



# Cello Suite I in G

**BWV 1007**

*by J. S. Bach*

*Arranged for Alto Recorder or Flute*

*by Peter Billam*

© Peter J Billam, 2005

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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

J. S. Bach, BWV1007

## 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 treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is characterized by a steady eighth-note pattern in the right hand, with the left hand providing a harmonic accompaniment. The piece begins with a G4 quarter note, followed by a series of eighth notes. The score includes various musical notations such as slurs, ties, and accidentals (sharps and naturals) to indicate specific notes and phrasing. The overall structure is a single melodic line with a consistent rhythmic pattern.

The image displays a musical score for the Cello Suite I in G major by J.S. Bach, arranged for Flute or Alto Recorder by Peter Billam. The score is presented on 11 staves, each containing a single melodic line. The key signature is G major (one sharp), and the time signature is 3/4. 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 various accidentals (sharps, flats, naturals) and rests. The piece concludes with a final cadence on the eleventh 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 key signature of one sharp (F#). 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' movement from the Cello Suite I in G major by J.S. Bach. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. The piece consists of 16 measures, organized into four systems of four staves each. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several trills and grace notes throughout the piece. The score concludes with a repeat sign and a fermata over the final note.

*Sarabande*

Musical score for Sarabande, Cello Suite I in G major, J. S. Bach. The score is written in treble clef, 3/4 time, and G major. 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 music features a series of eighth and sixteenth notes, often beamed together, with some notes marked with a trill (tr). The second staff continues the melodic line with similar rhythmic patterns. The third staff includes a repeat sign (double bar line with two dots) and a trill. The fourth and fifth staves conclude the piece with a final cadence.

*Menuet I*

Musical score for Menuet I, Cello Suite I in G major, J. S. Bach. The score is written in treble clef, 3/4 time, and G major. 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 music features a series of eighth and sixteenth notes, often beamed together, with some notes marked with a trill (tr). The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves include a repeat sign (double bar line with two dots) and a trill. The fifth staff concludes the piece with a final cadence.

### Menuet II

The musical score for Menuet II is written in G major and 3/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 3/4 time signature. The melody is characterized by frequent slurs and ties, creating a flowing, lyrical line. The second staff contains a repeat sign, indicating a first and second ending. The third and fourth staves continue the melodic development, ending with a final cadence.

*Menuet I da Capo*

### Gigue

The musical score for the Gigue is written in G major and 6/8 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (D major), and a 6/8 time signature. The melody is more rhythmic and dance-like than the minuet, featuring many slurs and ties. A trill (tr.) is marked above a note in the first staff. The piece concludes with a repeat sign in the final staff.



**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; *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 Epidiapente* 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*, SSATB 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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