



# 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 is *mf*. The music consists of quarter and half notes, some with slurs.

5

Musical score for measures 5-8. The score continues from the previous system. It features a variety of note values including quarter, eighth, and sixteenth notes, with some slurs and ties. The dynamic remains *mf*.

10

Musical score for measures 9-12. The score continues from the previous system. The dynamic is *mf*. The instruction *crescendo poco a poco* is written above the first staff in measures 9, 10, and 11. The music includes quarter, eighth, and sixteenth notes with slurs.

15

20

25

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

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

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

*piu lento*

# II

~ 40 bars/min

The first system of music consists of four measures. It features a complex rhythmic pattern in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The music is written in a key with two flats and a common time signature.

5

The second system of music consists of four measures, starting at measure 5. It continues the rhythmic complexity of the first system, with a key signature change to one flat and a common time signature. The bass line features a mix of quarter and eighth notes.

10

The third system of music consists of four measures, starting at measure 9. It maintains the intricate rhythmic patterns and includes a key signature change to two flats and a common time signature. The bass line continues with quarter and eighth notes.

15

Musical score for measures 15-19. The score consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music features a complex melodic line in the upper staves and a more rhythmic, chordal accompaniment in the lower staves. Measure 15 starts with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line at the end of measure 19.

20

Musical score for measures 20-24. The score consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music features a complex melodic line in the upper staves and a more rhythmic, chordal accompaniment in the lower staves. Measure 20 starts with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line at the end of measure 24.

Musical score for measures 25-29. The score consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music features a complex melodic line in the upper staves and a more rhythmic, chordal accompaniment in the lower staves. Measure 25 starts with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line at the end of measure 29.

25

Musical score for measures 25-29. The score is written for a grand staff (treble and bass clefs) and a piano (treble and bass clefs). The piano part features a long, sustained chord in the left hand and a melodic line in the right hand. The grand staff part consists of a complex melodic line in the treble clef and a supporting bass line in the bass clef.

30

Musical score for measures 30-34. The score is written for a grand staff and a piano. The piano part has a rhythmic accompaniment in the left hand and a melodic line in the right hand. The grand staff part features a complex melodic line in the treble clef and a supporting bass line in the bass clef.

35

Musical score for measures 35-39. The score is written for a grand staff and a piano. The piano part has a rhythmic accompaniment in the left hand and a melodic line in the right hand. The grand staff part features a complex melodic line in the treble clef and a supporting bass line in the bass clef.

First system of musical notation, measures 37-40. It features a grand staff with treble, alto, and bass clefs. The treble clef part has a complex melodic line with many sharps. The alto clef part has a similar melodic line. The bass clef part has a simple harmonic accompaniment with some slurs.

Second system of musical notation, measures 41-44. It continues the grand staff notation. The treble clef part has a melodic line with some grace notes. The alto clef part has a melodic line with many sharps. The bass clef part has a rhythmic accompaniment with many eighth notes.

Third system of musical notation, measures 45-48. Measure 45 is marked with the number '45'. The treble clef part has a melodic line with some grace notes and accents. The alto clef part has a melodic line with many sharps. The bass clef part has a rhythmic accompaniment with some slurs and a 'pizz...' instruction.



First system of musical notation, measures 1-3. It consists of five staves: two treble clefs, two bass clefs, and a grand staff. The music is in 3/4 time and features a complex rhythmic pattern with many eighth and sixteenth notes. The key signature has one sharp (F#).

Second system of musical notation, measures 4-6. It consists of five staves. Measure 4 is marked with the number '50'. The notation continues with similar rhythmic complexity and includes some slurs and accents.

Third system of musical notation, measures 7-9. It consists of five staves. Measure 7 is marked with the number '55'. This system includes a trill (tr) in the first staff of measure 7 and a fermata over a note in the first staff of measure 9. The music concludes with a final cadence.

Musical score system 1, measures 54-57. Features a melodic line with a trill (tr.) in measure 55, and a complex bass line with frequent accidentals and slurs.

Musical score system 2, measures 60-63. Measure 60 is marked with a tempo change to *lento*. Includes a trill (tr.) in measure 62 and a *sul D* instruction in measure 63.

Musical score system 3, measures 65-69. Marked *lento* with a tempo of *mm~=60*. Includes performance instructions: *tr dim... niente*, *arco...*, and *dim ... niente*. Measure 65 is marked with a tempo change to *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. *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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