



# **Cello Suite III in C**

**BWV 1009**

*by J. S. Bach*

*Arranged for Alto Recorder or Flute*

*by Peter Billam*

© Peter J Billam, 2007

This score may be freely photocopied, and redistributed in paper form. It may be freely performed to live audiences; performing rights are waived. It may not be redistributed in electronic form, and all other rights, such as those of recording and broadcast, remain reserved by the arranger, Peter Billam, GPO Box 669, Hobart TAS 7001, Australia.

*This printing 27 March 2009.*

*<http://www.pjb.com.au>*

# 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, BWV 1009. The score is arranged for Flute or Alto Recorder. It consists of ten staves of music, each containing a line of notation. The time signature is 3/4. The key signature is C major. The score is marked with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40. The music features a continuous eighth-note pattern with various melodic and harmonic developments.

45

50

55

60

65

70

75

80

85

tr.

The image displays a musical score for the Cello Suite III in C major, BWV1009, by J.S. Bach. The score is arranged for Flute or Alto Recorder. It consists of ten staves of music, each beginning with a measure number: 45, 50, 55, 60, 65, 70, 75, 80, and 85. The music is written in treble clef and features a complex, rhythmic pattern of eighth and sixteenth notes. The key signature is C major. The score includes various musical notations such as slurs, ties, and trills (marked 'tr.'). The final measure of the eighth staff (measure 85) ends with a double bar line and repeat signs.

Allemande

The musical score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piece is characterized by its rhythmic complexity, featuring many sixteenth and thirty-second notes. Several measures include trills, indicated by the 'tr' symbol. Fingerings are indicated by numbers 5, 7, and 10. The score concludes with a repeat sign and a final cadence.

*Courante*

5

10

15

20

25

30

35

40

45

50

55

60

65

70

75

80

*Sarabande*

5

(bb?)

10

15

20

*Bourrée I*

Musical score for Bourrée I in C major, BWV 1009. The piece is in 4/4 time and consists of 25 measures. The notation is in treble clef. Measure 1 features a trill (tr) on the G4 note. Measures 5, 10, 15, and 20 are marked with measure numbers. The piece concludes with a repeat sign at the end of measure 25.

*Bourrée II*

Musical score for Bourrée II in C major, BWV 1009. The piece is in 4/4 time and consists of 25 measures. The notation is in treble clef with a key signature of one flat (Bb). Measures 5, 10, 15, and 20 are marked with measure numbers. The piece concludes with a repeat sign at the end of measure 25.

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 and flats) 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](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 !**

**Compositions** at [www.pjb.com.au](http://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*, SAATB 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.

*Wwww.pjb.com.au* offers innovative and unusually **generous and useful licensing conditions**:

- You may not redistribute the piece in electronic form
- You may print out or photocopy as many copies as you wish
- You may give these copies to whoever you want
- You may freely perform the piece to live audiences; performing rights are waived

These are extremely practical and generous copyright conditions, and have been devised so as to be as useful to you as possible. Feel free to visit . . .

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