

Jacob Bancks

# *FIVE PIECES*

for violin and piano



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## 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

mp f mp sub.

mf mp

16

f sub. ff sfz f sfz sfz sfz sfz

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

Sua Sua

20

mp f fp f > mp

21

mp mf

23

f fp f > mf 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*

*f*

Red. every two bars through b. 70

*mf*

49

*mf* *mp* *pp*

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

*p*

52

*p* *pp*

*p* *mp*

*p* *pp*

55

*p*

*(pp)*

*p*

58

*mp*

*p sub.*

*(8va)*

*mp*

*p sub.*

61

*pp*

*mp*

*pp sempre*

*(8va)*

*pp*

*mp*

*pp*

*mp*

64

*(8va)*

*p*

*pp*

*p*

*mp*

*pp*

67

(Sva)  
mp

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.

mp  
sub.

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* *rit.*

94 97 ♩ = 112 (Tempo I°)

arco

*fff* *ff* *8va*

98 ♩ = 112 (Tempo I°)

*fff* *f* *ff* *fff* *f* *8va*

101 *mf* *fff* *fff*

105 *mf* *ff* *mf* *sub.* *6* *6* *mp* *pizz.* *mf*

## II. October

♩ = 52-66, shadowy, tempo rubato throughout

Violin

Piano

*ad lib. sempre*

8va

8vb

10

13

The musical score is written in 4/4 time and consists of four systems. The first system (measures 1-3) features a violin line with dynamics *p*, *pp*, *mp*, and *p*, and a piano line with dynamics *p*, *pp*, *mp sub.*, and *pp*. The second system (measures 4-7) continues with violin dynamics *mp*, *mf*, *mp*, *p*, *pp*, and *mp*, and piano dynamics *mf*, *f*, *mp*, *p*, and *p*. The third system (measures 8-12) shows violin dynamics *p*, *pp*, *p*, and *mf > p*, with piano dynamics *mp*, *p*, *pp*, *p*, and *p*. The fourth system (measures 13-16) features violin dynamics *mf*, *mp*, *mf*, and *mp*, and piano dynamics *mf*, *mp*, *mf*, and *mf*. The score includes various musical notations such as slurs, ties, and fingerings (3, 5, 6). A box containing the number '10' is located above measure 10 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*

rit.

3

3

22

25 moving forward

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

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

moving forward

Sub bottom voice only

26

*mf* *molto sostenuto*

29

*mp* *mf*

33 rit. **34** freely *mp* *pp* *mp* *f* ardently *mp* *f* sub.

3 sul G

*pp* *mf* *pp*

legatissimo

35 *p* *mf* *f* *mf* *p*

3

*(pp)* *mf* *f* *pp*

sul G

**37** in time *mp* very tenderly *p* *n*

in time

*(pp)* *p* *pp*

### 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* *mf* incisive

*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

*mp* *mf* *mp* *mf*

more anxiously

poco a poco

20 in time

*f* *ff* *f* *ff*

very nervously

warm, soaring, molto espr.

segue on next downbeat

tempo ad lib. as before

21

23

25 *morendo*

27 ♩ = 104 (Tempo I°)

30 same tempo; harsh, brutal



35

*ff* *mp* sub. *mf* *f* *poco cantabile*

*mp* *mf* *mp* *mf*

*warmer*

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.

ord.

sul pont.

*mf* *mf*

*sultry as before, but growing impatient* *restless*

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

Piano

*sub.* *listless, off-kilter*

*mp* *p* *mp*

*easygoing, mellow*

*♩ = 54-60, tempo rubato*

*molto sul tasto*

Red. III sempre

Red. I ad lib.

Musical score for the first system. The piano part (left) features a melody with dynamic markings *mp*, *p*, *mf*, *pp*, and *ppp*. It includes a triplet of eighth notes and a triplet of sixteenth notes. The violin part (right) has dynamic markings *p*, *mf*, *mp*, and *mf*, with a triplet of eighth notes. The system concludes with a fermata over a whole note chord.

Musical score for the second system. The piano part (left) includes a *rit.* (ritardando) marking and dynamic markings *mp*, *p*, and *ppp*. The violin part (right) is marked *very slow, freely* and includes a *haunting* dynamic marking, with *mp* and *pp* dynamics. A fermata is placed over a whole note chord at the end of the system.

Musical score for the third system, featuring a single melodic line. It includes an *accel.* (accelerando) marking and dynamic markings *mp*, *pp*, *mf*, *mp*, *p*, *mp*, and *mf*. The instruction *with building intensity* is written below the line.

Musical score for the fourth system. It features a melodic line with an *accel.* marking, a *decisive* instruction, and dynamic markings *f molto espr.* and *ff*. A triplet of eighth notes is present, and the system ends with a *long* marking over a whole note chord.

Musical score for the fifth system. It begins with *sul pont.* (sul ponticello) and a *fatigued, languid* instruction. The melodic line includes dynamic markings *mp*, *ppp*, *p*, *pp*, *mp*, and *pp*. The system concludes with a fermata over a whole note chord.

# V. Here to Stay

$\text{♩} = 69$ , energetic, exuberant

The score is for a piece in 2/2 time, marked  $\text{♩} = 69$ , energetic, and exuberant. It features a Violin and Piano. The key signature has one sharp (F#).

**Violin:** Measures 1-4: *mp*,  $\text{♩} = 69$ , energetic, exuberant. Measures 5-8: *mp*. Measure 9: *f*. Measure 10: *mf*. Measure 11: *mp*. Measure 12: *f*. Measure 13: *mp*.

**Piano:** Measures 1-4: *mp*. Measure 5: *mp* sub. Measure 6: *mp* sub. Measure 7: *mp* sub. Measure 8: *f*. Measure 9: *mp* sub. Measure 10: *p*. Measure 11: *p*. Measure 12: *mp*. Measure 13: *mp*.

Dynamic markings include *mp*, *f*, *mf*, *p*, and *mf*. Performance instructions include *Sva* (Sustained) and *Sva* (Sustained) with a dashed line.

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*

*rit. molto*

frenetic, hectic (♩ = 69)  
(a tempo)

*sfz* *ff* *sfz*

41

pizz.  $\phi$  arco

8<sup>va</sup>

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

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

44

8<sup>va</sup> 15<sup>ma</sup>

*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* *sffz*

53

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

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

57

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

*mf* *pp* *mp* *ff* *sffz* *mp*

61

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

*mp* *f*



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* *mp* *f* *mf*

*f* *mf* *mp*

93

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

pizz. arco pizz. arco pizz. arco

poco rit. -----

*f* *mp* *mf*

97  $\text{♩} = 76$ , a bit broader

Musical score for measures 97-100. The system includes a single treble clef staff and a grand staff (treble and bass clefs). The tempo is marked  $\text{♩} = 76$ , a bit broader. Dynamics include *mf cantabile*, *f*, and *mp*. A slur covers measures 97-100. A *poco rit.* marking is present at the end of the system.

Musical score for measures 101-104. The system includes a single treble clef staff and a grand staff. Dynamics include *mp*, *p*, *mf*, and *f*. A slur covers measures 101-104. A *poco rit.* marking is present at the end of the system.

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

Musical score for measures 105-113. The system includes a single treble clef staff and a grand staff. The tempo is marked  $\text{♩} = 76$ , accel. poco a poco to m. 113. Dynamics include *mf*, *f*, and *mp*. A slur covers measures 105-113.

108 (accel.)

Musical score for measures 108-113. The system includes a single treble clef staff and a grand staff. The tempo is marked (accel.). Dynamics include *f*, *mp*, *mf*, and *f*. A slur covers measures 108-113.

$\text{♩} = 84$ , driving

111 (accel.)

(accel.)  $\text{♩} = 84$ , driving

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

115

*fff* *ff* *mf* *ff* *f* *ff*

119

*f* *fff* *ff*

122

*tr* *tr* *tr* *tr* *f* *ff* *fff* *p* *fff* *p* *f* *ff*

126

*ff f ff f*

*mp f mf f*

131

*mf Sva--- mp p mp*

*sfz f p*

*Sva--- Sub---*

136

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

*f sfz sfz sfz mp sfz sfz sfz*

*(Sub)--- Sub---*

140

*fp Sva--- fp Sva---*

*mf mp mf p*

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*

