



Study number Eleven

from

Twenty Studies

by Peter Billam

For piano

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11. Crossrhythms

Measures 1-4 of the piece. The music is in 12/8 time and B-flat major. The right hand plays a steady eighth-note melody, while the left hand plays a pattern of eighth notes with a half-note rest on the first eighth of each beat, creating a crossrhythm.

Measures 5-8. The right hand continues the eighth-note melody, and the left hand maintains the crossrhythmic pattern.

5

Measures 9-12. At measure 10, the time signature changes to 10/8. The right hand continues with eighth notes, and the left hand continues with eighth notes.

Measures 13-16. The right hand continues with eighth notes, and the left hand continues with eighth notes.

10

Measures 17-20. At measure 17, the time signature changes to 15/8. The right hand continues with eighth notes, and the left hand continues with eighth notes.

Measures 21-24. The right hand continues with eighth notes, and the left hand continues with eighth notes.

15

Measures 25-28. At measure 25, the time signature changes to 12/8. The right hand continues with eighth notes, and the left hand continues with eighth notes.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves feature a sequence of eighth notes with a descending melodic line. The key signature has one flat (B-flat). The first measure contains a whole note chord with a flat sign above it. The second measure has a slur over the first two notes. The piece concludes with a double bar line.

The second system continues the musical piece with two staves. The notation is consistent with the first system, showing a descending eighth-note melody in both hands. It ends with a double bar line.

20

The third system of music, starting at measure 20, continues the descending eighth-note pattern in two staves. It concludes with a double bar line.

The fourth system of music, starting at measure 16, features a change in time signature to 16/8, indicated by the numbers 16 and 8 in the top-left corner of both staves. The descending eighth-note melody continues in both hands. It ends with a double bar line.

25

The fifth system of music, starting at measure 25, continues the descending eighth-note melody in two staves. It concludes with a double bar line.

The sixth system of music, starting at measure 20, continues the descending eighth-note melody in two staves. The time signature remains 16/8. It concludes with a double bar line.

Two staves of music. The upper staff is in treble clef and the lower in bass clef. Both staves contain eighth notes with stems pointing downwards. The key signature has one flat (Bb). The first two measures are shown.

30

Two staves of music, continuing from the previous system. The notation is consistent with the first system, showing measures 3 and 4.

Two staves of music, continuing from the previous system. The notation is consistent with the first system, showing measures 5 and 6.

35

Two staves of music, continuing from the previous system. The notation is consistent with the first system, showing measures 7 and 8.

Two staves of music, continuing from the previous system. The notation is consistent with the first system, showing measures 9 and 10. A double bar line is present between measures 9 and 10.

40

Two staves of music, continuing from the previous system. The notation is consistent with the first system, showing measures 11 and 12. The final measure of each staff contains a whole note.

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*, 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 Bartók: *Suite op.14* for piano. By Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralsvorspiele 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*, SSATB 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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