Flute Sonata BWV 1032

by J. S. Bach

Transposed from A major to C Major

For Alto Recorder and Keyboard

Completed and typeset by Peter Billam

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Flute Sonata BWV 1032

Johann Sebastian Bach has left us three flute sonatas with obbligato keyboard parts. There are also two or three flute sonatas with continuo accompaniments; the authenticity of one of these is contested.

In writing the Sonata in A, BWV1032, Bach respected the range of the recorder. Owners of a Voice Flute, which is a recorder between the Tenor and Alto whose lowest note is D, may play the sonata in its original form without changing a single note. Owners of the Alto recorder may transpose the sonata up three semitones into C major, which is a common procedure; for the keyboard player, however, transposing at sight is not so easy. Therefore this arrangement makes the sonata available in C major, and adds a major work to the recorder repetoire. Www.pjb.com.au also offers versions in the original key A for Flute or Voice Flute, as well as in G major for Descant recorder.

The manuscript of the Sonata in A is titled *Sonata a 1 Traversa è Cembalo obligato di J. S. Bach* in Bach's handwriting. It was discovered by von Winterfeld in an antique shop in Breslau and presented to the *Preuß. Staatsbibliotek* in Berlin; during the second world war it was moved to the monastery of Grüssau in central Silesia. At the end of the war, it was removed by the Polish government to the Jagiellon University in Cracow, and in 1977 was presented to the *Deutsche Staatsbibliotek* in Berlin. The manuscript is written on nineteen staves, and apart from this sonata it also contains a concerto for two keyboards and string orchestra. The concerto occupies the top sixteen staves on each page, and, with typical economy, the Sonata fills up the lowest three staves. Eight of the manuscript pages are intact, but unfortunately, on six of the pages the lowest part has been cut away, so that we lack some forty-five bars at the end of the first movement.

Completions of the first movement have been published by Gustav Schreck (Peters), Georges Barrère (Boston), Alfred Dürr (Bärenreiter), William Bennett (Chester), and Bart Kuijken (Breitkopf u. Härtel). The copyright status of these completions being unclear, this edition provides a new completion, bars 63 to 87, by Peter Billam. Also, since the manuscript leaves the right hand of the keyboard part blank in bars 9, 10, 13, 14, 15, 25, 26, 27, and in the last beat of bar 37, these bars have also been completed by Peter Billam.

Peter J Billam

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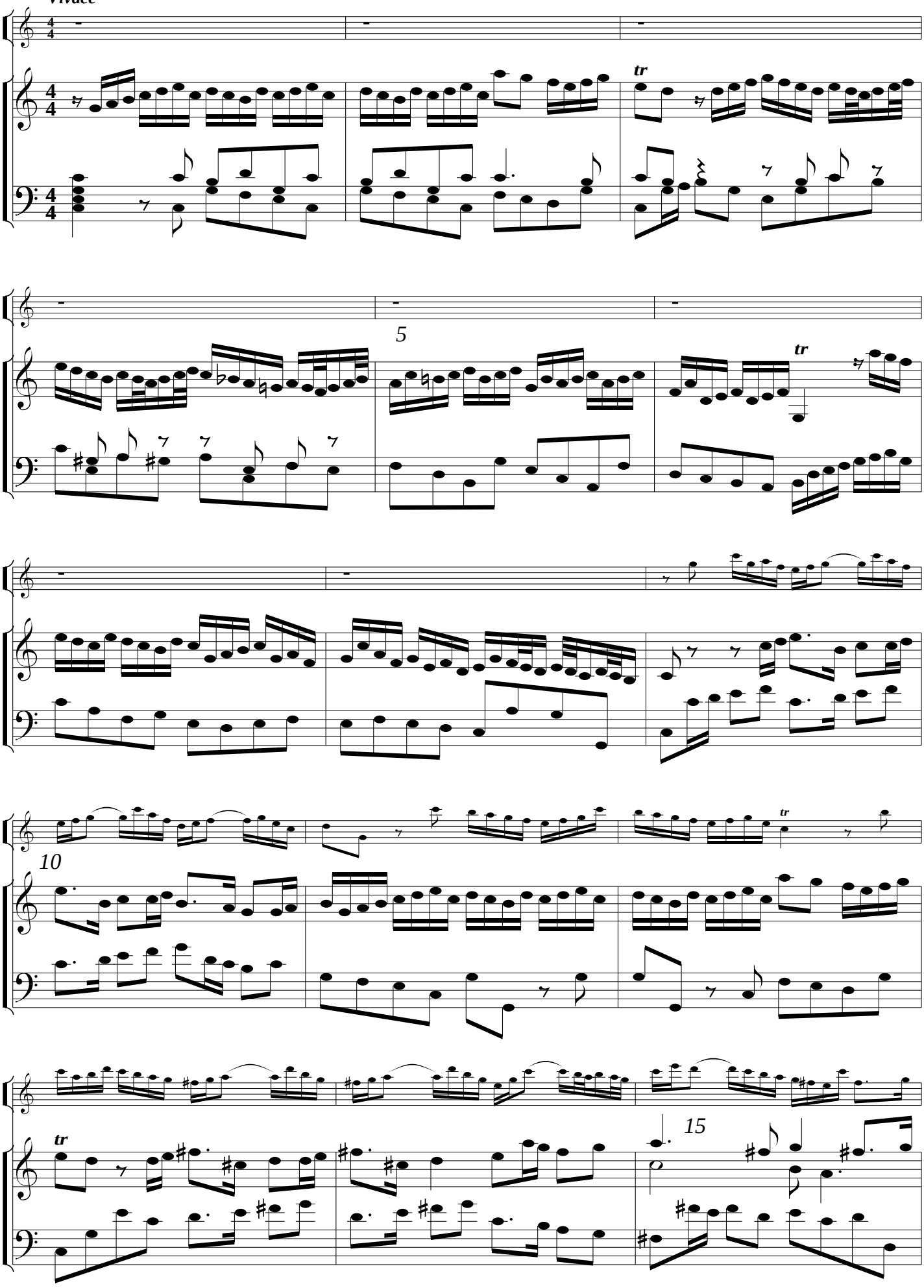
Flute Sonata, BWV 1032

Vivace



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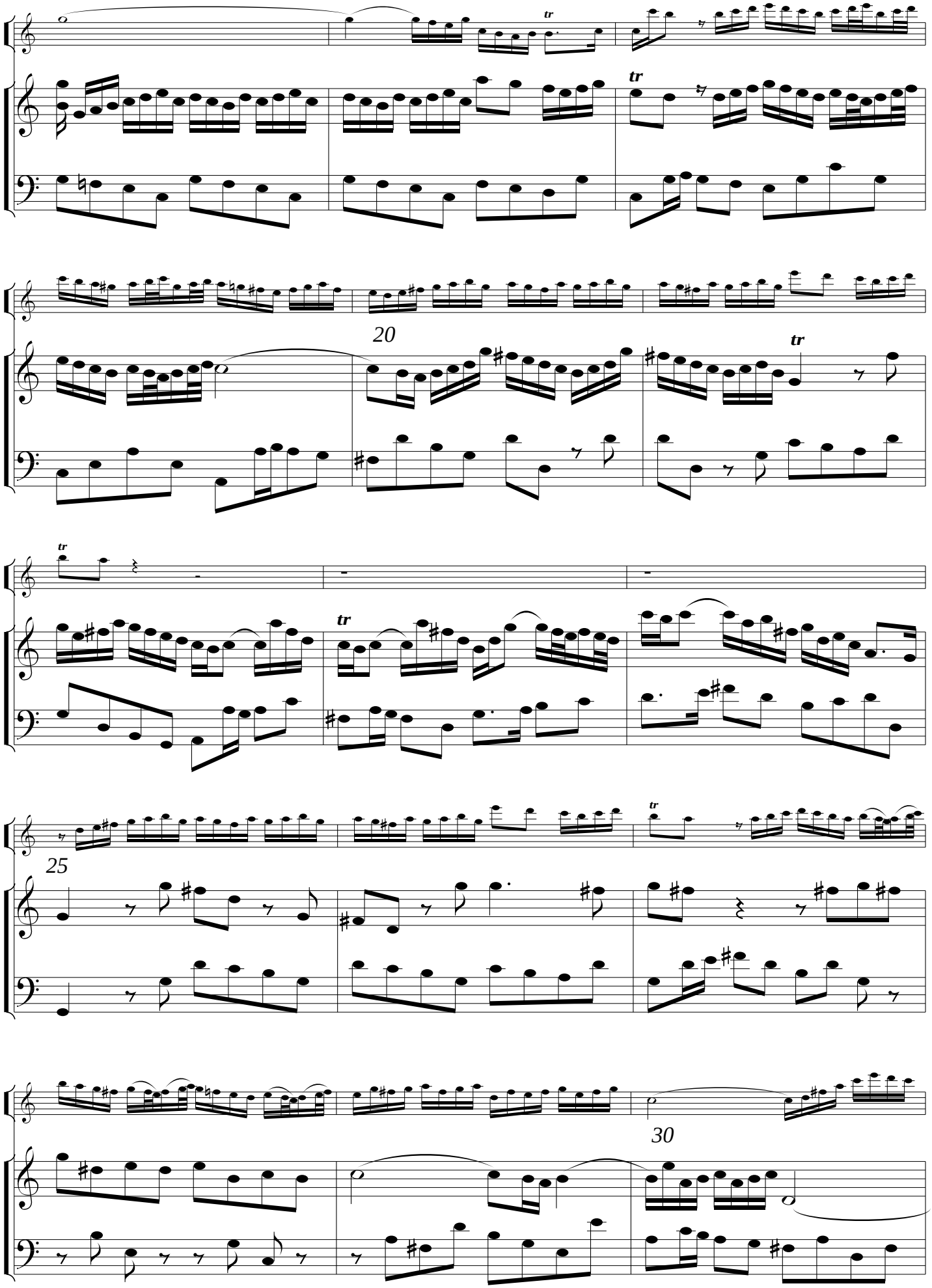

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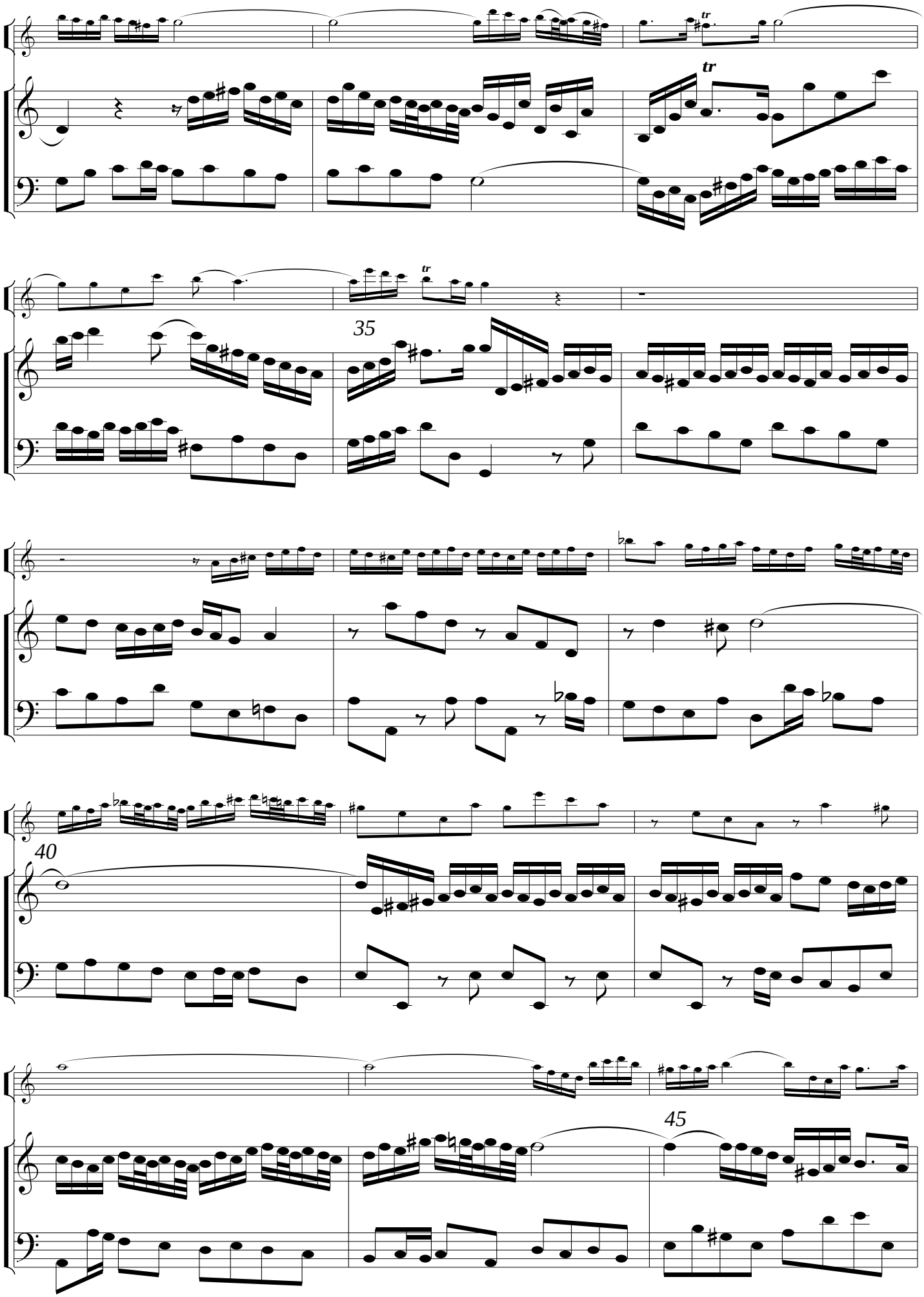

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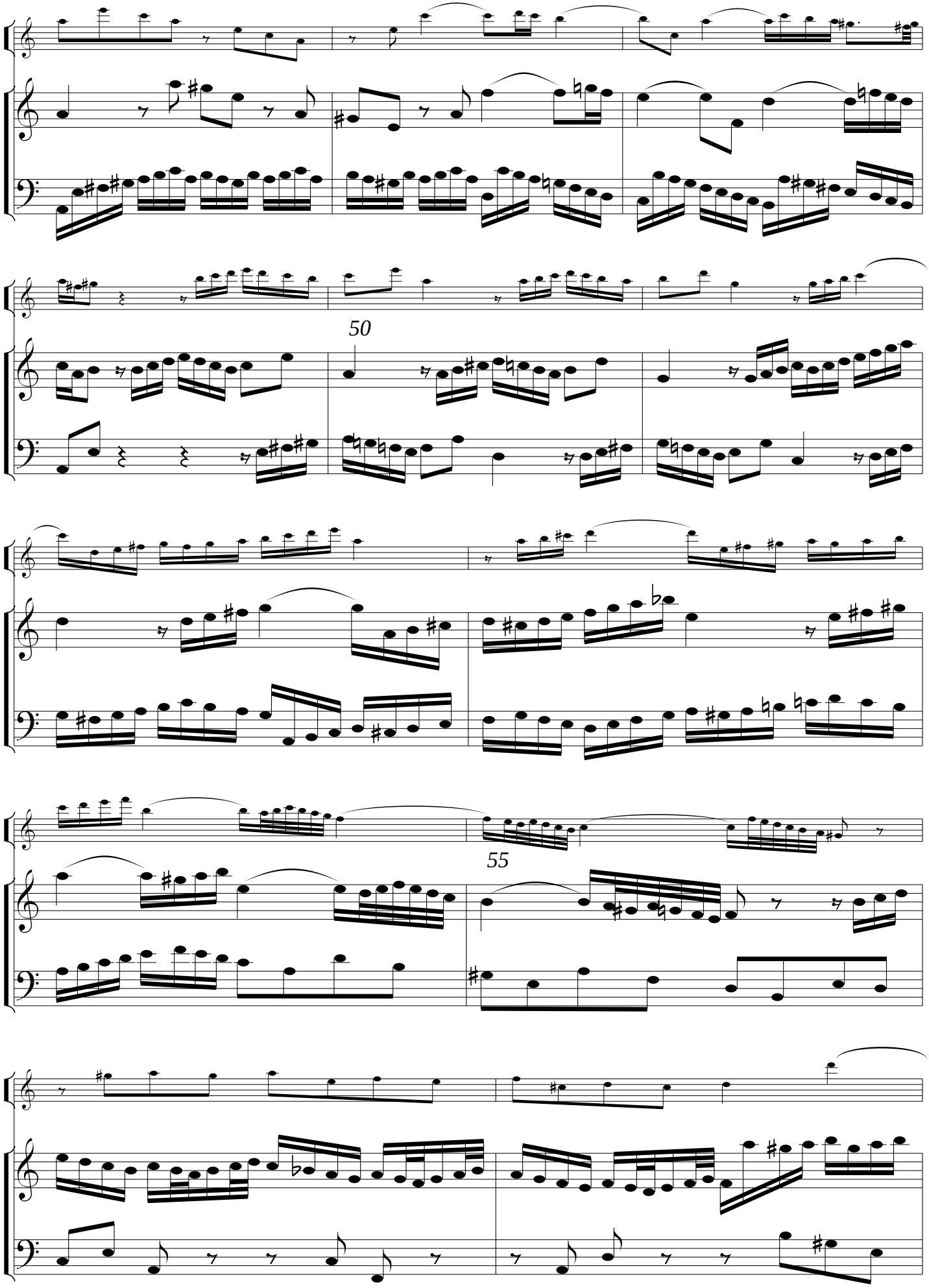

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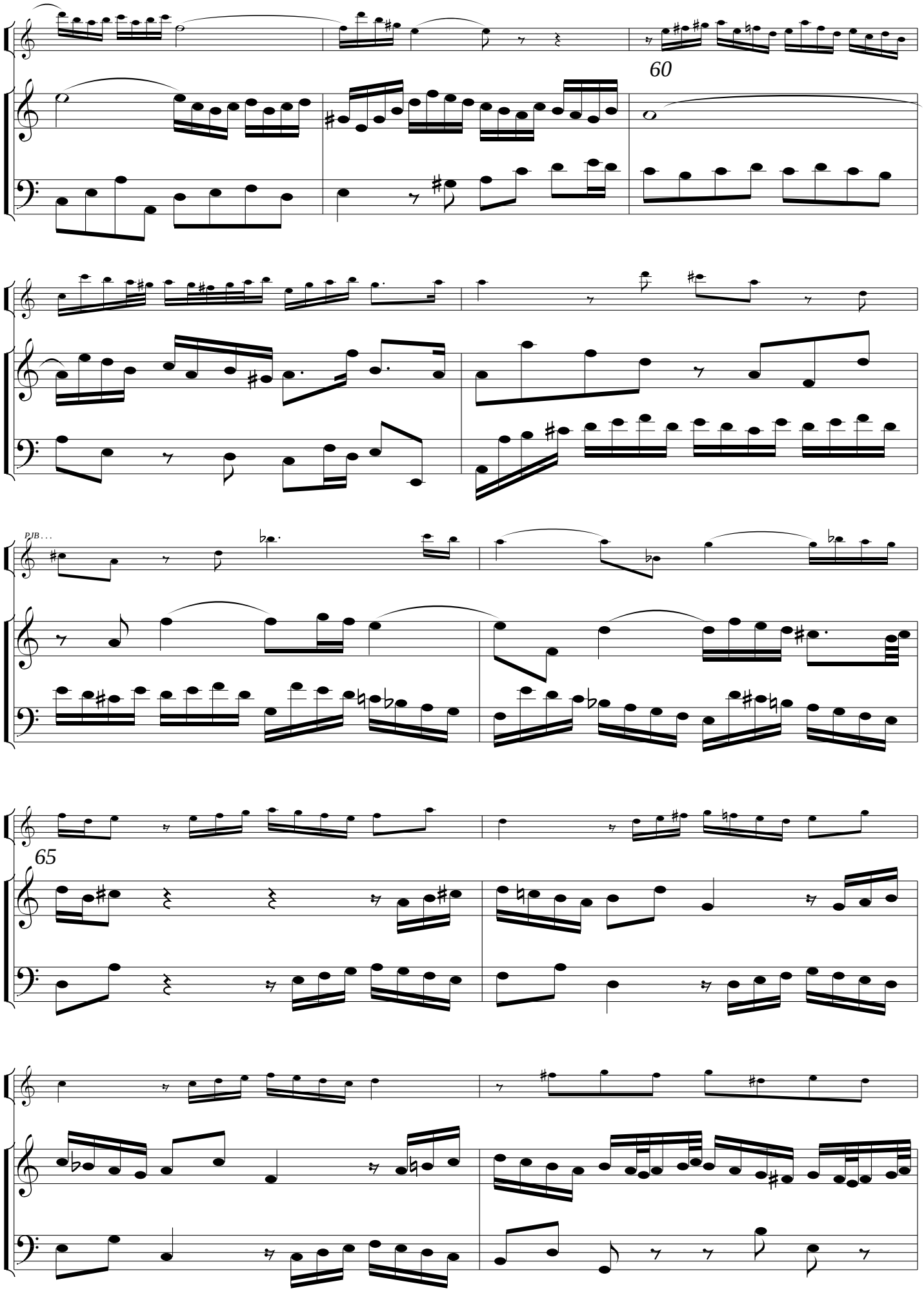

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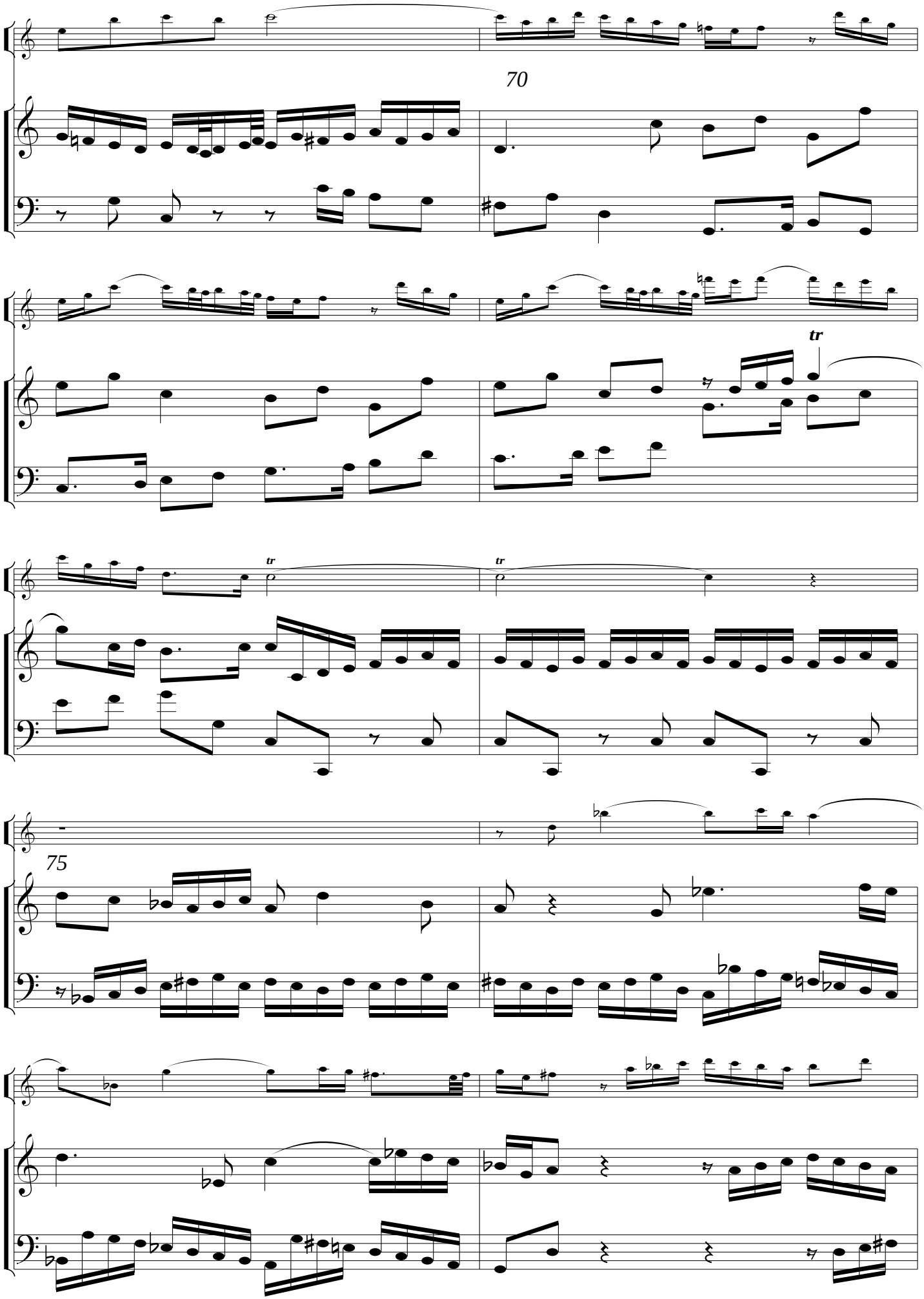

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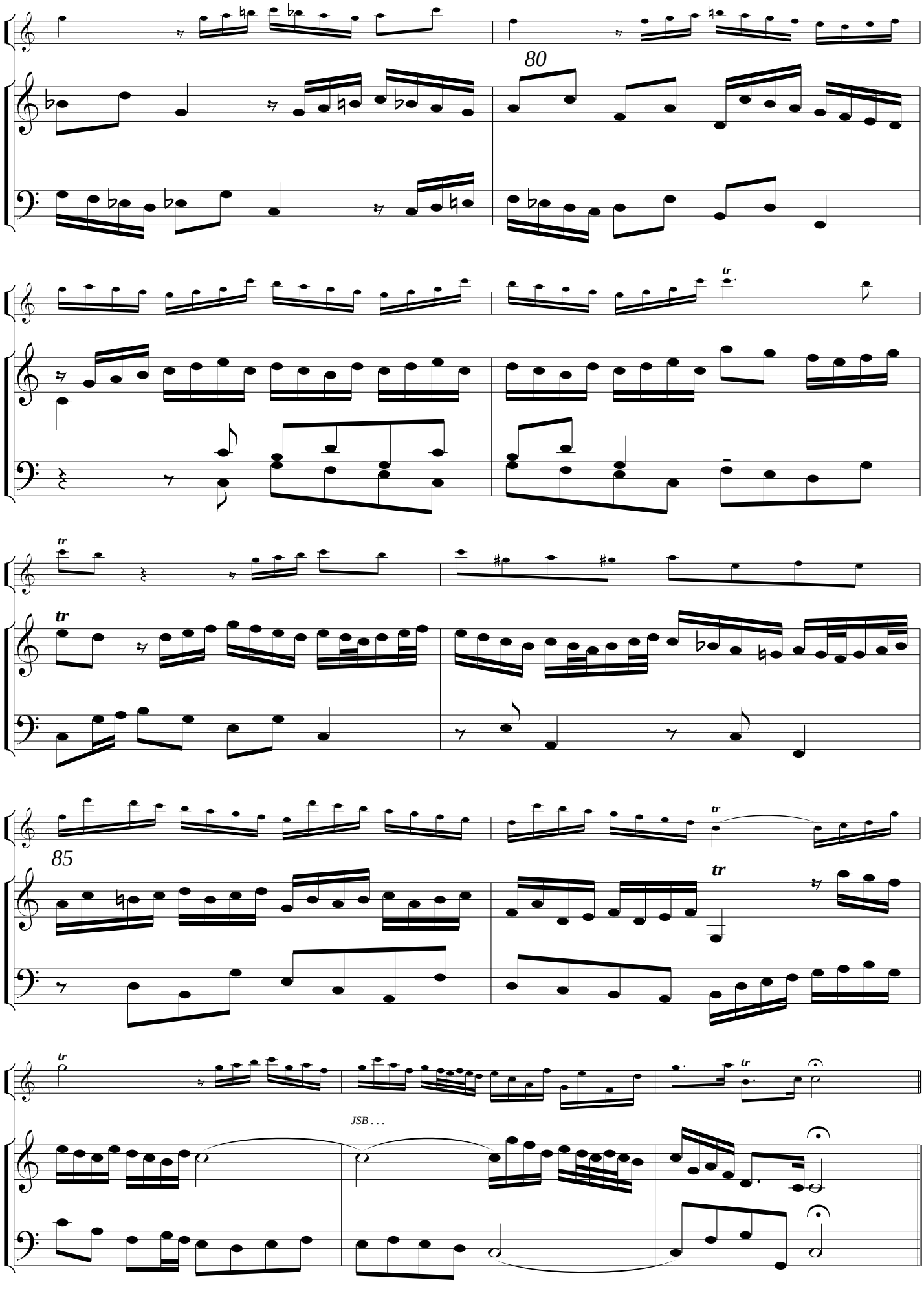

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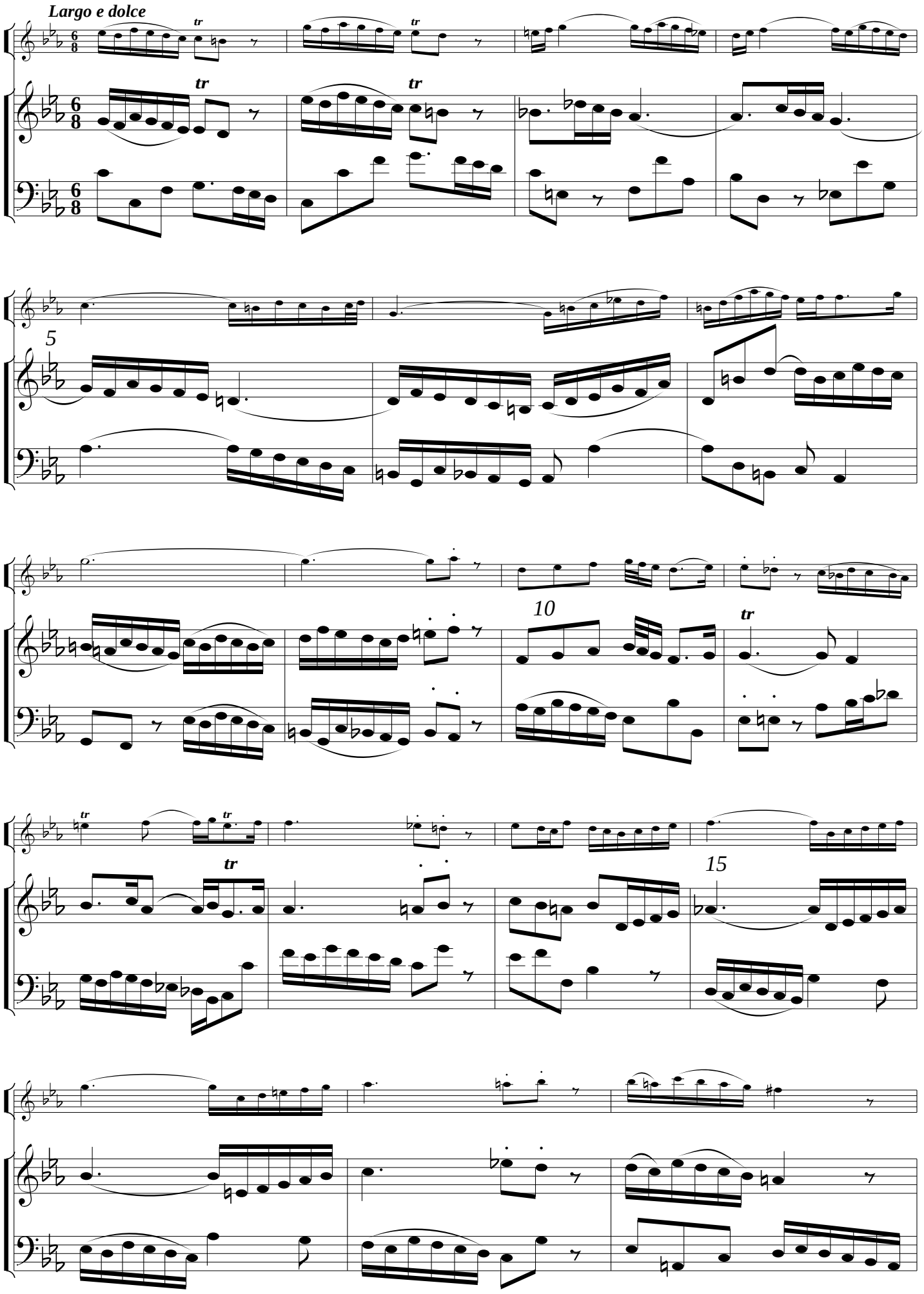

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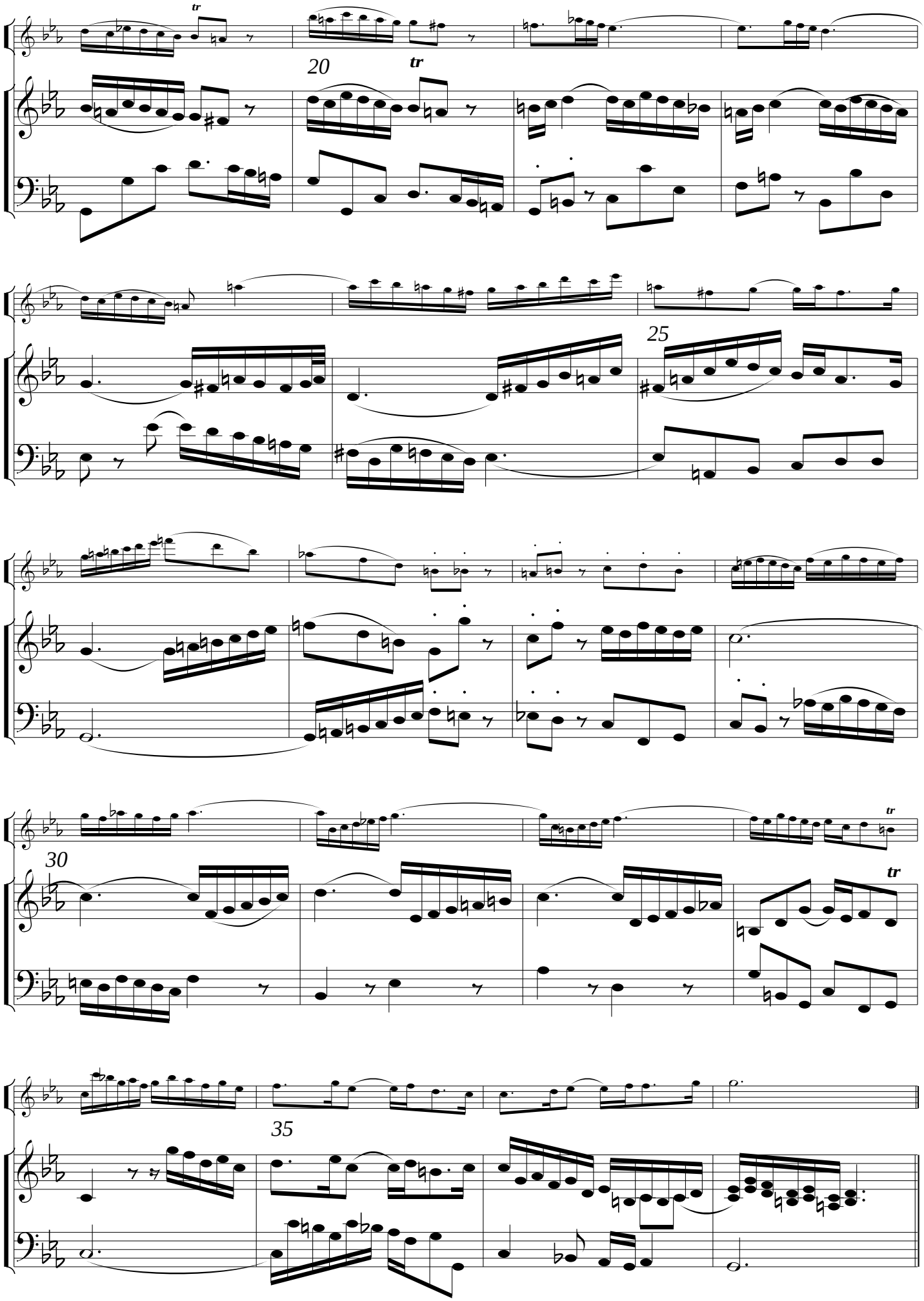

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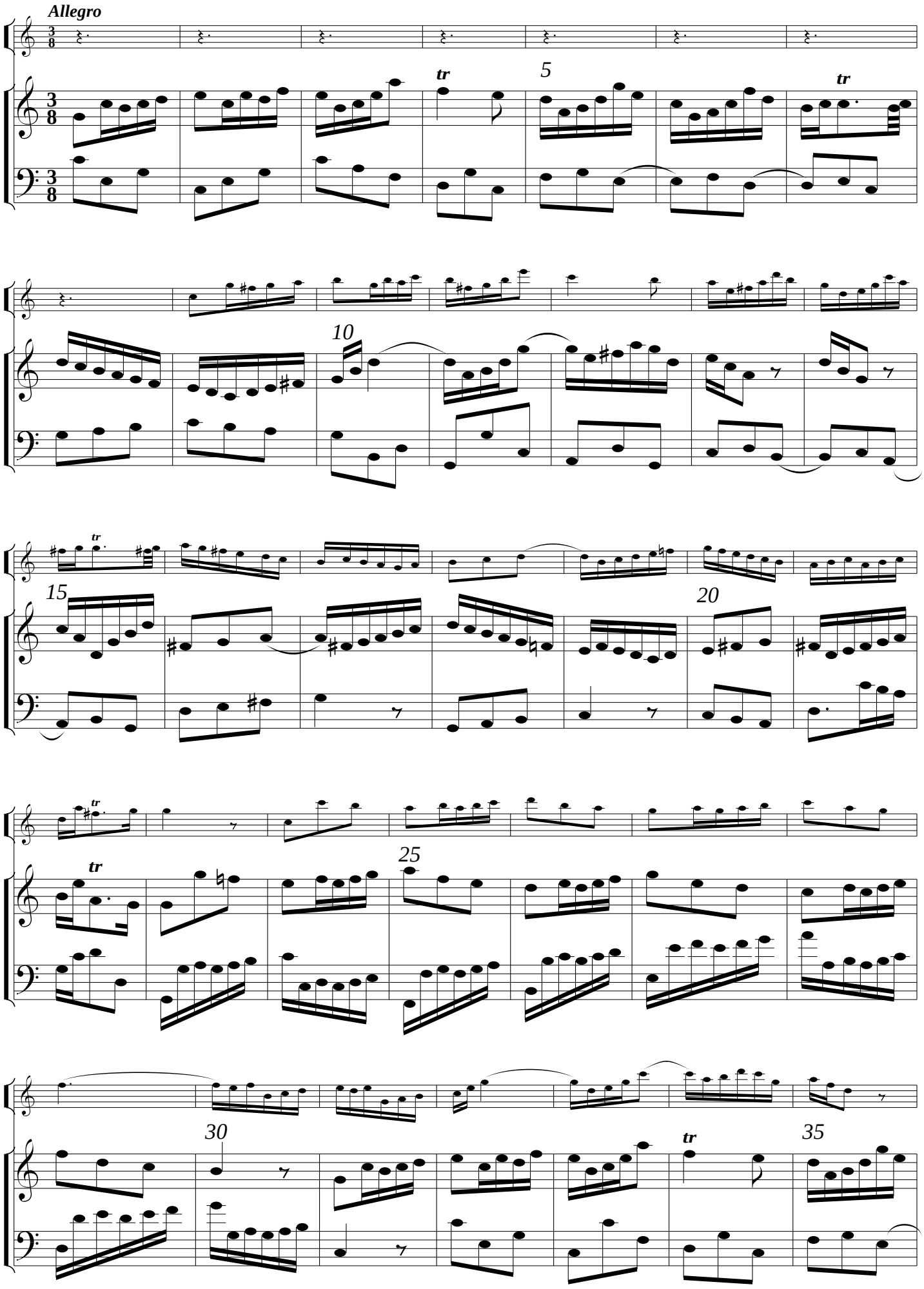

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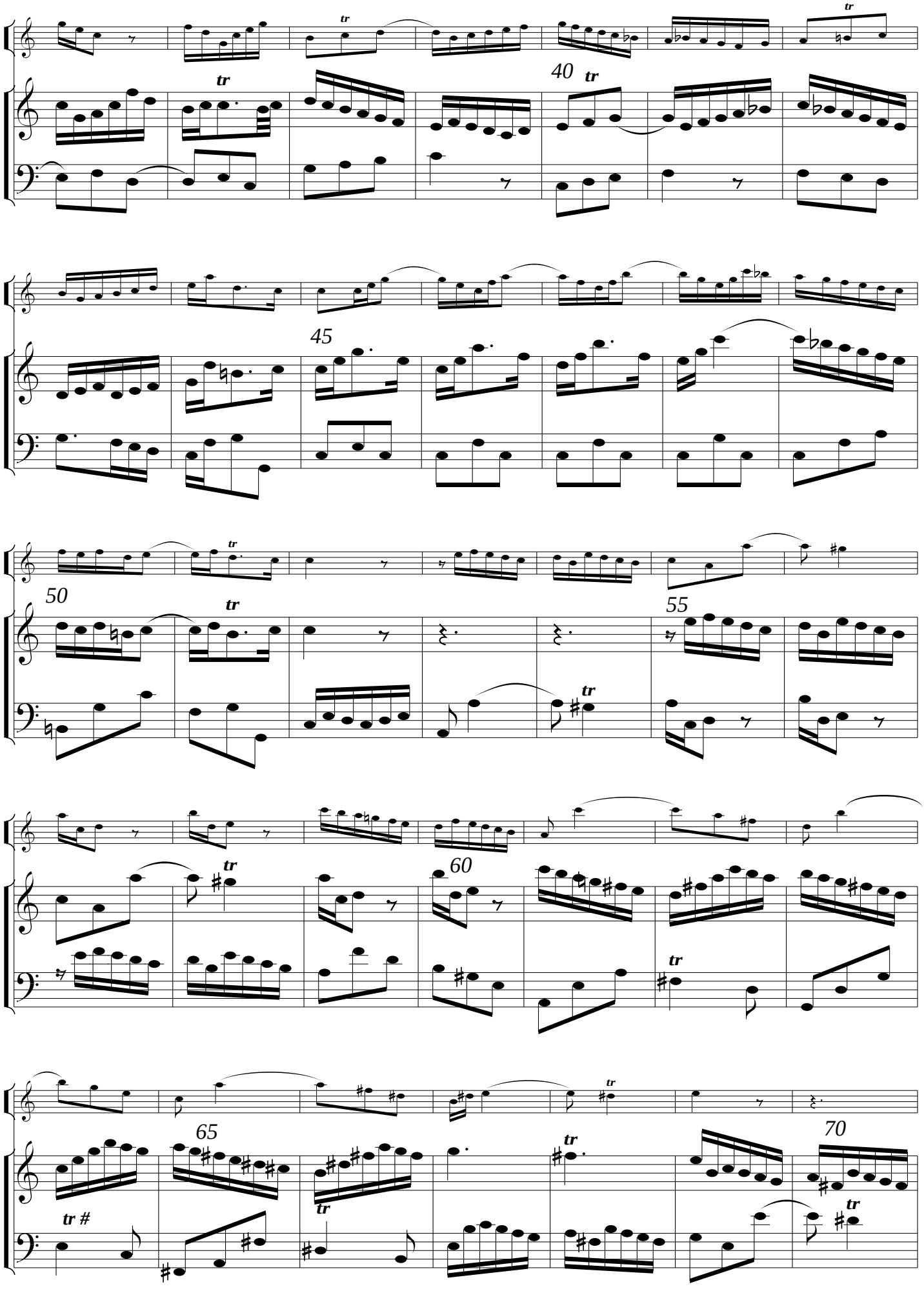

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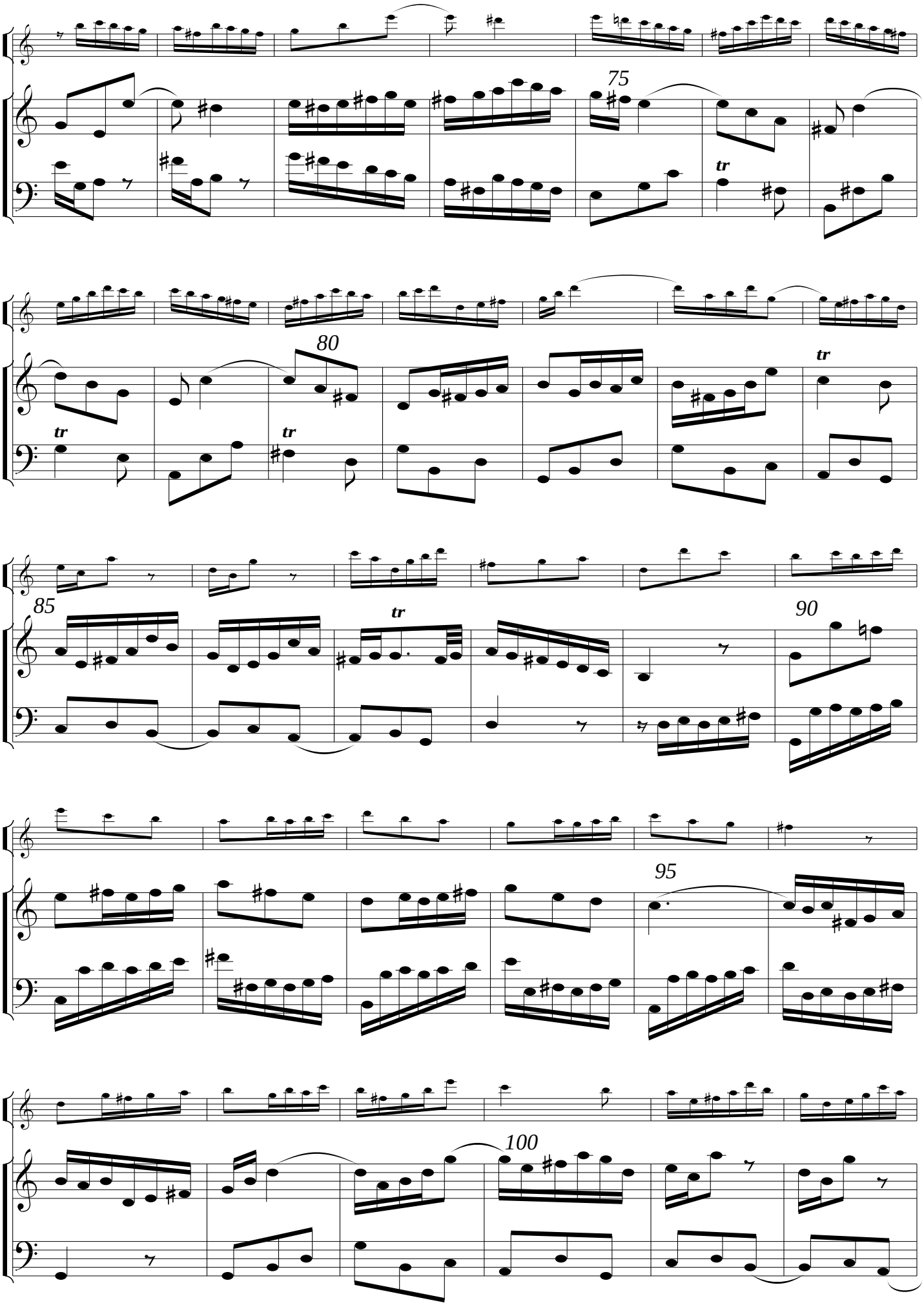

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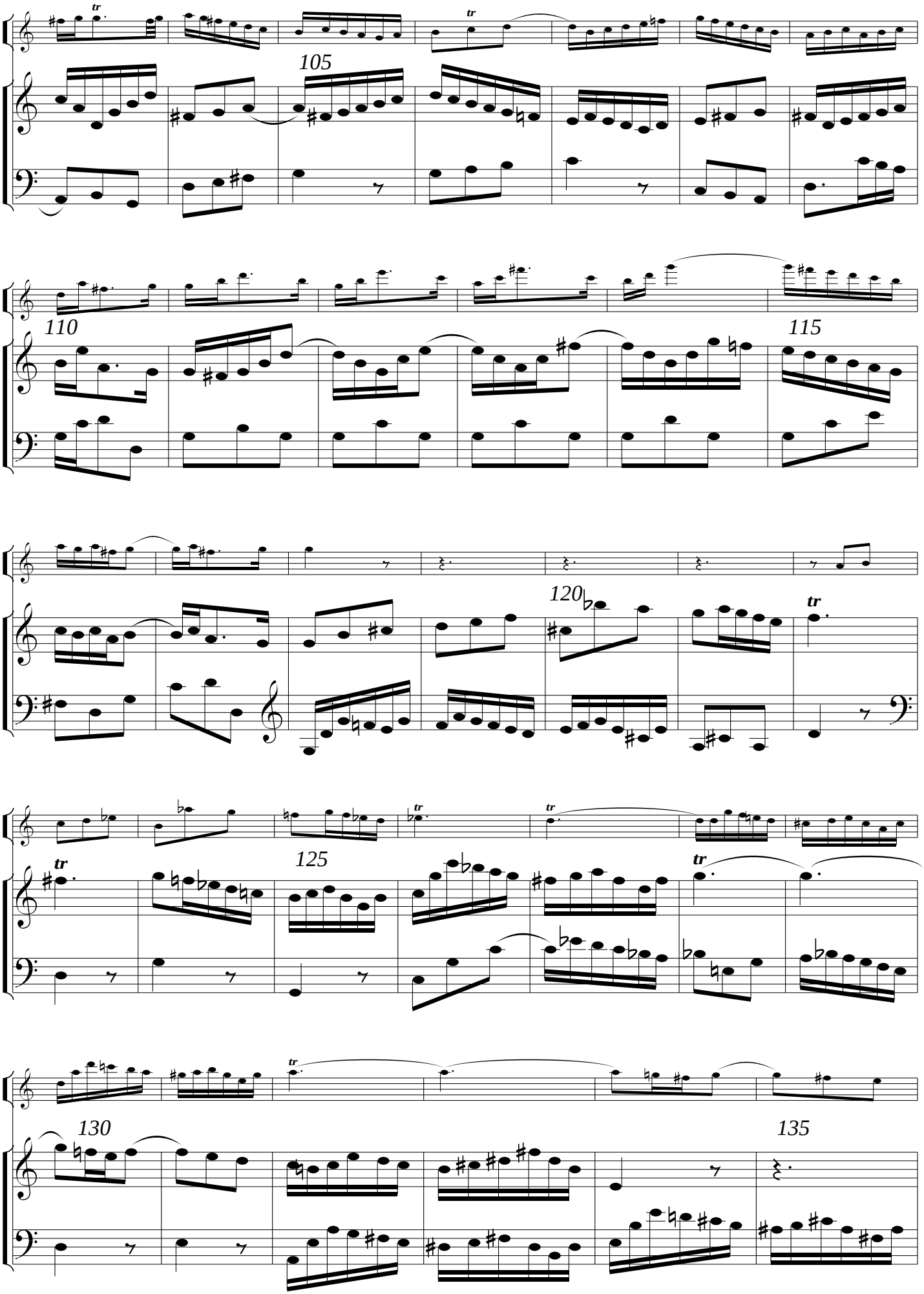

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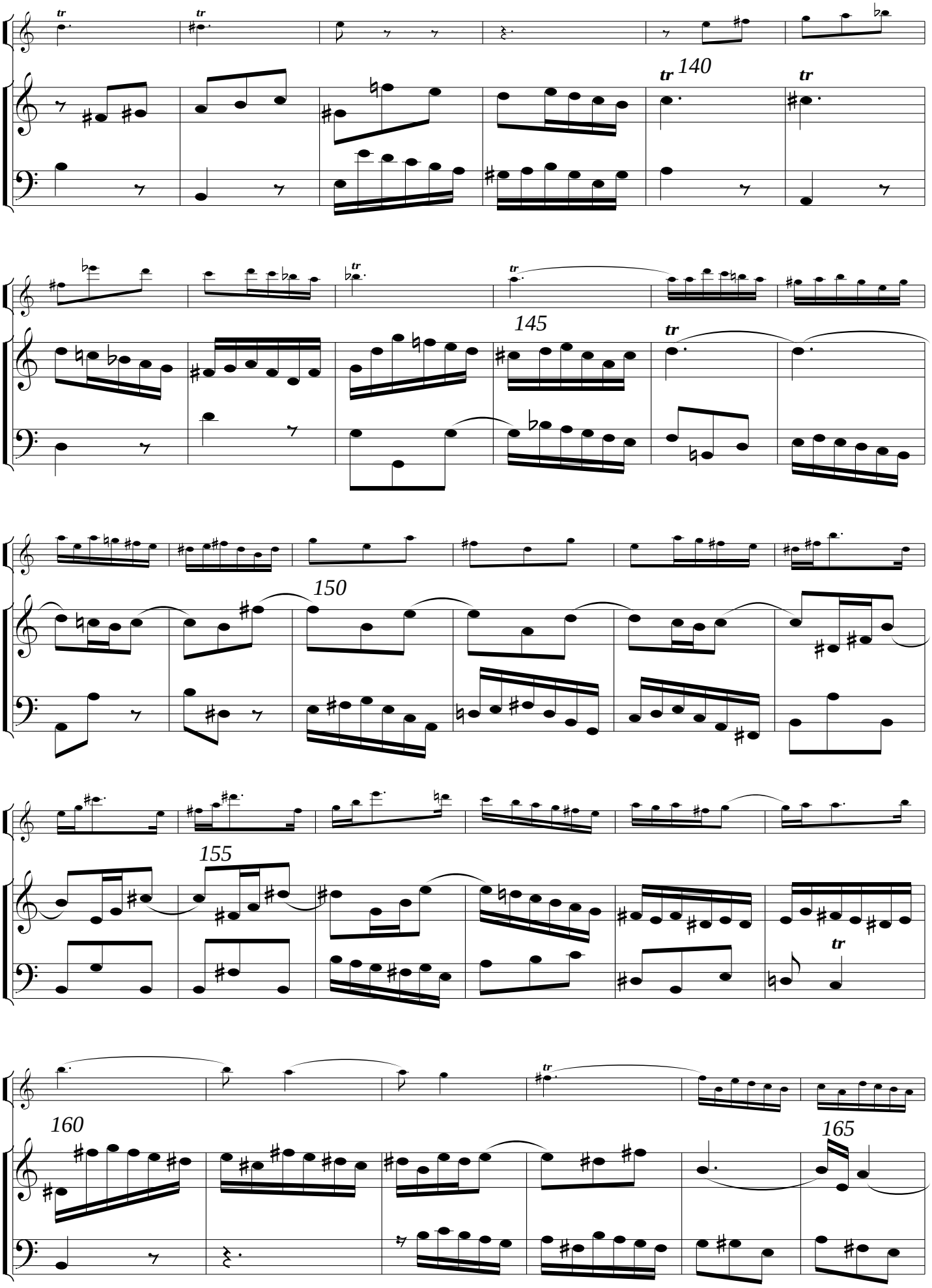

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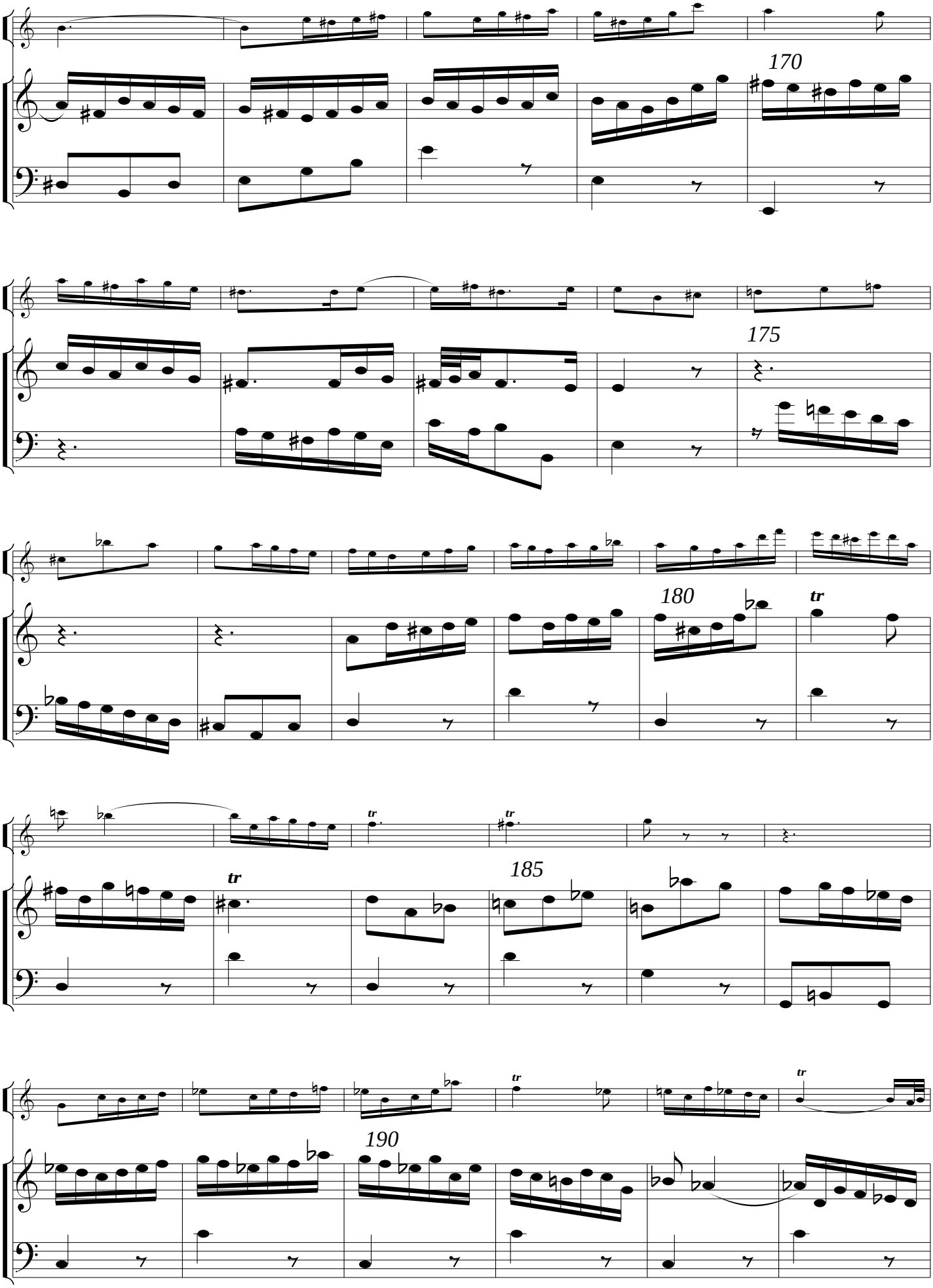

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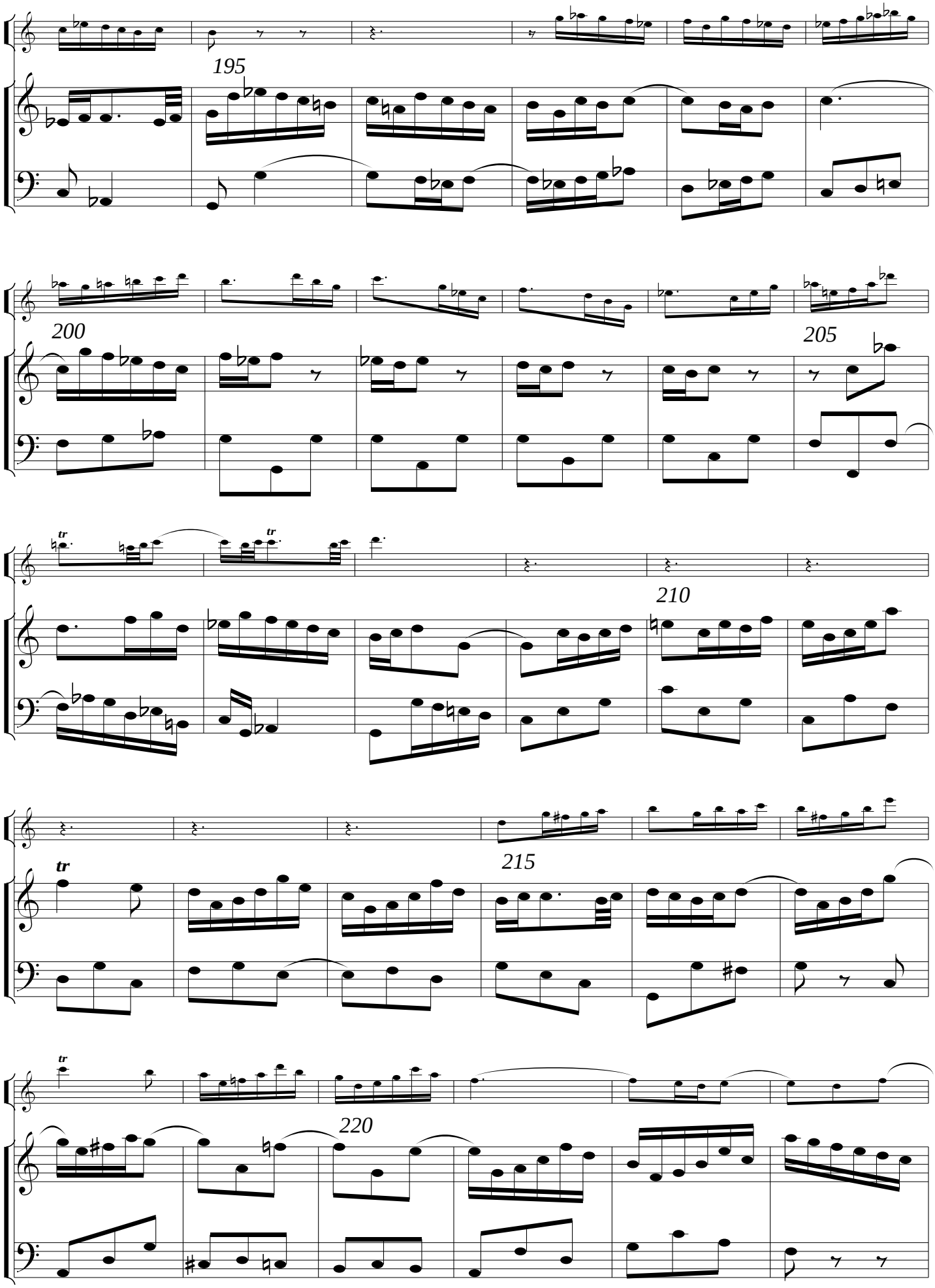

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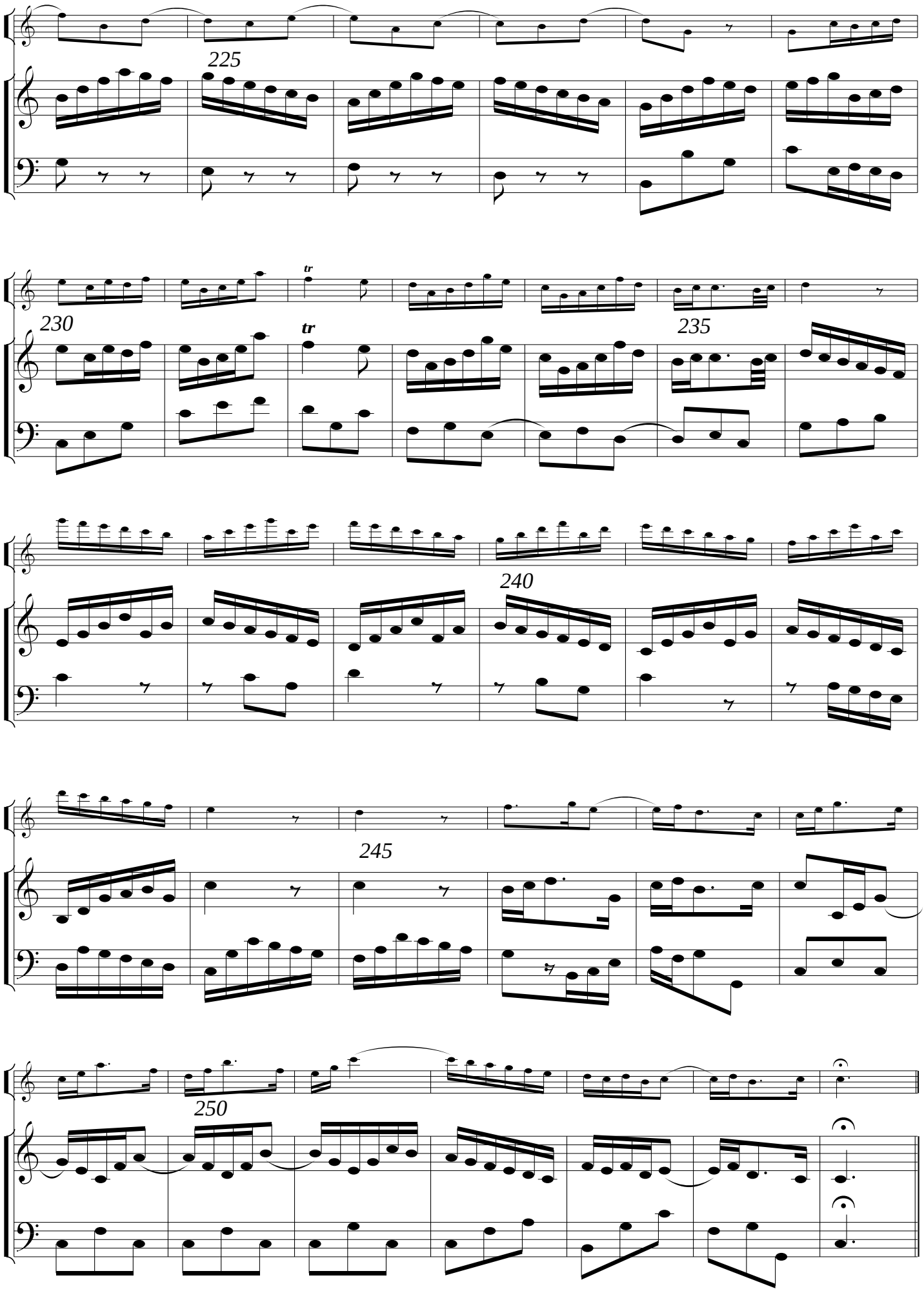

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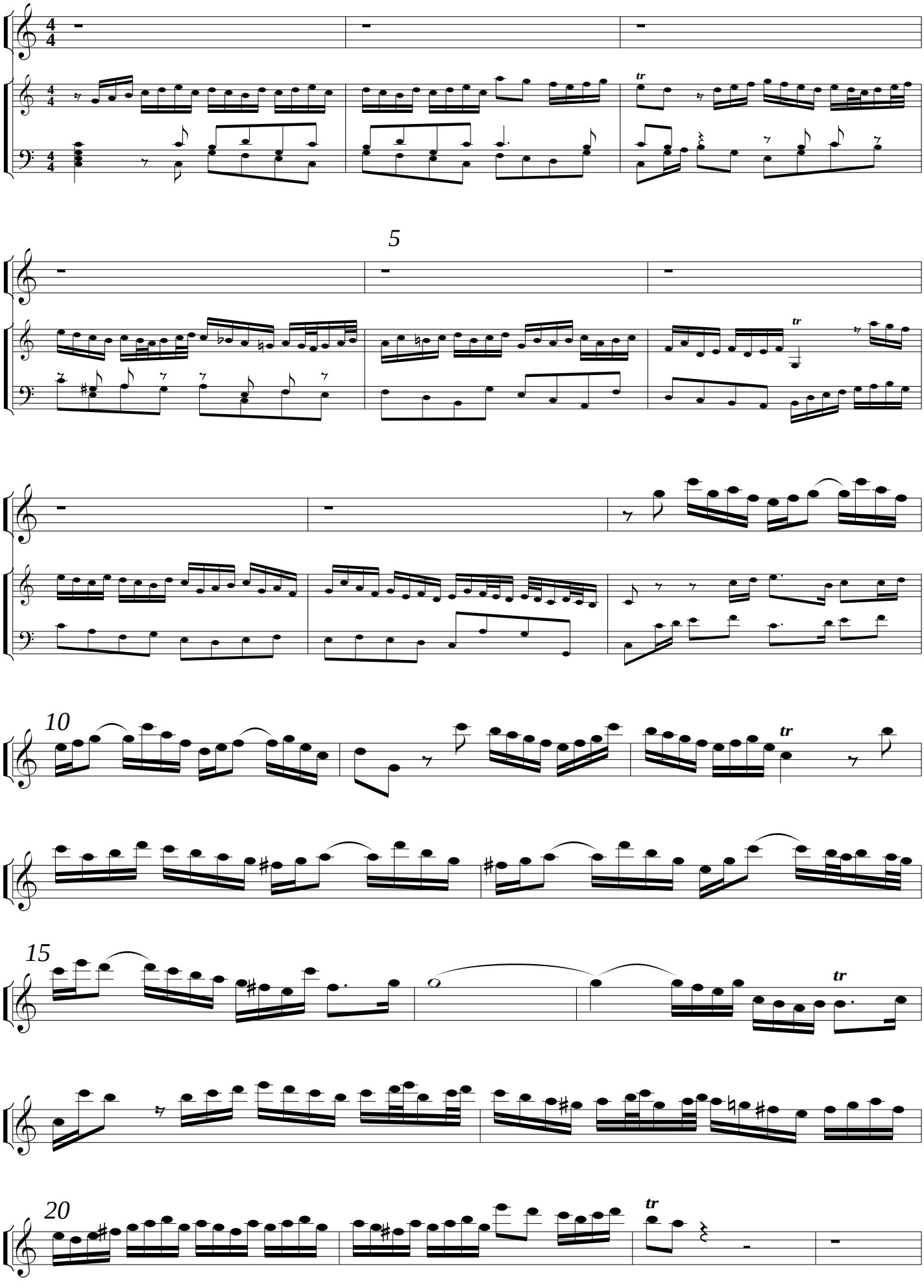
Flute Sonata, BWV 1032, Alto Recorder Part

Vivace



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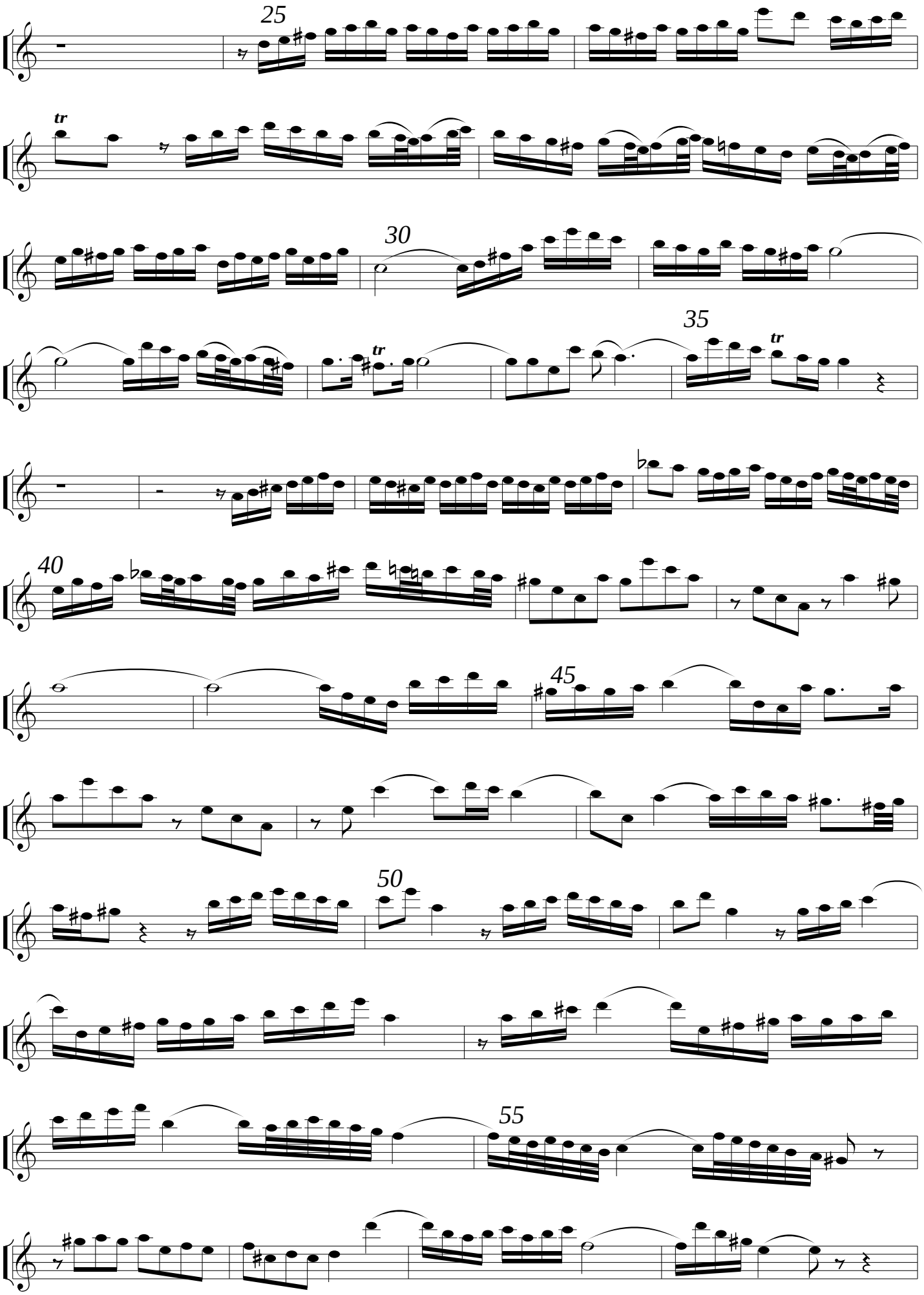

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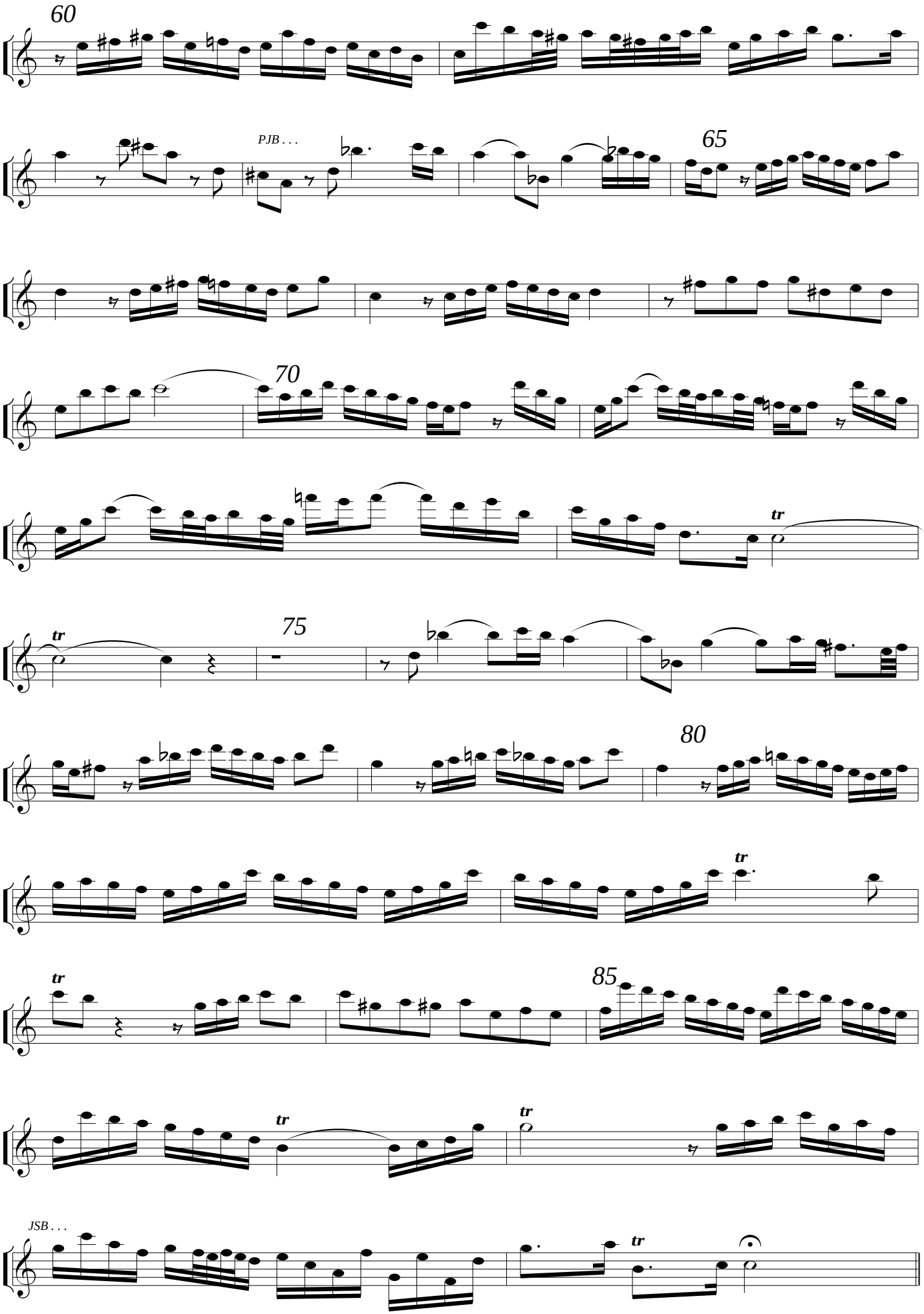

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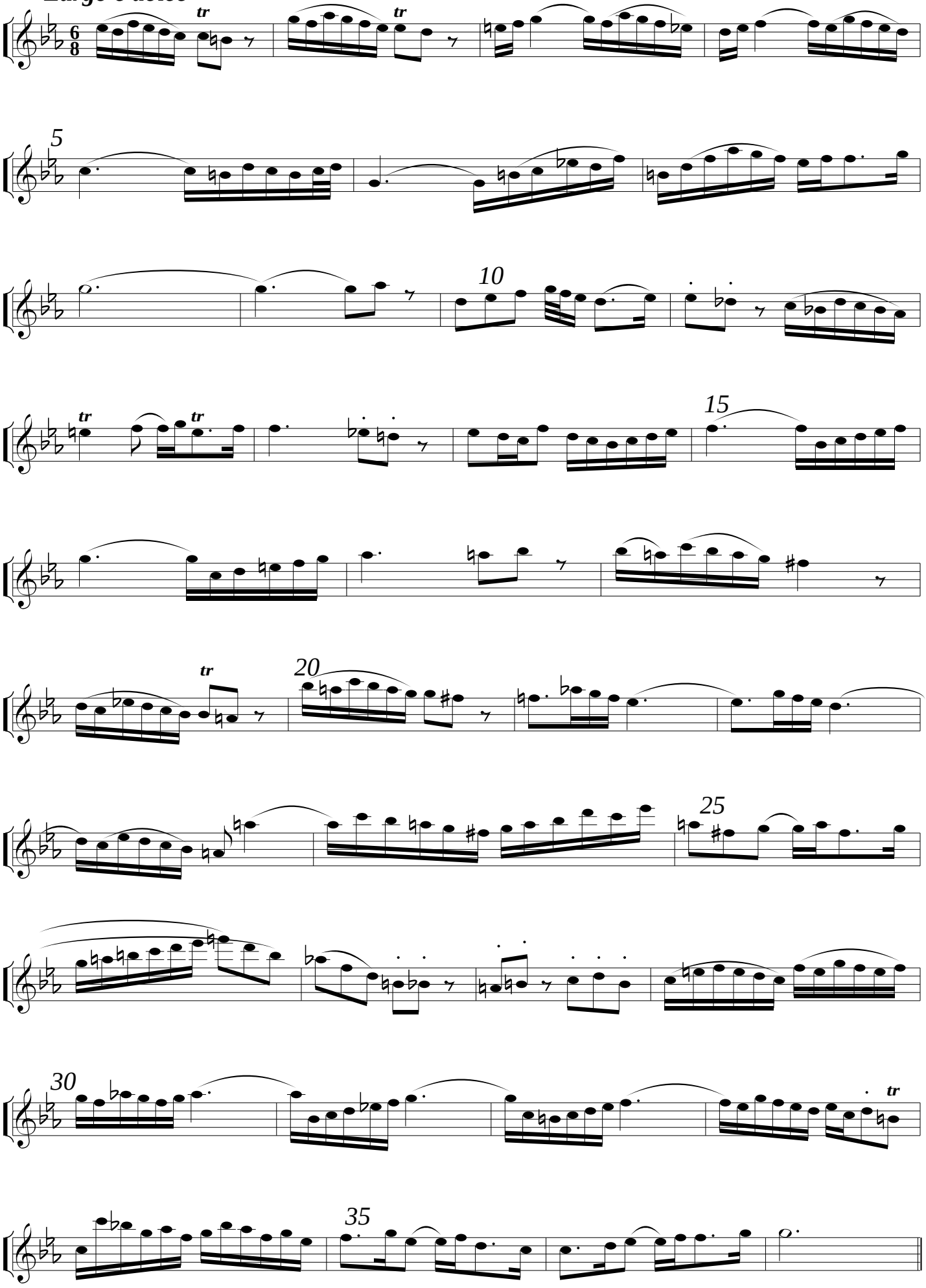

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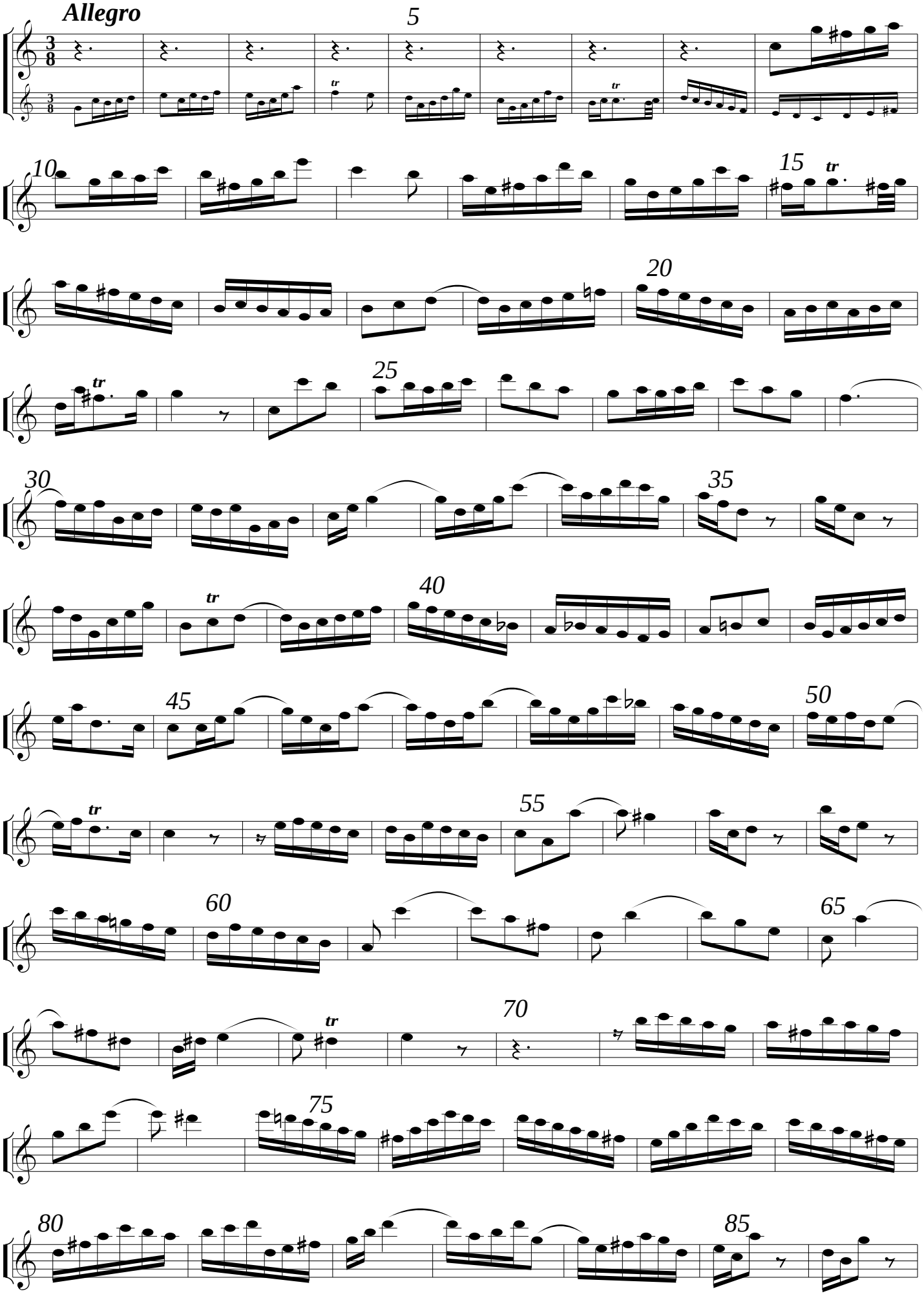

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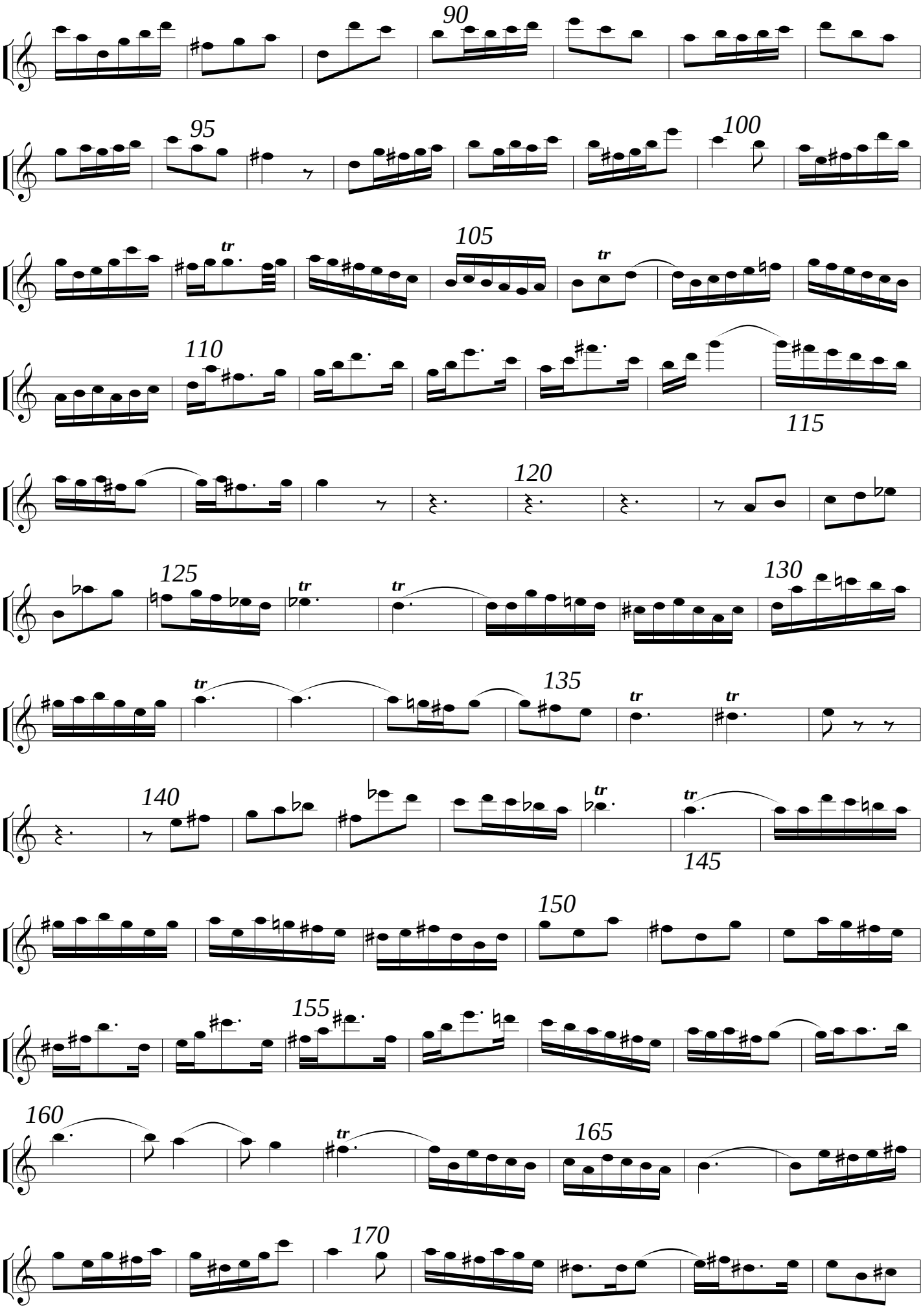

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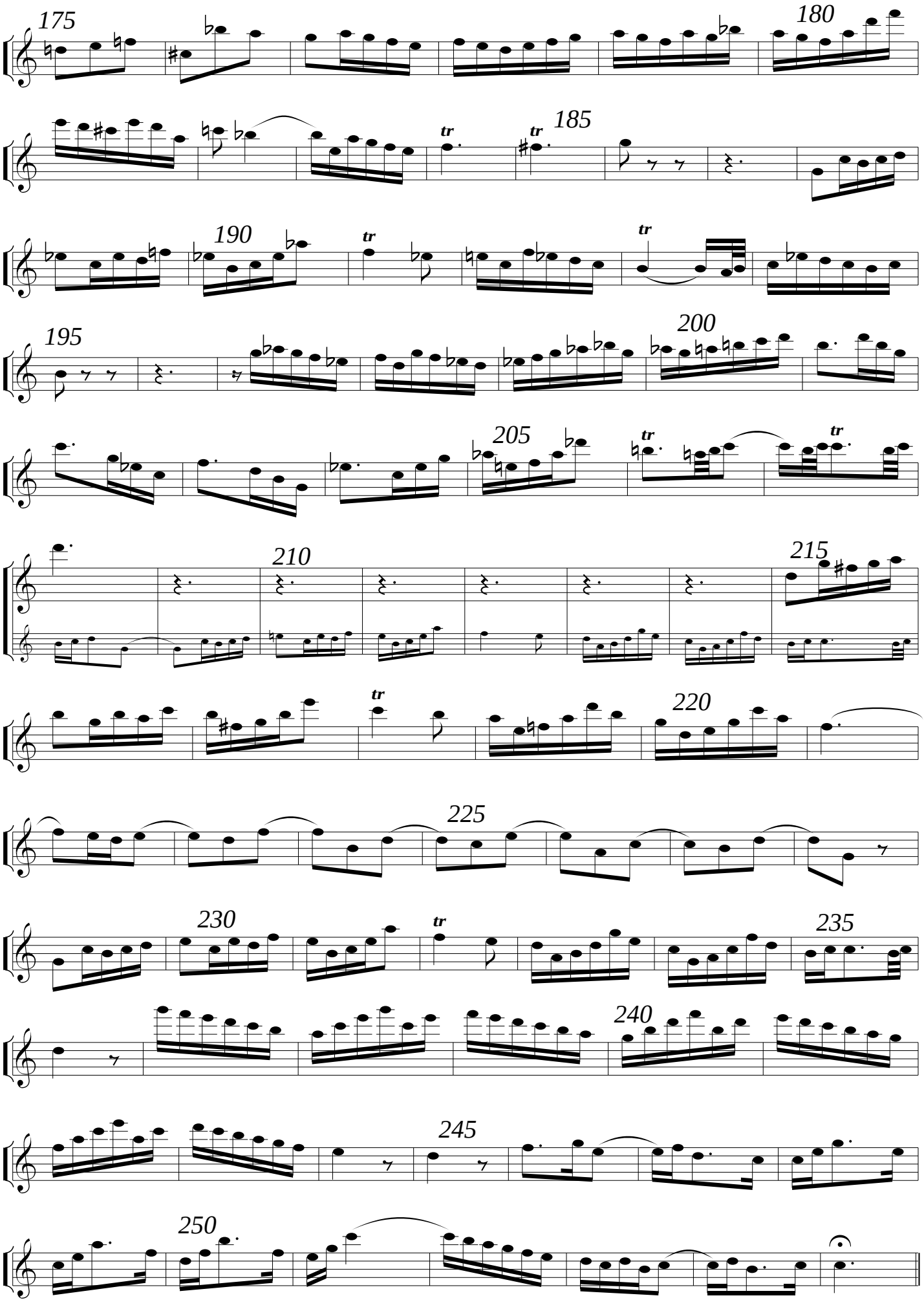

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Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, 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 keyboard. 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; *Twenty Studies* for piano, 2013-14.

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; *Seven English 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; *Famous Beginnings*, for piano.

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