



Cello Suite III in C

BWV 1009

by J. S. Bach

Arranged for Alto Recorder or Flute

by Peter Billam

© Peter J Billam, 2007

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Cello Suite III in C major

Prelude

The image displays a musical score for the Prelude of the Cello Suite III in C major by J.S. Bach, BWV1009. The score is written in treble clef with a 3/4 time signature. It consists of ten staves of music, each containing a line of notation with various musical symbols such as notes, rests, and accidentals. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 indicated above the corresponding staves. The music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together, and includes several accidentals (sharps and flats) throughout the piece.

45

50

55

60

65

70

75

80

85

tr

The image shows a musical score for the Cello Suite III in C major, BWV1009, 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 a system of notes and rests. The measures are numbered from 45 to 85. The music is written in treble clef and 3/4 time. The key signature is C major. The score includes various musical notations such as slurs, ties, and trills. The final measure (85) ends with a trill (tr) and a fermata.

Allemande

The image displays a musical score for the Allemande from the Cello Suite III in C major by J.S. Bach, BWV1009, arranged for flute or alto recorder. The score is written in 4/4 time and consists of 24 measures. The key signature is C major. The notation includes various musical symbols such as treble clefs, time signatures, notes, rests, slurs, and trills (tr). Measure numbers 5, 10, 15, and 20 are clearly marked. The piece concludes with a repeat sign and a final cadence.

Courante

5
10
15
20
25
30
35
40
45
50
55
60
65

Musical score for Courante, measures 65-84. The score is written in treble clef with a key signature of one sharp (F#). It consists of three staves of music. Measure numbers 70, 75, and 80 are indicated above the staves. The music features a series of eighth-note patterns with slurs and ties. The piece concludes with a repeat sign and a fermata over the final note.

Sarabande

Musical score for Sarabande, measures 1-24. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music. Measure numbers 5, 10, 15, and 20 are indicated above the staves. The music features a series of eighth-note patterns with slurs and ties. A trill (tr) is marked above a note in measure 10. A double flat (bb?) is marked below a note in measure 11. The piece concludes with a repeat sign and a fermata over the final note.

Bourrée I

tr

5

10

15

20

25

Bourrée II

5

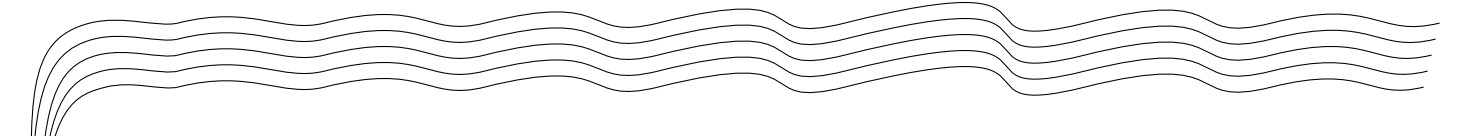
10

15

20

Gigue

The image displays a musical score for the Gigue from the Cello Suite III in C major by J.S. Bach, BWV1009, arranged for flute or alto recorder. The score is written in 3/8 time and consists of 11 staves of music. The key signature is C major. The score is marked with measure numbers 5, 10, 15, 20, 30, 40, 45, 50, 55, 60, 65, 75, 80, 85, 95, 100, and 105. The music features a rhythmic pattern of eighth and sixteenth notes, with various accidentals (sharps and flats) and dynamic markings. The score concludes with a double bar line and repeat dots at the end of 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 !**

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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