



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.

Peter J Billam

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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 piano and consists of four systems of staves. The first system has two treble clefs and two bass clefs. The second system has two bass clefs. The third system has two bass clefs. The fourth system has two bass clefs. The music is in a key with one sharp (F#) and a common time signature. The tempo is *molto lento* (60-72 bpm) and the dynamic is *mf*. The music features a slow, steady progression with various note values and rests, including a large slur over measures 2 and 3.

5

Musical score for measures 5-8. The score continues from the previous system. It consists of four systems of staves. The first system has two treble clefs and two bass clefs. The second system has two bass clefs. The third system has two bass clefs. The fourth system has two bass clefs. The music continues with a similar slow, steady progression, featuring a large slur over measures 6 and 7.

10

Musical score for measures 9-12. The score continues from the previous system. It consists of four systems of staves. The first system has two treble clefs and two bass clefs. The second system has two bass clefs. The third system has two bass clefs. The fourth system has two bass clefs. The music continues with a similar slow, steady progression. The dynamic marking *crescendo poco a poco* is present in the first three systems, indicating a gradual increase in volume.

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 begins with a half rest in the top staff, followed by a series of eighth-note patterns. The bass staves feature a steady accompaniment of quarter notes and half notes, with some notes tied across measures.

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 with eighth-note patterns in the top staff and a steady accompaniment in the bass staves. The key signature changes to one sharp (F#) in the second measure of this system.

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 with eighth-note patterns in the top staff and a steady accompaniment in the bass staves. The key signature changes to two sharps (F# and C#) in the first measure of this system.

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 a grand piano with four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The melody in the upper treble clef consists of eighth and sixteenth notes with various accidentals. The lower staves provide harmonic support with sustained notes and some melodic fragments.

30

Musical score for measures 30-34. The score continues with four staves. The melody in the upper treble clef becomes more active with sixteenth-note patterns. The lower staves feature dense chordal textures and rhythmic accompaniment, including a prominent bass line with eighth-note patterns.

35

Musical score for measures 35-38. The score continues with four staves. The melody in the upper treble clef features a series of sixteenth-note runs. The lower staves have a complex texture with many notes, including a dense block of chords in the middle bass clef staff. The piece concludes with a final chord in the bass clef.

Musical score for measures 37-40. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes. The bass clef staves have a few whole notes and half notes, including a measure with a whole note marked with a sharp sign.

Musical score for measures 41-44. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The music continues with complex rhythmic patterns, including many sixteenth notes and eighth notes. The bass clef staves have a few whole notes and half notes, including a measure with a whole note marked with a sharp sign.

Musical score for measures 45-48. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). Measure 45 is marked with the number '45'. The music features complex rhythmic patterns, including many sixteenth notes and eighth notes. The bass clef staves have a few whole notes and half notes, including a measure with a whole note marked with a sharp sign. The word 'pizz...' is written in the bass clef staves. The music ends with a double bar line.

First system of musical notation, measures 1-3. It features a grand staff with treble and bass clefs, and a piano accompaniment with two staves. The music includes various rhythmic patterns and accidentals.

Second system of musical notation, measures 4-6. It features a grand staff with treble and bass clefs, and a piano accompaniment with two staves. Measure 4 is marked with the number 50. The music includes various rhythmic patterns and accidentals.

Third system of musical notation, measures 7-9. It features a grand staff with treble and bass clefs, and a piano accompaniment with two staves. Measure 7 is marked with the number 55. The music includes various rhythmic patterns and accidentals.

60

sul D

lento mm~60
tr dim... niente

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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