



Study number Eleven

from

Twenty Studies

by Peter Billam

For piano

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11. Crossrhythms

Measures 1-2 of the piece. The key signature has one flat (B-flat). The time signature is 12/8. The first staff (treble clef) contains a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The second staff (bass clef) contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2.

Measures 3-4. The first staff (treble clef) contains a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The second staff (bass clef) contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2.

Measures 5-10. Measure 5 is marked with a '5' above the staff. The first staff (treble clef) contains a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The second staff (bass clef) contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2. At measure 10, the time signature changes to 10/8. The first staff (treble clef) contains a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The second staff (bass clef) contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2.

Measures 11-14. The first staff (treble clef) contains a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The second staff (bass clef) contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2.

Measures 15-18. Measure 15 is marked with a '10' above the staff. The time signature is 15/8. The first staff (treble clef) contains a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The second staff (bass clef) contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2.

Measures 19-22. The first staff (treble clef) contains a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The second staff (bass clef) contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2.

Measures 23-26. Measure 23 is marked with a '15' above the staff. The time signature is 12/8. The first staff (treble clef) contains a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The second staff (bass clef) contains a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2.

Two staves of music. The upper staff is in treble clef and the lower in bass clef. Both are in a key with two flats (B-flat and E-flat). The music consists of eighth notes and quarter notes, with a fermata over the final note of the second measure.

Two staves of music, continuing the piece. The notation is consistent with the first system, featuring eighth and quarter notes in both staves.

20

Two staves of music, starting at measure 20. The notation continues with eighth and quarter notes.

Two staves of music, starting at measure 16. The time signature changes to 16/8. The notation continues with eighth and quarter notes.

25

Two staves of music, starting at measure 25. The notation continues with eighth and quarter notes.

Two staves of music, starting at measure 20. The time signature changes to 20/8. The notation continues with eighth and quarter notes.

The first system of music consists of two staves, treble and bass. The treble staff contains a sequence of eighth notes with a descending melodic line, while the bass staff contains a steady eighth-note accompaniment. The key signature has two flats.

30

The second system continues the musical piece, maintaining the same rhythmic and melodic patterns as the first system.

The third system continues the musical piece, maintaining the same rhythmic and melodic patterns as the first system.

35

The fourth system continues the musical piece, maintaining the same rhythmic and melodic patterns as the first system.

The fifth system continues the musical piece, maintaining the same rhythmic and melodic patterns as the first system. It includes a double bar line with the numbers 12/8 above and below it, indicating a change in time signature.

40

The sixth system concludes the musical piece, ending with a final cadence in both staves.

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. *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.

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 Epi diapente* 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*, SSATTB 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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