Flute Sonata BWV 1031

by J. S. Bach

Transposed from Eb major to G Major

For Alto Recorder and Keyboard

and typeset by Peter Billam

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Flute Sonata BWV 1031

Johann Sebastian Bach has left us three flute sonatas with obbligato keyboard parts: the great sonata in B minor BWV 1030 (available in C minor for alto recorder from Universal Edition 18748), this sonata in Eb major BWV 1031, and the sonata in A major BWV 1032 (available in C major for alto recorder from *www.pjb.com.au*).

The manuscript of the Sonata in Eb is a copy from C.P.E. Bach's collection, titled *Es d. Trio / Fürs obligate Clavier u. die Flöte / Von J. S. Bach* in C.P.E. Bach's handwriting. But its authenticity was contested by Friedrich Blume who considered it too "galant", said that it was "sicher nicht von Bach", and excluded it from the *Neue Bach-Ausgabe*, and hence from editions derived from that. Details of this episode are given in Robert Marshall's essay "The Compositions for Solo Flute: A Reconsideration of their Authenticity and Chronology", from his collection of essays "The Music of J. S. Bach", in which Marshall argues for the sonata's restoration to the canon. In the judgement of the arranger, this sonata is certainly by J.S. Bach. It is simply too good to have been written by anybody else. It is *galant* because he was writing a flute sonata; it is no more *galant* than the organ Trio Sonatas, or the Brandenburg Concerti.

Recorder players have several ways of playing this sonata. On a Voice Flute it can be played up one semitone in E major, and a harpsichordist should also be able to perform this transposition at sight from a standard edition in Eb; alternatively, a Voice Flute at A 415 would allow a harpsichord at A 440 to read directly in Eb. On a Tenor recorder it can be played down one semitone in D major, or a Tenor recorder at A 440 would allow a harpsichord at A 415 to read directly in Eb.

The Alto recorder usually plays transverse flute repertoire by transposing up three semitones; however, the key of Gb is impractical, and this arrangement makes the sonata available transposed up four semitones into G major. In this key, the keyboard part lies high. The highest note is *f* in bar 125 of the final *Allegro*, which will inconvenience harpsichordists; but it occurs in this bar only. If a piano is being used, the high key brings a lightness to the sound which suits the recorder well. This edition adds an important piece to the repertoire of the alto recorder.

Peter J Billam

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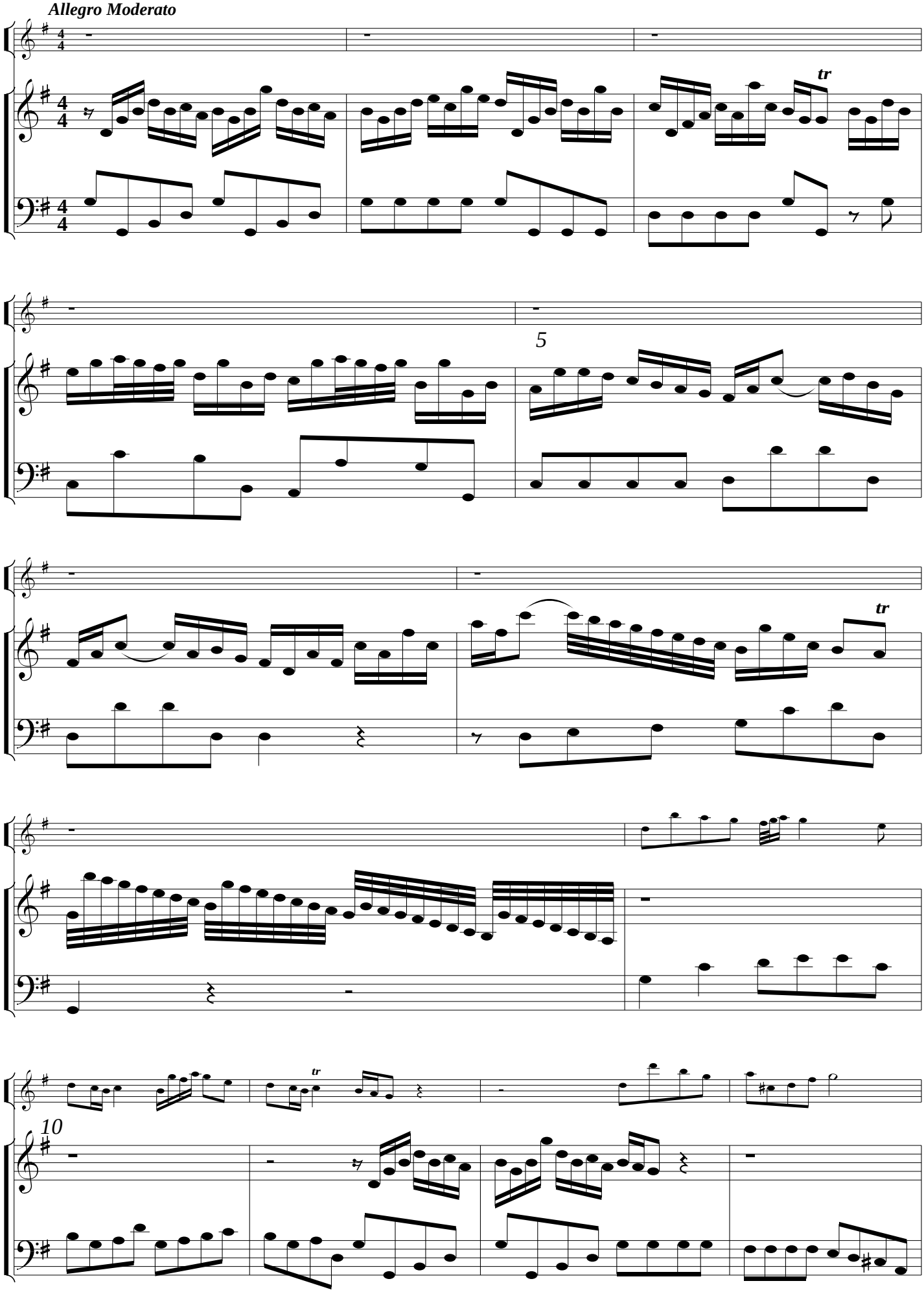
Allegro Moderato



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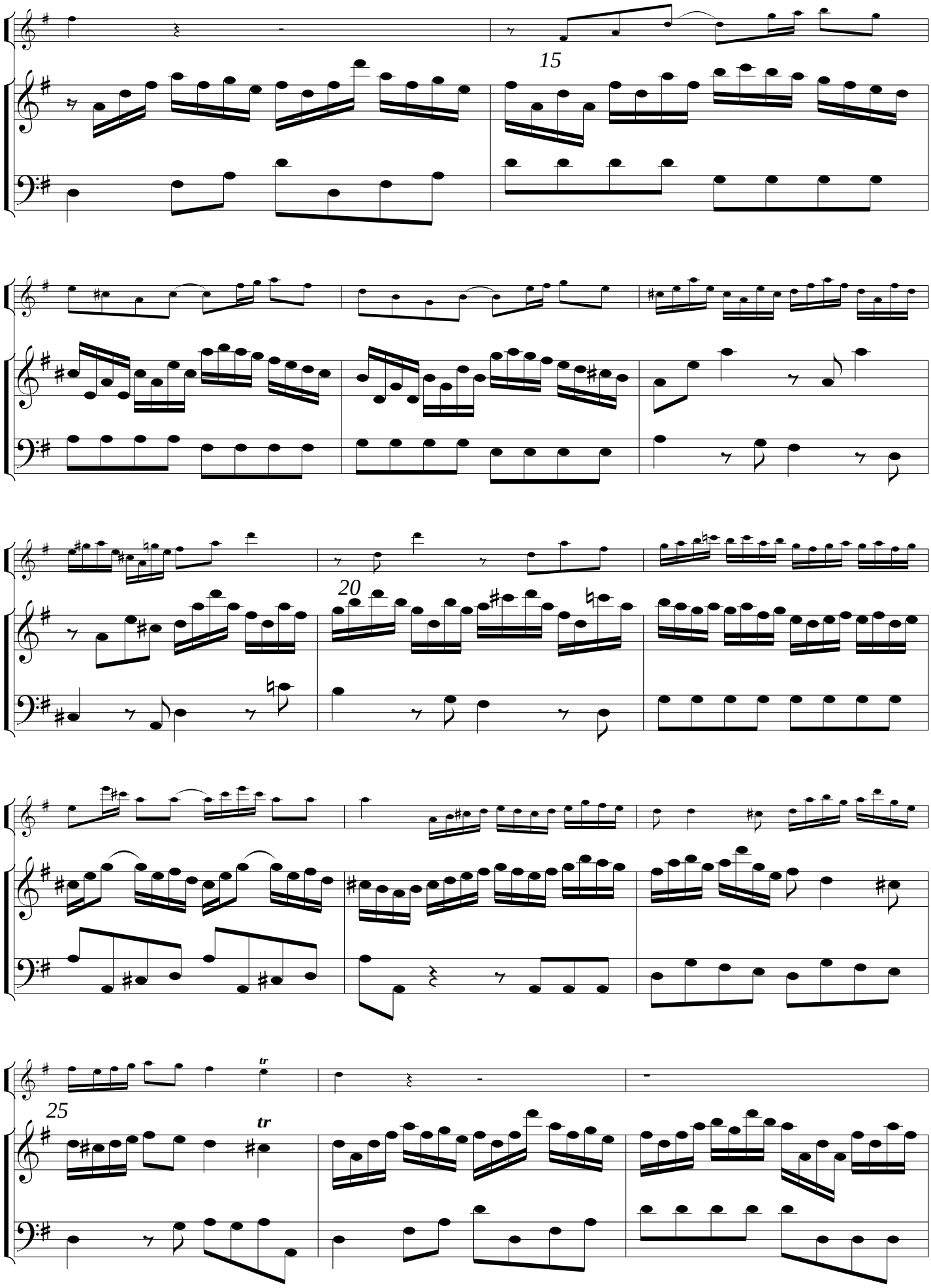

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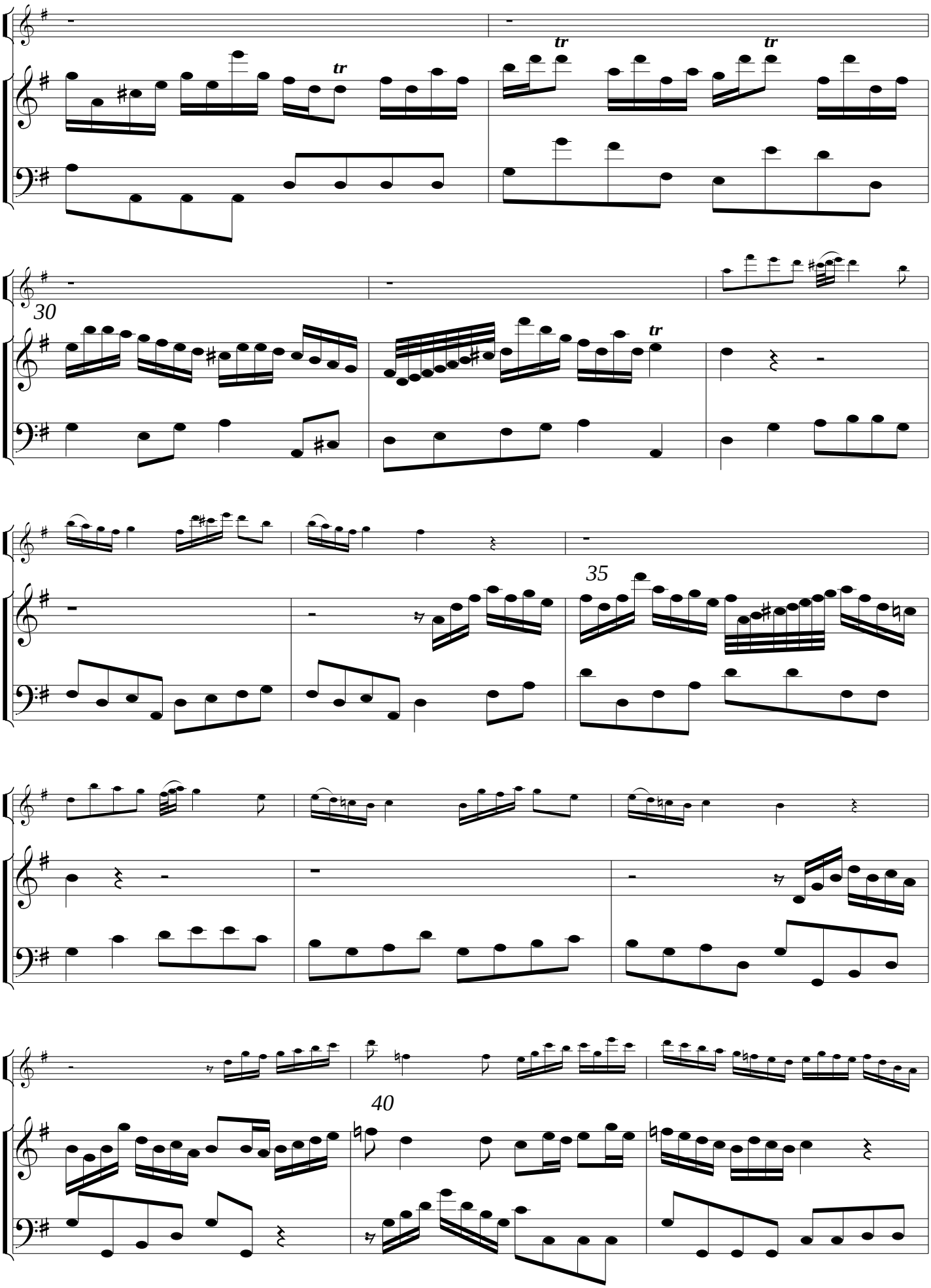

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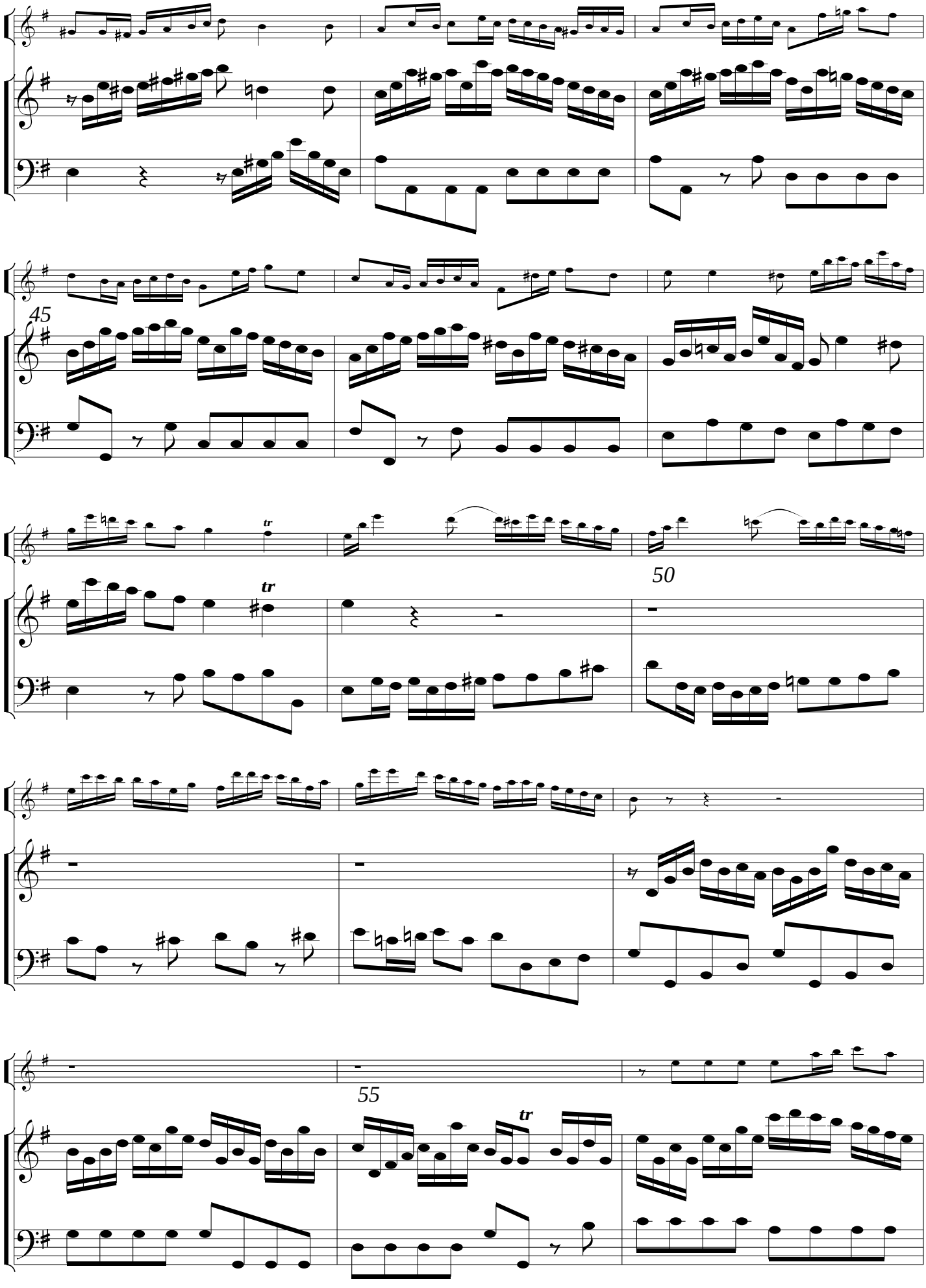

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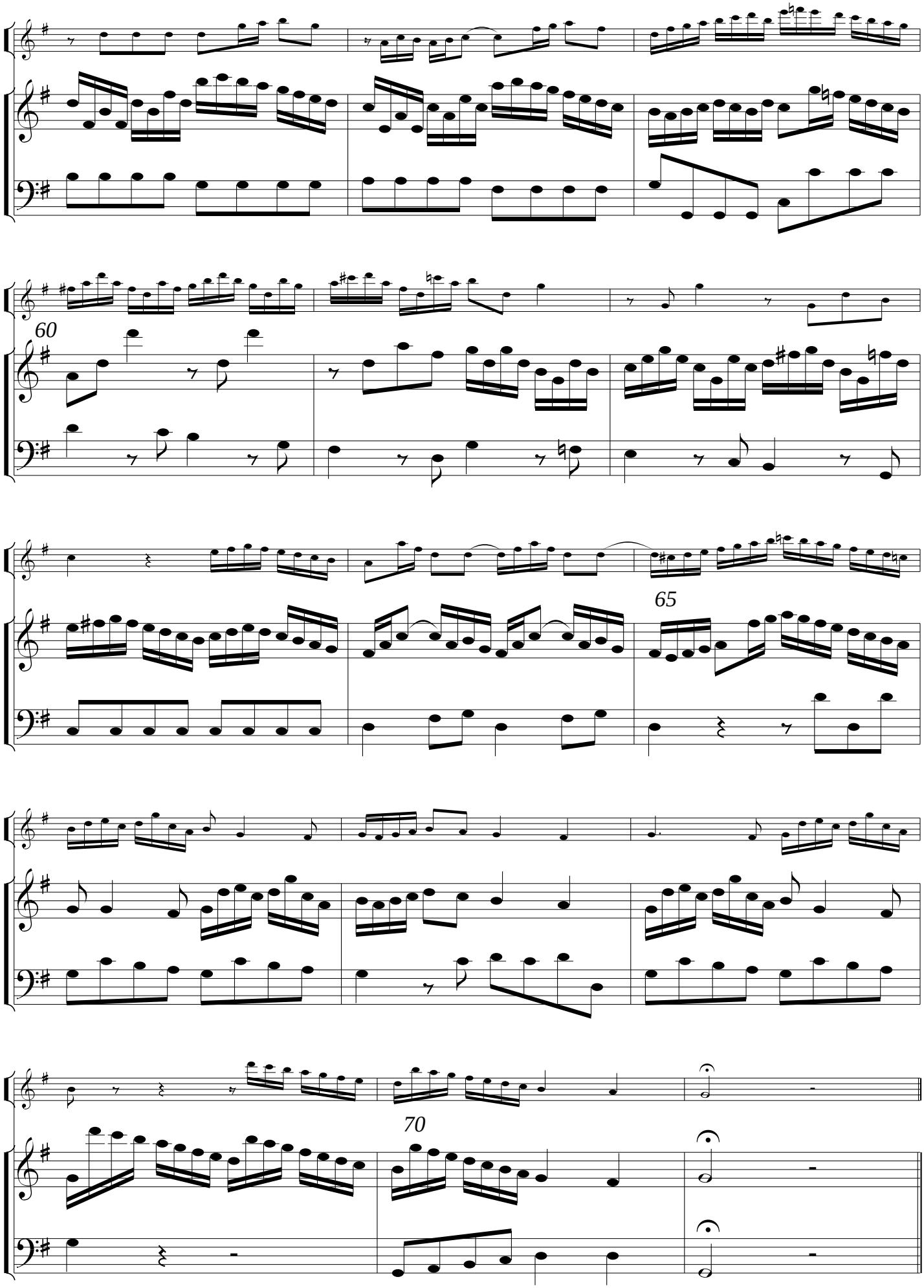

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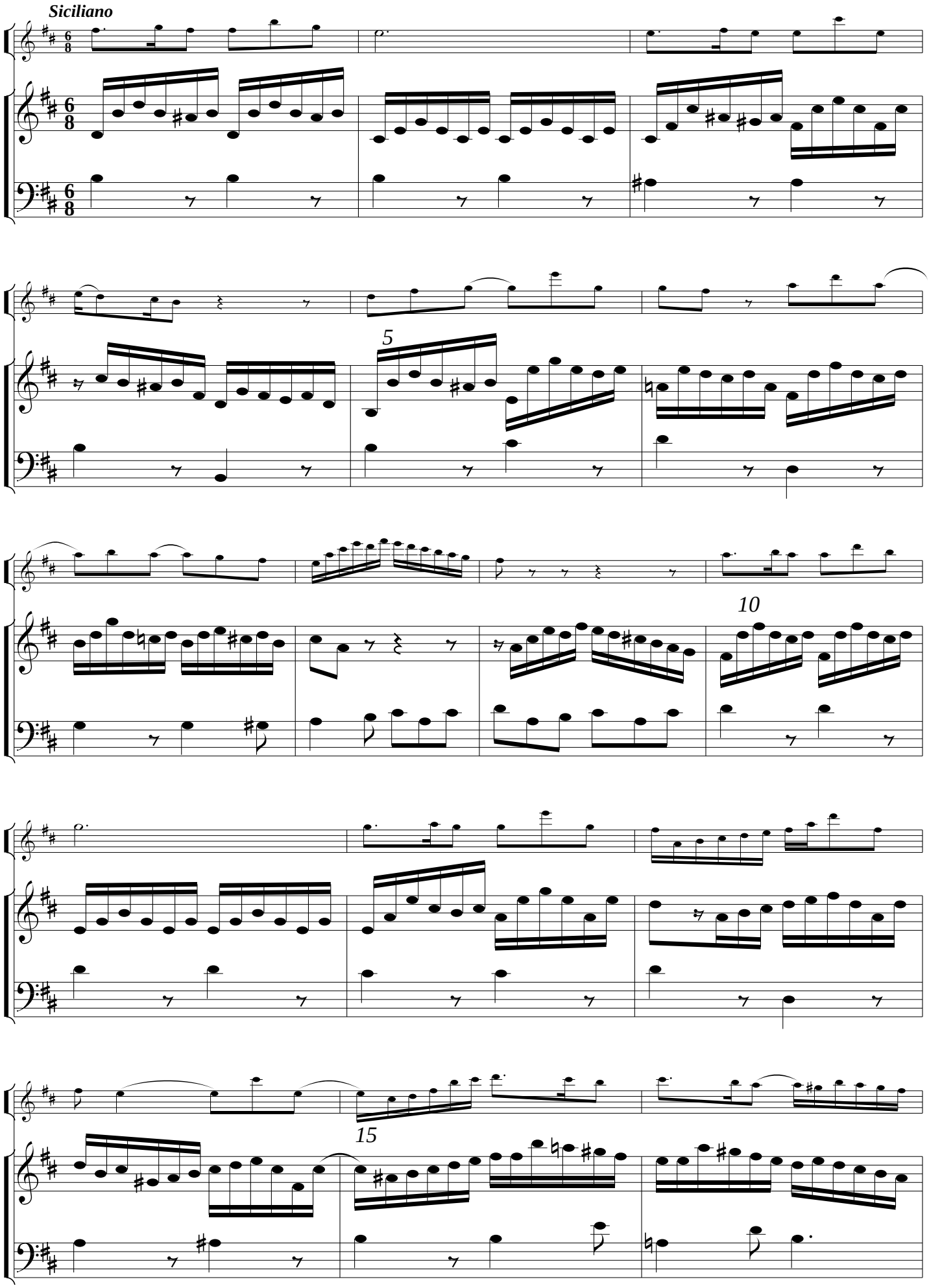

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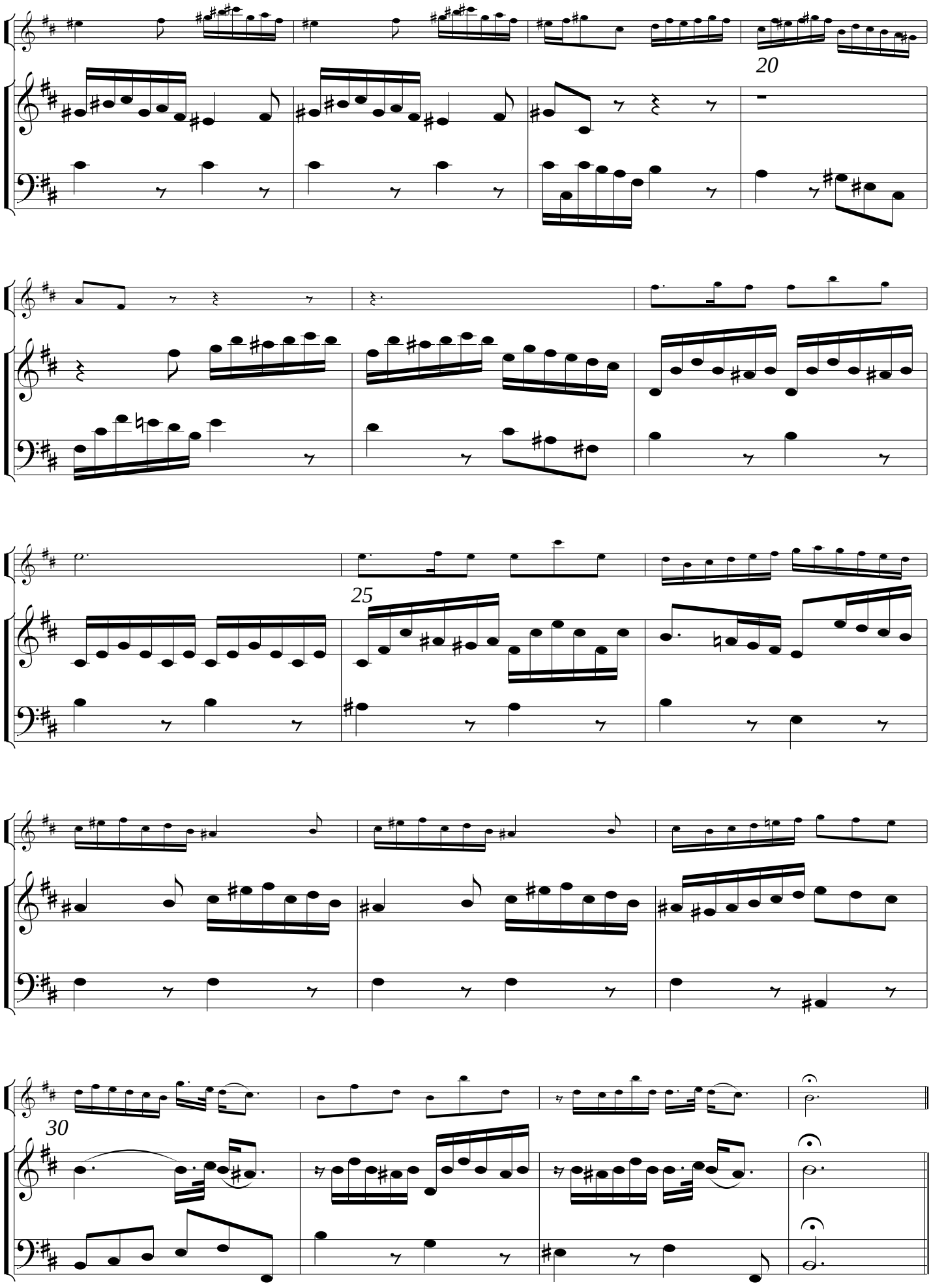

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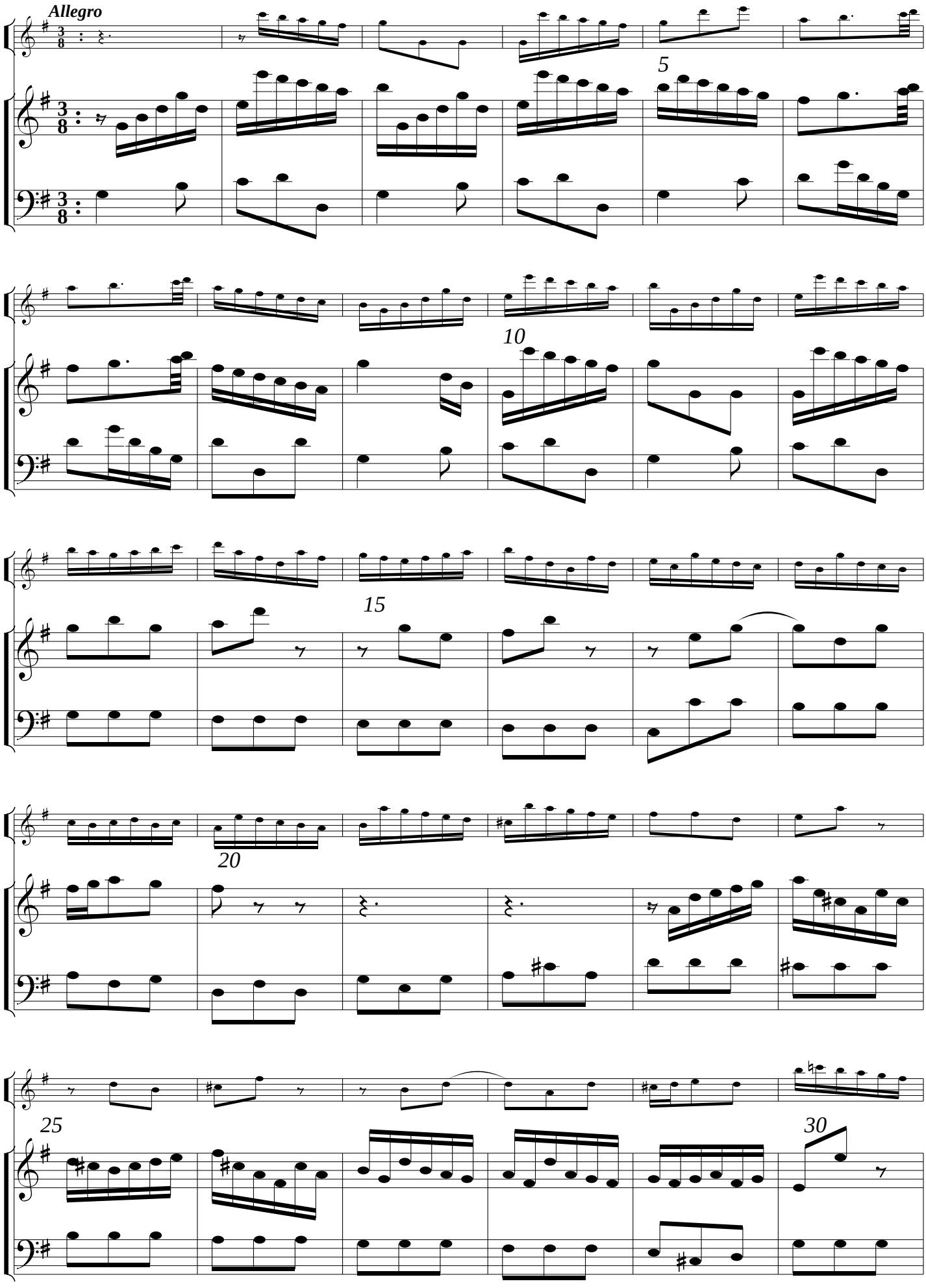

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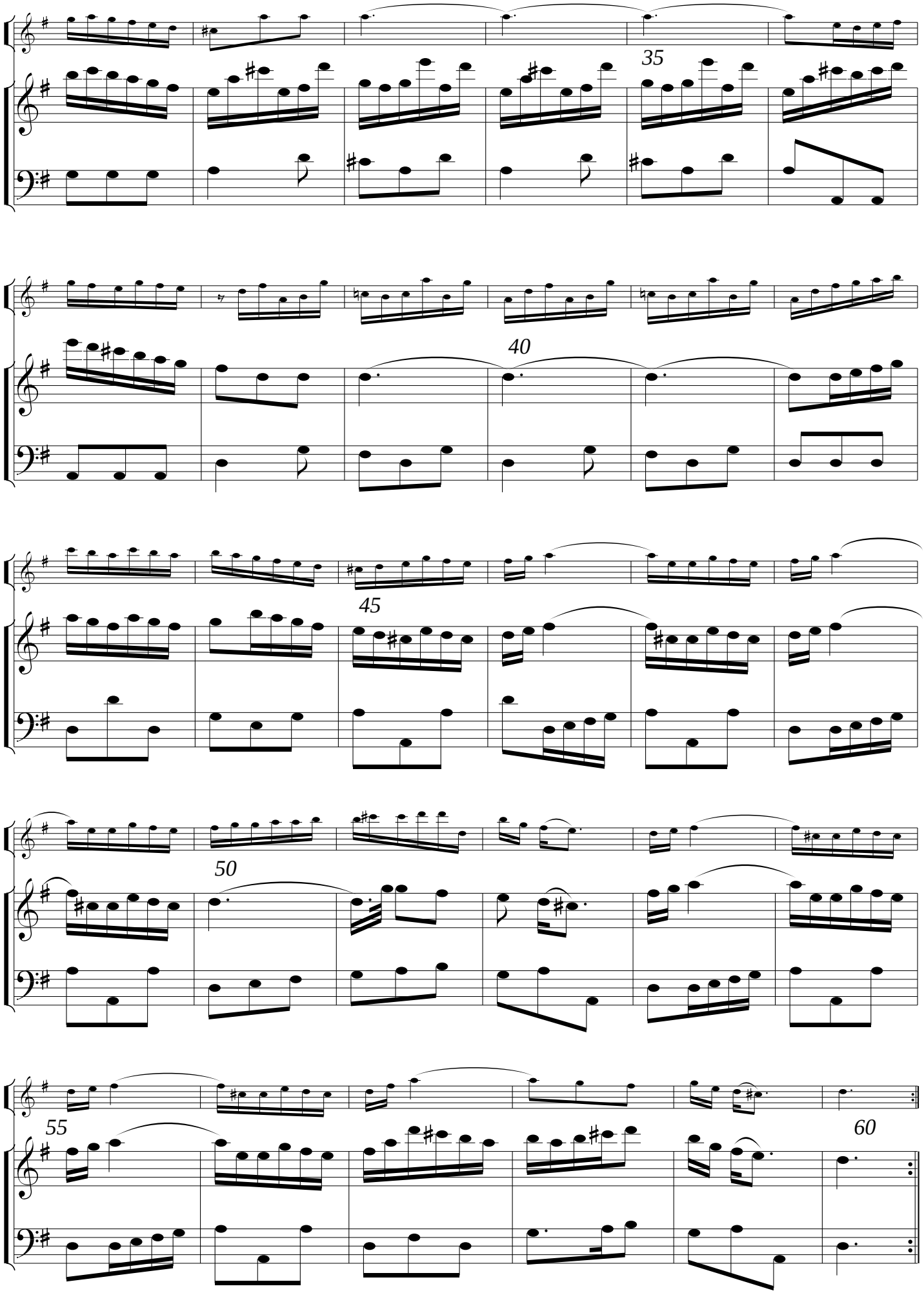

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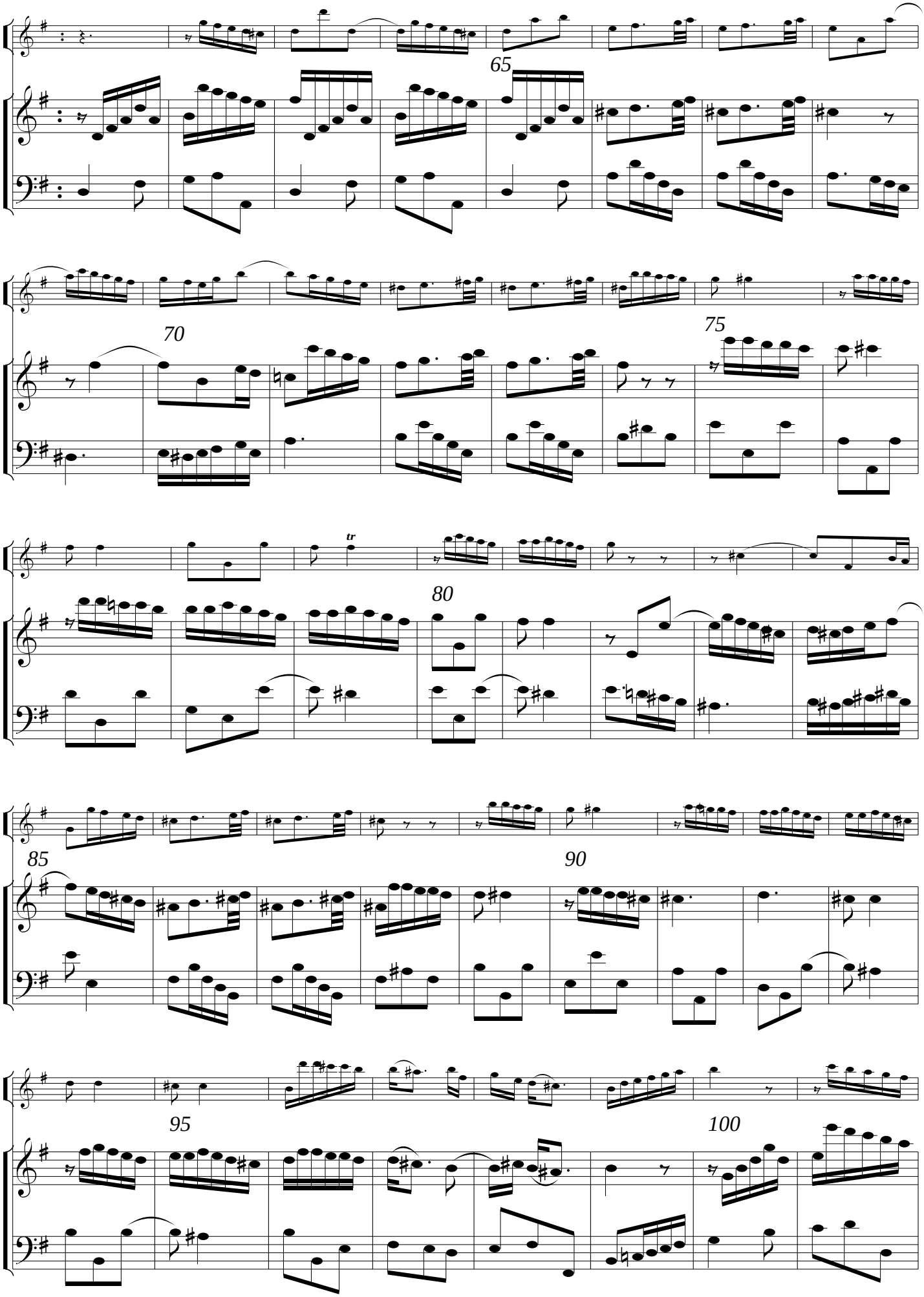

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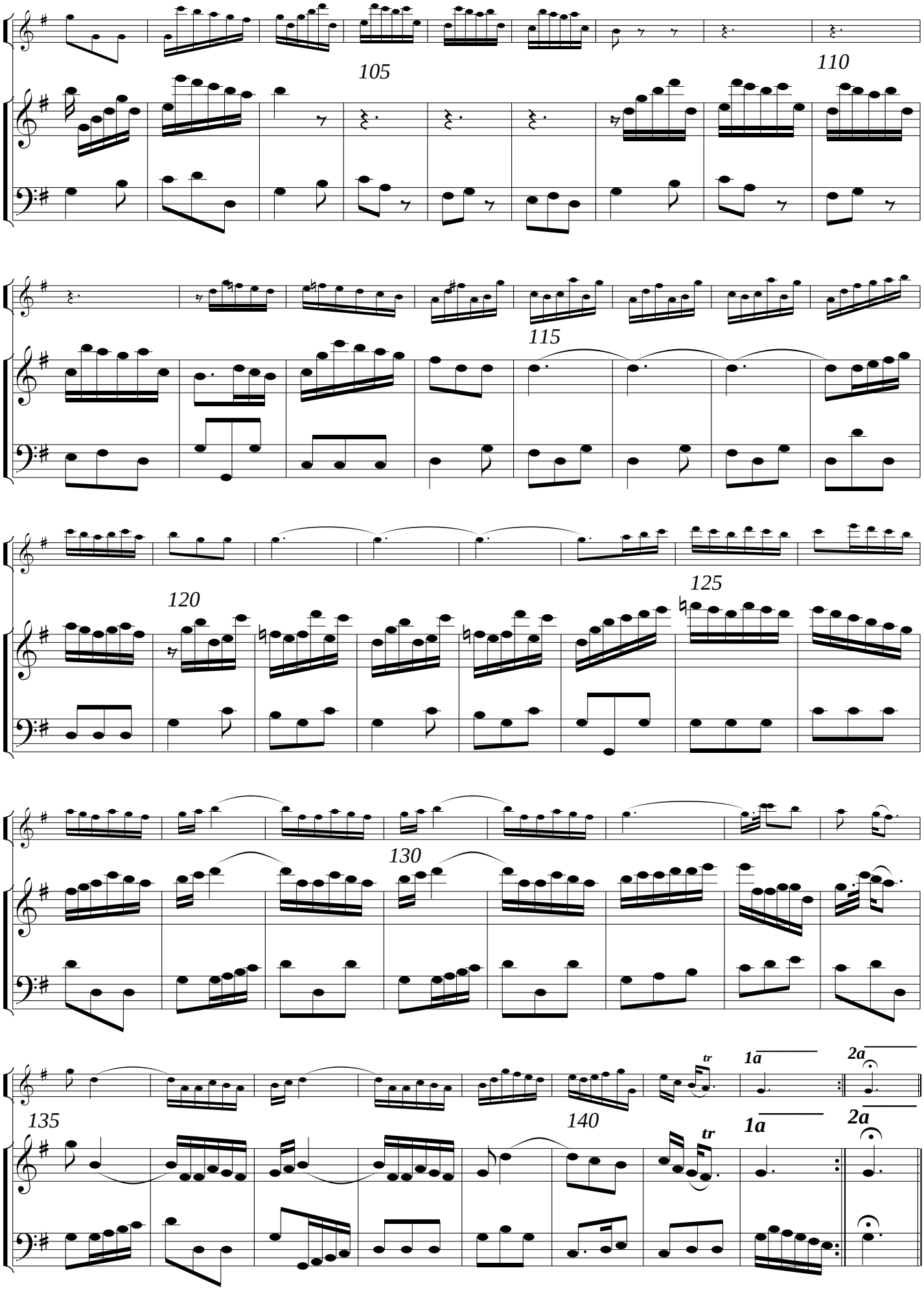

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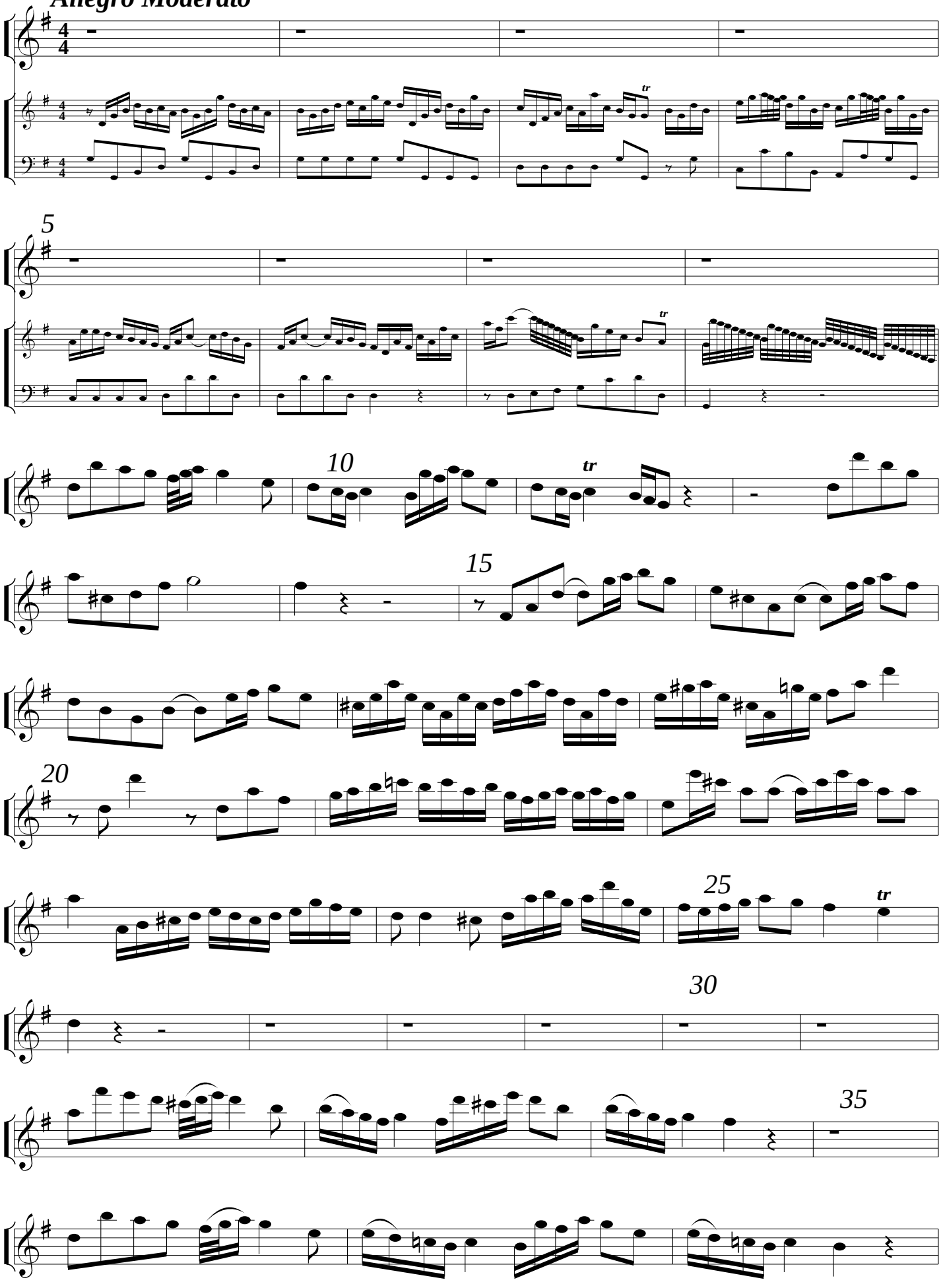
Recorder part, Flute Sonata BWV 1031

Allegro Moderato



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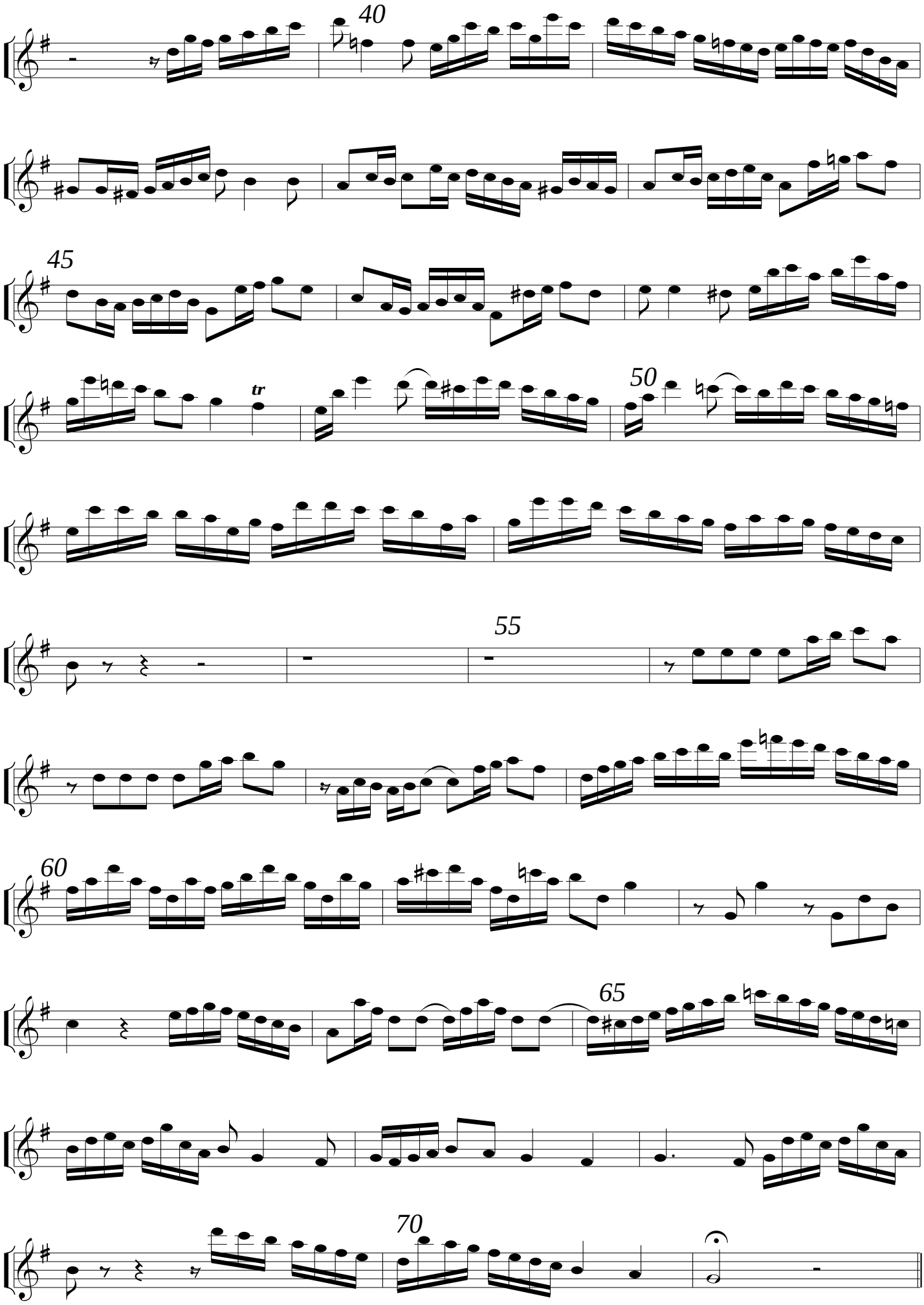

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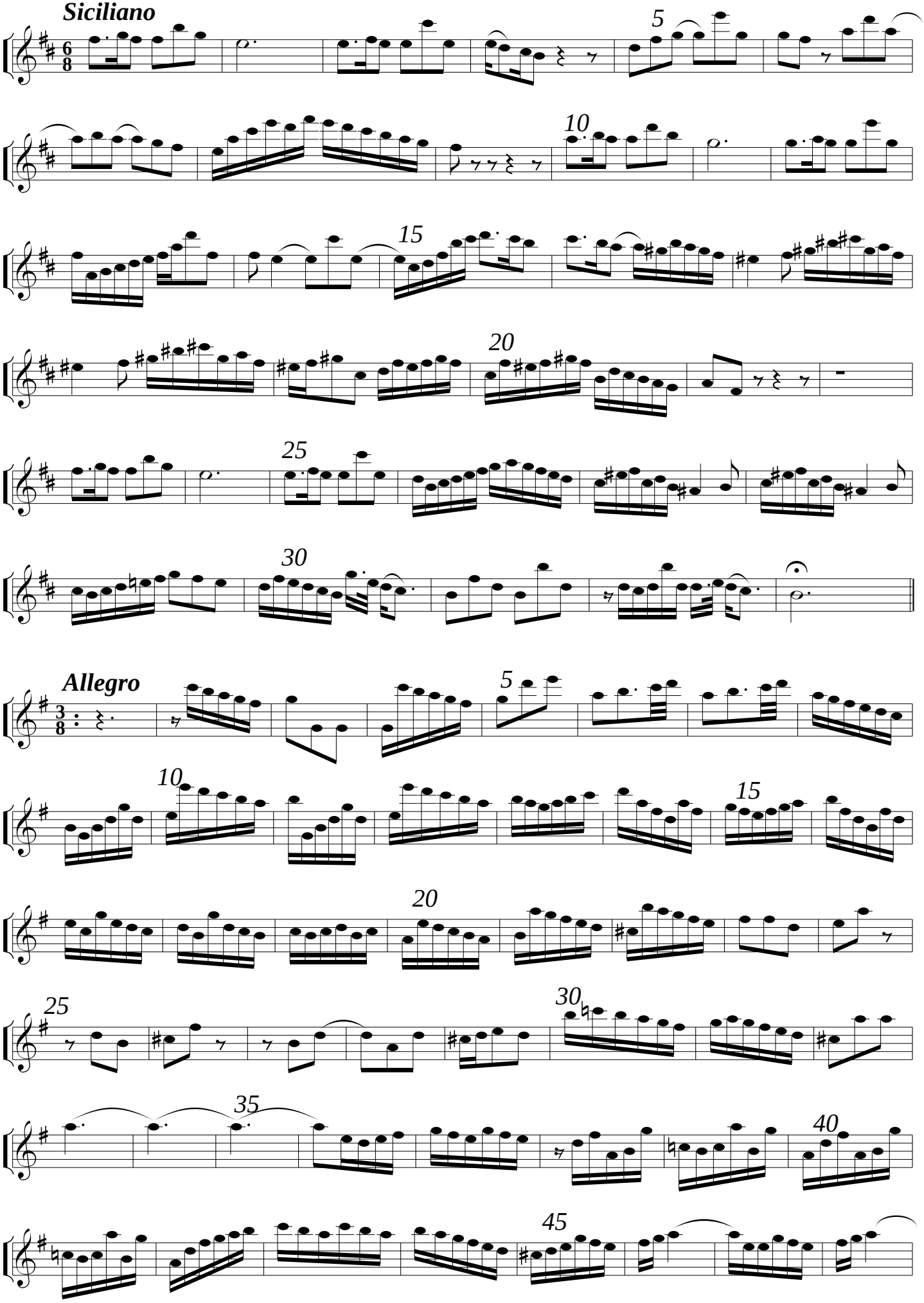

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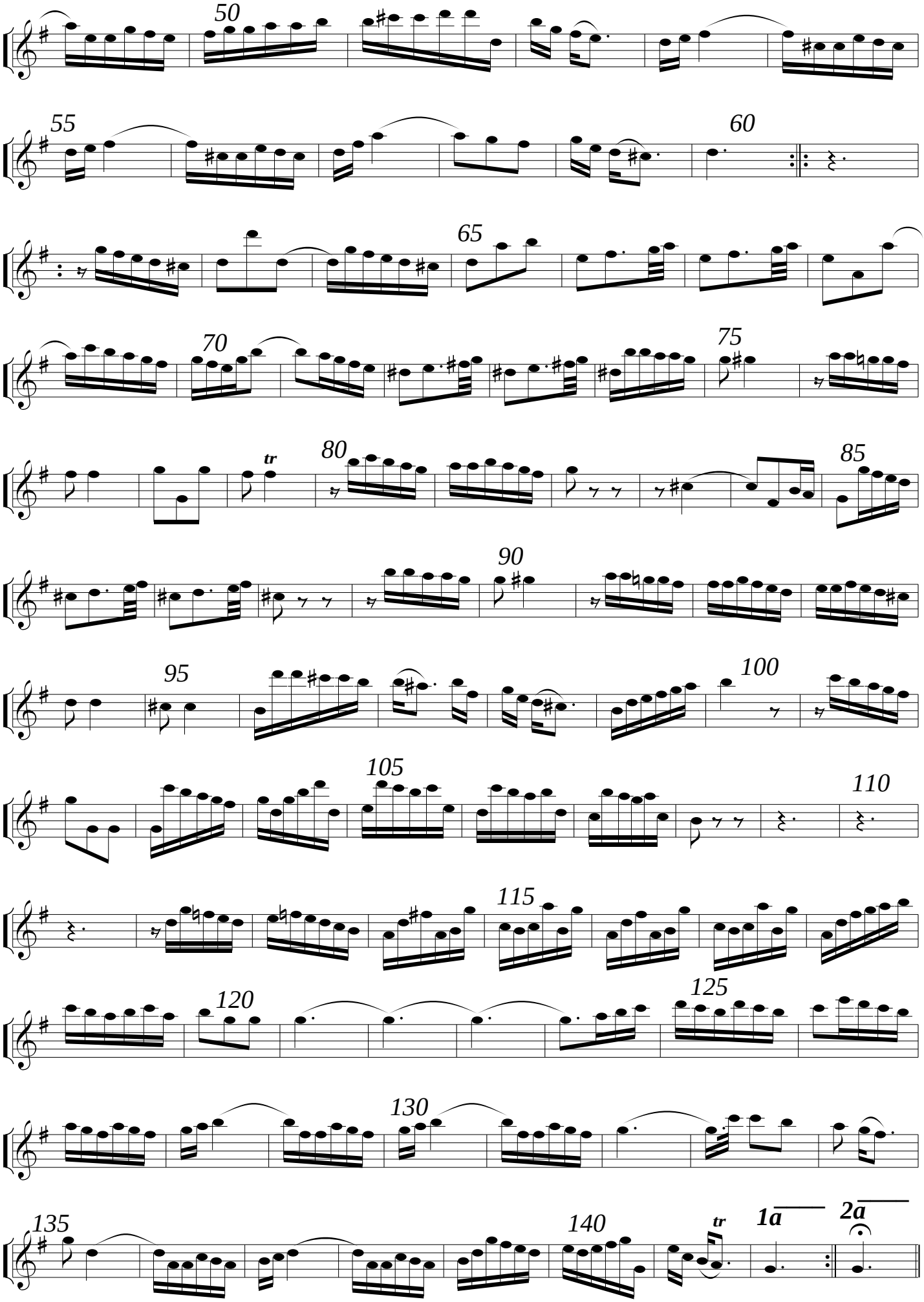

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Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, 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*, 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 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*, SSATTB 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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