

Violin I

INTO THE WILD

Two Pieces for Orchestra

Jacob Bancks (2016)

i. Portage

♩ = 52-56, tranquil

(no mutes) sul A

pp in background *n* *pp* *mp* *n* *pp* *n* div.

(no mutes) sul A

pp in background *n* *pp* *mp* *n* *pp* *n*

5 *pp* *mp* *n* *pp* *p* *n*

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

9 **2** *ppp* *p* *n* *mp* *pp*

ppp *p* *n* *mp* *pp*

16 rit. ad lib. *mp espr.* *mf* *mp* *p* *pp*

div. in 3 unis. unis. mutes off

20 easing into ♩ = 72-76; contented sul G *p* *mp*

26 *div.* *p* *sotto voce* *p* *p* *(p)* *(p)*

sul G sul D sul E sul A

30 *mp* *mp*

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

39 *tr* *unis.* *mp* *f* *mp* *p* **41**

44 *mp* *mf* *mp*

49 *mf* *f* *mp* *p* **53**

54 *mf espr.* *p*

58 *mp* *p*

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

66 *f* *(f)* *p* *mp* *p* *mp*

67 *tr.*

70 *div.* *tr.* *mf* *p* *mp* *unis.* *p*

74 *mp* *f* *pp sotto voce*

76 relaxing a bit

78 *tr.* *mp* *mf* *p* *mp* *p*

82 *rit.* *sul D* *unis.* *mp* *mf* *mp* *p* *mp* *mf*

div. *sul G* *unis.* *mp* *mf* *mp* *p* *mp* *mf*

87 ♩ = 58; somewhat lost

sul A *pp sempre*

91 ♩ = 66 subito; regaining some momentum

mutes

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

96

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

102 ♩ = 58 lost as before morendo 106 ♩ = 92, otherworldly

mutes off 2 sul D

p *f*

108 sul A

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

113 sul E

pp *mp* *p* *mp*

119 120

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

stagger bows as necessary

124 127 div. \flat_2^{\flat} :

p *f* *mf* *pp* *mf espr.* *p* *f*

129 sul E (trem. rit.)*

mp *f* *ff* as possible *mf*

(trem. rit.)*

mp *mf* *ff* as possible *mf*

*trem. rit.: all players gradually slow their individual rates of tremolo, eventually settling into approx. a quarter note pulse and uniting on m.133, beat 4.

134 rit. molto ad lib.

Musical score for measures 133-140. The score is in 5/4 time. Measure 133 starts with a treble clef, a key signature of one sharp (F#), and a dynamic of *p*. The first two measures of 133 are marked with diagonal hatching. Measure 134 begins with a dynamic of *pp* and a slur over a half note. Measure 135 has a dynamic of *n* and a slur over a half note. Measure 136 is a whole rest. Measure 137 has a dynamic of *n* and a slur over a half note. Measure 138 has a dynamic of *n* and a slur over a half note. Measure 139 has a dynamic of *n* and a slur over a half note. Measure 140 has a dynamic of *n* and a slur over a half note. The score ends with a double bar line and a 5/4 time signature.

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

Musical score for measures 141-145. The score is in 5/4 time. Measure 141 starts with a treble clef, a key signature of one sharp (F#), and a dynamic of *pp*. The first two measures of 141 are marked with diagonal hatching. Measure 142 has a dynamic of *pp* and a slur over a half note. Measure 143 has a dynamic of *p* and a slur over a half note. Measure 144 has a dynamic of *ppp* and a slur over a half note. Measure 145 has a dynamic of *p* and a slur over a half note. The score ends with a double bar line and a 5/4 time signature.

145 *pp* *n* sul D *pp* long mutes off

ii. This Side of Paradise

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

1 pizz. *ff* arco *f* *ff* pizz. *ff*

4 arco *f* *f* *f* *ff* *f* *sfz* arco *f* *sfz*

8 *sfz* *mf* *f*

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

16

16 pizz. *f* *mf* *f*

20 *mf* *f* *ff* arco *ff*

24 pizz. *mf*

28 *sfz* *mf* *f* *ff*

32 (2+2+3)

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

div. *mf* *mp* *f* *mf* *f*

tr *mf* *f* *mf* *f*

unis. *f* *f*

36 (2+2+3)

pizz. *mf* *mp* *mf*

41 (3+3)

mp *mf* *f*

46 (2+2+3)

mf *mp* *mf* bring out, dolce

50 div. arco

51 (3+3)

f *mp* *mf* *f*

56 unis. *mf* *mp* *mf* *mp*

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

66 (2+2+3)

div. *mp* *mf*

72 *f* *ff* *ff*

75 unis. pizz. *ff*

76 arco *f* *ff* pizz. *f* *f* arco *f* pizz. *f*

80 arco *ff* *f* *sfz* *sfz* *p*

84 *mp*

87 *mf* *f*

90 *ff* *ff* *mf* *mf*

94 relaxing a bit (through m. 149) *f* *espr., with energy* *mf*

99 *mp* *mf*

104 *fp* *mf* *espr.* *mp*

109 **110** *p*

113 bring out *mf* *f* *mf* *f* *mf* sub.

118 *f* bring out *ff* 122

Musical staff 118-122. Starts with a whole rest, then a half note G4. From measure 119, a melodic line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Dynamics range from *f* to *ff*. A box labeled '122' is above the final measure.

123 *f* *mp* *p* (under clarinet)

Musical staff 123. Continuation of the melodic line from the previous staff. Dynamics range from *f* to *p*. The instruction '(under clarinet)' is written below the staff.

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

Musical staff 128. Continuation of the melodic line. Dynamics range from *mp* to *mf*.

133 *mp* *p*

Musical staff 133. Continuation of the melodic line. Dynamics range from *mp* to *p*.

138 poco morendo ad lib.

pp bring out *mp espr.* *mf*

Musical staff 138. Starts with a whole rest, then a half note G4. From measure 139, a melodic line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Dynamics range from *pp* to *mf*. The instruction 'bring out' is above the staff.

143 rit. ad lib. *p* *pp*

Musical staff 143. Continuation of the melodic line. Dynamics range from *p* to *pp*. The instruction 'rit. ad lib.' is above the staff.

(rit.)

150 ♩ = 160 subito; suddenly alert, intense

148 *p* *pp* *fp*

Musical staff 148. Continuation of the melodic line. Dynamics range from *p* to *fp*. Trills are indicated above the notes.

152 *fp* *mp* *f* *p* *fp* *fp*

Musical staff 152. Continuation of the melodic line. Dynamics range from *fp* to *fp*. Trills are indicated above the notes.

156 *fp* *mp* *mf* *f* *ff*

Musical staff 156. Continuation of the melodic line. Dynamics range from *fp* to *ff*. Trills are indicated above the notes.

160 As at first

160 *pizz.* *arco* *ff* *f* *ff* *f* *f*

164 *pizz.* *arco* *f* *ff* *f* *sfz* *sfz*

168 *mf* *f*

171 *tr* *tr* *tr* *ff* *mf* *fp* *mp* **173 with building excitement**

175 (2+2+3) *mf* *mp* *p* *mp* *mf* *f* *mp*

181 *tr* *tr* *tr* *tr* *tr* *fp* *mp* *fp* *mf* *p* *f* *ff* *fp* *f* *p*

185 *tr* *tr* *tr* *tr* *tr* *fp* *fp* *mf* *p* *f* *ff* *fp* *f* *p*

189 (2+2+3) *pp intense!*

192 *p* *mp*

196 *Sva* *mf*

(2+2+3)
(8va)

199 *f*

rit. molto

(8va)

202 *ff*

205 ♩ = 76-80, brash, brassy

(8va)

fff bow as necessary

209 ♩ = 160 subito, frantic

mp *mf* accel.

(accel.)

212 *f*

(accel.)

215 (8va)

217 ♩ = 208

div. (loco)

fff *fff* sempre

219

224 unis.

228