



Two Encores for Strings

by Peter Billam

2 violins, 2 violas, 2 cellos

Parts

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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 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.

Peter J Billam

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I Violin parts

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

5

10

crescendo poco a poco

15

20

25

ff

piu lento

mp dim . . .

II Violin parts

~ 40 bars/min

5

First system of musical notation, measures 1-5. The top staff contains a complex melodic line with many accidentals, while the bottom staff provides a simpler harmonic accompaniment.

Second system of musical notation, measures 6-10. The melodic line continues with similar complexity and rhythmic patterns.

10

Third system of musical notation, measures 11-15. The melodic line shows some changes in rhythm and pitch.

15

Fourth system of musical notation, measures 16-20. The melodic line features more frequent eighth-note patterns.

20

Fifth system of musical notation, measures 21-25. Measures 21-24 are mostly rests, with activity starting in measure 25.

25

30

Sixth system of musical notation, measures 26-30. Measures 26-29 contain melodic activity, while measure 30 is a whole rest.

Seventh system of musical notation, measures 31-35. The melodic line resumes with a similar rhythmic and melodic style.

35

40

45

50

55

60

65

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

I Viola parts

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

mf

5

10

crescendo poco a poco

15

20

25

ff

mp

dim . . .

piu lento

II Viola parts

~ 40 bars/min

5

10 15

20

25

30

35

40

45

50

55

60

lento mm~60

65

I Cello parts

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

mf
mf

5

10

crescendo poco a poco

15

20

25

ff
dim . . . mp dim . . .

II Cello parts

~ 40 bars/min

5

10

15 20

25

30

35

40

45

pizz. . .

Musical notation for measures 45-49. The score is in bass clef with a key signature of one sharp (F#). Measure 45 is a whole rest. Measure 46 is a whole rest. Measure 47 begins with a pizzicato instruction and an accent (>) over a quarter note F#. Measure 48 contains a quarter note G# and a quarter note A. Measure 49 contains a quarter note B and a quarter note C. The bass line consists of eighth notes: G# (45), A (46), B (47), C (48), D (49).

Musical notation for measures 49-50. Measure 49 continues with a quarter note D and a quarter note E. Measure 50 contains a quarter note F# and a quarter note G. The bass line continues with eighth notes: E (49), F# (50).

50

Musical notation for measures 50-54. Measure 50 continues with a quarter note A and a quarter note B. Measure 51 contains a quarter note C and a quarter note D. Measure 52 contains a quarter note E and a quarter note F#. Measure 53 contains a quarter note G and a quarter note A. Measure 54 contains a quarter note B and a quarter note C. The bass line continues with eighth notes: B (50), C (51), D (52), E (53), F# (54).

55

Musical notation for measures 54-55. Measure 54 continues with a quarter note D and a quarter note E. Measure 55 contains a quarter note F# and a quarter note G. The bass line continues with eighth notes: G (54), A (55).

Musical notation for measures 55-59. Measure 55 continues with a quarter note A and a quarter note B. Measure 56 contains a quarter note C and a quarter note D. Measure 57 contains a quarter note E and a quarter note F#. Measure 58 contains a quarter note G and a quarter note A. Measure 59 contains a quarter note B and a quarter note C. The bass line continues with eighth notes: B (55), C (56), D (57), E (58), F# (59).

60

Musical notation for measures 59-60. Measure 59 continues with a quarter note D and a quarter note E. Measure 60 contains a quarter note F# and a quarter note G. The bass line continues with eighth notes: G (59), A (60). A trill (tr.) is indicated over the final note of measure 60. The instruction *sul D* is written below the staff.

lento *mm*~60

65

Musical notation for measures 60-65. Measure 60 continues with a quarter note A and a quarter note B. Measure 61 contains a quarter note C and a quarter note D. Measure 62 contains a quarter note E and a quarter note F#. Measure 63 contains a quarter note G and a quarter note A. Measure 64 contains a quarter note B and a quarter note C. Measure 65 contains a quarter note D and a quarter note E. The instruction *arco . . .* is written above the staff. A trill (tr.) is indicated over the final note of measure 65. The instruction *dim . . . niente* is written below the staff.

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*, SAATTB 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.

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* transposed into 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*, from the *Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica in Epidiapente*; 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*, voice and guitar; *Seven English Songs*, voice and guitar; *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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