



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 obligato 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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Flute Sonata BWV 1031

Allegro Moderato

The first system of the score consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass clef. The music is in 4/4 time. The first staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note. The second staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note. The third staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note.

The second system of the score consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass clef. The music is in 4/4 time. The first staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note. The second staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note. The third staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note.

The third system of the score consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass clef. The music is in 4/4 time. The first staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note. The second staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note. The third staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note.

The fourth system of the score consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass clef. The music is in 4/4 time. The first staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note. The second staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note. The third staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note.

The fifth system of the score consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass clef. The music is in 4/4 time. The first staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note. The second staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note. The third staff contains a series of eighth-note patterns, with a trill (tr) indicated above the final note.

Musical score for measures 1-14. The score is in G major (one sharp) and 3/4 time. It features a flute part (top staff), a right-hand piano accompaniment (middle staff), and a left-hand piano accompaniment (bottom staff). Measure 15 is indicated at the start of the second system.

Musical score for measures 15-19. The score continues with the flute, right-hand piano, and left-hand piano parts.

Musical score for measures 20-24. Measure 20 is indicated at the start of the third system.

Musical score for measures 25-29. The score continues with the flute, right-hand piano, and left-hand piano parts.

Musical score for measures 30-34. Measure 25 is indicated at the start of the fourth system. Trills (tr) are marked above the flute part in measures 30 and 31.

Musical notation for measures 1-29. The score is in G major (one sharp) and 3/4 time. It features a treble clef with a key signature of one sharp and a bass clef with a key signature of two sharps. The music includes several trills (tr) in the upper staves.

Musical notation for measures 30-34. Measure 30 is marked with the number '30'. The music continues with complex melodic lines and trills (tr) in the upper staves.

Musical notation for measures 35-39. Measure 35 is marked with the number '35'. The music features intricate melodic patterns and trills (tr) in the upper staves.

Musical notation for measures 40-43. The music continues with complex melodic lines and trills (tr) in the upper staves.

Musical notation for measures 44-47. Measure 40 is marked with the number '40'. The music concludes with complex melodic lines and trills (tr) in the upper staves.

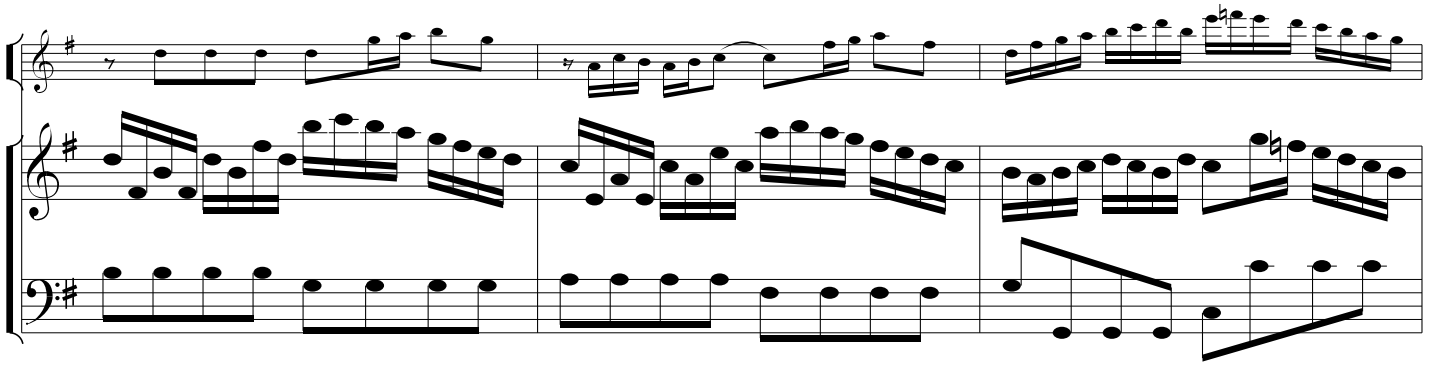
45

tr

50

55

tr



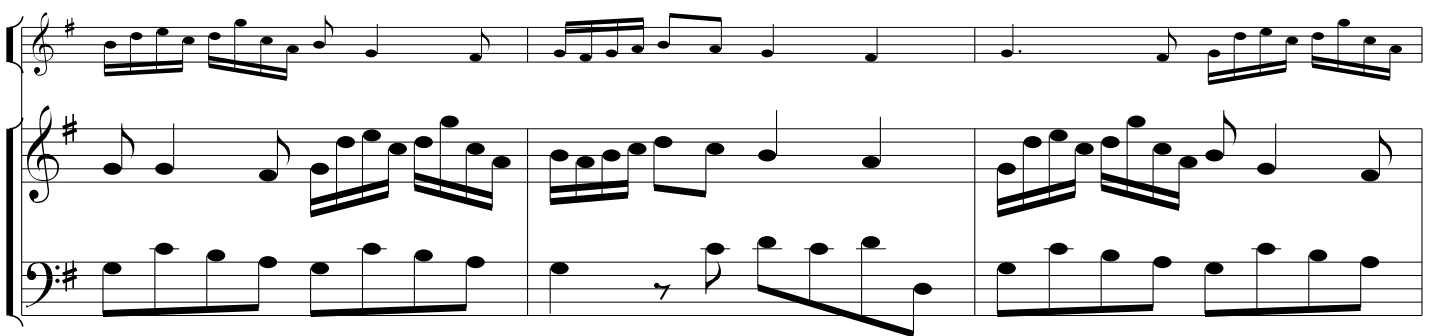
System 1: Flute (top), Recorder (middle), and Bass (bottom) staves. The music is in G major and 3/4 time. The flute part features a melodic line with grace notes. The recorder part has a complex, rhythmic accompaniment. The bass part provides a steady harmonic foundation.



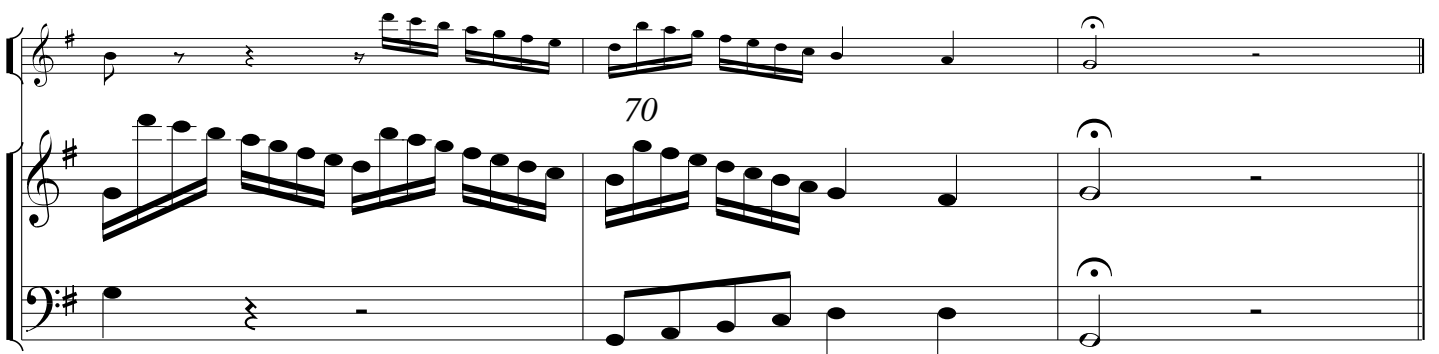
System 2: Continuation of the musical score. Measure 60 is marked at the beginning of the system. The flute part continues with its melodic line, and the recorder part maintains its intricate accompaniment.



System 3: Continuation of the musical score. Measure 65 is marked in the middle of the system. The flute part shows some rests, while the recorder part continues with its complex accompaniment.




System 4: Continuation of the musical score. The flute part has a more active melodic line, and the recorder part continues with its accompaniment.



System 5: Continuation of the musical score. Measure 70 is marked in the middle of the system. The flute part has a melodic line with some rests, and the recorder part continues with its accompaniment.

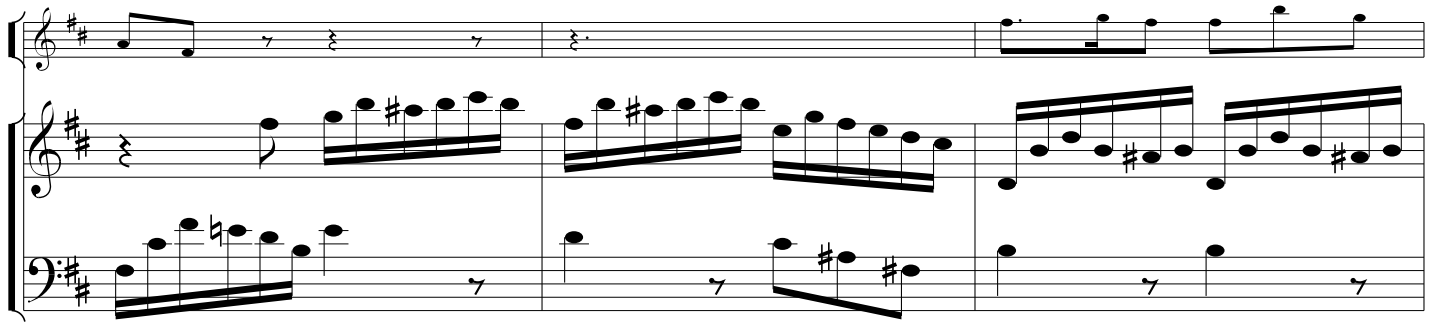
Siciliano

The first system of the score, measures 1-3. The top staff (flute) begins with a half note G4, followed by quarter notes A4, B4, and C5. The middle staff (right hand piano) features a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, 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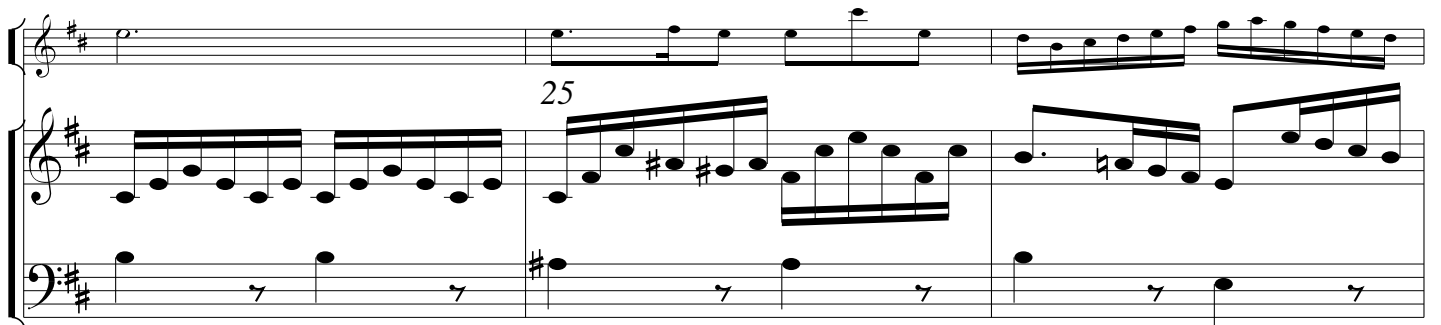


20

This system contains the first two measures of the piece. The flute part features a melodic line with eighth-note patterns and slurs. The keyboard accompaniment consists of a steady eighth-note bass line in the left hand and a more active eighth-note line in the right hand.

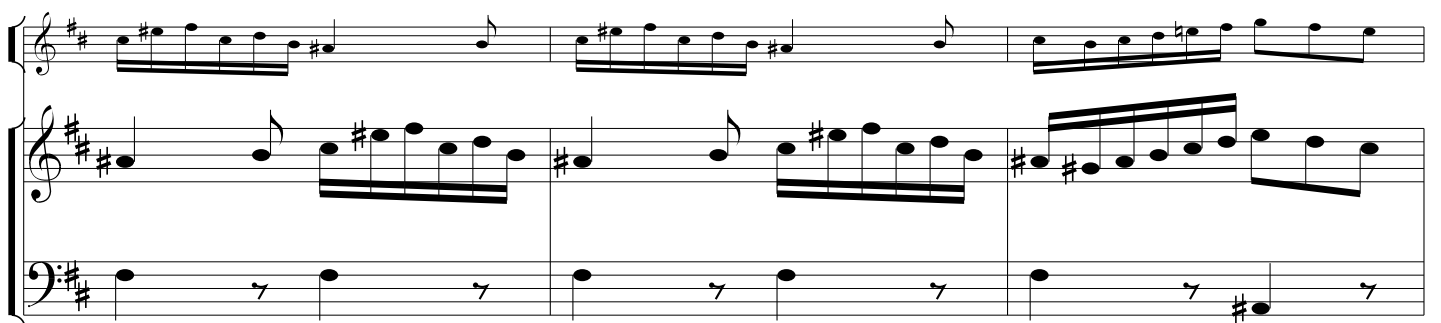


This system contains measures 3 and 4. The flute part continues with its melodic line, while the keyboard accompaniment maintains its rhythmic pattern.



25

This system contains measures 5 and 6. The flute part has a more active melodic line with slurs. The keyboard accompaniment continues with its characteristic eighth-note accompaniment.



This system contains measures 7 and 8. The flute part features a melodic line with slurs. The keyboard accompaniment continues with its eighth-note accompaniment.



30

This system contains measures 9 and 10. The flute part has a melodic line with slurs. The keyboard accompaniment continues with its eighth-note accompaniment.

Allegro

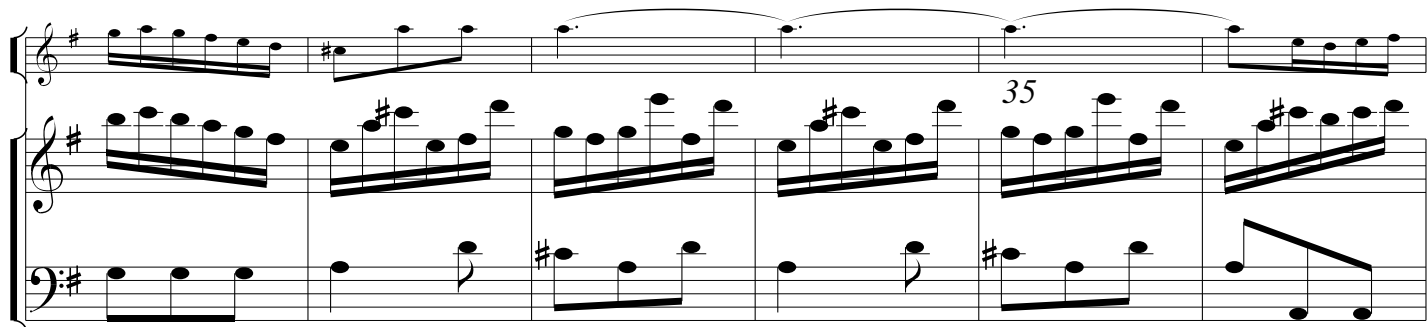
Measures 1-5 of the Flute Sonata BWV 1031. The score is in G major and 3/8 time. It features a flute part with a melodic line and a keyboard accompaniment with a rhythmic pattern. Measure numbers 1, 5, and 10 are indicated.

Measures 6-10 of the Flute Sonata BWV 1031. The flute part continues with a melodic line, and the keyboard accompaniment maintains its rhythmic pattern. Measure numbers 10 and 15 are indicated.

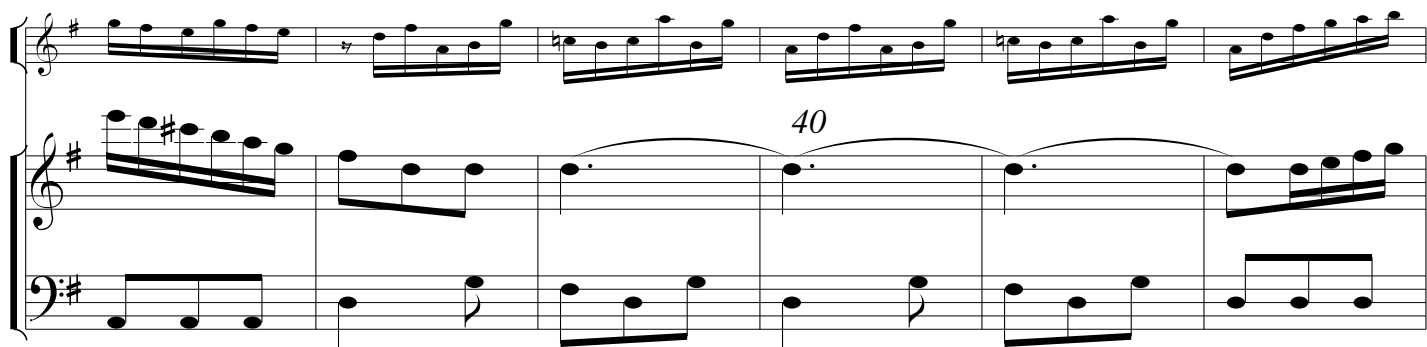
Measures 11-15 of the Flute Sonata BWV 1031. The flute part features a melodic line with some grace notes. The keyboard accompaniment continues with its rhythmic pattern. Measure numbers 15 and 20 are indicated.

Measures 16-20 of the Flute Sonata BWV 1031. The flute part has a melodic line with grace notes. The keyboard accompaniment continues with its rhythmic pattern. Measure numbers 20 and 25 are indicated.

Measures 21-30 of the Flute Sonata BWV 1031. The flute part features a melodic line with grace notes. The keyboard accompaniment continues with its rhythmic pattern. Measure numbers 25 and 30 are indicated.



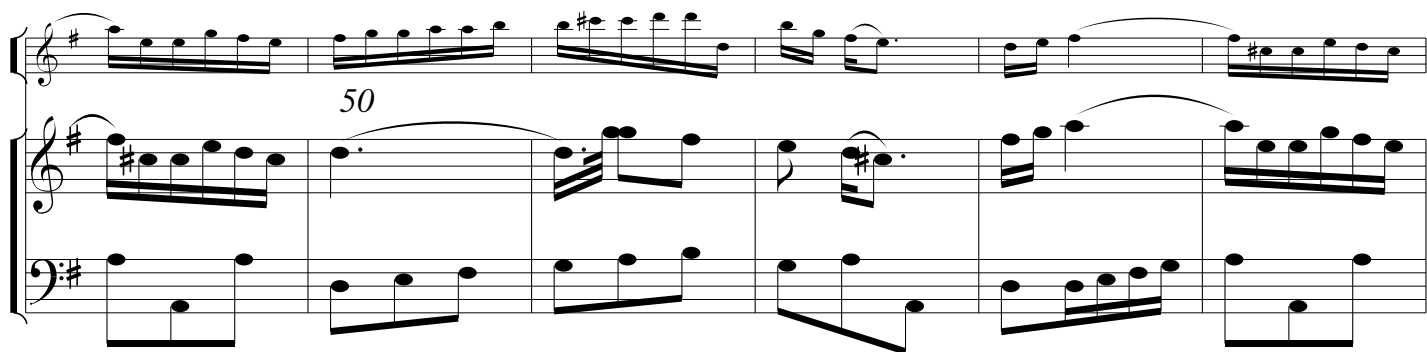
System 1: Measures 1-6. The flute part features a melodic line with slurs and a trill in measure 5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Measure numbers 35, 36, and 37 are indicated above the piano part.



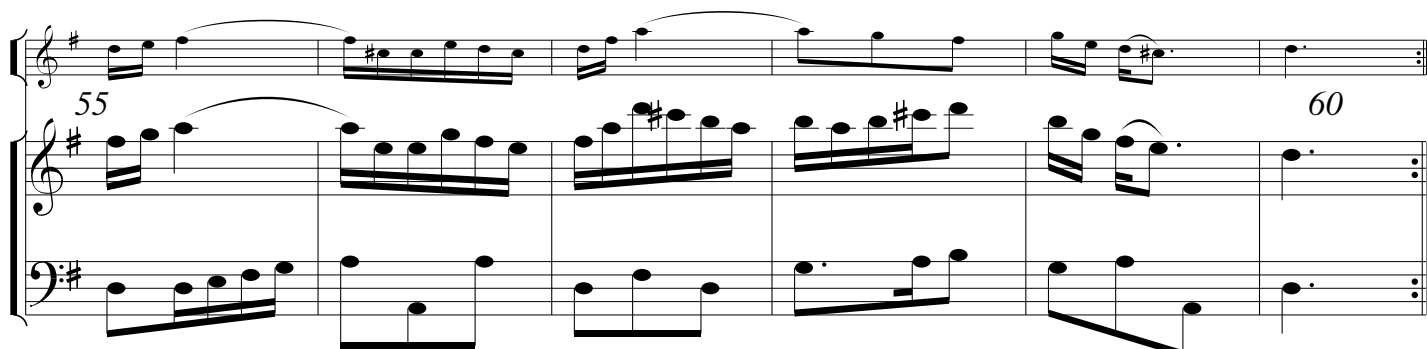
System 2: Measures 7-12. The flute part continues with a melodic line and a trill in measure 10. The piano accompaniment maintains the eighth-note pattern. Measure numbers 40, 41, 42, 43, 44, and 45 are indicated above the piano part.



System 3: Measures 13-18. The flute part features a melodic line with slurs and a trill in measure 16. The piano accompaniment continues with the eighth-note pattern. Measure numbers 45, 46, 47, 48, 49, and 50 are indicated above the piano part.



System 4: Measures 19-24. The flute part continues with a melodic line and a trill in measure 22. The piano accompaniment maintains the eighth-note pattern. Measure numbers 50, 51, 52, 53, 54, and 55 are indicated above the piano part.



System 5: Measures 25-30. The flute part features a melodic line with slurs and a trill in measure 28. The piano accompaniment continues with the eighth-note pattern. Measure numbers 55, 56, 57, 58, 59, and 60 are indicated above the piano part.

Measures 60-65 of the Flute Sonata BWV 1031. The score is in G major and 3/4 time. The flute part (top staff) features a melodic line with grace notes and slurs. The keyboard part (middle and bottom staves) provides harmonic support with chords and arpeggiated figures. Measure 65 is marked with a '65' above the staff.

Measures 66-75 of the Flute Sonata BWV 1031. The flute part continues with a melodic line, including a trill in measure 70. The keyboard part features a complex texture with arpeggiated chords and moving bass lines. Measures 70 and 75 are marked with '70' and '75' above the staff.

Measures 76-85 of the Flute Sonata BWV 1031. The flute part includes a trill (tr) in measure 80. The keyboard part continues with intricate arpeggiated patterns. Measures 80 and 85 are marked with '80' and '85' above the staff.

Measures 86-95 of the Flute Sonata BWV 1031. The flute part features a melodic line with grace notes. The keyboard part has a dense texture of arpeggiated chords. Measures 85 and 90 are marked with '85' and '90' above the staff.

Measures 96-105 of the Flute Sonata BWV 1031. The flute part continues with a melodic line. The keyboard part features a complex texture with arpeggiated chords and moving bass lines. Measures 95 and 100 are marked with '95' and '100' above the staff.

Musical score for measures 105-110. The system consists of three staves: Treble, Alto, and Bass clefs. Measure numbers 105 and 110 are indicated. The music features a complex melodic line in the Treble staff and a supporting bass line in the Bass staff.

Musical score for measures 115-120. The system consists of three staves: Treble, Alto, and Bass clefs. Measure number 115 is indicated. The music features a complex melodic line in the Treble staff and a supporting bass line in the Bass staff.

Musical score for measures 120-125. The system consists of three staves: Treble, Alto, and Bass clefs. Measure numbers 120 and 125 are indicated. The music features a complex melodic line in the Treble staff and a supporting bass line in the Bass staff.

Musical score for measures 130-135. The system consists of three staves: Treble, Alto, and Bass clefs. Measure number 130 is indicated. The music features a complex melodic line in the Treble staff and a supporting bass line in the Bass staff.

Musical score for measures 135-140. The system consists of three staves: Treble, Alto, and Bass clefs. Measure numbers 135 and 140 are indicated. The music features a complex melodic line in the Treble staff and a supporting bass line in the Bass staff. Trills (tr) and first/second endings (1a, 2a) are marked.

Recorder part, Flute Sonata BWV 1031

Allegro Moderato

5

10

15

20

25

30

35

40

45

tr

50

55

60

65

70

Siciliano
Allegro

50

55

60

65

70

75

tr 80

85

90

95

100

105

110

115

120

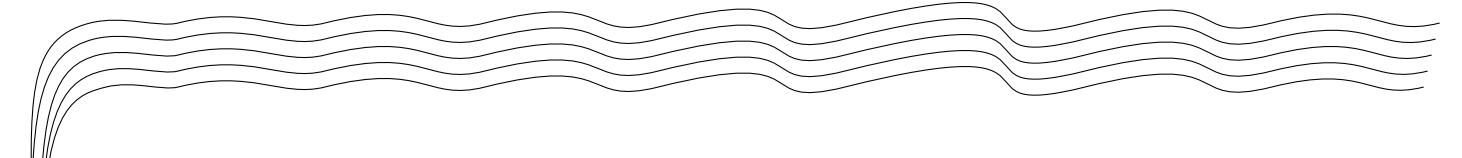
125

130

135

140

tr 1a 2a



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; *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.

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; *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* and *4* 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* with previous settings by Isaac, Bach, Praetorius, recorders. By Franz Schubert: *Four Songs*, voice and guitar; *Schubert Dances*, recorders and guitar, *Schubert Dances*, piano 4 hands. 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. By other composers: *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders; *Twelve Italian Songs*, voice and guitar; *John Wilbye, Draw on sweet Night*, SSATTB recorders, and for flute choir; *Telemann, Twelve Flute Fantasias*, recorder; *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Easy Classical Pieces*, Bb trumpet and piano.

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