巴赫《聖母讚主曲》（Magnificat in D）崇高性之記號學分析
——以第三首、第四首為例

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摘要

巴赫的《聖母讚主曲》第三、四首藉由音樂的記號，表現出經文所透露卻無法寫盡的崇高性，將馬利亞的卑微，與永世救贖的崇高之間的距離縮短，使得卑微與崇高成爲一件事。巴赫透過對信仰的理解與音樂記號的使用，使得本曲不限於經文文意上的表達，而在整體的結構中，體現出那不可言說的信仰意義。

本文透過對巴赫《聖母讚主曲》第三、四首的分析，欲呈現以下三個重點，對音樂的超語言面向、崇高性的可能，以及文曲的創作手法，有一個統整性的理解：

1. 聲音記號的傳播機能特色為何？如何表現那「不可表現」的？「言外之意」如何藉由非語言的記號予以呈現？
2. 巴赫在創作上如何在既定經文上，運用音樂同時表現「福音信息」、「形象」和「情感」？其技巧的特色如何？其理解與形而上基礎又如何？

1 感謝兩位匿名審稿人提供寶貴建議，使筆者在思維、音樂美學、神學觀念與本文修改能有更詳實的關照，敬謹表達謝忱。
3. 崇高性的三重關係之統合：信仰的崇高性、聖經經文的崇高性和音樂藝術的崇高性。

透過三個重點的剖析，可發現巴赫的《聖母讚主曲》，是一個合目的性、結構性與表現性的作品，並可看見聖樂大師對信仰生命與藝術生命的統一態度，當然，同時也讓我們看到聲音記號豐富的表現可能。

關鍵詞：儀式聖樂；超語言；福音信息；傳播；統合
The semiotic analysis of sublimity in J. S. Bach’s “Magnificat in D”
—No.3 “Quia respexit” and No.4 “Omnes generationa”

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Abstract

J. S. Bach’s “Magnificat” represents “Sublimity” which Holy Bible reveals but cannot express fully in words by musical signs. He integrated lowly and transcendence by shortening the distance between the humbleness of Mary and the saintliness of Saviour.

Through his comprehensibility of Christian faith and artistic technique of musical signs, Bach reflected the religious significance which cannot be expressed in verses and manifested his own interpretation of the belief of God in his exquisite musical structures with his significant semiotic system.

This thesis analyzing the third and the forth parts of “Magnificat” tries to emphasize three points for understanding the aspects of paralinguistic of musical signs and the possibility of representation of “Sublimity” and the artistic technique entirely combined with music. The three points are as follows:

1. What is the communicational model of musical signs? How to present what cannot be presented? How to express connotations by paralinguistic signs?
2. How did Bach use musical signs to represent “dogma”, “images” and “emotions” of the text? What is the characteristic of his artistic technique? And what is his “Metaphysical foundation” of interpretation in fixed texts of Holy Bible?
3. How did Bach integrates three kinds of “Sublimity”: the sublimity of belief, the sublimity of the text of the Holy Bible, and the sublimity of music arts?
Through researching on three points, we can find out that Bach’s “Magnificat” is the work that purposively, structurally, and expressively presents “Sublimity” and Bach’s unified attitudes toward his life of music and belief. Of course, we can also find out that the marvelous possibility of presentation of musical paralinguistic signs.

Keywords: Liturgical music; paralinguistic; dogma; communication; integration