



# **Cello Suite II in d minor**

**BWV 1008**

*by J. S. Bach*

*Arranged for Alto Recorder or Flute*

*by Peter Billam*

© Peter J Billam, 2007

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## Cello Suite II in d minor, BWV 1008

The Cello Suites, written in Cöthen around 1720, have been called "the apotheosis of the Dance", a title they share with Beethoven's Seventh Symphony. No-one but Bach has written such rich music for the solo line. Everywhere there are several voices implied, allowing Bach to write not just melody, but also counterpoint and harmony. The flow of new motifs serves the needs of the implied counterpoint, but the motifs also have their own motivic logic, balancing identity for each movement with variety within it. "It is fantastic to think that with one note after the other there can be melody, the central voices and the bass all together. A wonderful polyphony . . ." Casals points out the implication for the performer: "We have to give the proper expression to each voice."

The six suites have different characters. Casals spoke of the "fundamental mood of optimism" of the G-major suite, contrasting with the "tragic feeling" of the suite in d-minor, or the "heroic" suite in C-major. Rostropovic spoke of the "Lightness" of the first suite, the "Sorrow and intensity" of the second, the "Brilliance" of the third.

Casals observed "The first thing we must understand when playing the cello suites is that, as with the partitas for violin and for keyboard, the Prelude gives the character to the whole work". The first phrase of the Prelude is a rainbow-arc of three-and-a-half bars. The character of each movement should be differentiated, and there should always be variety from one dance tempo to the next; the Allemande should probably be slower than the Prelude, and the Courante faster. Of Sarabandes he said "A Sarabande is not a romance, or an adagio; it is a Spanish dance, which used to be performed in the churches, and is still danced in Sevilla. We must not be lost between one beat and another". The Minuets, being in minor and major keys, have contrasting characters. The later movements are more and more dance-like, with the tempo firmer and the downbeats more marked.

Many wonderful recordings are available; for example by Pierre Fournier, Pablo Casals, Pieter Wispelwey, or Jaap ter Linden, or on the viola de gamba by Paulo Pandolfo, on the flute by Wilbert Hazelzet, or on the recorder by Marion Verbruggen.

The first three of the six suites can be played on the recorder. Of course the chords have to be played as arpeggios, and some low notes have to be rewritten; these are given here in chords, with the lower note for flute players, and the upper for recorders. All slurs in this edition are editorial suggestions only, and can be disregarded with a clear conscience.

*Peter J Billam*

*[www.pjb.com.au/mus](http://www.pjb.com.au/mus)*

# Cello Suite II in d minor

## Prelude

The image displays a musical score for the Prelude of the Cello Suite II in d minor by J.S. Bach. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The piece consists of 32 measures, with measure numbers 5, 10, 15, 20, 25, and 30 clearly marked. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The melody is characterized by its flowing, continuous eighth-note patterns. The score is arranged for flute or alto recorder, as indicated by the bottom text.

35

40

45

50

55

60

Allemande

The image displays a musical score for the Allemande from the Cello Suite II in d minor by J.S. Bach, BWV1008. The score is arranged for flute or alto recorder. It consists of ten staves of music, each containing a line of notation. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr.) and slurs throughout the piece. Measure numbers 5, 10, and 15 are clearly marked at the beginning of their respective staves. The score concludes with a double bar line and repeat dots.

*Courante*

The musical score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music is a continuous eighth-note pattern. The second staff has a measure rest at the beginning and a fingering '5' above the first measure. The third staff has a measure rest at the beginning. The fourth staff has a measure rest at the beginning and a fingering '10' above the first measure. The fifth staff has a measure rest at the beginning. The sixth staff has a measure rest at the beginning and a fingering '15' above the first measure. The seventh staff has a measure rest at the beginning and a fingering '20' above the first measure. The eighth staff has a measure rest at the beginning and a fingering '25' above the first measure. The ninth staff has a measure rest at the beginning and a fingering '30' above the first measure. The tenth staff ends with a double bar line and repeat dots.

Sarabande

The musical score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It consists of ten staves of music. The first staff begins with a trill (tr) over a dotted quarter note. The second staff has a fingering '5' above a quarter note and another trill (tr) over a dotted quarter note. The third staff continues with a trill (tr) over a dotted quarter note. The fourth staff is marked with the number '10' at the beginning. The fifth staff has trills (tr) over dotted quarter notes at measures 15 and 16. The sixth staff has a trill (tr) over a dotted quarter note at the beginning. The seventh staff is marked with the number '20' at the beginning. The eighth staff has a trill (tr) over a dotted quarter note at measure 25. The ninth staff continues with a trill (tr) over a dotted quarter note. The tenth staff concludes the piece with a double bar line and repeat dots.

*Menuet I*

5

10

15

tr

tr

20

*Menuet II*

tr

5

10

15

tr

20

*Menuet I da Capo*



Gigue

The musical score for the Gigue in d minor, BWV 1008, is presented in a single system of 11 staves. The piece is in 3/8 time and features a continuous eighth-note pattern. The notation includes various ornaments, trills, and slurs. Measure numbers are indicated at the beginning of each staff: 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, and 75. 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](http://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 !**

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**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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