



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

Musical score for the first system, measures 1-4. The score is written for piano and consists of four staves: two treble clefs (right hand) and two bass clefs (left hand). The tempo is *molto lento* with a metronome marking of approximately 60-72 beats per minute. The dynamic is *mf*. The key signature has one sharp (F#). The music features a slow, steady progression with various note values and rests, including a large slur covering measures 2 and 3.

5

Musical score for the second system, measures 5-8. The score continues from the first system. It features a large slur covering measures 6 and 7. The dynamics and tempo remain consistent with the first system.

10

Musical score for the third system, measures 9-12. The score continues from the second system. The dynamic marking *crescendo poco a poco* is present in all three staves. The music concludes with a final chord in measure 12.

15

20

25

ff *mp* *dim . . .*

ff *mp* *dim . . .*

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

piu lento

II

~ 40 bars/min

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a 12/8 time signature. The first staff features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The second staff provides a harmonic accompaniment with quarter and eighth notes. The third and fourth staves feature long, flowing melodic lines with slurs, primarily using half and quarter notes.

5

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues in a 12/8 time signature. The first staff has a more active melody with frequent beaming and some chromaticism. The second staff continues the accompaniment. The third and fourth staves feature long, flowing melodic lines with slurs, primarily using half and quarter notes.

10

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues in a 12/8 time signature. The first staff has a more active melody with frequent beaming and some chromaticism. The second staff continues the accompaniment. The third and fourth staves feature long, flowing melodic lines with slurs, primarily using half and quarter notes.

15

Musical score for measures 1-15. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and various accidentals (sharps, flats, naturals).

20

Musical score for measures 16-20. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The music continues with complex rhythmic patterns and accidentals. There are some rests in the right hand in measures 18 and 19.

Musical score for measures 21-25. The score is written for a grand piano with four staves. The first two staves are the right hand, and the last two are the left hand. The music continues with complex rhythmic patterns and accidentals. There are some rests in the right hand in measures 21 and 22.

25

Musical score for measures 25-28. The score is written for piano and features a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The key signature changes from one flat to one sharp between measures 25 and 26. Measure 28 ends with a double bar line.

30

Musical score for measures 30-34. This section is characterized by a dense, fast-moving accompaniment in the left hand, primarily consisting of eighth and sixteenth notes. The right hand has a more melodic and rhythmic part. Measure 34 ends with a double bar line.

35

Musical score for measures 35-38. Measures 35 and 36 feature a very fast, repetitive accompaniment in the left hand. The right hand has a melodic line. Measures 37 and 38 show a change in the accompaniment, with a more melodic line in the left hand. Measure 38 ends with a double bar line.

Musical score for measures 37-40. The score is written for a grand piano with three systems of staves. The first system contains measures 37, 38, 39, and 40. The right hand (RH) features a complex melodic line with many accidentals and a dense texture of sixteenth notes in measure 39. The left hand (LH) provides a harmonic accompaniment with eighth notes and chords. The key signature has one sharp (F#).

Musical score for measures 41-44. The score is written for a grand piano with three systems of staves. The right hand (RH) has a melodic line with eighth notes and some accidentals. The left hand (LH) features a rhythmic accompaniment with eighth notes and chords. The key signature has one sharp (F#).

Musical score for measures 45-48. The score is written for a grand piano with three systems of staves. Measure 45 is marked with the number '45'. The right hand (RH) has a melodic line with eighth notes and some accidentals. The left hand (LH) features a rhythmic accompaniment with eighth notes and chords. The key signature has one sharp (F#). The instruction 'pizz...' is written in the bass staff of measure 46.

First system of musical notation, measures 1-3. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a complex rhythmic pattern with many eighth notes and rests, and various accidentals (sharps, naturals, flats).

50

Second system of musical notation, measures 4-6. It continues the piece with similar rhythmic complexity and includes a trill in the first staff of the second system.

55

Third system of musical notation, measures 7-9. It concludes the piece with a trill in the first staff of the third system and a final cadence.

60

lento mm~60
tr dim... niente

65

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. *Wwww.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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