



Divisions on an Italian Ground

by Peter Billam


for flute and guitar

© Peter J Billam, 1980

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This printing 14 February 2014.

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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

Guitar

arpeggiando, apoyando el p...

leggerio ma legato . . .

f *p* *cresc*
zusammen
 1 3 0 3 1 2 0 3 2 0 1 0 3 4
p *cresc*
leggerio ma legato . . .

p *p* *cresc* *dim*
mf *mp* *p* *cresc* *dim*
 1 0 0 4 1 4 2

LH:1234 RH:245 (C-Klappe)

pp *pppp*
pp

4:3 4:3 4:3 4:3 3:2
cresc *mf*
regelmäßig . . . 4 1 4 1 0 3 2 4 1 3 0 1 4
cresc *mf*

Etwas rasch

staccato

9P 3P 5P 6P 9P

6P $\frac{4}{2}$ $\frac{4}{2}$ $\frac{3}{4}$ 8P 9P 10P 11P 12P

pp *f*

p *ff*

2 2 2

4

6P 5P 4P 2P

f

1 0 1 0 1 0 # 2
4 3 2 3 4 3 2 4

legato ...

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*

First system of musical notation, measures 1-4. The upper staff features a melodic line with a long slur over the first three measures and a glissando in the fourth. Dynamics include *p*, *mf*, and *dim p*. The lower staff contains a bass line with a triplet in measure 4 and a vibrato instruction: *vibrieren lassen . . .*

Second system of musical notation, measures 5-8. The upper staff continues the melodic line with a glissando in measure 8. Dynamics include *mf* and *dim p*. The lower staff features a bass line with a triplet in measure 6 and a vibrato instruction: *vibr.*

Third system of musical notation, measures 9-12. The upper staff has a long slur over the entire system. The lower staff contains a bass line with a triplet in measure 10.

Fourth system of musical notation, measures 13-16. The upper staff is marked *scherzando* and contains a triplet in measure 13. The lower staff contains a complex bass line with multiple triplets and fingerings: 3 1 2 4, 1 4 3 2 1 3 4 1 2 3 4 2, 3 4 2, 3 4 2 1 4 2.

Fifth system of musical notation, measures 17-20. The upper staff has a long slur over the entire system. The lower staff contains a bass line with a triplet in measure 17 and a *dim . . . niente* instruction in measure 19.

Immer staccato, rasch

The musical score is presented in eight systems, each with two staves. The upper staff uses a treble clef and the lower staff uses a bass clef. The key signature has one flat (B-flat). The first system includes dynamic markings: *mf* on the upper staff and *ff* on the lower staff. The tempo/mood is indicated as *Immer staccato, rasch*. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Accidentals (sharps and flats) are used throughout. The lower staff often contains chords and rests, while the upper staff has more melodic lines with staccato articulation.

Fliessend, zart, leise

The musical score consists of four systems of two staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a triplet of eighth notes and various slurs. The second staff contains a bass line with a dynamic marking of *pp* and *mp*. The second system continues the melodic and bass lines. The third system features dynamic markings of *cresc...*, *f*, *mp*, and *cresc...*. The fourth system concludes with dynamic markings of *mf dim... p*, *mp dim...*, and *pp*, ending with a trill marked *vibr (seitwärts)*.

Prestissimo

sempre legato *diesen Takt dreimal*

pp *unabhängige Tempi, beides möglichst rasch.*

während dieser Tonleiter, ohne Pause

p 4 0 0 0 0 0 *diesen Arpeggio wiederholen bis . . . ins nächste Arpeggio übergehen*
ponticello

diesen Takt zweimal

\$ *wiederholen bis . . .* * *während der Tonleiter,*

p i m p m i

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

diesen Takt dreimal

ins nächste Arpeggio übergehen

diesen Takt zweimal

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

Ausdrücksvoll

Musical score for "Divisions on an Italian Ground" by Peter Billam, page 12. The score is in 3/4 time and consists of five systems of two staves each. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is marked *Ausdrücksvoll*. The first system includes a fermata over the first measure of the upper staff. The second system includes a fermata over the first measure of the upper staff. The third system includes a fermata over the first measure of the upper staff. The fourth system includes a fermata over the first measure of the upper staff. The fifth system includes a fermata over the first measure of the upper staff. The score ends with a double bar line and repeat dots.

Graziös, leicht

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a mezzo-forte (*mf*) dynamic. The lower staff is in bass clef and contains a complex rhythmic accompaniment with fingerings 4, 2/3, and 2/1. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

The second system continues the piece. The upper staff starts with a mezzo-piano (*mp*) dynamic and the instruction *leichter*. It includes triplet markings (3) and a sixteenth-note pattern (6P). The lower staff continues the rhythmic accompaniment with various chordal textures.

The third system features a dynamic range from piano (*p*) to fortissimo (*ff*). The upper staff includes the instruction *8va ..* and *.. loc*. A note in parentheses reads *(dynamik wichtiger als intonation)*. The lower staff includes the instruction *martellato*. The system concludes with a *ff* dynamic.

The fourth system shows a dynamic shift from *dim...* to mezzo-piano (*mp*) and then piano (*p*). The instruction *sanft...* is present. The upper staff features triplet markings (3) and slurs. The lower staff continues with triplet accompaniment.

Etwas langsamer als das Thema

The musical score is presented in four systems, each with a treble clef staff on top and a bass clef staff on the bottom. The time signature is 7/4. The first system begins with a treble staff containing a melodic line and a bass staff with a triplet of eighth notes. The second system continues the melodic line and the bass line with a triplet. The third system features a melodic line with a comma above a note and a bass line with a triplet. The fourth system shows a melodic line with a comma above a note and a bass line with a triplet and a long note with a fermata.

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. *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; *Keyboard Studies*, 2013.

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; *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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