mp*. The Piano part includes a *p* (piano) dynamic. A *Sva* marking is present above the piano staff.

System 4 (Measures 13-16): The Violin part features a long note with a dynamic range from *f* to *mp*. The Piano part continues with rhythmic patterns. Dynamics include *mf* and *mp*. A *Sva* marking is present above the piano staff.

17

20

23

27

28

32

mf *mf* *f*

mp *f*

37

rit. molto

40 frenetic, hectic (♩ = 69) (a tempo)

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

mp *mf* *p* *sfz* *ff* *sfz*

41

pizz. ϕ arco

pp *mp* *p* *sfz* *ff* *sfz* *f*

sfp *mp* *p* *sfz* *mp* *p* *mp* *p* *mp* *p*

44

sfz *sfz* *sfz* *mp* *sub.* *ff* *f* *sfz* *mf* *sub.* *sfz* *fp* *f* *sub.* *fp*

sfz *ff* *f* *mp* *sfz* *mf* *sfz* *p*

49

ff sub. *fp* *ff* *sfz* *f*

(p) *mf* *sfz*

tr 6

53

sfz *mf* sub. *f* sub. *ff* *sfz* *sfz* *mf*

(loco) *f* *p* *ff* *mp*

57

f *sfz* *fp* *ff* *sfz* *f* *sfz*

pp *mp* *ff*

mf *fp* *ff* *mp*

tr 3 3 3 3 3 3

61

fp *ff* *f* *ff*

mp *f*

3 3 3 3

64

fp sfz fp f sfz sfz sfz f ff

pp f mp

68

sfz fp mf p mp p

mp p pp

72

p pp p

pp p

75 *sul pont. p*

76

mp p mf p f mf

mp

81

f *mf* *mp*

ord.

mf

poco rit. ----- (♩ = ca. 54)

85

mf *f* *ff*

poco rit. ----- (♩ = ca. 54)

f *ff*

♩ = 80 subito, suddenly frantic

89

f *ff*

pizz. arco pizz. arco pizz. arco port.

♩ = 80 subito, suddenly frantic

mp *mf* *f* *mp*

mf *mf* *mp*

93

f *mf* *f* *mp*

pizz. arco pizz. arco pizz. arco

poco rit. -----

f *mp* *mf* *mp*

97 $\text{♩} = 76$, a bit broader

Musical score for measures 97-100. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The tempo is marked $\text{♩} = 76$, a bit broader. The first staff has dynamics *mf cantabile*, *f*, and *mp*. The grand staff has dynamics *f* and *mp*. A large slur covers the first two staves across all four measures.

101

Musical score for measures 101-104. The system consists of a single treble clef staff and a grand staff. The tempo is $\text{♩} = 76$. The first staff has dynamics *mp*, *mf*, and *f*. The grand staff has dynamics *p*, *mp*, and *mf*. A slur covers the first two staves across all four measures. A dashed line with the text "poco rit." is positioned above the second staff.

105 $\text{♩} = 76$, accel. poco a poco to m. 113

Musical score for measures 105-107. The system consists of a single treble clef staff and a grand staff. The tempo is $\text{♩} = 76$, with an acceleration from measure 105 to 113. The first staff has dynamics *mf*, *f*, and *mf*. The grand staff has dynamics *f*, *mf*, and *mp*. A slur covers the first two staves across all three measures.

108 (accel.)

Musical score for measures 108-111. The system consists of a single treble clef staff and a grand staff. The tempo is marked (accel.). The first staff has dynamics *f*, *mp*, *mf*, and *f*. The grand staff has dynamics *mf*. A slur covers the first two staves across all four measures.

$\text{♩} = 84$, driving

111 (accel.)

(accel.) $\text{♩} = 84$, driving

ff

f *ff* *sfz* *f* *sfz*

115

fff

mf *ff* *f* *ff*

119

f *fff*

ff

122

tr *tr* *tr* *tr*

8va *8va*

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

126

ff f ff f

mp f mf f

131

mf mp p mp

sfz f p

8va
8vb

136

mf mp ff sub. mp ff sub. f

f sfz sfz sfz mp sfz sfz sfz

8vb

140

fp fp

mf mp mf p

8va

144

tr

8va

mf *p*

ff sub.

sfz

p sub.

149

pp

8

8#

155 sailing forward to the end

154

pp

p

mf

mp

sailing forward to the end

159

mp

mf

163

f *ff* *sfz* *ff*

167

ffp *ff*

171

fff *sfz* *fff*

175

f *fff*

