

Cello Suite I in G

BWV 1007

by J. S. Bach

Arranged for Alto Recorder or Flute

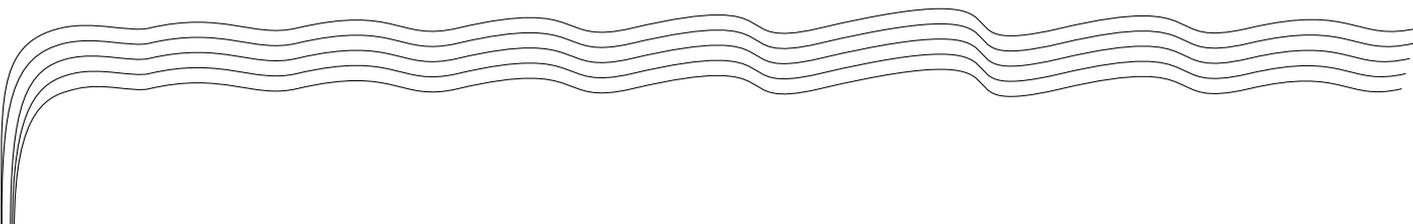
by Peter Billam

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Cello Suite I in G major, BWV 1007

The Cello Suites, written in Cöthen around 1720, have been called "the apotheosis of the Dance", a title they share with Beethoven's Seventh Symphony. No-one but Bach has written such rich music for the solo line. Everywhere there are several voices implied, allowing Bach to write not just melody, but also counterpoint and harmony. The flow of new motifs serves the needs of the implied counterpoint, but the motifs also have their own motivic logic, balancing identity for each movement with variety within it. Casals points out the implication for the performer: "It is fantastic to think that with one note after the other there can be melody, the central voices and the bass all together. A wonderful polyphony . . . We have to give the proper expression to each voice."

The six suites have different characters. Casals spoke of the "fundamental mood of optimism" of the G-major suite, contrasting with the "tragic feeling" of the suite in d-minor, or the "heroic" suite in C-major. Rostropovic spoke of the "Lightness" of the first suite, the "Sorrow and intensity" of the second, the "Brilliance" of the third.

Within each suite, the character of each movement should be differentiated, and there should always be variety from one dance tempo to the next. Casals observed "The first thing we must understand when playing the cello suites is that, as with the partitas for violin and for keyboard, the Prelude gives the character to the whole work". Of the Allemande he said "How it sings! It's not like an exercise, it's a melody; we must shape the phrases in a natural way" and "Rubato, yes; but *within* the bar, without upsetting the dance character". Of the Sarabande he said "A Sarabande is not a romance, or an adagio; it is a Spanish dance, which used to be performed in the churches, and is still danced in Sevilla. We must not be lost between one beat and another". The later movements are more and more dance-like, with the tempo firmer and the downbeats more marked.

Many wonderful recordings are available; for example by Pierre Fournier, Pablo Casals, Pieter Wispelwey, or Jaap ter Linden, or on the viola de gamba by Paulo Pandolfo, on the flute by Wilbert Hazelzet, or on the recorder by Marion Verbruggen.

The first three of the six suites can be played on the recorder. especially the first suite in G-major. Of course the chords have to be played as arpeggios, and some low notes have to be rewritten; these are given here in chords, with the lower note for flute players, and the upper for recorders. The most uncomfortable passage is the string of high f#'s in the second-last bar of the Prelude. All slurs in this edition are editorial suggestions only, and can be disregarded with a clear conscience.

Peter J Billam

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Cello Suite I in G major

Prelude

The image displays a musical score for the Prelude of the Cello Suite I in G major by J.S. Bach, BWV1007, arranged for Flute or Alto Recorder. The score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The notation features a mix of eighth and sixteenth notes, often beamed together in groups. Slurs are used to indicate phrasing over several notes. The piece begins with a treble clef and a key signature of one sharp (F#). The first staff shows the initial rhythmic pattern. The second staff continues the melodic line. The third staff introduces a change in the bass line with a sharp sign. The fourth staff continues the melodic development. The fifth staff shows a further change in the bass line. The sixth staff continues the melodic line. The seventh staff shows a change in the bass line. The eighth staff continues the melodic line. The ninth staff shows a change in the bass line. The tenth staff concludes the piece with a final sharp sign in the bass line.

The image displays a page of musical notation for the Cello Suite I in G major by J.S. Bach, page 3. The score is written for a single melodic line, likely a flute or alto recorder, and consists of 12 staves. The key signature is one sharp (F#), indicating G major. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several instances of slurs and accents throughout the piece. The notation includes natural signs, sharps, and flats, indicating chromatic alterations. The piece concludes with a final cadence on the twelfth staff.

Allemande

The image displays a musical score for the Allemande from the Cello Suite I in G major by J.S. Bach, arranged for Flute or Alto Recorder. The score is written in G major (one sharp) and 4/4 time. It consists of ten staves of music. The notation includes various rhythmic values, slurs, and trills (tr). The piece begins with a treble clef and a 4/4 time signature. The music is characterized by its flowing, melodic lines and intricate rhythmic patterns. The score concludes with a double bar line and repeat dots.

Courante

The image displays a musical score for the Courante from the Cello Suite I in G major by J.S. Bach, arranged for flute or alto recorder. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of 11 staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several slurs and accents throughout the piece. The score concludes with a repeat sign and a fermata over a final note.

Sarabande

The Sarabande is written in G major (one sharp) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is characterized by a slow, graceful pace with frequent trills (tr) and slurs. The piece concludes with a double bar line and repeat dots.

Menuet I

The Menuet I is written in G major (one sharp) and 3/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is a simple, elegant dance tune with a repeating eighth-note pattern. The piece concludes with a double bar line and repeat dots.

Menuet II

Menuet I da Capo

Gigue

tr

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 new approaches to funding composers and to music publishing. In a special offer to promote the opera **November at the Carousel**, all the pieces are currently being offered free ! These pieces are **written to be read, made to be played !**

Compositions at *www.pjb.com.au* include: *Divisions on an Italian Ground*, flute and guitar, 1980; *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 songs 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 songs 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.

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; *Contrapunctus 14*, from the *Art of Fugue* 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 Suite I* 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 other composers: *G. F. Händel, Concerto Grosso in A minor op 6 no 4*, harpsichord and recorders; *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATB 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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