



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.

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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 in the upper voice starts on a whole note G4, followed by quarter notes A4, B4, and C5. The lower voice provides accompaniment with whole notes G3, A3, B3, and C4.

Musical notation for measures 5-8. The melody continues with quarter notes D5, E5, and F5. The lower voice accompaniment consists of whole notes D3, E3, F3, and G3.

Musical notation for measures 9-12. Measure 10 is marked with the number '10'. The instruction *crescendo poco a poco* is written above the staff. The melody features quarter notes G5, A5, and B5. The lower voice accompaniment uses whole notes G3, A3, B3, and C4.

Musical notation for measures 13-16. Measure 15 is marked with the number '15'. The melody includes quarter notes C6, B5, and A5. The lower voice accompaniment continues with whole notes D3, E3, F3, and G3.

Musical notation for measures 17-20. Measure 20 is marked with the number '20'. The melody features quarter notes G5, F5, and E5. The lower voice accompaniment consists of whole notes G3, F3, E3, and D3.

Musical notation for measures 21-25. Measure 25 is marked with the number '25'. The melody includes quarter notes D5, C5, and B4. The lower voice accompaniment uses whole notes G3, F3, E3, and D3. The dynamic changes to *ff* in measure 21, then to *mp* in measure 25, with a *dim . . .* instruction.

I I Violin parts

~ 40 bars/min

5

Measures 1-5 of the violin part. The music is written in two staves (treble and bass clef). The tempo is marked as ~ 40 bars/min. The key signature has one flat (B-flat). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment.

Measures 6-9 of the violin part. The melody continues with similar rhythmic patterns, incorporating some chromaticism and accidentals.

Measures 10-14 of the violin part. Measure 10 is marked with the number '10'. The musical texture remains consistent with the previous measures.

Measures 15-19 of the violin part. Measure 15 is marked with the number '15'. The melody shows some variation in rhythm and pitch.

Measures 20-24 of the violin part. Measure 20 is marked with the number '20'. Measures 21-24 feature a more active, rhythmic melody in the treble clef.

Measures 25-29 of the violin part. Measures 25 and 30 are marked with the numbers '25' and '30' respectively. The music concludes with a final cadence in measure 29.

Measures 30-34 of the violin part. Measure 30 is marked with the number '30'. This section continues the melodic and harmonic development of the piece.

35

40 45

50

55

60

65

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

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 with a key signature of one sharp (F#). The upper staff begins with a *mf* dynamic. The lower staff also begins with a *mf* dynamic. The music consists of half notes and quarter notes, with some notes beamed together.

5

Musical notation for measures 5-8. The notation continues in the same bass clef and key signature. It features a mix of half and quarter notes, with some notes tied across measures.

10

Musical notation for measures 9-12. The notation continues in the same bass clef and key signature. A *crescendo poco a poco* instruction is written above the staff. The music includes half notes and quarter notes.

15

Musical notation for measures 13-16. The notation continues in the same bass clef and key signature. It features a mix of half and quarter notes, with some notes tied across measures.

20

Musical notation for measures 17-20. The notation continues in the same bass clef and key signature. It features a mix of half and quarter notes, with some notes tied across measures.

25

Musical notation for measures 21-25. The notation continues in the same bass clef and key signature. It features a mix of half and quarter notes, with some notes tied across measures. The dynamic *ff* is present in the first measure. The tempo marking *piu lento* appears below the staff. The piece concludes with a *mp* dynamic and a *dim . . .* instruction.

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.

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 and 6. Measure 7 has a slur over a half note F1. Measure 8 has a half note E1. Dynamics include *mf* in measure 5.

Measures 9-14 of the cello part. Measure 9 has a half note D1, measure 10 has a half note C1, measure 11 has a half note B0, measure 12 has a half note A0, measure 13 has a half note G0, and measure 14 has a half note F0. A slur covers measures 9 and 10. Measure 11 has a slur over a half note E0. Measure 12 has a slur over a half note D0. Measure 13 has a slur over a half note C0. Measure 14 has a half note B0. Dynamics include *crescendo poco a poco* in measure 11.

Measures 15-19 of the cello part. Measure 15 has a half note A0, measure 16 has a half note G0, measure 17 has a half note F0, measure 18 has a half note E0, and measure 19 has a half note D0. A slur covers measures 15 and 16. Measure 17 has a slur over a half note C0. Measure 18 has a slur over a half note B0. Measure 19 has a half note A0. Dynamics include *mf* in measure 15.

Measures 20-24 of the cello part. Measure 20 has a half note G0, measure 21 has a half note F0, measure 22 has a half note E0, measure 23 has a half note D0, and measure 24 has a half note C0. A slur covers measures 20 and 21. Measure 22 has a slur over a half note B0. Measure 23 has a slur over a half note A0. Measure 24 has a half note G0. Dynamics include *mf* in measure 20.

Measures 25-28 of the cello part. Measure 25 has a half note F0, measure 26 has a half note E0, measure 27 has a half note D0, and measure 28 has a half note C0. A slur covers measures 25 and 26. Measure 27 has a slur over a half note B0. Measure 28 has a half note A0. Dynamics include *ff* in measure 25, *dim . . . mp* in measure 27, and *dim . . .* in measure 28.

II Cello parts

~ 40 bars/min

5

10

15

20

25

30

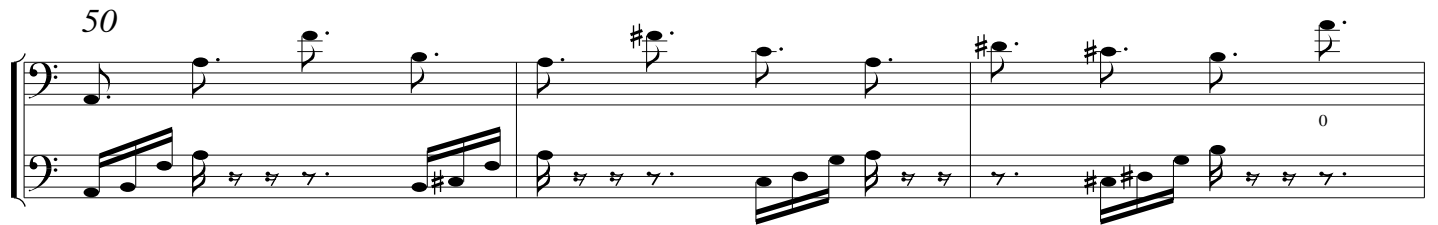
35

40

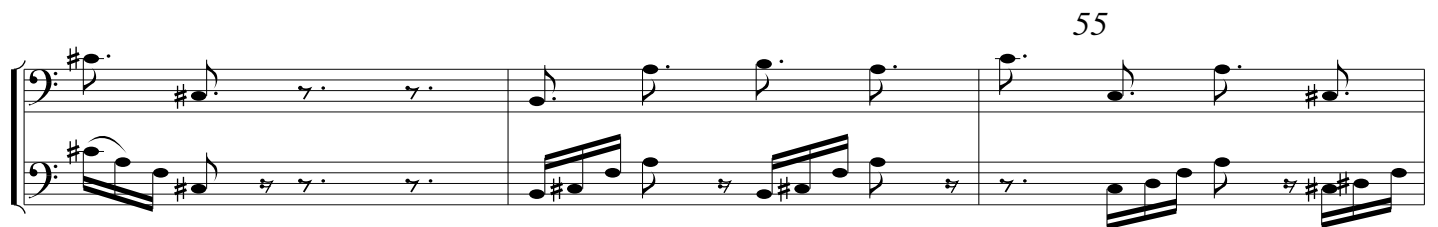
45 *pizz...*



50

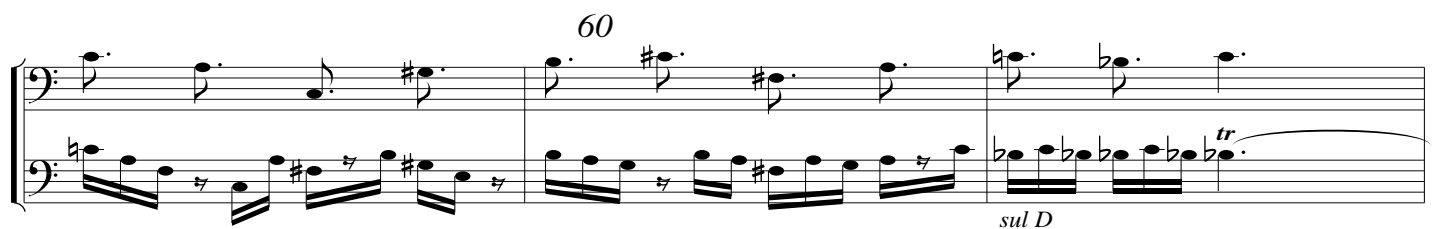


55



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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