



# Two Encores for Strings

*by Peter Billam*

*2 violins, 2 violas, 2 cellos*


*Score*

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## Two Encores for Strings

*Two Encores for Strings* are written for six players, but performances with twelve or more players are also intended.

They share the 2+2+2 sextet instrumentation of my *Music for Strings*, and of my transcription of Bach's *Ricercare a 6*, and of Brahms' Sextets Op.18 and Op.36, Schoenberg's chamber version of *Verklaerte Nacht*, and of Korngold's Op.10 sextet, and are also not far from the chamber-septet version of John Adams' *Shaker Loops* (which adds a bass, and uses three violins and one viola rather than two and two).

In the event of a concert involving those pieces, it is hoped the *Two Encores for Strings* might be useful.

The first would move at about 60 - 72 quarter-notes per minute, and would last approximately 2min 20sec.

The second would move at about 160 dotted-eighths per minute, except for the last six bars at about 60 quarter-notes per minute, and would last approximately 2min.

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*molto lento, mm=60..72 approx, ma senza accelerando, a tempo sempre*

Musical score for measures 1-4. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one sharp (F#). The tempo is *molto lento* with a metronome marking of *mm=60..72 approx, ma senza accelerando, a tempo sempre*. The dynamic marking is *mf*. The music features a slow, steady progression of notes with some phrasing slurs.

5

Musical score for measures 5-8. The score continues from the previous system. It features a variety of note values and rests, with some notes beamed together. The dynamic remains *mf*.

10

Musical score for measures 9-12. The score continues from the previous system. The dynamic marking changes to *crescendo poco a poco* in all parts. The music shows a gradual increase in volume and intensity.

15

20

25

*ff* *mp* *dim . . .*

*ff* *mp* *dim . . .*

*ff* *mp* *dim . . .*

*piu lento*

# II

~ 40 bars/min

The first system of the musical score consists of four staves. The top staff is a treble clef with a melodic line of eighth notes. The second staff is a bass clef with a bass line of eighth notes. The third and fourth staves are grand staves (treble and bass clefs) with a piano accompaniment of half notes, some of which are beamed together across measures.

5

The second system of the musical score consists of four staves. The top staff continues the melodic line with eighth notes and includes some accidentals (flats and sharps). The second staff continues the bass line. The third and fourth staves continue the piano accompaniment with half notes and some beaming.

10

The third system of the musical score consists of four staves. The top staff continues the melodic line with eighth notes and includes some accidentals. The second staff continues the bass line. The third and fourth staves continue the piano accompaniment with half notes and some beaming.

15

Musical score for measures 15-19. The score is written for a grand piano with four staves. The top two staves are the right hand, and the bottom two are the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The music features a complex melodic line in the right hand with many accidentals and a more rhythmic accompaniment in the left hand with some sustained notes.

20

Musical score for measures 20-24. The score is written for a grand piano with four staves. The top two staves are the right hand, and the bottom two are the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The music continues with complex melodic lines and rhythmic patterns, including some rests in the right hand.

Musical score for measures 25-29. The score is written for a grand piano with four staves. The top two staves are the right hand, and the bottom two are the left hand. The key signature has one sharp (F#) and the time signature is 4/4. The music features dense chordal textures and complex rhythmic patterns in both hands.

25

Musical score for measures 25-29. The score is written for a grand staff (treble and bass clefs) and a piano (p). The music features a complex melodic line in the treble clef with many accidentals, and a bass line with a long, sustained note in the left hand. The key signature has one flat (B-flat).

30

Musical score for measures 30-34. The score is written for a grand staff (treble and bass clefs) and a piano (p). The music features a complex melodic line in the treble clef with many accidentals, and a bass line with a long, sustained note in the left hand. The key signature has one flat (B-flat).

35

Musical score for measures 35-39. The score is written for a grand staff (treble and bass clefs) and a piano (p). The music features a complex melodic line in the treble clef with many accidentals, and a bass line with a long, sustained note in the left hand. The key signature has one flat (B-flat).

First system of musical notation, measures 1-4. It features a grand staff with treble and bass clefs. The right hand has a complex melodic line with many sharps and accidentals. The left hand has a simpler bass line with some accidentals.

Second system of musical notation, measures 5-8. The right hand continues with a complex melodic line. The left hand has a bass line with some accidentals and a few chords.

Third system of musical notation, measures 9-12. Measure 9 is marked with the number 45. The right hand has a melodic line with some accidentals. The left hand has a bass line with some accidentals and a few chords. There is a 'pizz...' marking in the left hand.





Musical score system 1, measures 1-3. The system consists of five staves: two treble clefs (top two), two bass clefs (middle two), and a double bass clef (bottom). The music is in 3/4 time and features a complex rhythmic pattern with many eighth and sixteenth notes. The key signature has two sharps (F# and C#).



Musical score system 2, measures 4-6. The system consists of five staves. Measure 4 is marked with the number '50'. The notation continues with similar rhythmic complexity and melodic lines across all staves.



Musical score system 3, measures 7-9. The system consists of five staves. Measure 7 is marked with the number '55'. The notation includes a trill (tr) in the first staff of measure 7. The piece concludes in measure 9.

60

*tr*

*sul D*

*lento* mm~=60  
*tr* *dim* ... niente

65

*tr*

*arco...*

*dim* ... niente

**Peter Billam** was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, and lectured in composition at the Conservatorium. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

**Compositions** at *www.pjb.com.au* include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATB recorders, 1988; *A Suite of Curves*, trombone (or horn) and piano, 1990; *Two Recorder Duets*, alto recorders, or other melody instruments, 1991; *Trombone Quintet*, trombone, flute, piano, bass, and percussion, 1994; *Three Songs*, on poems by Jack Kerouac, Vikram Seth and Dylan Thomas, voice and piano (only the first and third of these are available), 1994; *Piano Study*, piano, 1994; *Four Dances*, various ensembles including recorder quartet, string quartet, 1995; *The Poet in the Clouds*, on a poem by S. T. Coleridge, SATB choir, 1995; *Tres Casidas del Diván del Tamarit*, on poems by Federico García Lorca, voice and piano, 1997; *Three Suites*, for the solo line, piano, and piano and a solo line, 2000; *Die Zeiten*, on poems by Kästner, Bachman and Jünger, choir (only the second and third of these are available), 2000; *Three Duets* for flutes, 2001; *For Four Hands* for piano four hands, 2002; *Three Preludes* for piano, 2003; *Second Solo Suite* for flute, violin, viola or cello, 2003; *Guitar Duet* for two guitars, 2006; *We Who Mourn* for choir, 2007; *Trio With Guitar* for guitar and two clarinets or two recorders or two violas, 2008; *Canons* for two- and four-hand piano, 2009; *Flute Trio*, 2012; *Twenty Studies* for piano, 2013-14; *Music for Strings* and *Two Encores for Strings* for 2vln, 2vla, 2vlc, 2015; *Album for Choir*, 2015; *Eight Pieces for Guitar*, 2017.

**Arrangements** include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Four Duets BWV 802-5*, keyboard; *Six Preludes and Fugues* from Book I, keyboard; *Flute Sonata BWV 1031* in G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3 of the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica*; from the *Art of Fugue: Contrapuncti 1, 4 and 9* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I, II and III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar. Franz Liszt, *Late piano pieces*, G.F. Händel: *Concerto Grosso in A minor* op 6 no 4, harpsichord and recorders; *Recorder Sonata in Bb* no 5, in G for tenor recorder and keyboard. Claudio Monteverdi, *Ecco Mormorar l'Onde*, SSATB recorders. Arnold Schoenberg: *Verklärte Nacht* for piano. Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. Scriabin, *Two Preludes op.67*; *Five Preludes op.74*, piano. Telemann, *Twelve Flute Fantasias*, recorder. Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs* and *Seven English Songs*, voice and guitar; *Folk Guitar Solos*; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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