

Violin

Viola

Cello

Measures 1-3 of the prelude. The Violin part starts with a whole rest in measure 1, followed by a series of eighth and sixteenth notes. The Viola and Cello parts enter in measure 1 with eighth notes. The key signature is one flat (B-flat) and the time signature is 3/4.

Measures 4-6 of the prelude. The Violin part continues with eighth and sixteenth notes. The Viola and Cello parts continue with eighth notes. The key signature is one flat (B-flat) and the time signature is 3/4.

Measures 7-9 of the prelude. The Violin part continues with eighth and sixteenth notes. The Viola and Cello parts continue with eighth notes. The key signature is one flat (B-flat) and the time signature is 3/4.

Measures 10-12 of the prelude. The Violin part continues with eighth and sixteenth notes. The Viola and Cello parts continue with eighth notes. The key signature is one flat (B-flat) and the time signature is 3/4.

13

16

18

21

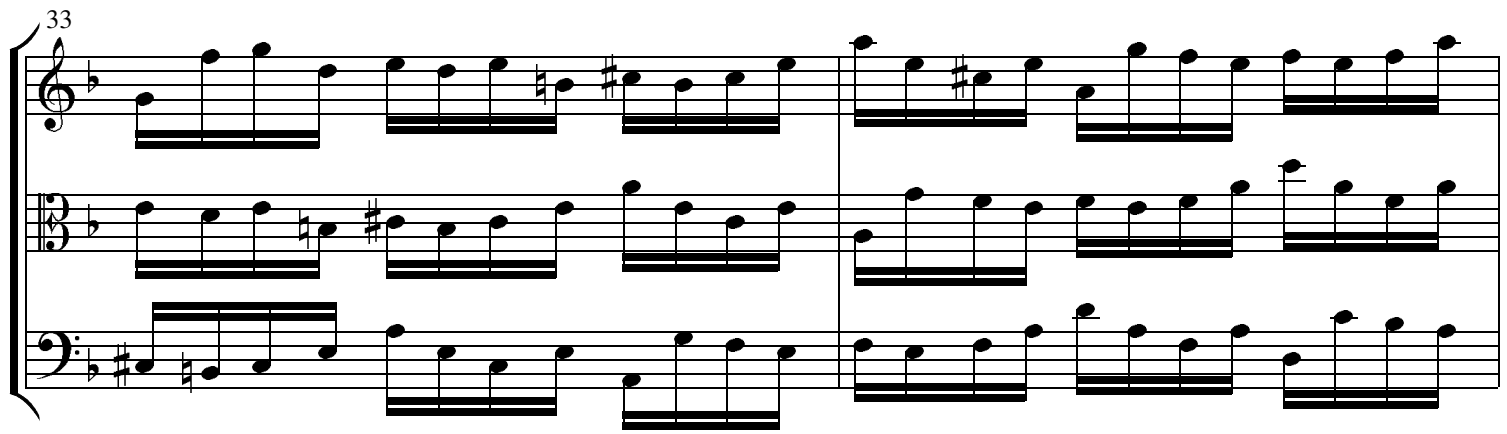
23

26

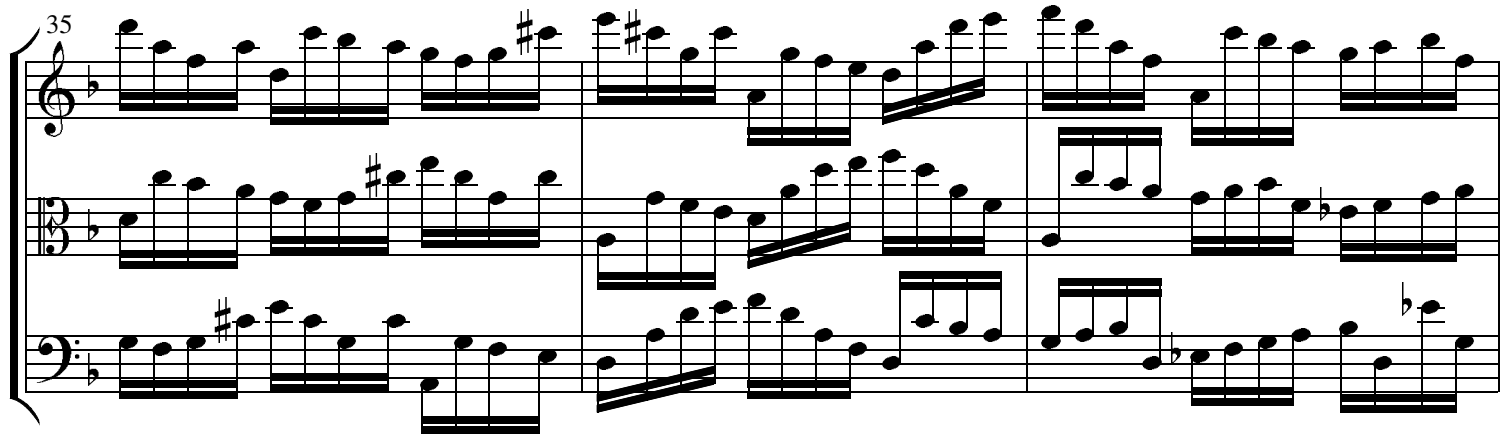
28

30

33



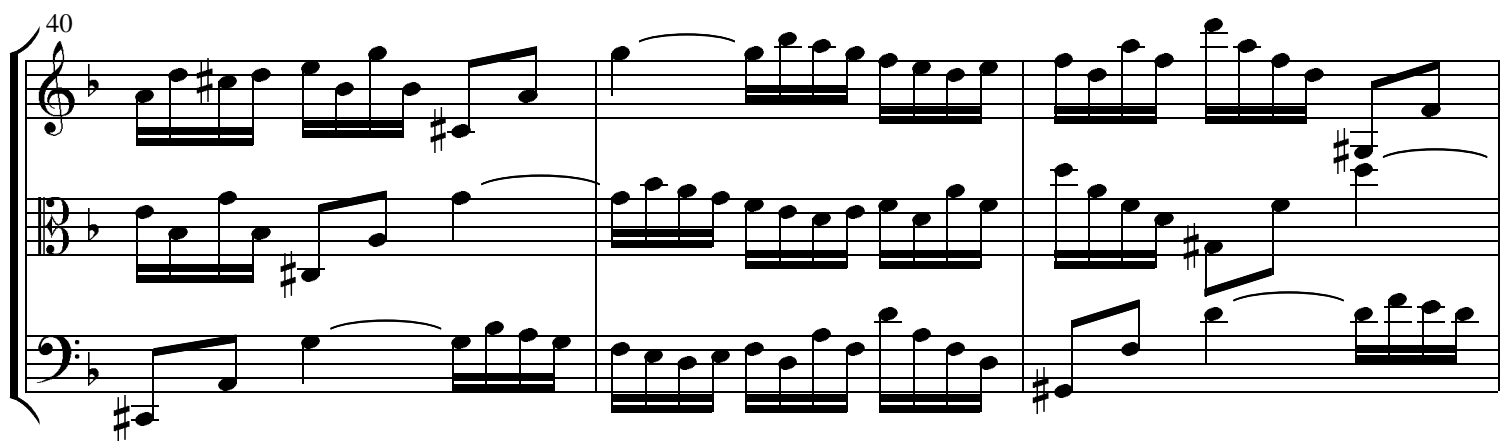
35



38



40



43

Measures 43 and 44 of the Prelude. The score is written for three voices (Soprano, Alto, and Bass) in G major (one sharp). Measure 43 features a melodic line in the Soprano voice, with the Alto and Bass voices providing harmonic support. Measure 44 continues the melodic development in the Soprano voice, with the other voices following. The key signature is G major (one sharp).

45

Measures 45 and 46 of the Prelude. The score continues with the three voices. Measure 45 shows a continuation of the melodic line in the Soprano voice, with the Alto and Bass voices providing harmonic support. Measure 46 continues the melodic development in the Soprano voice, with the other voices following. The key signature is G major (one sharp).

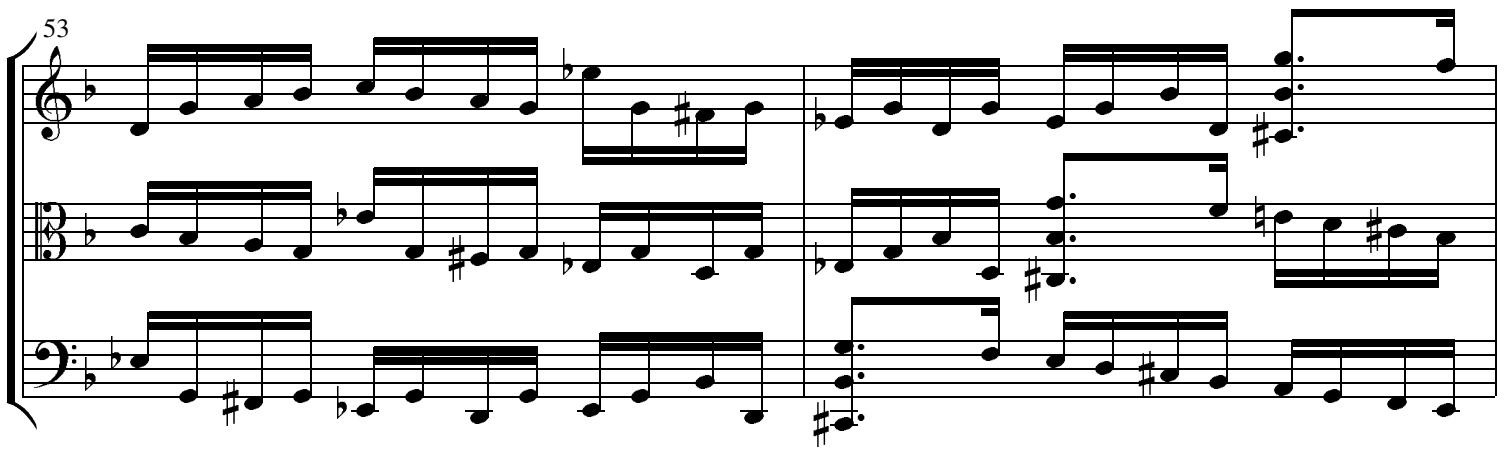
47

Measures 47, 48, and 49 of the Prelude. Measure 47 continues the melodic line in the Soprano voice, with the Alto and Bass voices providing harmonic support. Measure 48 shows a continuation of the melodic line in the Soprano voice, with the other voices following. Measure 49 features a melodic line in the Soprano voice, with the Alto and Bass voices providing harmonic support. The key signature is G major (one sharp).

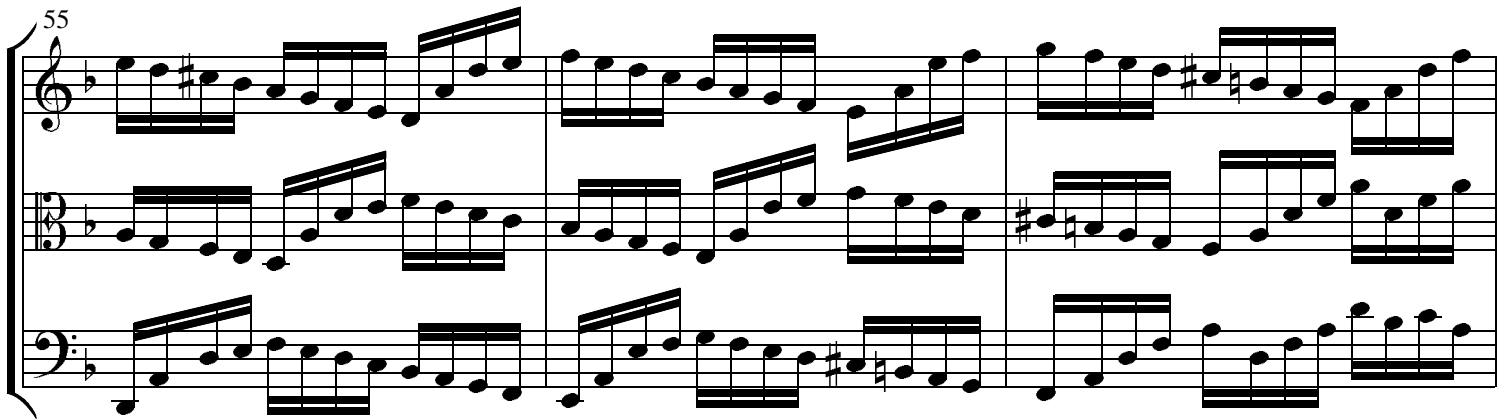
50

Measures 50, 51, and 52 of the Prelude. Measure 50 continues the melodic line in the Soprano voice, with the Alto and Bass voices providing harmonic support. Measure 51 shows a continuation of the melodic line in the Soprano voice, with the other voices following. Measure 52 features a melodic line in the Soprano voice, with the Alto and Bass voices providing harmonic support. The key signature is G major (one sharp).

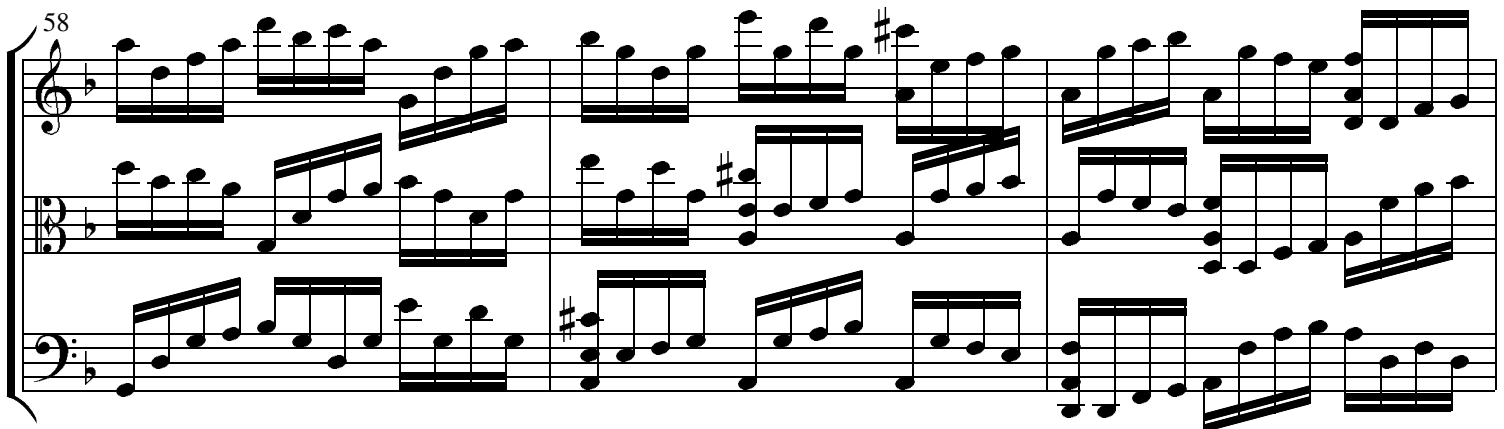
53



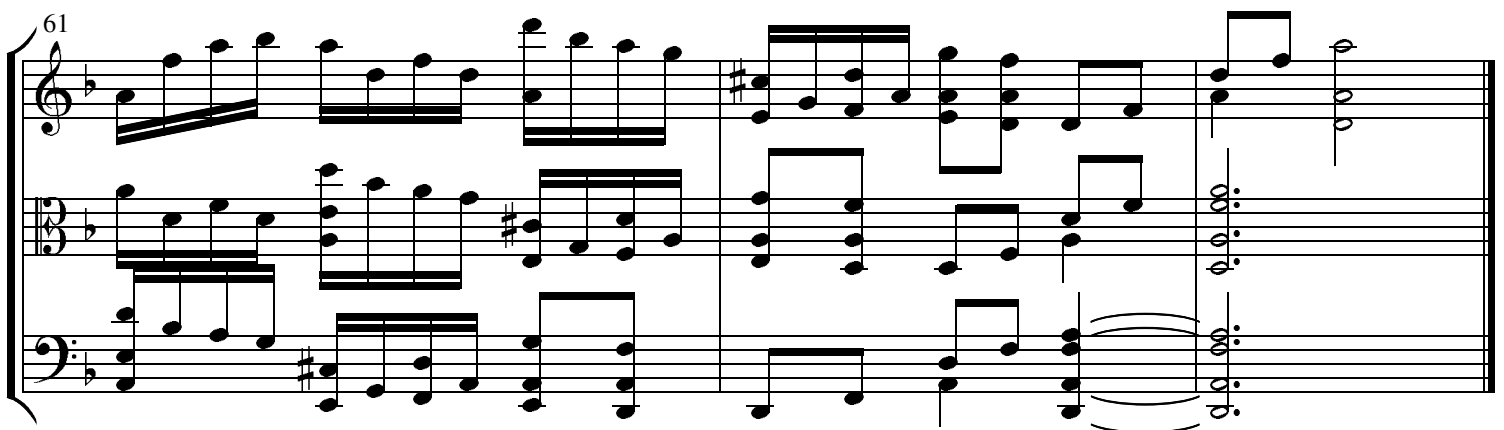
55



58



61



Violin

Violin

1

5

9

12

15

18

21

25

28

The image displays a musical score for a violin part, consisting of nine staves of music. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The score begins with a first measure number '1' above the first staff. Subsequent staves are marked with measure numbers 5, 9, 12, 15, 18, 21, 25, and 28. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals, such as sharps and flats, throughout the piece. The notation is clear and professional, typical of a printed musical score.

31

34

37

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44

47

51

54

57

60

Viola

1

5

9

12

16

19

22

26

29

This musical score is for the Viola part of a prelude. It is written in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. The score consists of nine staves, each containing four measures of music. The measures are numbered 1, 5, 9, 12, 16, 19, 22, 26, and 29 at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals (sharps and flats) throughout the piece. The notation includes slurs, ties, and dynamic markings such as 'f' (forte) and 'p' (piano). The score ends with a double bar line at the end of the ninth staff.

32

35

38

41

44

47

51

54

57

60

Cello

1

5

8

11

14

17

20

24

27

Detailed description: This image shows a musical score for a cello, specifically measures 1 through 27 of a prelude. The score is written on a single staff in bass clef, with a key signature of one flat (B-flat) and a 3/4 time signature. The music is composed of eighth and sixteenth notes, often beamed together in groups. There are several accidentals (sharps and flats) throughout the piece. The measures are numbered 1, 5, 8, 11, 14, 17, 20, 24, and 27. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

30

33

36

39

43

46

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53

56

59

Violin

Viola

Cello

1 2 3

4 5

6 7

8 9

ALLEMANDE (Bach Suite n.2)

version trio de Giovanni dec.2021

2 10

11

12 13

14 15

16 17

ALLEMANDE (Bach Suite n.2)

version trio de Giovanni dec.2021

3

18 19 20 21 22 23 24 25 26

Violin

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

Viola

The image displays a musical score for the Viola part of the Allemande from Bach's Suite No. 2. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of 26 measures, numbered 1 through 26. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The score is presented in a single system with multiple staves. The first staff begins with a treble clef and a common time signature, followed by a double bar line and a key signature change to one flat. The subsequent staves continue the melody and harmony, with some measures featuring triplets and other complex rhythmic patterns. The score concludes with a double bar line and a key signature change to one sharp (F-sharp).

Cello

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

Violin

Viola

Cello

Measures 1-3 of the Courante. The Violin part begins with a treble clef and a key signature of one flat (B-flat). The Viola and Cello parts begin with a bass clef and the same key signature. The time signature is 3/4. Measure 1 contains whole rests for all instruments. Measure 2 features a repeat sign followed by a half note G2 in the Violin, a half note F2 in the Viola, and a half note E2 in the Cello. Measure 3 continues with eighth notes: G4-A4-B4 in the Violin, G3-A3-B3 in the Viola, and F2-G2-A2 in the Cello. A sharp sign (#) appears above the final B4 in the Violin staff.

Measures 4-6. Measure 4: Violin (eighths: C#4-D4-E4-F4-G4-A4-B4), Viola (eighths: G3-A3-B3-C4-D4-E4-F4), Cello (eighths: F2-G2-A2-B2-C3-D3-E3). Measure 5: Violin (eighths: A4-B4-C5-B4-A4-G4-F4), Viola (eighths: A3-B3-C4-B3-A3-G3-F3), Cello (eighths: G2-A2-B2-A2-G2-F2). Measure 6: Violin (eighths: E4-F4-G4-A4-B4-C5), Viola (eighths: B3-C4-D4-E4-F4-G4), Cello (eighths: E3-F3-G3-A3-B3-C4).

Measures 7-9. Measure 7: Violin (eighths: D4-E4-F4-G4-A4-B4), Viola (eighths: C4-D4-E4-F4-G4-A4), Cello (eighths: D3-E3-F3-G3-A3-B3). Measure 8: Violin (eighths: C4-B3-A3-G3-F3-E3), Viola (eighths: B3-A3-G3-F3-E3-D3), Cello (eighths: C3-B2-A2-G2-F2-E2). Measure 9: Violin (eighths: D4-E4-F4-G4-A4-B4), Viola (eighths: C4-D4-E4-F4-G4-A4), Cello (eighths: D3-E3-F3-G3-A3-B3).

Measures 10-12. Measure 10: Violin (eighths: C4-B3-A3-G3-F3-E3), Viola (eighths: B3-A3-G3-F3-E3-D3), Cello (eighths: C3-B2-A2-G2-F2-E2). Measure 11: Violin (eighths: D4-E4-F4-G4-A4-B4), Viola (eighths: C4-D4-E4-F4-G4-A4), Cello (eighths: D3-E3-F3-G3-A3-B3). Measure 12: Violin (eighths: C4-B3-A3-G3-F3-E3), Viola (eighths: B3-A3-G3-F3-E3-D3), Cello (eighths: C3-B2-A2-G2-F2-E2).

2
13

Musical score for measures 2 to 13 of the Courante. The score is in G major (one sharp) and 3/4 time. It features a treble, bass, and a third staff (likely a second bass line). The music is characterized by rapid sixteenth-note passages in the treble and bass staves, and a more rhythmic accompaniment in the third staff. Measure 13 ends with a repeat sign.

16

Musical score for measures 16 to 20 of the Courante. The score continues with the same instrumentation. Measures 16 and 17 show a change in the treble staff with a new melodic line. Measures 18 and 19 feature a repeat sign. Measure 20 ends with a double bar line and repeat dots.

18

Musical score for measures 18 to 20 of the Courante. This system shows measures 18, 19, and 20. Measures 18 and 19 have a repeat sign. Measure 20 ends with a double bar line and repeat dots. The third staff has a long note in measure 20.

21

Musical score for measures 21 to 23 of the Courante. The score continues with the same instrumentation. Measures 21 and 22 show a change in the treble staff with a new melodic line. Measure 23 ends with a double bar line and repeat dots.

24

Measures 24-26 of the Courante. The score is written for three staves (treble, middle, and bass clefs). The key signature is one flat (B-flat). The music features a continuous eighth-note pattern in the right hand, with the left hand providing a steady accompaniment of eighth notes. The melody in the right hand includes a trill in measure 25.

27

Measures 27-29 of the Courante. The music continues with the eighth-note patterns. In measure 28, the right hand has a trill. The piece concludes with a final cadence in measure 29.

30

Measures 30-32 of the Courante. This section continues the eighth-note texture. Measure 32 features a trill in the right hand. The piece ends with a final cadence in measure 32.

33

Measures 33-34 of the Courante. Measure 33 shows the continuation of the eighth-note patterns. Measure 34 is the final measure of the piece, ending with a final cadence.

Violin

1

5

8

11

14

17

20

23

26

29

32

Viola

1

5

8

11

14

17

20

23

26

29

32

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<https://www.patamu.com/certificate/171203-b28> contact: giovanni.pietro.orefice@gmail.com

Cello

1

4

7

10

13

16

19

22

25

28

31

The image shows a musical score for a Cello, titled 'COURANTE (Bach 2eme Suite)'. The score is written in bass clef, 3/4 time, and B-flat major. It consists of 31 measures. The notation includes various musical symbols such as notes, rests, accidentals, and bar lines. The piece starts with a repeat sign and ends with a double bar line and a repeat sign. The measures are numbered 1 through 31. The score is written on a single staff.

Giovanni 18 mai 2019-trio dec.20211

[illegible]

2

17

21

24

26

Giovanni 18 mai 2019-trio dec.20211

1

tr

tr

tr

tr

SARABANDE (Bach 2eme Suite)

Giovanni 18 mai 2019-trio dec.2021

Viola

The image displays a musical score for the Viola part of the Sarabande from J.S. Bach's 2nd Suite. The score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of six staves of music, each beginning with a measure number: 1, 6, 11, 16, 21, and 25. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and trills (marked 'tr'). The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

Cello

1

6

11

17

22

26

Violin

Viola

Cello

1

6

1.

2.

12

2.

17

MENUET 1&2 (Bach 2eme Suite)

Giovanni 22 mai 2019 - trio dec.2021

2 22

FINE

FINE

tr

27

1. FINE

2. tr

tr

tr

32

36

1. FINE

2. tr

tr

MENUET 1&2 (Bach 2eme Suite)

Giovanni 22 mai 2019 - trio dec.2023

41



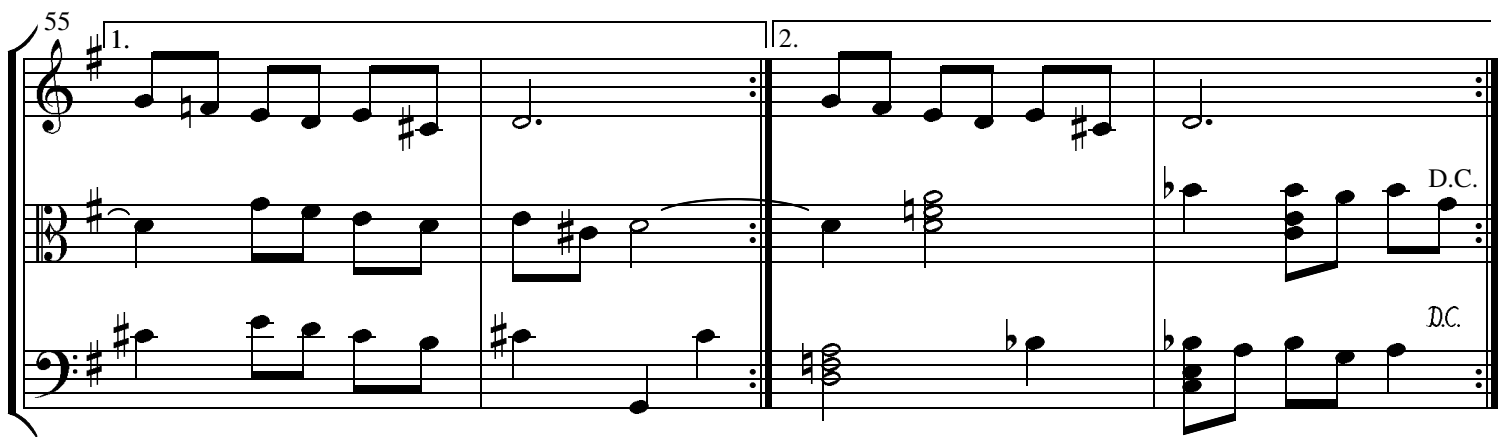
45



50



55

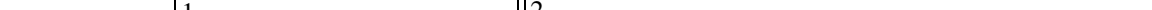


Giovanni 22 mai 2019 - trio dec.2021

22

The 22nd measure of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with a trill (tr) indicated under a pair of notes. The measure concludes with a first ending bracket labeled '1.' and a 'FINE' marking. The staff ends with a double bar line and a sharp sign (#).

29

36 

43

Musical notation for measure 43, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a key signature change to two sharps (F# and C#) in the final two measures.

48

Musical notation for measure 48. The staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G7, A7, B7, C8. There are rests for the first two eighth notes of each half.

53

1. 2.

Viola

1

7

14

20

27

33

39

45

50

56

tr

1.

2.

D.C.

FIN

MENUET 1&2 (Bach 2eme Suite)

Giovanni 22 mai 2019 - trio dec.2021

Cello

1

7

14

20

27

33

39

45

50

56

FINE

tr.

tr.

D.C.

Violin

Viola

Cello

Measures 1-6 of the Gigue. The Violin part begins with a first finger trill on G4. The Viola and Cello parts provide harmonic support with eighth and sixteenth notes. The key signature is one flat (B-flat), and the time signature is 3/8.

Measures 7-12. The Violin part features a trill on A4 in measure 9. The Viola and Cello parts continue with rhythmic patterns, including trills in the Cello part in measure 10.

Measures 13-18. The Violin part has a first finger trill on G4 in measure 14. The Viola and Cello parts continue with rhythmic patterns, including trills in the Cello part in measure 15.

Measures 19-24. The Violin part has a first finger trill on G4 in measure 20. The Viola and Cello parts continue with rhythmic patterns, including trills in the Cello part in measure 21.

2 **GIGUE (Bach's 2eme Suite)**

Giovanni mai-juin 2019- trio dec.2021

24

29

33

39

GIGUE (Bach's 2eme Suite)

Giovanni mai-juin 2019- trio dec.2021

3

44

Measures 44-47: The first system of the score. Measure 44 starts with a treble clef and a key signature of one flat (B-flat). The melody in the treble clef consists of eighth and sixteenth notes. The bass clef part provides a steady eighth-note accompaniment. Measure 45 continues the melody and accompaniment. Measure 46 features a change in the bass line. Measure 47 concludes the system with a final note in the treble and a sustained note in the bass.

48

Measures 48-52: The second system of the score. Measure 48 begins with a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes. Measure 49 shows a change in the bass line. Measure 50 features a change in the treble line. Measure 51 continues the melody and accompaniment. Measure 52 concludes the system with a final note in the treble and a sustained note in the bass.

53

Measures 53-57: The third system of the score. Measure 53 begins with a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes. Measure 54 shows a change in the bass line. Measure 55 features a change in the treble line. Measure 56 continues the melody and accompaniment. Measure 57 concludes the system with a final note in the treble and a sustained note in the bass.

58

Measures 58-61: The fourth system of the score. Measure 58 begins with a treble clef and a key signature of one flat. The melody continues with eighth and sixteenth notes. Measure 59 shows a change in the bass line. Measure 60 features a change in the treble line. Measure 61 concludes the system with a final note in the treble and a sustained note in the bass.

62

66

71

76

Violin

1

9

16

23

28

33

40

46

52

58

63

68

73

Viola

1

9 *tr*

16

23

29

36

43

48

55

61

66

71

77

Cello

1

9 *tr*

17

24

30

38

44

50

56

62

67

72

The SECRETS of J.S. Bach's 2nd Suite for Cello BWV 1008

A 1991-2019 Discovery of Giovanni Pietro Orefice

First intuition (1984)

Any cello player can remark that the second cello Suite of Bach is resonating in a very particular way, both in the hears and in the spirit. In the 1980s, while I was playing it in a very reverberant room, I noticed that there was something behind the simple notes I was used to play, I had the impression I was not playing alone.

Unveiling the first secret (1991)

Having deeply retained this sensation and curiosity in 1991, I took more attention and heard clearly that the begin of the Prelude of the second Suite was working well as a canon. Using the first PC I just got available at this time, I wrote down the piece and saw that the entire Prelude was built as a marvellous canon for two cellos, maybe the longest one in the music history. This was very surprising, because this Prelude, as many other pieces of the cello Suites and of the violin Partitas, is a very long walk of the soul, with climbs and descents, so the canon is really not easy to be noticed while one is concentrated on the way one is walking on.

At this time, I simply wrote the two music lines for two cellos, for one cello and one violin, or for one cello and one viola, developing the final chords of the Prelude. Indeed, with a canon form there is no choice and there is not possible discussion about developing it or not: the chords cannot overlap each other to keep in conformity with a Bach's music conception. This first discovery closes centuries of long discussions among the cellists' world about these chords.

Why did Johan Sebastian and Anna Magdalena let these chords without development? Perhaps to allow more improvisation liberty to the cellists, or in the hope they would then discover the canon structure?

The problem of the uncoherent passages

Once playing the canon together with another musician, we noticed that some passages were not working well: it was not coherent to the canon form. Furthermore in 2019, having changed my notation software, I had to copy the entire piece again to find better solutions to the uncoherent passages and notes. Surprisingly, *it was quite easy* for me to find a fitting solution, so there was something else to discover: who had completed it? Why was it wrong? Bach never would have accepted something uncoherent with a beautiful structure and he was certainly more talented and skilled than me. I do believe that Anna Magdalena Wilcke completed the missed passages in the most elegant and enjoyable way to be played by a single cello, to get the second Suite finished and grouped with the other ones in a reasonable time, moreover the sixth Suite was not for cello (it was written for an instrument with 5 strings) but was grouped there. She did this repairing and revision work about ten years after Bach had composed it; at this time Bach was busy composing many other music works in Leipsic and probably he didn't want to spend time again on this Suite.

But why didn't Bach write the right notes from the beginning if it was quite easy? We will see it now.

Unveiling the second secret

Letting holes in a masterwork was not Bach's way of working, both for the Teuton's methodical culture and for the Leibnizian philosophy and theology that his music turns into perceivable reality. He didn't want to close it in a wrong manner, something more complex than a "simple" two voices canon was there, for sure. So, I tried to see if a third voice would fit and I discovered the second secret: the whole Prelude is a DOUBLE CANON for three cellos. Let me explain what this form looks like, using simple schemes.

The usual canons sung by the children just have got two elements (two colours in the scheme) repeated many times!

USUAL CANON



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

EVOLVING CANON



Let's consider the yellow element: it must be compliant with the red and with the black one, the black one shall be compliant with the yellow and with the green one and so on. Please remark that writing a simple canon with a melody that is changing all the time without repetitions is already a feat.

Let's now see the double canon: each element shall be 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 be nice when plaid with the red and yellow couple, with the green and yellow couple and with the green and blue couple.

Writing such a masterpiece is like solving three sudoku games or playing three chess games at the same time!

I would have never discovered this secret without using a computer. Once unveiled it, I had to find other solutions for the missed passages that I had solved for two cellos that didn't work anymore for three cellos. Furthermore, there were new passages that didn't fit now, so there were more holes to be filled and some single notes to be corrected: Anna Magdalena did also this work for sure.

There are many possible solutions to this game, my proposal is surely not the best one, because it doesn't respect the philology of the piece, it is not elegant at all and it's using a Schumann plaster, violating the principles of a conservative restoration. Anyway, it was a very long game, with many trials and it takes a lot of efforts to me to get the poor result I'm presenting here. So, I can understand why Bach didn't complete it: some problems have not an elegant solution. To keep elegant, he would have had to change many other passages in the Prelude. I tried to keep unchanged as many notes as possible of the "original" version of Anna Magdalena. Maybe someone else with more talent and time will find a better solution in the future and we will enjoy it, so far please find here attached the nice two cellos version and the less nice three cellos version.

Unveiling the third secret

Of course, after discovering the double canon of the Prelude the doubt that also the rest of the suite could hide some secret arose in my mind. So, I wrote the next dance of the Suite down: it was a double canon as well! And then the next and the next till the end: ALL OF THE DANCES OF THE SECOND SUITE ARE DOUBLE CANONS

This is a miracle, a real treasure in the music history that was hidden for three centuries!

It takes again some months to amend the incoherent passages and correct the wrong alterations, but at the end I came to the version of the Suite attached there for three cellos.

Unveiling the fourth secret

Every good minded person would have stopped at this time. But I'm not. Doing further trials, I discovered that the Sarabande is a CANON for FIVE CELLOS.

Let me just remark that this is very difficult to be listened to. My worship for Bach became unlimited after this discovery.

I think that the main interest of this handmade work is to have shown that Bach is the greatest master of the canons of the music history.

The last mystery

Why did nobody notice it in three centuries? After all, the canon is the simplest form of accompaniment after the parallel octaves, thirds, fourths and fifths.

During Bach's life the only doubt concerns why, he didn't finish this Suite. I think that the explanation can be found in the composing period of Koethen. The Suites were started as music gift to prince Leopold, viola da gamba player, as adaption for a small court of the best practices of the French court of Louis XIV, having in mind the French dances content and the reference work for solo viola da gamba of Marin Marais. During the composing time Bach's first wife died, some of the Suites (the second, the fifth, the fourth and the sixth) may reflect this painful mourning time, the Prelude of the fifth could be seen as a funeral piece. The Second suite, with its complexity, has got also the most questioning pain content, so it is easy to understand that Bach didn't want to come back and elaborate the missed passage again, after having given up a first time. Maybe he didn't speak with Anna Magdalena about the canon, because she was surely helping him to overcome the mourning creating new masterworks, giving birth to daughters/sons as well.

As far as we know, the pieces were known and used only by few cellists at Bach's time. Mozart would have recognized the canon inside, but probably he never heard this piece. After Bach death the court's modes had changed, these dances were no longer in use, the German courts had less French influence than before, and with the romantic time the music for one instrument alone was just dedicated to virtuous pieces.

Mendelssohn and Schumann were busier thinking how to add a piano voice to the suites. Gruetzmacher considered it just beautiful technical exercises for the cello scholars. Also, the cello players of the late romantic time (19th and 20th century) were just fascinated by the beautifulness of the pieces and by the chance to use it for their own success.

For the musicology experts, the Suites seemed probably to be too simple to spend time analysing it.

This may explain why, in despite of thousands of revisions of the Bach's Suites, nobody discovered the secret. But it is still mysterious to me.

Why did I discover these secrets? Because I'm a cellist who likes playing with other people, and I'm a composer of metamusic, so I'm used to hear other voices when playing and to hear how to combine music elements together.

The Canon is the basic metamusic form one can use, combining a music piece with itself.

So, this work is not only an attempt of reconstruction of what Bach had in mind composing the second Suite, but it can also be seen as a basic metamusic work, because you can listen and enjoy the assembling of three music pieces (that have the same content). You can find some of my metamusic pieces available on IMSLP and some explanations on the metamusic as well.

Les SECRETS de la 2eme Suite de J.S. Bach BWV 1008

Une longue découverte 1991-2019 par Giovanni Pietro Orefice

Première intuition (1984)

Tout violoncelliste a remarqué que la deuxième Suite de Bach résonne d'une façon particulière tant dans les oreilles que dans l'âme. Dans les années 80, en la jouant dans une salle particulièrement réverbérante je me suis rendu compte qu'il y avait quelque chose de caché derrière cette promenade musicale que j'étais habitué de parcourir, j'ai eu l'impression de ne pas jouer tout seul.

Révélation du premier secret (1991)

Ayant intériorisé cette sensation, poussé par la curiosité je prêtai plus d'attention et je m'aperçus que le début du Prélude de la deuxième Suite fonctionnait en CANON. En 1991 je voulus fixer ça en utilisant mon premier ordinateur, je copiai la pièce et je constatai que tout le Prélude était un magnifique canon pour deux violoncelles, sans doute l'un des plus longs de l'histoire de la musique. C'était surprenant parce que, tout comme les Préludes des autres Suites et comme certaines pièces pour violon seul de Bach, il s'agit d'une excursion musicale et méditative très variée, avec des montées, des tensions et des descentes, donc il n'est pas évident de penser que ça peut marcher en canon quand on est concentré sur le chemin qu'on parcourt.

Il faut souligner aussi qu'il s'agit d'un canon évolutif, beaucoup plus complexe que les canons qu'on chante étant enfant, composés par deux éléments compatibles qui se répètent trivialement, je représente ceci par un schéma :



A' ce moment-là j'écrivis juste le Prélude sous la forme de deux voix de violoncelle, ou de violoncelle+violon, ou de violoncelle+alto sans changements, exception faite pour les accords finaux, que je développai. Il est en fait clair que pour respecter la forme de canon les accords ne peuvent pas être conservés. Ceci mettait un point final aux diatribes qui ont animé les violoncellistes depuis des siècles sur l'opportunité de développer ces accords.

Pourquoi Johan Sebastian et Anna Magdalena ont laissé ces accords sans développement ? Peut-être pour inciter à l'improvisation, à la réflexion et à la découverte du canon.

Le problème des passages incohérents

Une fois imprimé le canon, en le jouant avec des amis, nous remarquons que certaines mesures, certains passages ne sonnaient pas bien à deux violoncelles : ils étaient incompatibles avec le canon. En repensant à cela en 1919 avec un nouveau software je repris le travail en partant de la partition d'Anna Magdalena Bach, pour trouver une version qui fonctionne en canon pour tous les passages concernés. Ce fut facile, trop facile : pourquoi donc Bach n'avait pas complété ça tout de suite ? Qui avait complété la pièce ? Pourquoi les erreurs étaient-elles restées en place ? Bach n'aurait jamais accepté quelque chose d'incohérent avec sa structure magnifique et il était largement plus doué que moi. Je crois que la pièce fut complétée par Anna Magdalena de la façon la plus élégante

et agréable pour un seul violoncelle, dans le but de l'ajouter au recueil des six Suites, qui contenait déjà des éléments hétérogènes comme la sixième suite, écrite pour un instrument à cinq cordes. Elle fit cela une dizaine d'années après la période de composition, à ce moment-là Bach avait d'autre pain sur la planche et n'avait aucune envie de se retravailler des pièces pour instrument seul qui étaient un produit de la période de Koethen. Mais pourquoi donc n'avait-il pas complété directement la pièce du premier jet ?

Révélation du second secret (1919)

Le fait de laisser des trous dans un chef d'œuvre n'était pas concevable pour Bach, d'un part par sa culture teutonne, d'autre part par la philosophie-théologie leibnizienne du monde structuré et harmonisé parfaitement que son œuvre traduit en musique. Il devait y avoir quelque chose de plus complexe qu'un simple canon évolutif pour l'avoir arrêté. La tentative la plus simple pour moi fut d'ajouter une troisième voix en canon et je découvris ainsi le deuxième secret de cette Suite : le Prélude marche en DOUBLE CANON pour trois violoncelles, où chaque élément doit pouvoir s'associer à trois *couples* d'éléments, en utilisant les schémas colorés précédents on a ça :



L'élément noir s'associe avec le couple jaune-rouge, puis avec le couple jaune-vert, puis avec le couple vert-bleu. Quand on écrit une pièce en double canon c'est comme si l'on résolvait trois sudokus, ou si l'on jouait avec trois adversaires aux échecs simultanément.

Sans ordinateur je n'aurais pas été capable d'imaginer ça et encore moins de proposer des solutions pour les mesures qui ne marchaient pas, qui évidemment dans la version double-canon ont augmenté considérablement. Cela signifie que Anna Magdalena a eu plus de trous à recoudre que je ne pensais auparavant.

Quand on fait ce jeu de reconstruction il y a plusieurs solutions, mais elles sont difficiles à trouver, ma solution n'est sûrement pas la meilleure, j'ai dû ajouter une mesure à la partition et j'ai employé un pensement emprunté à Schumann, ce qui n'est pas très sain au cours d'une œuvre de restauration conservatrice. En tout cas ça m'a pris beaucoup de temps et de tentatives pour arriver à une solution très insatisfaisante, car avec sa ligne mélodique cassée à plusieurs endroits elle est nettement moins belle quand on la joue à un seul violoncelle, donc elle ne respecte pas la volonté de Bach. J'espère que quelqu'un d'autre reprenne ce travail et propose quelque chose de plus beau à jouer, mais c'est une toile de Pénélope, quand on veut changer une mesure il faut refaire toute une série de mesures avant et après et si elles étaient belles on hésite beaucoup à les détruire. C'est aussi pour cette raison que Bach n'a pas terminé le travail du premier jet. Je vous laisse la version pour deux et trois violoncelles.

Révélation du troisième secret (1919)

Bien entendu après la découverte du double canon dans le Prélude, la curiosité s'étend aux autres danses de la Suite. J'ai donc commencé par recopier l'Allemande et je constatai que ça marchait aussi en double canon pour trois violoncelles, toujours en rapiécant patiemment quelques mesures, quelques altérations. Puis une par une toutes les danses suivantes : elles sont TOUTES des DOUBLES CANONS ! Je vous laisse mes versions aussi.

Cette Suite est un miracle et un trésor de l'histoire de la musique resté caché pendant trois siècles.

Révélation du quatrième secret (1919)

Une personne de bon sens après le méchant travail précédent aurait arrêté tout essai. Mais je n'en fais pas partie. Pour chacune des pièces j'ai bien sûr essayé de rajouter d'autres voix pour voir la limite du cerveau de Bach.

Je découvris ainsi que la Sarabande fonctionne comme CONTRE CONTRE CONTRE CANON pour cinq violoncelles. Laissez-moi vous dire que c'est quelque chose de vraiment difficile à écouter et à apprécier, en tout cas l'intérêt majeur de ce travail a sûrement été de montrer la grandeur de Bach, maître absolu de la forme canon.

Le dernier mystère

Pourquoi donc personne ne s'est aperçu de cette structure en canon pendant les trois derniers siècles ? Après tout le canon est une forme d'accompagnement vraiment simple, juste après les voix parallèles en octave, tierce, quarte et quinte.

Pendant la vie de Bach la seule question est de savoir pourquoi il n'a pas terminé le morceau. Je pense qu'à part la difficulté technique, qu'il aurait pu dépasser, il y avait un bloc psychique. Les Suites ont été composées dans la période qu'il passa à Koethen, les premières qu'il a composées étaient certainement pour le prince Léopold, joueur médiocre de viole de gambe, pour lui offrir en miniature des soirées dignes de celles de la cour de Versailles. La référence pour les pièces pour viole de gambe à cette époque était sûrement Marin Marais et les danses choisies sont celles les plus en vogue à l'époque en France, avec toutefois une petite touche patriotique en commençant par l'Allemande. Je suppose que pendant la composition des Suites la première femme de Bach mourut et qu'il sombra dans une période de deuil très difficile, les Suites pourraient avoir été un moyen musical pour méditer et sublimer la douleur, le caractère mélancolique de la deuxième, ou celui de funérailles aux orgues de la Cinquième en sont des possibles conséquences. Cette hypothèse pourrait expliquer pourquoi il ne revint pas sur le deuxième qui demandait beaucoup d'efforts techniques et évoquait en même temps cette période pénible. La suite resta pleine de trous et Anna Magdalena pour la joie de nous tous la compléta élégamment. Il se peut qu'il n'expliquât pas la structure en double canon à Anna Magdalena, ou qu'elle n'eut ni le temps ni l'envie de se jeter dans un jeu autrement technique, qui nécessitait de recommencer maintes fois et gâcher du papier précieux : elle faisait des miracles avec les partitions à préparer et avec tous les enfants.

Les violoncellistes qui reçurent ces pièces de son temps ne sont sûrement pas nombreux et la difficulté technique absorba sans doute leurs énergies et leur concentration.

Mozart aurait pu découvrir la structure cachée, mais je doute qu'il ait eu l'occasion de les écouter.

Après la mort de Bach la mode des courts avait changé, les danses avaient changé, l'influence française en Allemagne et les échanges culturels diminuèrent beaucoup, surtout après la période de Napoléon et l'arrivée du romantisme avec ses salons, ses exhibitions de vedettes virtuoses.

Mendelssohn et Schumann pensèrent seulement à rajouter des voix de piano aux Suites, Gruetzmacher les considérait juste des magnifiques exercices pour apprentis violoncellistes.

En arrivant aux romantiques retardés, les solistes du 20ème et 21ème siècle à partir de Pau Casals ont juste eu le mérite d'en faire des morceaux connus du grand public, en se focalisant sur leur aspect varié, très adapté aux disques et à leur succès personnel.

Côté musicologues, ils pensaient probablement que ce sont des pièces trop simples pour gaspiller leur attention précieuse. Ceci explique pourquoi malgré des milliers de révisions aucun n'a dévoilé ce secret.

Pourquoi ai-je découvert ces secrets ? Parce que je suis un violoncelliste amateur qui aime jouer avec les autres, parce que je compose de la métamusique et suis habitué à combiner des pièces musicales entre-elles et parce que je dois beaucoup à Bach et c'est un plaisir de lui dédier du temps. Le canon est la forme métamusicale de base, puisqu'on combine un morceau avec lui-même. Ce travail n'est pas seulement une tentative de reconstituer ce que Bach avait dans la tête quand il a composé la deuxième Suite, mais c'est aussi une œuvre basique de métamusique, parce qu'on peut goûter l'effet sonore procuré par l'interaction de trois lignes de musique.

Vous trouverez quelques exemples de ma métamusique et quelques explications sur IMSLP.

I SEGRETI della SECONDA SUITE per VIOLONCELLO di J.S. Bach

Rivelazione di Giovanni Orefice

L'intuizione dell'indagine (1984)

Quale violoncellista suonando la seconda suite (BWV 1008) non si è accorto di come risuoni nella testa e nell'anima in modo particolare ? Negli anni ottanta suonandola in un ambiente riverberante, avevo notato che le Suites hanno contenuti nascosti e che la seconda era speciale: sembrava di fare musica di insieme da soli.

Il disvelamento del primo segreto (1991)

Il tutto è maturato fino all'inizio degli anni 90 quando ho visto che il Preludio della seconda Suite per violoncello di Bach è un vero canone, un grandioso canone, il canone più lungo e complesso della storia della musica e nel 1991 l'ho semplicemente trascritto per due violoncelli, oppure per violoncello e violino, o violoncello e viola. Devo sottolineare che rispetto ai soliti canoni che si cantano da bambini, composti trivialmente di due elementi che si ripetono e che devono combaciare uno con l'altro, il canone proposto da Bach invece è evolutivo: ogni elemento deve combaciare tanto con l'elemento precedente che con quello seguente. Vi faccio uno schemino:

CANONE TRIVIALE



CANONE EVOLUTIVO



La scoperta della struttura a canone mette un punto finale al dibattito se si debba o no sviluppare le ultime battute (dibattito feroce tra i violoncellisti) nelle quali J.S. Bach ha lasciato solo degli accordi: è adesso chiarissimo che bisogna svilupparle, perché nel canone non si possono sovrapporre brutalmente gli accordi quali sono scritti, se no si arriva ad una dissonanza antibachiana. Si devono sviluppare conservando la struttura a canone. Si può pensare che Bach non abbia sviluppato e completato queste battute, lasciando solo gli accordi, come un rebus, per incitare i violoncellisti a trovare uno sviluppo coerente con il resto del pezzo: probabilmente sperava che queste battute sarebbero servite a far riflettere e a far scoprire la struttura a canone propria della composizione. Si può anche pensare che J.S. Bach non abbia semplicemente avuto il tempo o la voglia di completare il pezzo, ci sono anche altri indizi a sostegno.

Il problema delle note e delle battute incoerenti (2019)

Completate le battute finali del Praeludium ci si ritrova con il problema di alcune note e di alcune battute che non funzionano bene a canone, e qui comincia il bello dell'indagine metamusicale. Johan Sebastian Bach è un maestro assoluto di contrappunto e forma, come ha fatto a "sbagliarsi" ? Alcune alterazioni sono state messe sbagliate, probabilmente da chi aiutava Bach a scrivere, o da aggiustamenti postumi di chi trascriveva il pezzo e lo rendeva più fluido e musicale dal punto di vista di una sola linea melodica violoncellistica. Se ci si limita alla composizione a canone con una seconda voce che ripete la prima scalata nel tempo e si sovrappone armoniosamente con la prima, anche un musicista amatore può fare rapidamente le correzioni di alcune note e nello stesso modo si accorge che alcune battute non funzionano a canone: sono state prima lasciate vuote, poi completate forse a malincuore, obtorto collo, per chiudere un pezzo in modo che fosse almeno bellissimo da suonare per violoncello solo ? Penso che l'abbia fatto Anna Magdalena: era molto dotata e le fu facile trovare una quadra elegante

violoncellisticamente ricucendo questo capolavoro, inconscia o incurante della struttura a canone. Per gli accordi finali si disse "improvviserà chi lo suona", era di moda, anche le cadenze si lasciano così. In fondo l'insieme delle "sei Suites per violoncello solo" è stato raccolto (salvato) e pubblicato da Anna Magdalena Wilcke dieci anni dopo la sua composizione, mettendo insieme pezzi di origine e scopi diversi (la sesta Suite è per uno strumento a 5 corde).

Il disvelamento del secondo segreto

La ricucitura a canone delle battute non coerenti con un canone era un lavoro difficile, ma per un maestro di contrappunto come J.S. Bach sarebbe stata una passeggiata, di sicuro *non voleva* chiuderle velocemente come canone a due voci. Il fatto che un quasi teutone avesse lasciato una incongruenza, un vulnus in una struttura perfetta, un'onta insopportabile, rivelava che ci doveva essere un fine più complesso che ancora mi sfuggiva. Tutto lasciava pensare ad una tela di Penelope. A forza di rimuginare e riascoltare ho capito l'inghippo e confermato la grandiosità di Bach: questo pezzo è un enorme controcanone ! Cioè è stato pensato per TRE violoncelli ! Adesso vi spiego la complessità formale del controcanone con un ulteriore schemino.



In un CONTROCANONE ogni elemento deve sovrapporsi armoniosamente a tre *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 ... A livello mentale è come fare tre sudoku, o tre partite a scacchi contemporaneamente. Non ce l'avrei fatta senza scrivere al computer. Una volta scoperto il controcanone cominciarono i controdolori per risolvere di nuovo tutte le battute incoerenti, in funzione delle nuove regole, la soluzione a canone non andava più bene. Esistono tante soluzioni al problema, la mia versione pecca sicuramente, tanto nella ricostruzione filologica che nell'eleganza della scrittura violoncellistica e usa pure un cerotto di Schumann violando il sacro principio del restauro conservativo. Ma vi assicuro che è stata una faticosissima tela di Penelope. Penso a Bach, Anna Magdalena e ai loro figli affamati e mi dico: hanno fatto bene a desistere. Sono sicuro che altri si cimenteranno in questi rebus e troveranno soluzioni più fluide e bachianamente verosimili. Di questa mia avventura/fatica restano lo spartito per due violoncelli e quello per tre violoncelli del Praeludium.

Oltre alla difficoltà tecnica di trovare soluzioni a controcanone per le parti mancanti penso che un'altro aspetto psichico abbia impedito a Bach di tornare a rimaneggiare questa Suite. Le Suites sono state composte da Bach nel periodo 1718-1723 passato a Koethen, le prime forse pensate come omaggio al principe Leopold, strimpellatore di viola da gamba, forse avendo come riferimento dell'epoca i pezzi di Marin Marais, sicuramente pensandole come miniatura delle danze di corte di Versailles, con un tocco patriottico mettendo l'Allemande al primo posto tra le danze. In questo periodo Bach perse la sua prima amatissima moglie e le suites possono essere state un mezzo di sublimazione del lutto, specialmente la seconda in re minore che presenta una marcata vena melanconica, o la quinta che sembra una messa funebre per organo. Questo aspetto potrebbe spiegare perché non avesse nessuna voglia di rivisitare queste pagine dolorose una volta uscito da questo brutto periodo, tanto meno nel periodo successivo passato a Lipsia, ricco di grandi composizioni e oberato dalle consegne settimanali per la cappella.

Disvelamento del terzo segreto

Chiaramente subito dopo la scoperta del Praeludium a controcanone, mi è venuto lo stesso dubbio per tutte le altre danze e dopo breve analisi ho visto che *l'insieme dei pezzi della seconda Suite è a controcanone*: sono tutti divertimenti per tre violoncelli ! E' una Suite miracolosa, un tesoro della storia della musica. Per mesi ho di nuovo rammendato i dettagli incongruenti e scritto gli spartiti per tre violoncelli per tutti i movimenti della suite.

Disvelamento del quarto Segreto

La Sarabande arriva miracolosamente fino ad un canone a cinque voci, cioè un controcontrocontrocanone.

Non so se le altre Suites celino segreti bellissimi, o se Anna Magdalena abbia dato una tale strigliata al maestro da fargli passare la voglia di altri formalismi ermetici, ma penso che sia arrivata a cose fatte, o abbia avuto influenze solo sulla sesta Suite, oltre che sul recupero di Bach dal dolore del lutto della prima moglie.

L'ascolto di questi pezzi non è immediato, ma da un'idea di cosa Bach avesse nella testa quando componeva e ne fa apprezzare ancor più la genialità assoluta. Penso che sia il maggior pregio del mio lavoro, artigianale e migliorabile: nessuno potrà più negare che Johan Sebastian Bach è un compositore con i controcanoni.

L'ultimo mistero

E' impressionante e molto deludente vedere che in trecento anni, né talentuosi violoncellisti, né i musicologi che della forma fanno un mestiere si siano accorti della struttura della seconda Suite. In fondo il canone, dopo il canto gregoriano, a ottave, o quinte, o quarte parallele, è la forma di accompagnamento musicale più semplice (ma richiede lavoro al compositore). Bach ha sottostimato però il fascino musicale del pezzo, che induce una fruizione basata sul piacere rispetto ad una fredda analisi della forma. Questo assolve i violoncellisti, ma non i musicologi. Mozart sentendo il pezzo l'avrebbe capito subito, ma queste Suites ai tempi circolarono poco. Poi, in epoca romantica salottiera, questa forma passò di moda (e queste danze passarono di moda). Mendelssohn ci mise le mani sopra, ma non si accorse del canone, idem per Schumann.

Non è un caso che questo segreto del controcanone l'abbia scoperto un appassionato metamusicista, perchè l'impulso a combinare pezzi musicali, a comporre metamusica, porta a sviluppare delle capacità di ascolto e di previsione e proiezione specifiche, a rivivere l'atto compositivo musicale, a fantasticare e immaginare varianti, sviluppi, scomposizioni e ricombinazioni. Devo anche sottolineare che il canone oltre ad essere una forma semplice di polifonia è al contempo una forma basilare di metamusica, nella quale si abbina un pezzo musicale con se stesso, in modo analogo all'accompagnamento basilare all'ottava nella musica. Questo rende questa ricerca anche un'opera basica pedagogica di metamusica. Chi volesse approfondire il tema della metamusica può trovare qualche mio pezzo e spiegazione nella libera libreria IMSLP.