



# 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**

**Guitar**

*arpeggiando, apoyando el p...*

*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 3/4 8P 9P 10P 11P 12P

*f*

*pp* *f*

*p* *ff*

2/1 2/3 2/4

4

6P 5P 4P 2P

*f*

1/4 0/3 1/2 0/3 1/4 0/3 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*<sup>2</sup> *cresc...* *f* *dim...* *mp* *dim...* *p*



*Immer staccato, rasch*



**Prestissimo**  
*sempre legato* *diesen Takt dreimal*

*pp* *unabhängige Tempi, beides möglichst rasch.*

*diesen Arpeggio wiederholen bis . . .* *während dieser Tonleiter, ohne Pause*  
*ponticello* *ins nächste Arpeggio übergehen*

*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*

*ppp* *diesen Takt dreimal*

*molto ponticello* *wiederholen bis . . .*

*wie eine Triller wiederholen . . . . .*

*bewegt (cro = 108)*

*f* *4P* *feurig . . .*

*ff* *vibr. (seitwärts)*

*dim*

*Ausdrücksvoll*

First system of musical notation, measures 1-2. The upper staff (treble clef) contains a melodic line starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lower staff (bass clef) contains a bass line with chords: G2-B2, A2-C3, B2-D3, C3-E3, B2-D3, A2-C3, G2-B2.

Second system of musical notation, measures 3-4. The upper staff (treble clef) contains a melodic line starting with a quarter note F4, a quarter note G4, 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 lower staff (bass clef) contains a bass line with chords: G2-B2, A2-C3, B2-D3, C3-E3, B2-D3, A2-C3, G2-B2.

Third system of musical notation, measures 5-6. The upper staff (treble clef) contains a melodic line starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The lower staff (bass clef) contains a bass line with chords: G2-B2, A2-C3, B2-D3, C3-E3, B2-D3, A2-C3, G2-B2.

Fourth system of musical notation, measures 7-8. The upper staff (treble clef) contains a melodic line starting with a quarter note F4, a quarter note G4, 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 lower staff (bass clef) contains a bass line with chords: G2-B2, A2-C3, B2-D3, C3-E3, B2-D3, A2-C3, G2-B2. A dynamic marking *f* is present above the final chord.

*Graziös, leicht*

*mf*

*mp* *leichter*

*p* *pp* (*dynamik wichtiger als intonation*) *f* *ff*  
*8va ..* *.. loc*  
*martellato*

*dim ...* *sanft ...* *mp* *p*

*Etwas langsamer als das Thema*

The musical score is presented in four systems. Each system consists of a treble clef staff and a bass clef staff. The music is written in 7/4 time and features a mix of eighth and sixteenth notes, often beamed together. Trills and triplets are used throughout. The key signature has one sharp (F#). The first system starts with a treble staff containing a half note G4, followed by eighth notes A4, B4, C5, and a half note B4. The bass staff has a half note G3, followed by eighth notes A3, B3, C4, and a half note B3. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. The third system features a trill on G4 in the treble staff. The fourth system concludes 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 harpsichord. He founded [www.pjb.com.au](http://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 !**

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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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