

以複音音樂觀點分析巴赫 《C 小調第五號無伴奏大提琴組曲》

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摘 要

巴赫（Johann Sebastian Bach, 1685-1750）所作的《第五號無伴奏大提琴組曲》（BWV 1011）令人印象深刻的特點是：第五號是《六組無伴奏大提琴組曲》（*Suiten für Violoncello solo*, BWV 1007-1012）當中唯一使用「特殊調音法」（Scordatura）的組曲。然而，對於演奏家而言，此曲的難度不在於是否將 A 弦調低一個全音、或是改變定弦音高之後的指法問題，而是如何將大提琴單行樂譜所包含的複音音樂結構，完美地透過獨奏的方式呈現。

由於作曲家的手稿早已佚失，因此巴赫根據《第五號無伴奏大提琴組曲》改寫給魯特琴的《G 小調組曲》（BWV 995）成為最能夠瞭解其複音音樂結構的資源。本論文將以巴赫的《G 小調組曲》手稿，以及由德國熊騎士出版社（Bärenreiter-Verlag）所出版，根據作曲家妻子安娜·瑪德蓮娜·巴赫（Anna Magdalena Bach, 1701-1760）手抄版本製作的《第五號無伴奏大提琴組曲》樂譜，作為音樂分析的兩個譜源，藉由比較大提琴與魯特琴版本之差別，思索如何處理隱藏在旋律之中的聲部進行。

關鍵詞：巴赫、第五號無伴奏大提琴組曲、魯特琴、複音音樂、聲部進行

Analysis of J. S. Bach's Suite No. 5 in C Minor, BWV 1011 from the Perspective of Polyphony

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Abstract

The most impressive feature of J. S. Bach's Cello Suite No. 5 in C Minor is that the fifth suite is the only one among his six cello suites to have applied scordatura. However, for most cellists, the difficulty of this suite is not to turn the A string down to G nor the fingering after the change of the open string, but to present the perfect polyphonic structure through a single solo instrument.

As Bach's manuscript has been lost, the Suite in G Minor for Lute (BWV 995), which was arranged after Suite No. 5 in C Minor, is the best source available to better understand the structure of his polyphony. In this paper, the author investigates Suite No. 5 in C Minor by juxtaposing Bach's Suite in G Minor for Lute and Anna Magdalena Bach's manuscript of Suite No. 5 in C Minor published by Bärenreiter-Verlag. A comparison between the cello and lute editions unveils the voice-leading hidden within the melodic lines of the work.

Keywords: J. S. Bach, Suite No. 5 in C Minor, Lute, Polyphony, Voice-leading

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