The SECRETS of J.S. Bach's CELLO SUITES BWV 1007-1012

Unveiled by Giovanni Pietro Orefice

Previous work

My discovery of the Cello Suites secrets began in 1991 with the second Suite, as written in the arrangement scores at https://imslp.org/wiki/Cello_Suite_No.2_in_D_minor%2C_BWV_1008_(Bach%2C_Johann_Sebastian). After this first journey the work on the other Bach's Suites was much easier and the results are here exposed.

Unveiling the first secret

All of the six Cello Suites pieces, from the Prélude to the last dance, are **evolving canons** for several cellos. The usual canons just have two elements (two colours in the scheme) that can be superposed, repeated many times.

USUAL CANON

In Bach's steady evolving canon the elements are changing all the time and each element shall be compliant with two neighbouring elements, one before and after it, as follows:

EVOLVING CANON

This immanent (hidden) structure does not limit in any manner the famous solo cello piece, played and misused in the last centuries, but once playing it with several cellos it's a great surprise. It also confirms Bach's geniality and ability to use a complex polyphonic hearing while composing, surely due to his organ improvisation talent.

Unveiling the second secret

The complexity is larger than the already great evolutive canon : all of the pieces are in fact **double canons**. Let's now see the double canon form: each element shall be harmoniously overlapped to two elements at the same time, so it must be compliant with three couples of elements as shown in the next scheme:

DOUBLE CANON

The black element shall fit with the red and yellow couple, the green and yellow one and the green and blue one. Some score details (less than 5%) do not fit with the double canon scheme and shall be adapted, this is a difficult game and the result is always less elegant than the original version of Anna Magdalena. Good luck to the scouts.

Unveiling the third secret

In each of the six Suites there is only one of the six pieces (Prelude or dance) that has got a 7 **voices canon structure**. Grouping these six special pieces together leads to build a **seventh Suite for seven cellos**, that can be found at the following address: https://imslp.org/wiki/Category:Orefice%2C_Giovanni_Pietro.

Consequences

The last fact implies that **there are only six Bach's Suites for Cello**, none was lost by Anna Magdalena. It also implies that the six Suites were composed as an unique work, a music for Cello and not for viola pomposa.

Other matters

Canons were the legacy of J.S. Bach. It is also the simplest form of Metamusic. To get more details see the website www.metamusica.altervista.org and read the book https://metamusica.altervista.org/links/BCBook.pdf.

Scores

The full scores of the six Suites canons are here attached.

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I SEGRETI delle SUITE per VIOLONCELLO BWV 1007-1012

Giovanni Pietro Orefice

Inizio dell'indagine

La mia scoperta dei segreti delle Suites di J.S. Bach è cominciata nel 1991 con la 2a Suite, cf gli arrangiamenti https://imslp.org/wiki/Cello_Suite_No.2_in_D_minor%2C_BWV_1008_(Bach%2C_Johann_Sebastian). L'indagine sulle altre Suites è risultata ovvia dopo la precedente, i risultati sono i seguenti.

Disvelamento del primo segreto

Tutti i pezzi delle sei Suite, dal Preludio alle varie danze sono strutturati come canoni evolutivi per più violoncelli. Rispetto ai canoni usuali "triviali" dove si ripetono un paio di elementi e uno si sovrappone sull'altro, il canone evolutivo contiene elementi che cambiano continuamente e si sovrappongono ai precedenti e ai successivi.

CANONE TRIVIALE

CANONE EVOLUTIVO

Questa struttura immanente di canone non toglie niente alla stranota versione per violoncello solo suonata e abusata da secoli, conferma solo la straordinaria capacità di ascolto polifonico di Bach, grande organista improvvisatore a più voci. Suonate a più violoncelli queste Suites sono una sorprendente novità.

Disvelamento del secondo segreto

La complessità è ben maggiore di un canone evolutivo. Tutti i movimenti risultano infatti essere dei **controcanoni o doppi canoni** a tre voci, dove ogni elemento deve sovrapporsi a tre diverse *coppie* di elementi: l'elemento nero deve combaciare con il giallo E il rosso, poi con il giallo E il verde, poi con il verde E il blu, etc ...

Alcune note e passaggi (meno del 5%) non sono compatibili con il doppio canone, trovare "correzioni" è difficile, coraggio a chi vuole continuare l'analisi.

Disvelamento del terzo segreto

Per ognuna delle sei Suites c'è uno dei sei movimento, diverso ogni volta, che è strutturato come **scanone a sette voci**. L'insieme di questi movimenti speciali costituisce una vera e propria "**settima suite**" **per sette violoncelli**, reperibile liberamente su https://imslp.org/wiki/Category:Orefice%2C_Giovanni_Pietro.

Implicazioni

Il 3° punto implica che **le Suites di Bach sono solo sei:** Anna Magdalena non ne è ha persa nessuna. Implica anche che le Suites sono un unicum, sono state **scritte tutte per violoncello**, in barba alle attribuzioni alla viola pomposa.

Altre considerazioni

I canoni sono il testament musicale di J.S. Bach e anche la forma più semplice di Metamusica. Per più dettagli vedere il sito www.metamusica.altervista.org e il libro https://metamusica.altervista.org/links/BCBook.pdf.

Spartiti

Negli spartiti allegati ci sono i canoni delle sei Suites.

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Les SECRETS des Suites pour violoncelle de J.S. Bach BWV 1007-1012

dévoilés par Giovanni Pietro Orefice

Début de l'analyse

Le dévoilement des secrets des Suites de J.S. Bach a commencé en 1991 par la 2ème Suite, voir les arrangements https://imslp.org/wiki/Cello_Suite_No.2_in_D_minor%2C_BWV_1008_(Bach%2C_Johann_Sebastian). Le travail sur les autres Suites a été boucoup plus rapide et aisé, avec les conclusions suivantes.

Révélation du premier secret

Toutes les pièces des six Suites, du Prélude à la dernière des danses sont des canons évolutifs pour plusieurs violoncelles. Il faut souligner aussi qu'un canon évolutif est beaucoup plus complexe que les canons simples, composés par deux éléments superposables qui se répètent trivialement, je représente ceci par un schéma :

CANON TRIVIAL

CANON EVOLUTIF

Cette structure cachée de canon n'enlève rien à la célèbre version pour violoncelle seul, jouée et abusée pendant des siècles, elle confirme l'extraordinaire écoute polyphonique de Bach, grand organiste improvisateur à plusieurs voix. En jouant ces Suites à plusieurs violoncelles le résultat est surprenant et nouveau.

Révélation du deuxième secret

La complexité cachée dans les Suites est bien supérieure à celle d'un canon évolutif: toutes les piéces sont des **contre-canons ou canons doubles**, à trois voix. Dans un DOUBLE CANON pour trois violoncelles, chaque élément doit pouvoir s'associer à trois *couples* d'éléments, en utilisant les schémas colorés précédents on obtient :

L'élément noir s'associe avec le couple jaune-rouge, puis avec le couple jaune-vert, puis avec le couple vert-bleu. Certaines notes et passages (moins de 5%) ne sont pas compatibles avec le double canon et c'est fatiguant de les « retoucher ». Bon courage donc à tous les chercheurs qui approfondiront mon analyse.

Révélation du troisième secret

Dans chacune des six Suites une des six pièces (Prélude, ou dance) qui la composent est structurée en **canon à sept voix**. L'ensemble de ces piéces particulières constitue une véritable **septième Suite pour sept violoncelles**, que j'ai documentée à l'adresse https://imslp.org/wiki/Category:Orefice%2C_Giovanni_Pietro.

Conséquences

Le troisième secret implique qu'**il n'y a que six Suites de Bach** : Anna Magdalena n'en a point perdues. Les Suites sont un bloc unique écrit pour violoncelle, les hypothèses relatives à la viole pomposa ne sont pas valables.

Autres considérations

Les canons sont le testament musical de J.S. Bach et aussi la forme la plus simple de Metamusique. Pour plus de détails voir le site www.metamusica.altervista.org et le livre https://metamusica.altervista.org/links/BCBook.pdf.

Partitions

Dans les partitions ci-jointes il y a les canons des six Suites.

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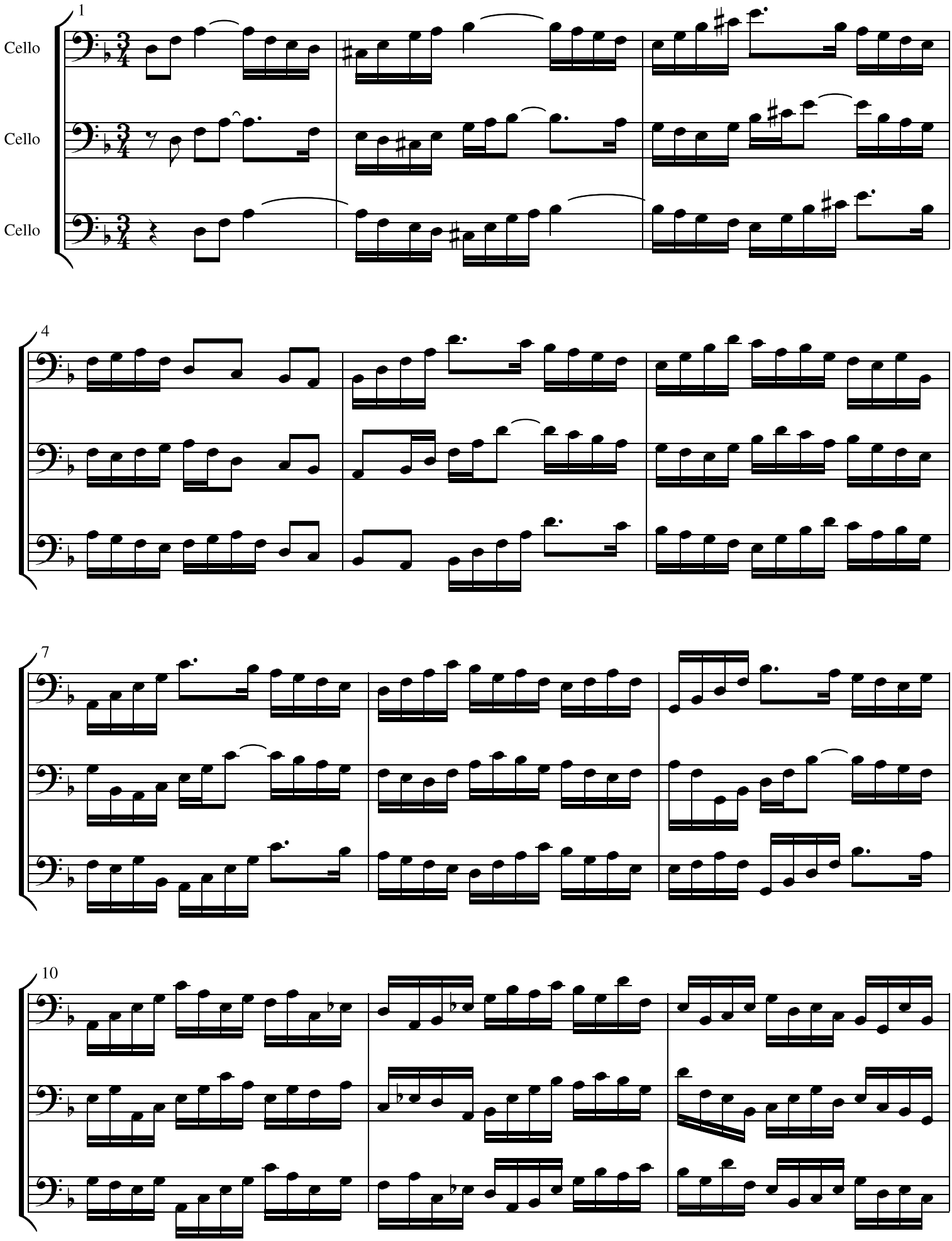

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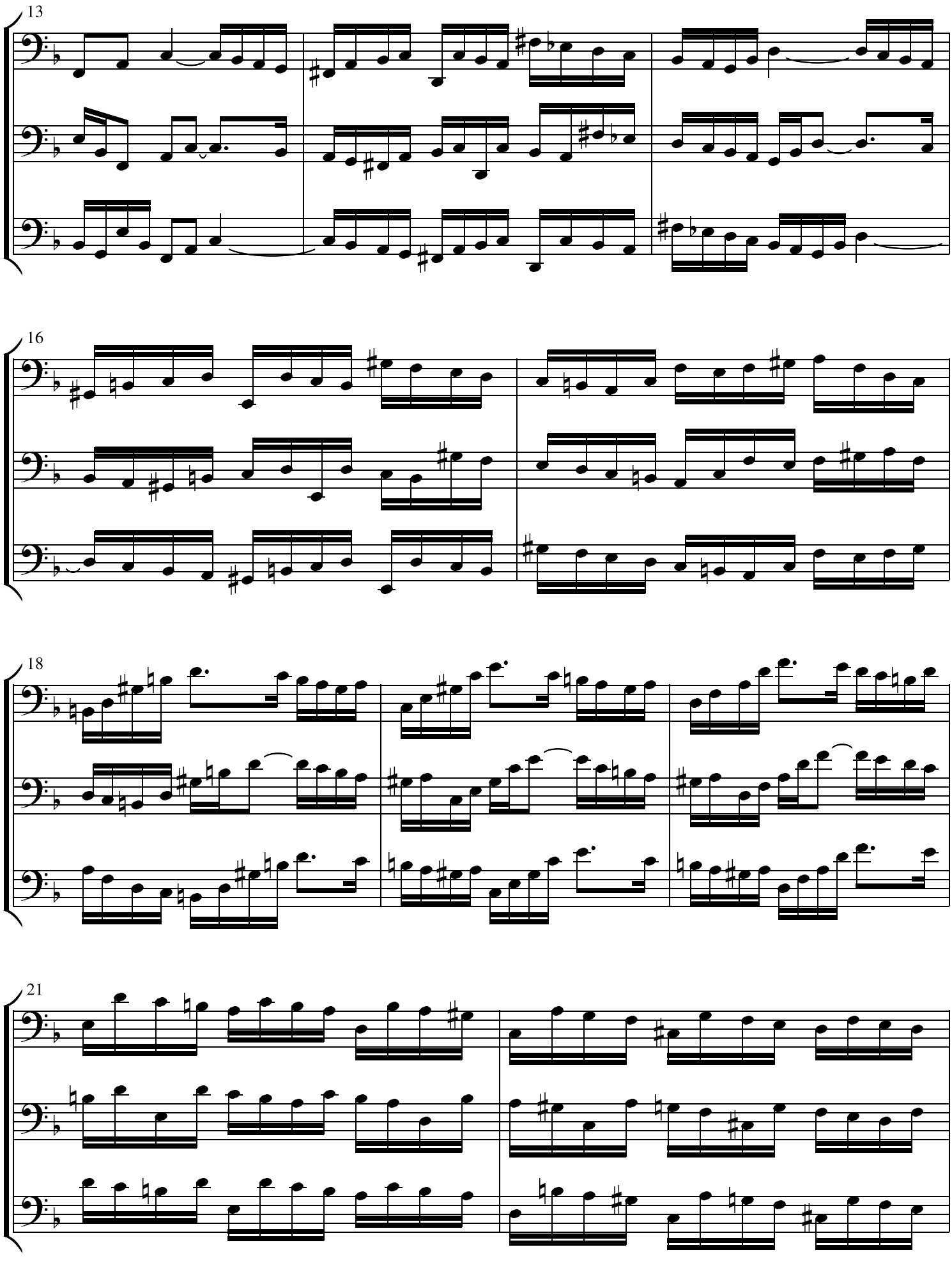

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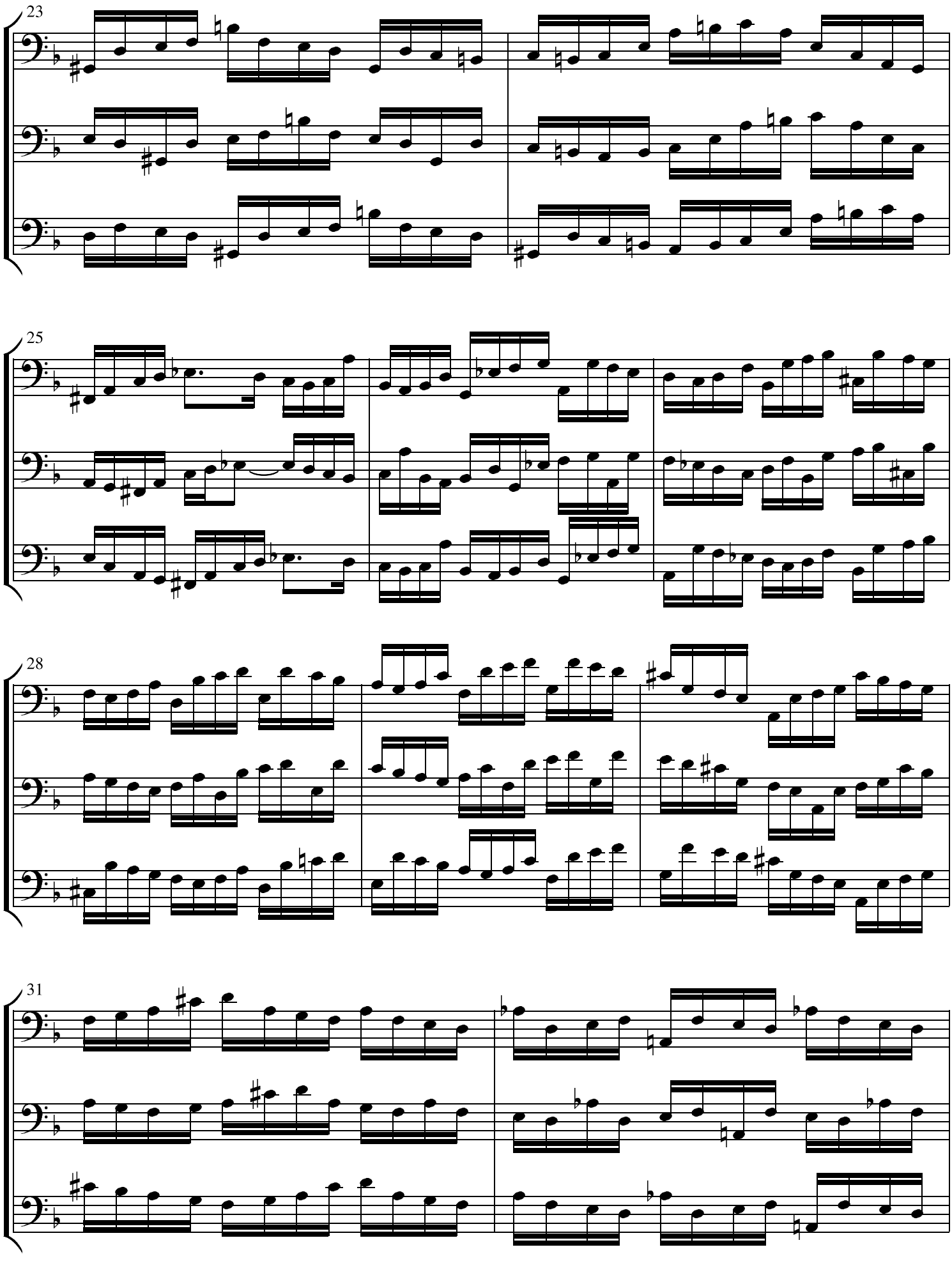

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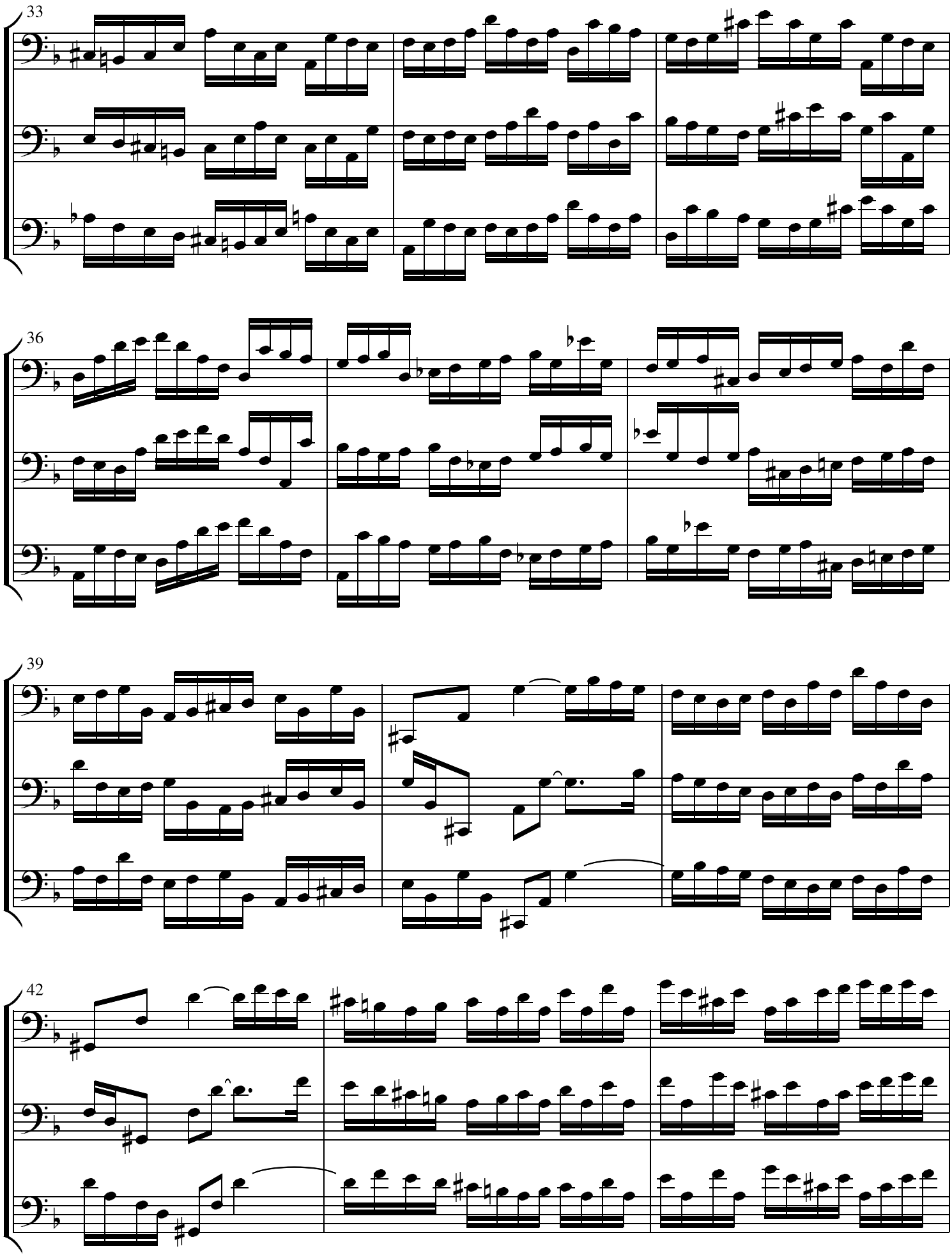

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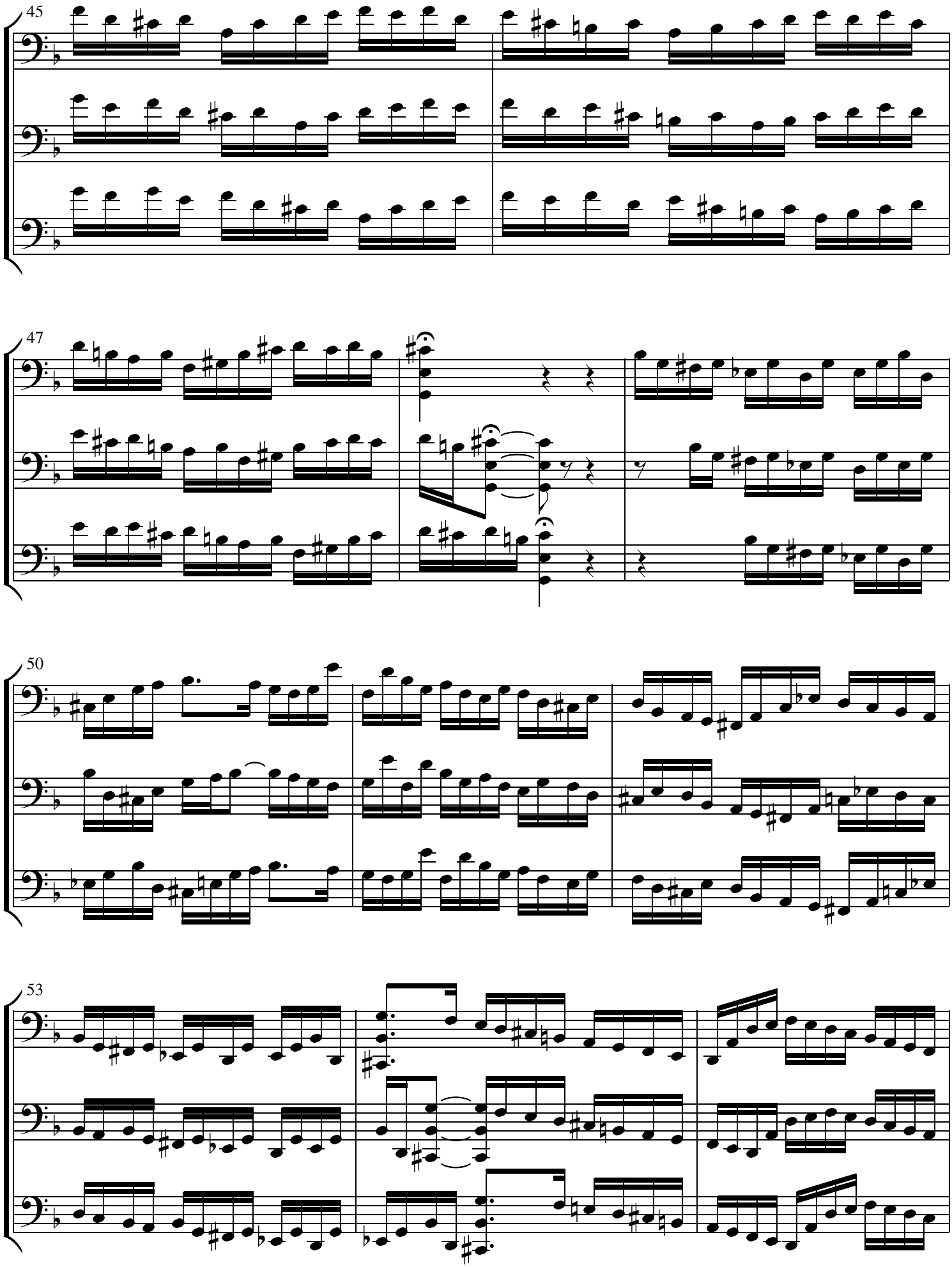

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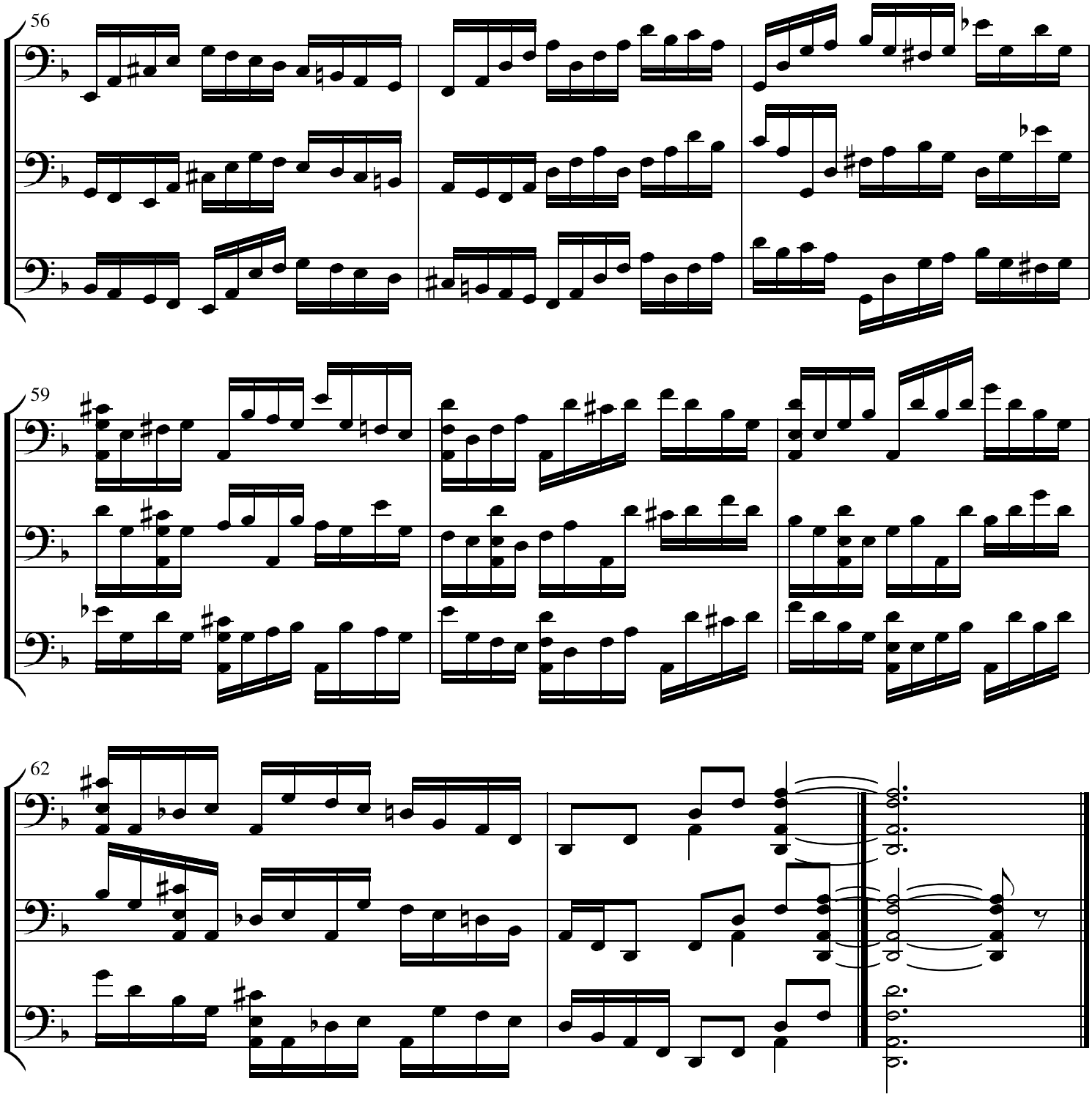

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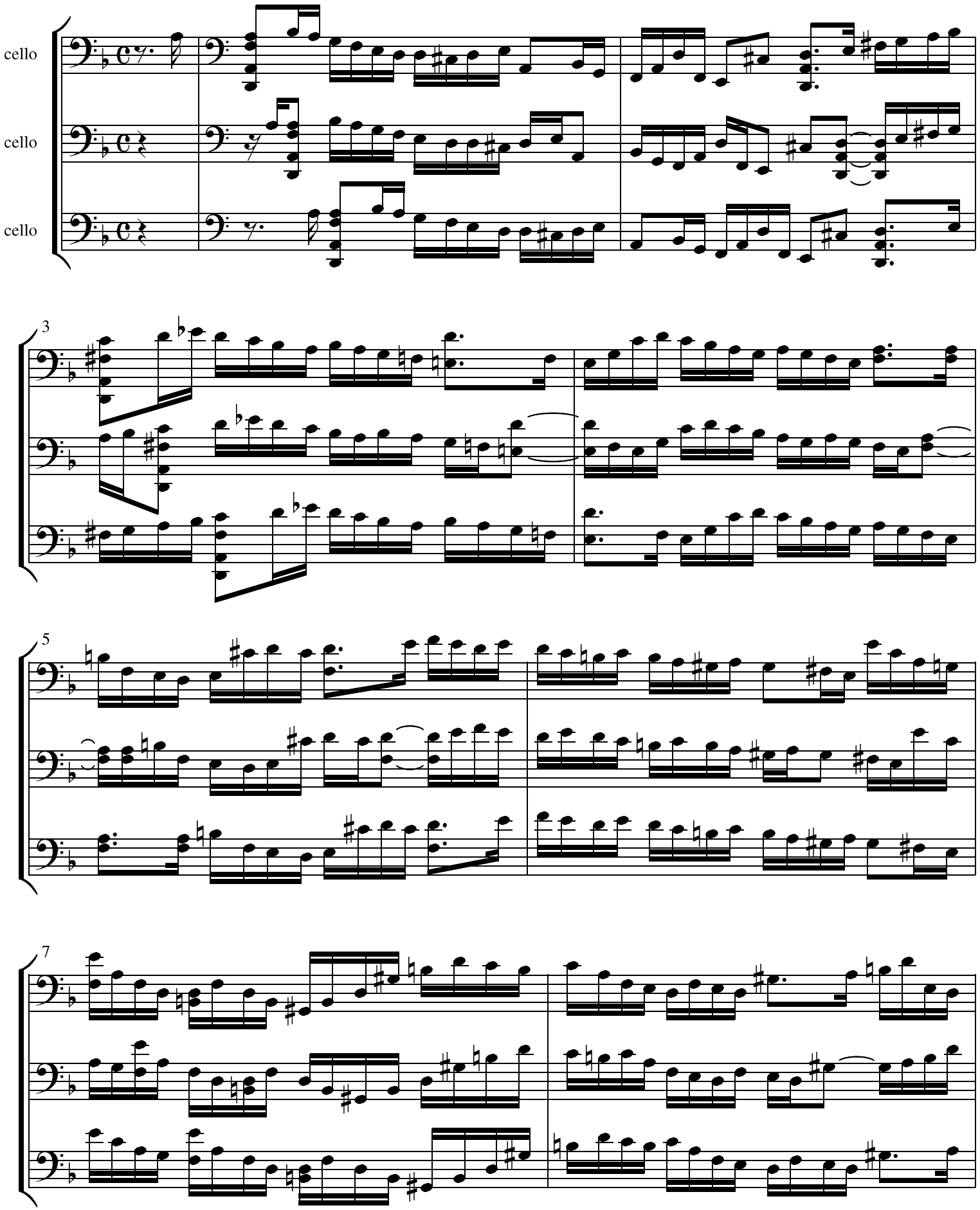

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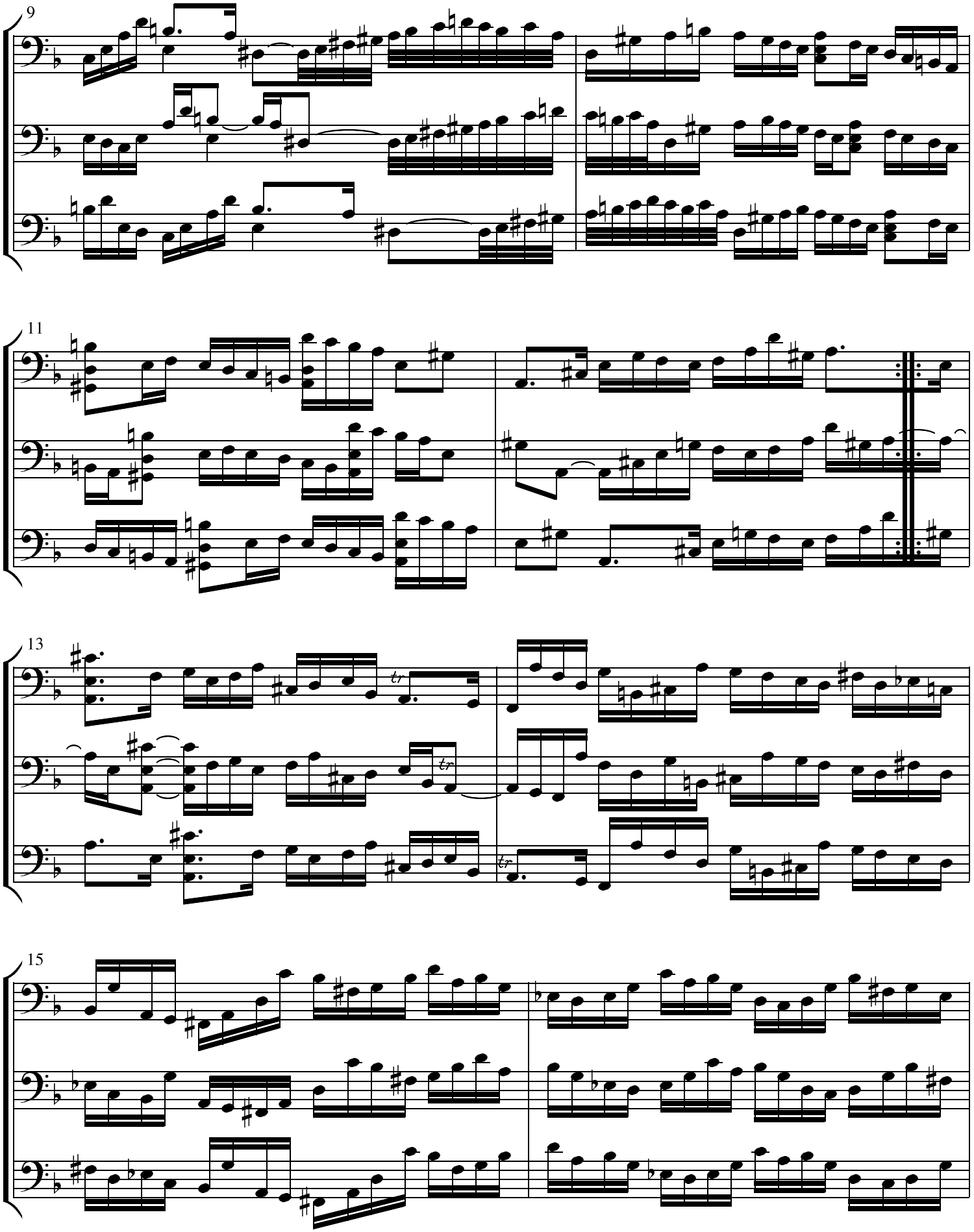

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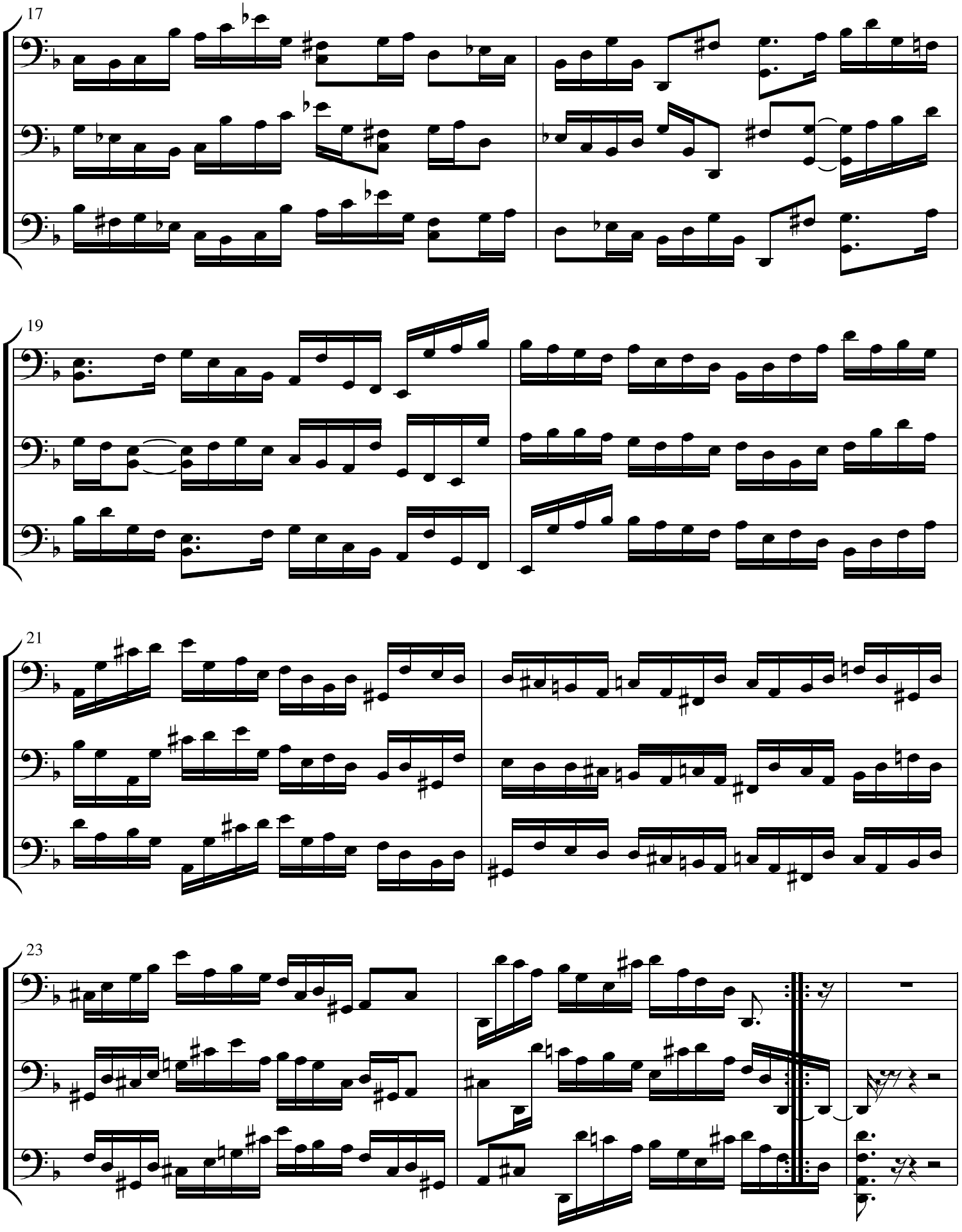

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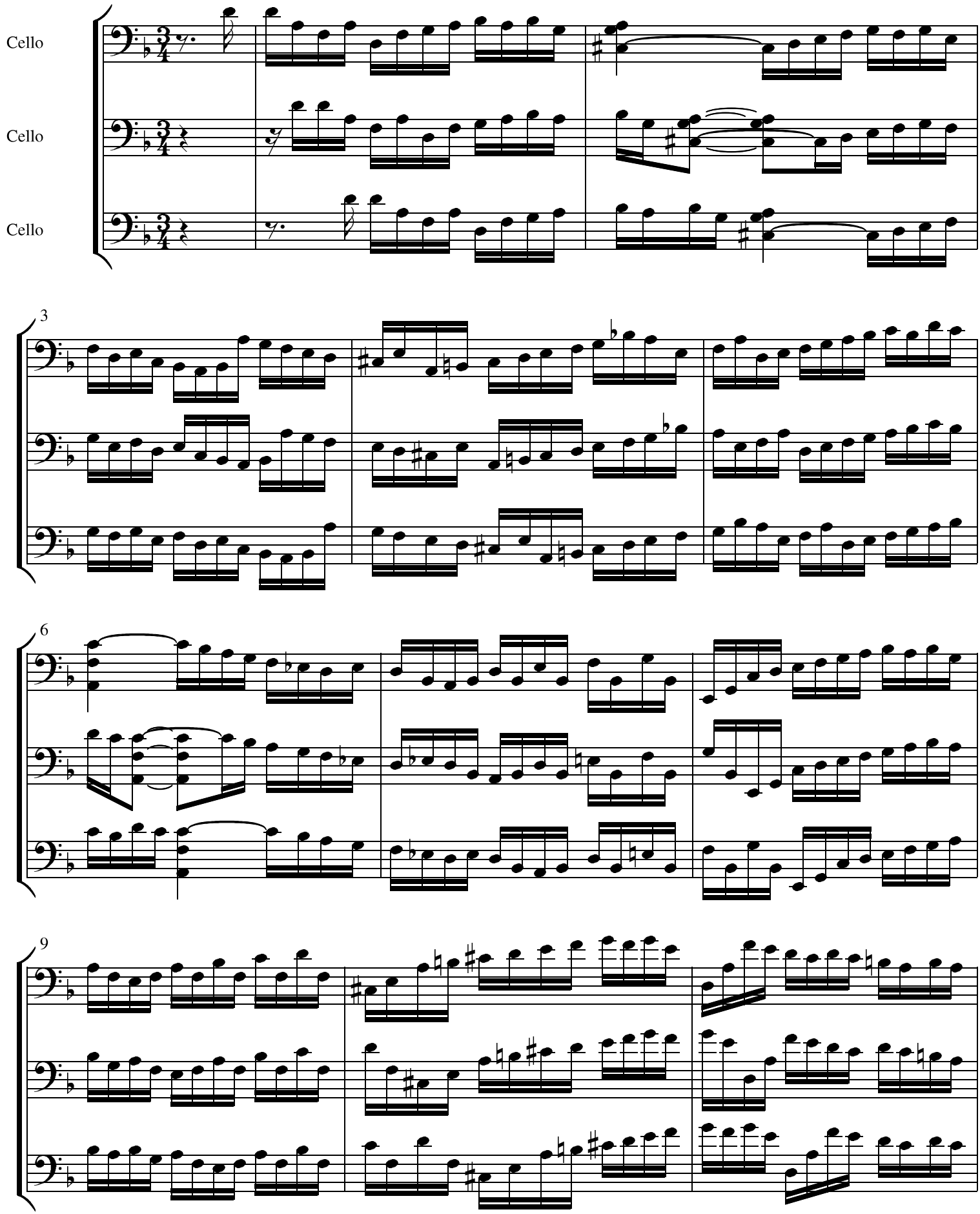

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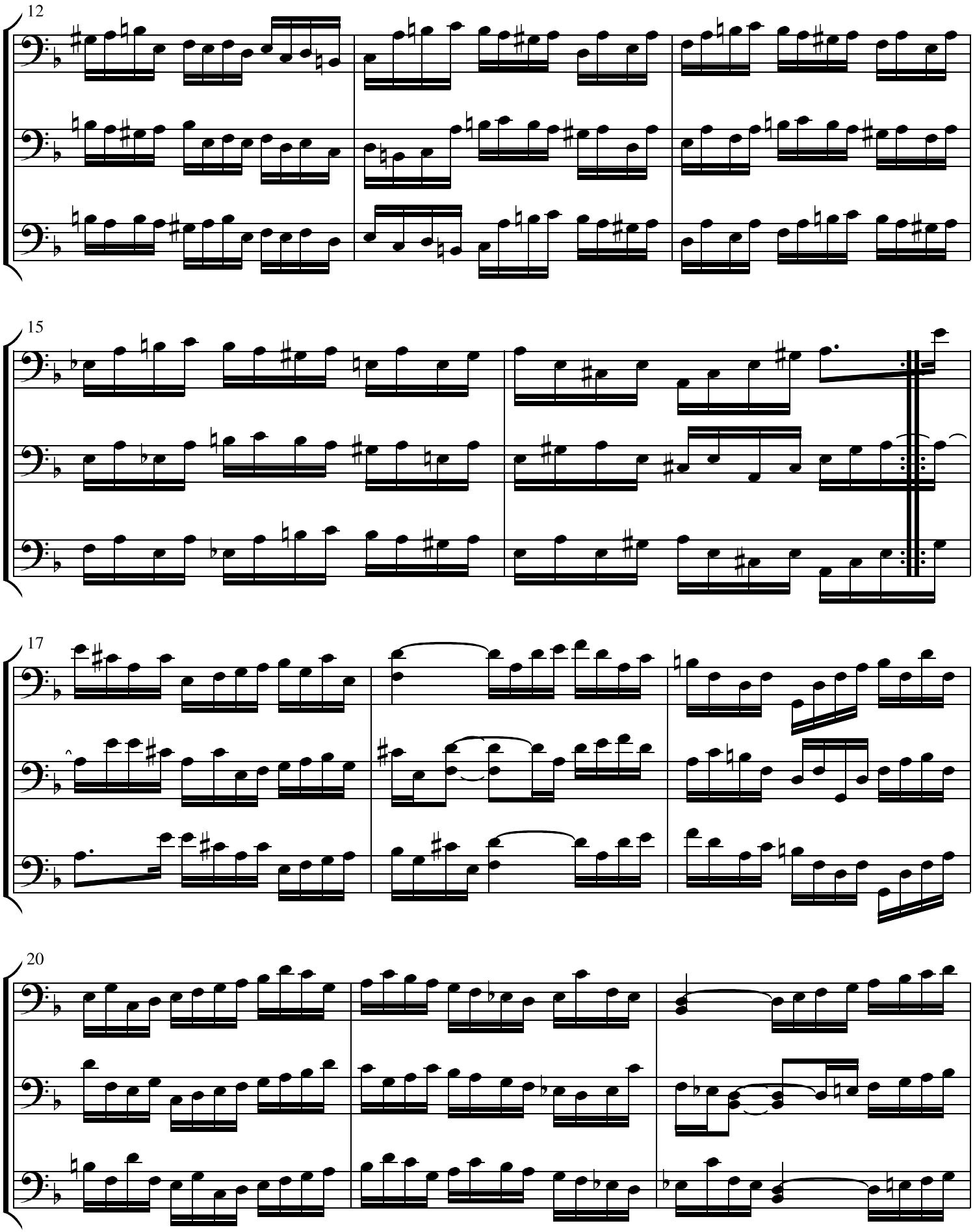

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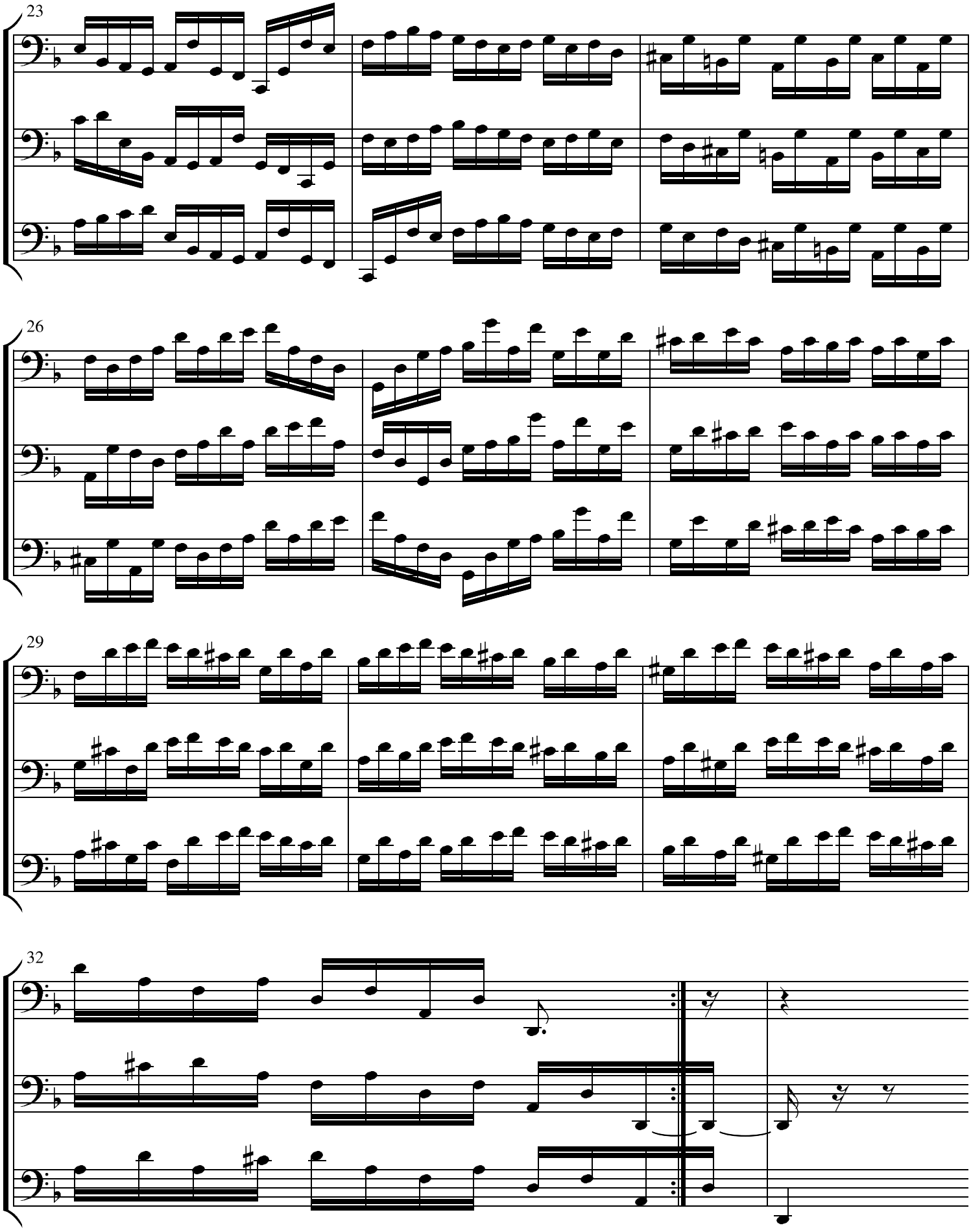

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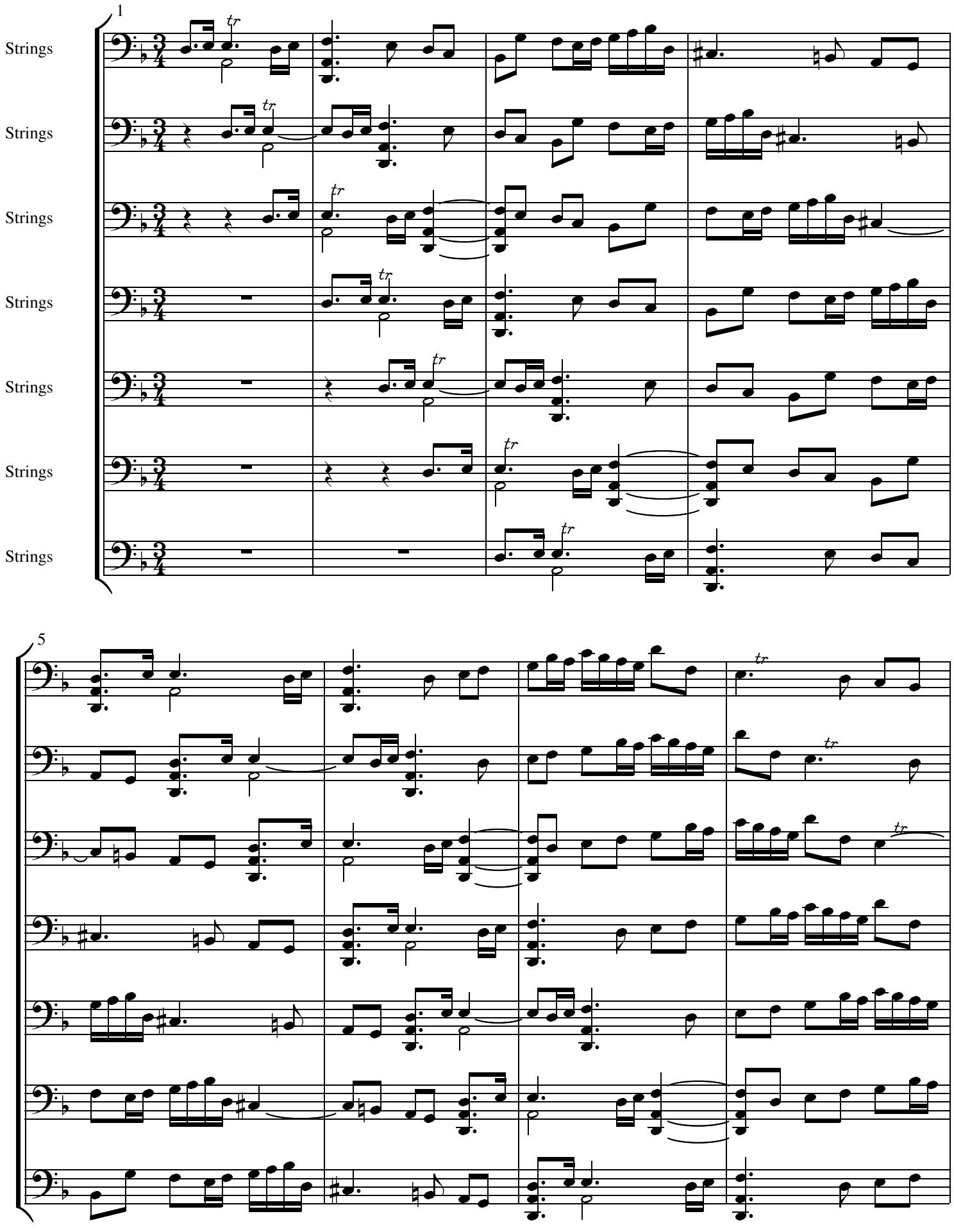

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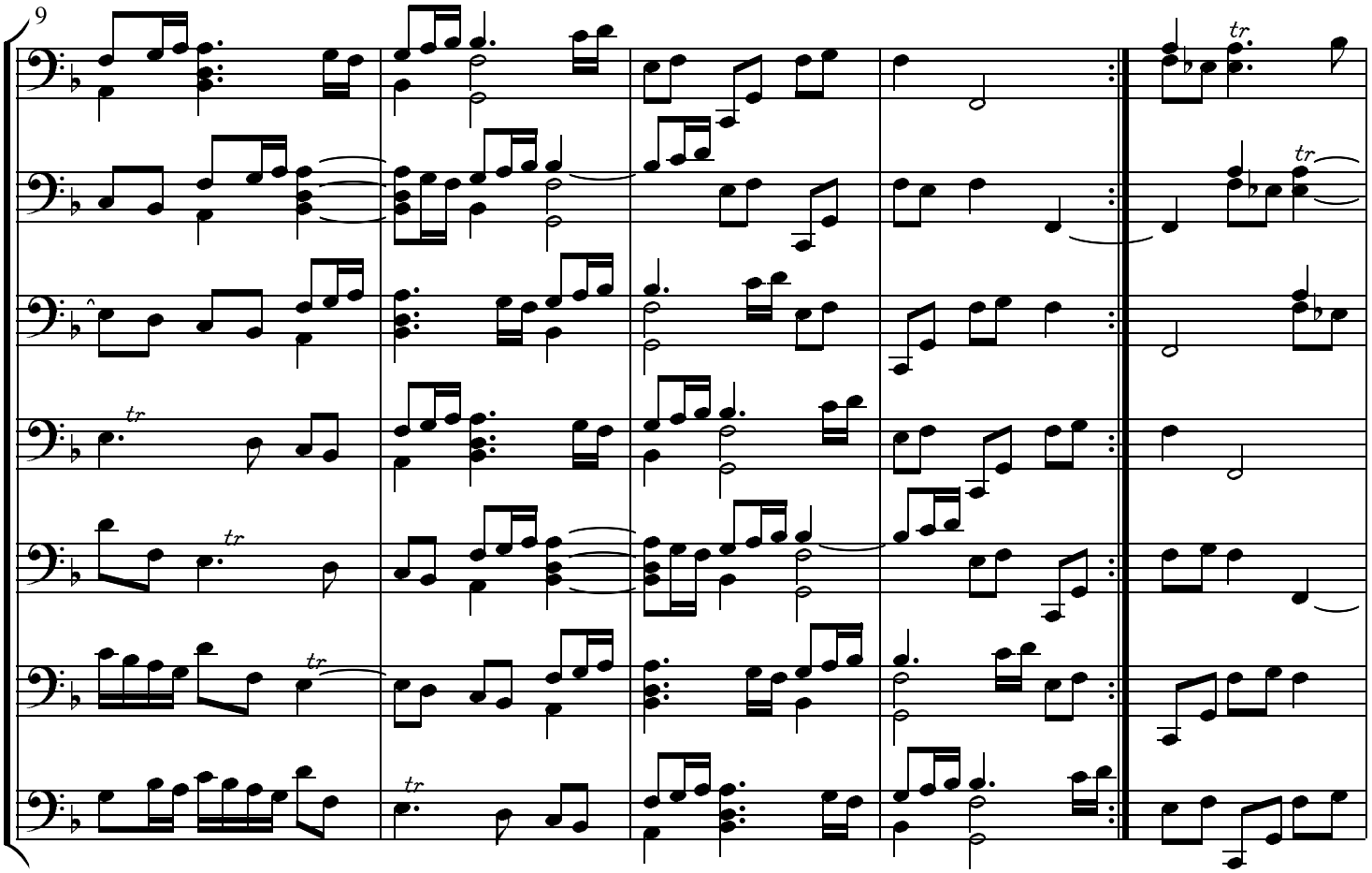
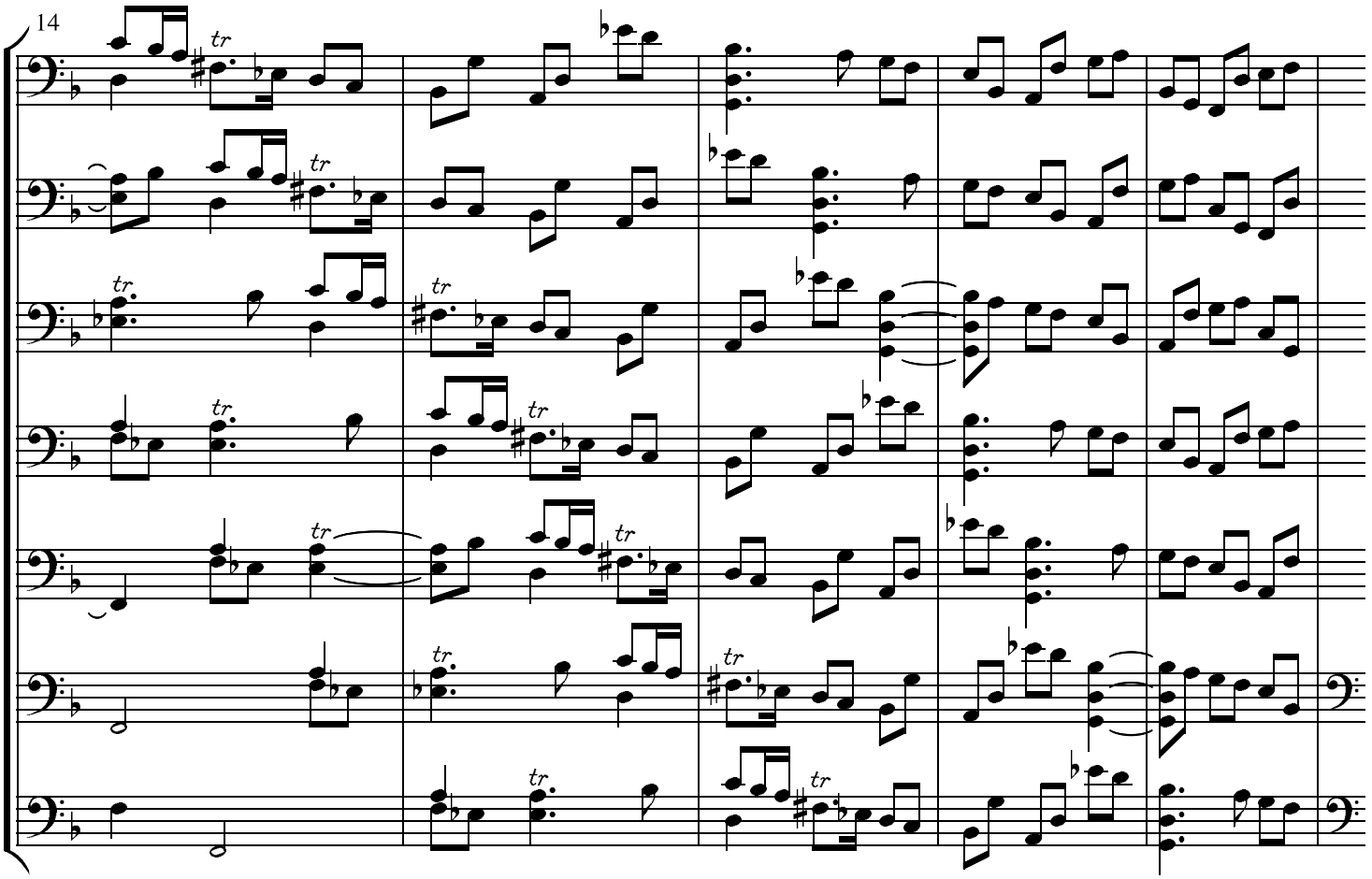
SARABANDE (Bach 2eme Suite BWV 1008) Giovanni 18 mai 2019





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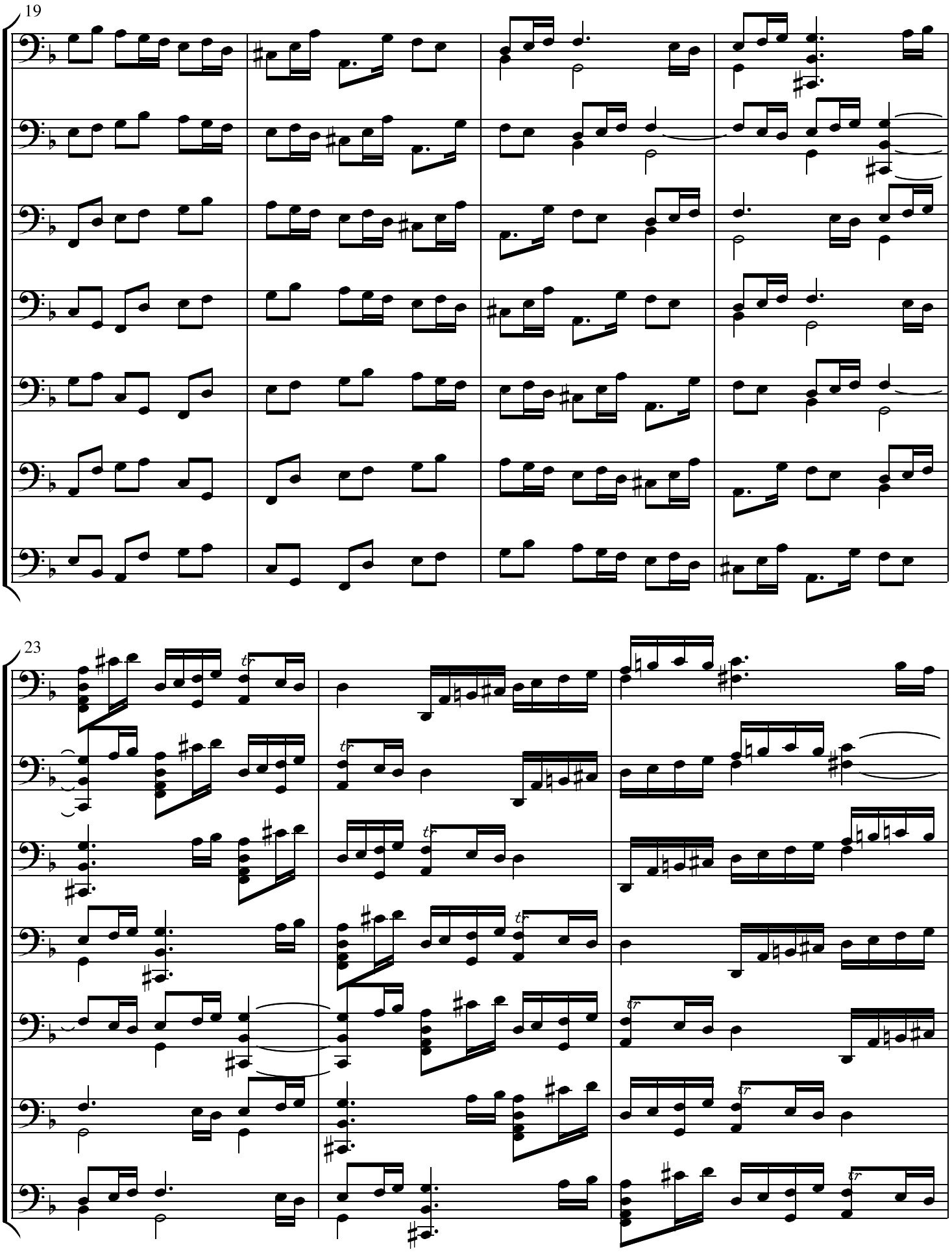

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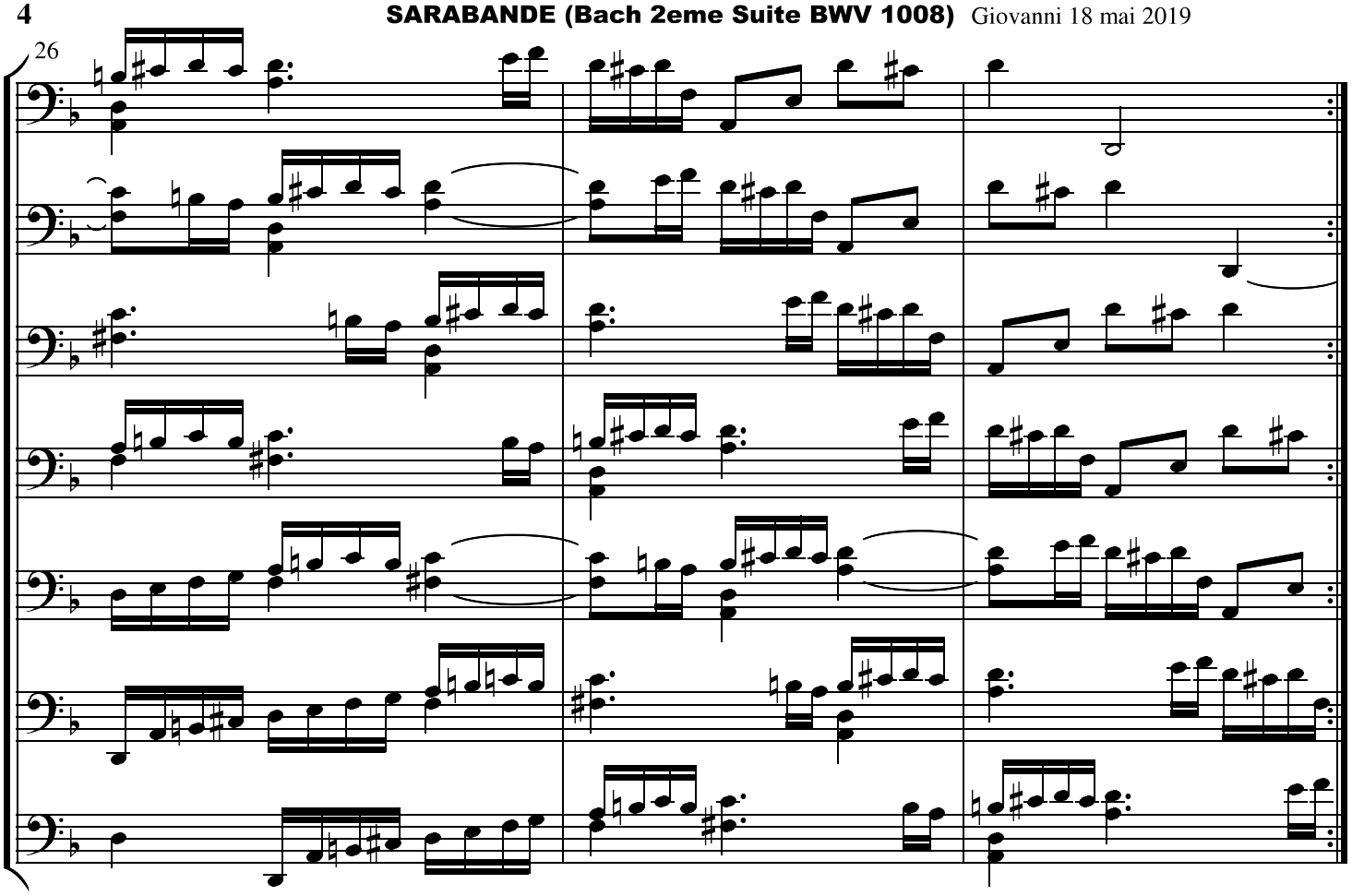

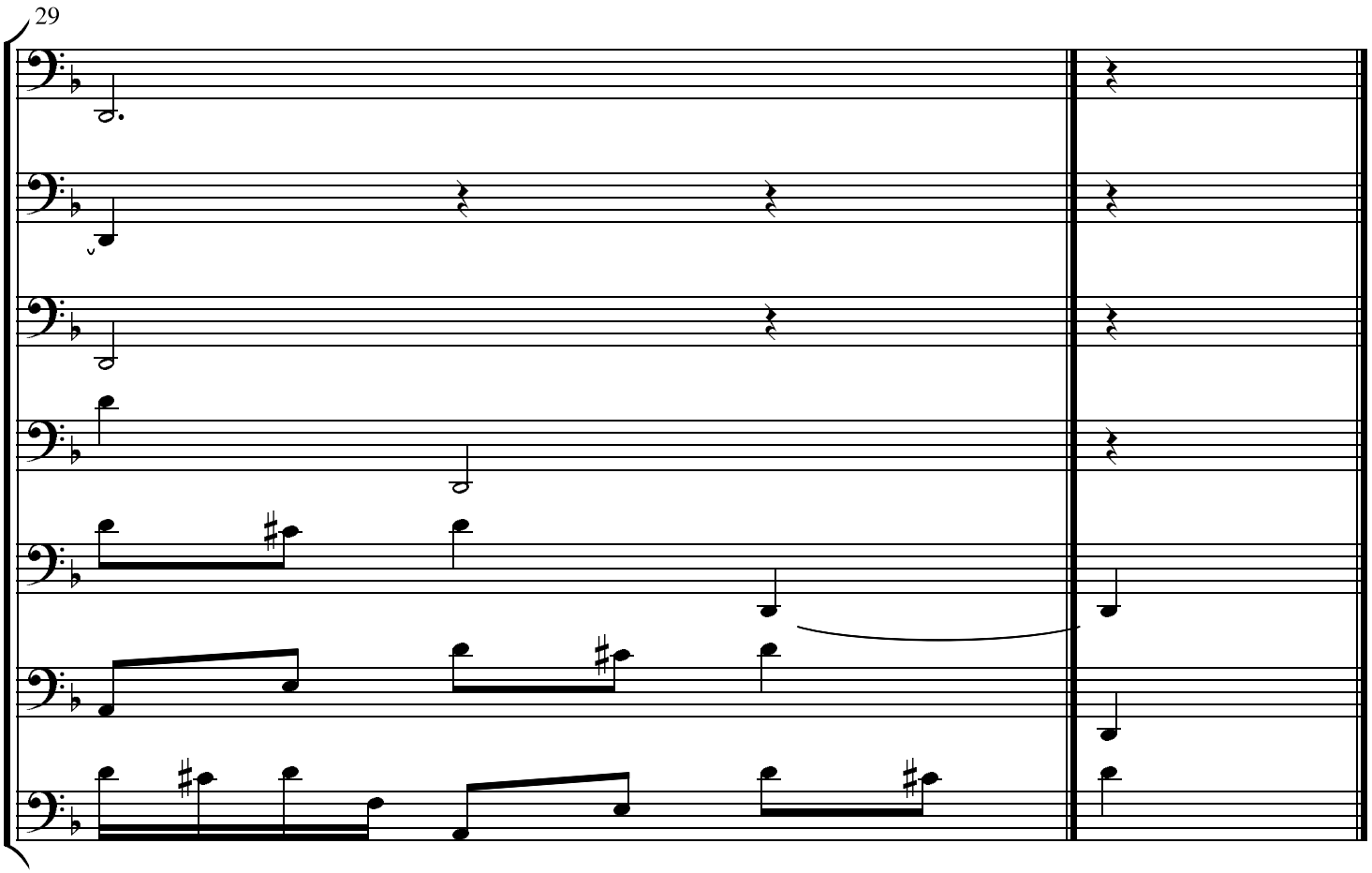

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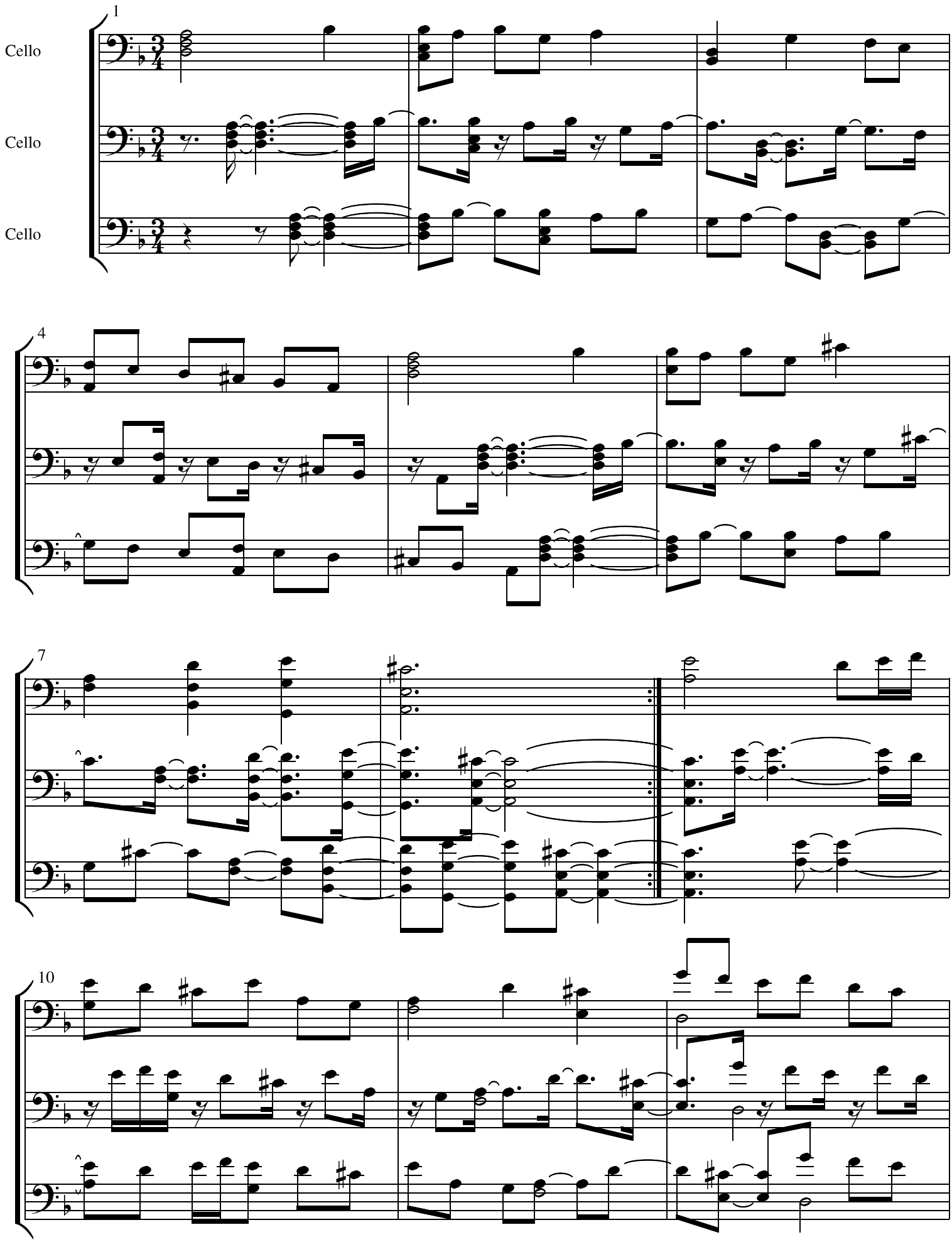

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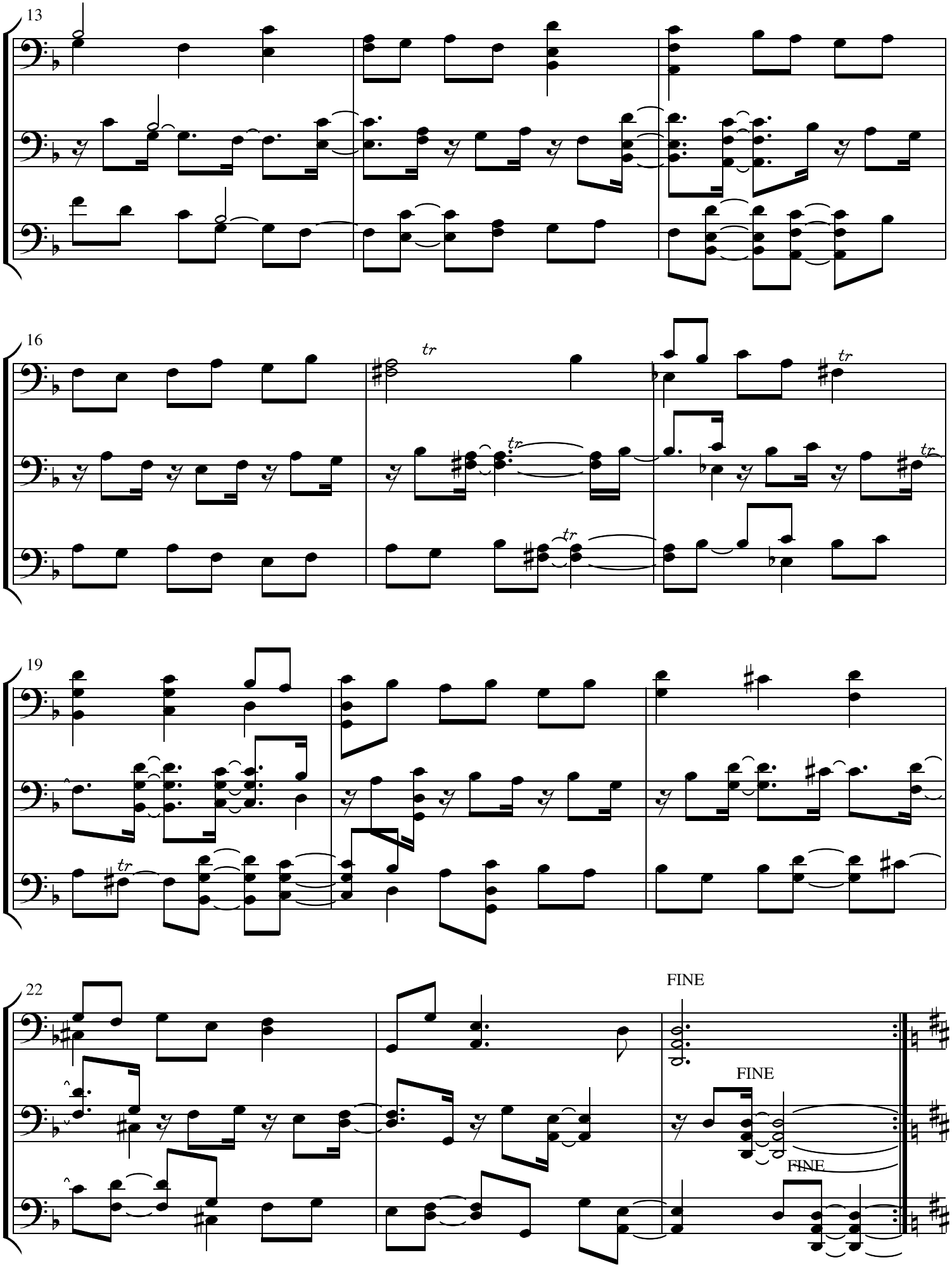

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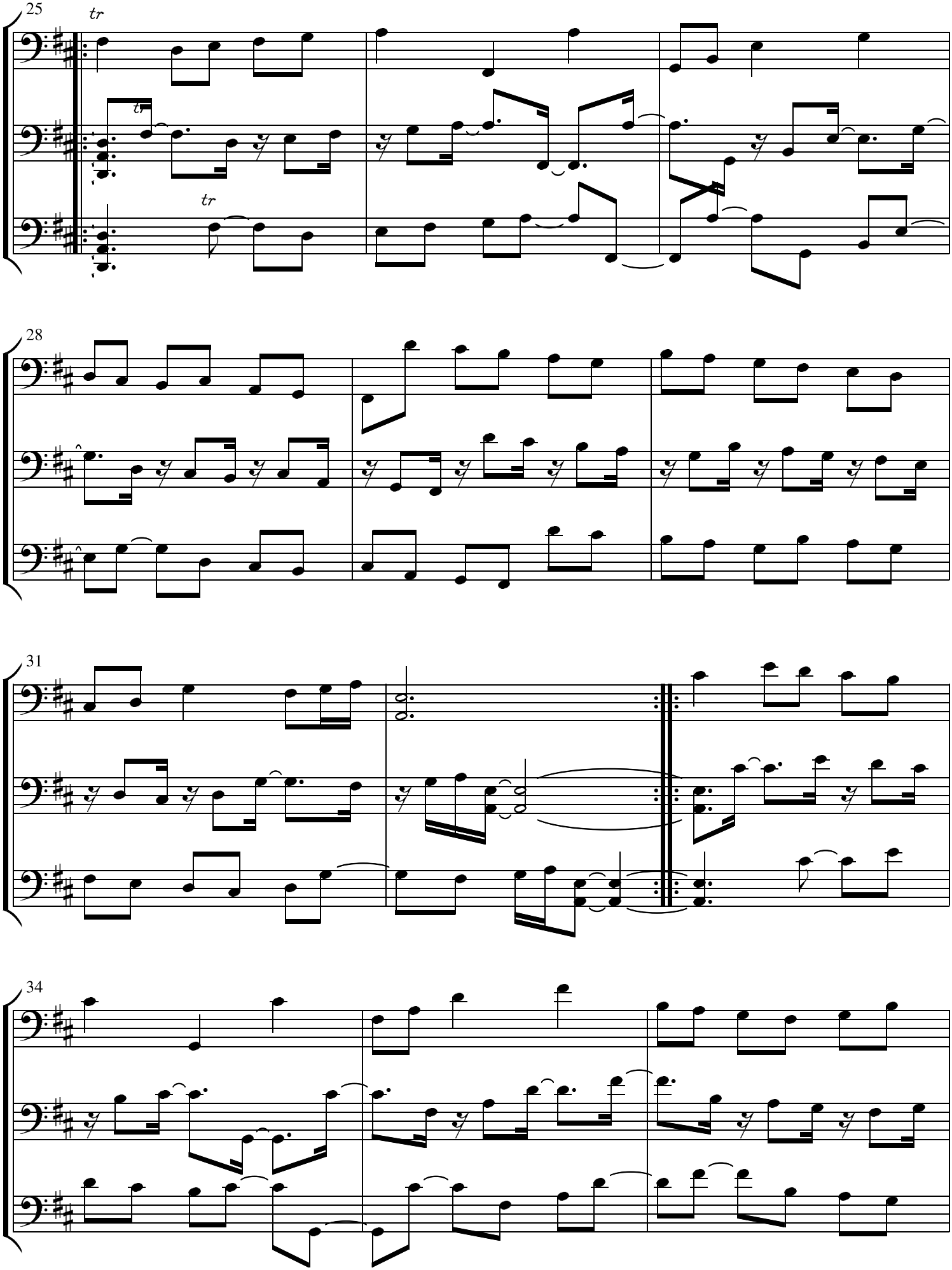

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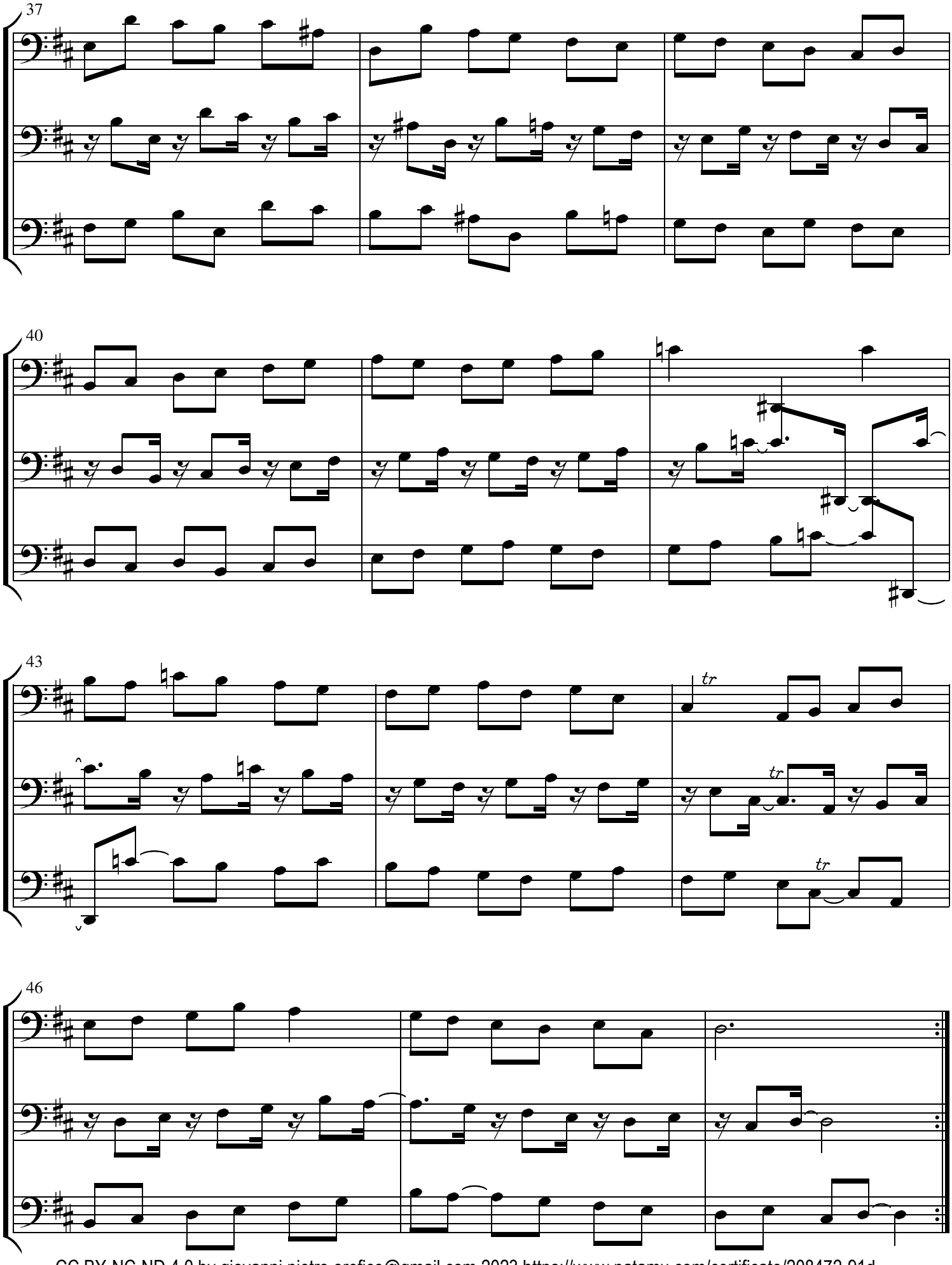

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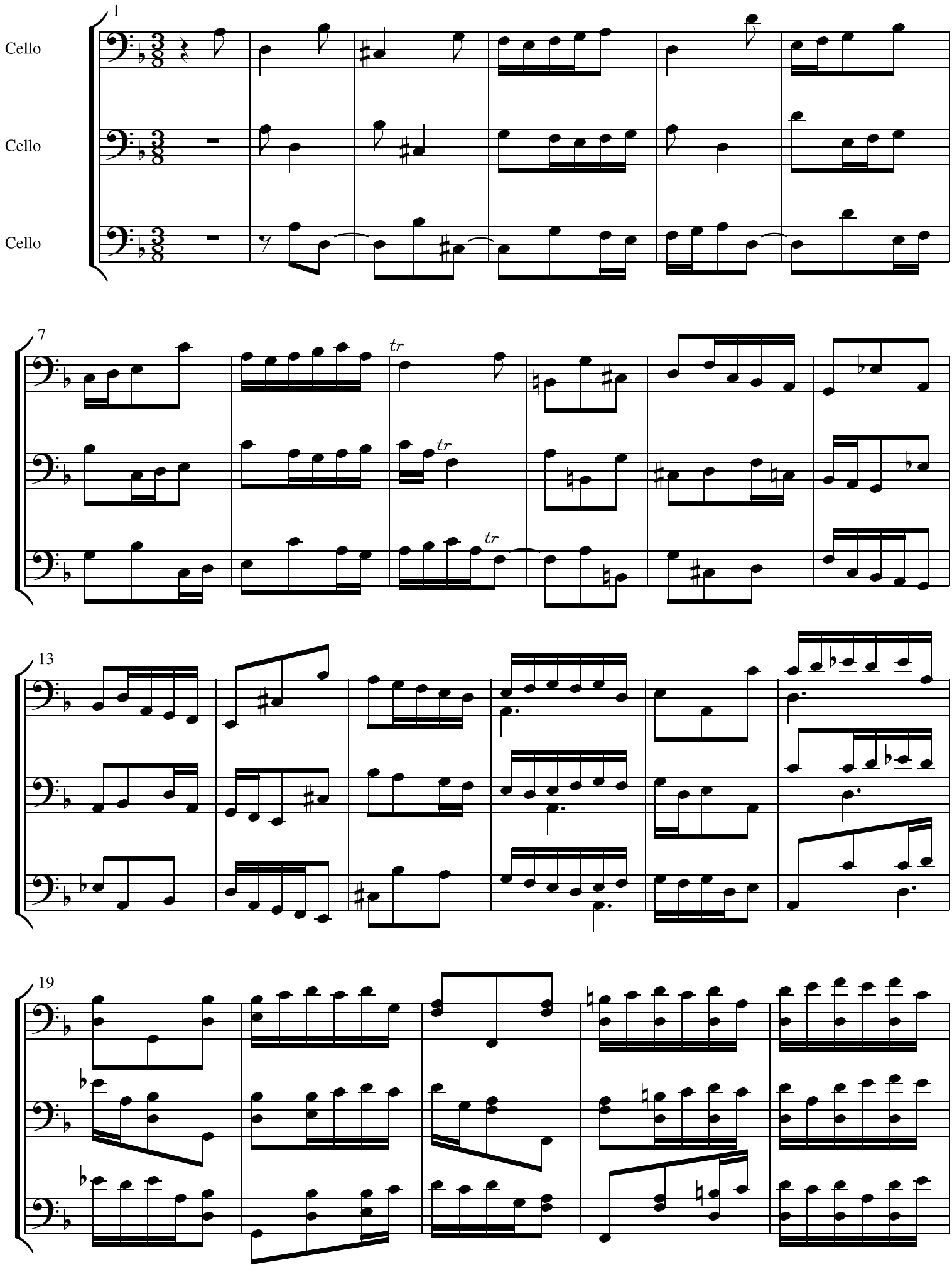

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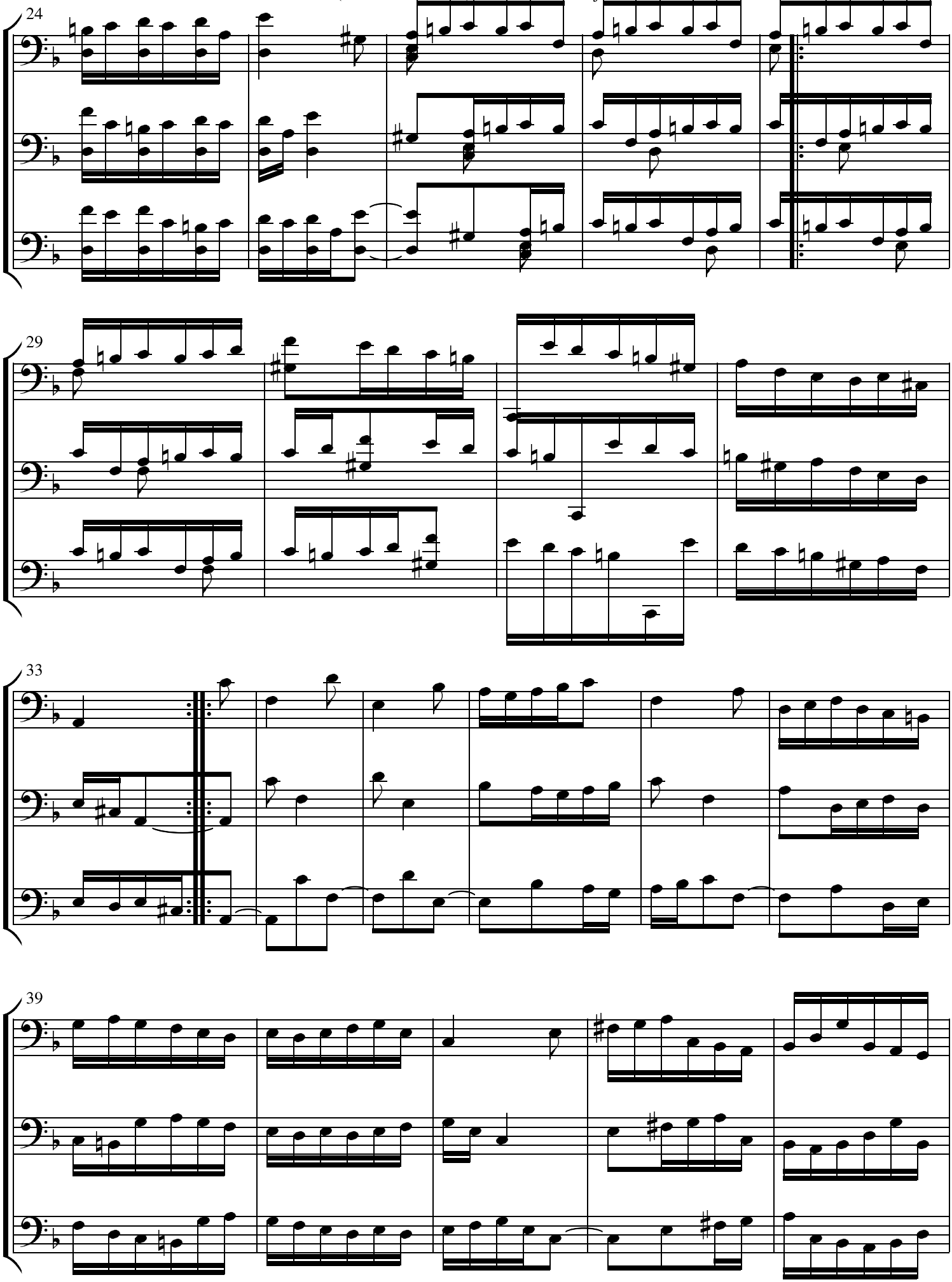

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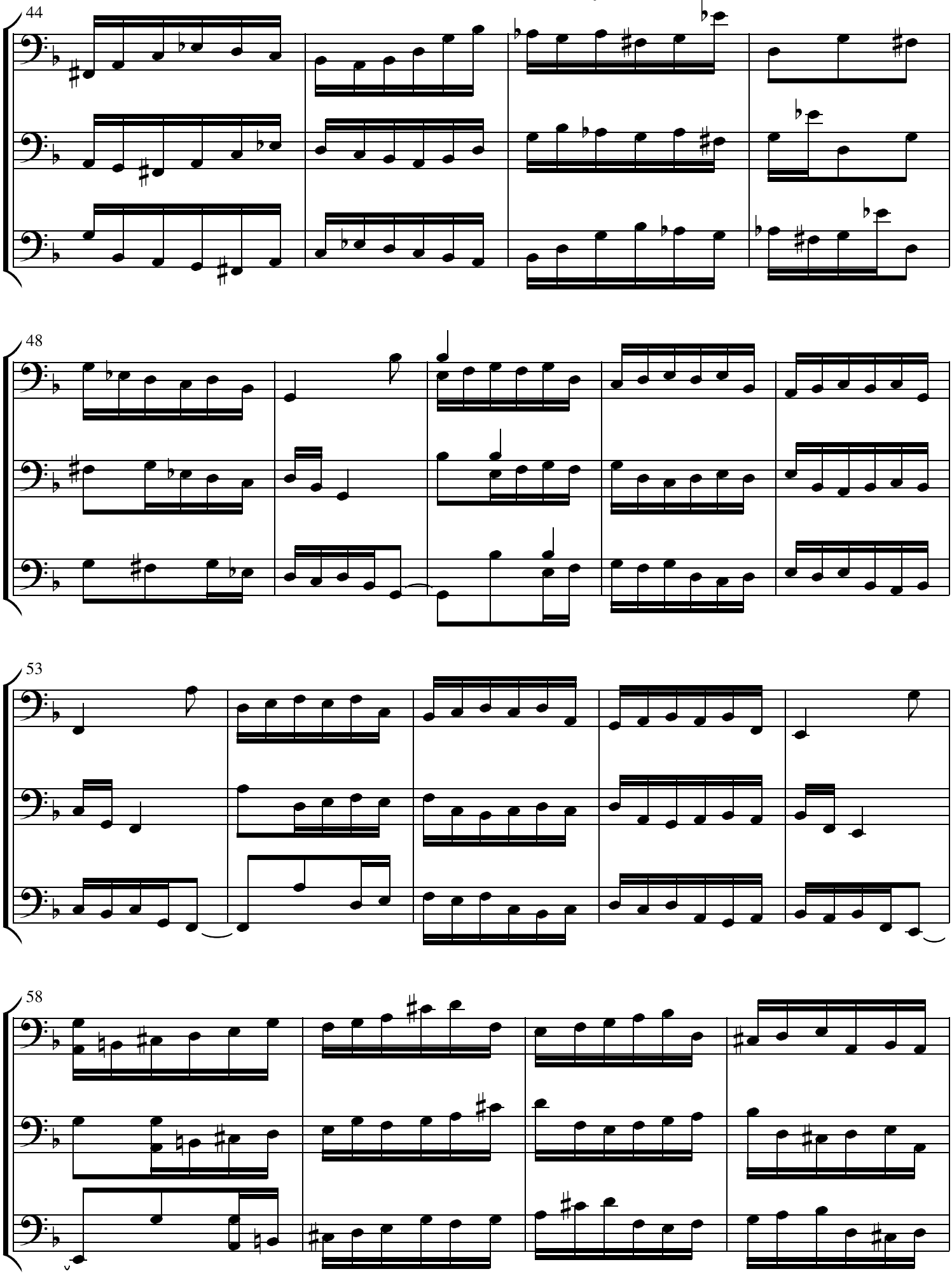

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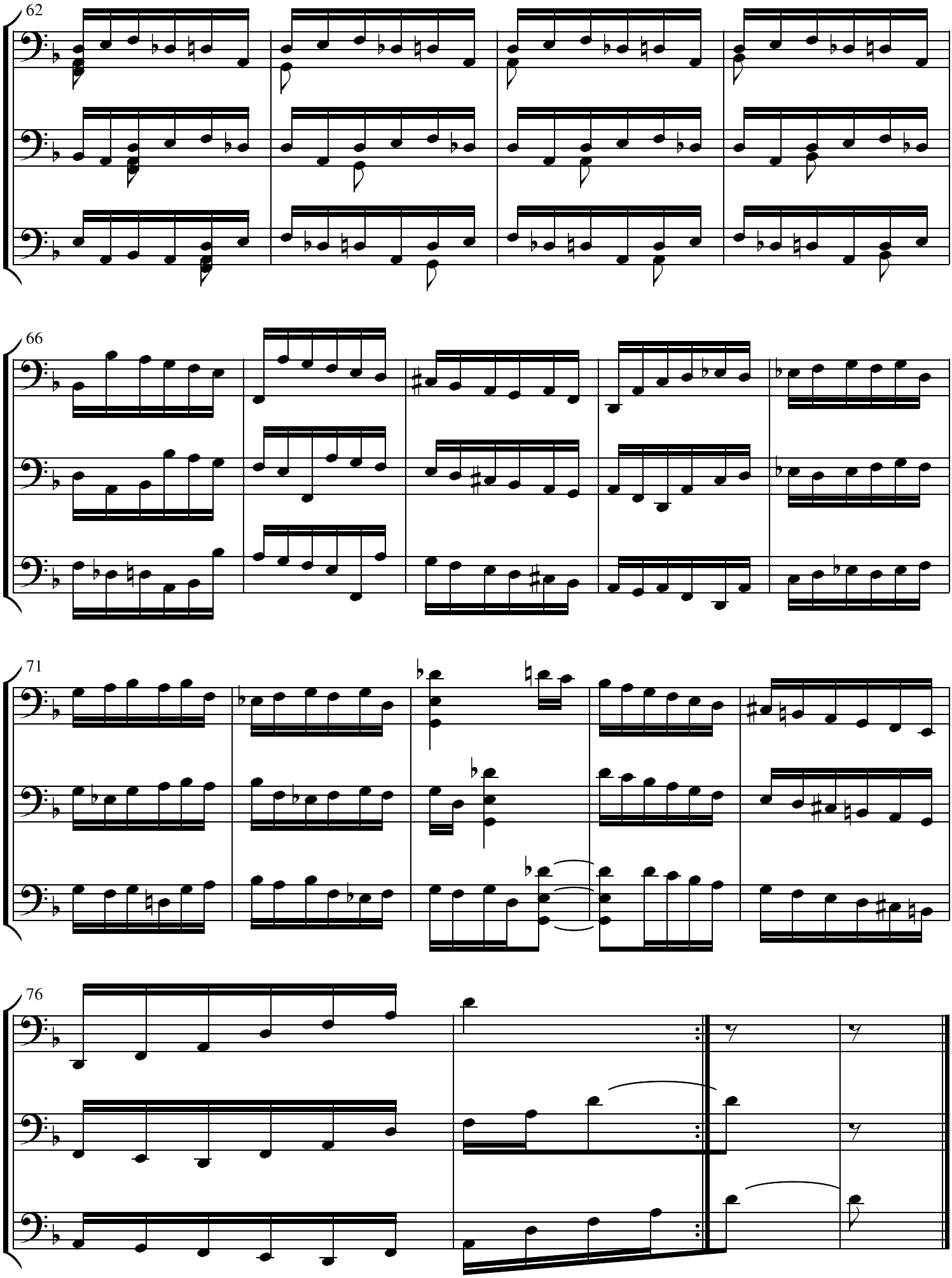

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