



Divisions on an Italian Ground

by Robert Carr

From The Delightful Companion, 1686

Continuo for Guitar by Peter Billam

For Flute or Alto Recorder and Guitar

© Peter J Billam, 1980

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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

Robert Carr, 1686

Guitar

6e en Re

4 1

3

1 3 9 2 3

1 1 4 1 0 17 3 2 1

rit . . . tempo

3 4 2 0 4 1 4 0

1

3

0 1 3 4 0 3 1 25 4 1 0 1 1 1 0 1 1

4 3

33

solo espressivo . . .

3 1 1 4 1

41

cresc . . .

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 !**

Compositions at *www.pjb.com.au* include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 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.

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; *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* and *4* 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* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. 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. By other composers: *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann, Twelve Flute Fantasias*, recorder; *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

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