

Flute 2

# INTO THE WILD

Two Pieces for Orchestra

Jacob Bancks (2016)

## i. Portage

♩ = 52-56, tranquil

15 16 rit. ad lib. 20 easing into ♩ = 72-76; contented

41 6 p f mf p

53 p in background pp p

66 mf f mf p mf p mp p mf p

71 mp p fp mf p

76 relaxing a bit 3 bring out mp dolce mf

82 p pp p mf p

87 ♩ = 58; somewhat lost 91 ♩ = 66 subito; regaining some momentum 4 3 2

Detailed description: This is a musical score for Flute 2, titled 'i. Portage' from the piece 'Into the Wild'. The score is written in treble clef and 4/4 time. It begins with a tempo of 52-56 beats per minute, described as 'tranquil'. The score is divided into several measures, with some measures containing rests. Key performance instructions include 'rit. ad lib.' (ritardando ad libitum) and 'easing into ♩ = 72-76; contented'. Dynamics range from piano (p) to fortissimo (f). The score includes various musical notations such as slurs, accents, and dynamic hairpins. The piece concludes with a tempo change to 58-66 beats per minute, described as 'somewhat lost' and 'regaining some momentum'.

rit. ----- 102 ♩ = 58 lost as before morendo -----

106 ♩ = 92, otherworldly 113

120

122

127

129

131

134 rit. molto ad lib.

141 Tempo I° (♩ = 52-56), rit. ad lib. to end

ii. This Side of Paradise

♩ = 160 exuberant, with swagger (♩ = ♩ sempre)

The musical score is written in 4/4 time and consists of seven staves of music. The first staff begins with a dynamic of *ff* and includes two *Sva* markings. The second staff starts at measure 6 with dynamics *ffz*, *ff*, *f*, *ff*, *f*, and *mf sub.*. The third staff starts at measure 10 with dynamics *f* and *ff*. The fourth staff starts at measure 14 with dynamics *f*, *ff*, *ffz*, and *mp*; a box containing the number 16 is placed above the staff at measure 16. The fifth staff starts at measure 18 with dynamics *mf*, *f*, and *mf*. The sixth staff starts at measure 22 with dynamics *sfz*, *mf*, *ff*, and *mf cantabile*. The seventh staff starts at measure 26 with dynamics *f*, *ff*, and *mf*, and ends with a fermata over a whole note marked with a '2'.

31 32 (2+2+3) bring out

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

35 36 2 (2+2+3)

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

40 3 (3+3)

*f* *p* *f*

46 (2+2+3) 2 50 2

*mf* *f*

52 (3+3)

*mp dolce* *mp*

56

*mf* *mp* *mf*

60

*mp* *p*

64 66 (2+2+3) 3

*mp* *mp*

70

*mf*

74 75 *ff* *ff* *f < ff* *Sva*

78 *f* *ff* *f* *ffz* *ff* *f* *Sva*

82 *ff* *f* *p sub.*

85 *mp* *mf*

89 90 *f* *ff* *f* *fp < mf > p*

94 relaxing a bit (through m. 149) 110 16 11 *mf*

122 bring out *f espr.* 6 *pp*

138 poco morendo ad lib. rit. ad lib. 5 7 5 *mp* *pp*

**150** ♩ = 160 subito; suddenly alert, intense

**160** As at first

**173** with building excitement

4

*mp* *mf*

157 *mf* *ff* *ff*

161 *f* *ff* *f*

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

169 *f* *ff*

173 *mp* *sfz* *f*

179 *sfz* *f*

185 *sfz* *f*

189 *sfz* *p* *pp* intense

193 *p* *mp*

8va

2

(2+2+3)

2

(2+2+3)

6

196 *mf* *8va*

(2+2+3)

199 *f* *8va*

rit. molto

202 *ff* *8va*

205 ♩ = 76-80, brash, brassy

*fff* *8va*

209 ♩ = 160 subito, frantic

*ff* *sffz* *ff* *sffz* *accel.*

(accel.)

213 *ff* *sffz* *sffz* *sffz*

217 ♩ = 208

*fff* sempre

221

224

*fff* *f* *fff*