



Cello Suite II in d minor

BWV 1008

by J. S. Bach

Arranged for Alto Recorder or Flute

by Peter Billam

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Cello Suite II in d minor, BWV 1008

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. "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 . . ." Casals points out the implication for the performer: "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.

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". The first phrase of the Prelude is a rainbow-arc of three-and-a-half bars. The character of each movement should be differentiated, and there should always be variety from one dance tempo to the next; the Allemande should probably be slower than the Prelude, and the Courante faster. Of Sarabandes 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 Minuets, being in minor and major keys, have contrasting characters. 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. 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. All slurs in this edition are editorial suggestions only, and can be disregarded with a clear conscience.

Peter J Billam

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Prelude

5

10

15

20

25

30

35

40

45

50

55

60

Allemande

The image displays a musical score for the Allemande from the Cello Suite II in d minor by J.S. Bach, BWV1008. The score is arranged for flute or alto recorder by Peter Billam. It consists of 12 staves of music, each containing a single melodic line. The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a treble clef and a key signature of one flat. The first staff starts with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff begins with a measure marked '5' and includes a trill (tr) in the final measure. The fourth staff continues the melody. The fifth staff begins with a measure marked '10' and includes a trill (tr) in the first measure. The sixth staff continues the melody. The seventh staff begins with a measure marked '15' and includes a trill (tr) in the first measure. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody. The eleventh staff continues the melody. The twelfth staff concludes the piece with a double bar line and repeat dots. The score includes various musical notations such as slurs, ties, and trills.

Courante

The image displays a musical score for the Courante in d minor, BWV 1008, from the Cello Suite II by J.S. Bach. The score is arranged for flute or alto recorder. It consists of ten staves of music, each containing a line of notation. The key signature is one flat (B-flat), and the time signature is 3/4. The piece is marked with a '5' above the second staff, indicating a fingering. Measure numbers 10, 15, 20, 25, and 30 are placed at the beginning of their respective staves. The notation includes various rhythmic values, slurs, and accidentals. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Sarabande

The image displays a musical score for the Sarabande from the Cello Suite II in d minor, BWV 1008, by J.S. Bach. The score is arranged for flute or alto recorder and is presented in a single system of ten staves. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a treble clef and a key signature of one flat. The first staff contains the first measure, marked with a trill (tr) above the first note. The second staff contains measures 2 through 4, with a measure rest (5) above the second measure and another trill (tr) above the fourth measure. The third staff contains measures 5 through 8, with a trill (tr) above the eighth measure. The fourth staff contains measures 9 through 12, with a measure rest (10) above the first measure. The fifth staff contains measures 13 through 16, with trills (tr) above the 13th and 15th measures. The sixth staff contains measures 17 through 20, with a trill (tr) above the 17th measure. The seventh staff contains measures 21 through 24, with a measure rest (20) above the first measure. The eighth staff contains measures 25 through 28, with a trill (tr) above the 25th measure. The ninth staff contains measures 29 through 32, with a measure rest (25) above the first measure. The tenth staff contains measures 33 through 36, with a measure rest (20) above the first measure. The score concludes with a double bar line and repeat dots.

Menuet I

Musical score for Menuet I in D minor, BWV 1008, measures 1-24. The score is written in treble clef, 3/4 time, and D minor. It features a series of eighth-note patterns with slurs and trills. Measure numbers 5, 10, 15, and 20 are indicated above the staff. Trills are marked with 'tr' above the notes in measures 15, 18, and 21. The piece concludes with a double bar line and repeat dots.

Menuet II

Musical score for Menuet II in D minor, BWV 1008, measures 1-24. The score is written in treble clef, 3/4 time, and D minor. It features a series of eighth-note patterns with slurs and trills. Measure numbers 5, 10, 15, and 20 are indicated above the staff. Trills are marked with 'tr' above the notes in measures 1, 5, and 19. The piece concludes with a double bar line and repeat dots.

Menuet I da Capo

Gigue

The image displays a musical score for the Gigue from the Cello Suite II in d minor, BWV1008, by J.S. Bach. The score is arranged for flute or alto recorder by Peter Billam. It consists of ten staves of music, each containing measures 5 through 75. The key signature is one flat (B-flat), and the time signature is 3/8. The piece is characterized by its rhythmic complexity, featuring numerous sixteenth and thirty-second notes, often beamed together. The score includes various musical notations such as slurs, ties, and trills (marked 'tr'). Measure numbers are placed above the staves at intervals of 5 measures, starting from 5 and ending at 75. The piece concludes with a double bar line and repeat dots.

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; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATB 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; *Canons* for two- and four-hand piano, 2009; *Flute Trio*, 2012; *Keyboard Studies*, 2013.

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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