



# Music for Strings

*by Peter Billam*

*2 violins, 2 violas, 2 cellos*

*Parts*

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## Music for Strings

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

It shares the 2+2+2 sextet instrumentation 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. It's also not too 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.

**I** 144 - 152 cro/min , approximately. 4min 50sec

More contrapuntal in character.

**II** 125 - 135 cro/min , approximately. 4min 25sec

The trills join up as smoothly as possible with the next trill, and the glissandi at the end should join up from instrument to instrument as smoothly as possible. The glissandi should all move evenly from start-point to end-point, so that glissando-chords (eg: bar 30...) remain in-tune chords even as they slide; the pizzicati in general should be played strongly. In the seething passages in 16th-notes, the bowing is at your discretion; I thought perhaps the violins could bow every note up-down-up-down, while the violas could slur them in pairs and the cellos slur them in fours; but when it's just the two violas (eg: bars 1... or 119...) then preferably they should bow every note (else they reveal the beat, which is not otherwise revealed). The crescendo in the last two bars should go up to absolutely as loud as possible, using as many bow-changes as necessary.

**III** 60 cro/min , approximately 5min 15sec

Likewise, the crescendo in the bar 5 should go up to absolutely as loud as possible, using as many bow-changes as necessary, and the *pesante* should be sempre *fff*.

*Peter J Billam*

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# Music for Strings, Violin parts

Measures 1-4 of the Violin part. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef. The first staff begins with a mezzo-forte (*mf*) dynamic marking. The music consists of eighth and sixteenth notes with various accidentals.

Measures 5-8 of the Violin part. The first staff is in treble clef with a key signature of one flat. The second staff is in bass clef. The music continues with eighth and sixteenth notes, including some beamed sixteenth notes.

Measures 9-12 of the Violin part. The first staff is in treble clef with a key signature of one flat. The second staff is in bass clef. Measure 10 is marked with a '10' above the staff. The music features a mix of eighth and sixteenth notes.

Measures 13-16 of the Violin part. The first staff is in treble clef with a key signature of one flat. The second staff is in bass clef. Measure 15 is marked with a '15' above the staff. The music continues with eighth and sixteenth notes.

Measures 17-20 of the Violin part. The first staff is in treble clef with a key signature of one flat. The second staff is in bass clef. The music features a mix of eighth and sixteenth notes.

Measures 21-24 of the Violin part. The first staff is in treble clef with a key signature of one flat. The second staff is in bass clef. Measure 20 is marked with a '20' above the staff. The music continues with eighth and sixteenth notes.

Measures 25-28 of the Violin part. The first staff is in treble clef with a key signature of one flat. The second staff is in bass clef. The music continues with eighth and sixteenth notes.

25

30

35

40

45

*dim . . .*

Musical score for two violins, measures 50-70. The score is written for two staves (Violin I and Violin II) in a key signature of one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Measures 50-54: Violin I and Violin II play a series of eighth and sixteenth notes, with some rests. Measure 50 is marked with a '50' above the staff.

Measures 55-59: Violin I and Violin II continue the melodic lines. Measure 55 is marked with a '55' above the staff.

Measures 60-64: Violin I and Violin II play a series of eighth and sixteenth notes. Measure 60 is marked with a '60' above the staff.

Measures 65-69: Violin I and Violin II play a series of eighth and sixteenth notes. Measure 65 is marked with a '65' above the staff.

Measures 70-74: Violin I and Violin II play a series of eighth and sixteenth notes. Measure 70 is marked with a '70' above the staff.

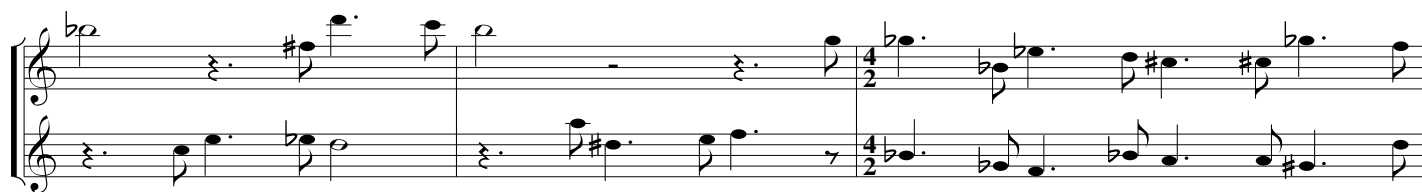
75



80



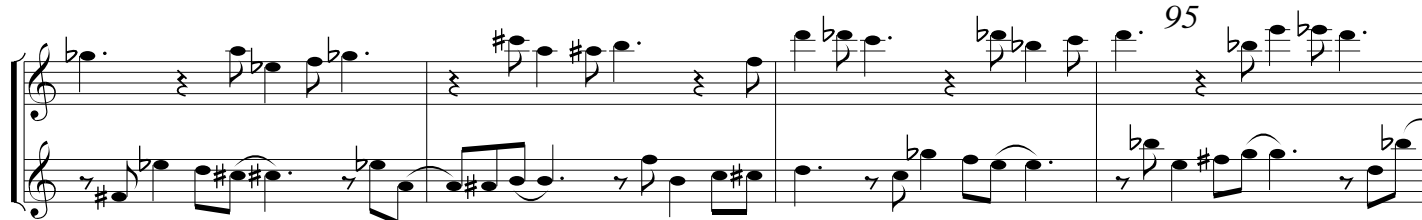
85



90



95



100

105

110

115

5

*mf pizz, sul G, glissando*

*p*

10

*pizz, sul G, glissando*

*poco a poco cresc . . .*

*f pizz . . .*

*arco sempre . . .*

25

*arco*

20

*pizz . . .*

25

30

*sempre pizz, glissando*

*forte, sul G*

*sul D*



*glissando . . . simile . . .*

35 *arco sempre* *mp* *nicht schleppen* *pizz . . .*

40 *cresc . . .* *arco . . .*

45

*arco sempre . . .*

50

55

*pizz, glissando*

60

*f*

*pizz...*

*arco...*

65

*tr*

*dim*

*cresc*

*tr*

*cresc*

*dim*

*tr*

70

*f*

*pizz...*

75

*arco...*

80

85

90

95

100

105

110

120

125

130

135

pp

cresc . . .

ff

140

dim . . .

niente

cresc . . . ritardando . . .

## III

*lento*

*pp* *semplice, legato*

*dim . . .* **5** *niente* *fff pesante*

*crescendo molto . . .*

*niente cresc . . .* *fff dim . . .*

**10**

*pp* **15**

*dim . . .* *dim . . .*

*pp* *dim . . .*

*fff pesante* **20**

*fff dim . . .* *fff pesante*

**25**

*dim . . .* *dim . . .*

7/4 *pp*

30

13/4 *pp* *semplice, legato*

*dim. . . niente* *fff pesante* *crescendo molto . . .*

35

*niente* *cresc. . .* *fff dim. . .* *fff*

40

*dim. . .* *pp*

*dim. . .*

*dim. . .* *niente*

## Music for Strings, Viola parts

mf

5

10

15

20

25

pizz...

arco sempre...

30

35

40

45 *arco . . .*

50

55



60

65

70

75

80

85

90

95

*arco sempre ...*

*pizz ...*

100

105

*arco ...*

110

115

*p*

5

10

*poco a poco cresc . . .*

15

*arco sempre*

*arco*

20

*glissando . . .*

*simile . . .*

*arco . . .*

25

*glissando . . .*

*simile . . .*

*pizz*

*arco*

30

*glissando . . .*

*simile . . .*

*simile . . .*

*ff pizz, glissando*

35

*glissando*

*nicht schleppen*

*arco*

*glissando*

*simile . . .*

*pizz . . .*

40

*tempo 1o*

45

*arco . . .*

50

*glissando . . .*

*arco sempre . . .*

55

60

*pizz . . .*

*arco . . .*

65

*pizz . . .*

*arco . . .*

70

*tr*

*cresc . . .*

*pizz . . .*

75

arco . . . *f* pizz . . .

arco . . . pizz . . .

arco . . . dim . . . pizz . . .

80

85

tr tr<sup>b</sup> arco sempre . . .

tr<sup>b</sup> tr<sup>#</sup> arco . . .

90

tr<sup>b</sup> tr tr<sup>b</sup> tr<sup>#</sup> tr<sup>b</sup> tr<sup>#</sup> tr

95

tr<sup>b</sup> tr<sup>b</sup> tr tr<sup>b</sup> tr<sup>#</sup> tr

100

Measures 95-104. The score is in 3/4 time. The upper staff (treble clef) has a key signature of one sharp (F#). The lower staff (bass clef) has a key signature of two flats (Bb). The music features a repeating eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff. A *pizz.* (pizzicato) marking appears above the upper staff in measure 104.

Measures 105-114. Measure 105 is marked with the number 105. The upper staff (treble clef) has a key signature of one sharp (F#). The lower staff (bass clef) has a key signature of two flats (Bb). The music features a repeating eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff. A *arco* marking appears above the upper staff in measure 105. Trills (*tr*) are marked above the upper staff in measures 106, 107, 108, and 109.

Measures 110-119. Measure 110 is marked with the number 110. The upper staff (treble clef) has a key signature of one sharp (F#). The lower staff (bass clef) has a key signature of two flats (Bb). The music features a repeating eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff. Trills (*tr*) and trills with a flat (*tr<sup>b</sup>*) are marked above the upper staff in measures 110, 111, 112, 113, 114, 115, 116, 117, 118, and 119.

Measures 120-129. The upper staff (treble clef) has a key signature of one sharp (F#). The lower staff (bass clef) has a key signature of two flats (Bb). The music features a repeating eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff. Trills (*tr*) and trills with a flat (*tr<sup>b</sup>*) are marked above the upper staff in measures 120, 121, 122, 123, 124, 125, 126, 127, 128, and 129.

Measures 130-139. Measure 130 is marked with the number 130. The upper staff (treble clef) has a key signature of one sharp (F#). The lower staff (bass clef) has a key signature of two flats (Bb). The music features a repeating eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff. Trills (*tr*) and trills with a flat (*tr<sup>b</sup>*) are marked above the upper staff in measures 130, 131, 132, 133, 134, 135, 136, 137, 138, and 139. A *f* (forte) marking appears below the lower staff in measure 139.

Measures 140-149. Measure 140 is marked with the number 140. The upper staff (treble clef) has a key signature of one sharp (F#). The lower staff (bass clef) has a key signature of two flats (Bb). The music features a repeating eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff. A *p* (piano) marking appears above the upper staff in measure 140.

Measures 150-159. The upper staff (treble clef) has a key signature of one sharp (F#). The lower staff (bass clef) has a key signature of two flats (Bb). The music features a repeating eighth-note pattern in the upper staff and a more complex rhythmic pattern in the lower staff.

125

130

135

glissando . . .

140

dim . . . niente

ppp cresc fff dim . . . niente

ppp cresc fff dim . . . niente



## III

*lento*

*pp*

5

*fff pesante*

*fff pesante*

10

15

*dim . . .*

*pp*

*pizz* *arco* *pp*

*dim . . .*

*fff pesante*

20

*fff pesante*

25

*dim . . .*

*pizz* *arco*

pp

30

*semplice, legato*

*fff pesante*

*senza crescendo*

*subito*

*fff pesante*

35

40

*dim . . .*

*pp*

*pizz*

*arco*

*dim . . . niente*

*dim . . . niente*

*pizz p*

## Music for Strings, Cello parts

Measures 1-4 of the Cello parts. The music is in 12/8 time. The first staff (treble clef) starts with a half rest, followed by a quarter note G#4, a half note A4, and a half note Bb4. The second staff (bass clef) starts with a half rest, followed by a quarter note G3, a half note A3, and a half note Bb3. The dynamic marking *mf* is present.

Measures 5-8 of the Cello parts. Measure 5 starts with a half rest in the first staff and a quarter note G3 in the second staff. Measure 6 has a half note A#4 in the first staff and a half note A3 in the second staff. Measure 7 has a half note Bb4 in the first staff and a half note Bb3 in the second staff. Measure 8 has a half note C5 in the first staff and a half note C4 in the second staff. The dynamic marking *pizz...* is above measure 6, and *arco sempre* is below measure 7.

Measures 9-12 of the Cello parts. Measures 9-12 are marked with a *10* above the first staff. The music consists of a series of half notes in the first staff and quarter notes in the second staff, with a final half rest in the first staff and a half note C4 in the second staff.

Measures 13-16 of the Cello parts. Measures 13-16 are marked with a *15* above the first staff. The music is in 4/4 time. Measures 13-14 are in 4/4 time, and measures 15-16 are in 7/4 time. The first staff has a half note G#4, a half note A4, a half note Bb4, and a half note C5. The second staff has a half note G3, a half note A3, a half note Bb3, and a half note C4.

Measures 17-20 of the Cello parts. Measures 17-20 are marked with a *12/8* above the first staff. The music is in 12/8 time. Measures 17-18 have a half note G#4, a half note A4, and a half note Bb4. Measures 19-20 have a half note C5, a half note Bb4, and a half note A4.

Measures 21-24 of the Cello parts. Measures 21-24 are marked with a *20* above the first staff. The music is in 12/8 time. Measures 21-22 have a half note G#4, a half note A4, and a half note Bb4. Measures 23-24 have a half note C5, a half note Bb4, and a half note A4.

Measures 25-28 of the Cello parts. Measures 25-28 are marked with a *25* above the first staff. The music is in 12/8 time. Measures 25-26 have a half note G#4, a half note A4, and a half note Bb4. Measures 27-28 have a half note C5, a half note Bb4, and a half note A4. The dynamic marking *arco sempre* is above measure 25, and *pizz...* is below measure 26.

30

35

40

45

*diminuendo . . .*

*arco . . .*

50

55

60

*pizz . . .*

(arco sempre . . .)

65

70

*arco . . .*

75

80

*pizz . . .*

85

*arco . . .*

arco ... 90

95

arco sempre 100

pizz ... 105

arco ...

110

115

## II

arco . . .

*p*

*mf pizz, glissando*

5

10

*pizz, glissando*

*poco a poco cresc . . .*

*f*

15

*pizz*

*f pizz*

20

arco . . .

glissando . . .

25

*simile . . .*

*glissando . . .*

*pizz, glissando*

30

pizz, glissando

35 40

arco . . .

ppp cresc . . . ff dim . . . ppp

pizz . . .

nicht schleppen

arco . . .

45 50

f

sempre pizz

sempre arco

arco . . .

55

pizz . . .

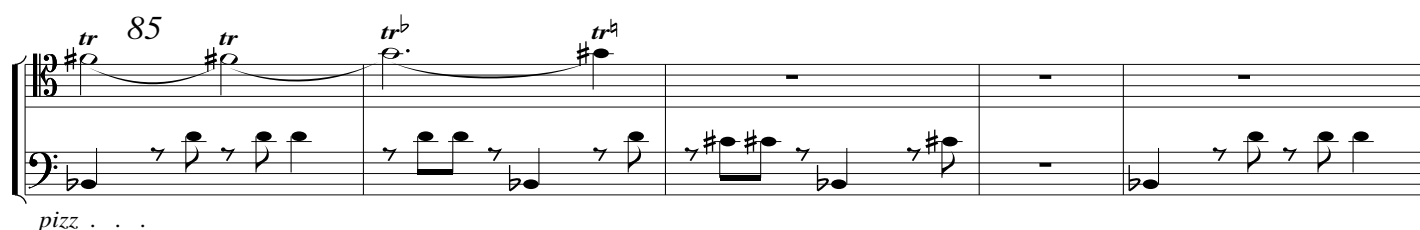
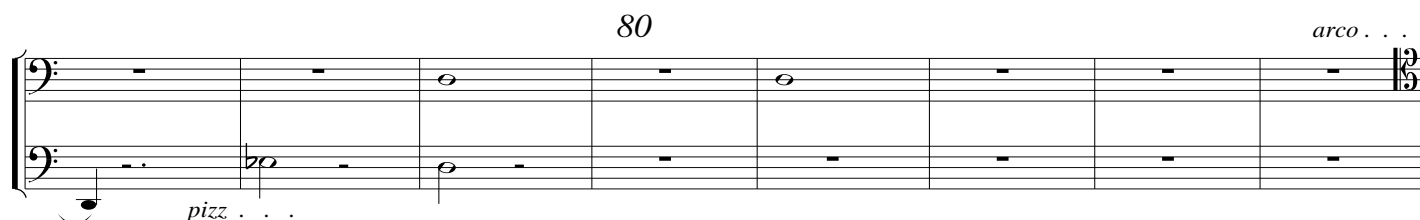
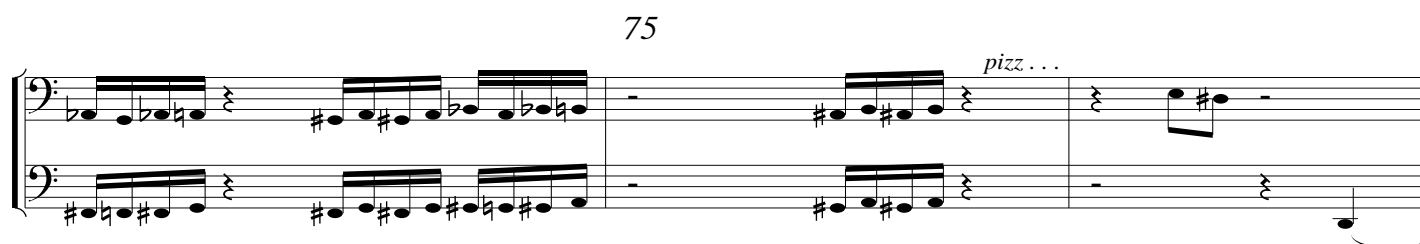
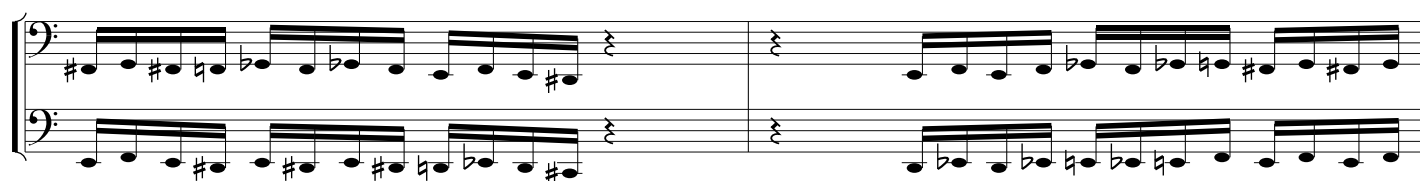
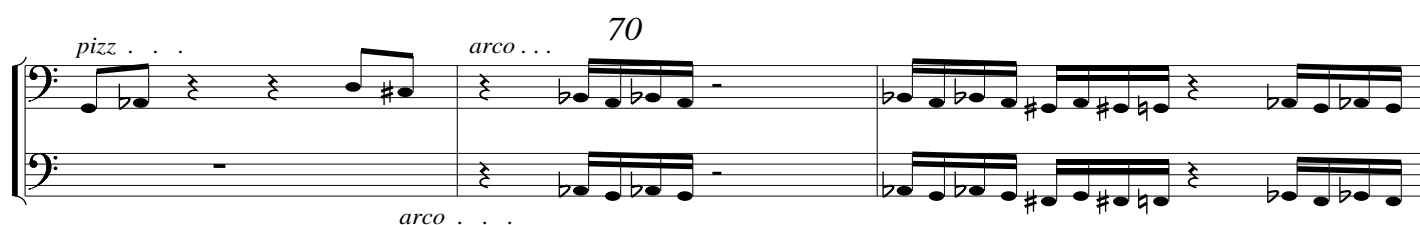
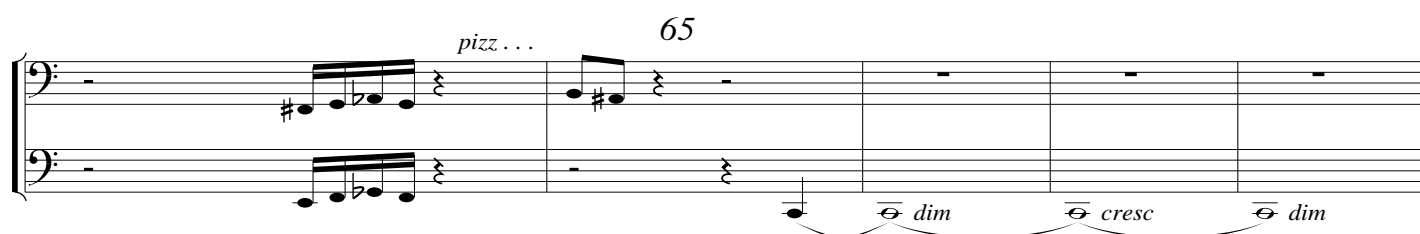
pizz, glissando

60

arco . . .

arco . . .





90

95

100

*pizz sempre*

105

110

115

*pizz sempre* *f* *arco...*

120

*pizz, glissando* *p*

125

*pizz, glissando* *arco...*

130

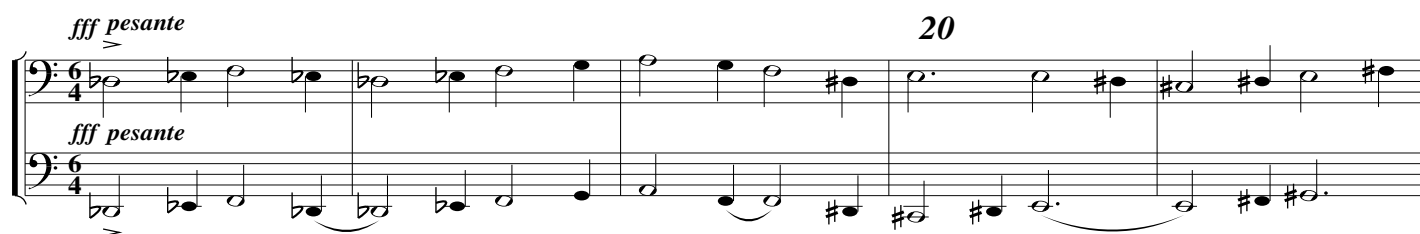
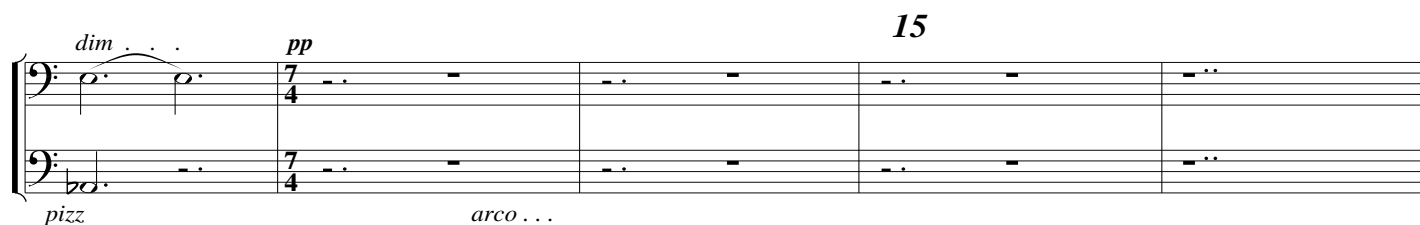
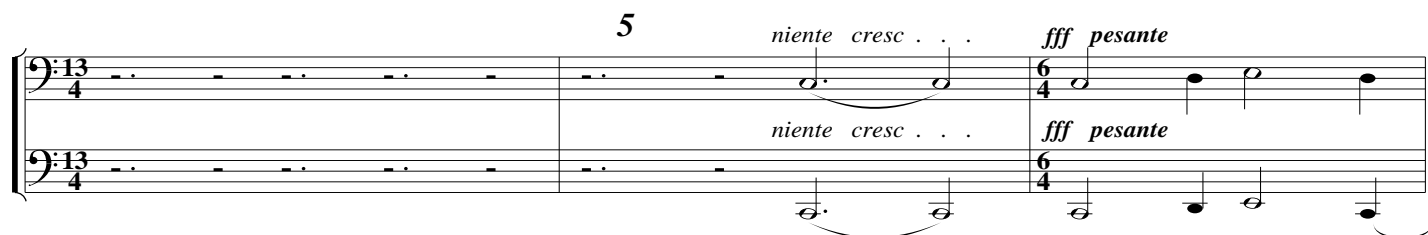
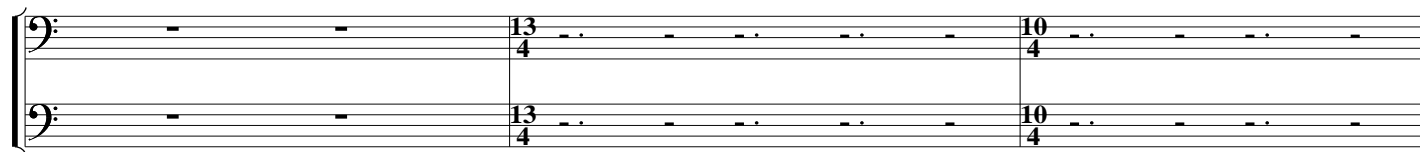
135

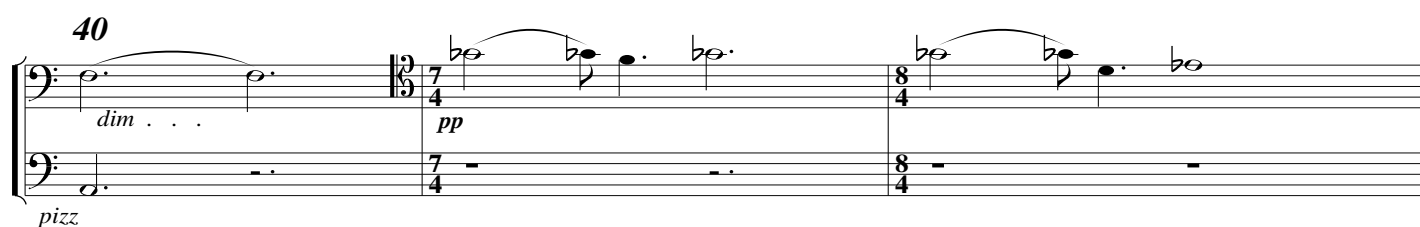
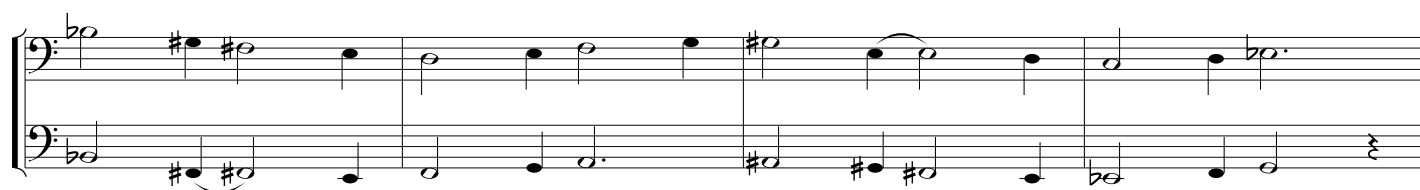
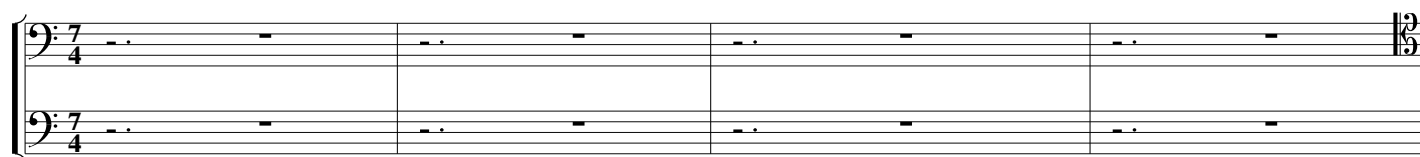
*glissando...*

140

*glissando...* *ppp* *cresc...* *fff* *dim...* *niente*

## III

*lento*



**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; *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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