



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. The score is written in treble clef with a 3/4 time signature. It consists of ten staves of music, each containing measures of music with various rhythmic patterns and accidentals. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are clearly marked above the staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests and dynamic markings like accents.

45

50

55

60

65

70

75

80

85

tr.

Allemande

The image displays a musical score for the Allemande from the Cello Suite III in C major, BWV 1009, by J.S. Bach. The score is arranged for flute or alto recorder. It consists of 11 staves of music in 4/4 time. The key signature is C major. The piece begins with a treble clef and a 4/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr) and slurs throughout the piece. Measure numbers 5, 10, 15, and 20 are clearly marked. The score concludes with a repeat sign and a final cadence.

Courante

The image displays a musical score for the Courante from the Cello Suite III in C major, BWV 1009, by J.S. Bach. The score is arranged for flute or alto recorder and is presented in a single system of ten staves. The time signature is 3/4. The key signature is C major. The piece begins with a treble clef and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65 indicated above the staves. The piece concludes with a double bar line and a repeat sign. The arrangement is by Peter Billam.

70

75

80

Sarabande

5

(bb?)

10

15

20

Bourrée I

tr

5

10

15

20

25

Bourrée II

5

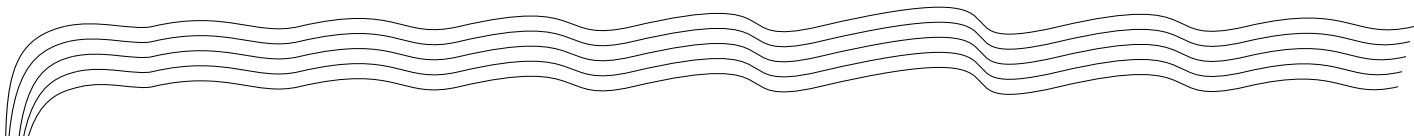
10

15

20

Gigue

The musical score is written in treble clef with a 3/8 time signature. It features a series of eighth-note patterns with various accidentals (sharps, flats, naturals) and slurs. Measure numbers are placed above the staff at intervals of 5 measures, starting from 5 and ending at 105. 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. *Wwww.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 Epi diapente* 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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