



Divisions on an Italian Ground

by Peter Billam

for flute and guitar

© Peter J Billam, 1980

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Divisions on an Italian Ground

Divisions on an Italian Ground for flute and guitar is one of Peter Billam's early compositions. It was written in 1980 when he was living in Biel, Switzerland, and actively playing both guitar and flute. It is a set of variations on the theme from Robert Carr's piece of the same name; there are also references to Brahms' Paganini Variations.

The following tempo suggestions are editorial only, and should be disregarded with a clear conscience. The theme could be taken at around 88, the second variation *Etwas rasch* at about 96 crochets per minute, the fifth *Immer staccato* at about 63 bars per minute, the eighth *Ausdrücksvoll* at about 56 crochets per minute, and the final *Etwas langsamer als das Thema* at about 80.

Also available is the piece of the same title by Robert Carr, taken from *The Delightful Companion: or, Choice new lessons for the Recorder or Flute* published by John Carr in 1686, with the continuo realised for guitar in 1980 by Peter Billam. The solo part can be played on Alto Recorder, as foreseen by Robert Carr, or on Flute, making a companion piece for Peter Billam's variations. Carr's *Delightful Companion* was initially published in 1682, though no copies of this first edition are extant. The divisions turn up again in the 1695 edition of *The Division Violin* and are also republished in 1708 (with fewer ornaments) in *The Second Part of the Division Flute containing a Collection of Divisions upon Several Excellent Grounds for the Flute being very Improving and Delightfull to all Lovers of that Instrument*.

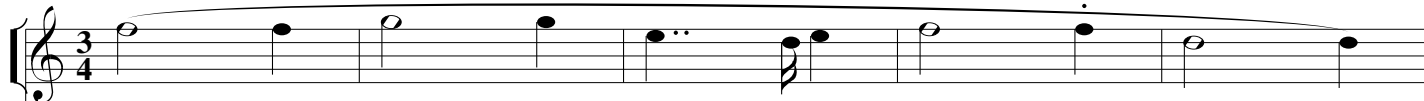
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Divisions on an Italian Ground

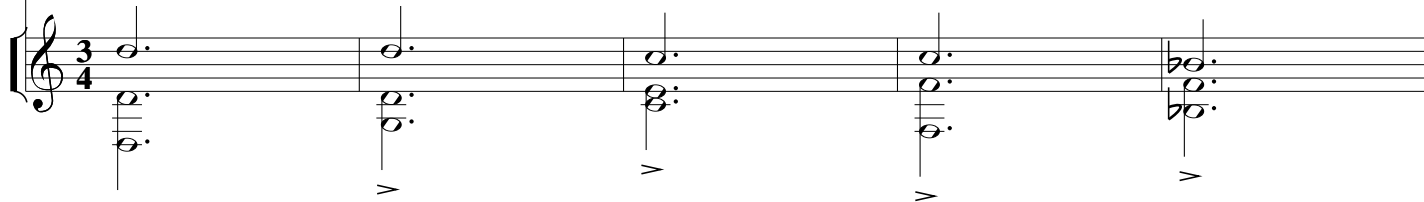
Un poco maestoso

Flute




Musical notation for the Flute part, showing a melodic line with a long slur over the first five measures.

Guitar

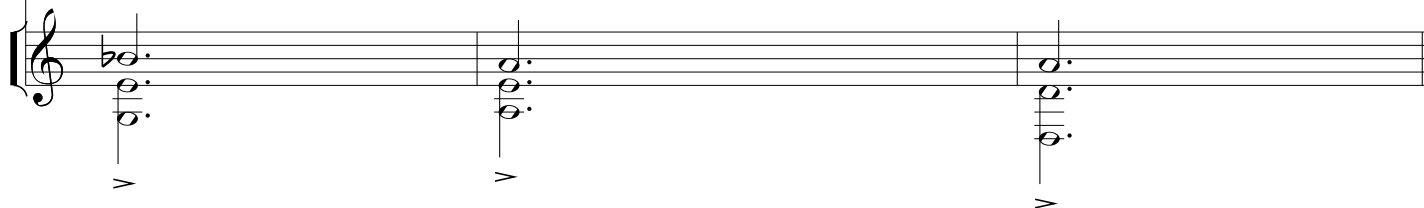


Musical notation for the Guitar part, showing a rhythmic accompaniment with chords and arpeggios.

arpeggiando, apoyando el p . . .



Musical notation for the Flute part, showing a melodic line with a long slur over the first five measures.



Musical notation for the Guitar part, showing a rhythmic accompaniment with chords and arpeggios.

leggerio ma legato . . .

f *p* *cresc*
zusammen
p *cresc*
leggerio ma legato . . .

p *p* *cresc* *dim*
mf *mp* *p* *cresc* *dim*

LH:1234 RH:245 (C-Klappe)

pp *pppp*
pp

4:3 *4:3* *4:3* *4:3* *3:2*
cresc *mf*
regelmäßig . . . *cresc* *mf*

Etwas rasch

staccato

9P 3P 5P 6P 9P

6P 4/2 4/2 3/2 4 8P 9P 10P 11P 12P

pp *p* *f* *ff*

2/1 2/3 2/4

6P 5P 4P 2P *f* *legato...*

1/4 0/3 1/2 0/3 1/4 0/3 2/4

Möglichst langsam

pppp *senza vibr.*
 LH:1234 RH:245 (C-Klappe)

vibrieren lassen

8P *p* Die Bass-melodie sehr gesangsvoll, mit vibrato. 4P

*mf*² *cresc...* *f* *dim...* *mp* *dim...* *p*

p *mf* *dim p* *gliss.*
vibrieren lassen . . .

mf *dim p* *gliss.*
vibr.

scherzando

dim . . . niente

Immer staccato, rasch

The musical score is presented in eight systems, each with two staves. The first system is marked *mf* and the second *ff*. The music is in a minor key and features a complex, rhythmic pattern with many accidentals and slurs. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps, flats, naturals). The piece is characterized by a fast, staccato, and rasch (brisk) tempo.

Fliessend, zart, leise

The first system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It features a melodic line with a triplet of eighth notes marked with a '3' above the notes. The lower staff begins with a bass clef and contains a bass line with a dynamic marking of *pp* (pianissimo) at the start and *mp* (mezzo-piano) at the end. The music is characterized by frequent accidentals and slurs.

The second system continues the musical piece with two staves. The upper staff maintains the melodic line with various rhythmic values and accidentals. The lower staff continues the bass line with similar rhythmic patterns and accidentals. The notation includes many slurs and ties across measures.

The third system of musical notation features two staves. The upper staff includes dynamic markings of *cresc...*, *f* (forte), *mp* (mezzo-piano), and *cresc...*. The lower staff includes a dynamic marking of *mp* and features a triplet of eighth notes marked with a '3' below the notes. The music continues with complex rhythmic and melodic patterns.

The fourth system of musical notation consists of two staves. The upper staff includes dynamic markings of *mf* (mezzo-forte), *dim...* (diminuendo), *p* (piano), *mp* (mezzo-piano), *dim...* (diminuendo), and *pp* (pianissimo). The lower staff includes dynamic markings of *mp*, *dim...*, and *pp*, and features a triplet of eighth notes marked with a '3' above the notes. The system concludes with a final note and a fermata.

vibr (seitwärts)

Prestissimo

sempre legato

diesen Takt dreimal

pp

unabhängige Tempi, beides möglichst rasch.

während dieser Tonleiter, ohne Pause

p

ponticello

diesen Arpeggio wiederholen bis . .

ins nächste Arpeggio übergehen

diesen Takt zweimal

wiederholen bis . . .

** während der Tonleiter,*

diesen Takt dreimal

ins nächste Arpeggio übergehen

diesen Takt zweimal

ppp *diesen Takt dreimal*

molto ponticello *wiederholen bis . . .*

wie eine Triller wiederholen

bewegt (cro = 108)

feurig . . .

vibr. (seitwärts)

dim

Ausdrücksvoll

First system of musical notation, measures 1-2. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 1 contains a quarter rest followed by a quarter note G4 with a sharp sign. Measure 2 contains a quarter note A4 with a sharp sign, a quarter note B4 with a sharp sign, and a quarter note A4 with a sharp sign. A dynamic marking *v* is above the first A4 note in measure 2. A fermata is placed over the final A4 note in measure 2.

Second system of musical notation, measures 3-4. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 3 contains a quarter note G4 with a sharp sign, a quarter note F4 with a flat sign, and a quarter note E4 with a flat sign. A fermata is placed over the final E4 note in measure 3. Measure 4 contains a quarter note D4 with a flat sign, a quarter note C4 with a flat sign, and a quarter note B3 with a flat sign. A dynamic marking *v* is above the first D4 note in measure 4.

Third system of musical notation, measures 5-6. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 5 contains a quarter note B3 with a flat sign, a quarter note A3 with a flat sign, and a quarter note G3 with a flat sign. A dynamic marking *v* is above the first B3 note in measure 5. Measure 6 contains a quarter note F3 with a flat sign, a quarter note E3 with a flat sign, and a quarter note D3 with a flat sign.

Fourth system of musical notation, measures 7-8. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 7 contains a quarter note C4 with a flat sign, a quarter note B3 with a flat sign, and a quarter note A3 with a flat sign. A dynamic marking *f* is above the first C4 note in measure 7. Measure 8 contains a quarter note G3 with a flat sign, a quarter note F3 with a flat sign, and a quarter note E3 with a flat sign. A dynamic marking *f* is above the first G3 note in measure 8. A fermata is placed over the final E3 note in measure 8.

Graziös, leicht

mf

4 2 3 2 1

mp leichter

3 3 3 3

p pp (dynamik wichtiger als intonation) f ff martellato

8valoc

5 3

sanft... dim... mp p

3 3

Etwas langsamer als das Thema

Musical score for "Divisions on an Italian Ground" by Peter Billam, page 14. The score consists of five systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The music is in 7/8 time. The first system starts with a treble staff containing a whole note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bass staff contains a whole note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The second system continues the melody in the treble staff and features a triplet of eighth notes in the bass staff. The third system continues the melody and also features a triplet of eighth notes in the bass staff. The fourth system continues the melody and features a triplet of eighth notes in the bass staff. The fifth system concludes the piece with a final cadence in both staves, including a triplet of eighth notes in the bass staff.

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 harpsichord. 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 !**

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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*, SSATTB recorders, and for flute choir. *Twelve Italian 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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