



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 a bass line.

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 a bass line.

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

pp *f* *p* *ff*

2 2 2
1 3 4

4 2 5P 4P 2P 6P *f* *legato ...*
1 4 0 3 1 0 1 0 1 0 3 2
4 3 2 3 4 3 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.

schierzando

dim . . . niente

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 consists of one sharp (F#) and one flat (Bb). The first system is marked *mf* and the second system is marked *ff*. The music is characterized by rapid, staccato passages in both hands, with frequent accidentals and dynamic markings.

Fliessend, zart, leise

3
pp
mp

3

4
cresc... f mp cresc...
3 3 3

mf dim... p 3 2 mp dim... pp
4 1 2 1 1 3P
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 . .*
ponticello

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 . . .

ff *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, a quarter note C5 with a sharp sign, and a quarter note B4 with a sharp sign. A dynamic marking 'v' is placed above the first note of measure 2. A fermata is placed over the final note of 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 B4 with a sharp sign, a quarter note A4 with a sharp sign, a quarter note G4 with a sharp sign, and a quarter note F4 with a sharp sign. A fermata is placed over the final note of measure 3. Measure 4 contains a quarter rest followed by a quarter note G4 with a sharp sign, a quarter note A4 with a sharp sign, and a quarter note B4 with a sharp sign.

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 rest followed by a quarter note G4 with a sharp sign, a quarter note A4 with a sharp sign, a quarter note B4 with a sharp sign, and a quarter note C5 with a sharp sign. Measure 6 contains a quarter note B4 with a sharp sign, a quarter note A4 with a sharp sign, a quarter note G4 with a sharp sign, and a quarter note F4 with a sharp 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 G4 with a sharp sign, a quarter note A4 with a sharp sign, a quarter note B4 with a sharp sign, and a quarter note C5 with a sharp sign. Measure 8 contains a quarter note B4 with a sharp sign, a quarter note A4 with a sharp sign, a quarter note G4 with a sharp sign, and a quarter note F4 with a sharp sign. A dynamic marking 'f' is placed above the first note of measure 8. A fermata is placed over the final note of measure 8.

Graziös, leicht

mf

4 2 3 2 1

5

mp leichter

3 3 3 3

6P

p *pp* (dynamik wichtiger als intonation) *f* *ff*

8valoc

5 3 -

martellato

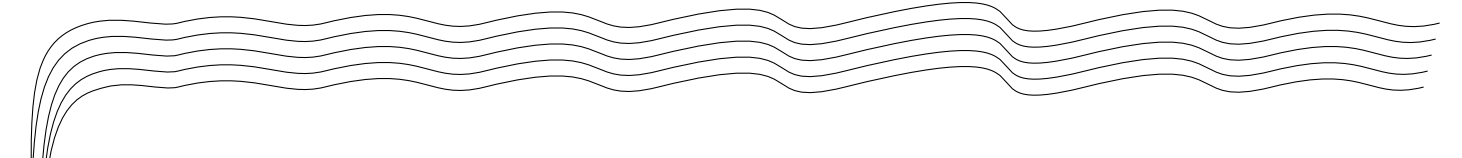
dim... *mp* *p*

sanft...

3 3 3

Etwas langsamer als das Thema

The musical score is presented in five systems, each with two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 7/4 time. The first system shows a melodic line in the treble and a bass line with a triplet. The second system continues the melody and bass line. The third system features a melodic line with a fermata and a bass line with a triplet. The fourth system shows a melodic line with a fermata and a bass line with a triplet. The fifth system concludes the piece with a melodic line and a bass line with a triplet.



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; *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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