



# Study number Eleven

from

# Twenty Studies

*by Peter Billam*

*For piano*

© Peter J Billam, 2013-14

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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 pattern, while the left hand plays a pattern of eighth notes with a half-note rest every two measures.

Measures 5-8. The right hand continues with eighth notes, and the left hand continues with eighth notes and half-note rests.

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 and half-note rests.

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

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 and half-note rests.

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

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 and half-note rests.

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 are in a key signature of one flat (B-flat major or D minor). The music features a complex cross-rhythm pattern. The upper staff has a melodic line with eighth and sixteenth notes, while the lower staff has a more rhythmic accompaniment with eighth notes. A fermata is placed over the final note of the upper staff in the fourth measure.

The second system continues the musical piece with two staves in the same key signature. The rhythmic patterns in both staves are consistent with the first system, maintaining the cross-rhythmic feel.

20

The third system, starting at measure 20, continues the musical piece. The notation remains consistent with the previous systems, showing the ongoing cross-rhythmic development.

The fourth system, starting at measure 16, includes a time signature change. The upper staff changes from 4/4 to 16/8, and the lower staff changes from 4/4 to 16/8. The music continues with the same melodic and rhythmic motifs.

25

The fifth system, starting at measure 25, continues the piece. The time signature remains 16/8 for both staves. The melodic line in the upper staff shows some variation in phrasing.

The sixth system, starting at measure 20 (labeled as such in the score), concludes the piece. It features a final melodic flourish in the upper staff and a steady accompaniment in the lower staff, ending with a fermata over the final note of the upper staff.

Two staves of music. The upper staff is in treble clef and the lower staff is 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 two measures of eighth notes with stems pointing downwards.

Two staves of music, continuing from the previous system. The notation is consistent with the first system, showing two measures of eighth notes with stems pointing downwards.

35

Two staves of music, continuing from the previous system. The notation is consistent with the first system, showing two measures of eighth notes with stems pointing downwards.

Two staves of music, continuing from the previous system. The notation is consistent with the first system, showing two measures of eighth notes with stems pointing downwards. A double bar line is present at the end of the second measure.

40

Two staves of music, continuing from the previous system. The notation is consistent with the first system, showing two measures of eighth notes with stems pointing downwards. 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, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and keyboard. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, with on-line delivery, 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.

**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; *Flute Sonata BWV 1031* transposed into 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*, from the *Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; *Fuga Canonica in Epidiapente* for keyboard and melody instrument; 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 Johannes 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. By 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. By Arnold Schoenberg: *Verklärte Nacht* for piano. By 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. *John Wilbye*, *Draw on sweet Night*, SSATB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Seven English Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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