



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 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.

Peter J Billam

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I Violin parts

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

Musical notation for measures 1-4. The piece begins with a *mf* dynamic. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of half notes: G3, Bb3, C4, Bb3, A3, G3.

Musical notation for measures 5-8. The melody continues with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line continues with half notes: G3, Bb3, C4, Bb3, A3, G3.

Musical notation for measures 9-12. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of half notes: G3, Bb3, C4, Bb3, A3, G3. A *crescendo poco a poco* instruction is written above the staff.

Musical notation for measures 13-16. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of half notes: G3, Bb3, C4, Bb3, A3, G3. A slur is placed over measures 13-14.

Musical notation for measures 17-20. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of half notes: G3, Bb3, C4, Bb3, A3, G3. A slur is placed over measures 17-18. Measure 20 begins with a treble clef and a *mp* dynamic.

Musical notation for measures 21-25. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of half notes: G3, Bb3, C4, Bb3, A3, G3. A slur is placed over measures 21-22. Measure 25 begins with a treble clef, a *mp* dynamic, and a *dim . . .* instruction.

I I Violin parts

~ 40 bars/min

5

First system of musical notation, measures 1-5. The top staff contains a complex melodic line with many sixteenth notes and slurs. The bottom staff contains a simpler accompaniment with quarter and eighth notes.

Second system of musical notation, measures 6-9. The melodic line continues with similar rhythmic patterns and some chromaticism. The accompaniment remains consistent.

Third system of musical notation, measures 10-14. Measure 10 is marked with the number '10'. The melodic line shows some changes in rhythm and pitch.

Fourth system of musical notation, measures 15-19. Measure 15 is marked with the number '15'. The melodic line features more eighth-note patterns.

Fifth system of musical notation, measures 20-24. Measure 20 is marked with the number '20'. This system features a dense texture with many sixteenth notes in both staves.

Sixth system of musical notation, measures 25-29. Measure 25 is marked with the number '25'. Measure 30 is marked with the number '30'. The melodic line continues with eighth-note patterns.

Seventh system of musical notation, measures 30-34. The melodic line concludes with a series of sixteenth-note runs in the top staff.

35

40 45

50

55

60

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

65

I Viola parts

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

Musical notation for measures 1-4. The score is in bass clef. The upper staff contains a melodic line starting with a half note G#2, followed by quarter notes A2, B2, and C3. The lower staff contains a bass line with a half note G#1, followed by quarter notes A1, B1, and C2. Dynamics include *mf* in both staves.

5

Musical notation for measures 5-8. The upper staff continues the melodic line with quarter notes D3, E3, F#3, and G3. The lower staff continues the bass line with quarter notes D2, E2, F#2, and G2. Dynamics are consistent with the previous section.

10

Musical notation for measures 9-12. The upper staff features a melodic line with a slur over measures 10-11. The lower staff features a bass line with a slur over measures 10-11. The instruction *crescendo poco a poco* is written across the staves.

15

Musical notation for measures 13-16. The score changes to treble clef. The upper staff continues the melodic line with quarter notes G3, A3, B3, and C4. The lower staff continues the bass line with quarter notes D3, E3, F#3, and G3.

20

Musical notation for measures 17-20. The upper staff continues the melodic line with quarter notes A3, B3, C4, and D4. The lower staff continues the bass line with quarter notes E3, F#3, G3, and A3.

25

Musical notation for measures 21-25. The upper staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff begins with a half note G3, followed by quarter notes A3, B3, and C4. Dynamics include *ff*, *mp*, and *dim . . .*. The instruction *piu lento* is written below the staves.

II Viola parts

~ 40 bars/min

5

10

15

20

25

30

35

40

Detailed description: This is a musical score for Viola parts, consisting of 40 measures. The score is written in two systems of staves. The first system (measures 1-10) is in treble clef with a key signature of one flat (B-flat). The second system (measures 11-20) is in bass clef with a key signature of two flats (B-flat, E-flat). The third system (measures 21-30) is in bass clef with a key signature of two flats. The fourth system (measures 31-40) is in bass clef with a key signature of two flats. The tempo is marked as approximately 40 bars per minute. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

45

50

55

60

lento mm~60 65

I Cello parts

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

Measures 1-4 of the cello part. The music is in bass clef. Measure 1 starts with a half note G2, followed by a half note F2 in measure 2. Measure 3 contains a half note E2, and measure 4 contains a half note D2. A slur covers measures 3 and 4. Dynamics include *mf* in measure 1 and *mf* in measure 2.

Measures 5-8 of the cello part. Measure 5 has a half note C2, measure 6 has a half note B1, measure 7 has a half note A1, and measure 8 has a half note G1. A slur covers measures 5 through 8.

Measures 9-14 of the cello part. Measure 9 has a half note F1, measure 10 has a half note E1, measure 11 has a half note D1, and measure 12 has a half note C1. A slur covers measures 9 through 12. Measure 13 has a half note B1, and measure 14 has a half note A1. A slur covers measures 13 and 14. The instruction *crescendo poco a poco* is written above measure 10.

Measures 15-19 of the cello part. Measure 15 has a half note G1, measure 16 has a half note F1, measure 17 has a half note E1, and measure 18 has a half note D1. A slur covers measures 15 through 18. Measure 19 has a half note C1. A slur covers measure 19.

Measures 20-24 of the cello part. Measure 20 has a half note B1, measure 21 has a half note A1, measure 22 has a half note G1, and measure 23 has a half note F1. A slur covers measures 20 through 23. Measure 24 has a half note E1. A slur covers measure 24.

Measures 25-28 of the cello part. Measure 25 has a half note D2, measure 26 has a half note C2, measure 27 has a half note B1, and measure 28 has a half note A1. A slur covers measures 25 through 28. Dynamics include *ff* in measure 25, *dim . . . mp* in measure 26, and *dim . . .* in measure 27.

II Cello parts

~ 40 bars/min

5

10

15

20

25

30

35

40

45 *pizz...*

50

55

60

sul D

lento *mm~60*

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. *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; *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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