Music for Strings

by Peter Billam

2 violins, 2 violas, 2 cellos

Score

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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*, of Brahms' Sextets Op.18 and Op.36, of Dvorjak's Op.48, Nikolai Rimsky-Korsakov' 1876 Sextet in A, 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

mf

mf

mf

5

pizz . . .

arco sempre

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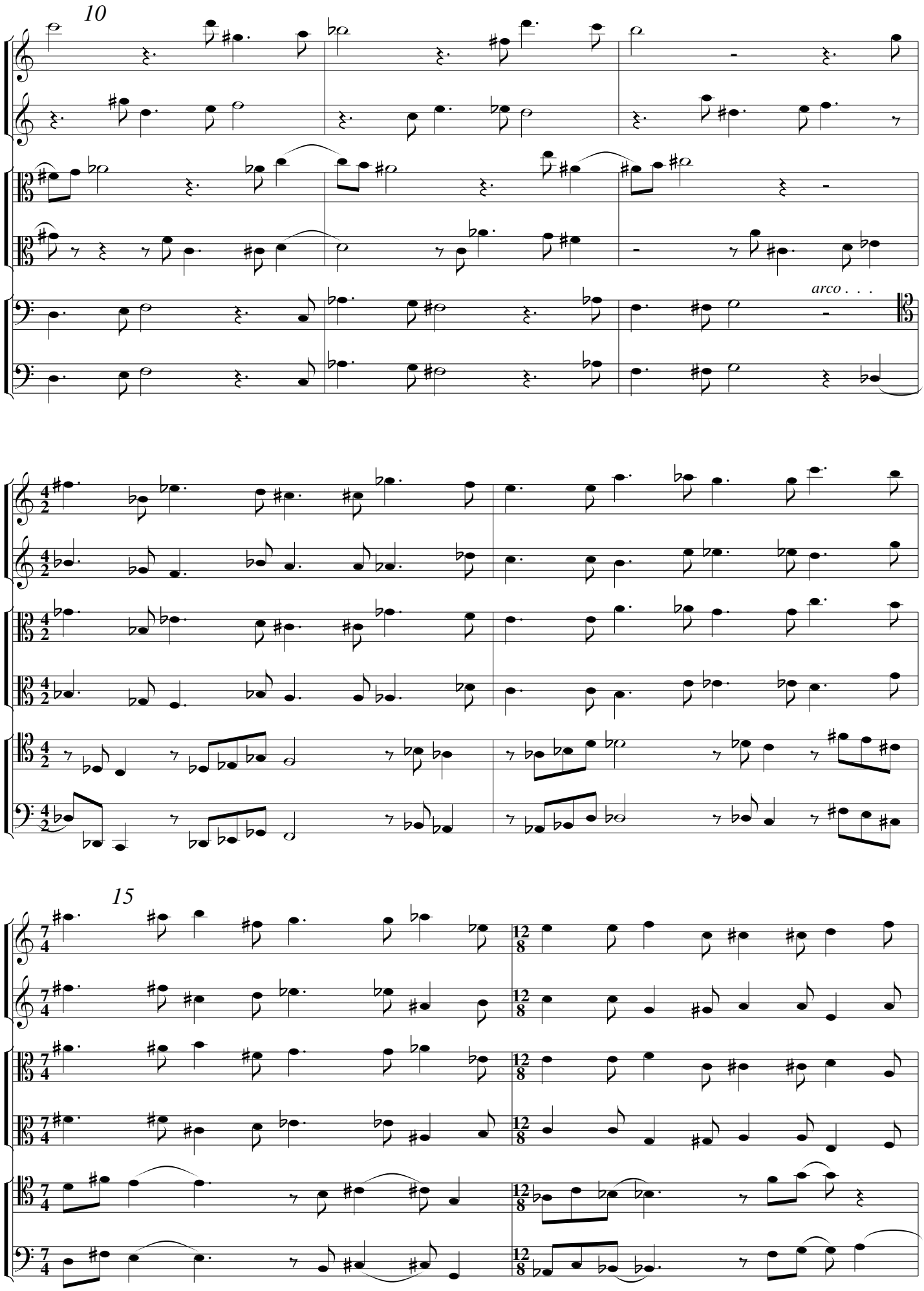

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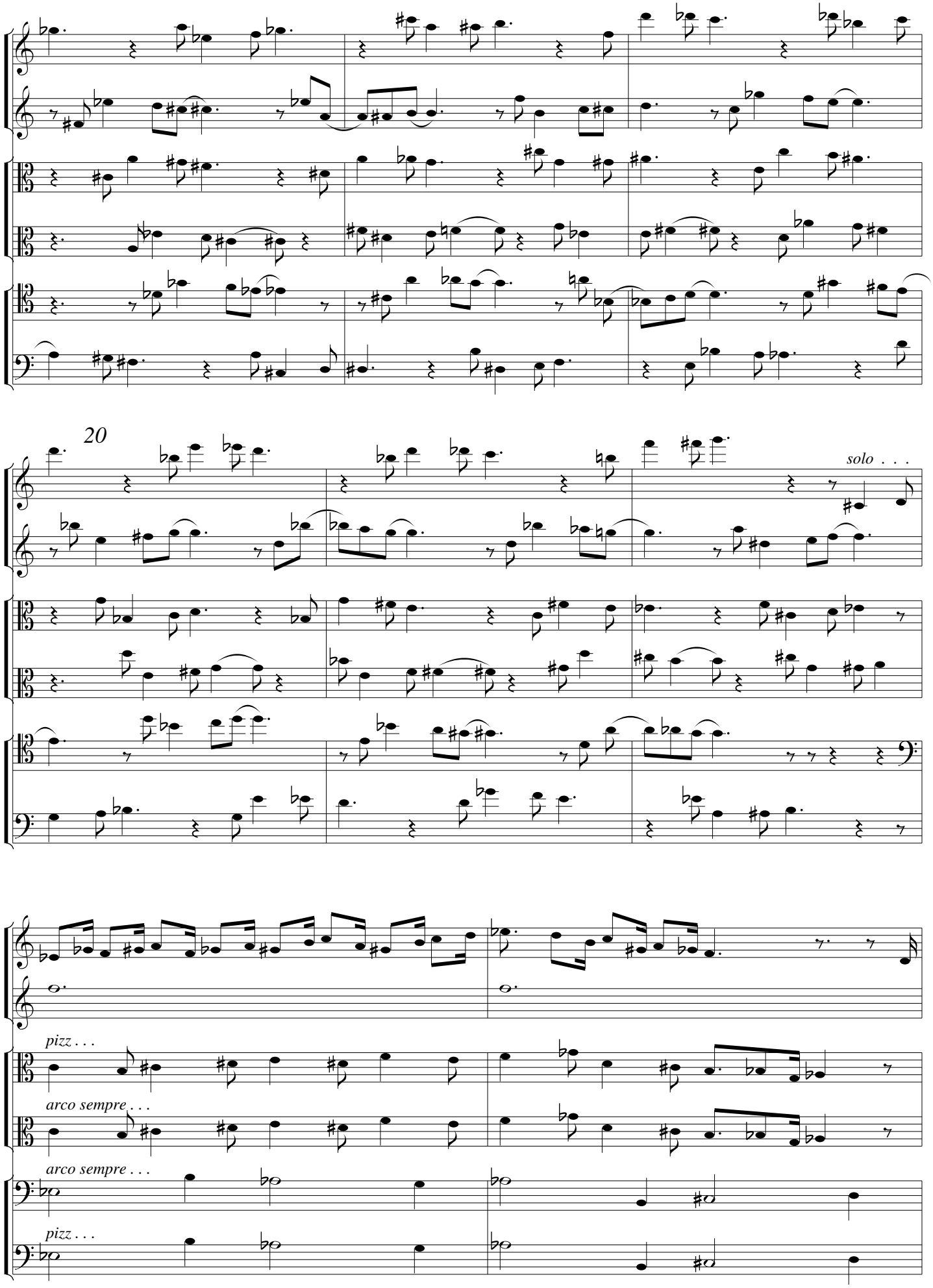

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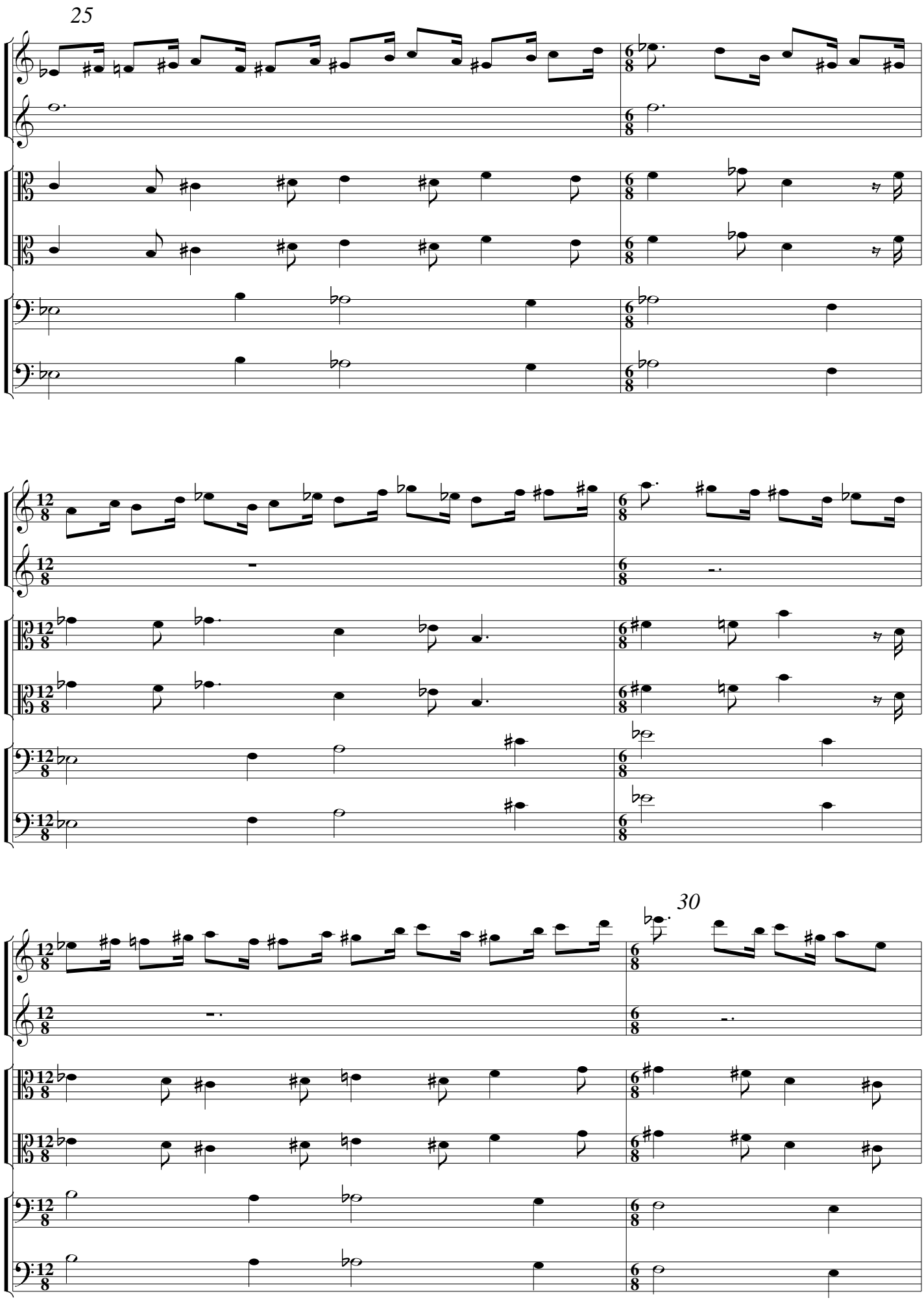

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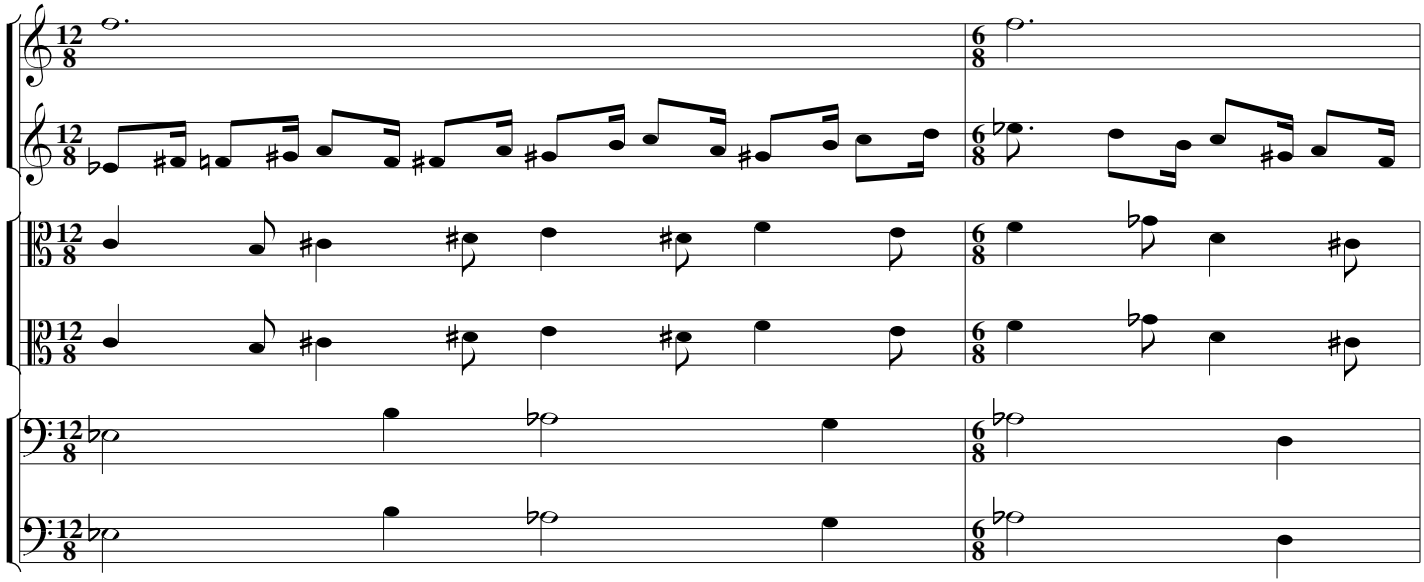

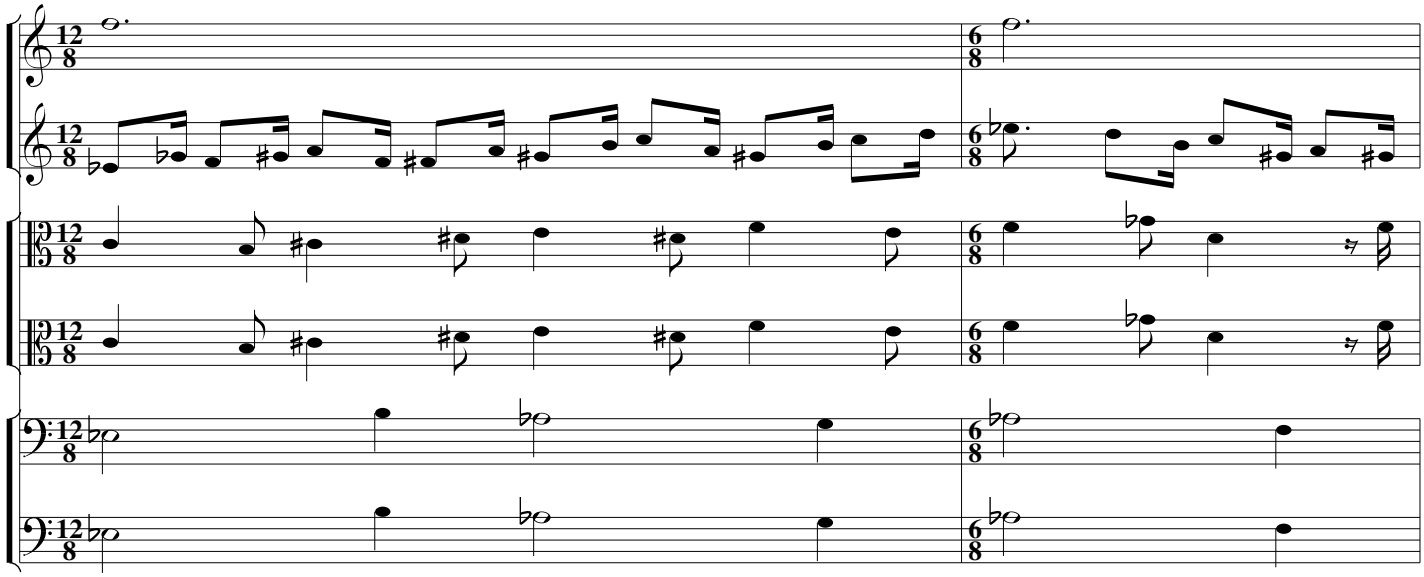

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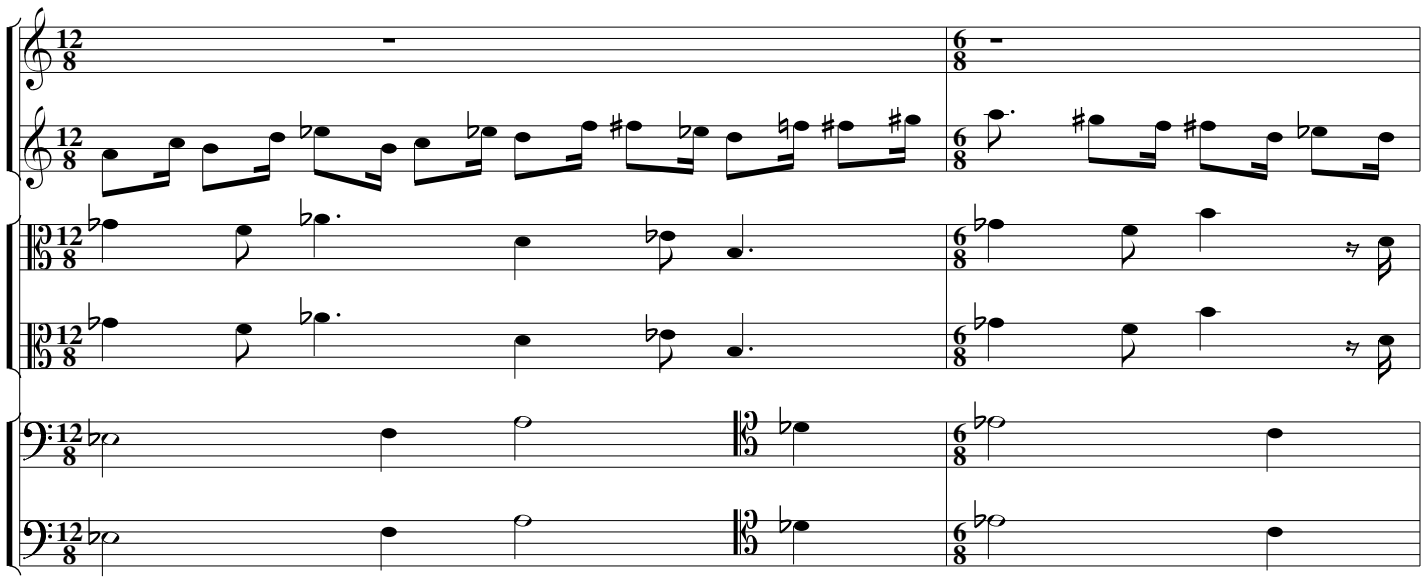

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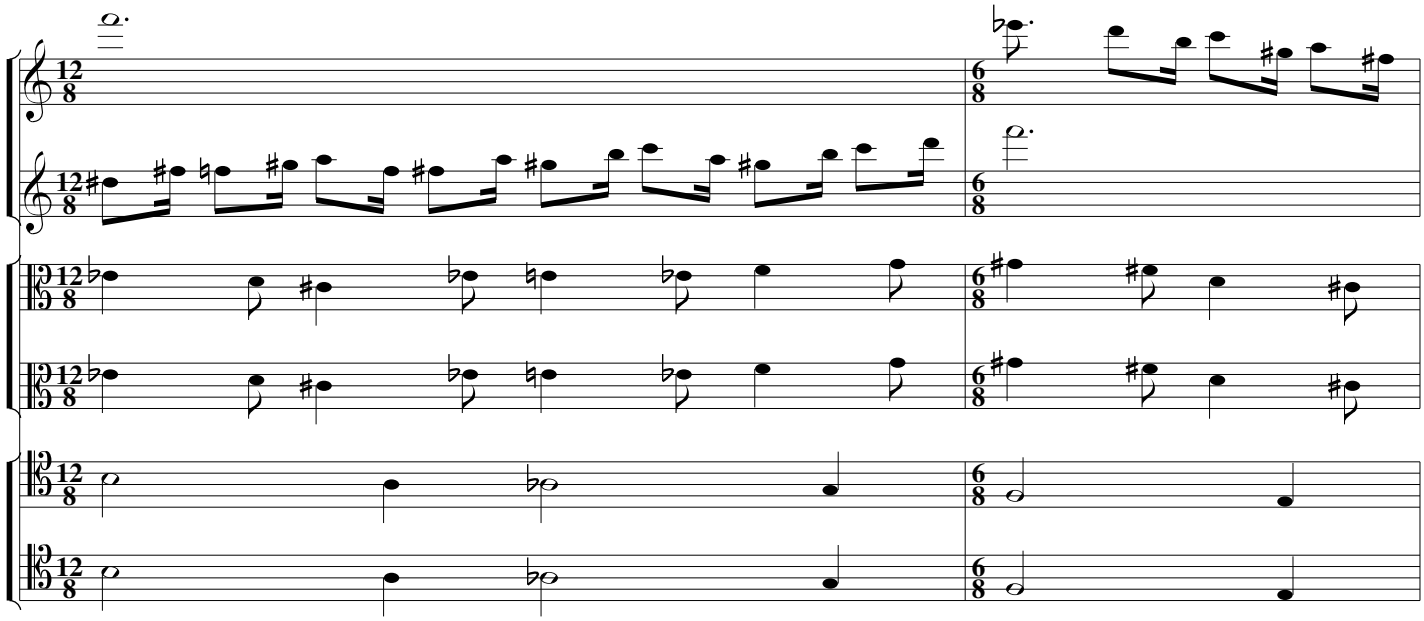

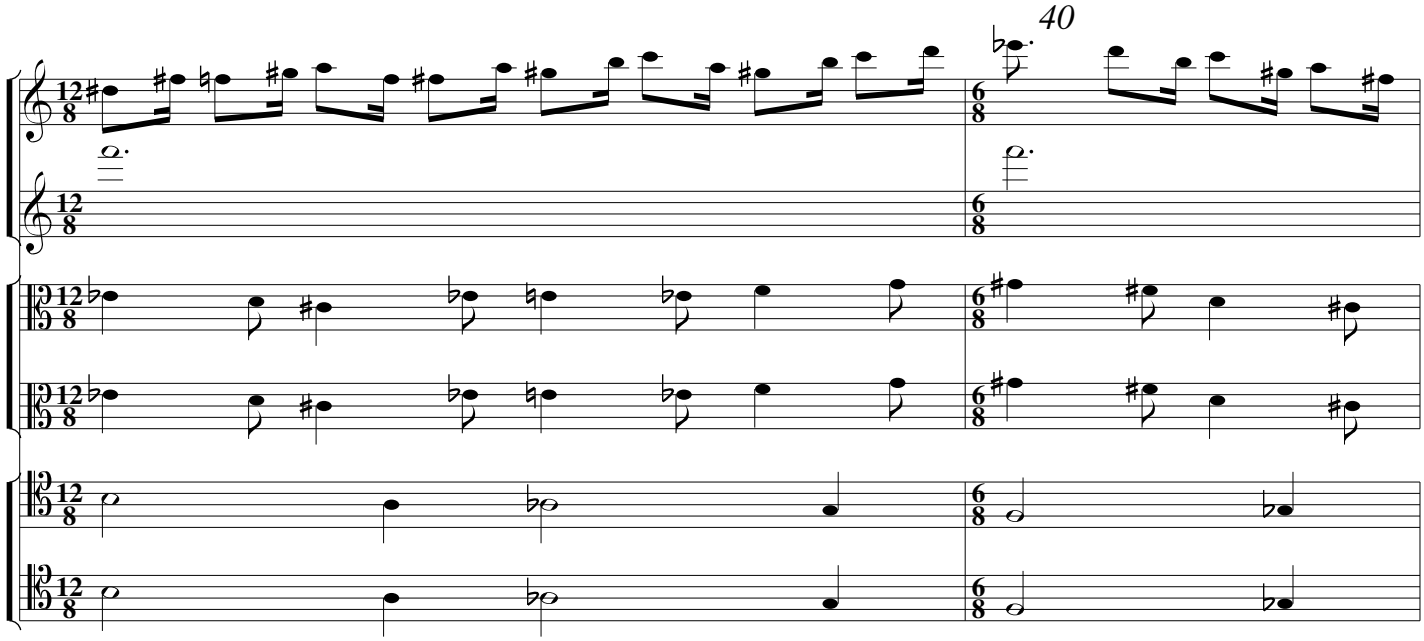

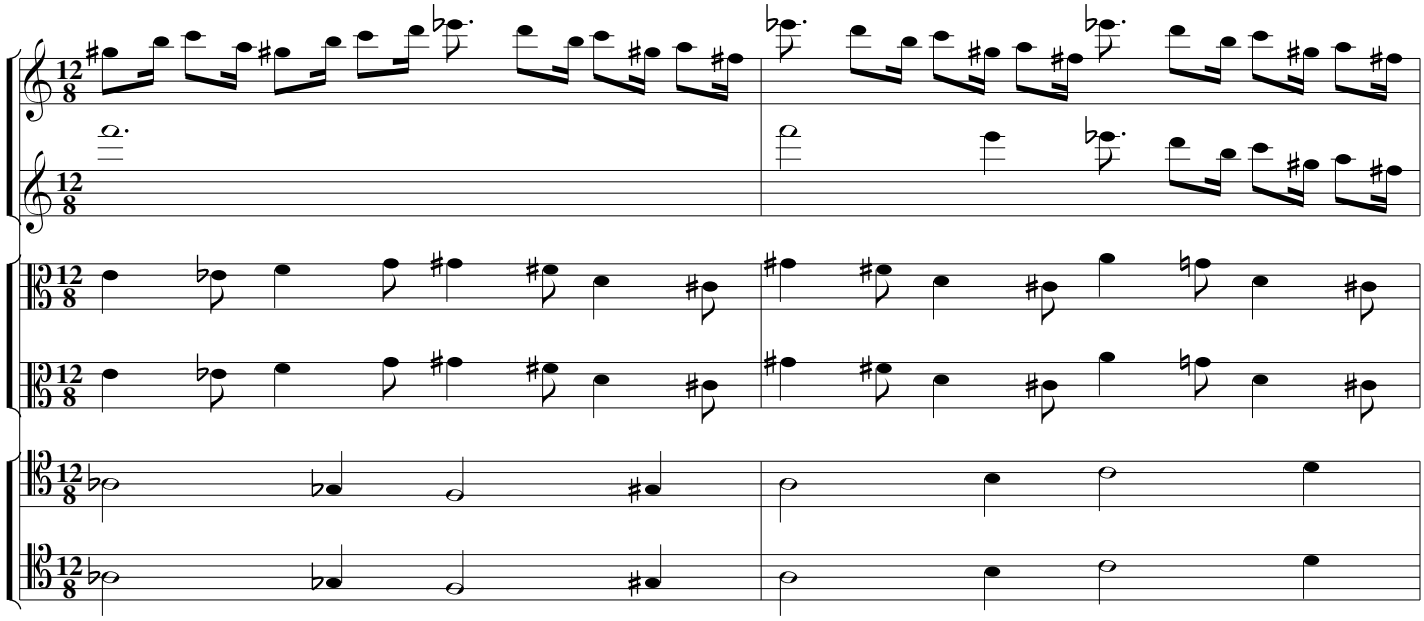

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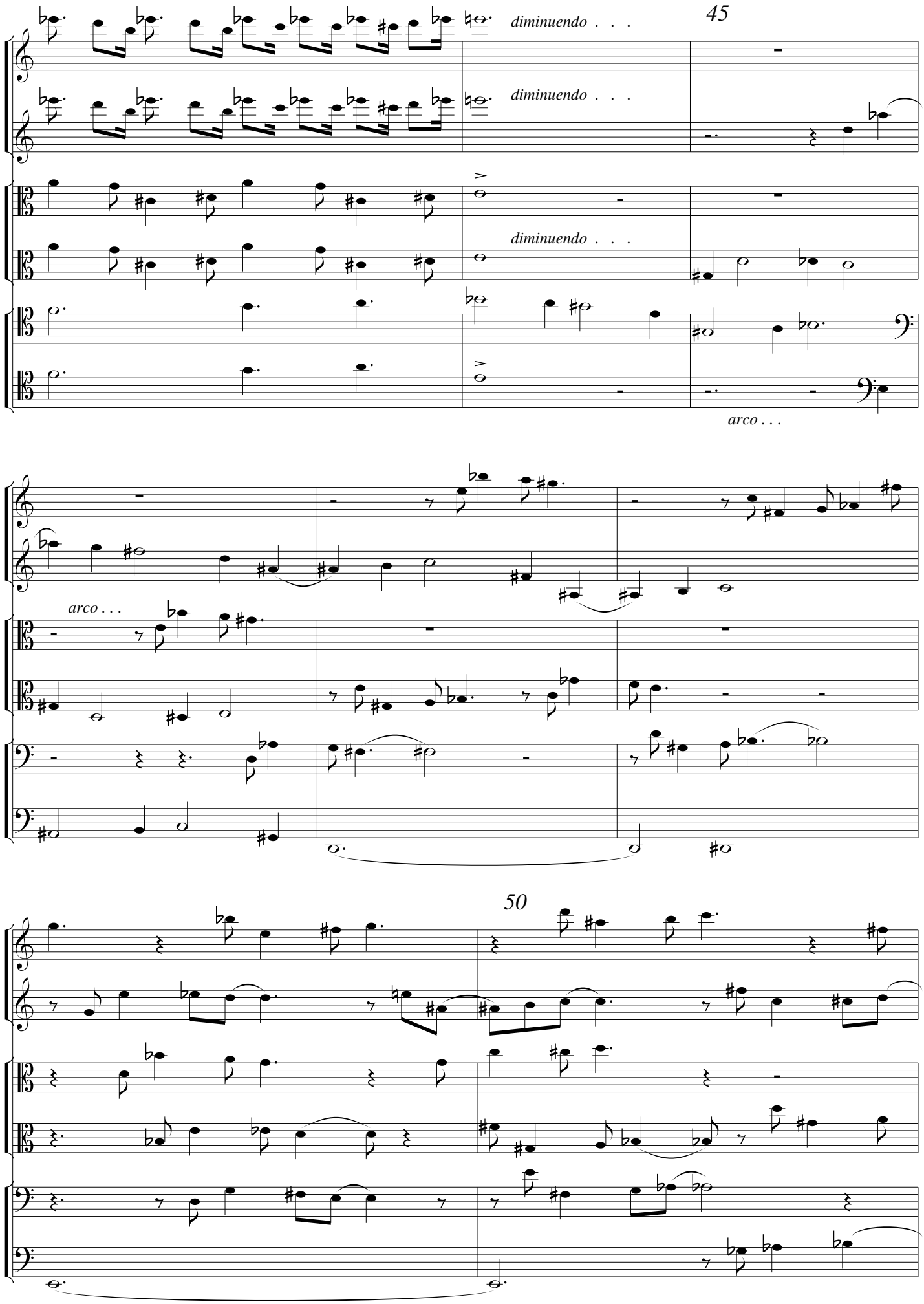

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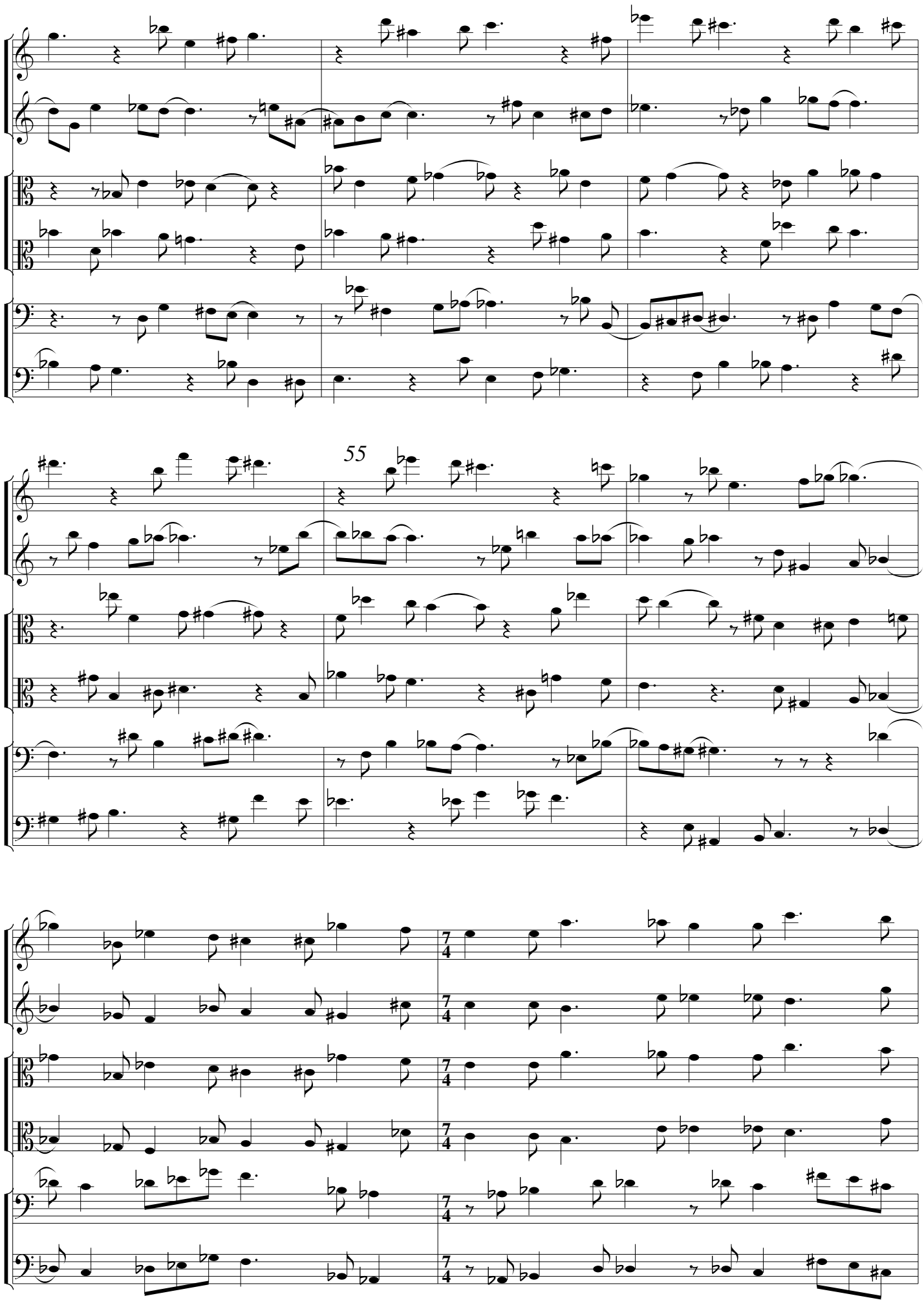

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60

pizz

(arco sempre . . .)

65

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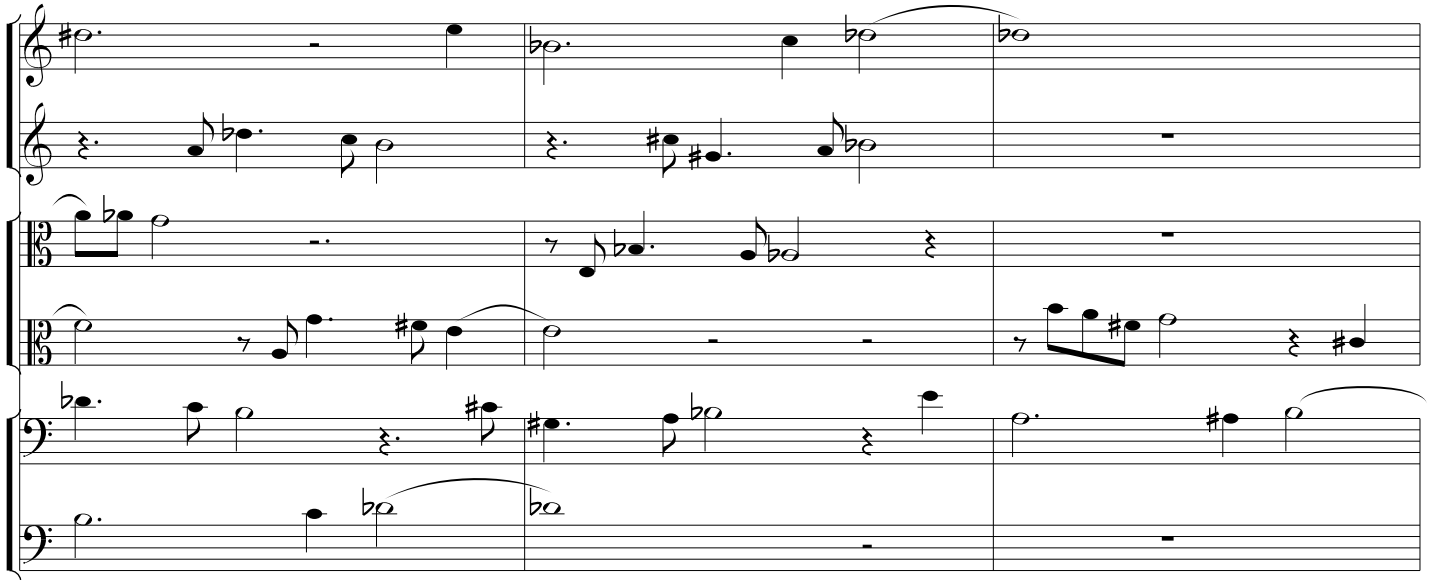

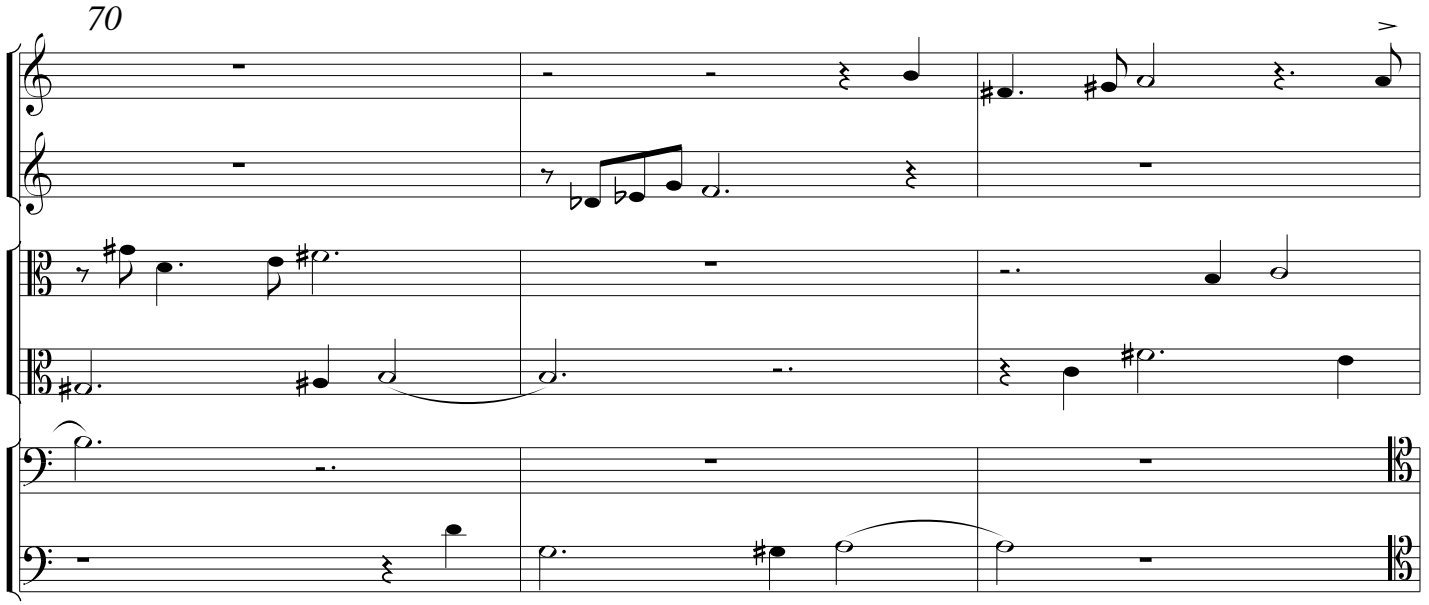

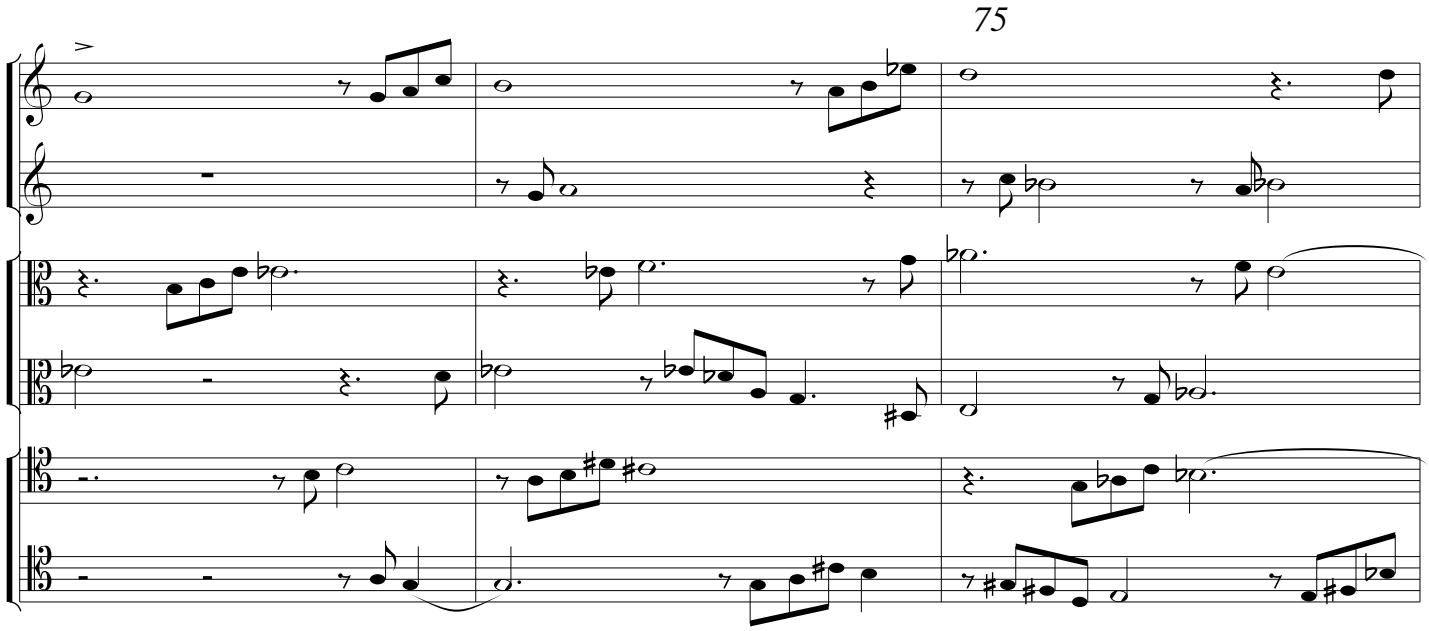

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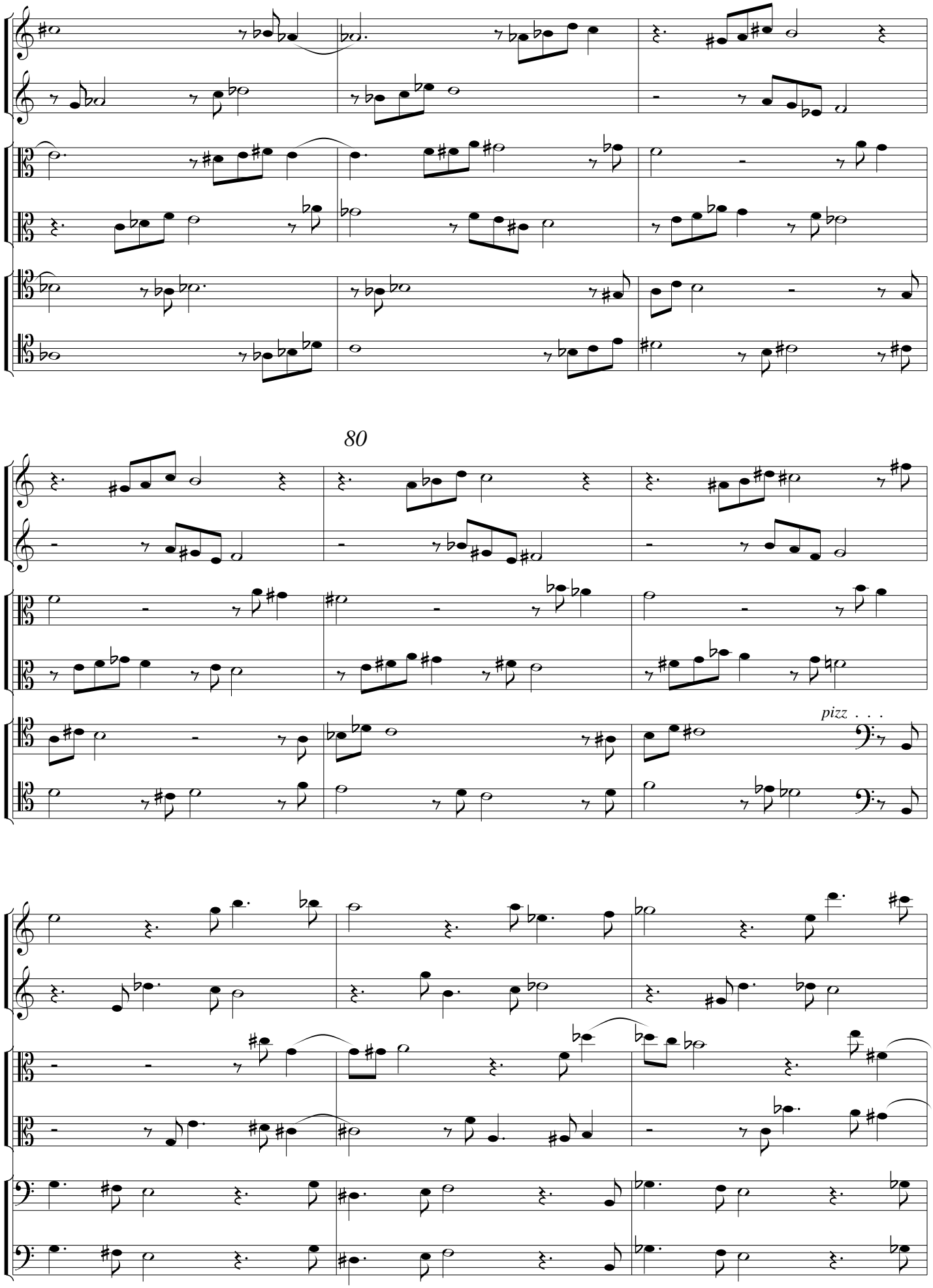

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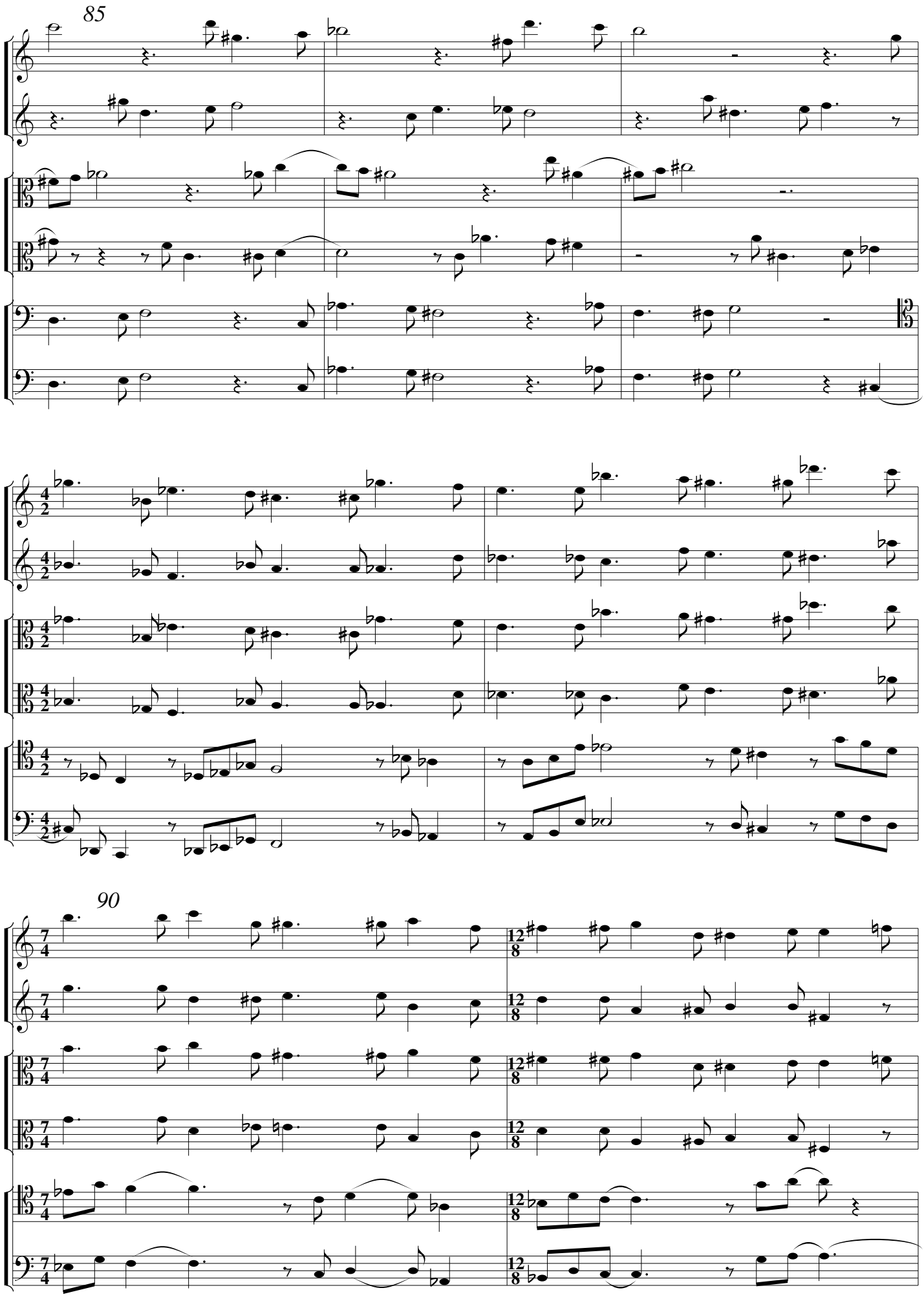

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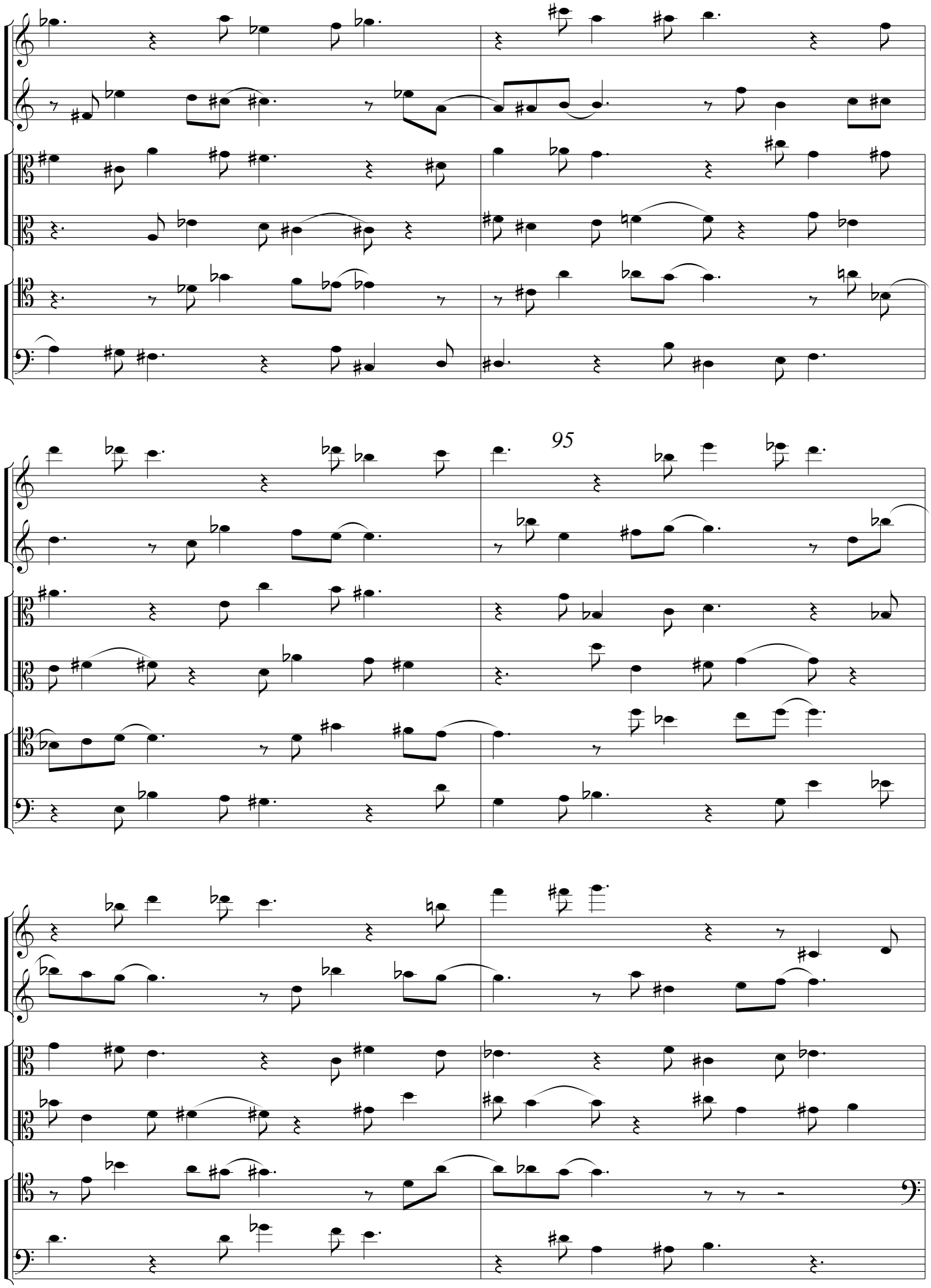

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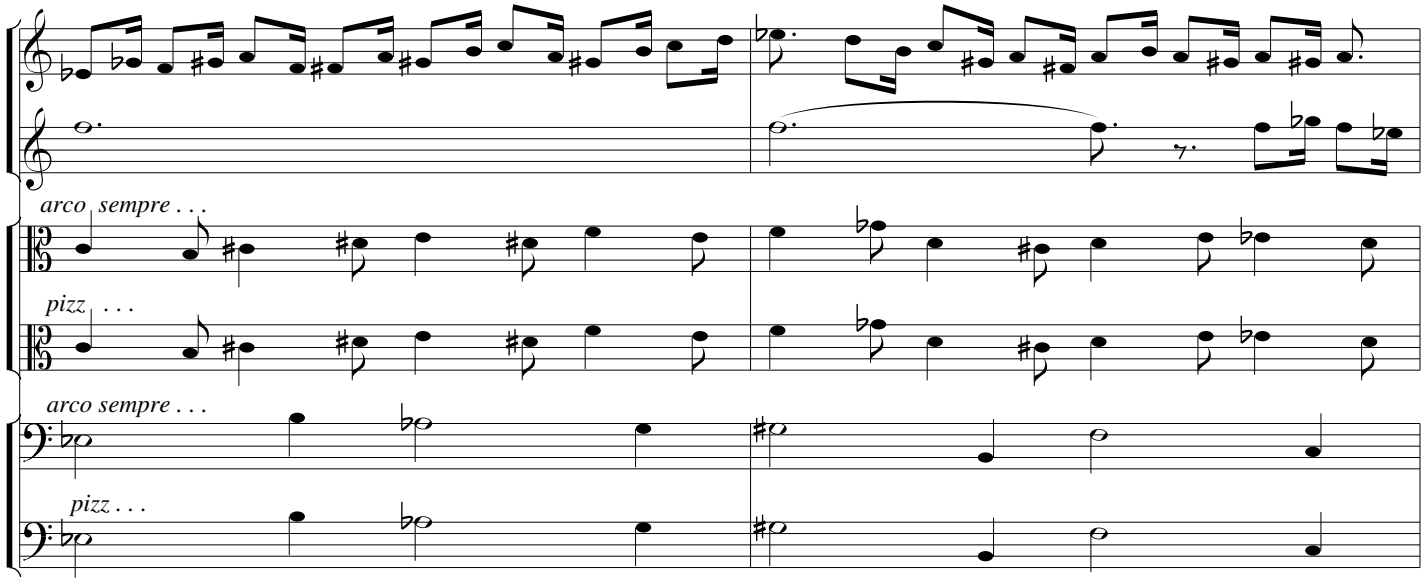

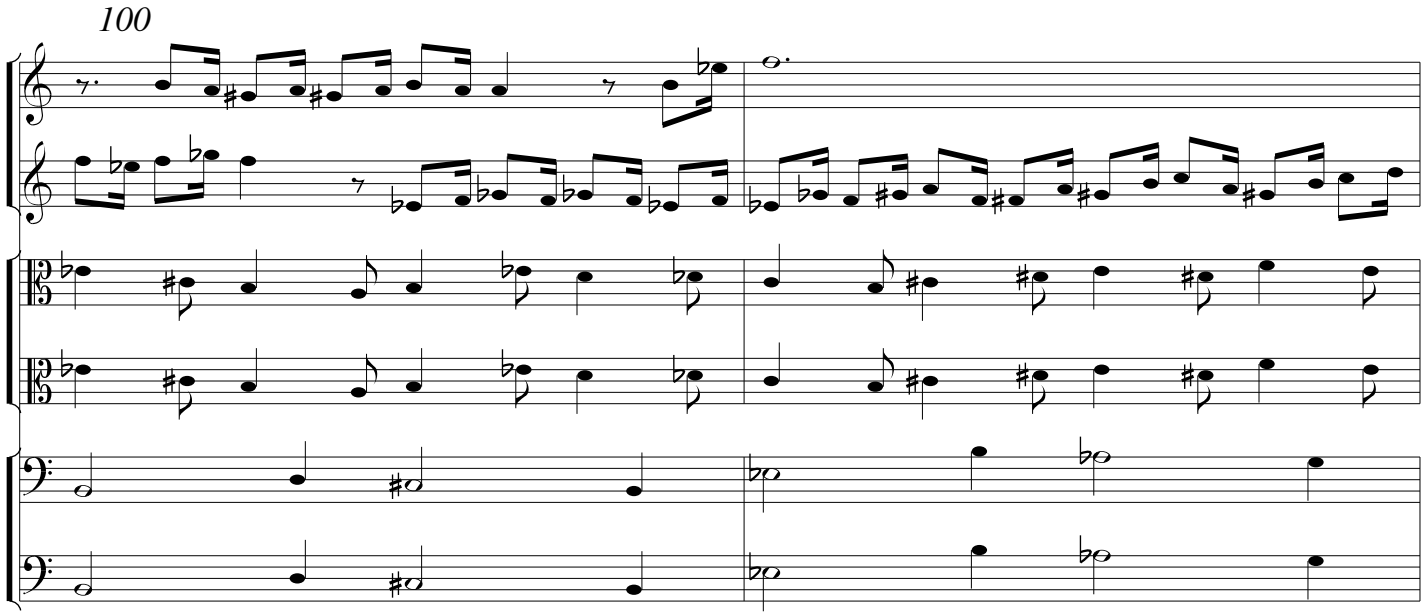

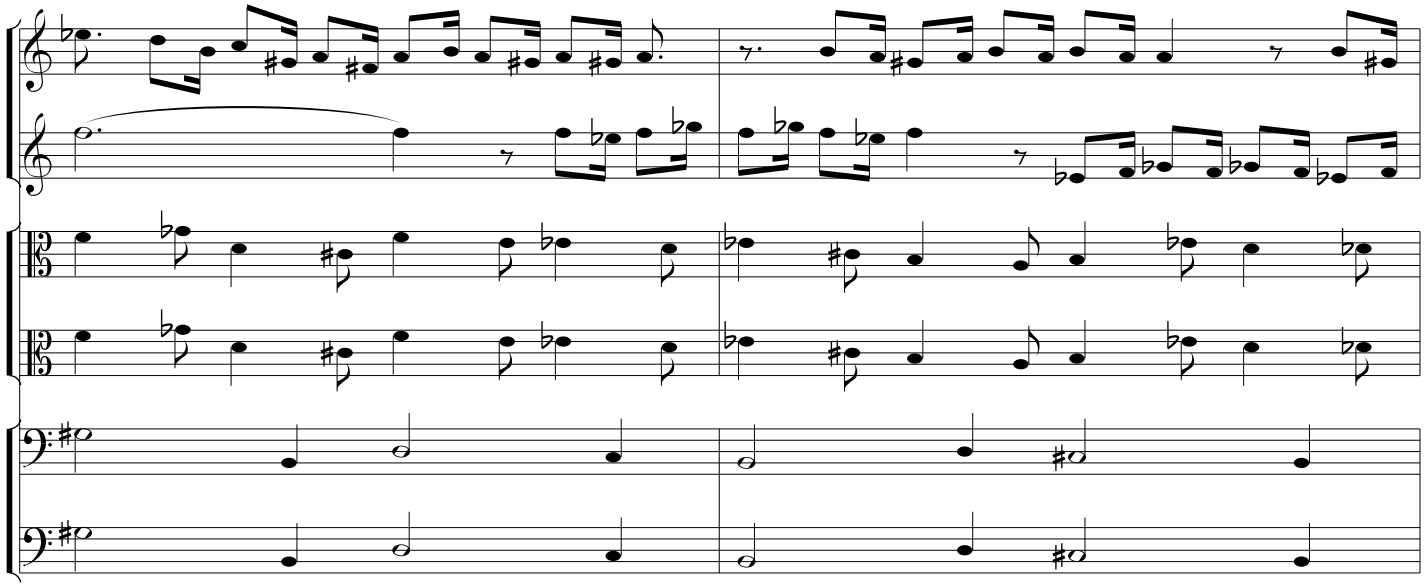

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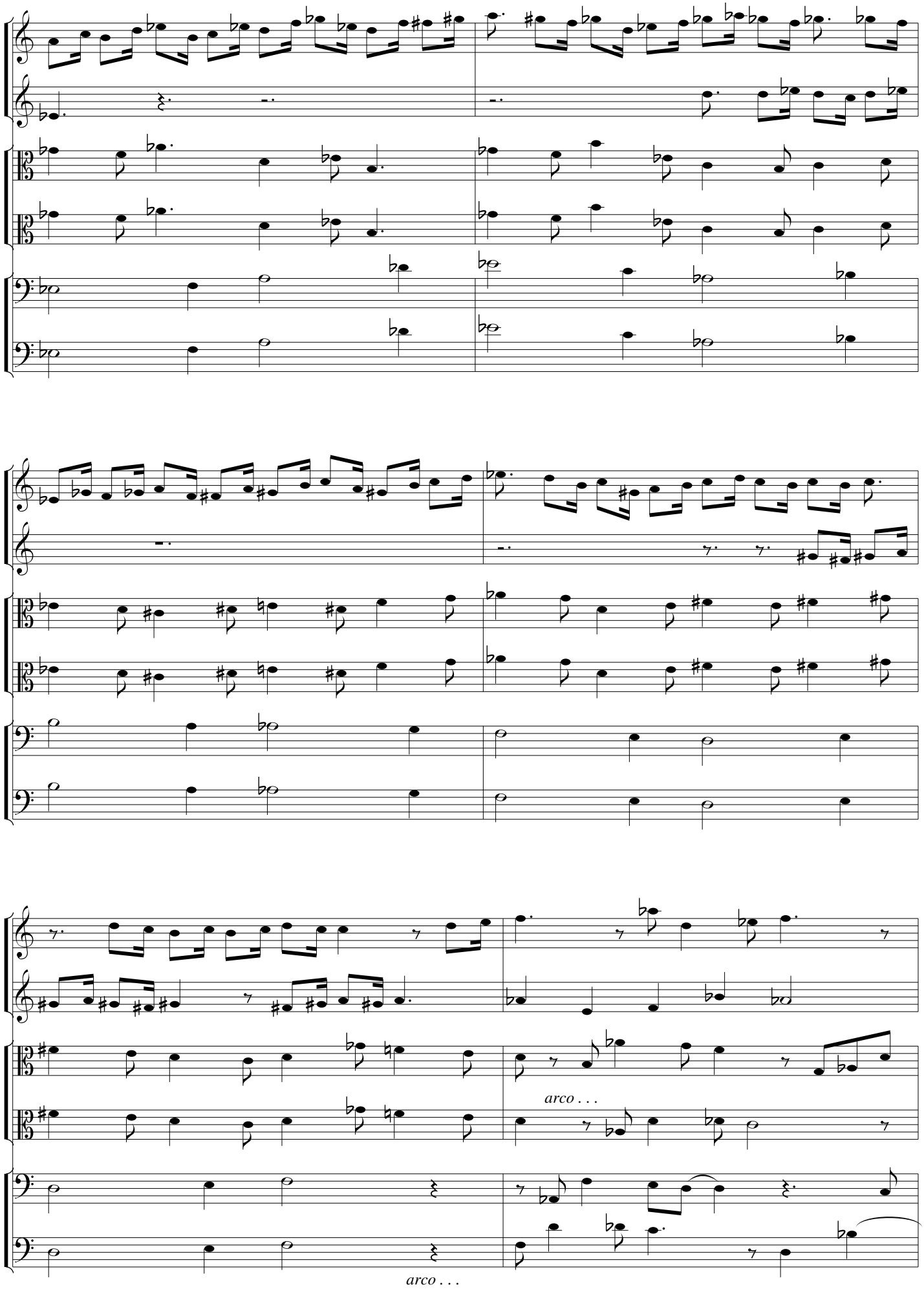

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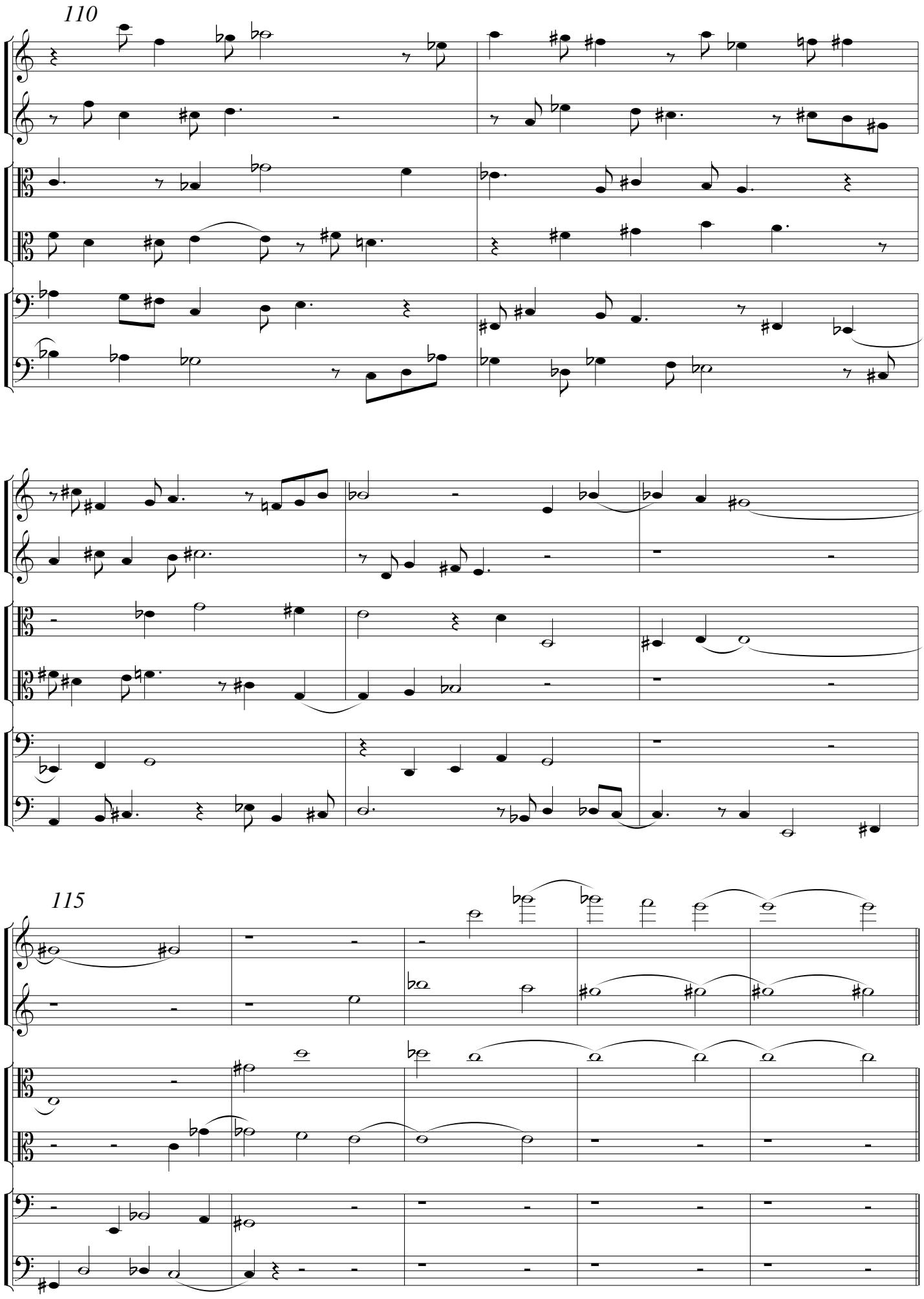

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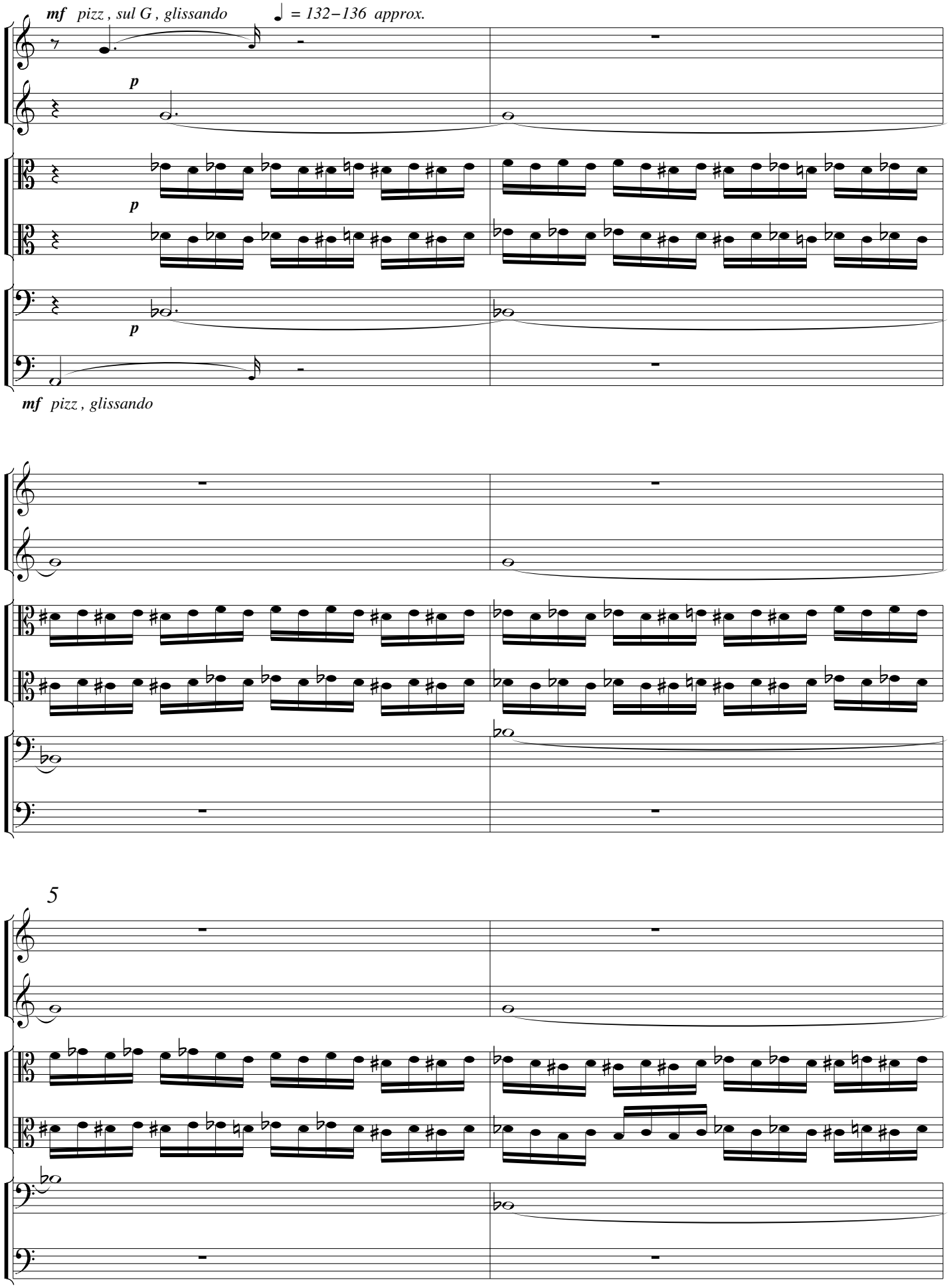

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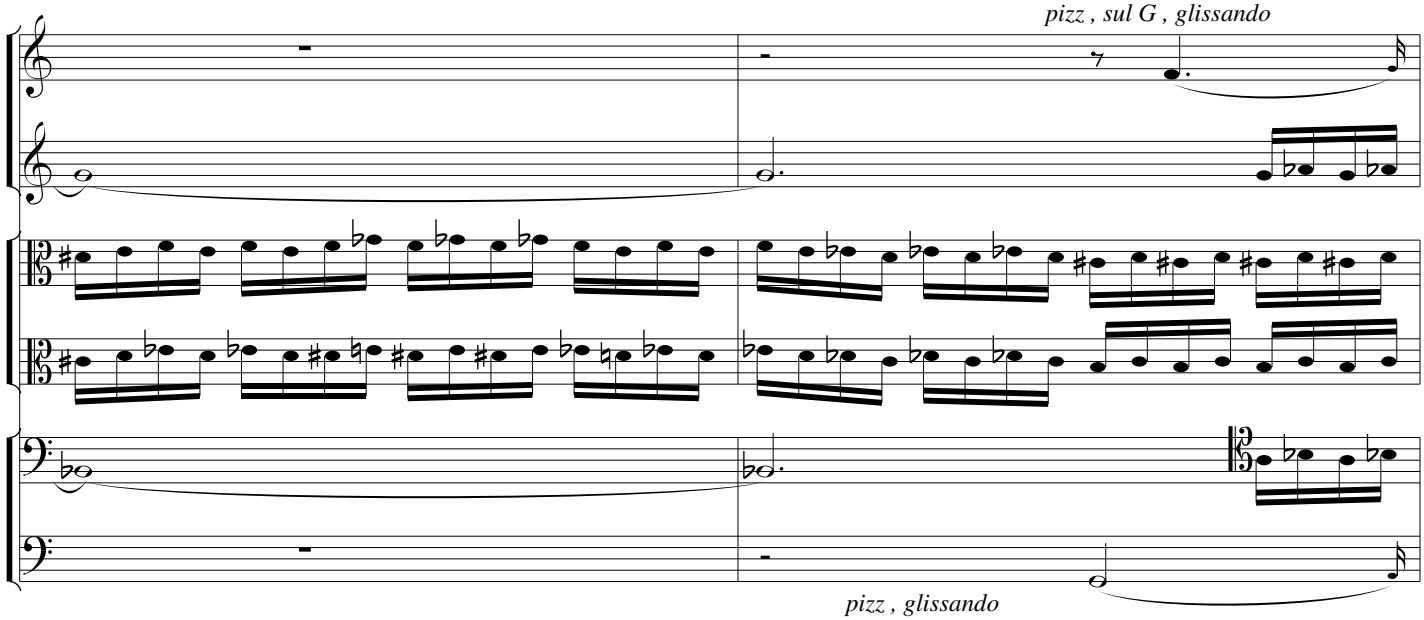

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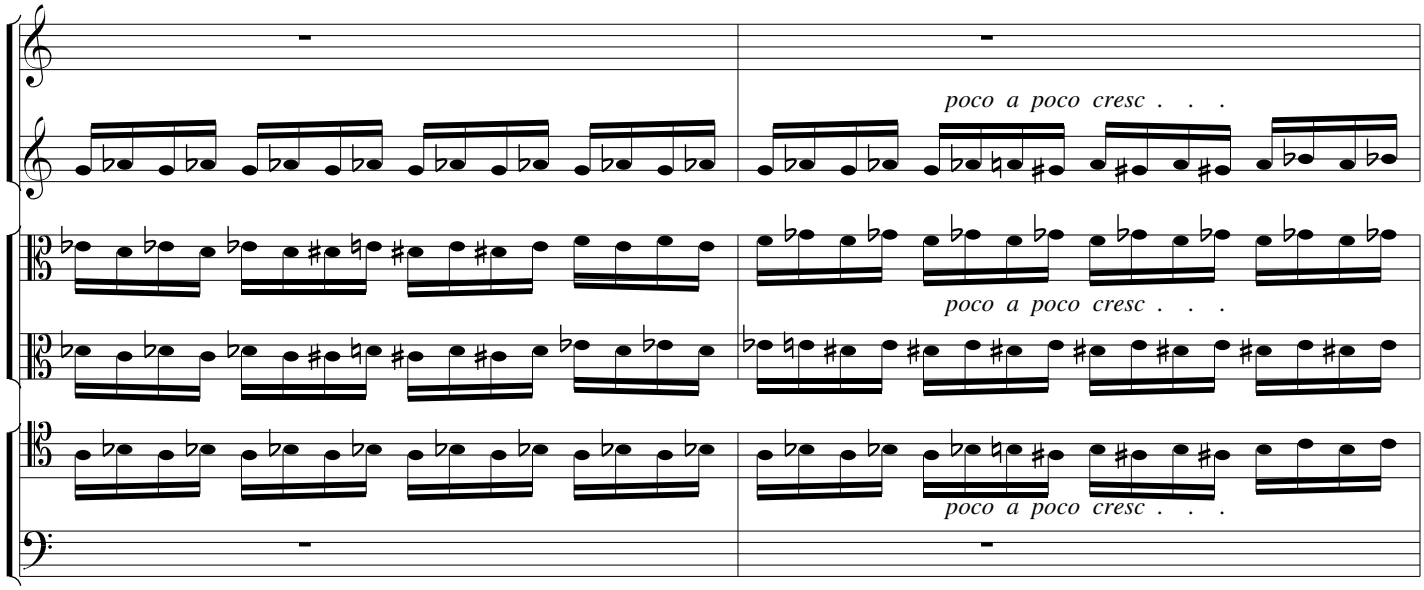

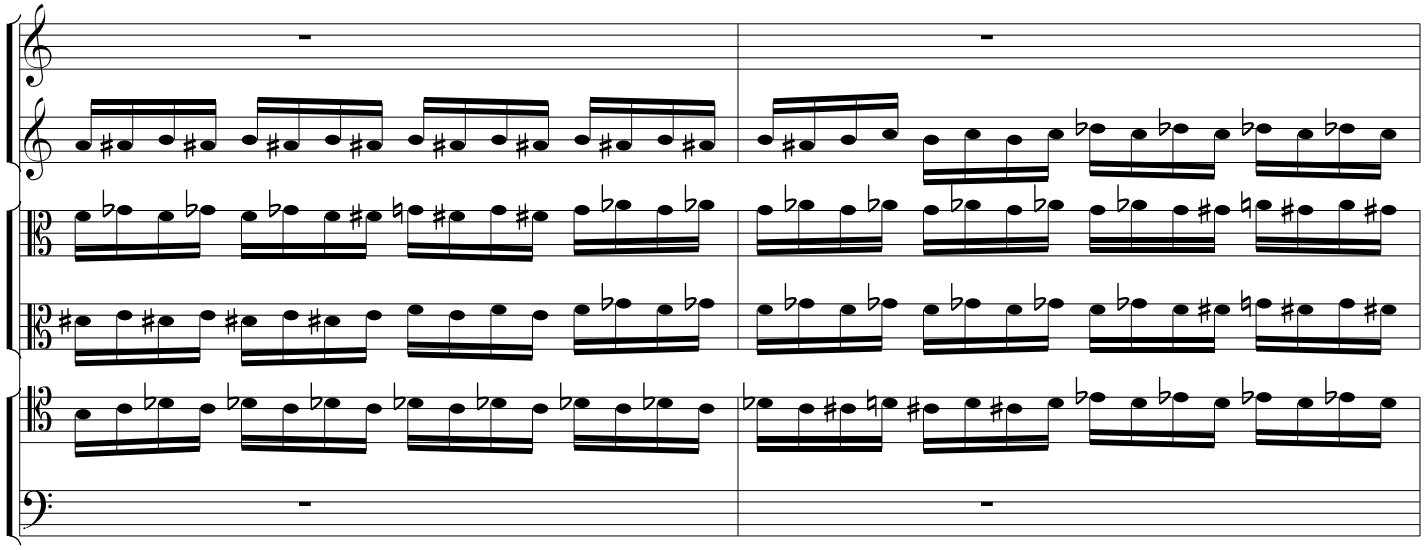

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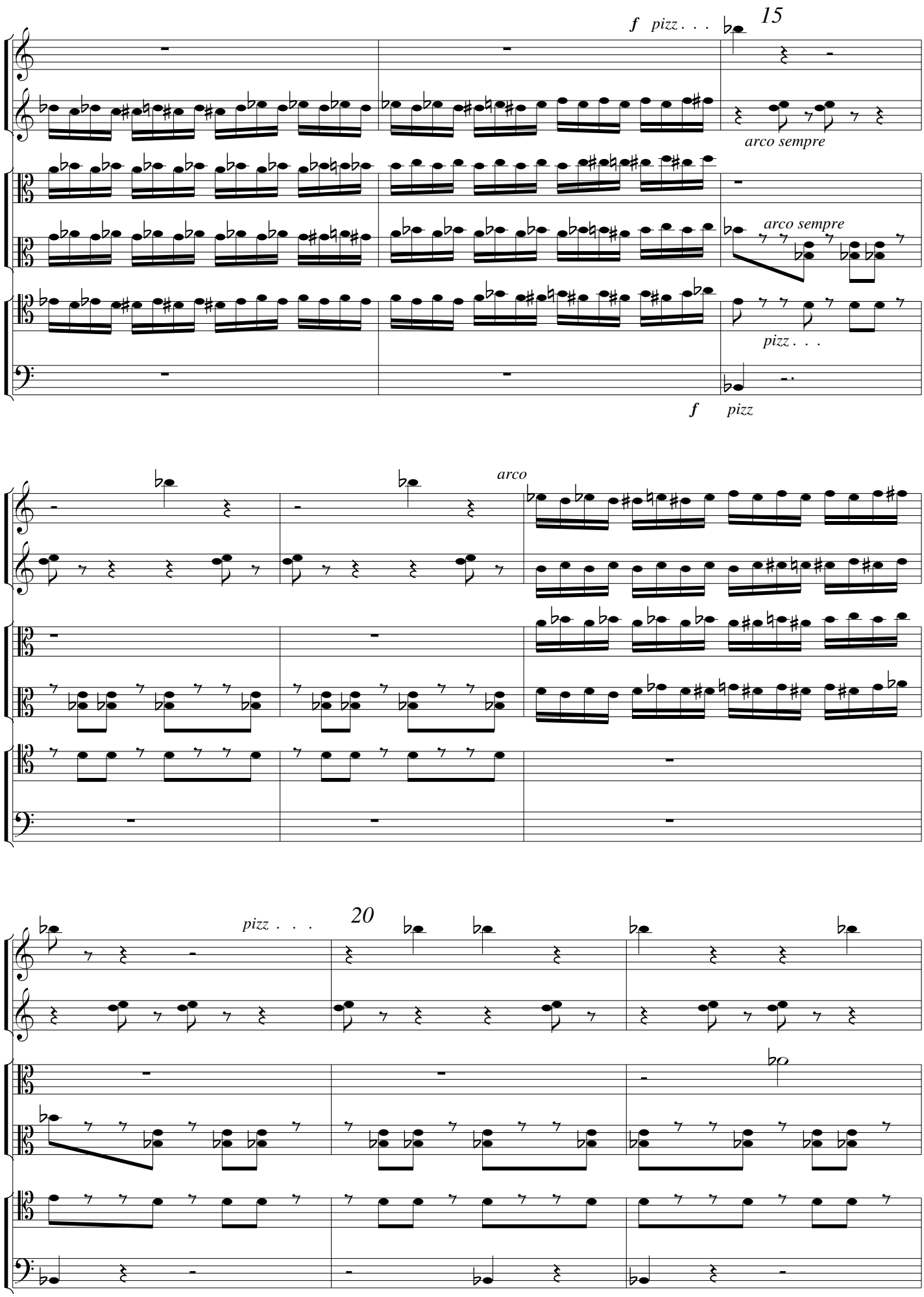

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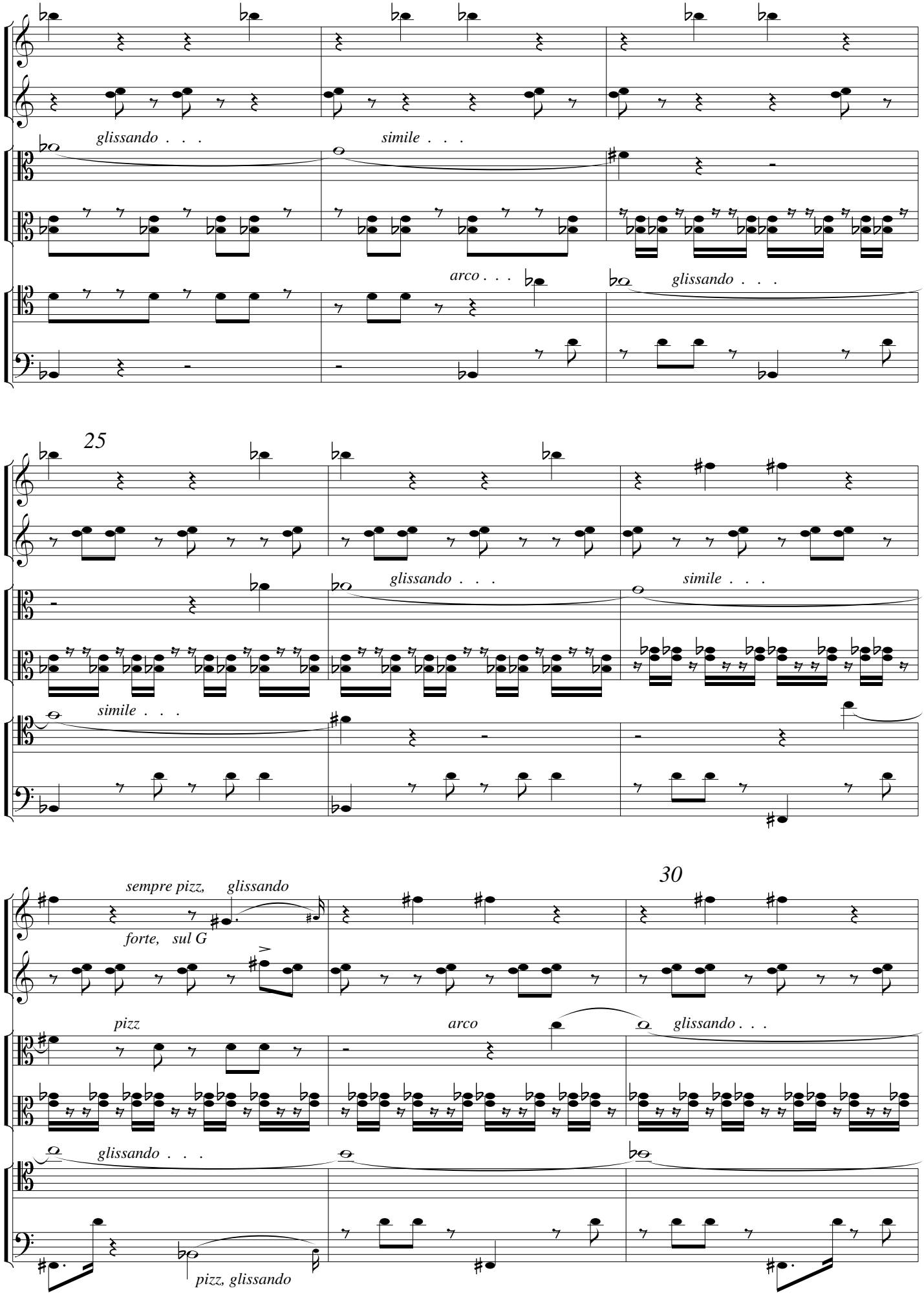

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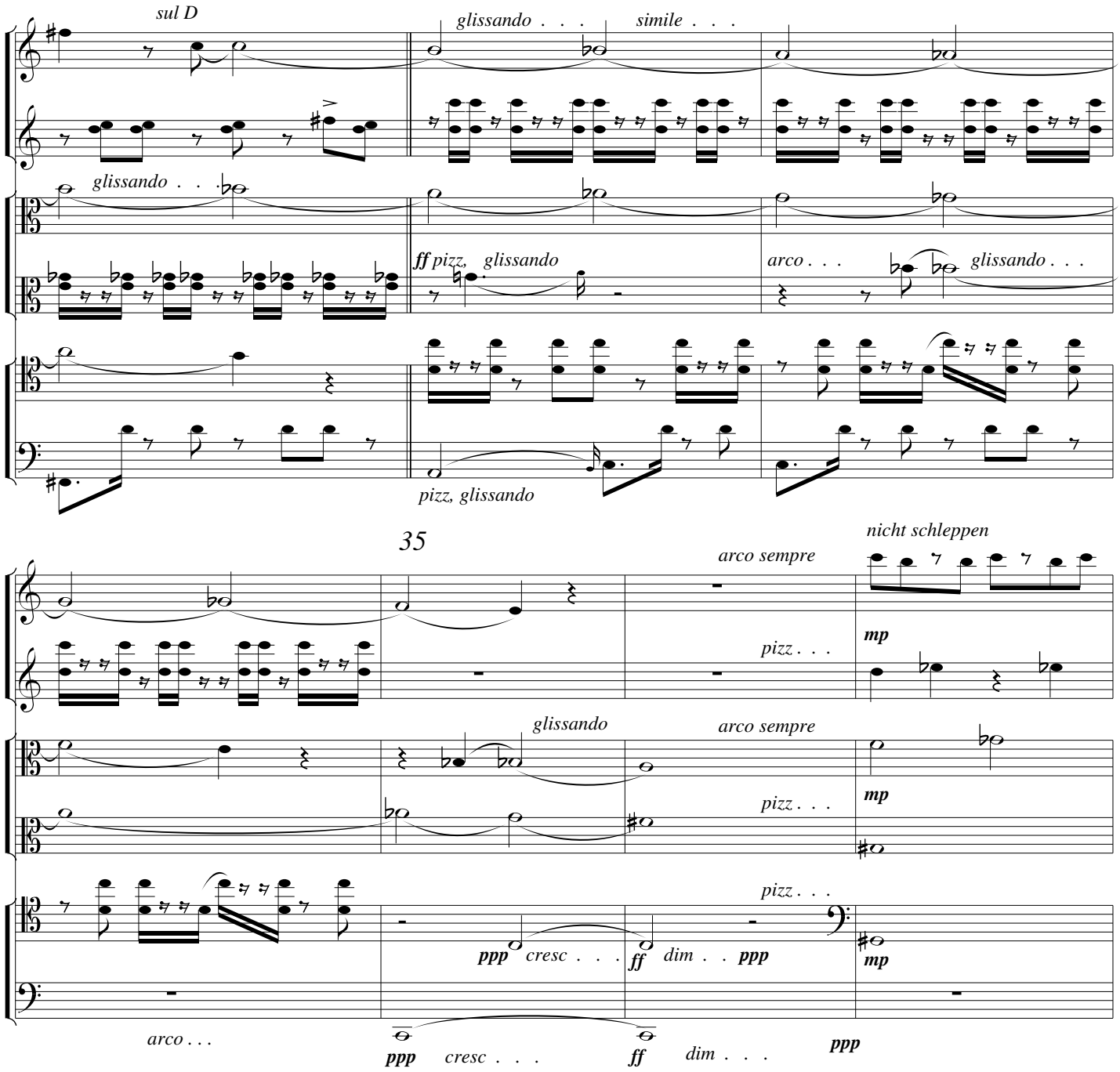

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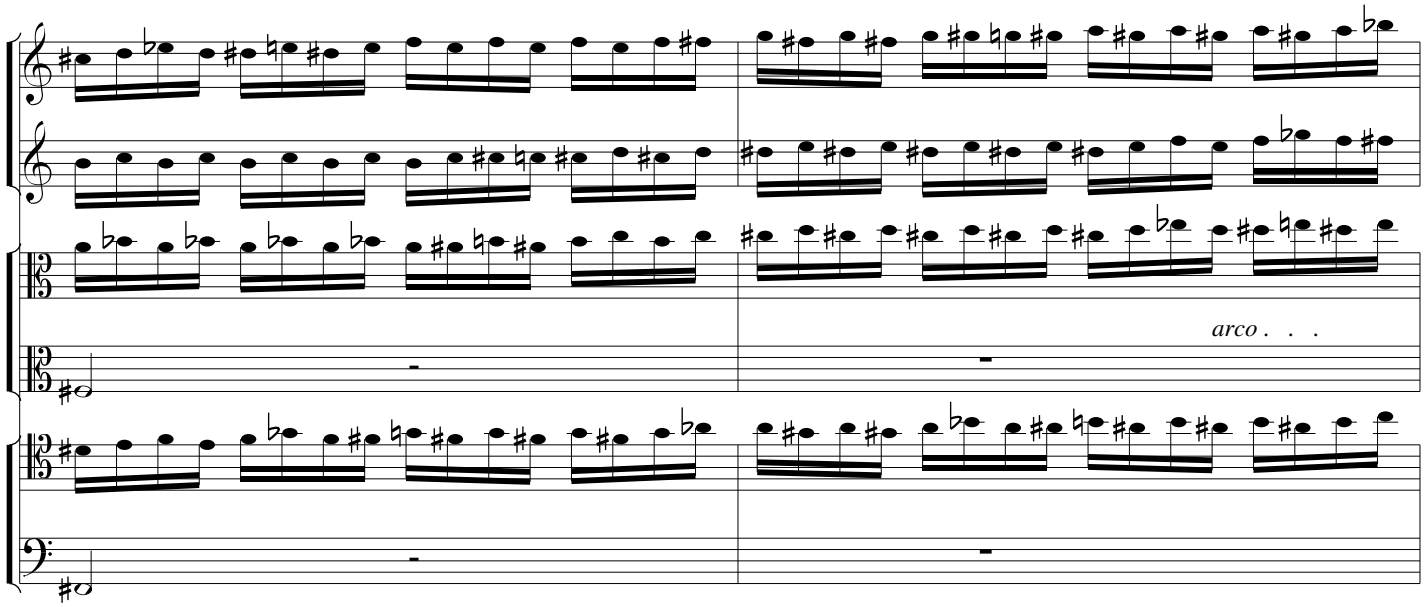

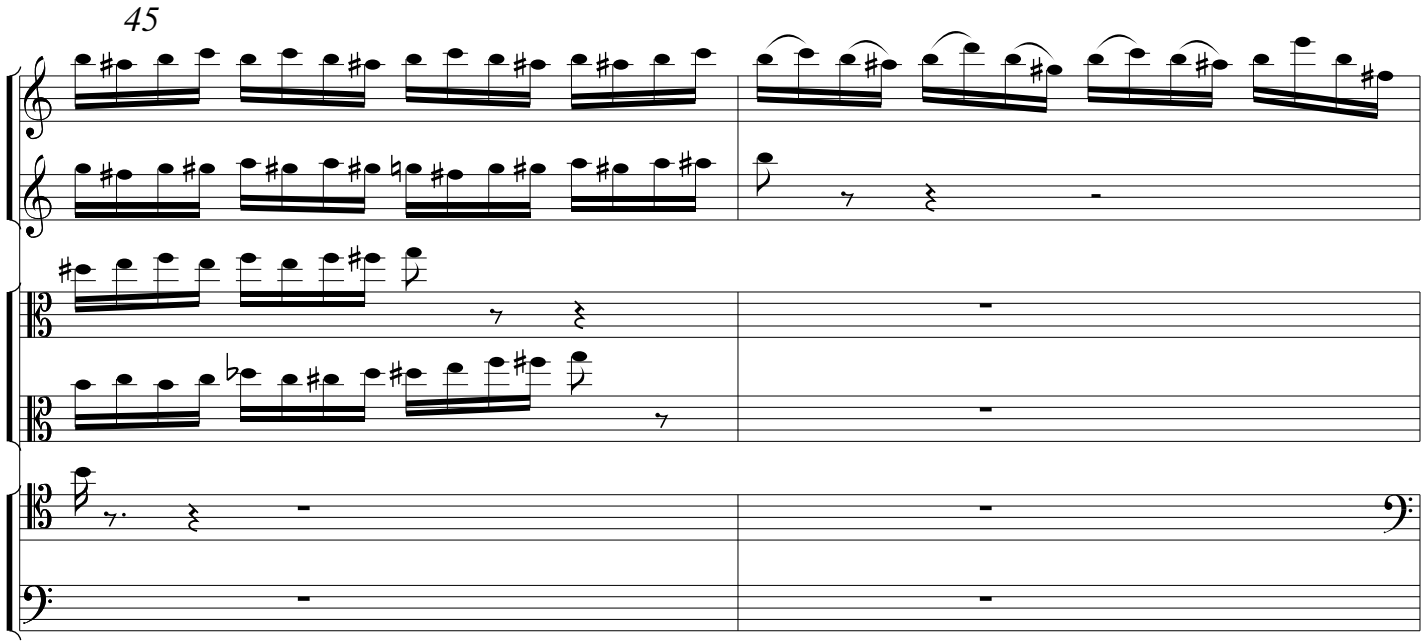

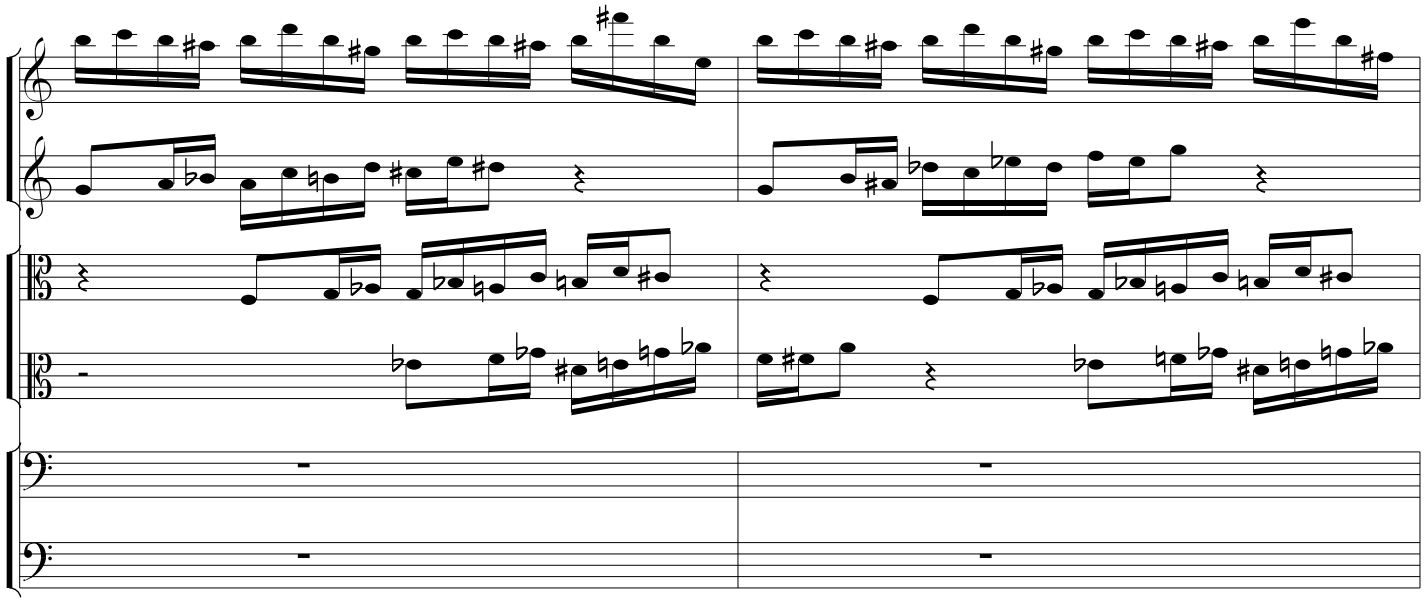

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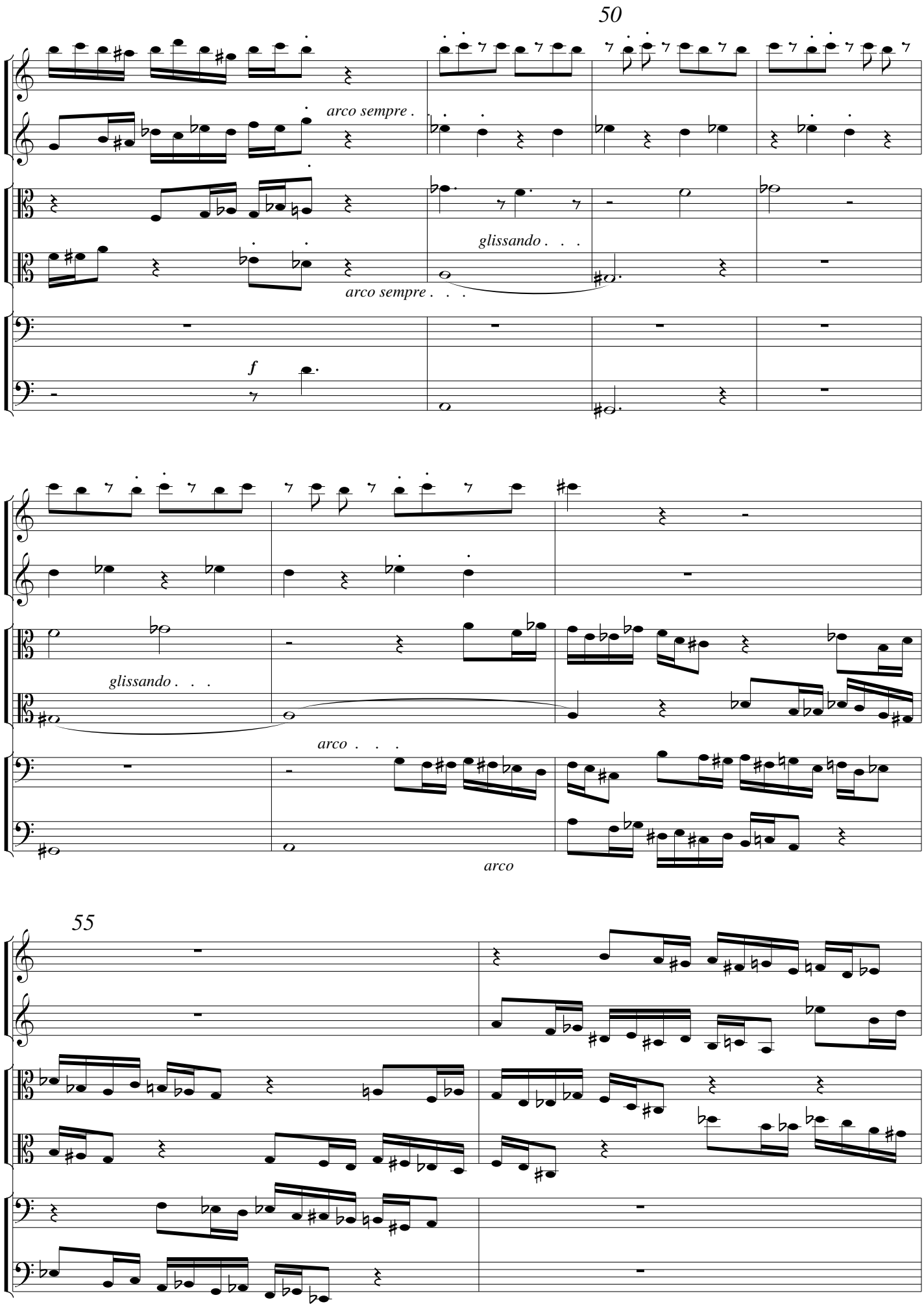

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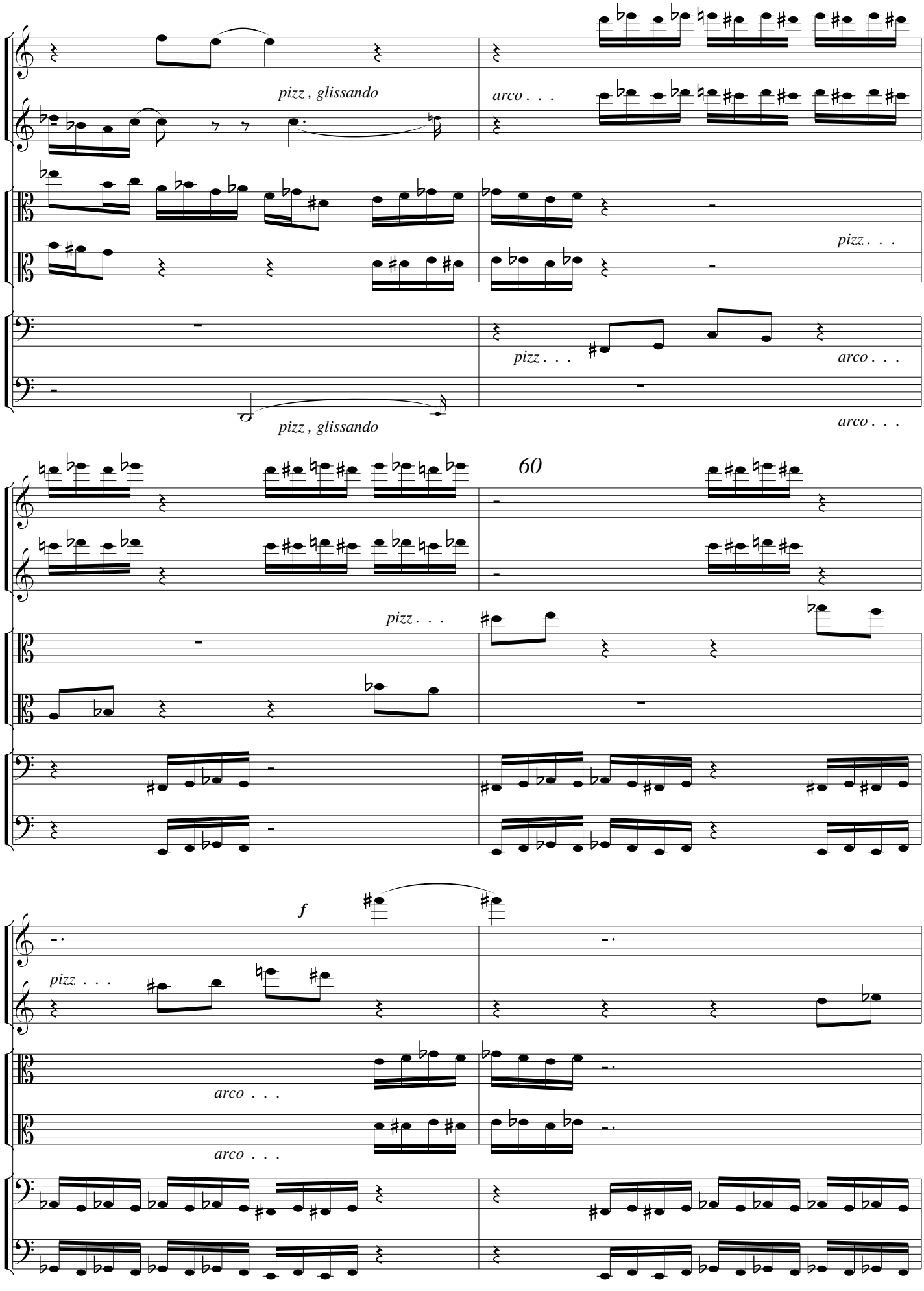

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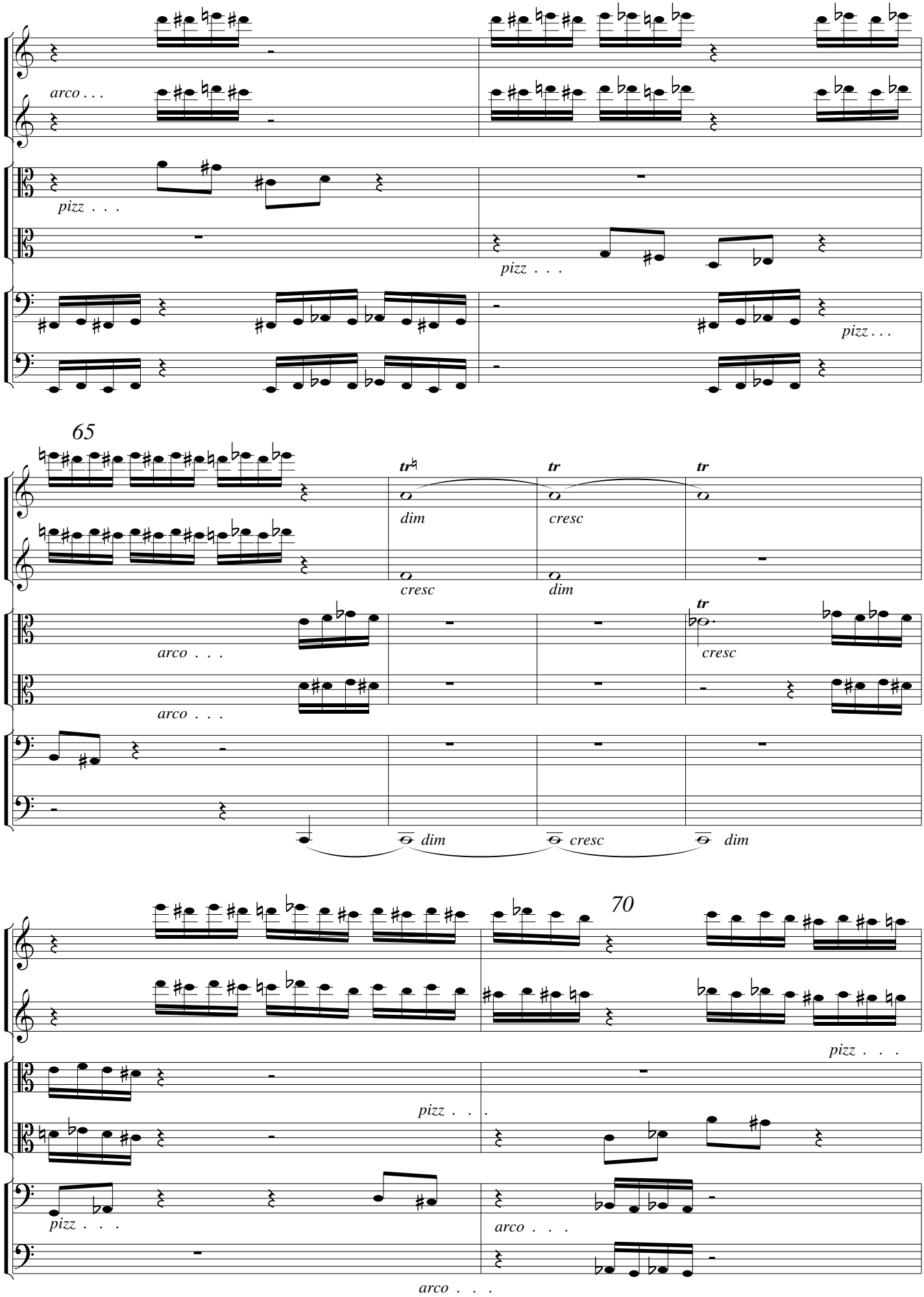
arco . . .
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65
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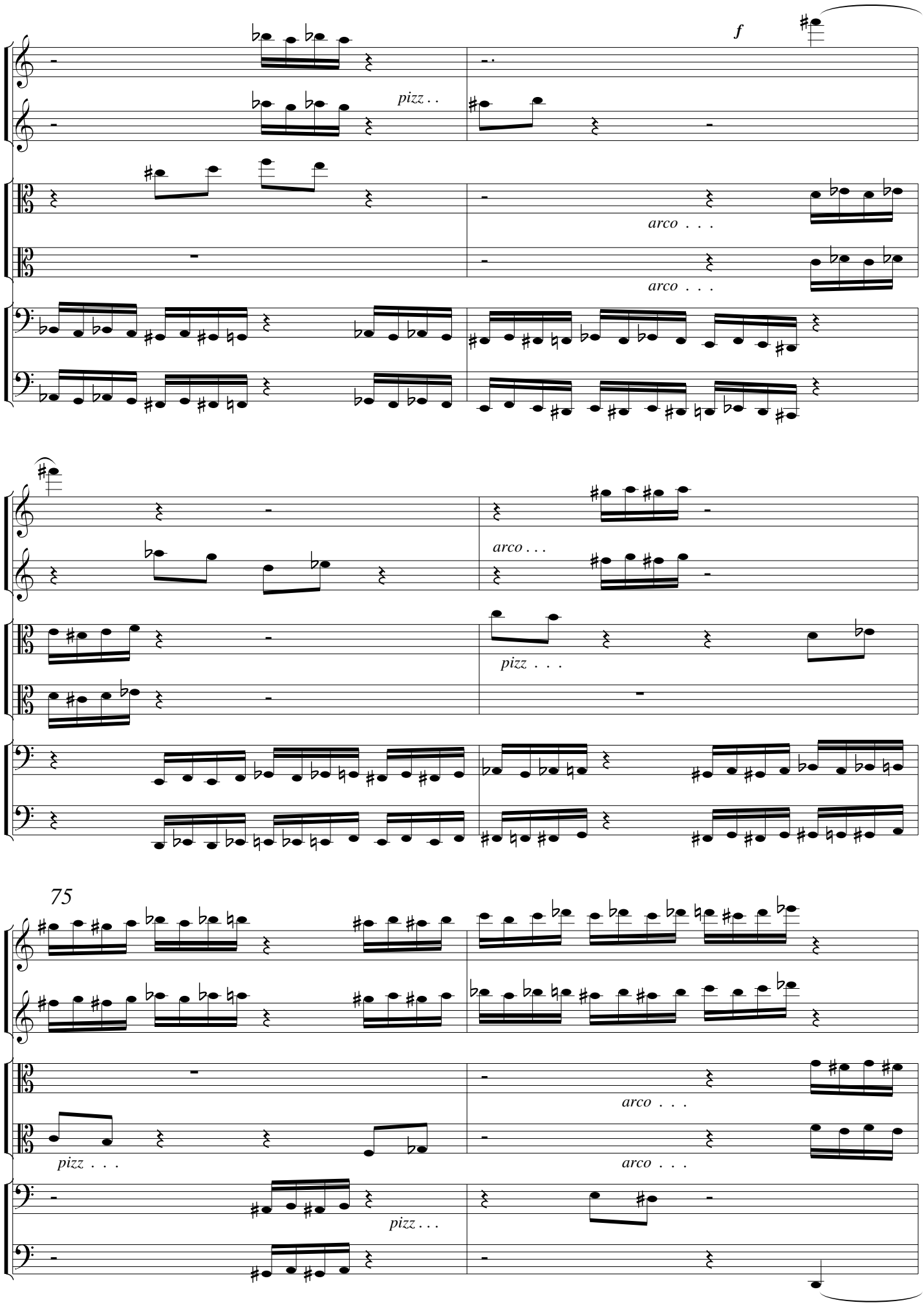
arco . . .



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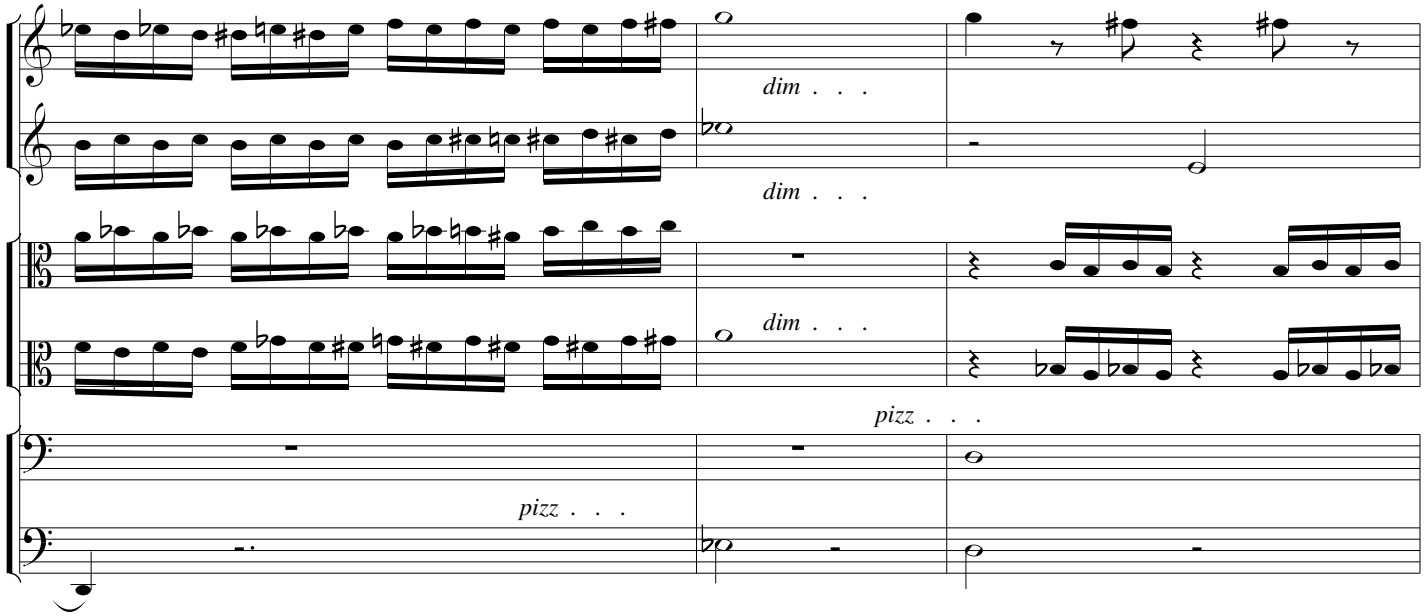

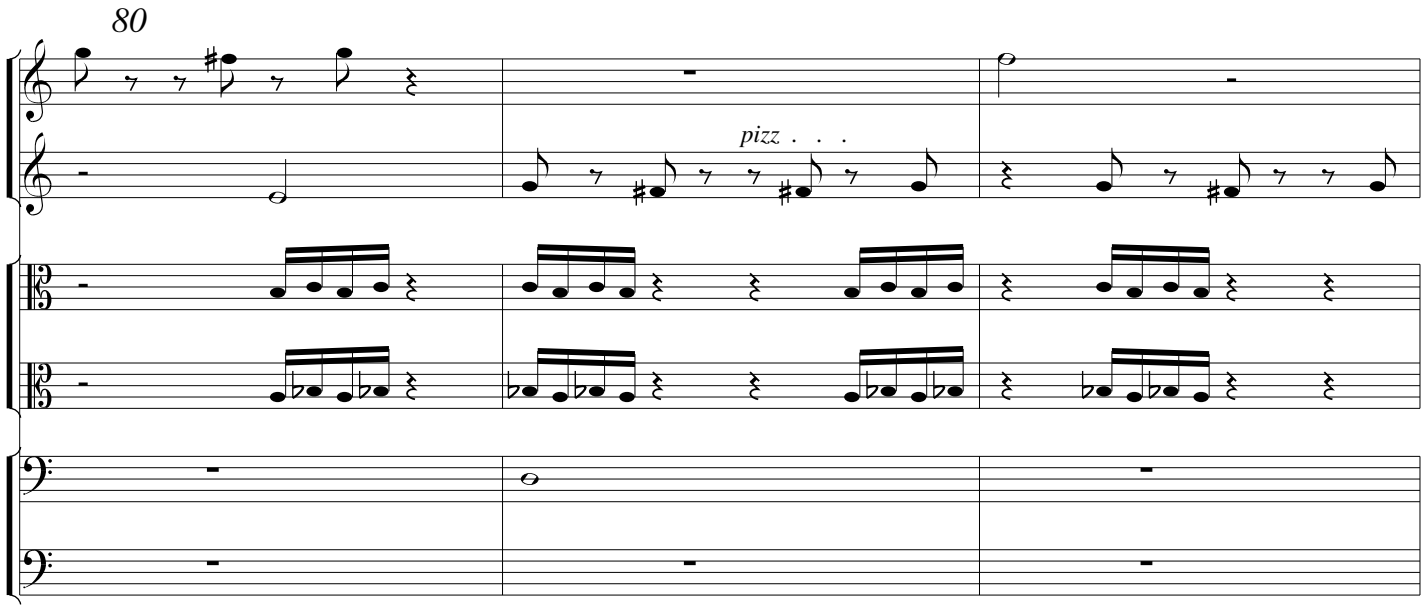

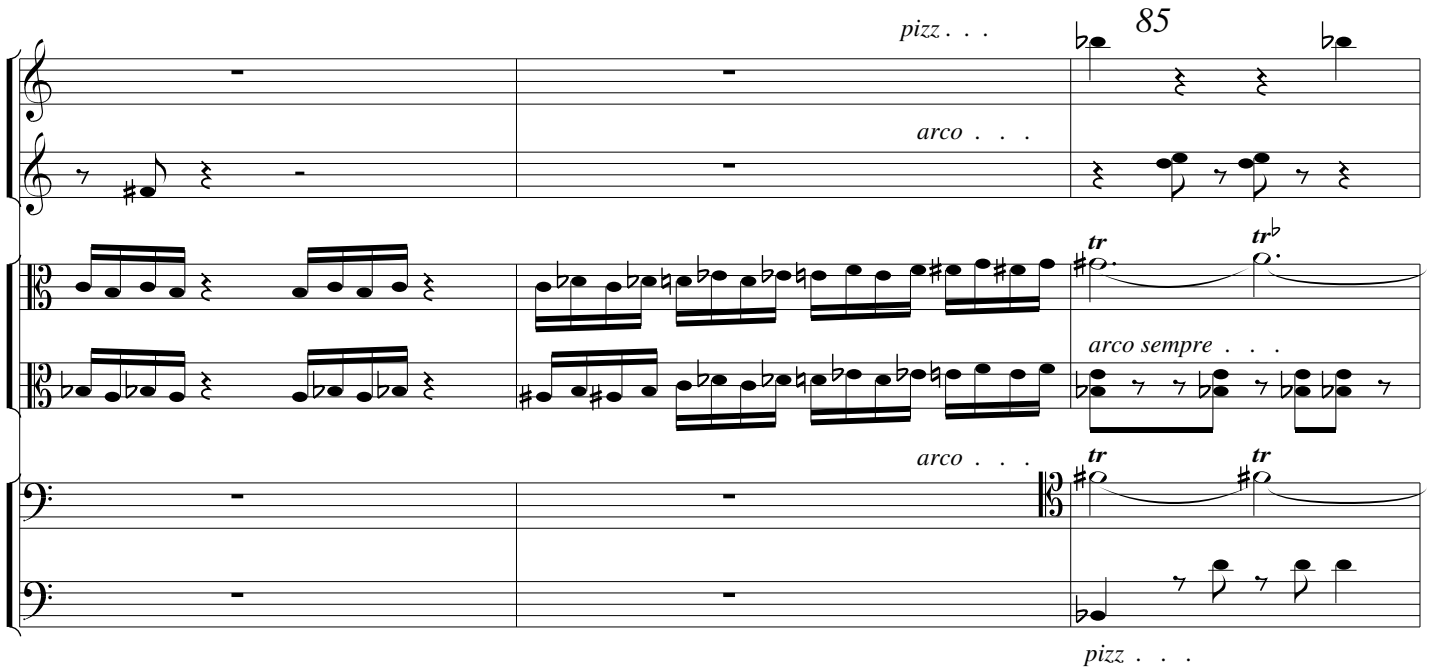

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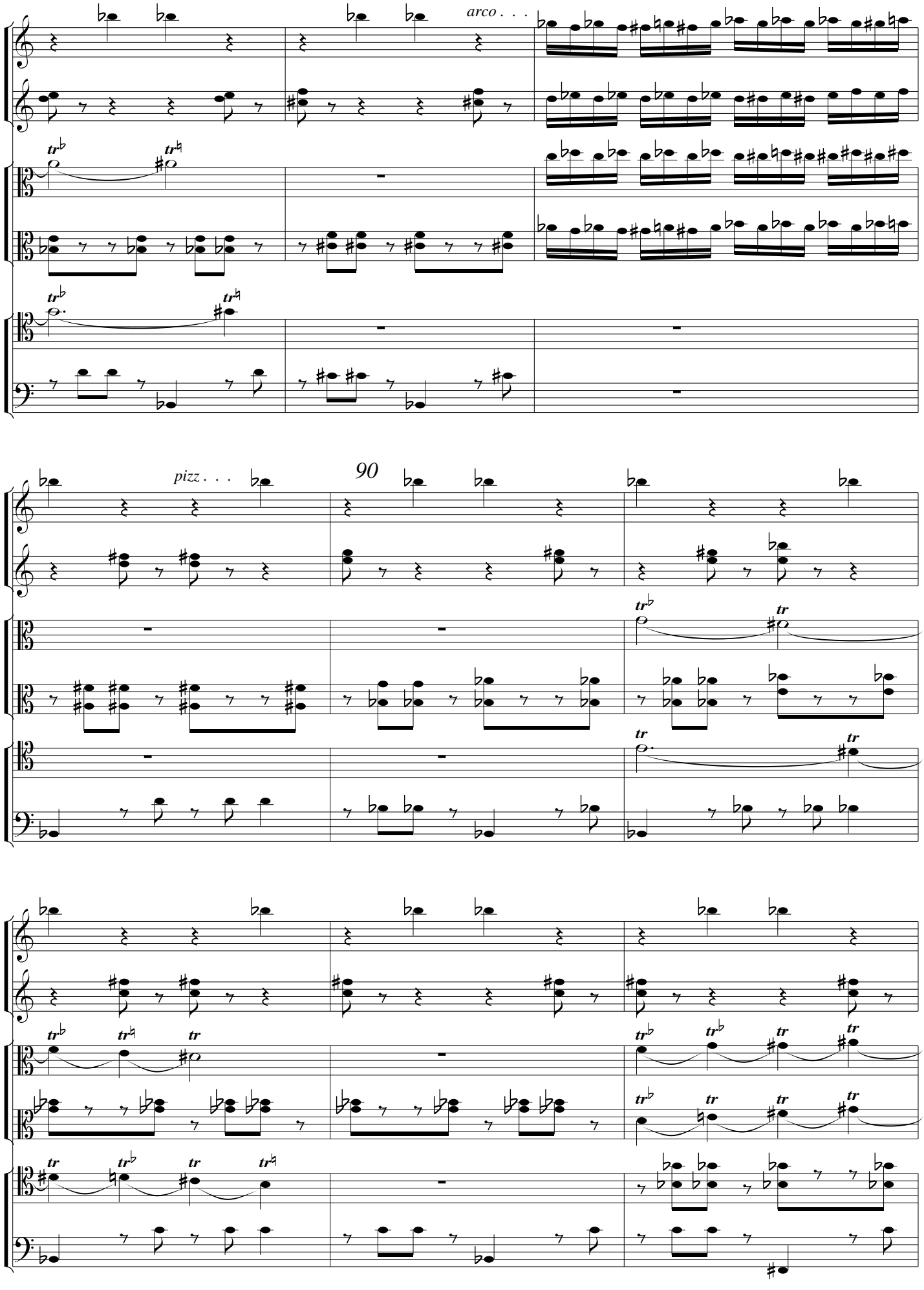

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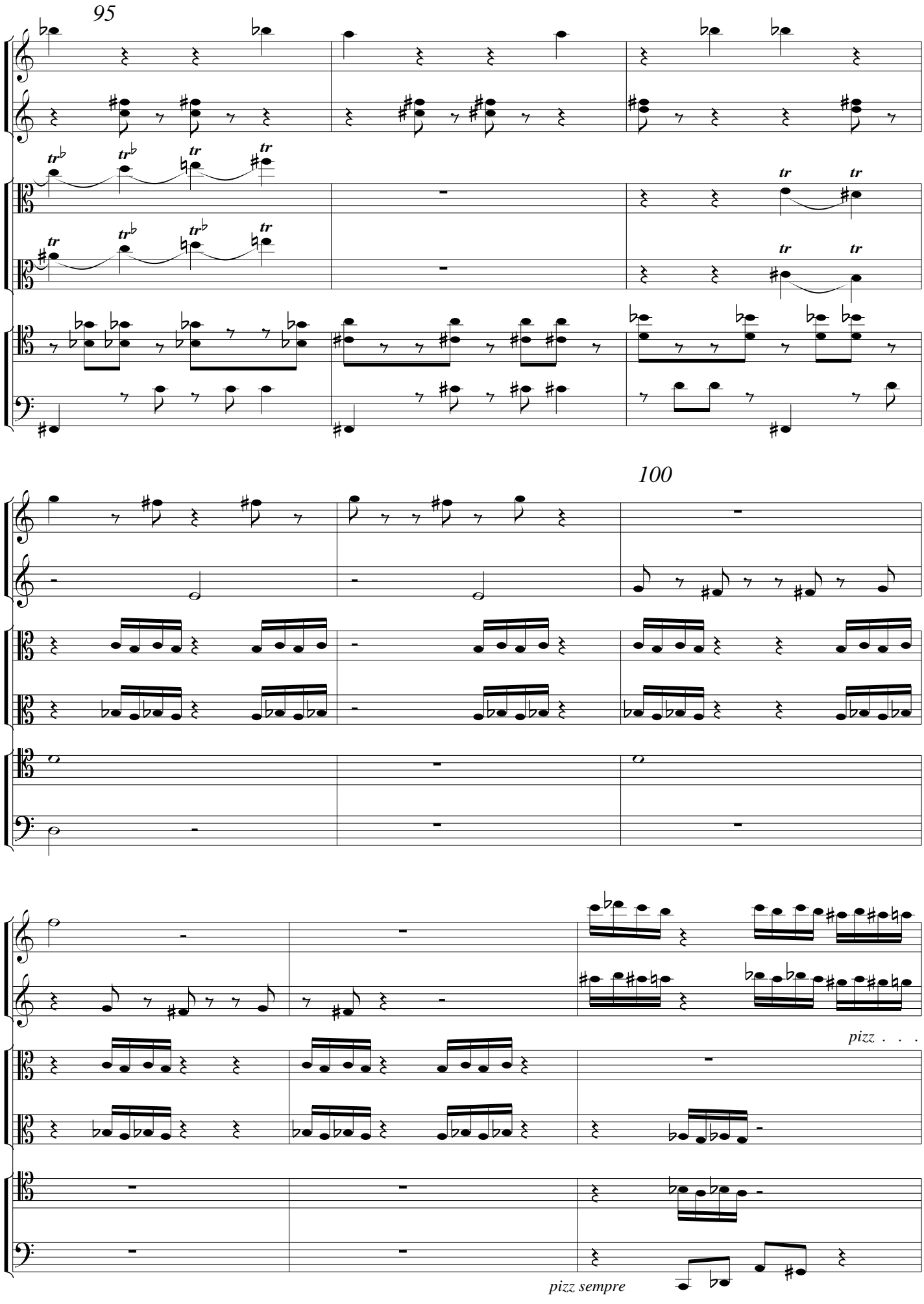

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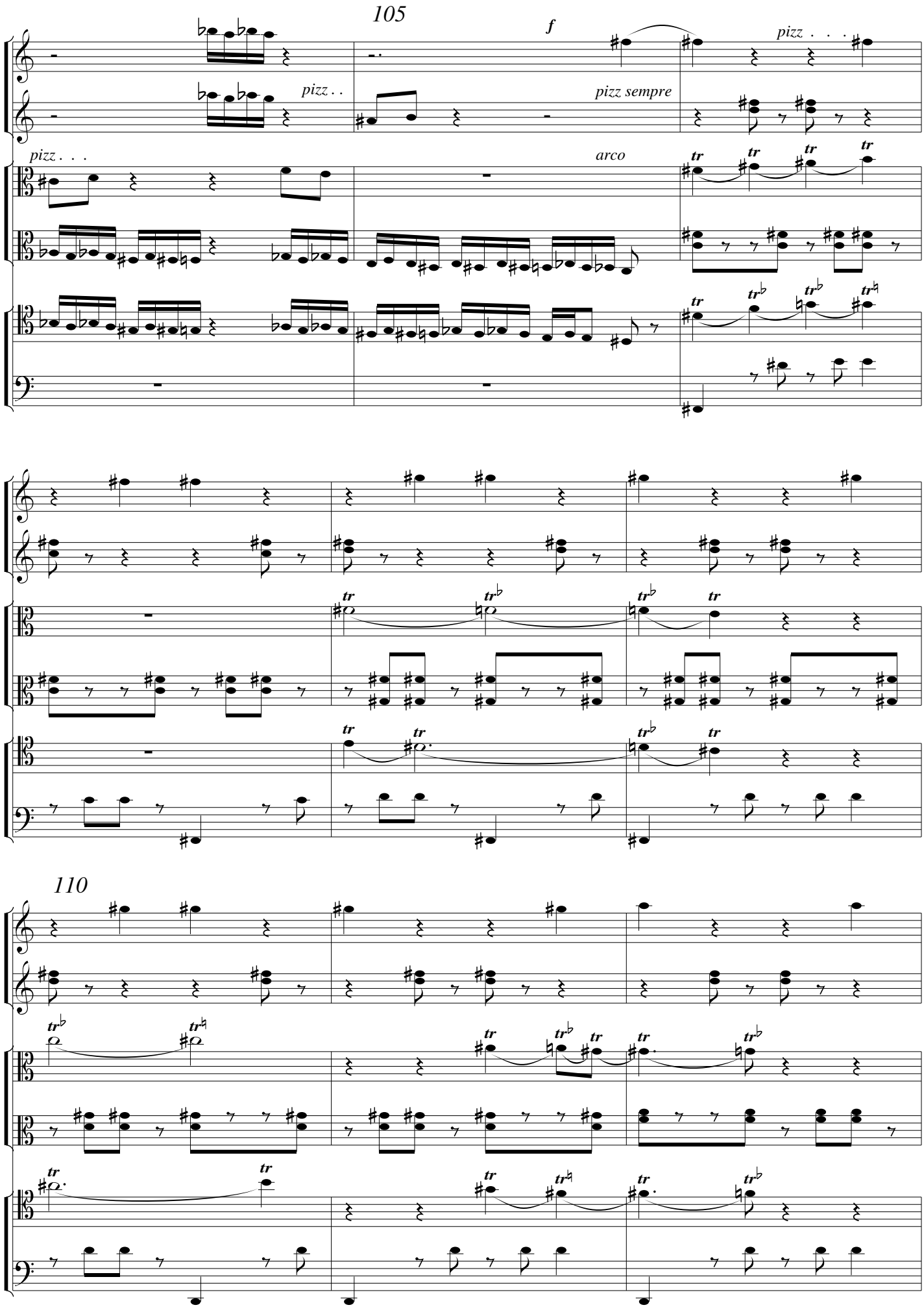

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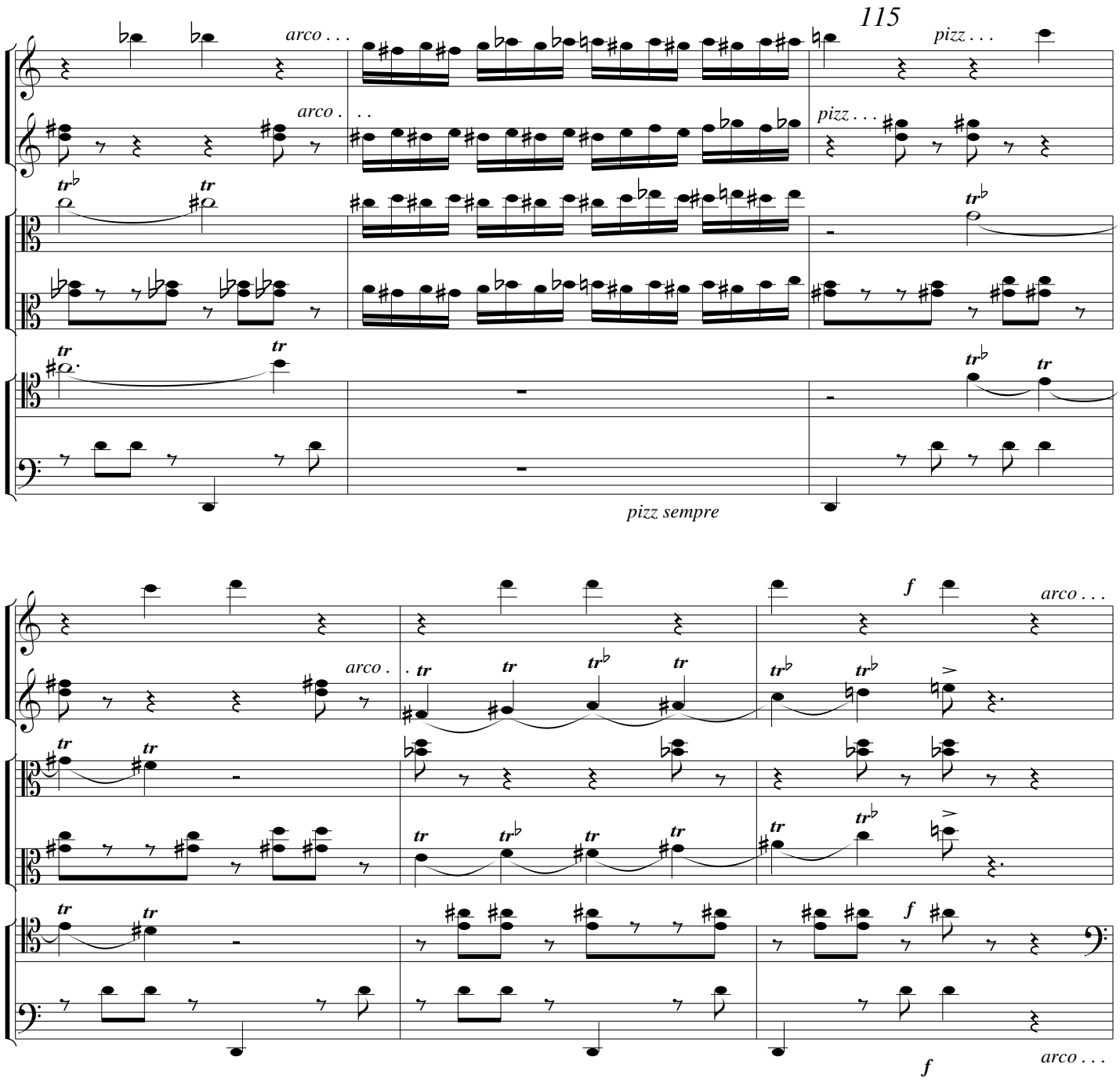

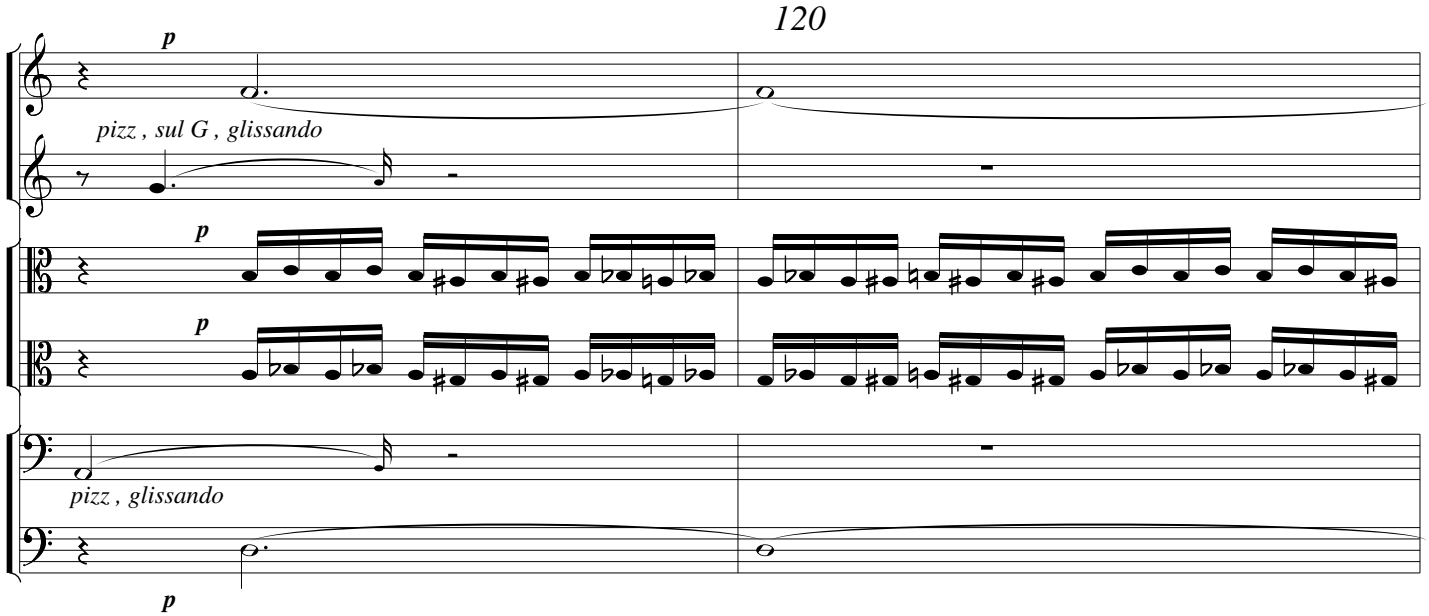

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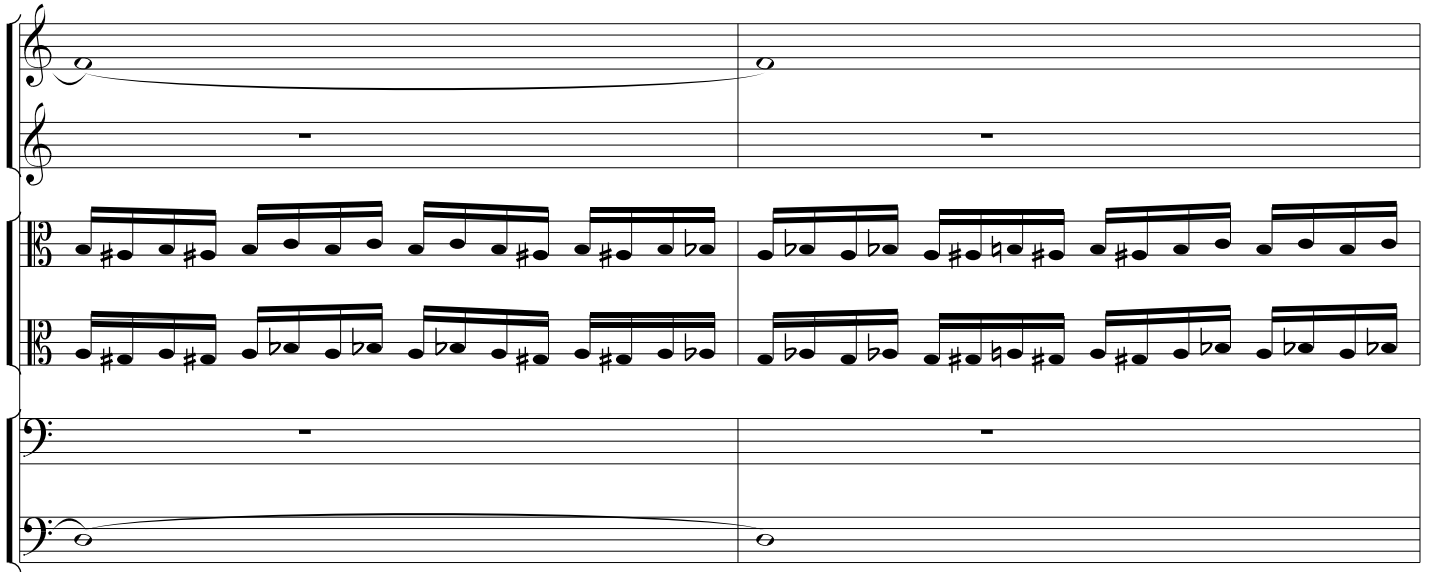

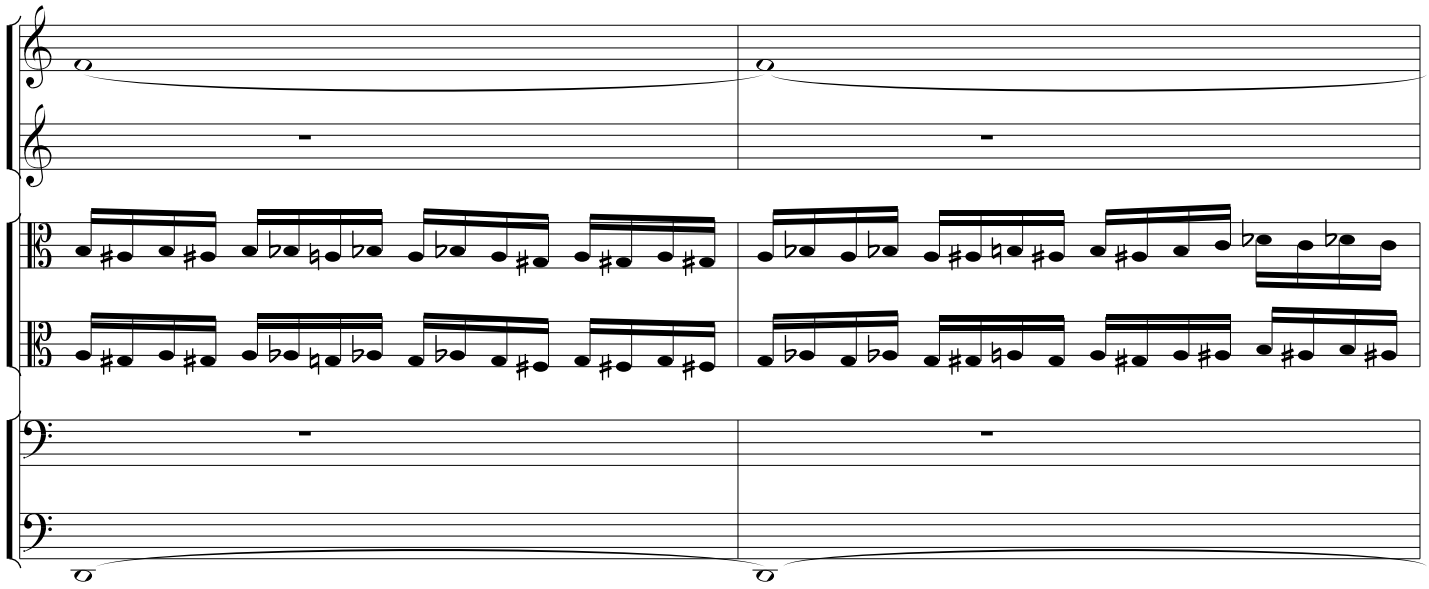

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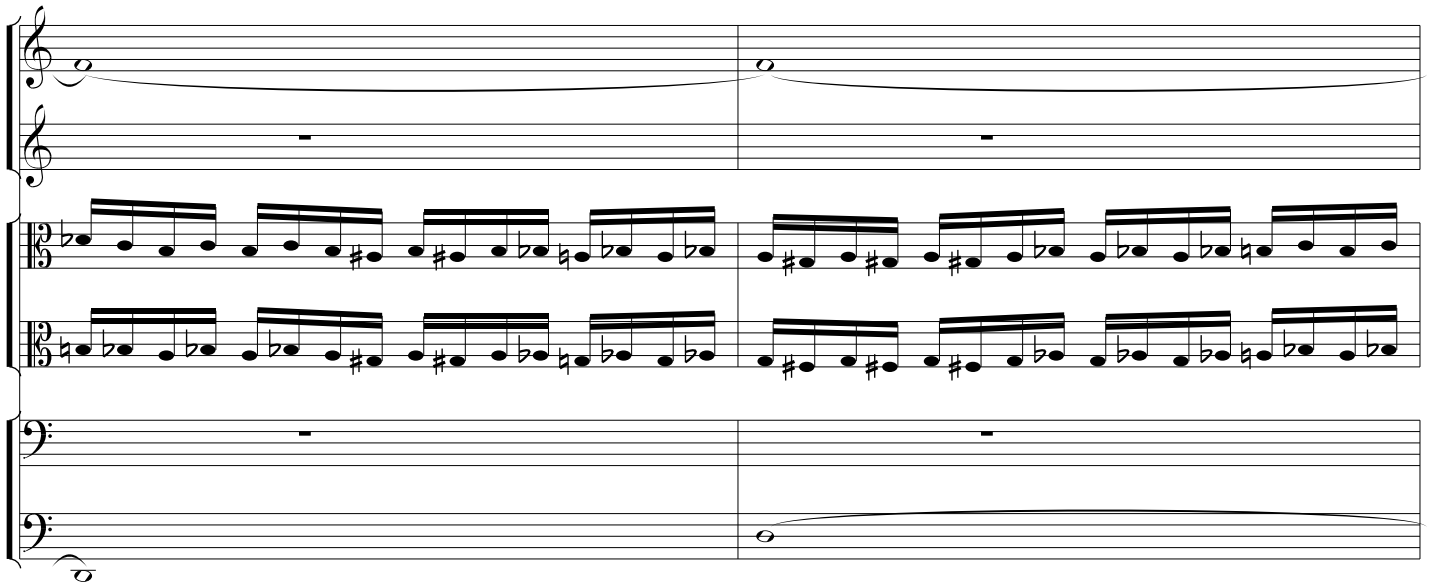

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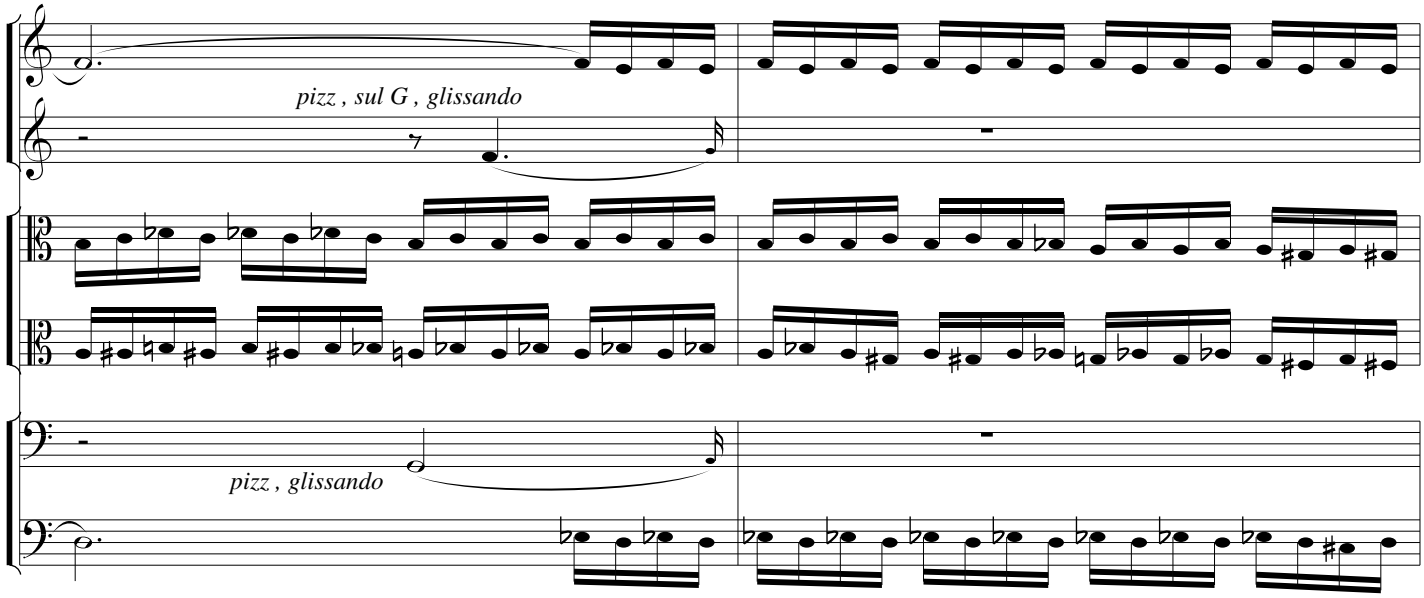

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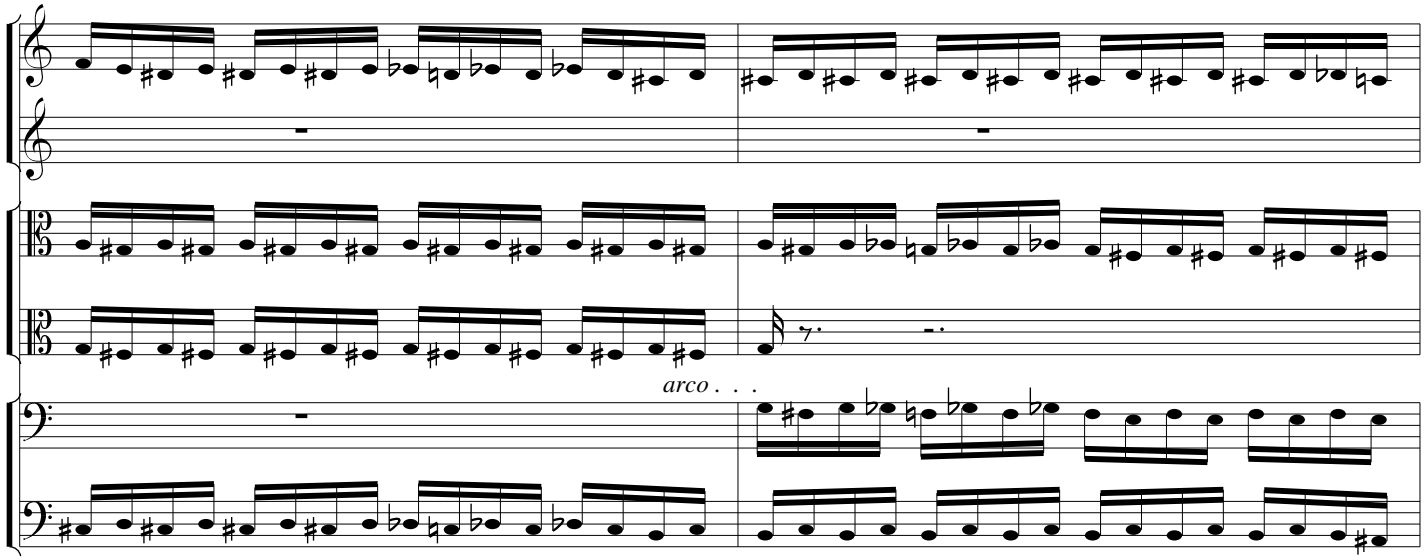

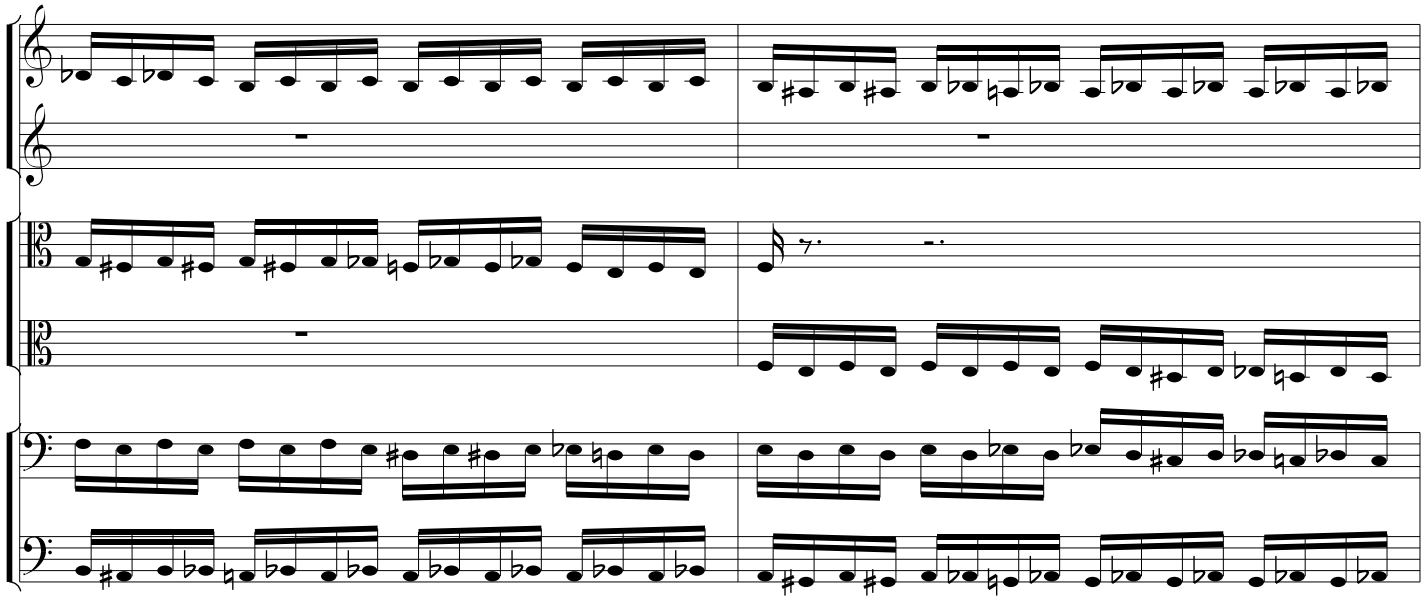

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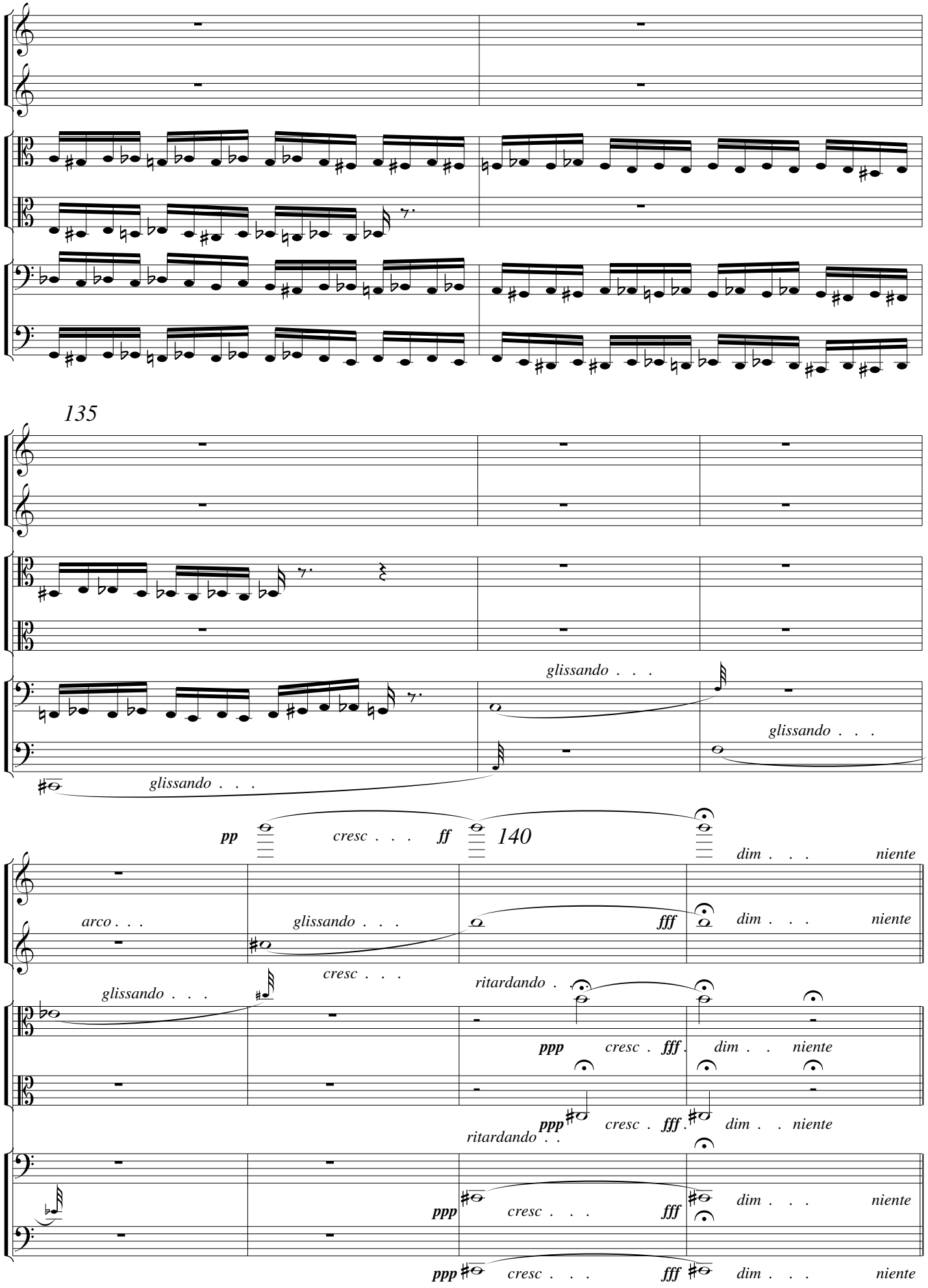

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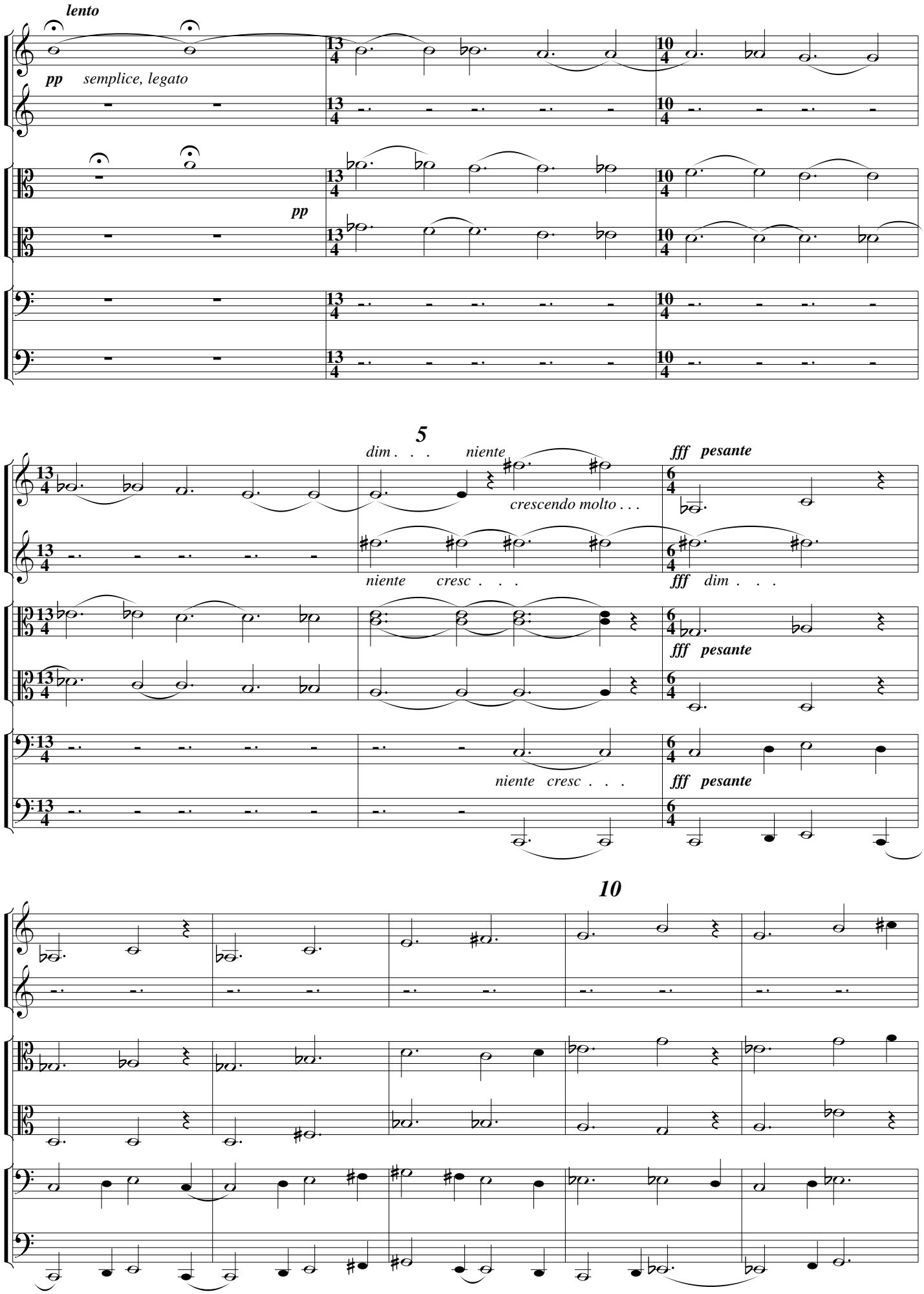

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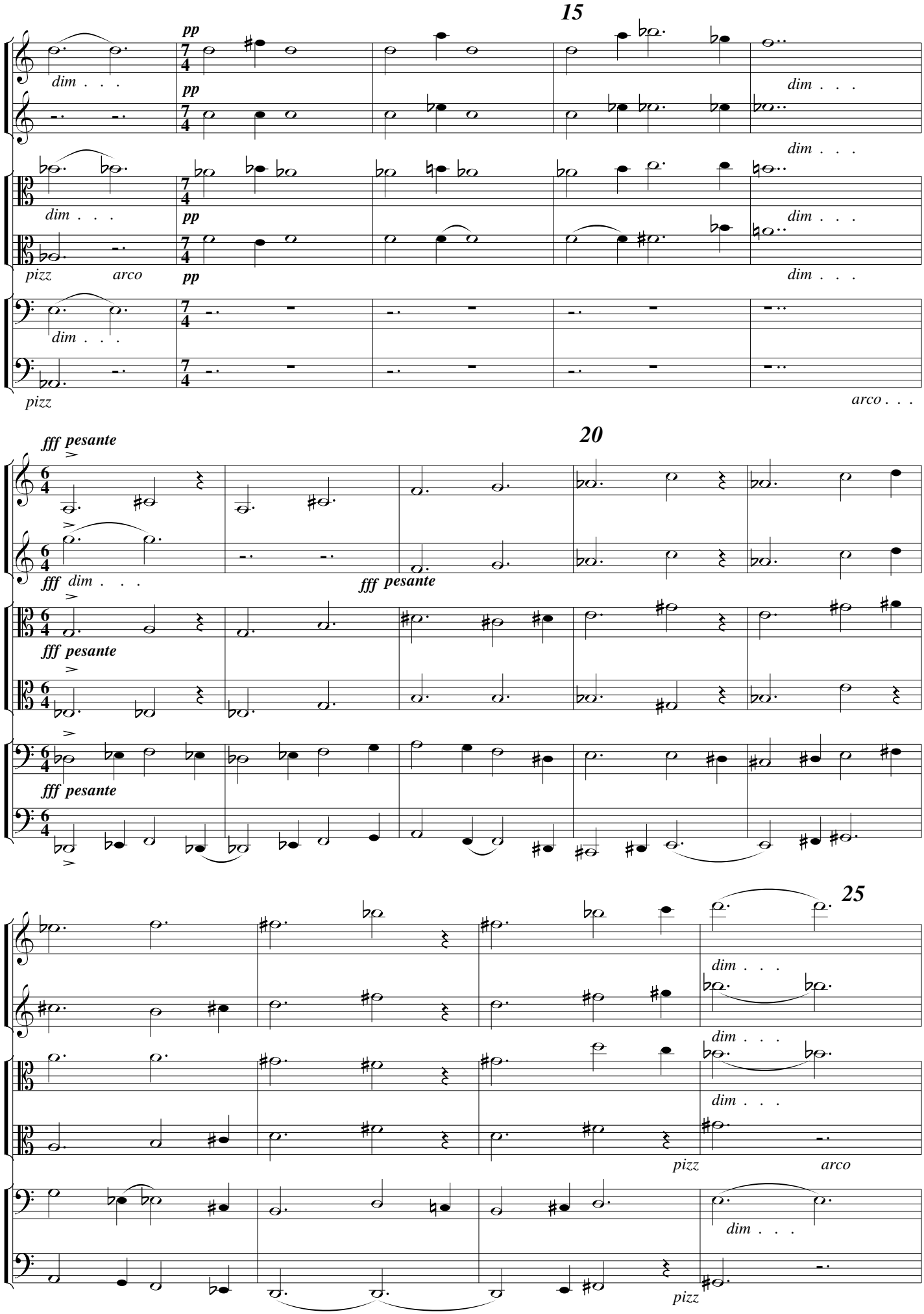

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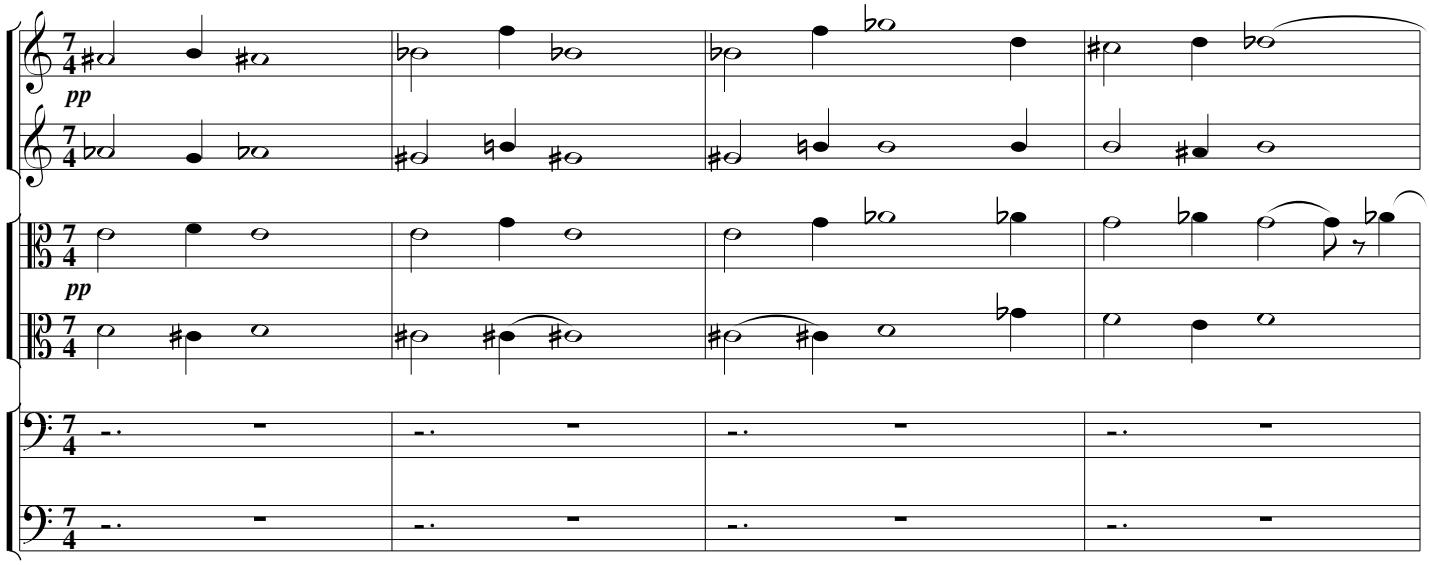

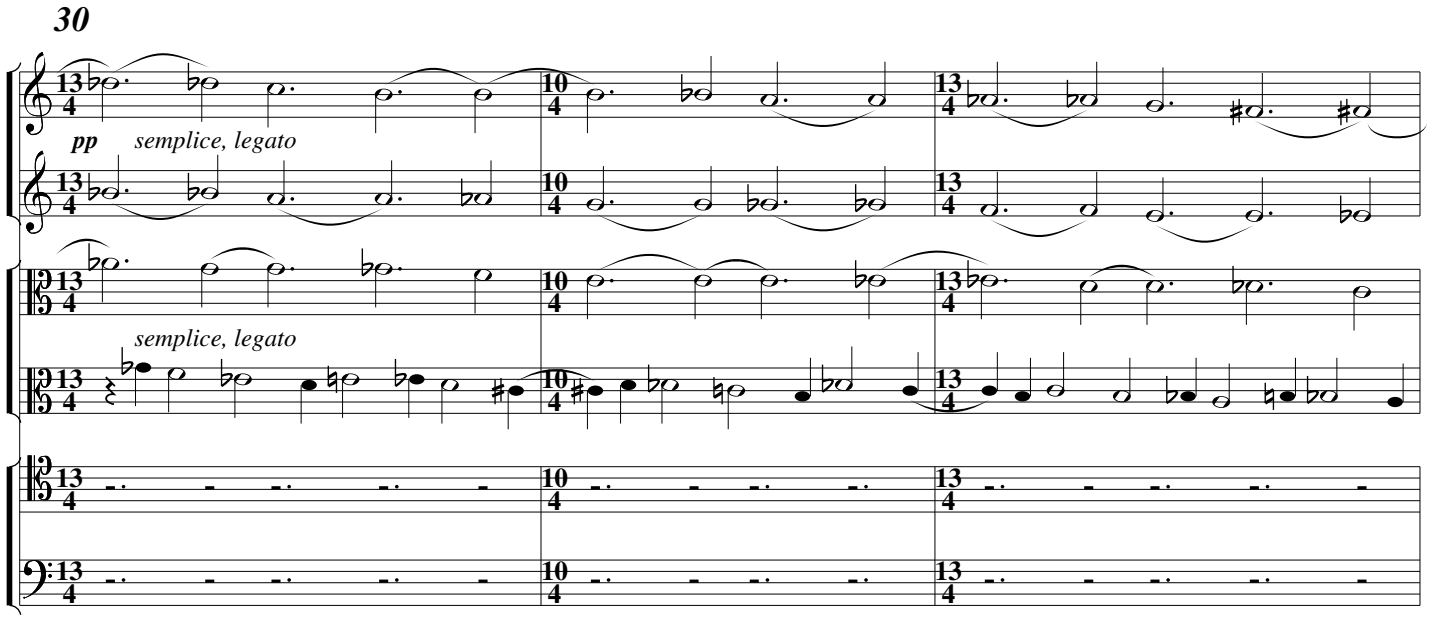

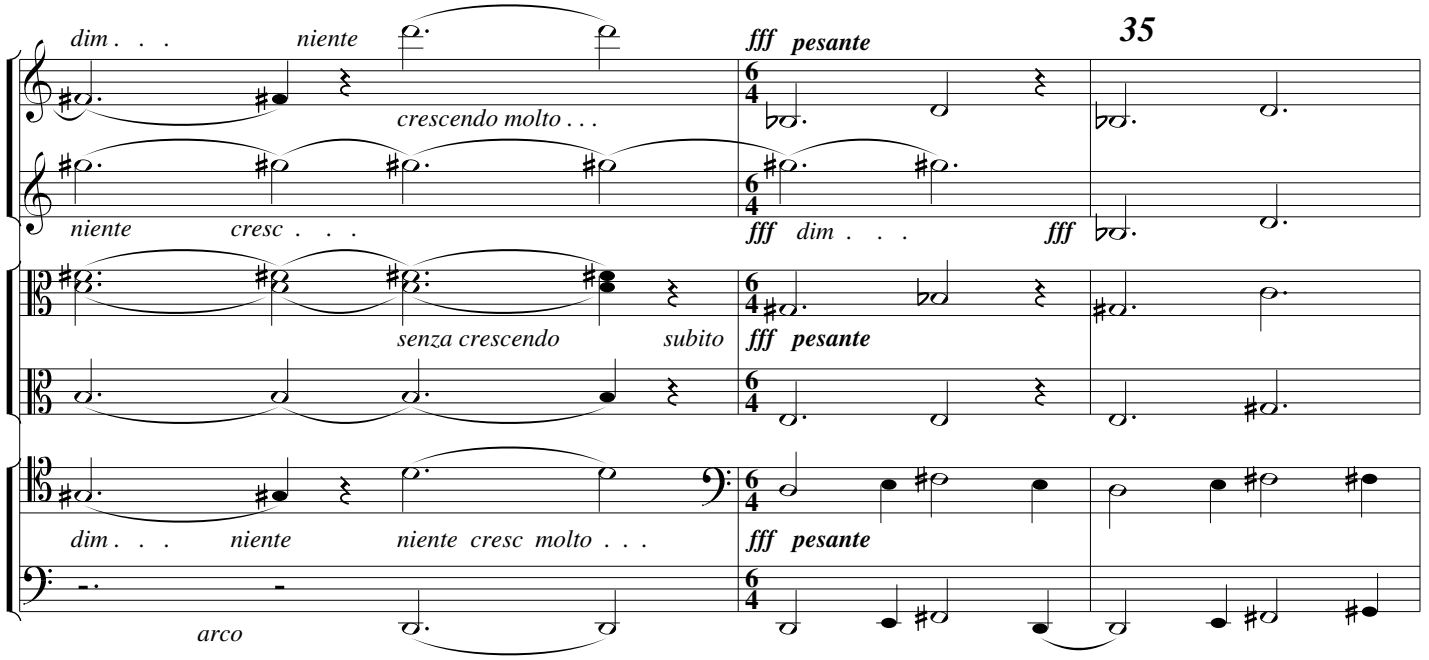

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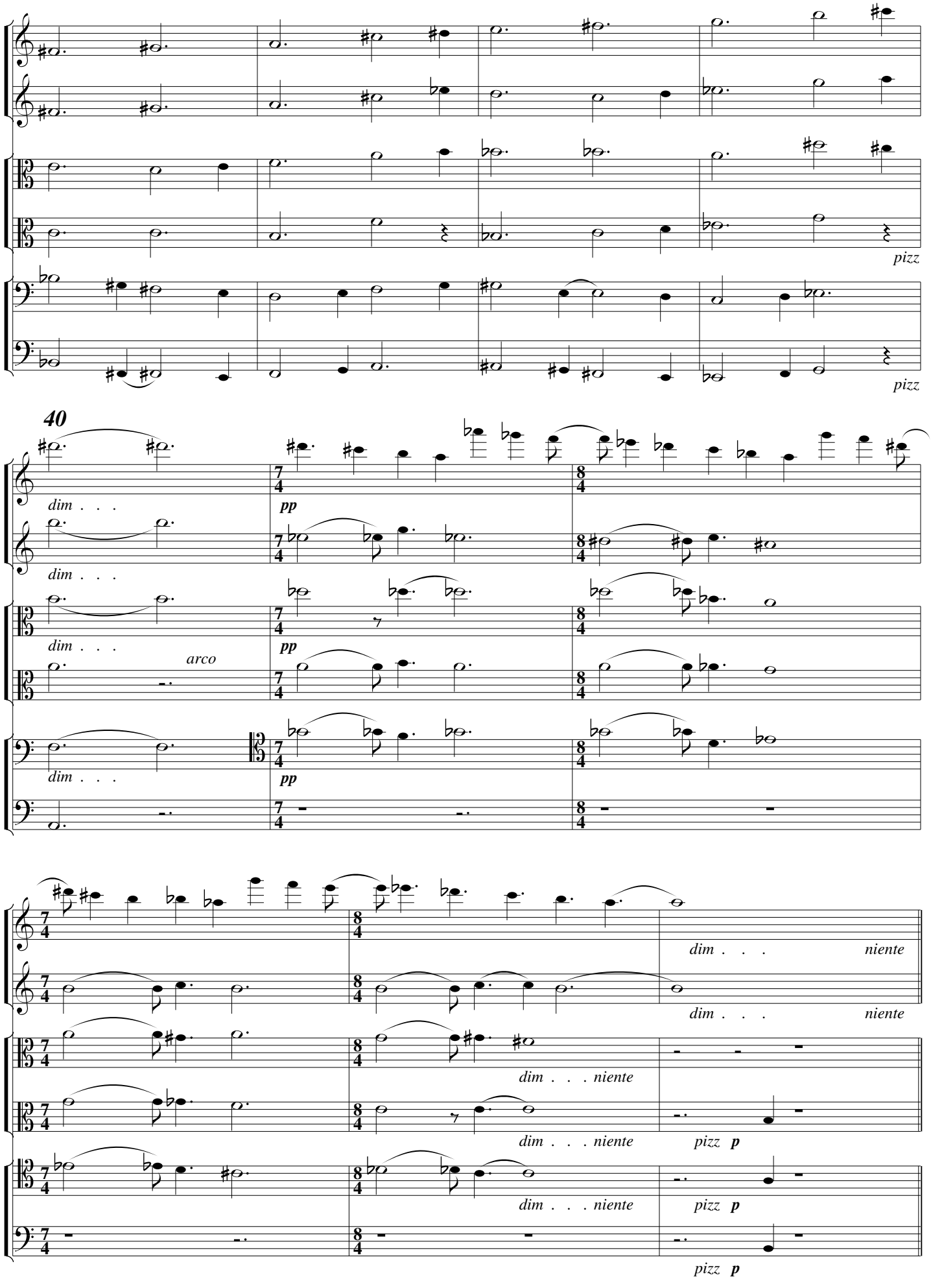

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Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, and lectured in composition at the Conservatorium. He founded **pjb.com.au**, becoming the first composer to sell scores on-line, taking scores from Composer to Performer in one immediate step. *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; *Sadhana*, wind and brass ensemble, 1980; *Concert Study*, piano four hands, 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 Bartók: *Suite op.14* for piano. 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* and *Six Duets*, 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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