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SOSYAL BİLİMLER ENSTİTÜSÜ
MÜZİK ANA SANAT DALI
YAYLI ÇALGILAR SANAT DALI

YÜKSEK LİSANS TEZİ

SÜİT KAVRAMININ GENEL OLARAK TANIMI VE JOHANN SEBASTIAN BACH'IN VİYOLONSEL İÇİN YAZDIĞI 6 SÜİT'TEN NO: I SOL MAJÖR, NO: II RE MİNÖR VE NO: III DO MAJÖR'ÜN İNCELENMESİ

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TEZ DANIŞMANI:

PROF. LALE FERİDUNOĞLU

İSTANBUL, EYLÜL 2006

Theme of the Thesis: General definition of suit concept and research on J.S.Bach' s violoncello suites No:1 Sol Major, No:2 Re Minor and No:3 Do Major.

Author: Ayşem ERSOY

ABSTRACT

In my thesis, I examine the dances used in the suite, the development of this genre from the 16th to 20th centuries and the suites composed by the prominent composers.

Reached its peak point in the Baroque period, the suite not only played an important role in the emancipation of the instrumental music from the vocal music which had been dominant for centuries but also paved the way to the development of new instrumental genres such as symphony and sonata. Written either for ensemble or for solo instrument, the suite received an intimate attention from the outstanding composers at that time.

Even though this genre has lost its importance with the rise of various instrumental genres in the 18th century, it came to the scene in the 19th century and continued to be composed in the "Baroque" style by the 20th-century composers.

Tez Konusu: Süit kavramının genel olarak tanımı ve Johann Sebastian Bach'ın viyolonsel için yazdığı 6 süit'ten No:1 Sol Majör, No:2 Re minör ve No:3 Do Majör'ün incelenmesi

Yazar: Ayşem ERSOY

ÖZ

Tezimde, bir müzik türü olarak süitin 16. yüzyıldan 20. yüzyıla kadar olan gelişimini ve kullanılan dans bölümlerini, bu formda eserler vermiş olan bestecilerin örneklerini, kendi düşüncelerimi de katarak belirttim. Gelişimini Barok Dönem'de tamamlayıp olgunlaşan süit, enstrümantal müziğin, vokal müziğin egemenliğinden kurtulup senfoni ve sonat gibi enstrümantal müziğe özgü türlerin gelişmesinde önemli bir rol oynamış, hem solo, hem de çalgı toplulukları için yazılan süit, bu dönemde yaşayan bestecilerin repertuarlarında yer almıştır. 18. yüzyılda yeni enstrümantal türlerin gelişimiyle önemini yitirmiş olsa da; özellikle Romantik Dönem'de önem kazanan ulusalcılık akımı ile besteciler, yeniden içinde halk ezgileri barındıran, çok daha hafif bir üslupla yazılan süit türünde eserler vermişlerdir. 19. yüzyılın ikinci yarısından, 20. yüzyılın ortalarına kadar ise, Barok Dönem anlayışı içinde fakat sıralanış bakımından daha özgür yapıda süitler yazmıştır.

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Even though this genre has lost its importance with the rise of various instrumental genres in the 18th century, it came to the scene in the 19th century and continued to be composed in the "Baroque" style by the 20th-century composers.

ÖNSÖZ

Tezimde, süit kavramına yer vermemin nedeni, birçok kez çaldığım bu formun içinde yer alan ve halk ezgilerinden oluşan dansların nerede ortaya çıktığını, o dönemde nasıl kullanıldığını öğrenme isteğimden kaynaklanmaktadır.

İlk kez süit kavramını ele aldığımda, bu konu ile ilgili bilgi bulmakta zorlanacağımı düşünmüştüm, fakat 16.yüzyıldan 20.yüzyıla kadar olan gelişimini öğrendiğimde, süit'in ne kadar sevildiğini ve bestecilerin bu form için sayısız eserler verdiklerini öğrenmiş oldum.

Tezimin tüm aşamalarında bilgi ve tecrübelerini benimle paylaşan ve bu eserin oluşmasına destek olan tez danışmanım Sayın Prof. Lale FERİDUNOĞLU' na teşekkürlerimi arz ederim.

Bu tezimi, herkesin yararlanabileceği ve anlayabileceği bir dil kullanarak yazdım.

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Six Suites

à

Violoncello Solo

senza
Basso

composées
par

Sr. Joh. Seb. Bach

Maître de Chapelle

ao. 1717–1723

BWV 1007-1012

Werner Icking, Siegburg

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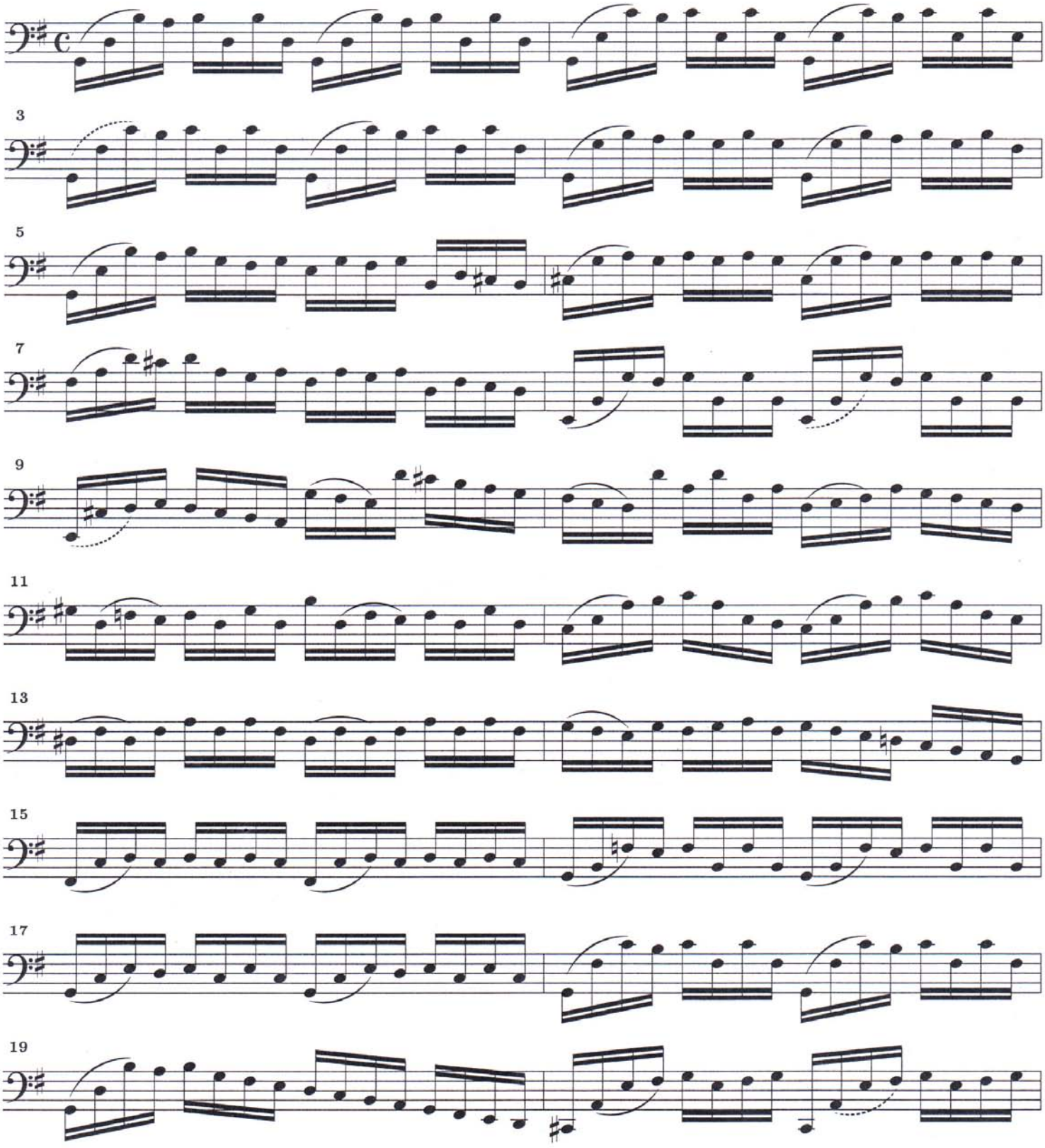
EK - I

Suite I

Prélude

J. S. Bach (1685-1750)



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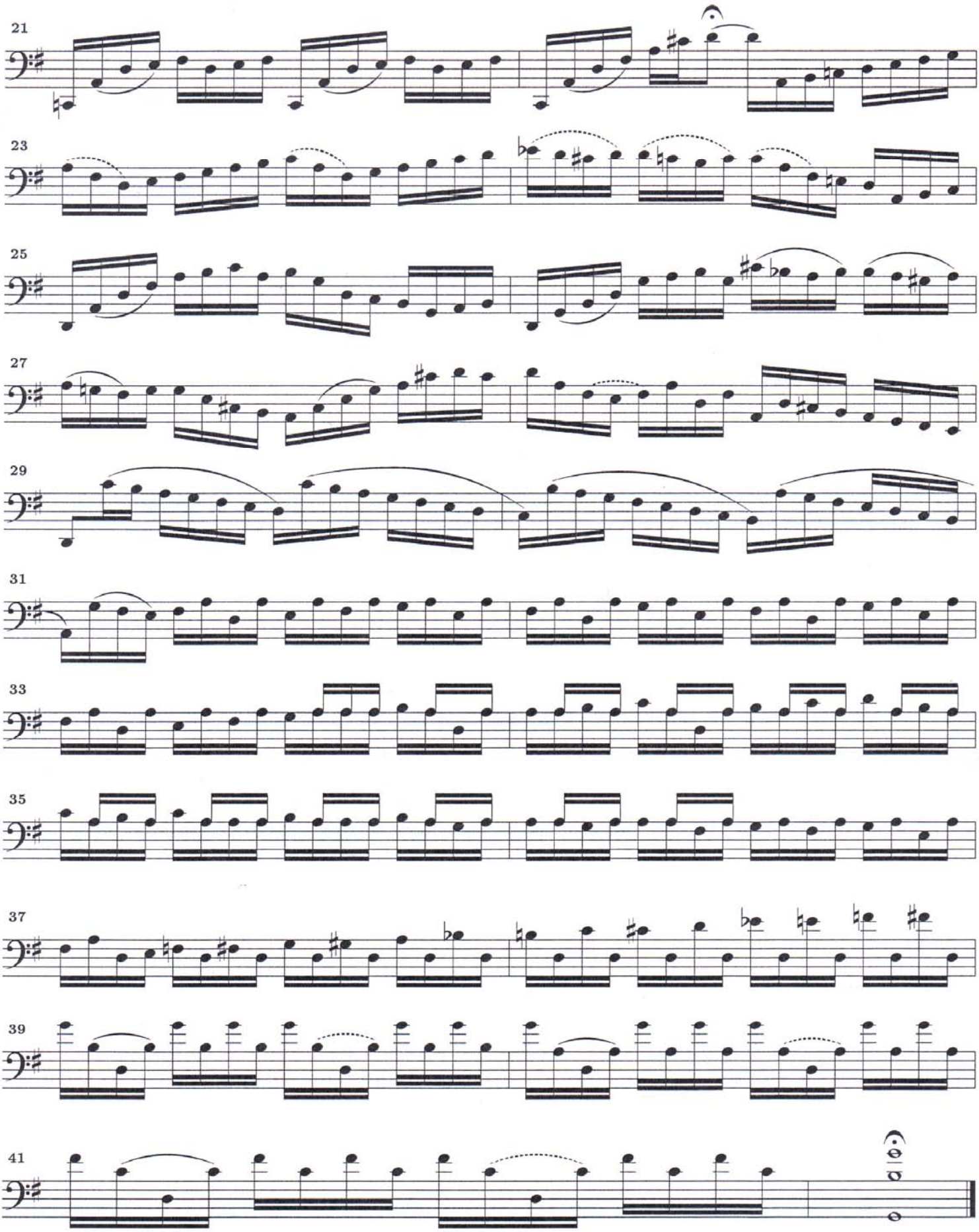

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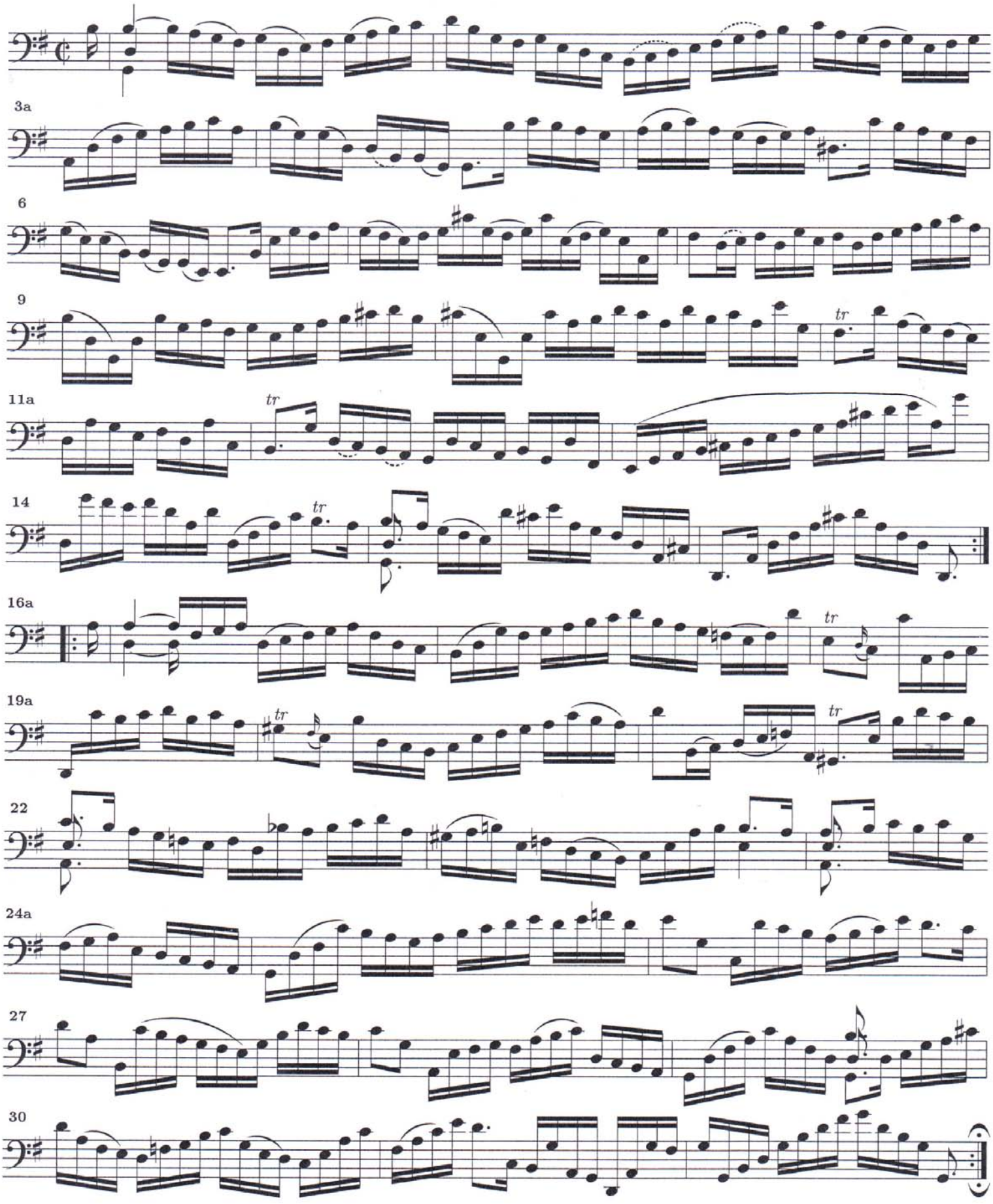

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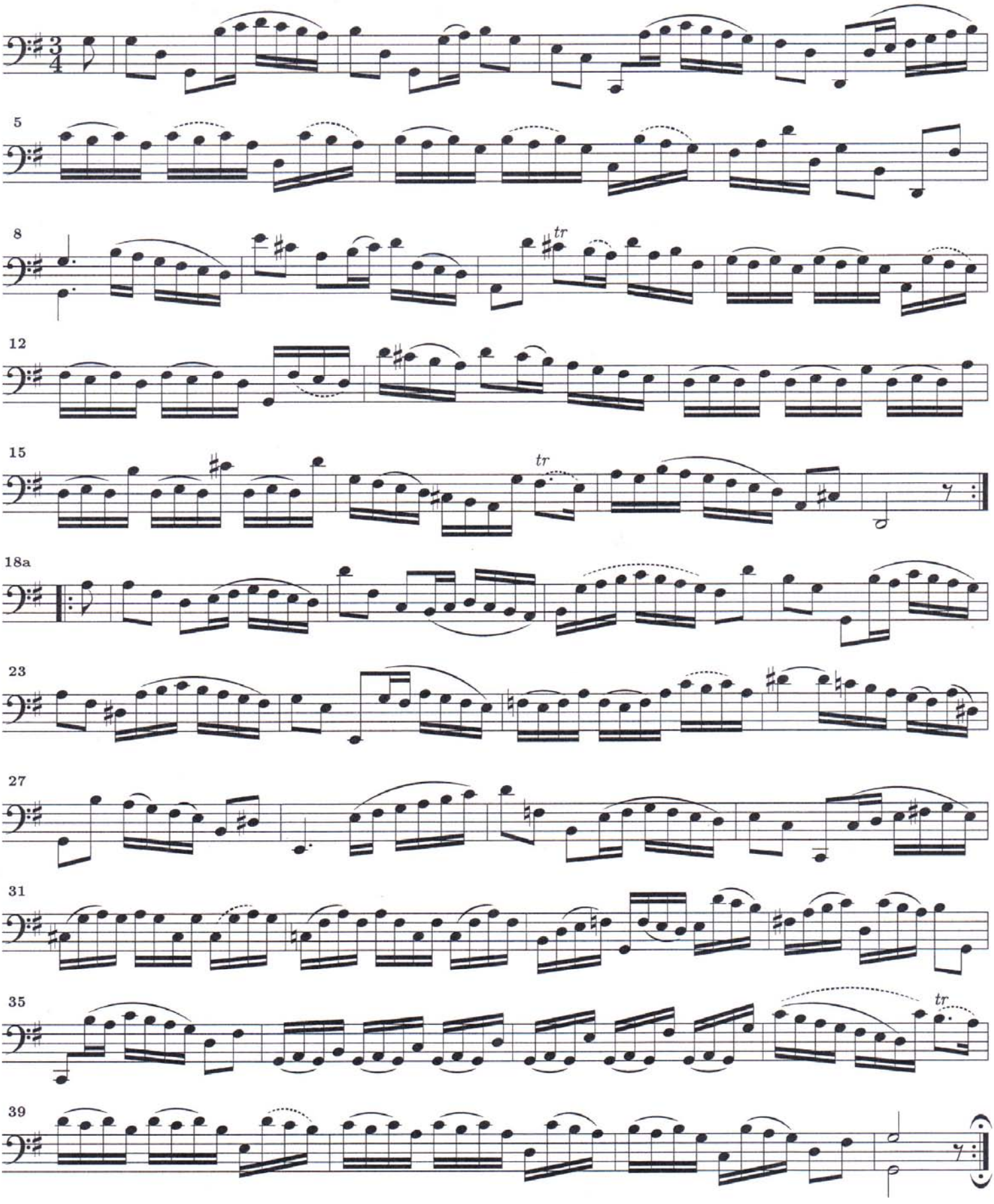

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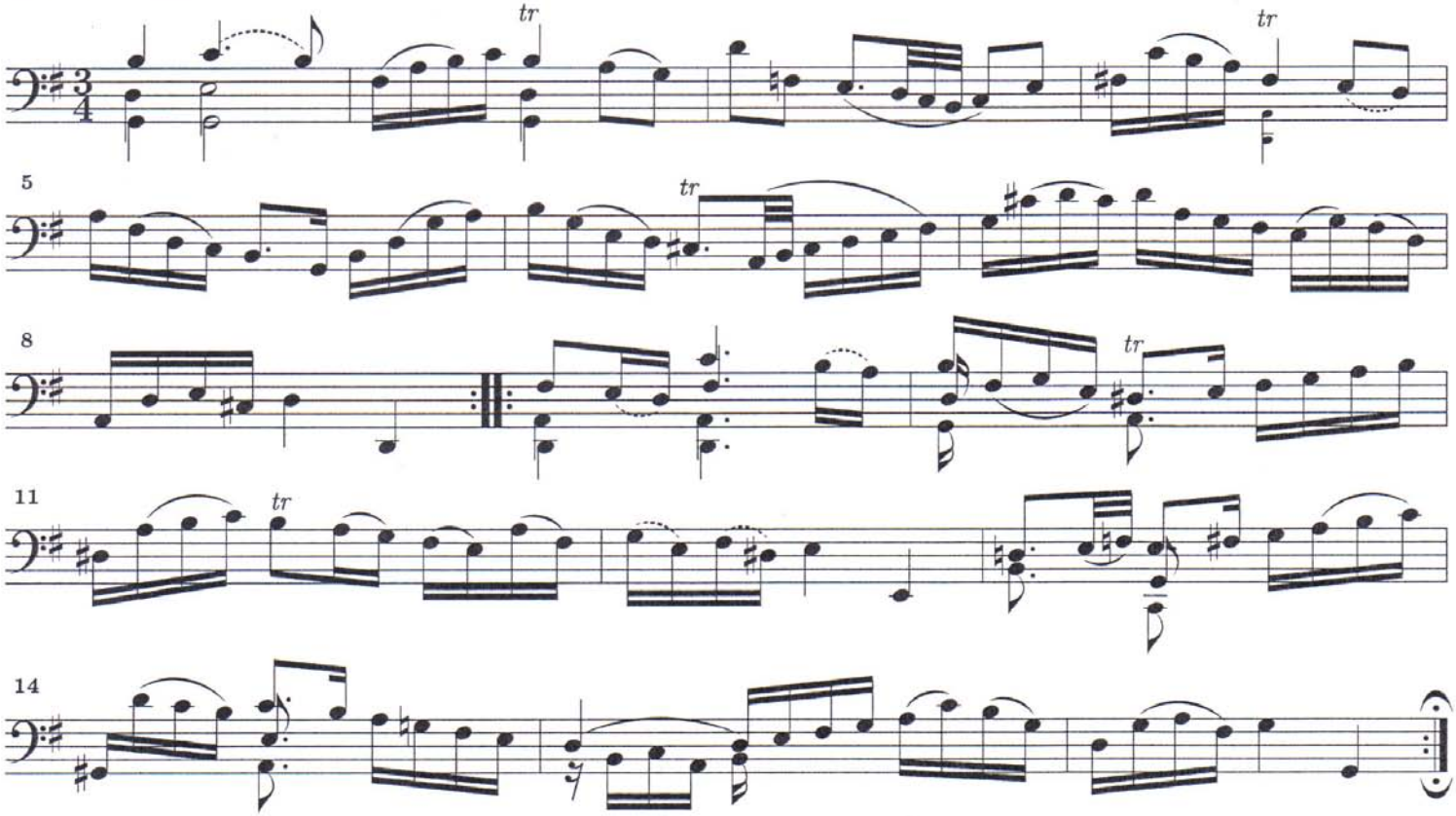
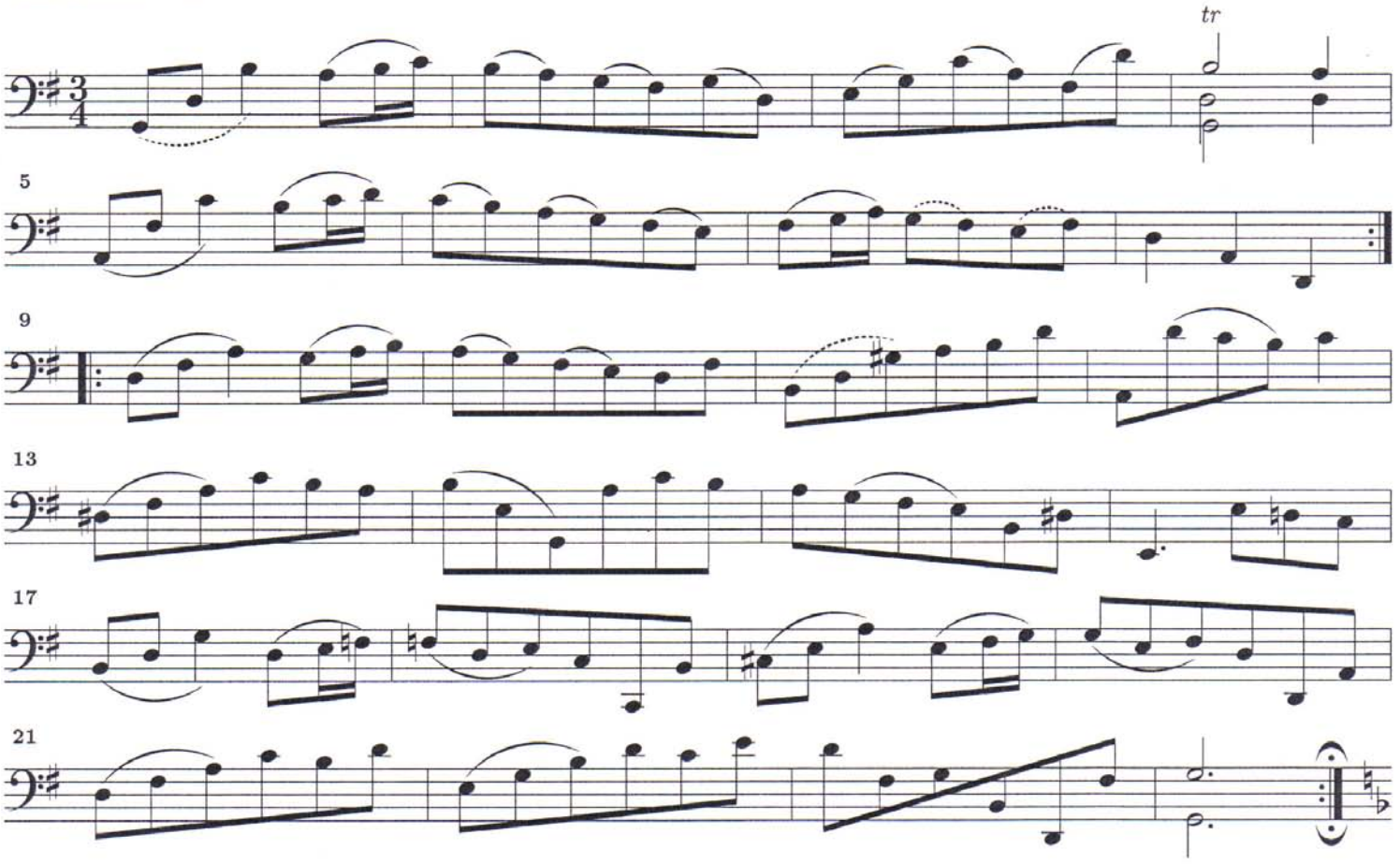


Menuet I



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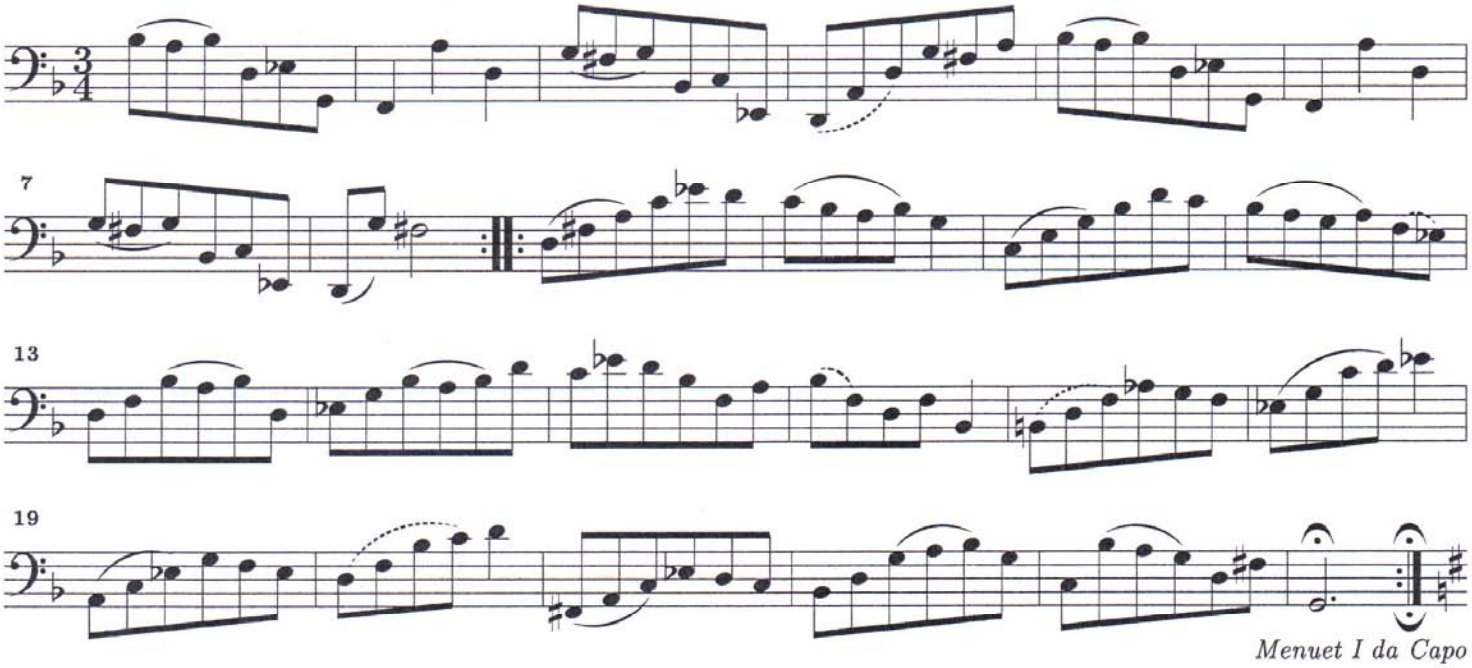
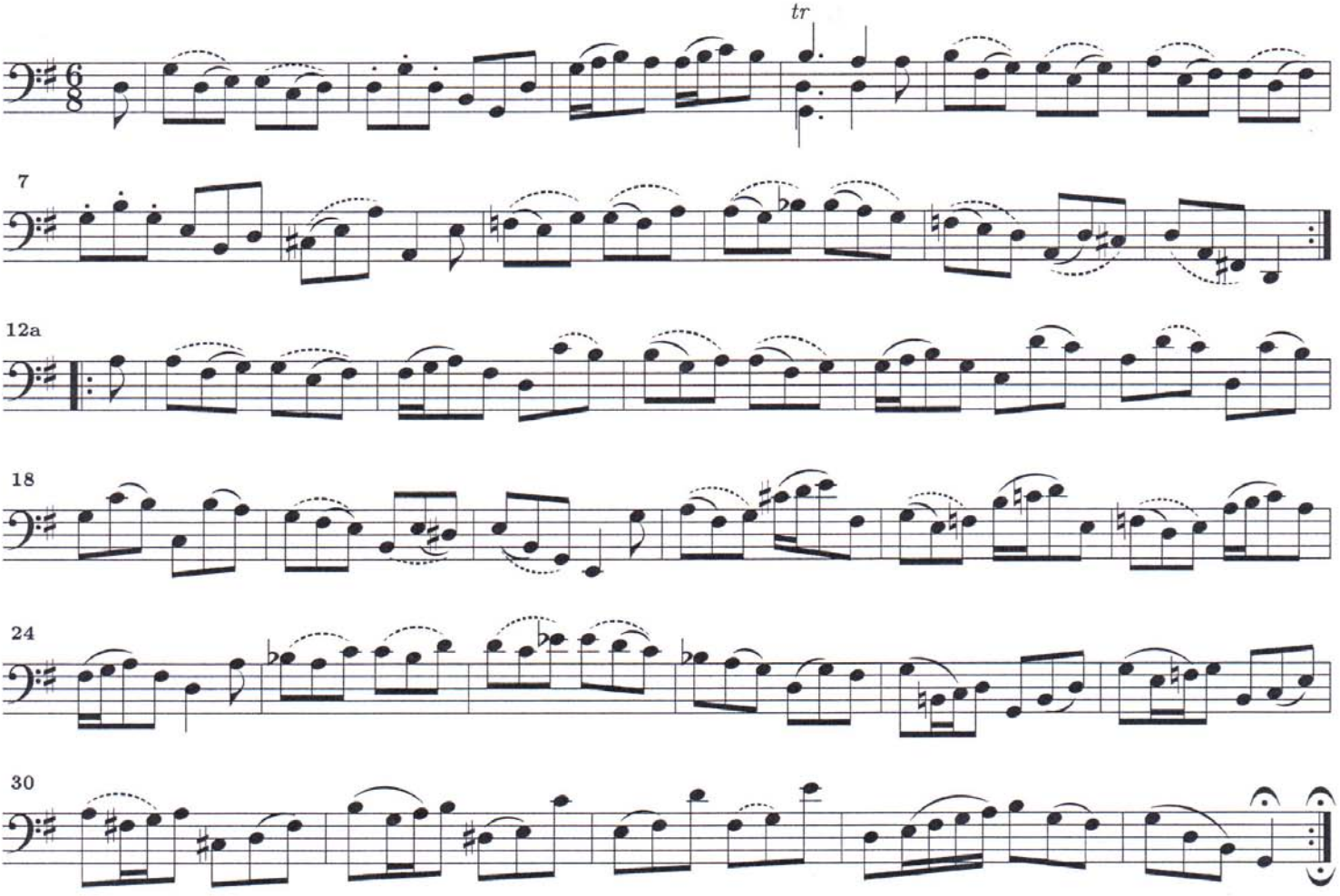


Menuet I da Capo

Gique



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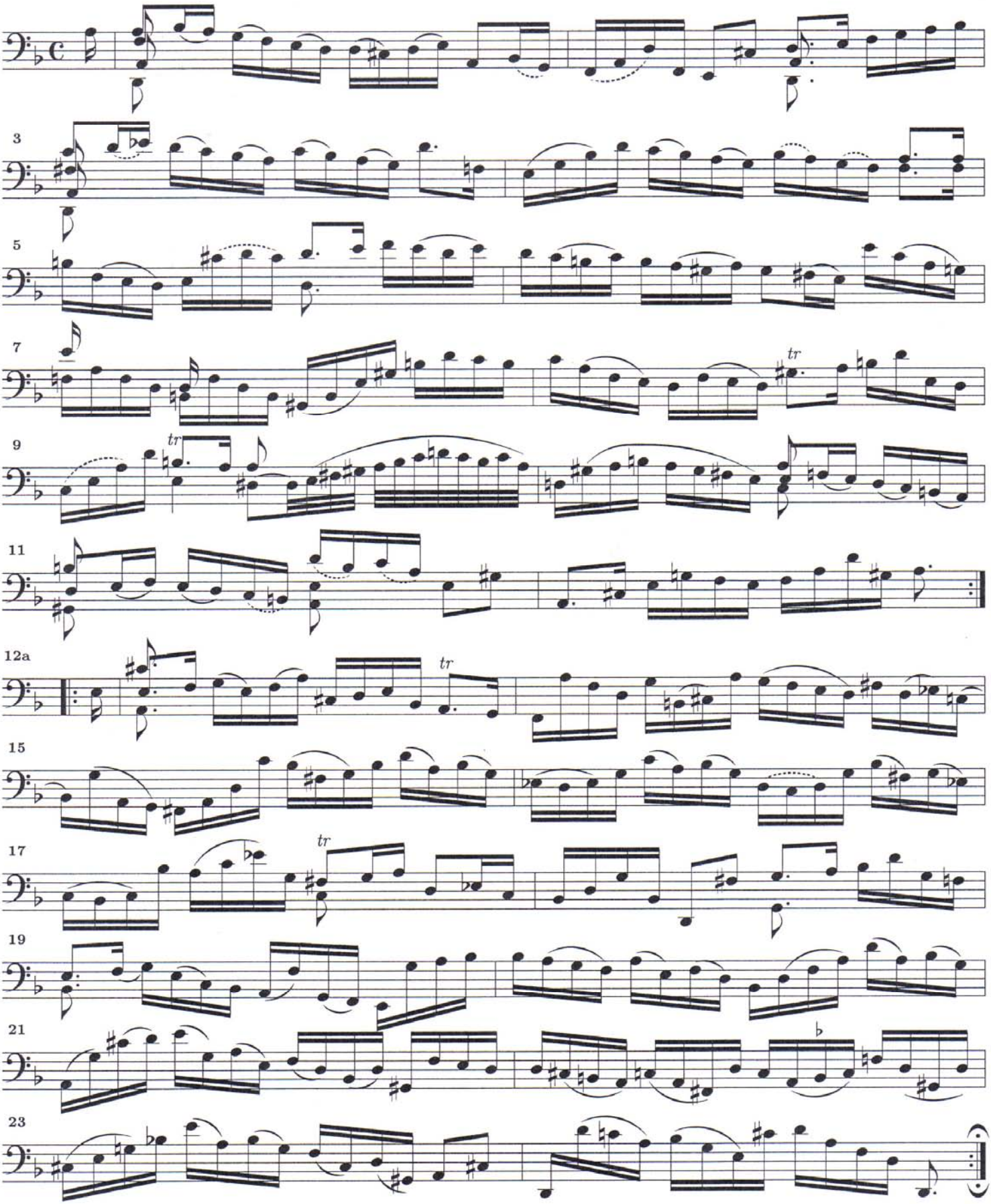

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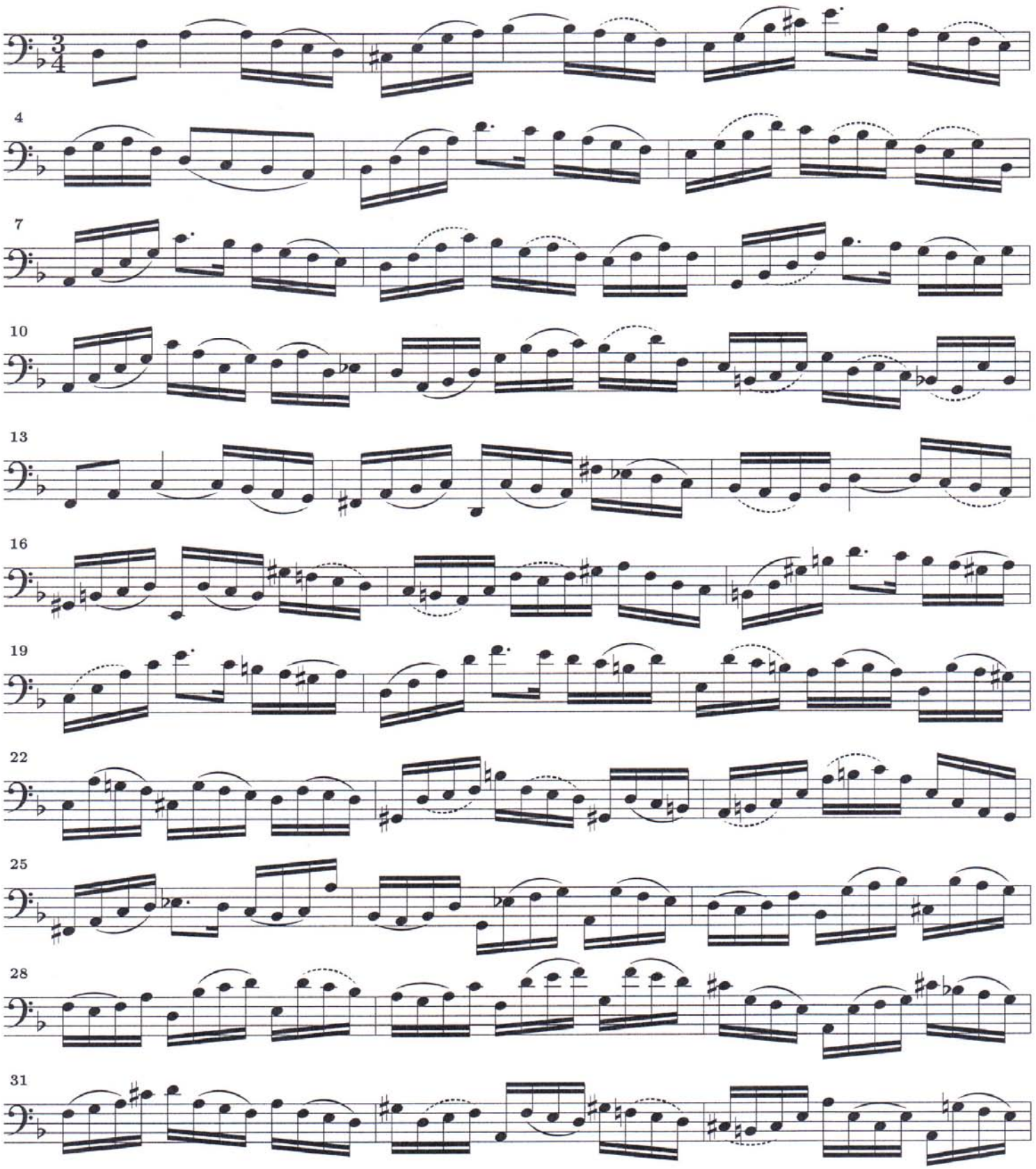
Suite II

Prélude

J. S. Bach (1685-1750)



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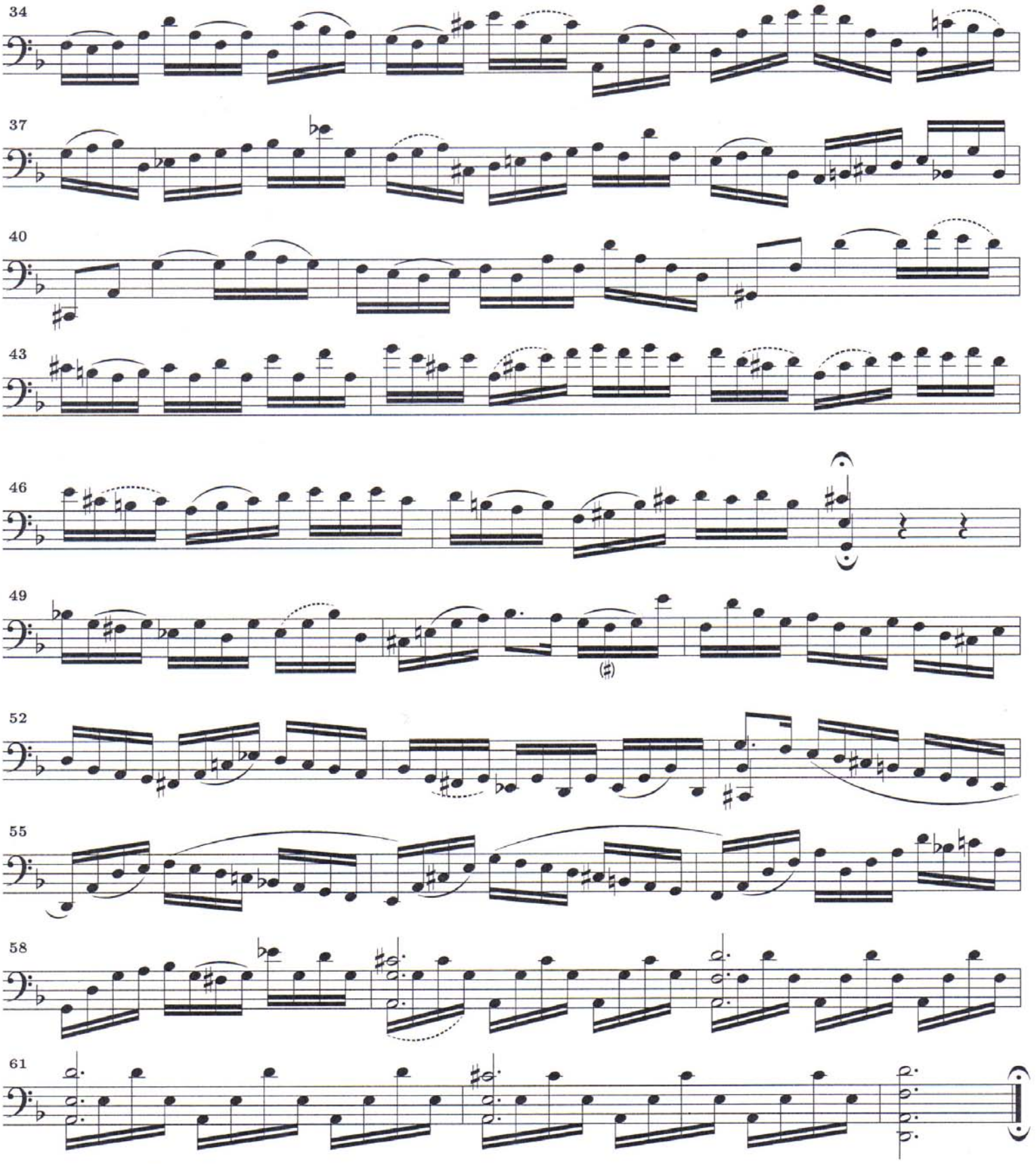

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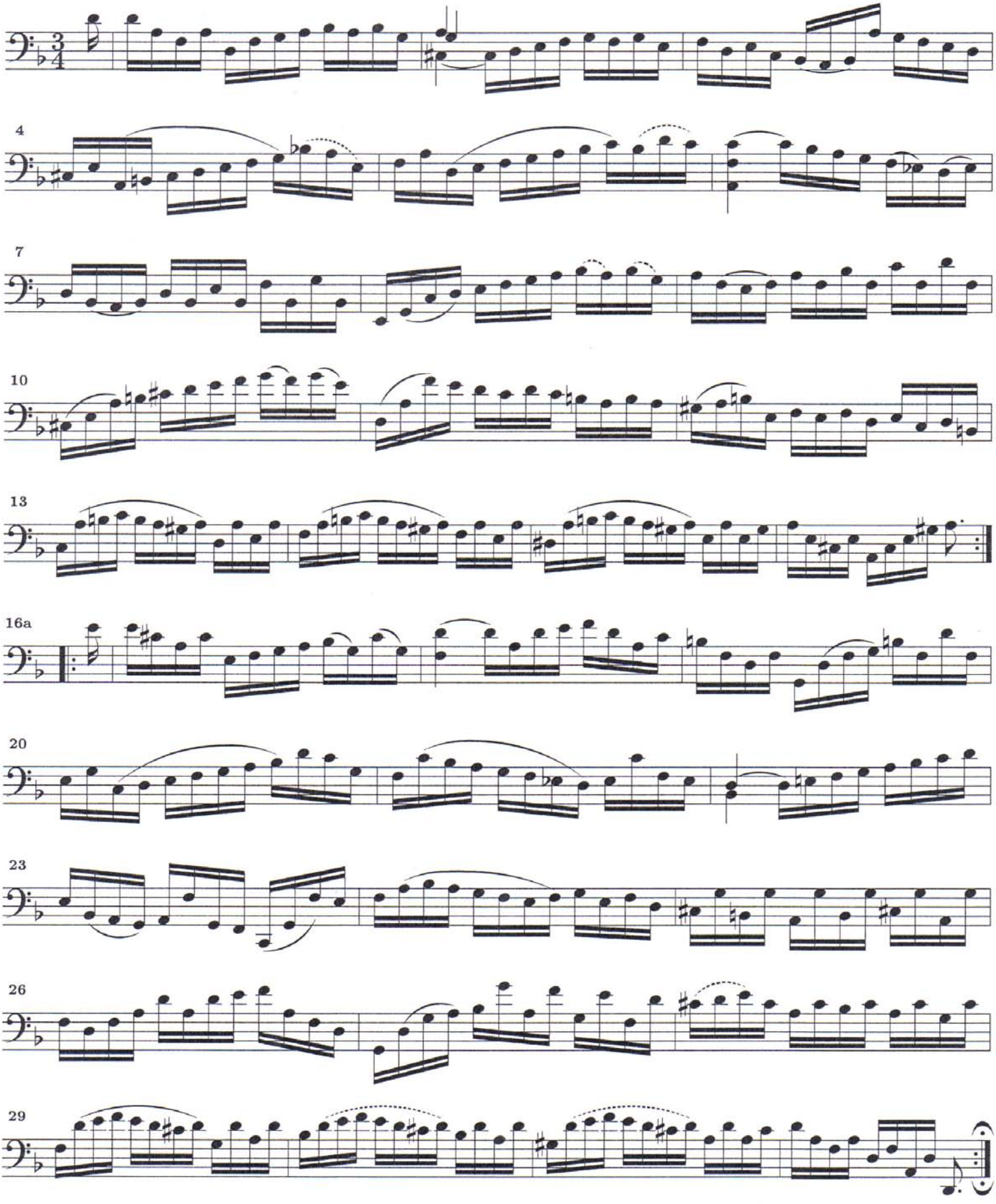

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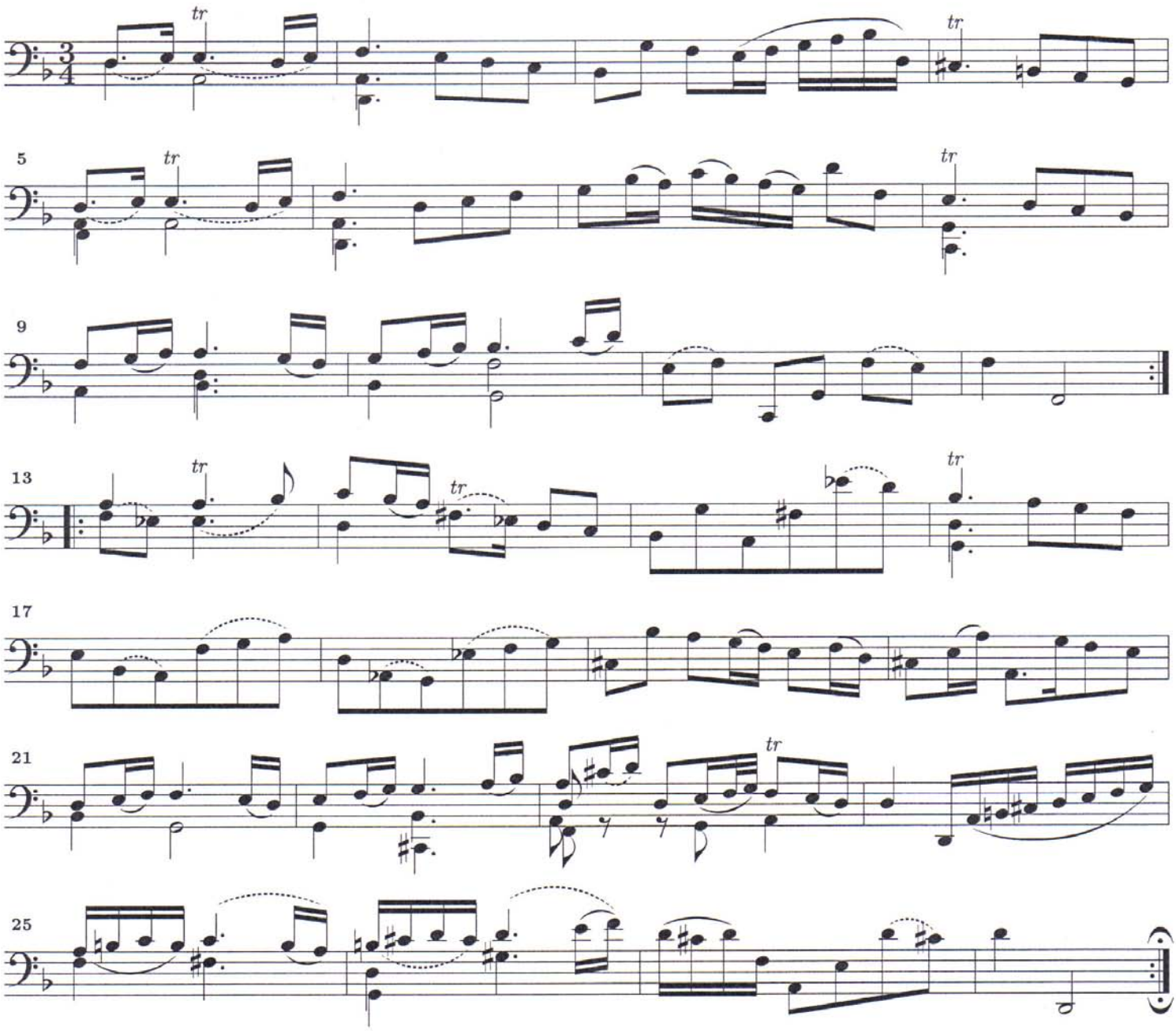

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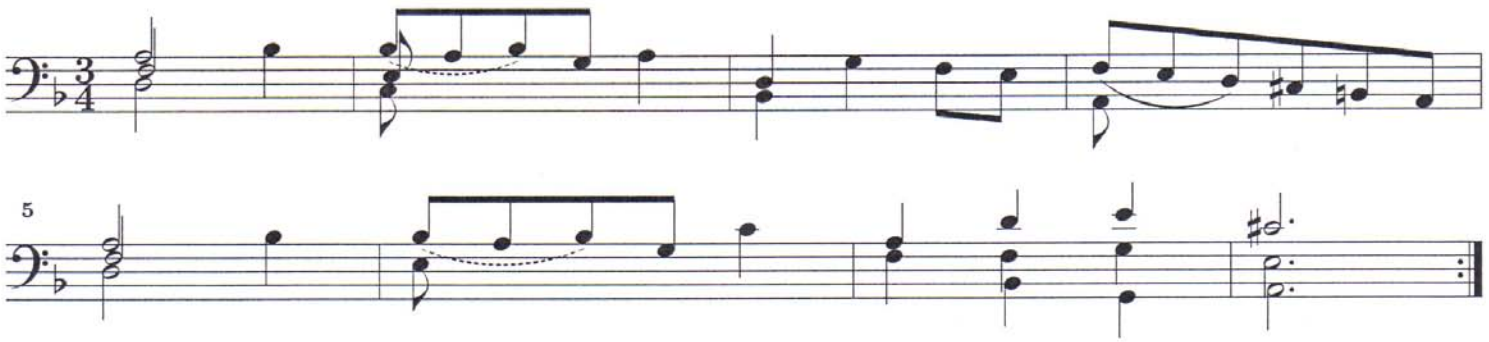

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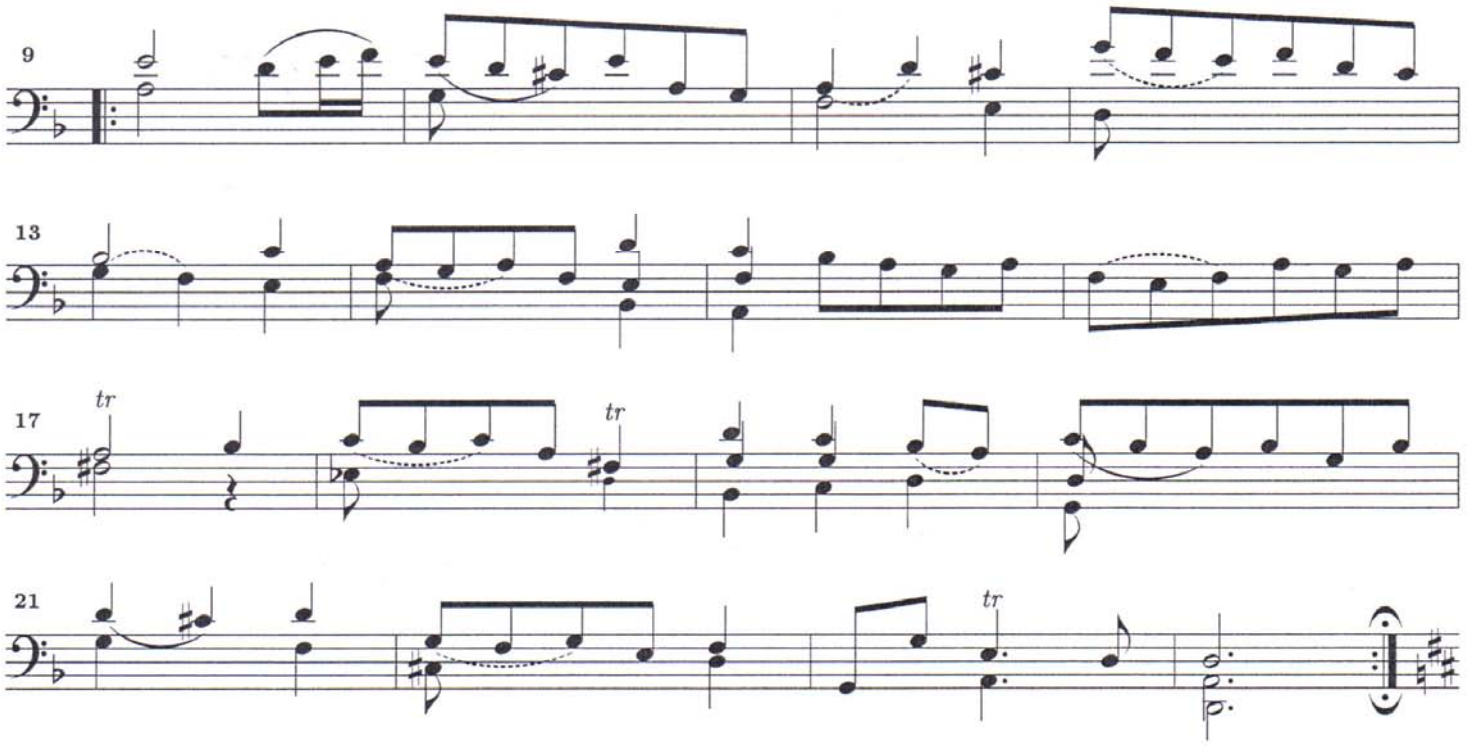

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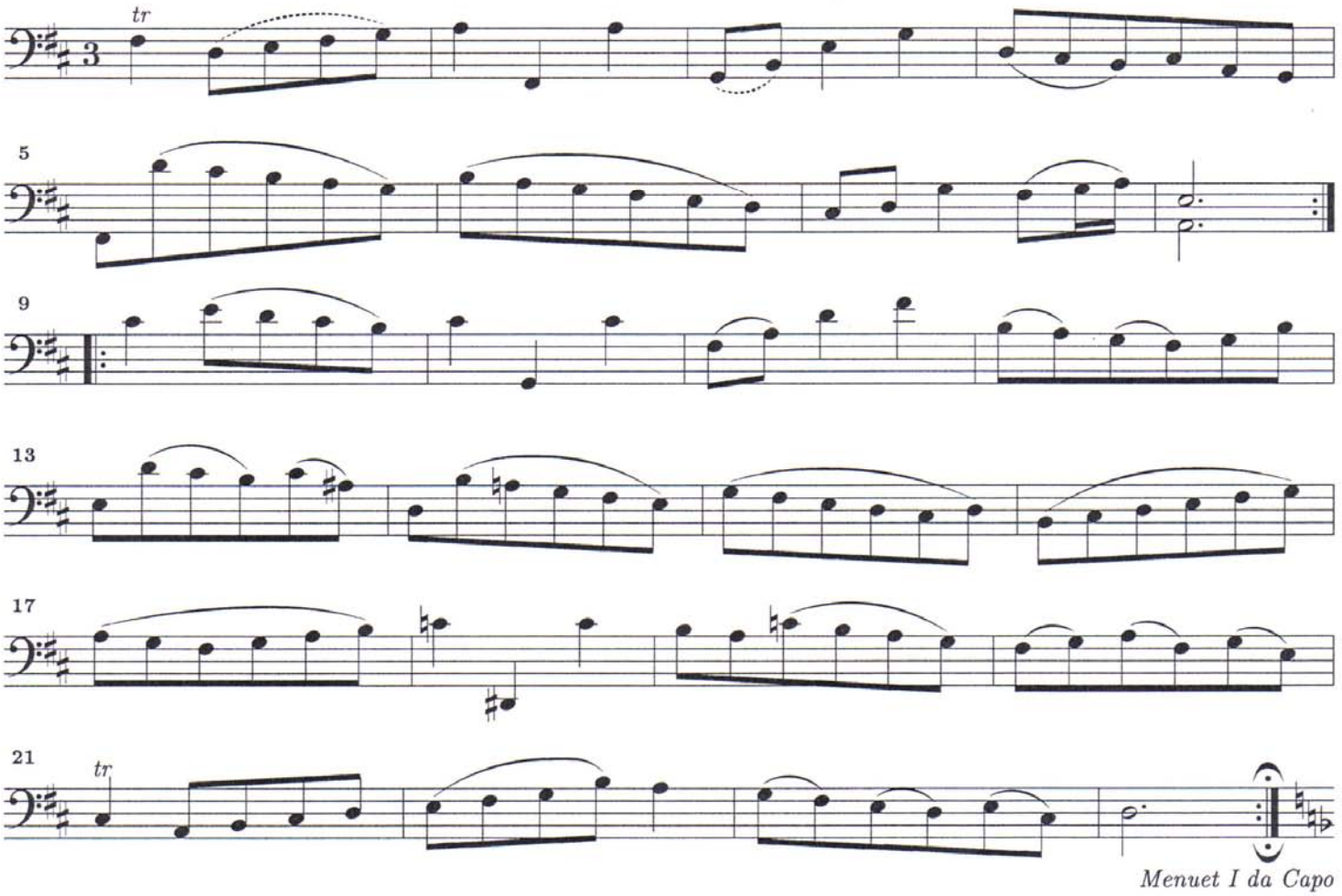

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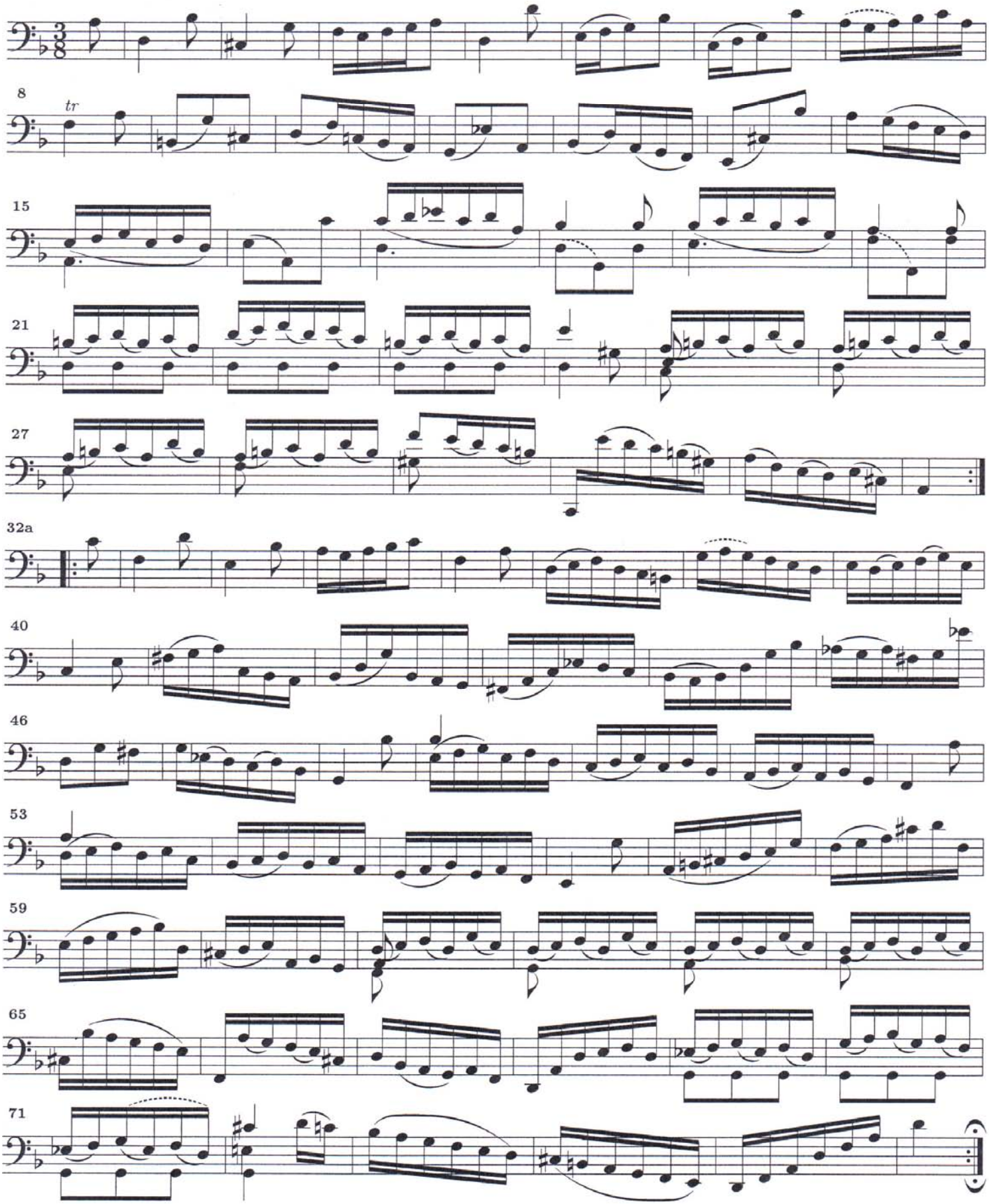

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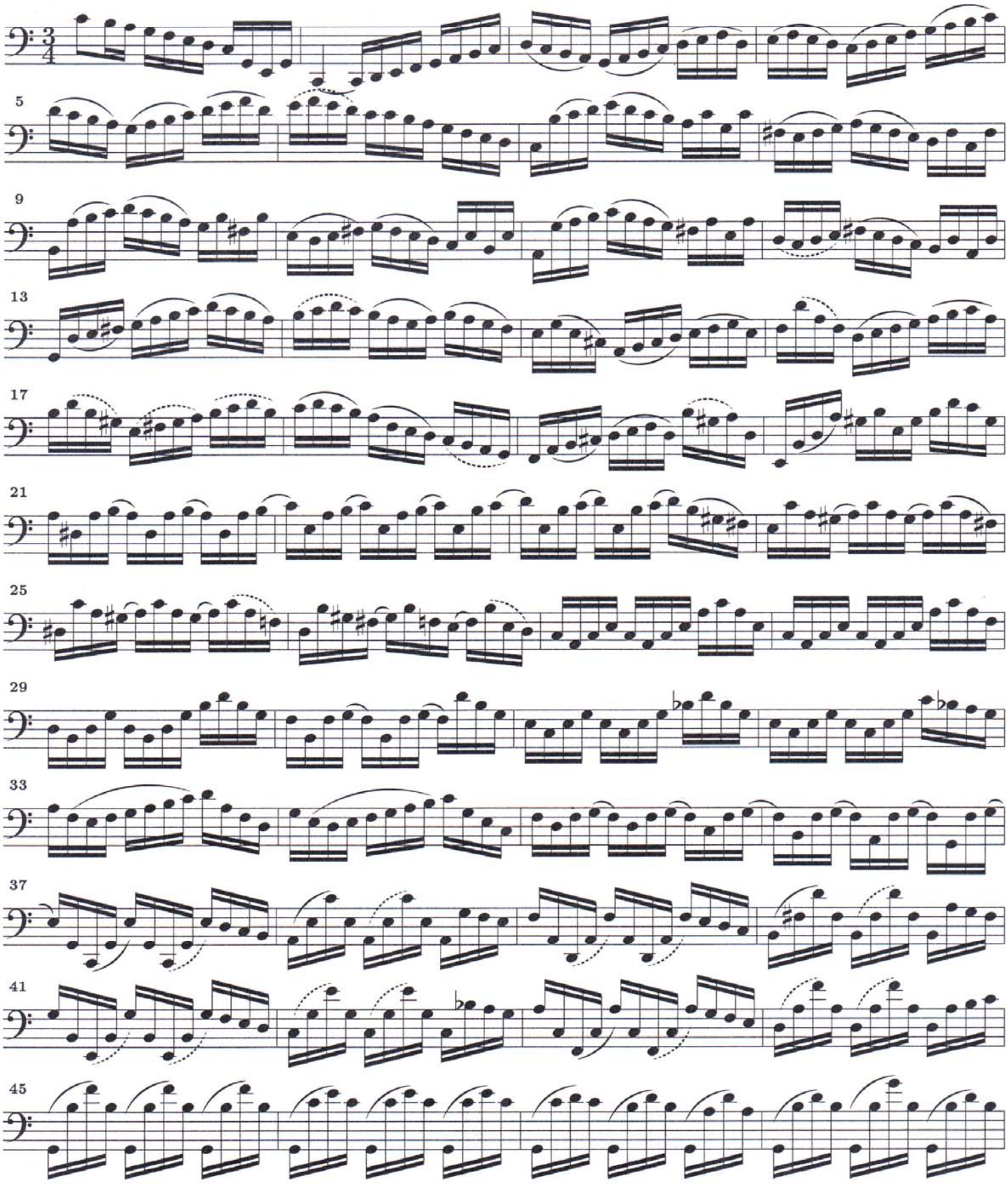
Suite III

Prélude

J. S. Bach (1685-1750)



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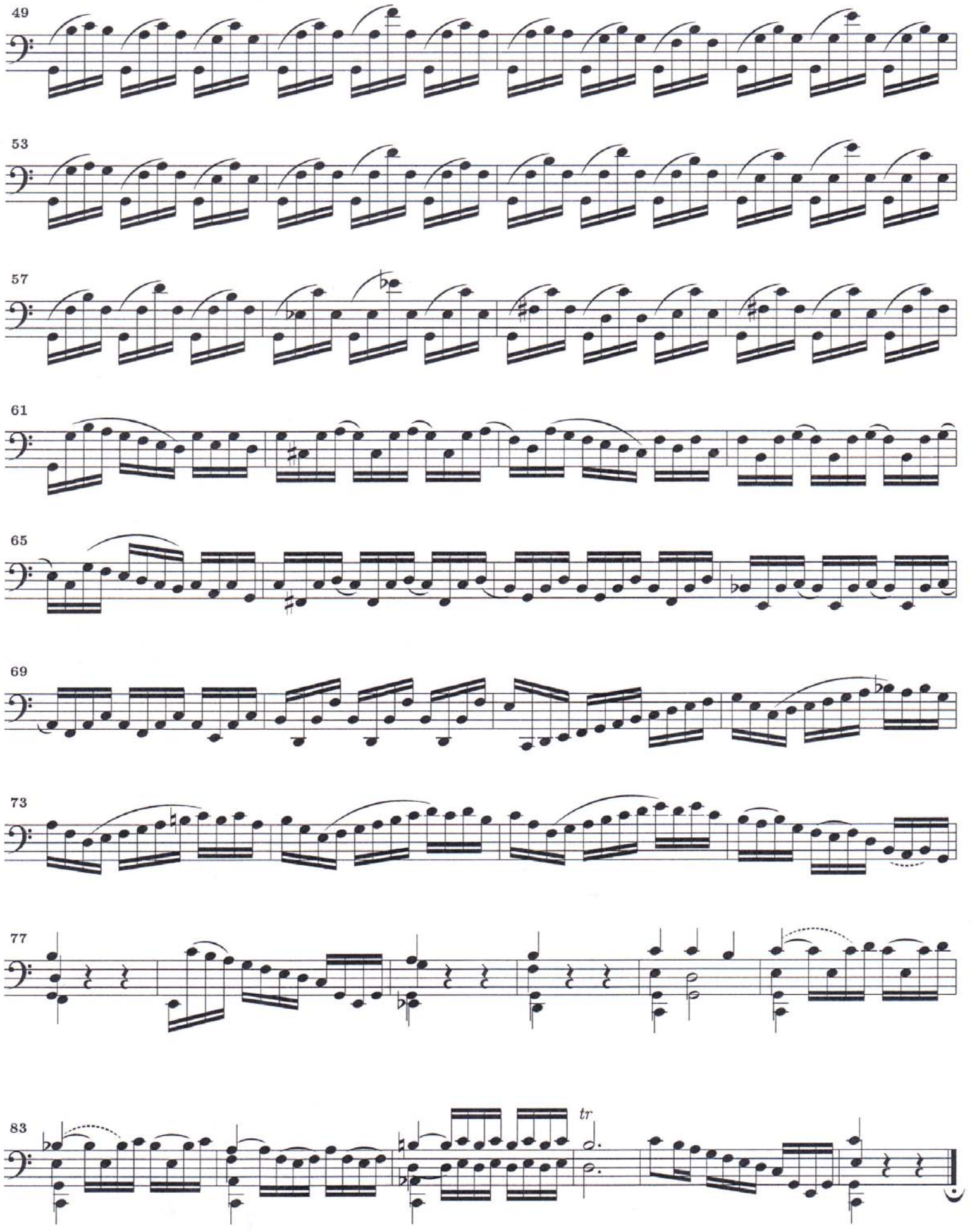

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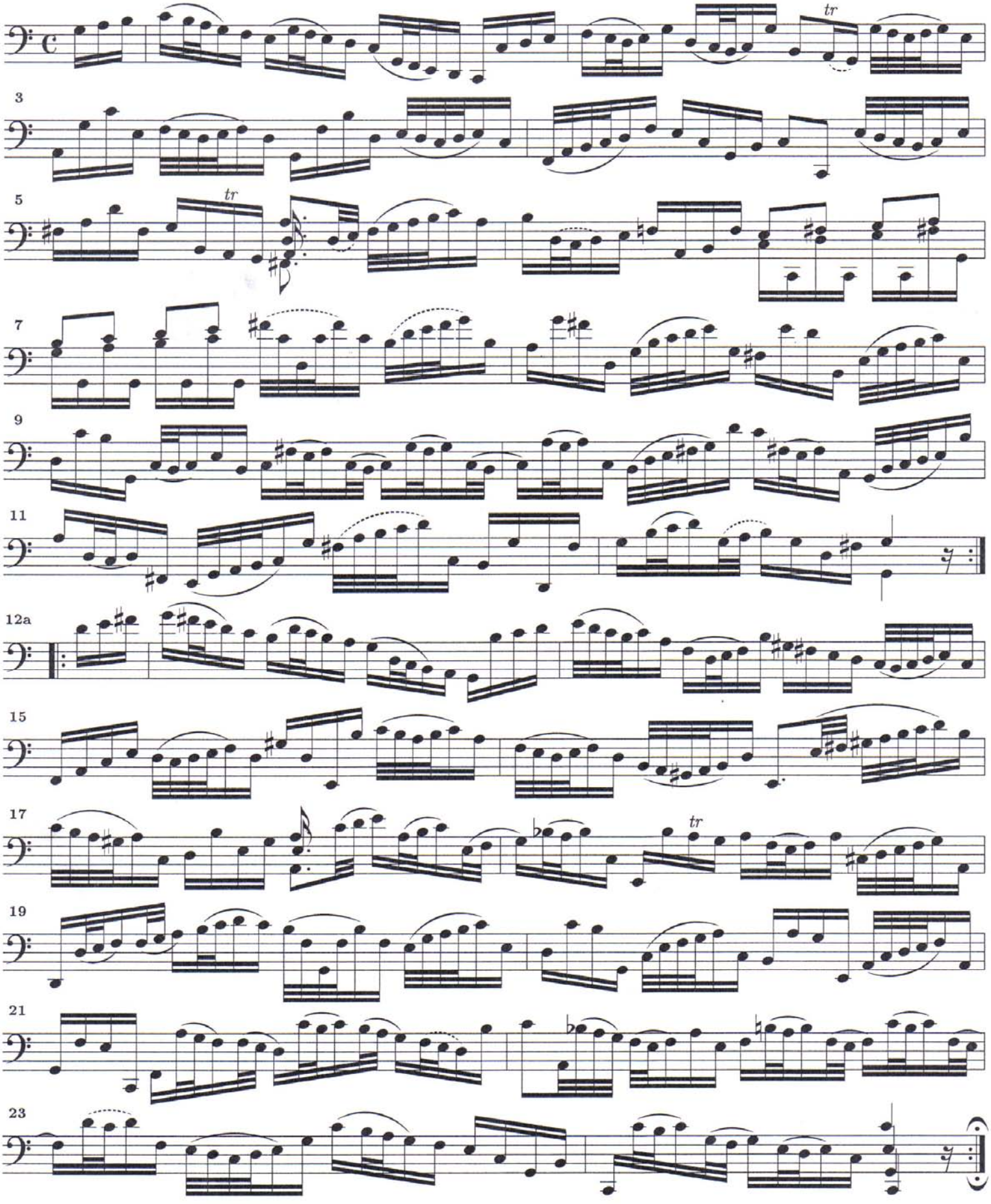

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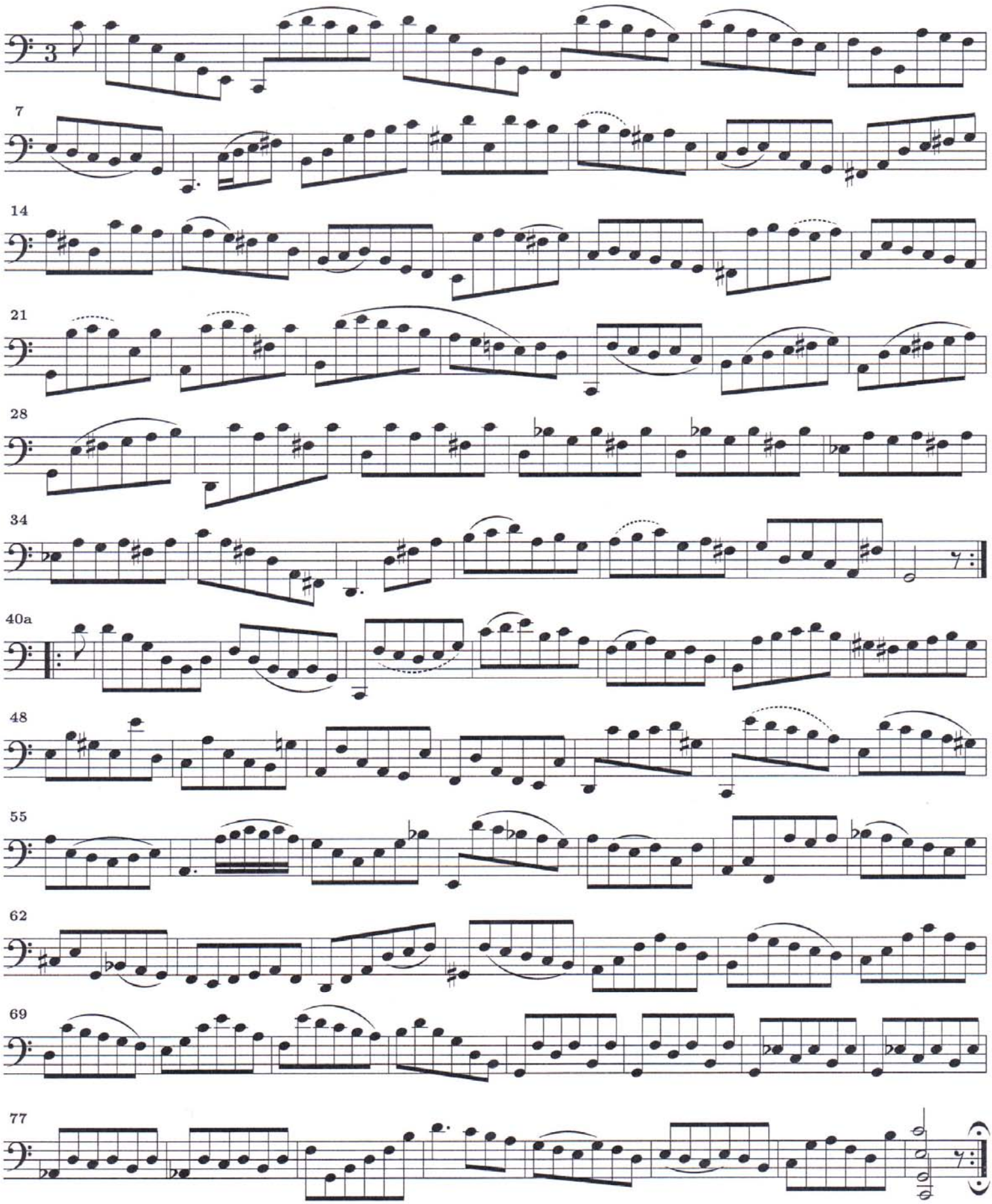

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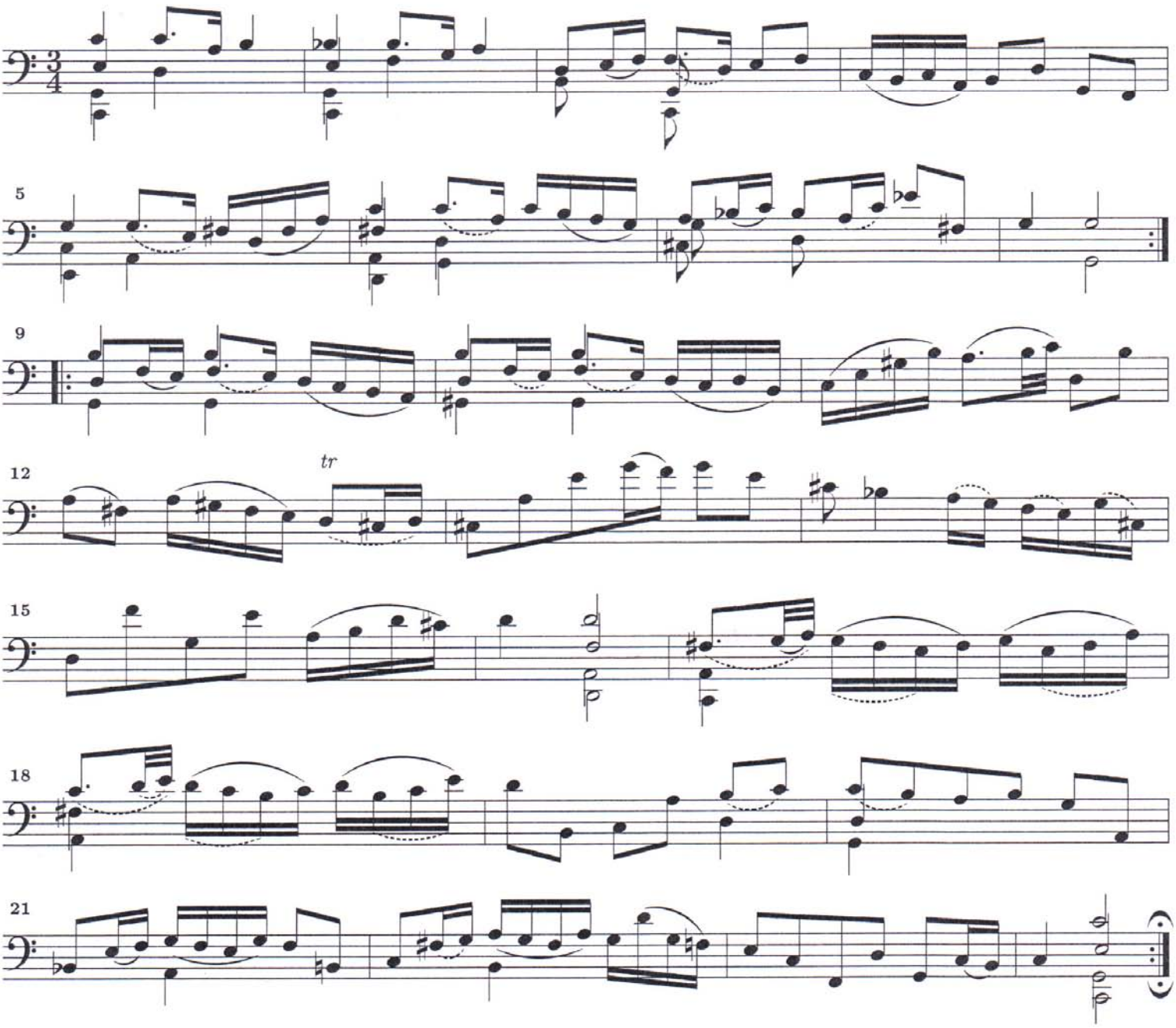

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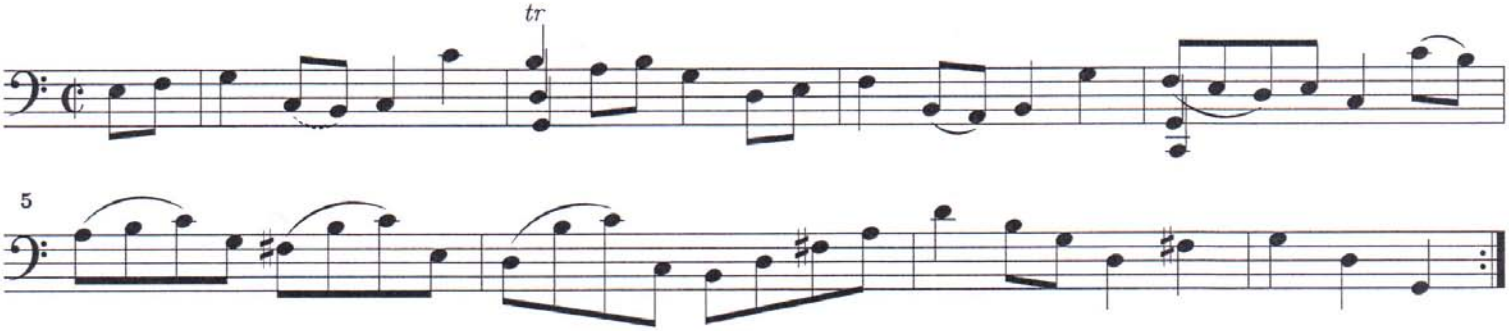

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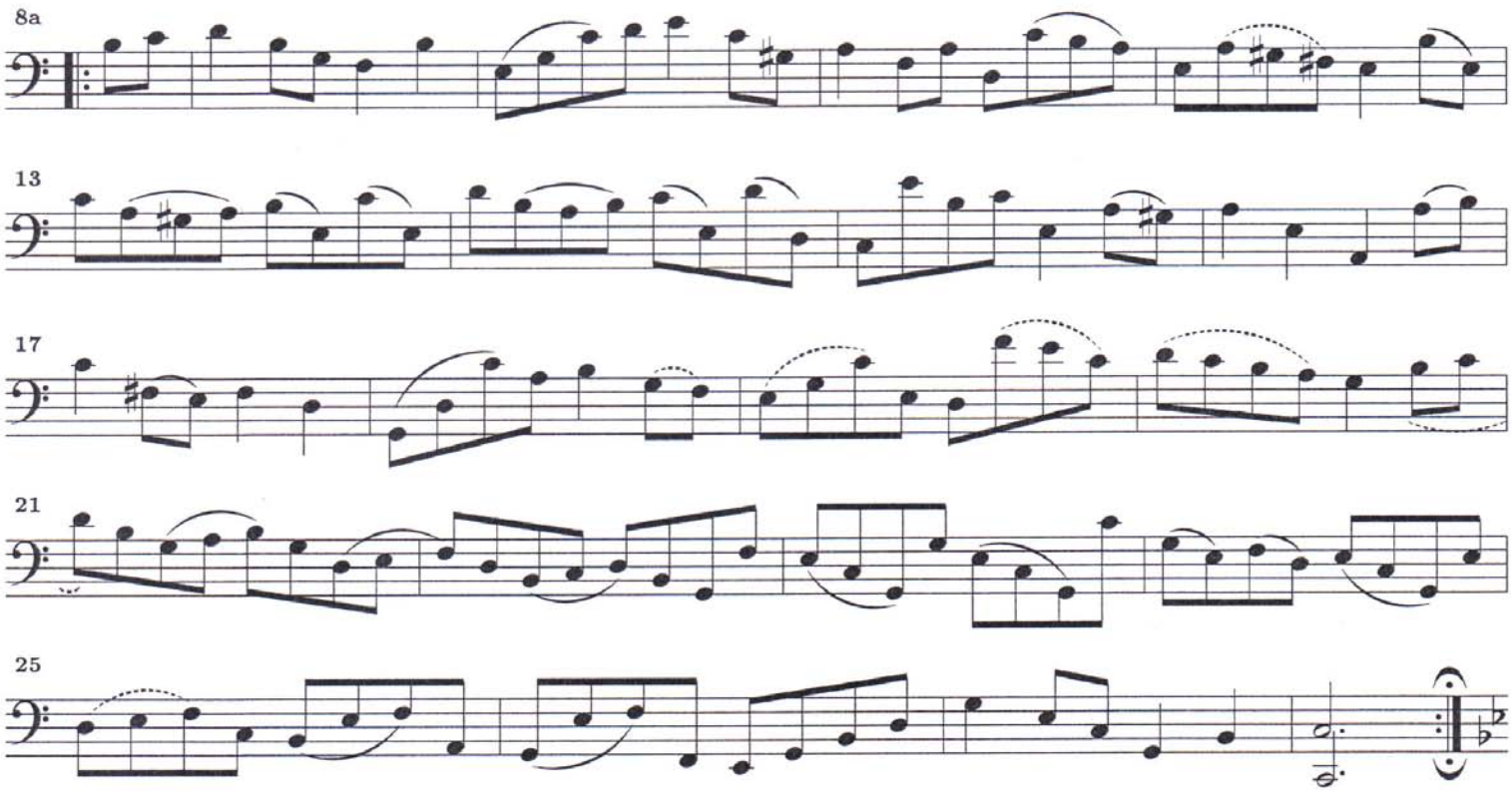
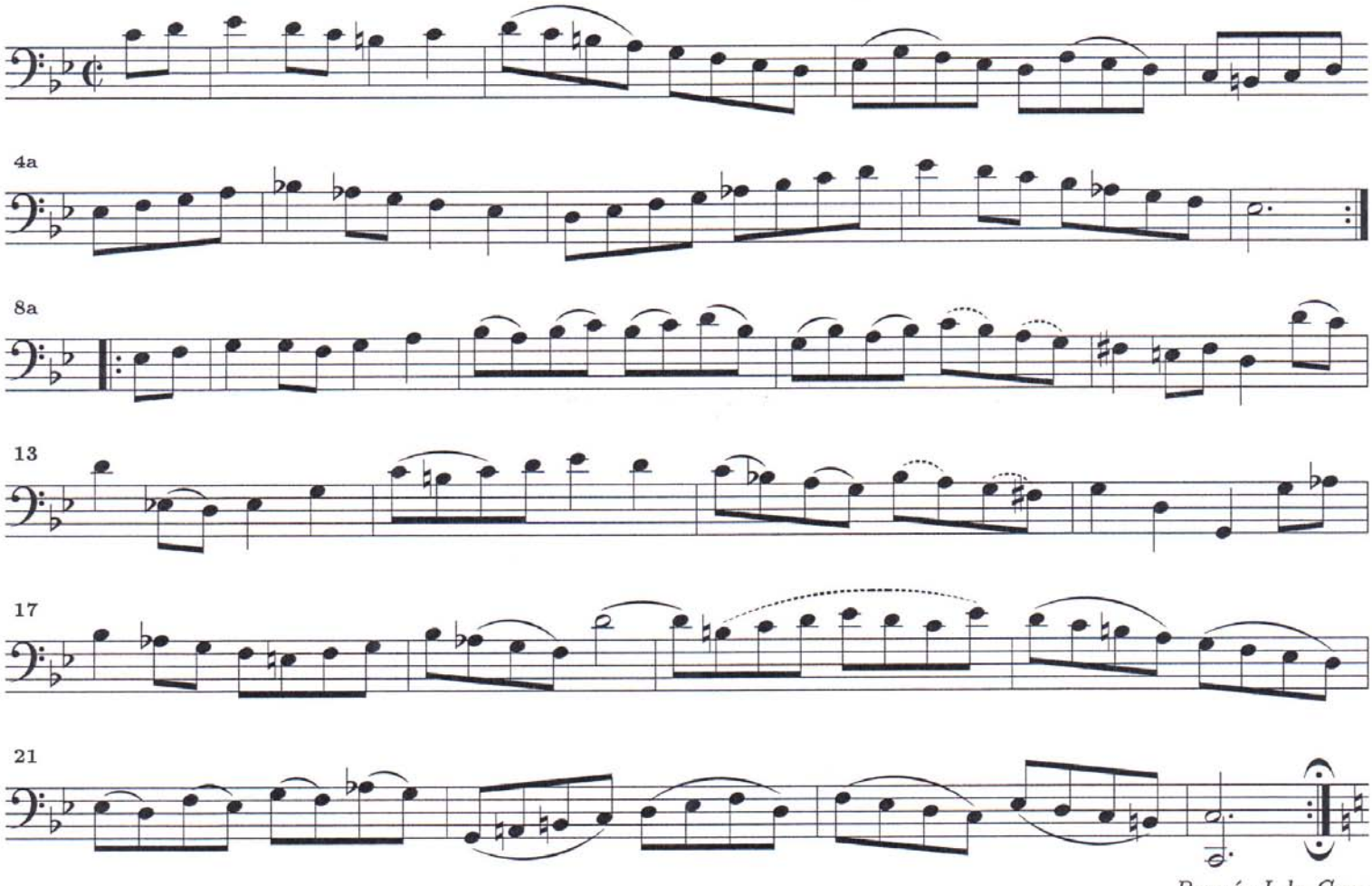


Bourée II



Bourée I da Capo

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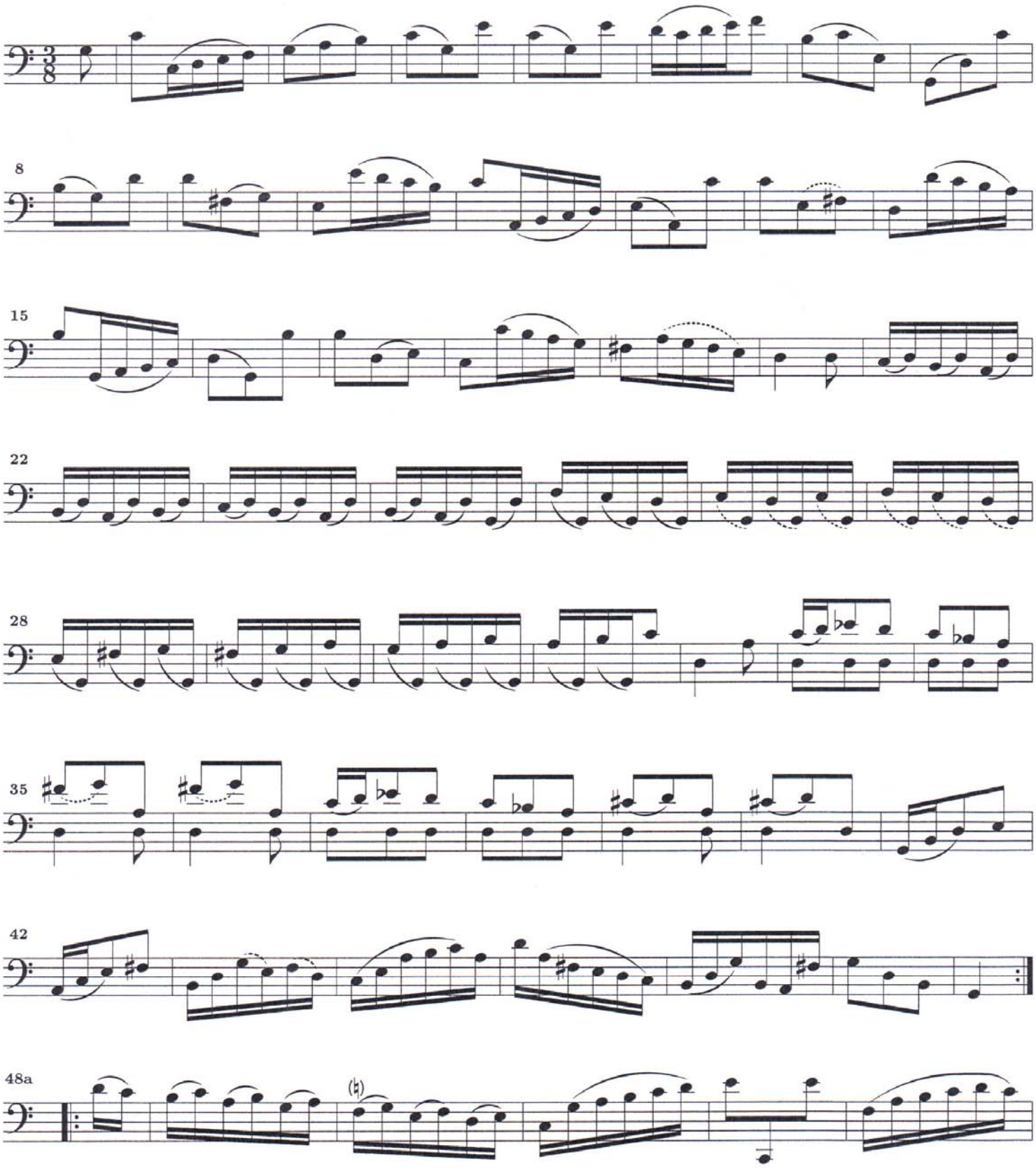
Nicht-kommerzielle Vervielfältigung erwünscht.

Gique



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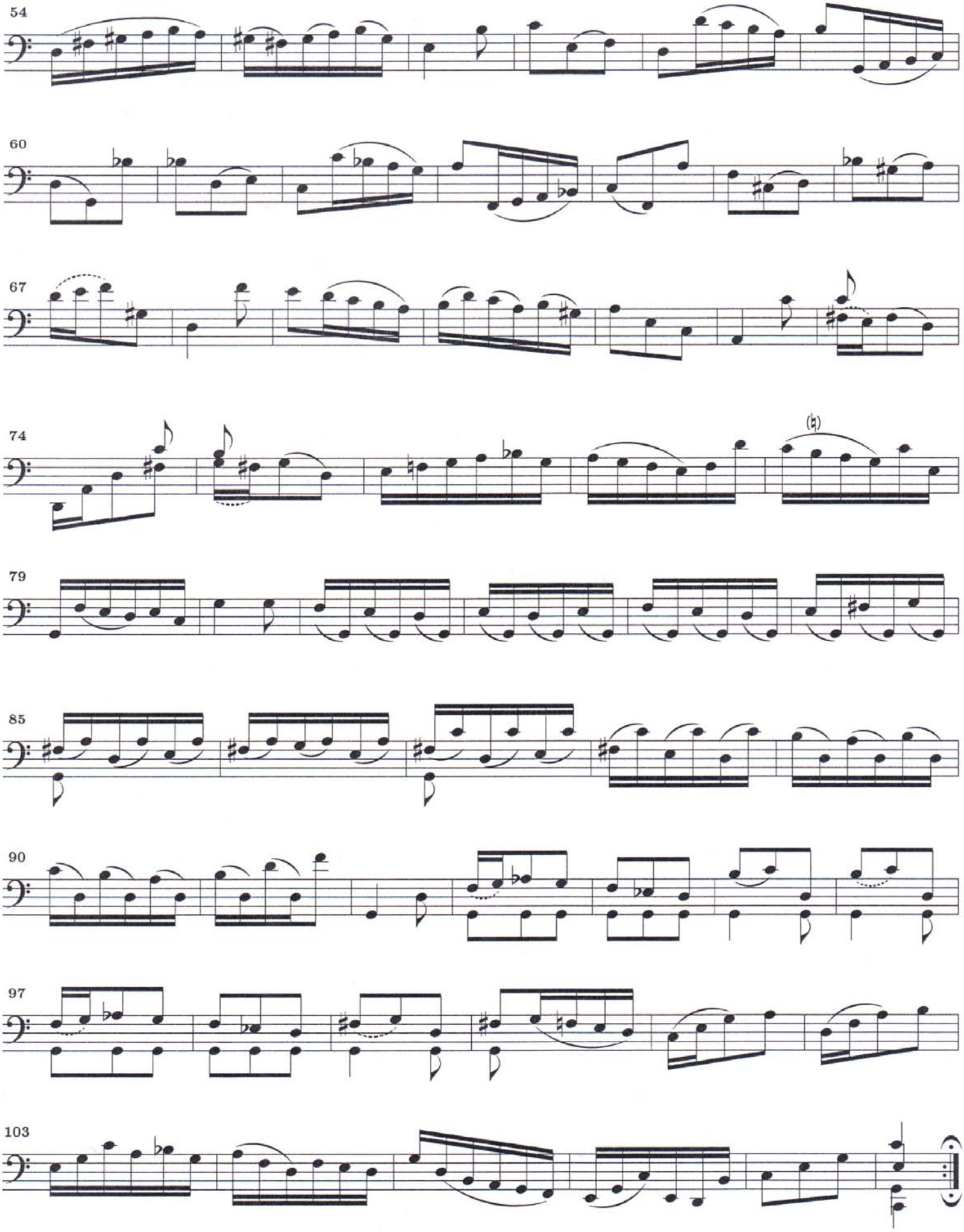


© 1997, Werner Icking, D-53721 Siegburg, Farnweg 28 Nicht-kommerzielle Vervielfältigung erwünscht.

J.S.BACH

6 suites cello solo

REŞİT ERZİN

MAS
MATBAACILIK
İSTANBUL

EK - III

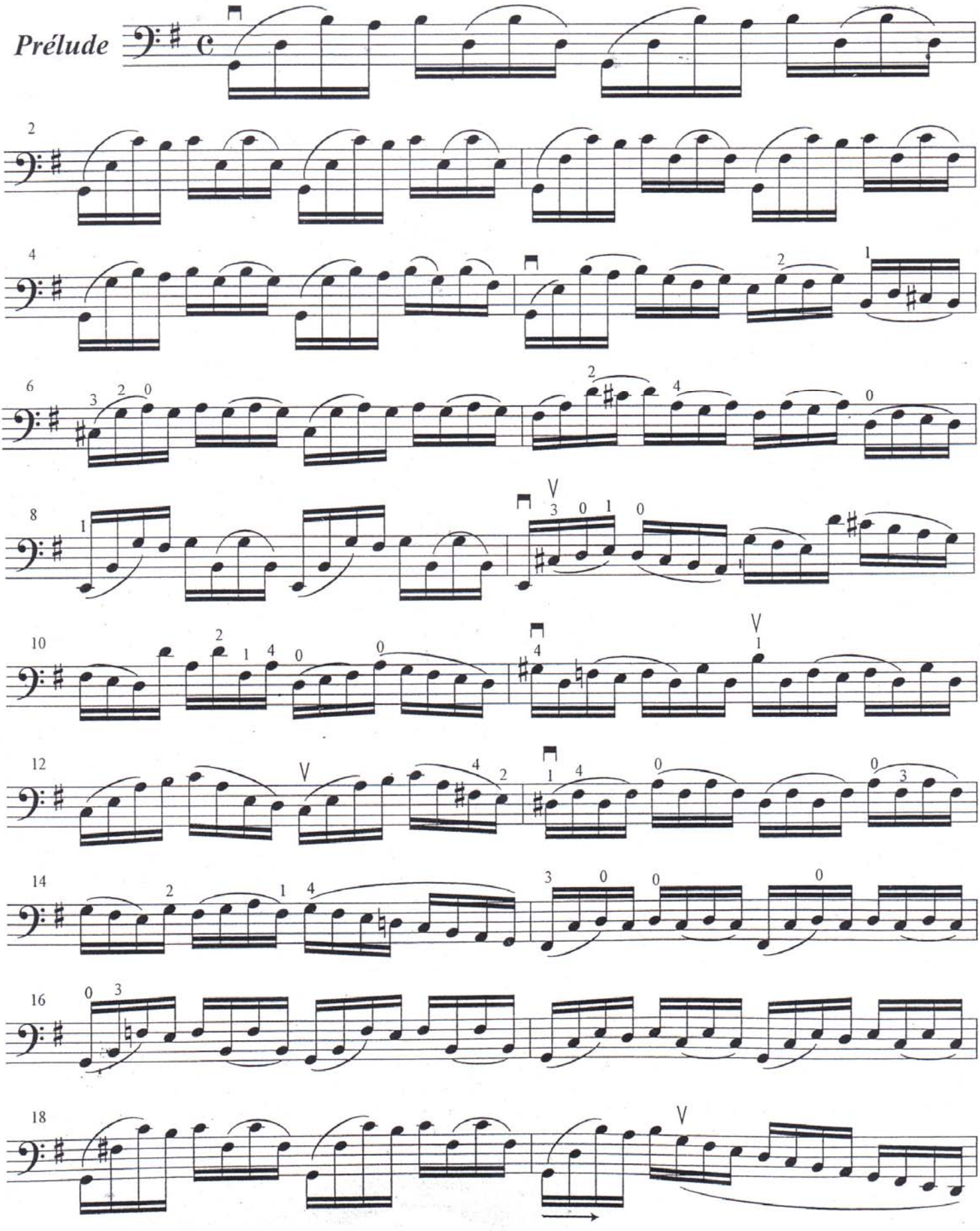
SUITE I

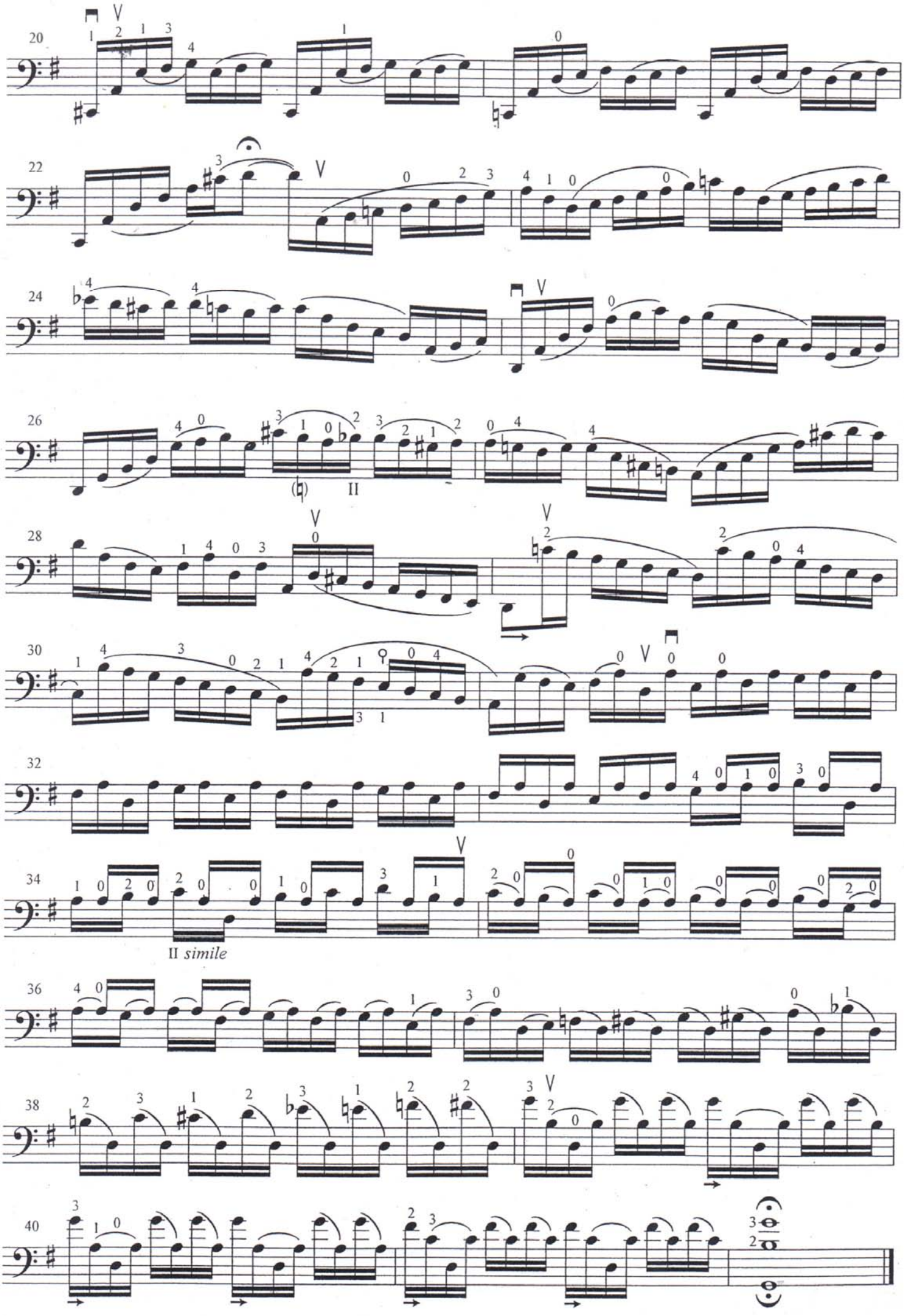
BWV 1007

Edited by R. Erzin

J. S. Bach

Prélude

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II simile
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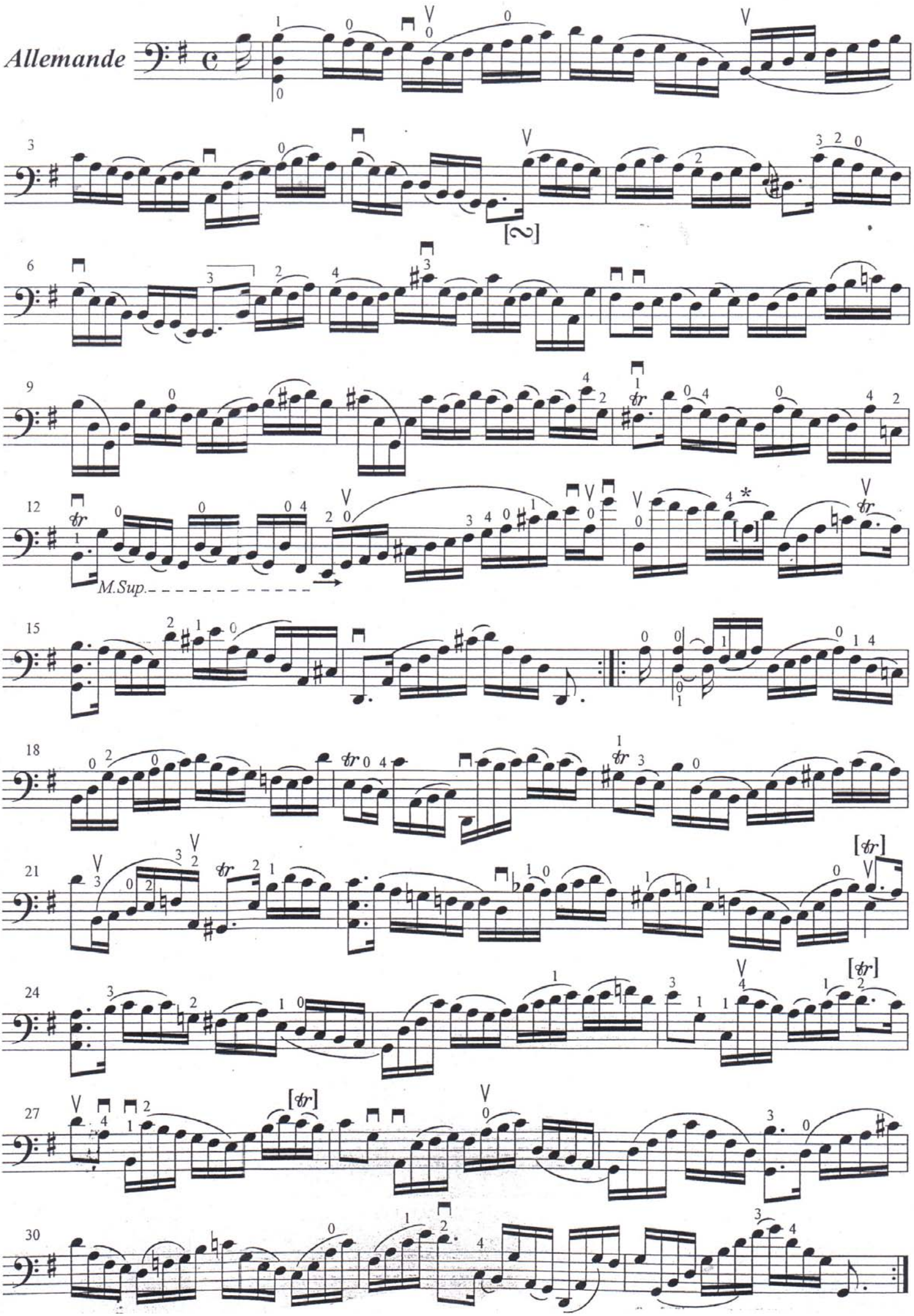
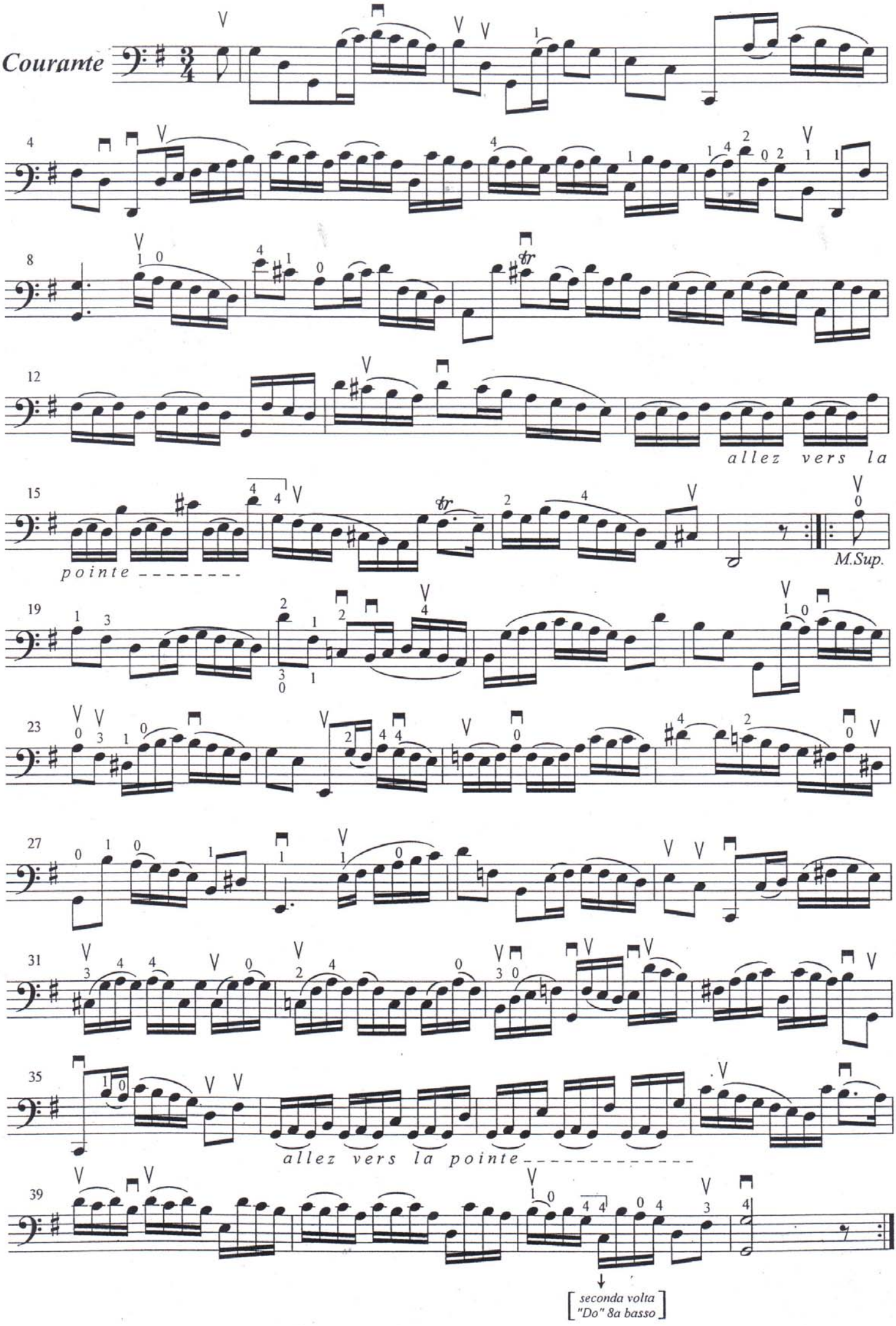
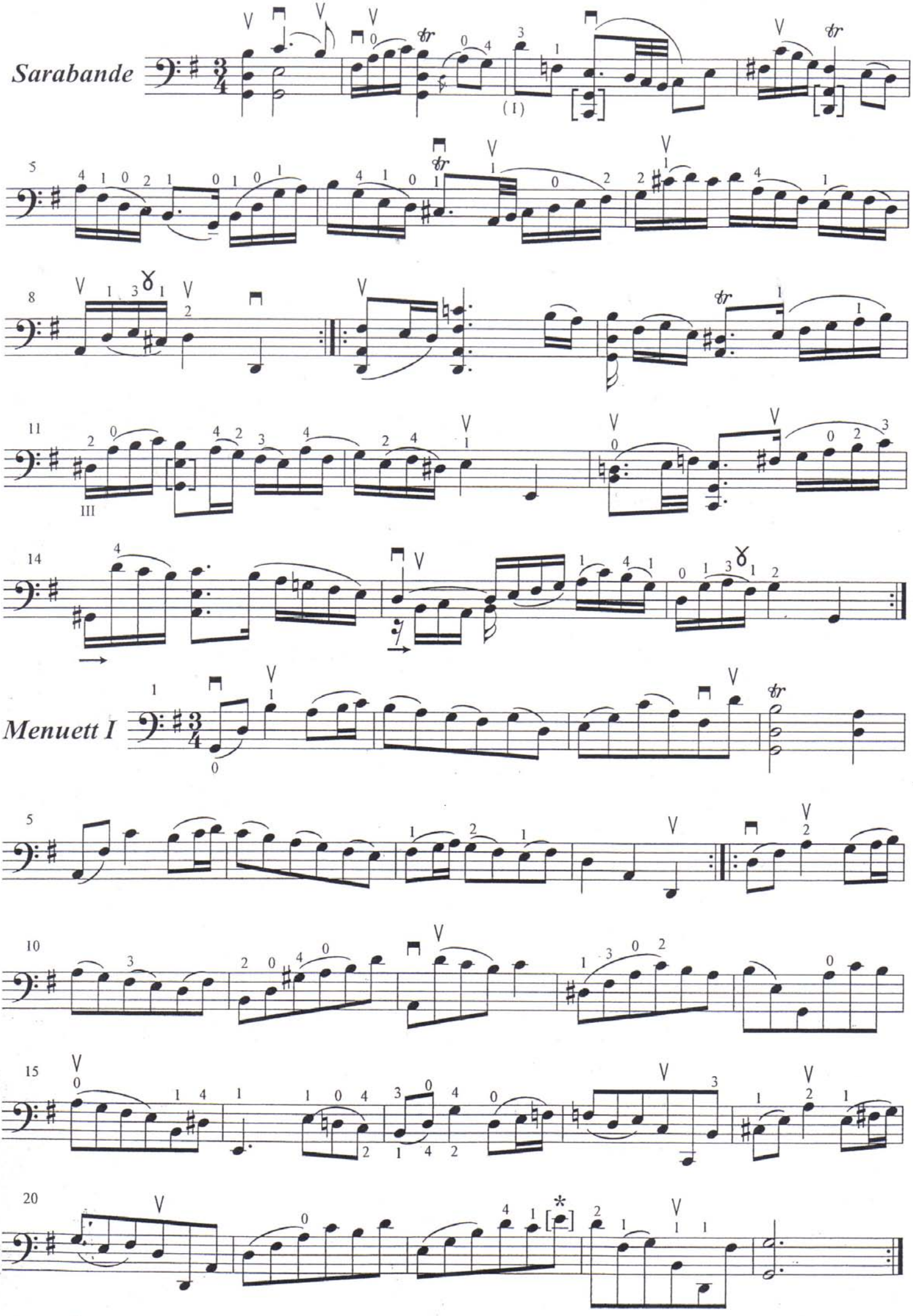
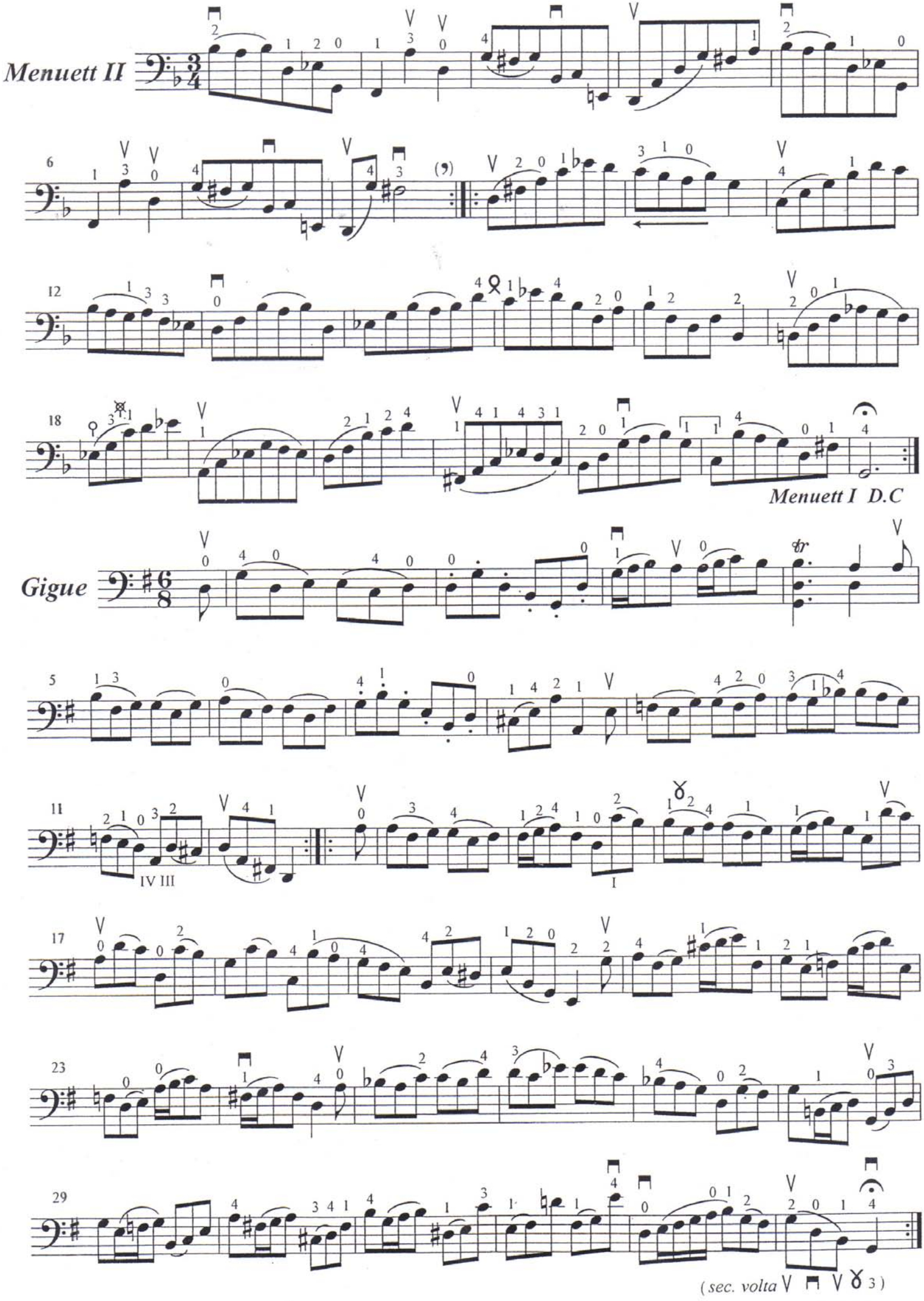

Allemande
M.Sup.


Courante
allez vers la
pointe
M.Sup.
allez vers la pointe
seconda volta
"Do" 8a basso


Sarabande
Menuett I
* orig. "re"


Menuett II
Menuett I D.C
Gigue
IV III
(sec. volta

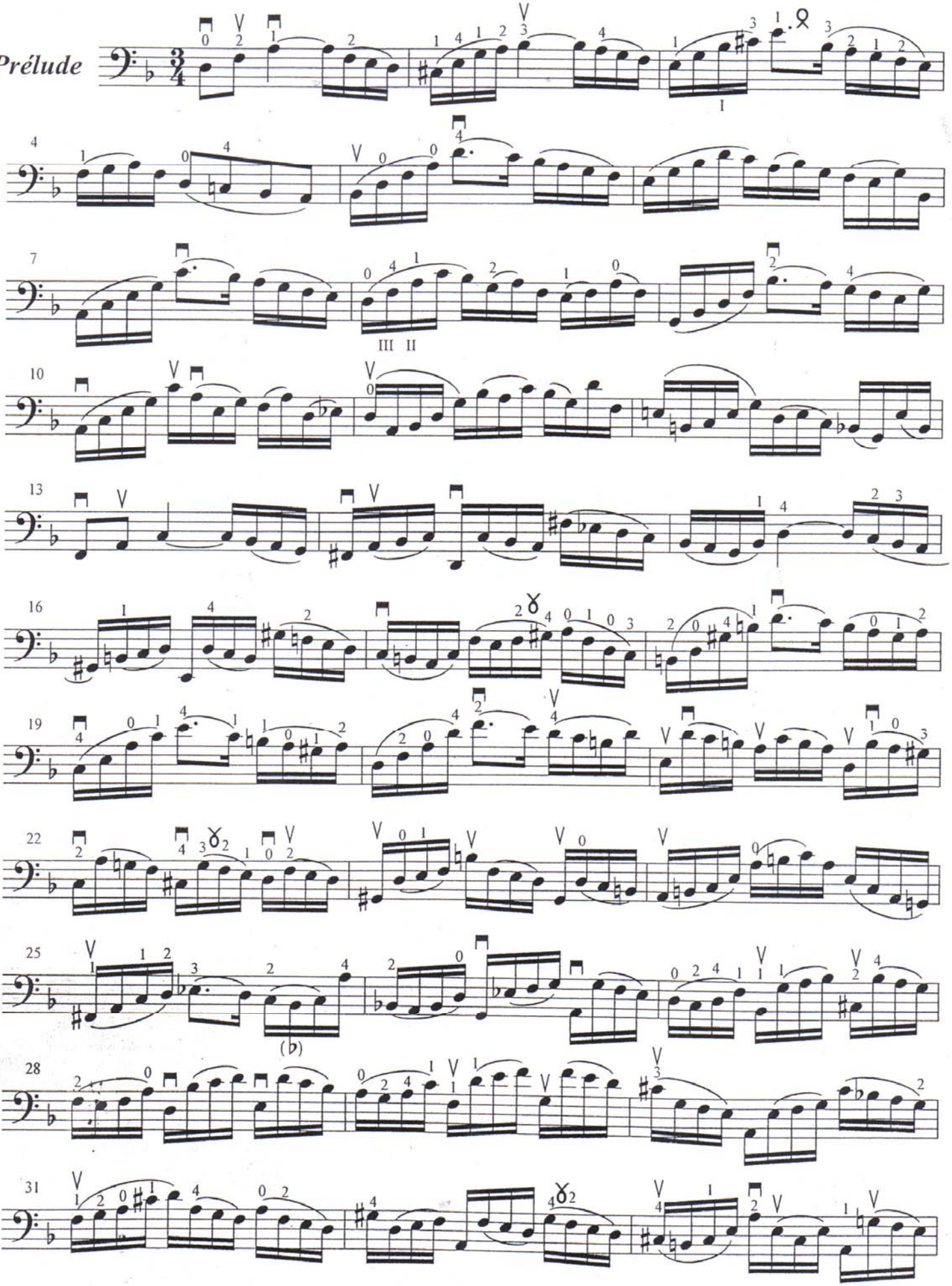
SUITE II

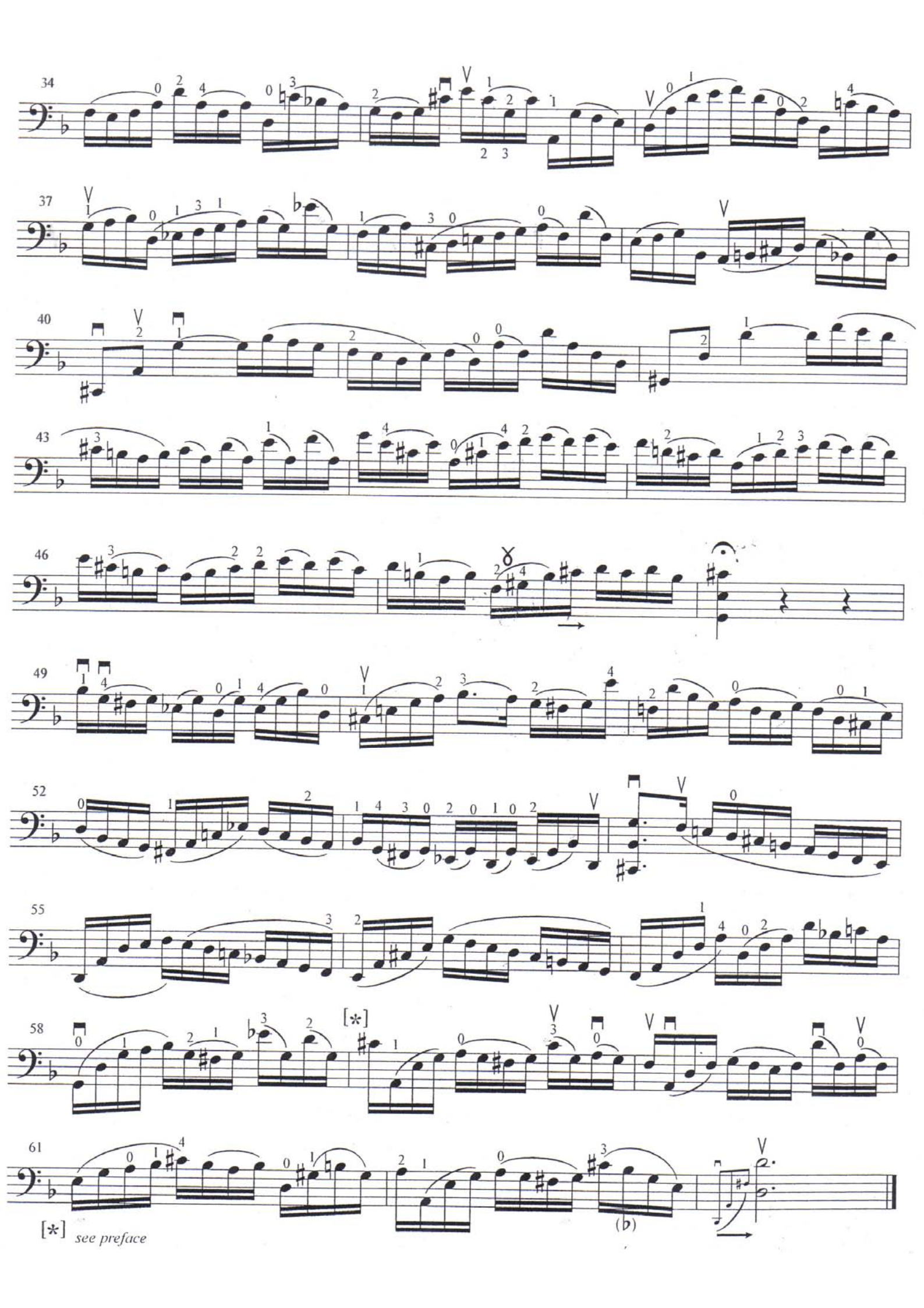
BWV 1008

Edited by R. Erzin

J. S. Bach

Prélude

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61
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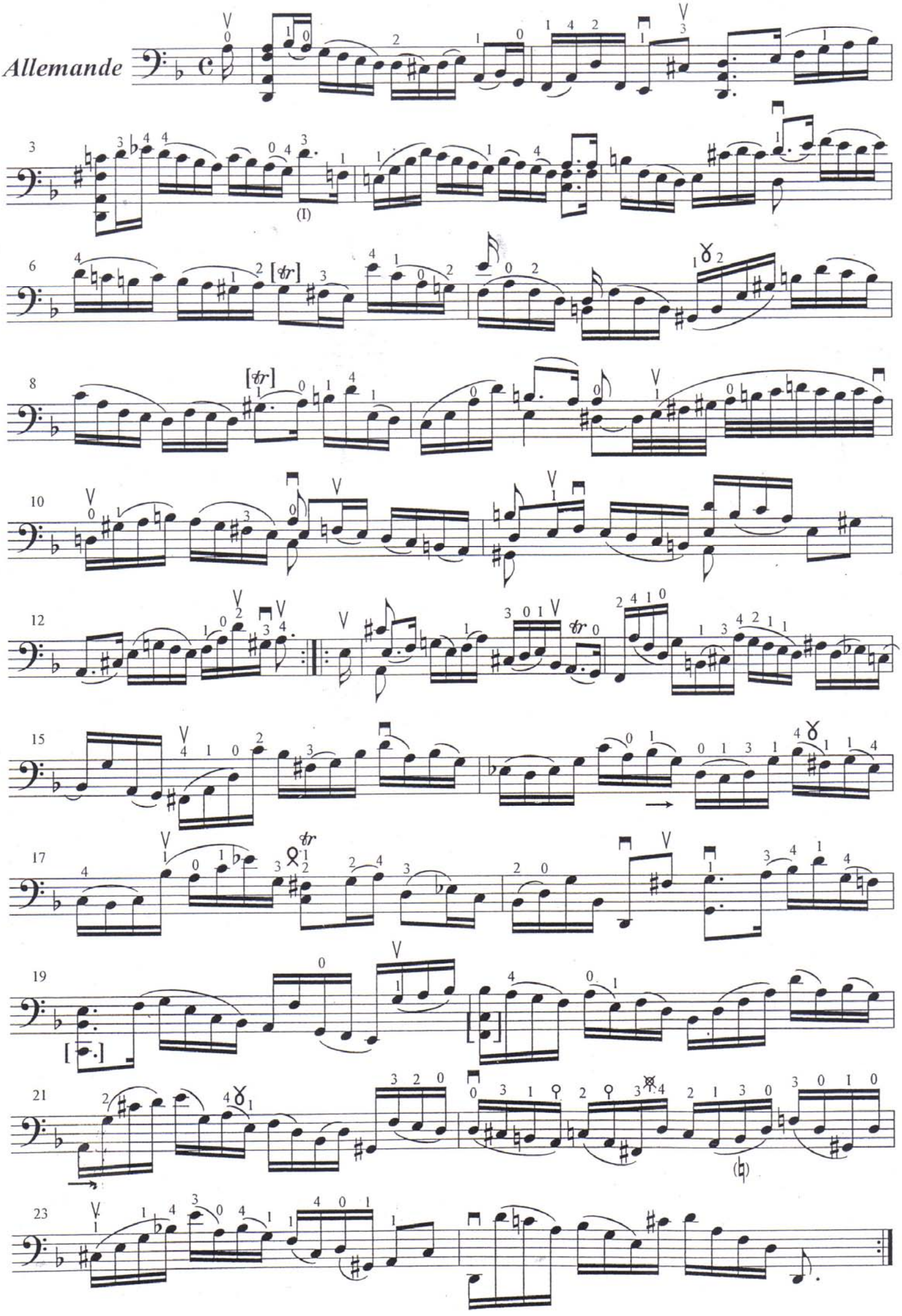
see preface


Allemande
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(I)
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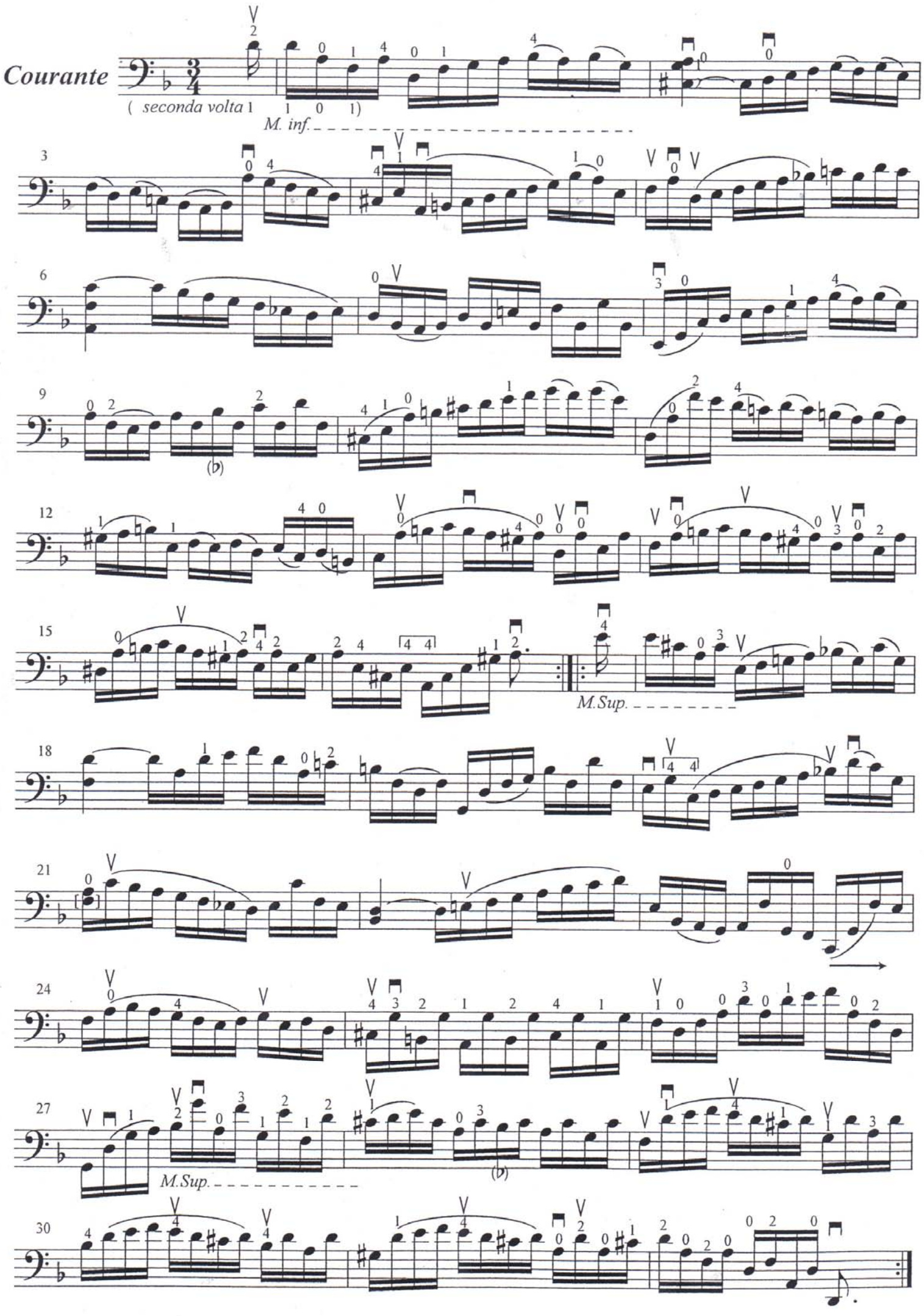
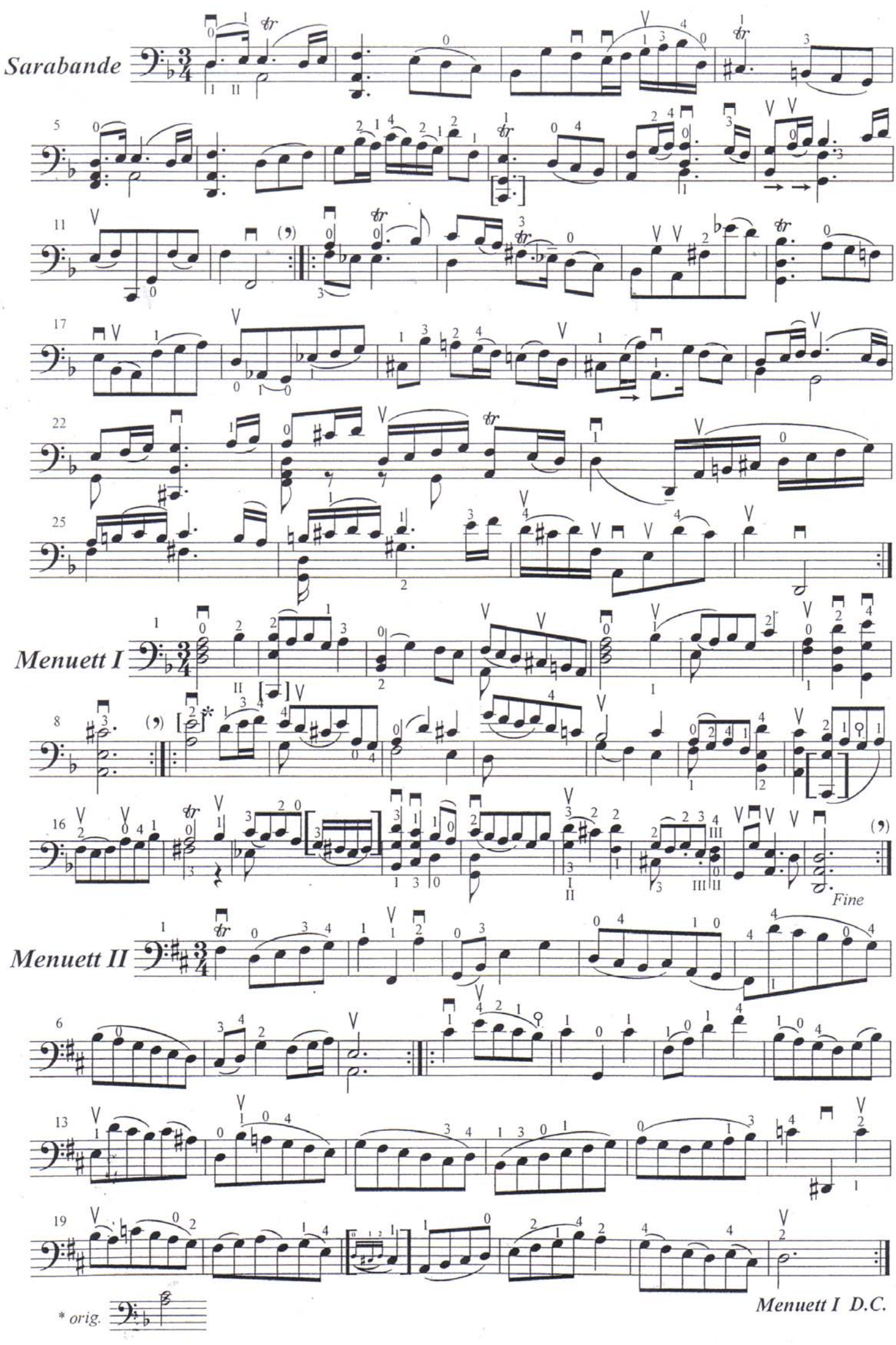
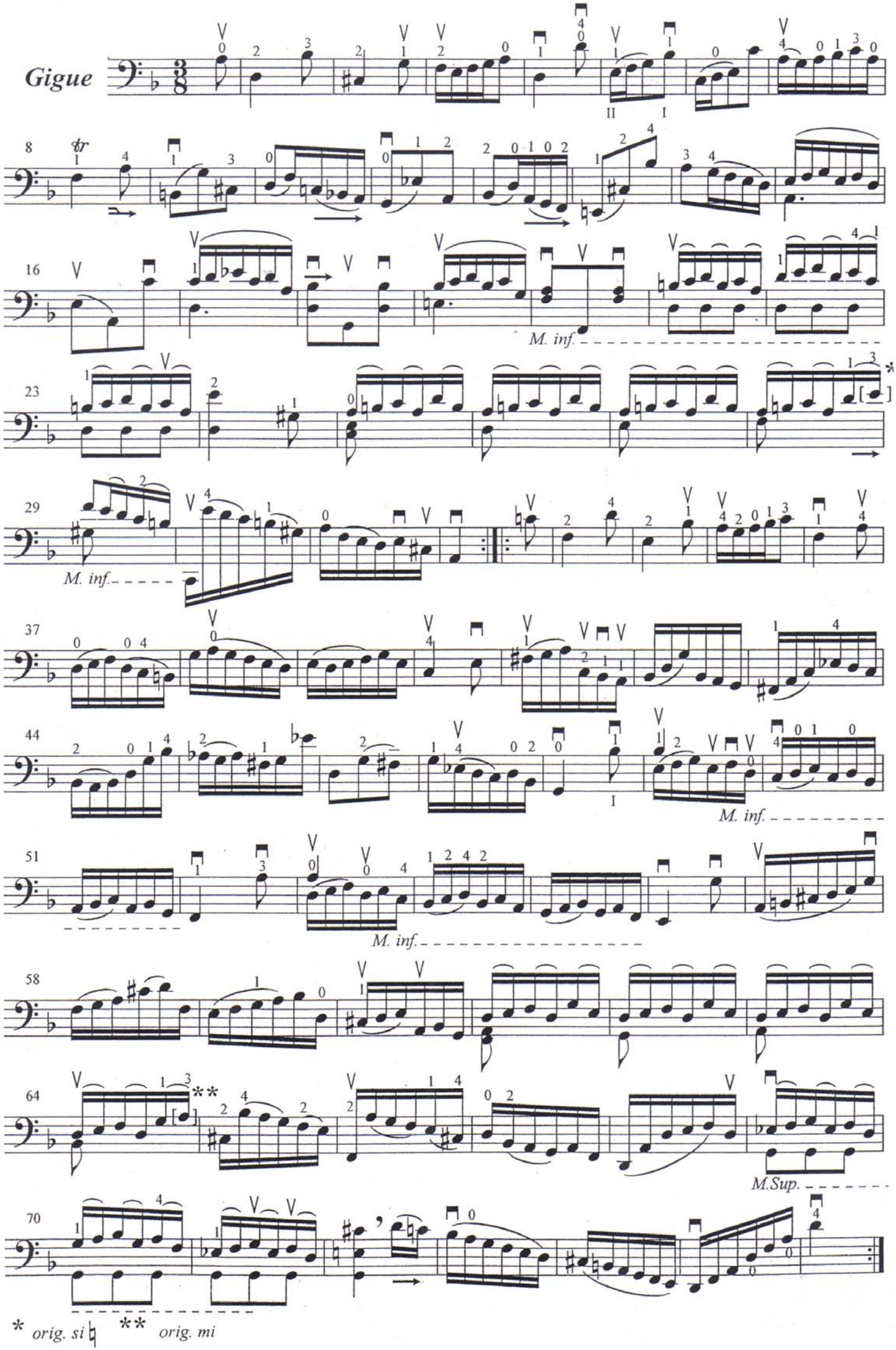
(♮)
23


Courante
(seconda volta 1
M. inf.
M.Sup.
M.Sup.


Sarabande
Menuett I
Fine
Menuett II
* orig.
Menuett I D.C.


Gigue
8
16
M. inf.
23
29
M. inf.
37
44
M. inf.
51
M. inf.
58
64
M.Sup.
70
* orig. si ♮
** orig. mi

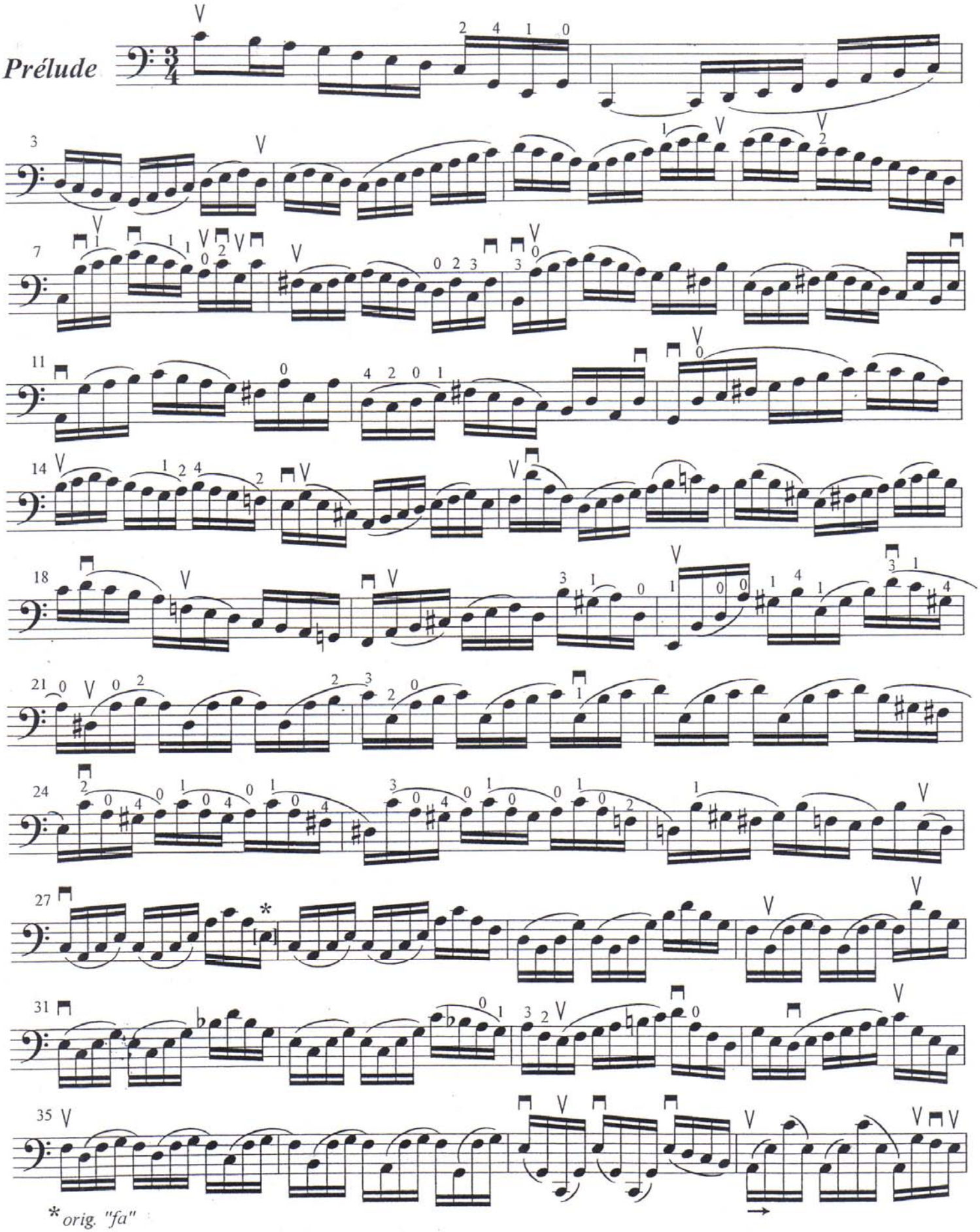
SUITE III

BWV 1009

Edited by R. Erzin

J. S. Bach

Prélude



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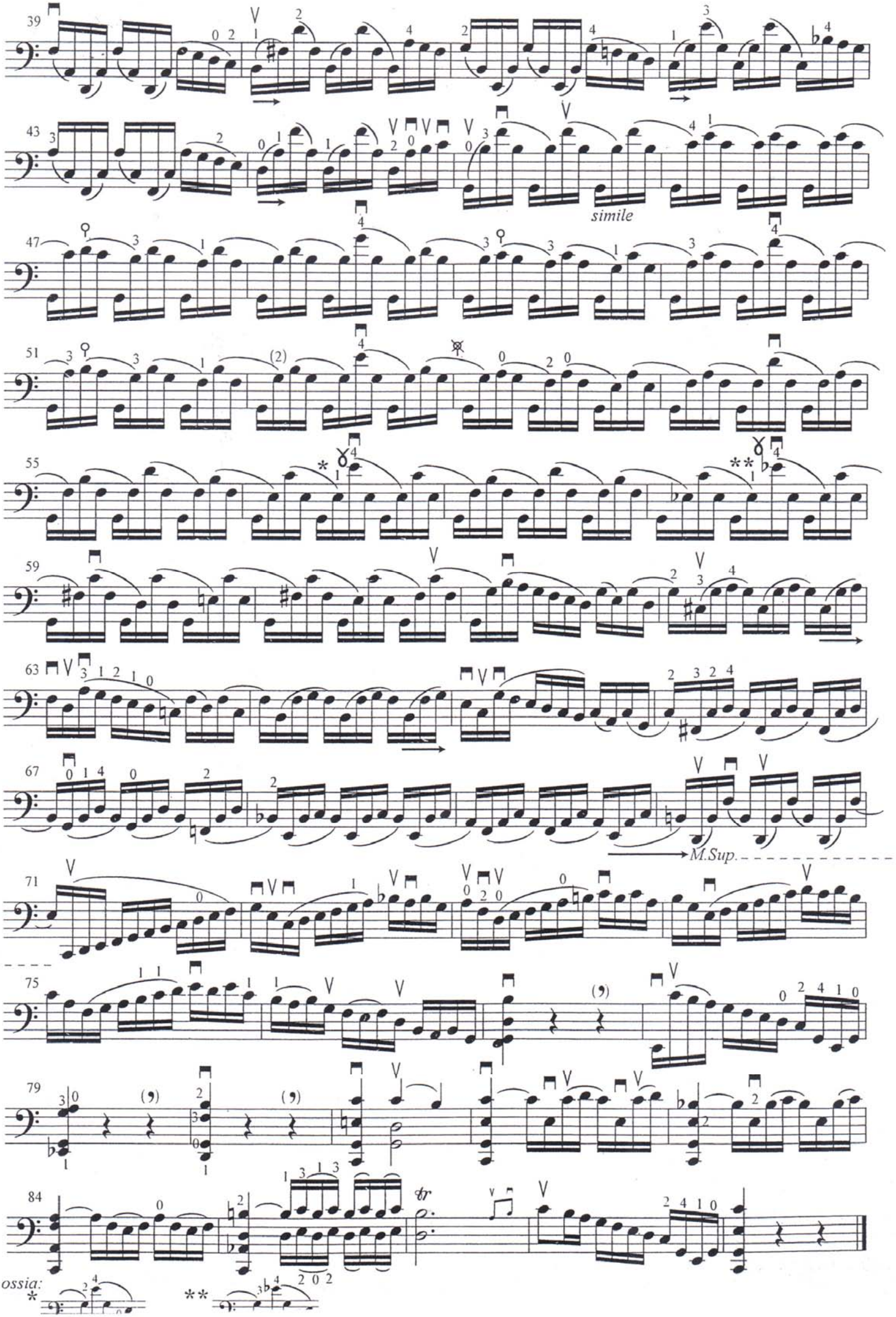
39
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simile
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M.Sup.
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ossia:
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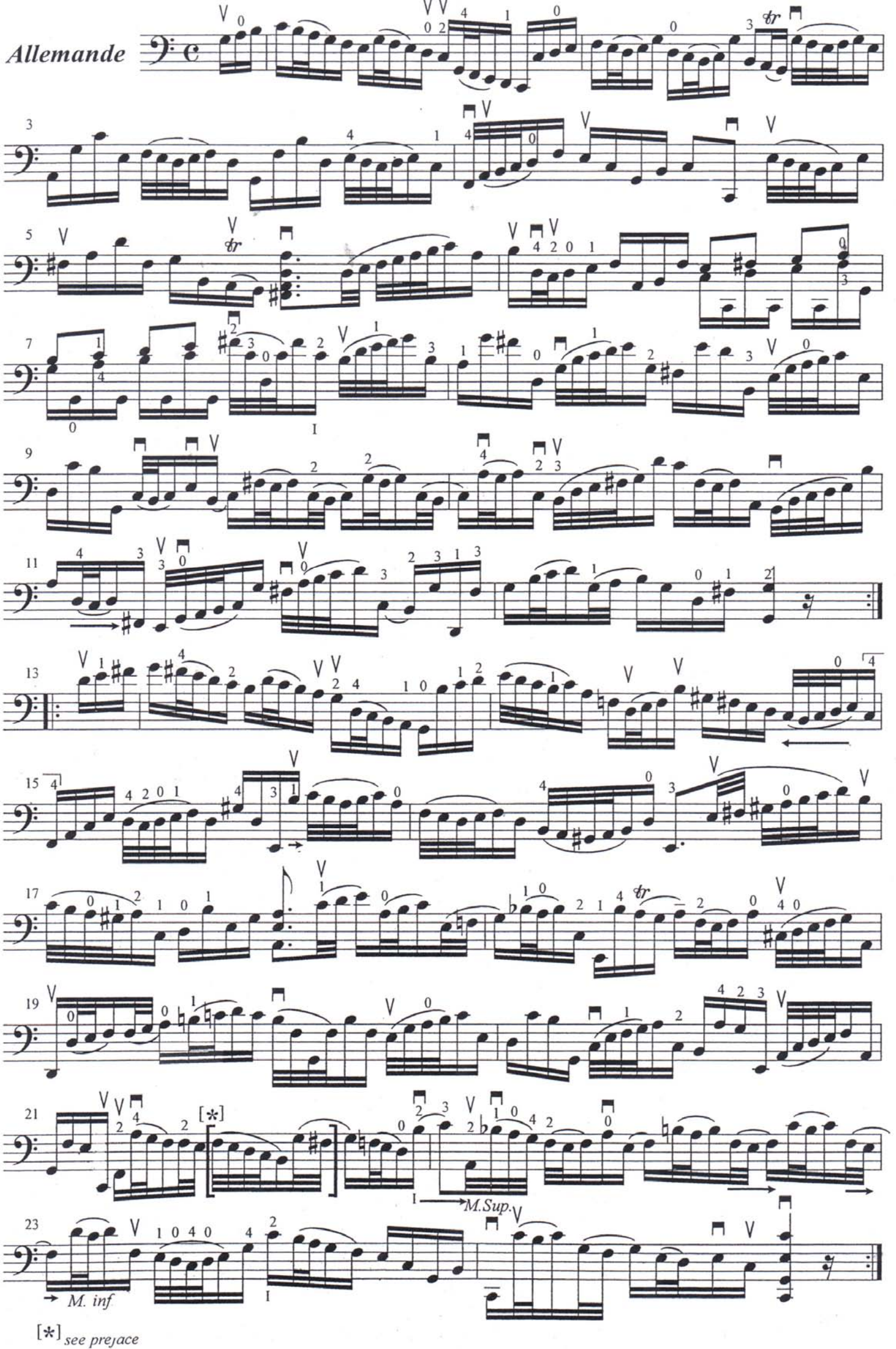
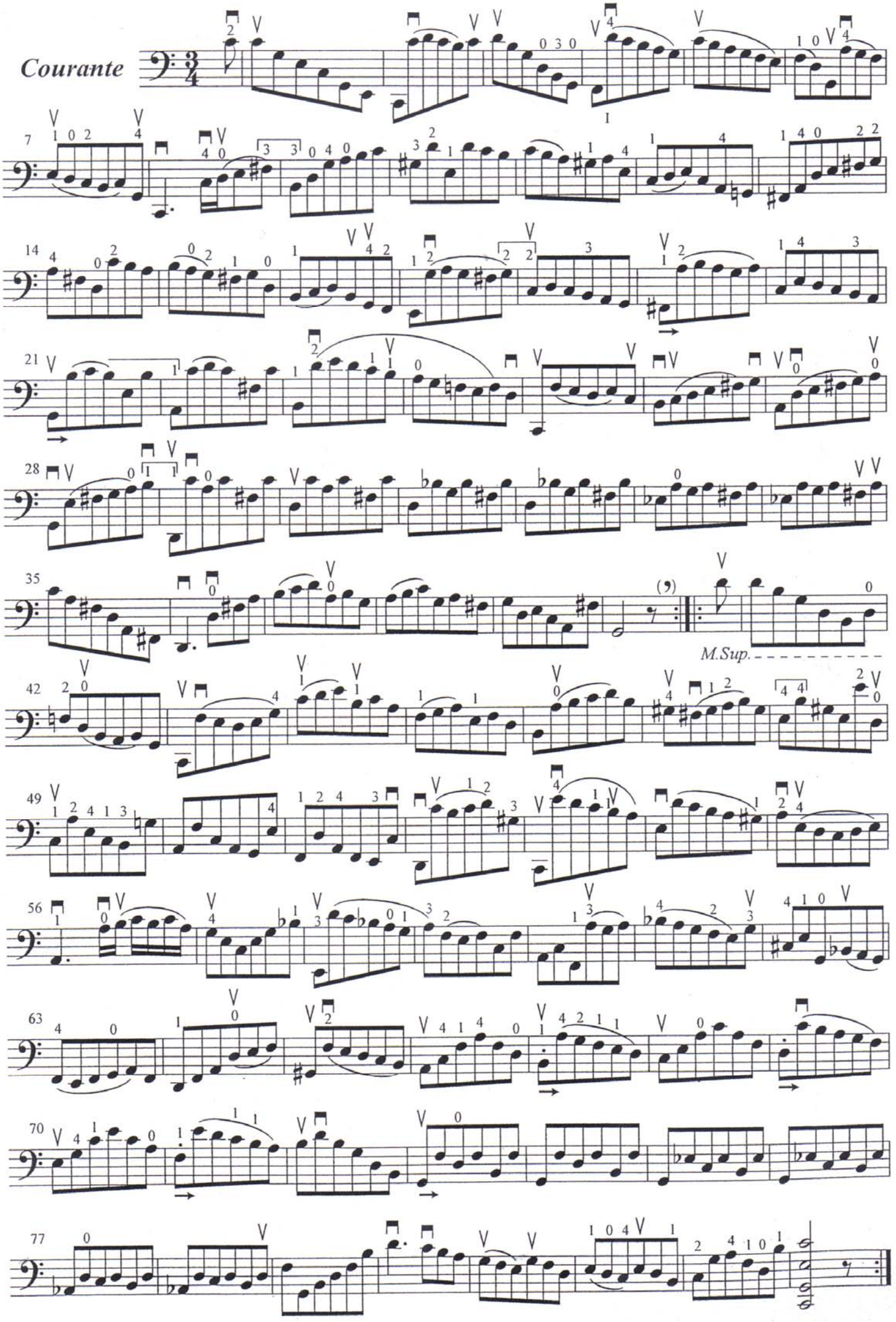
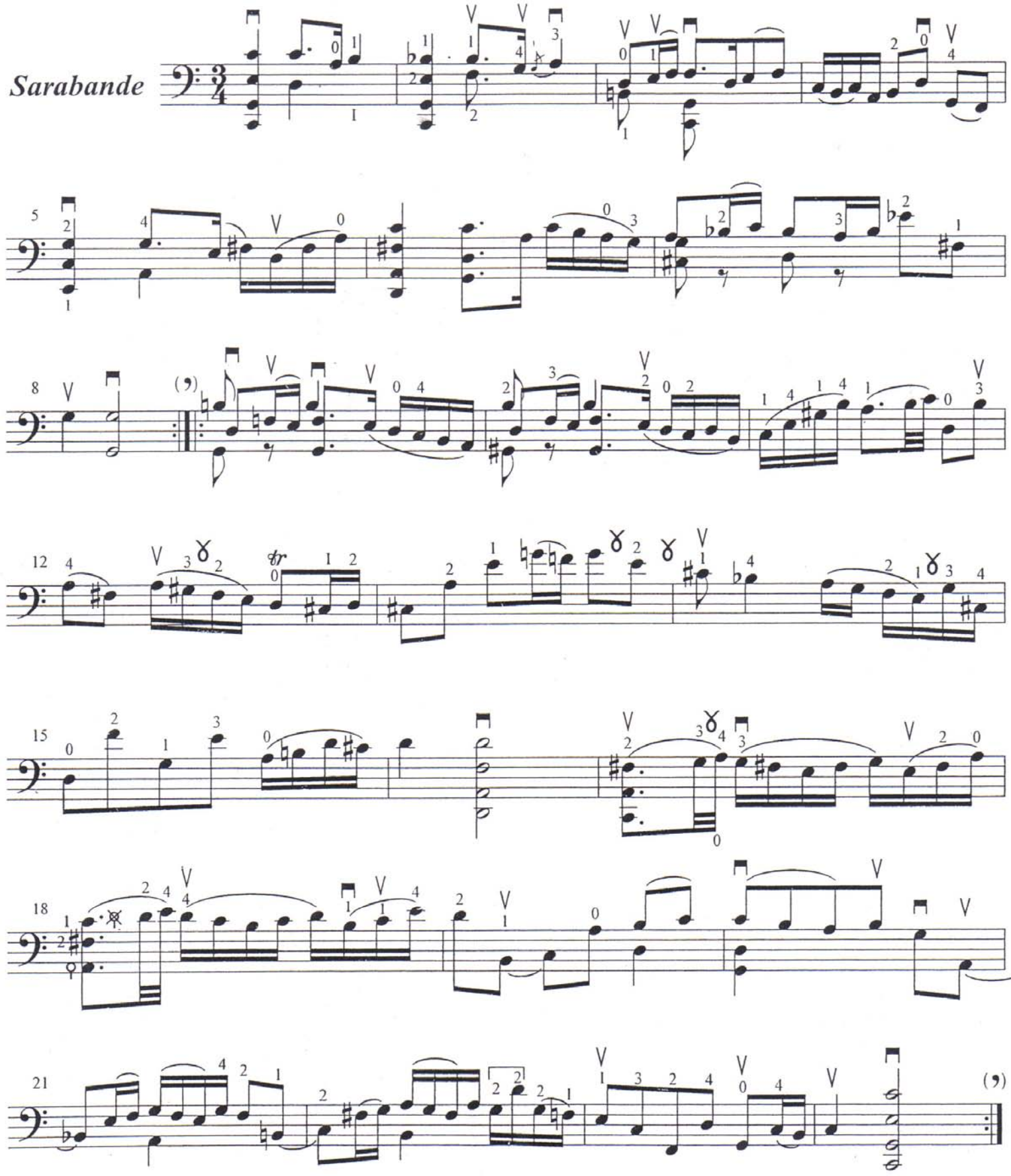
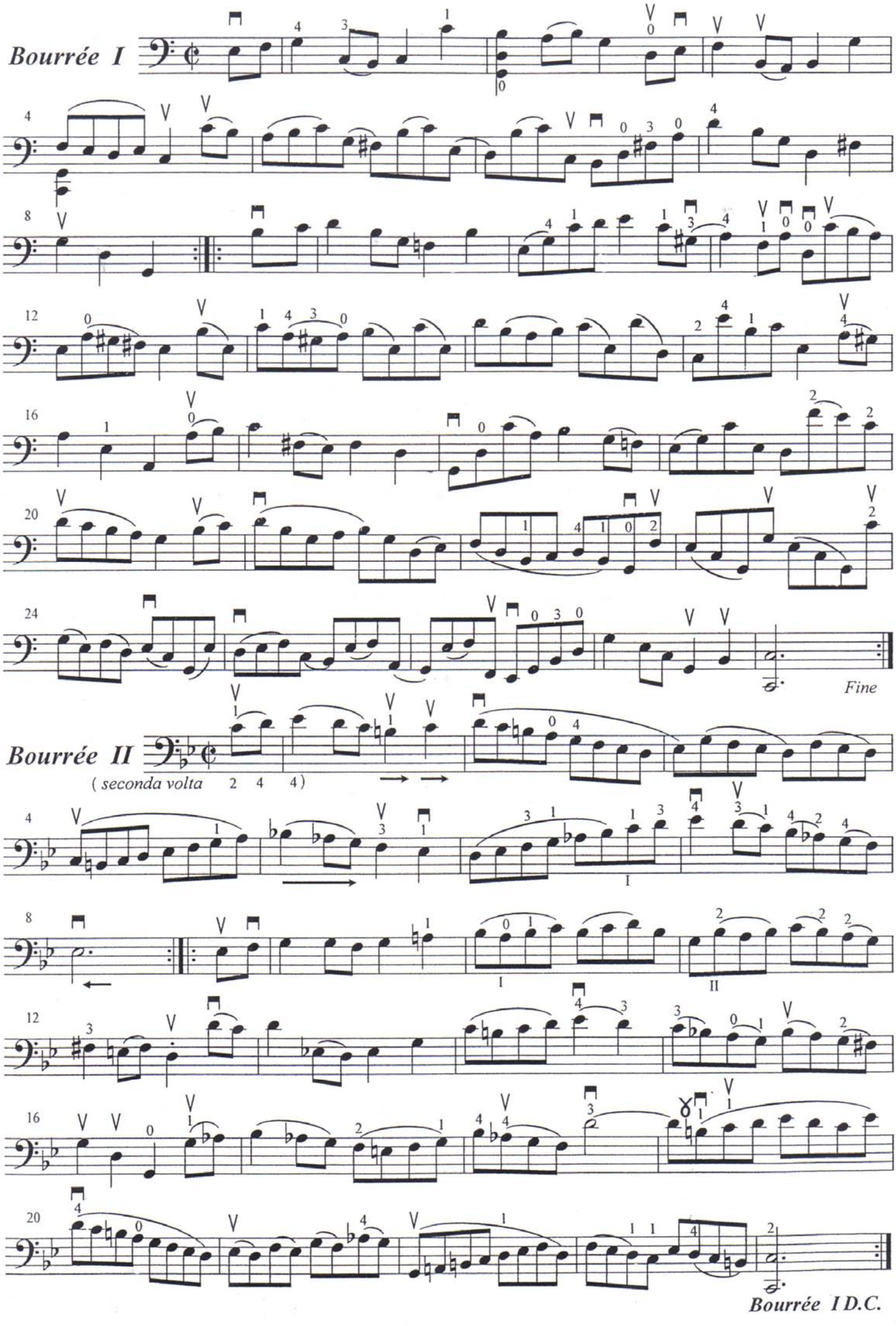
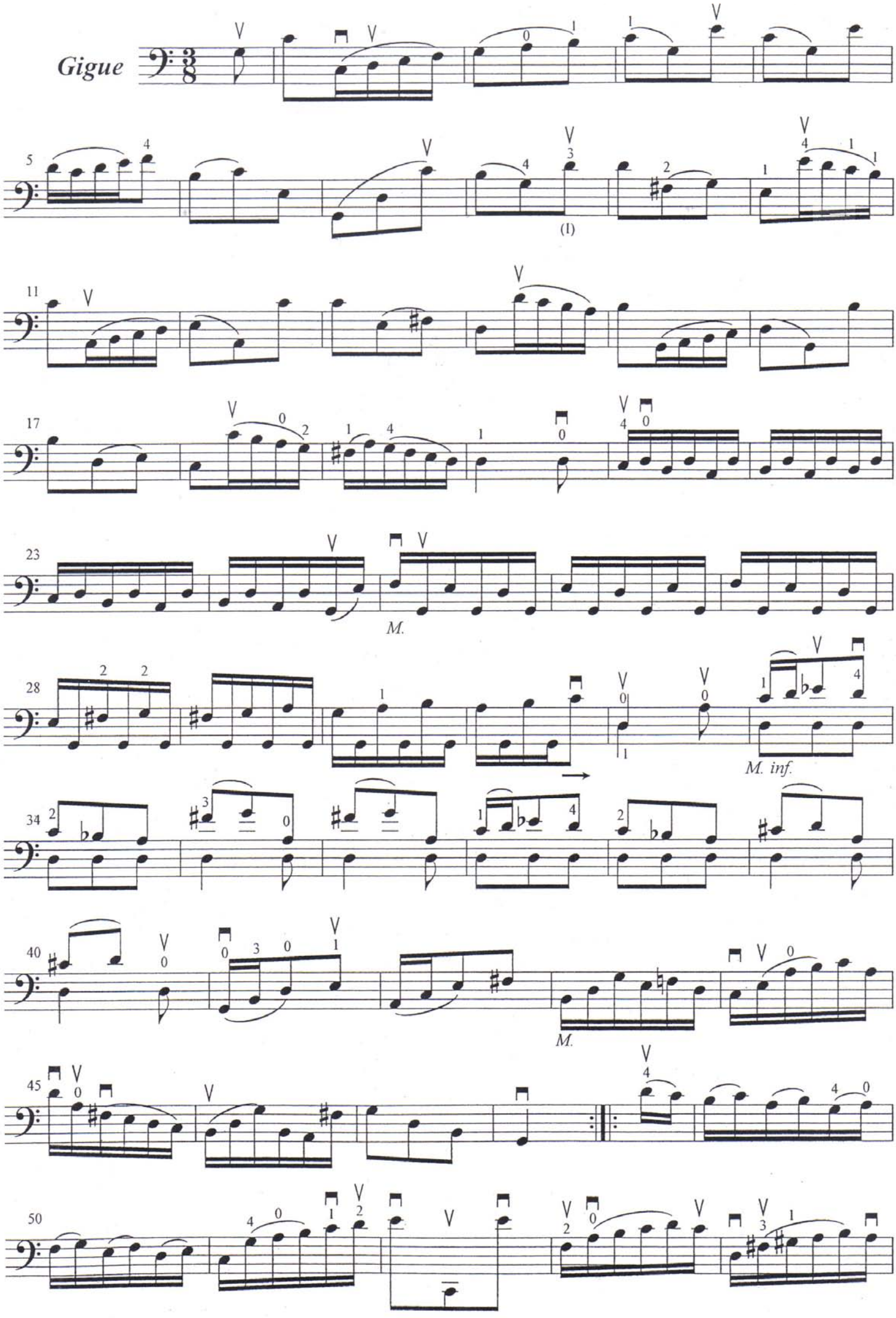
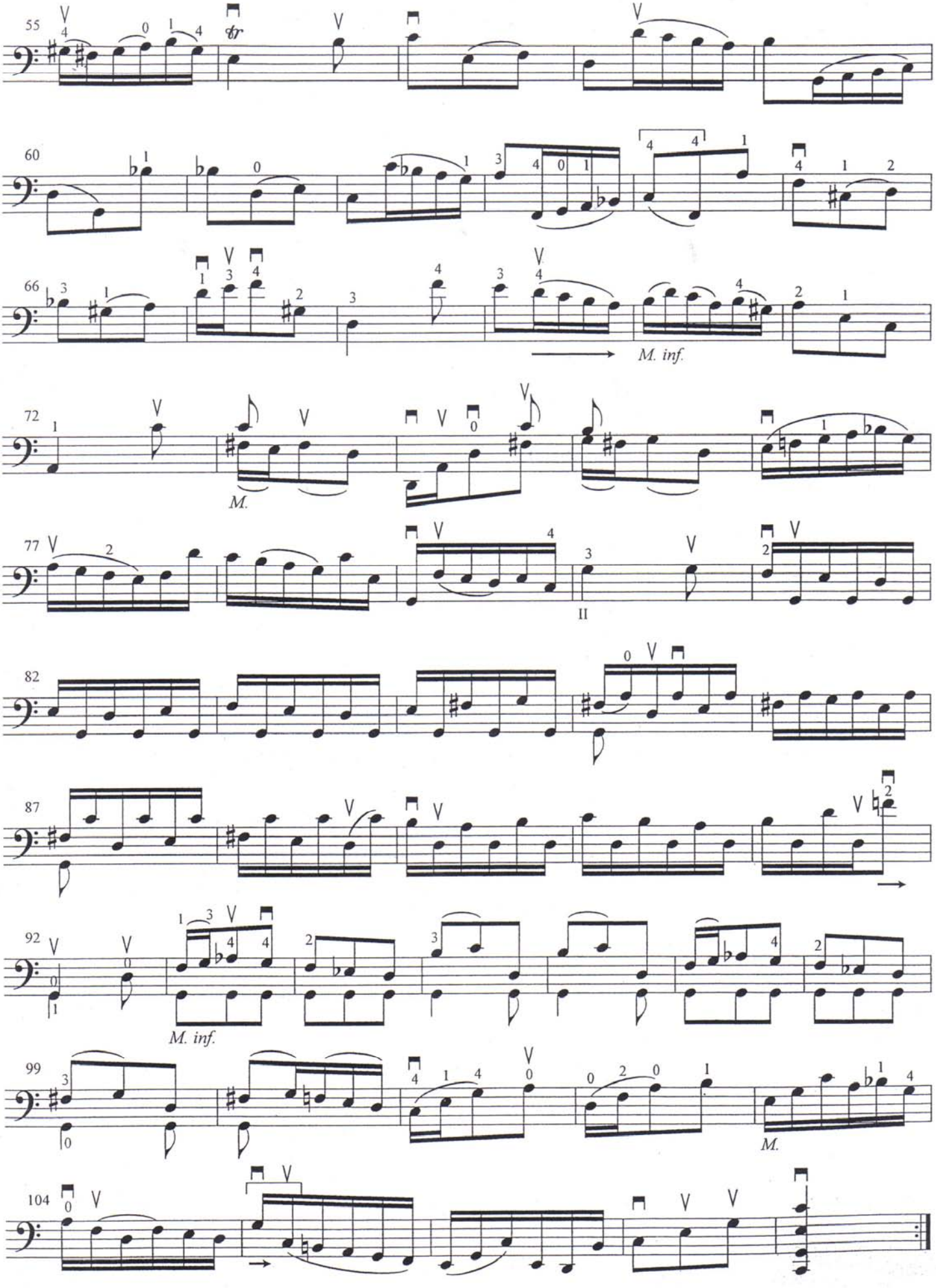

Allemande
M. Sup.
M. inf.
[*] see preface


Courante
M.Sup.


Sarabande


Bourrée I
Fine
Bourrée II
(seconda volta 2 4 4)
Bourrée I D.C.


Gigue
(I)
M.
M. inf.
M.


55
60
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M. inf.
72
M.
77
II
82
87
92
M. inf.
99
M.
104

Johann Sebastian Bach

SECHS SUITEN
FÜR VIOLONCELLO SOLO
SIX SUITES
FOR VIOLONCELLO SOLO

BWV 1007-1012

Herausgegeben von / Edited by
AUGUST WENZINGER

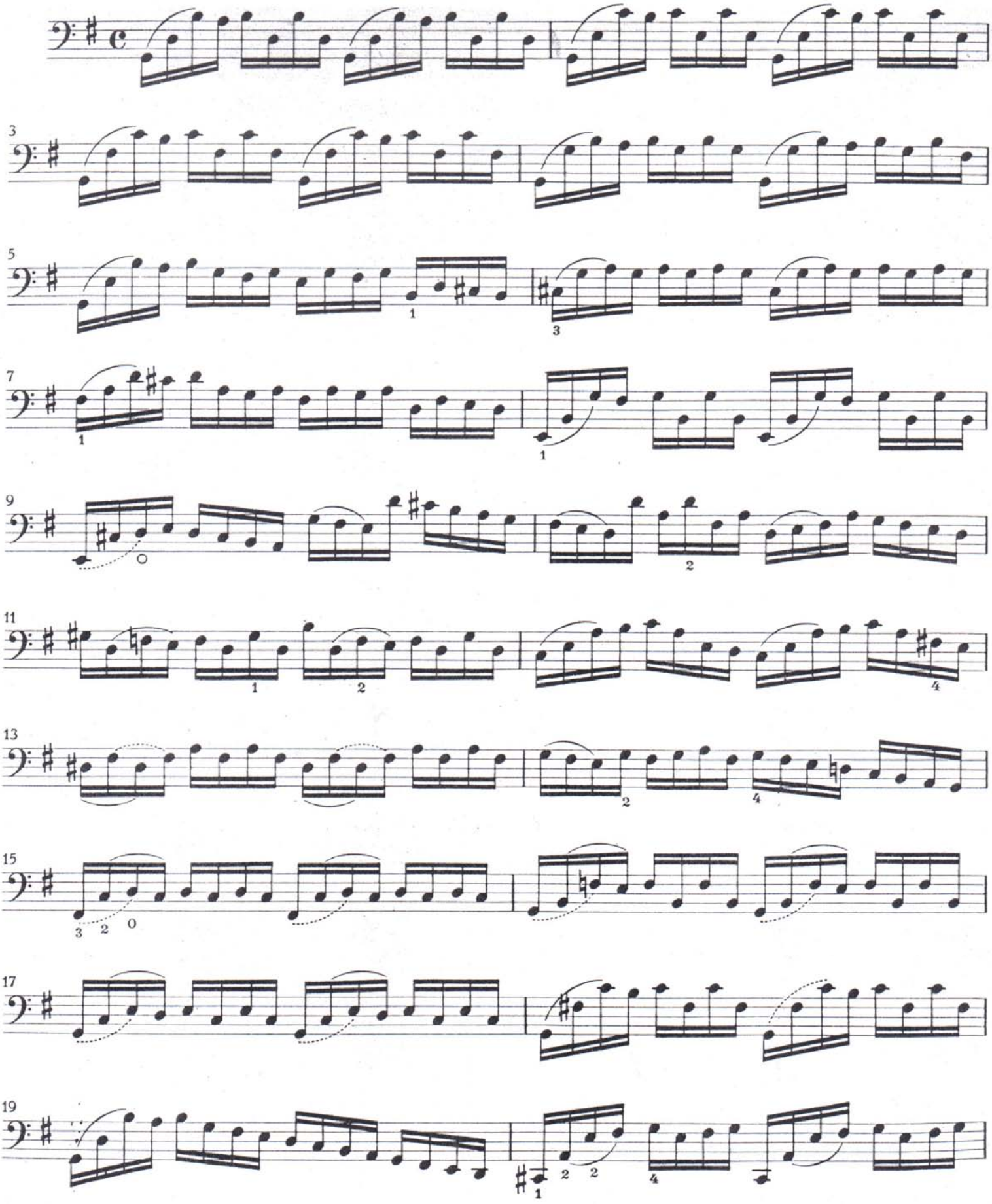
BÄRENREITER BASEL · KASSEL · LONDON · NEW YORK · PRAG
BA 320

EK - II

Suite I

BWV 1007

PRÉLUDE



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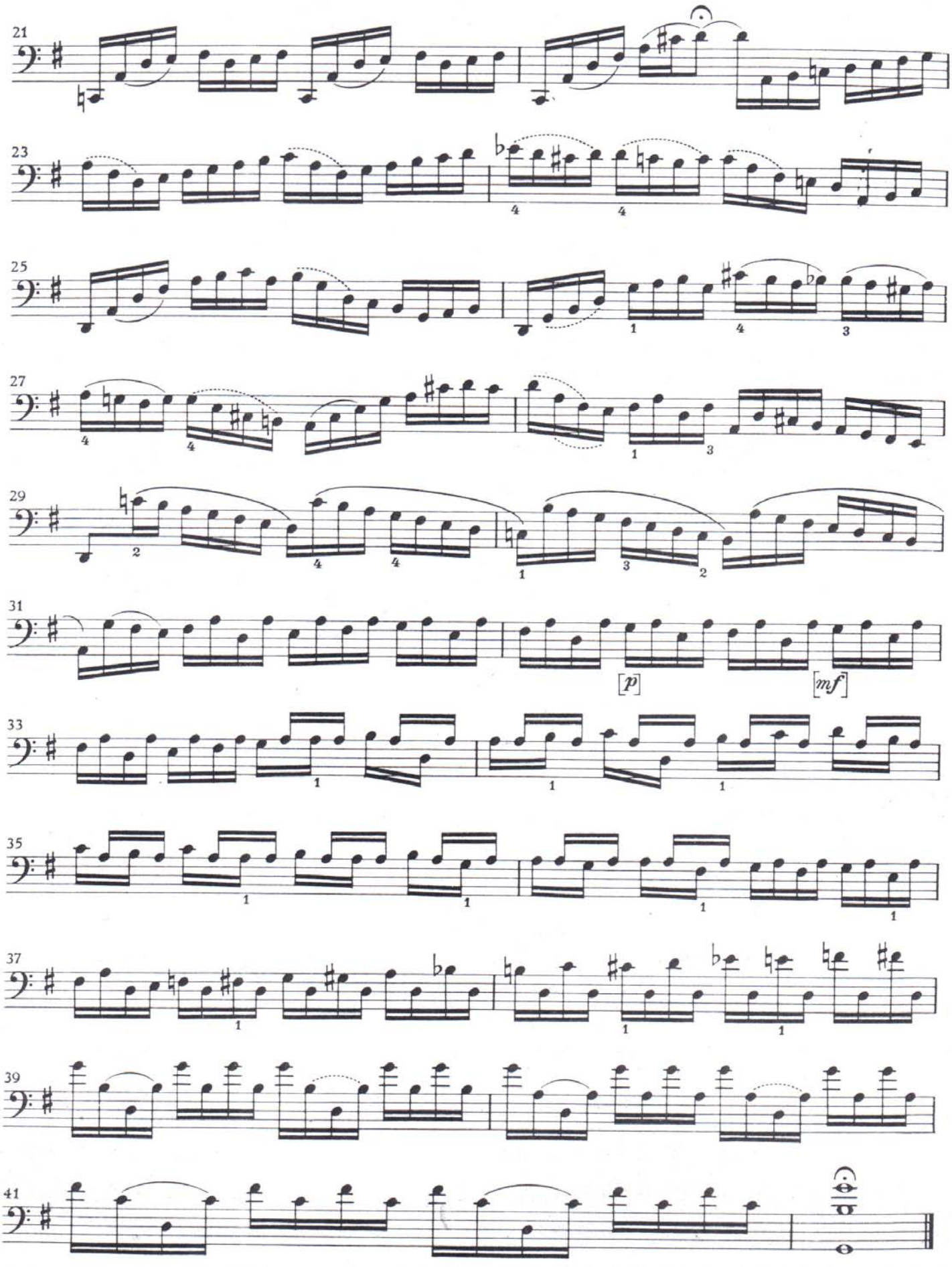
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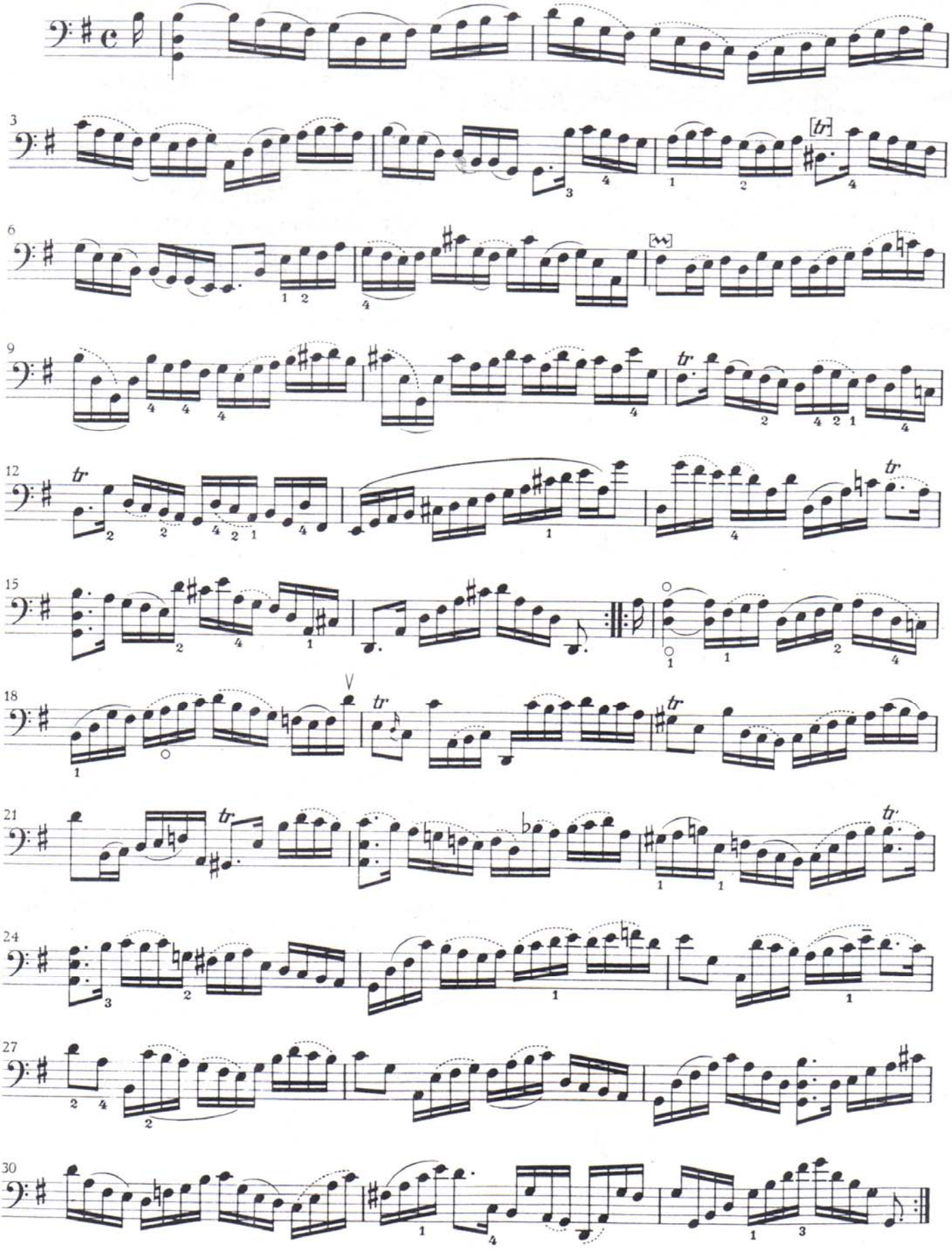
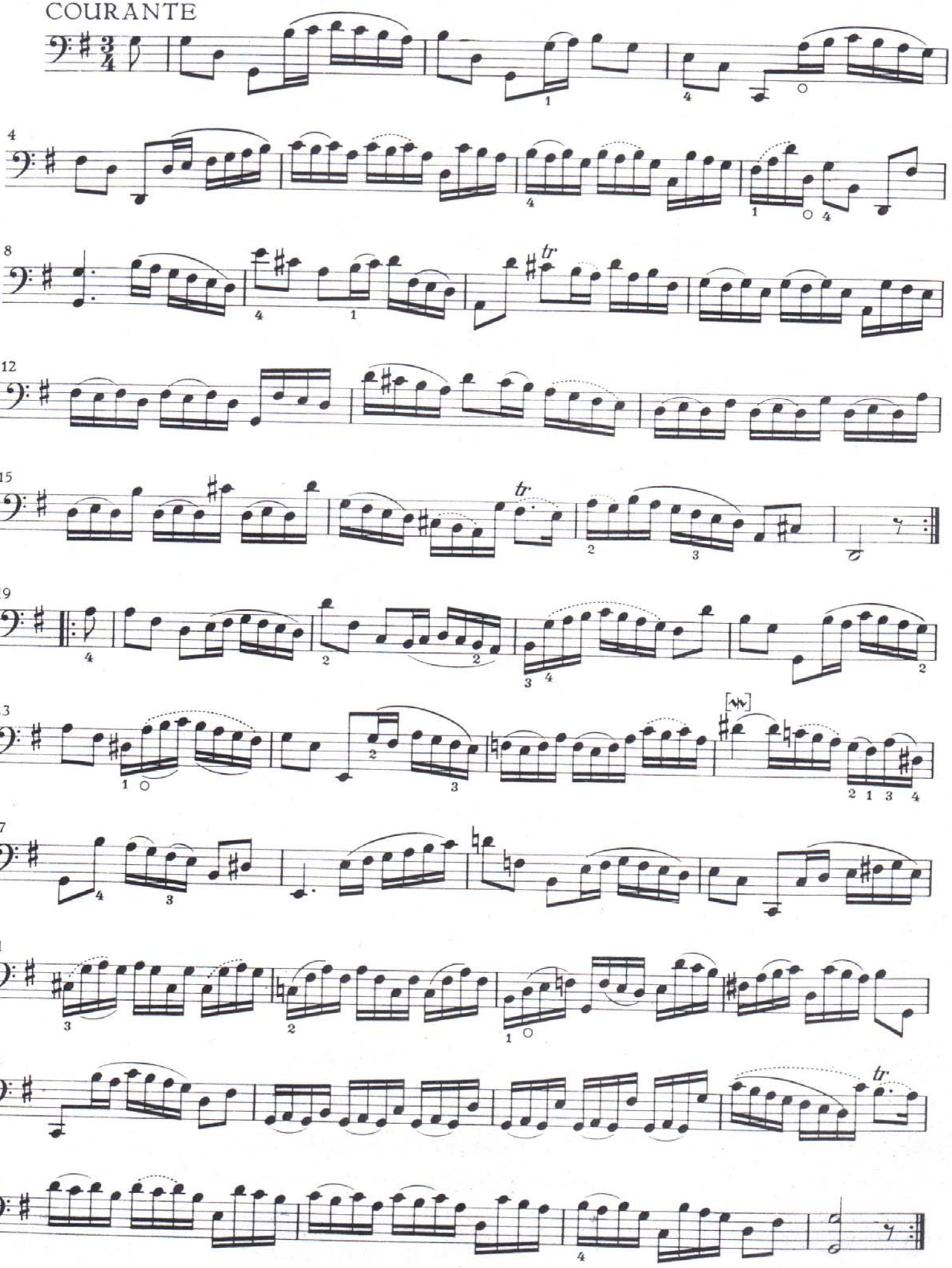
ALLEMANDE



COURANTE



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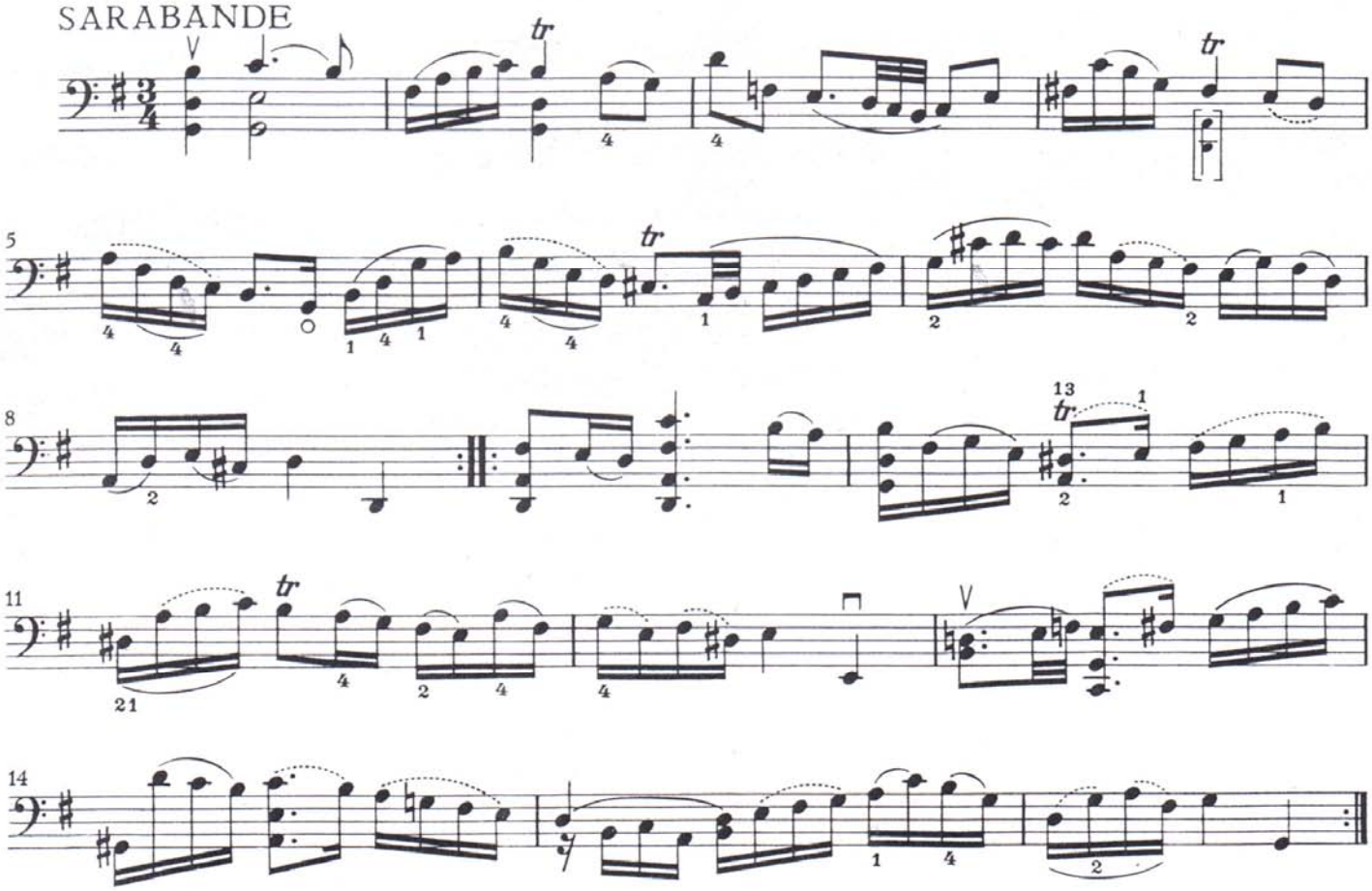
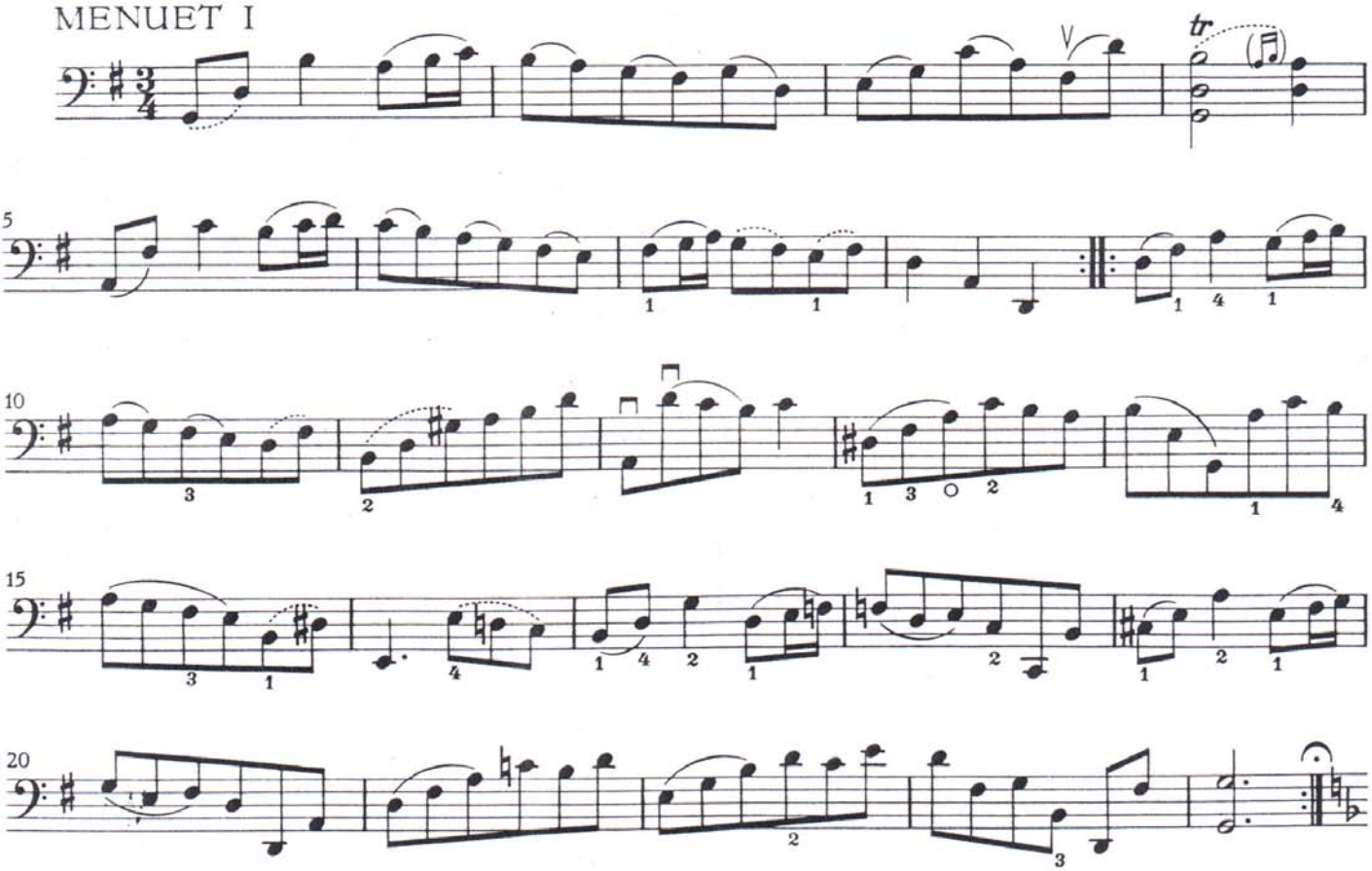


MENUET I



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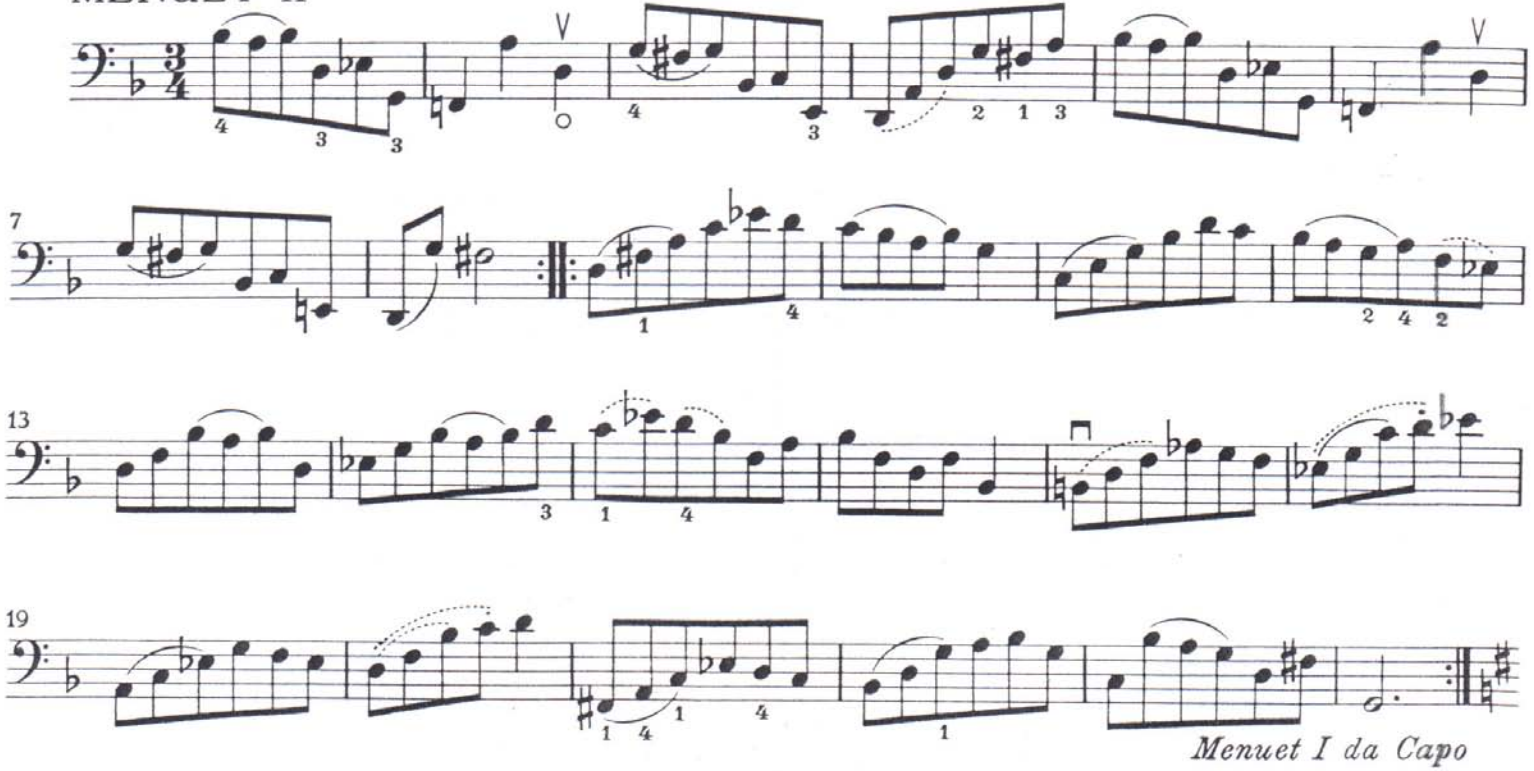
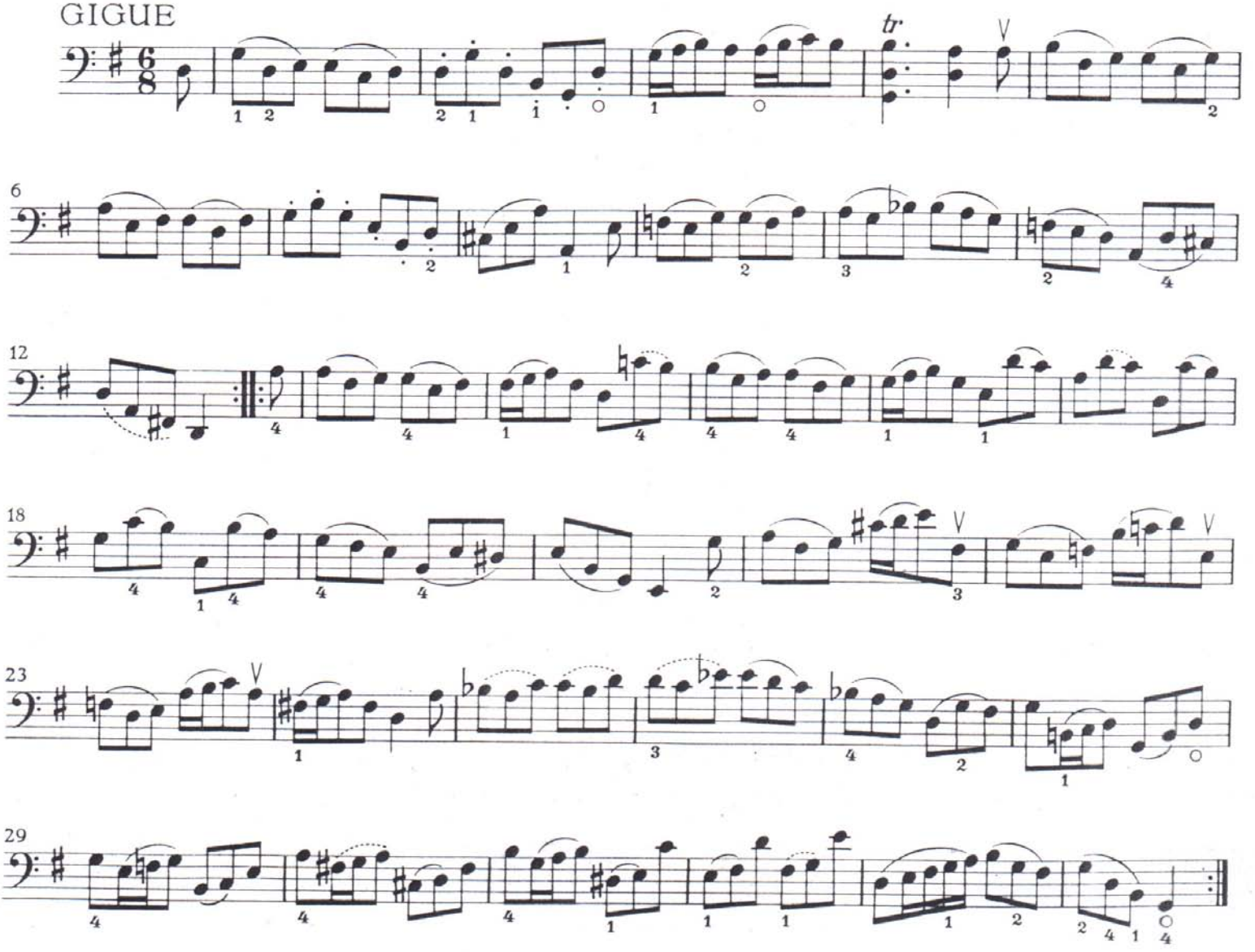


Menuet I da Capo

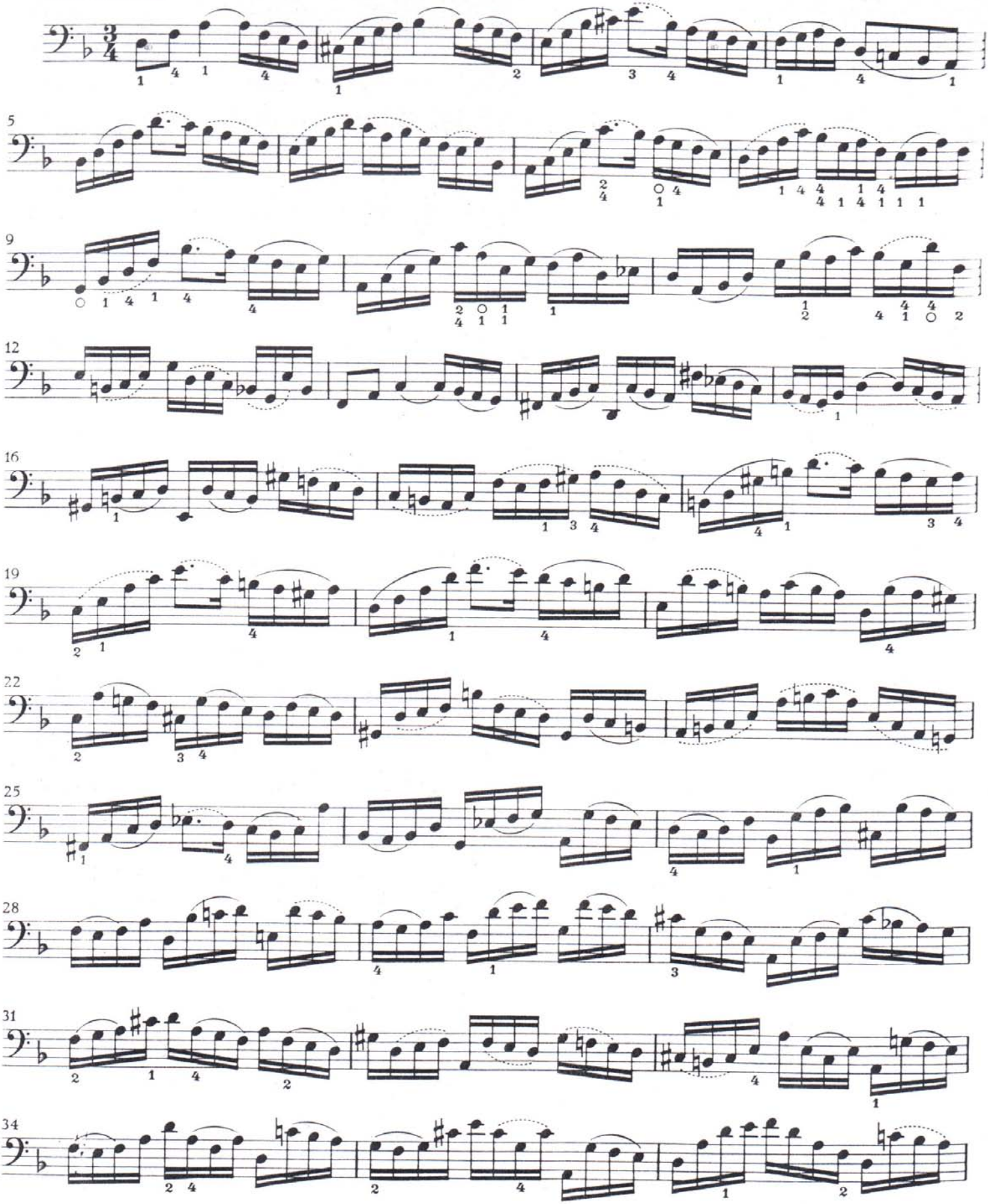
GIGUE

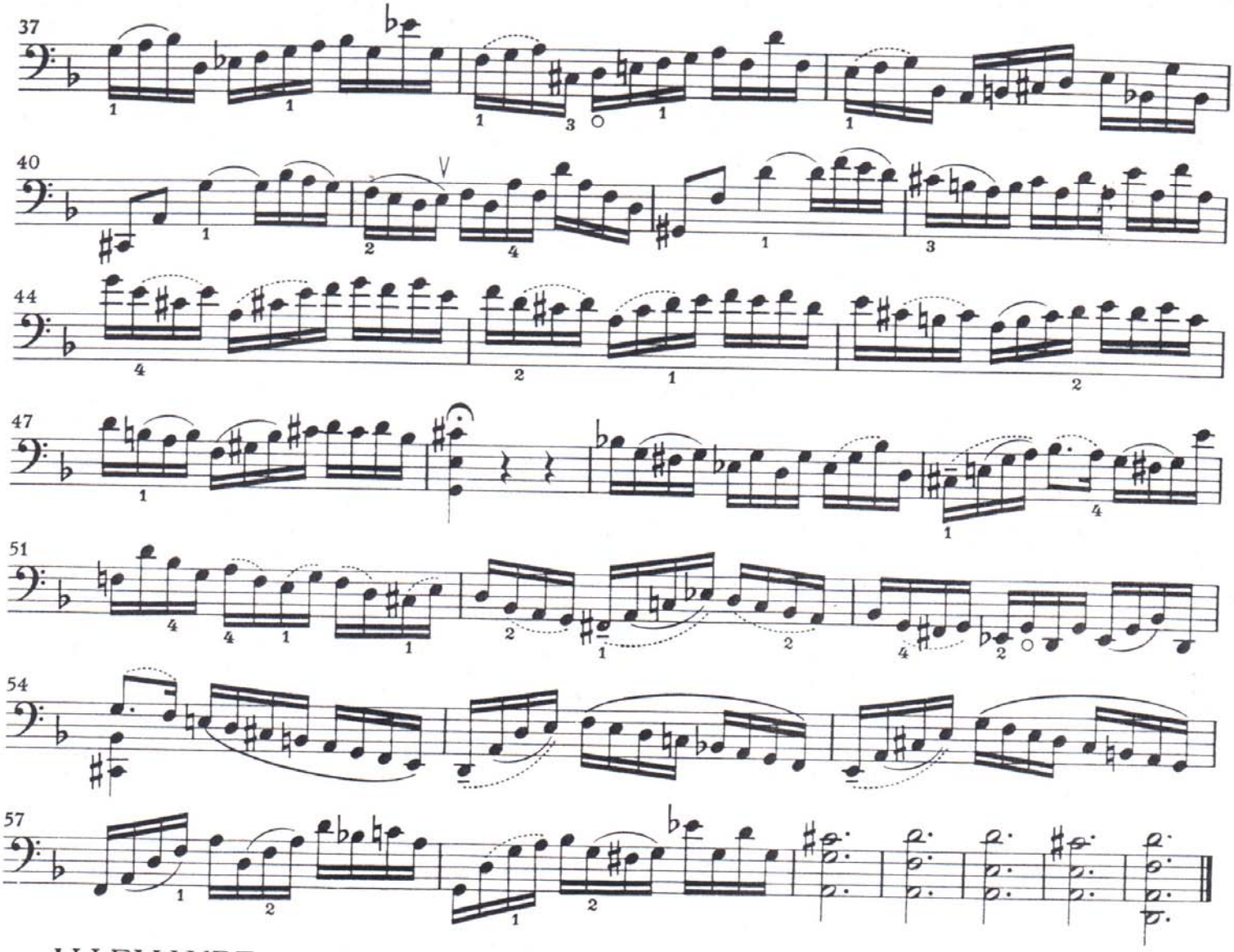


Suite II

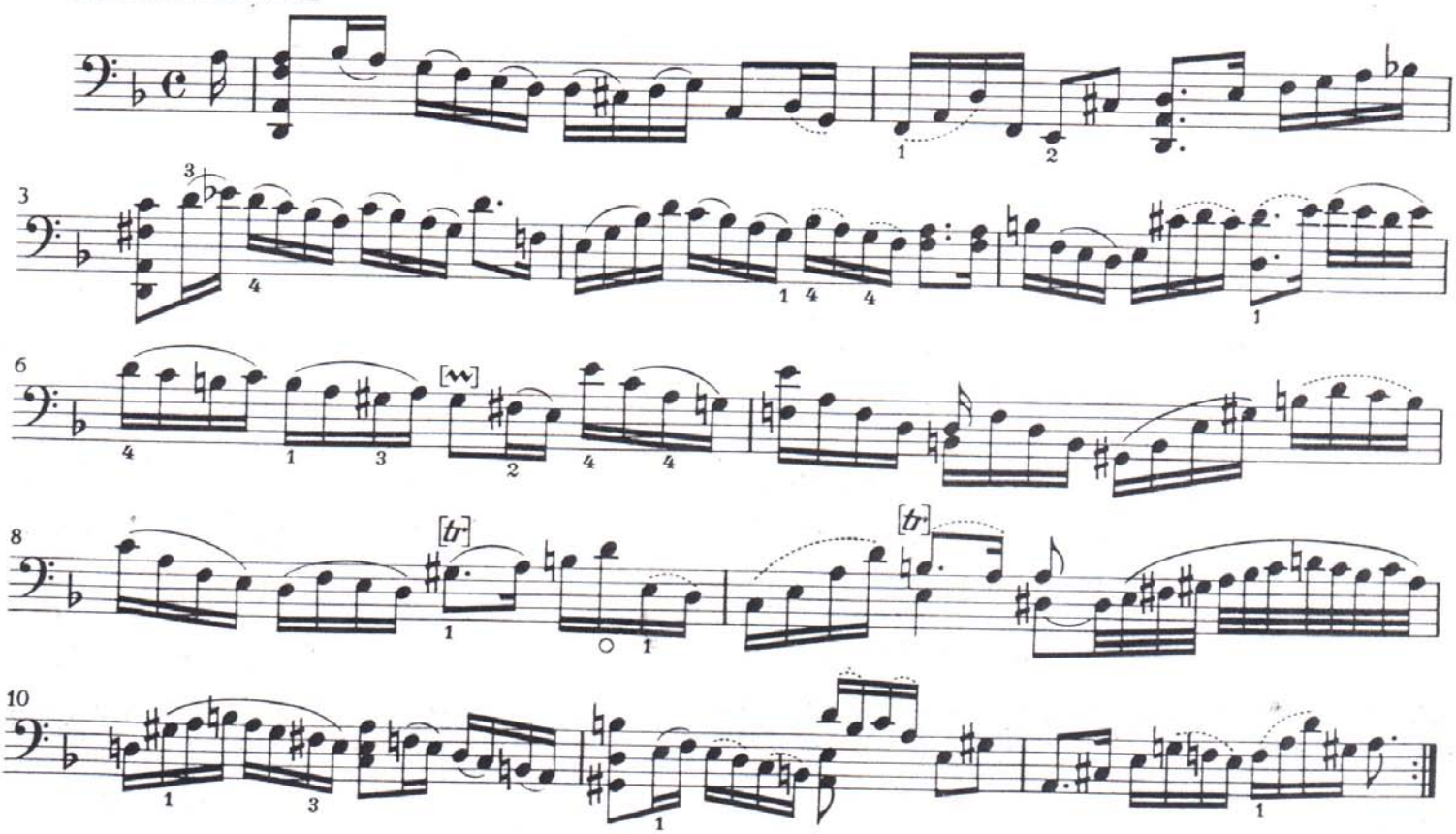
BWV 1008

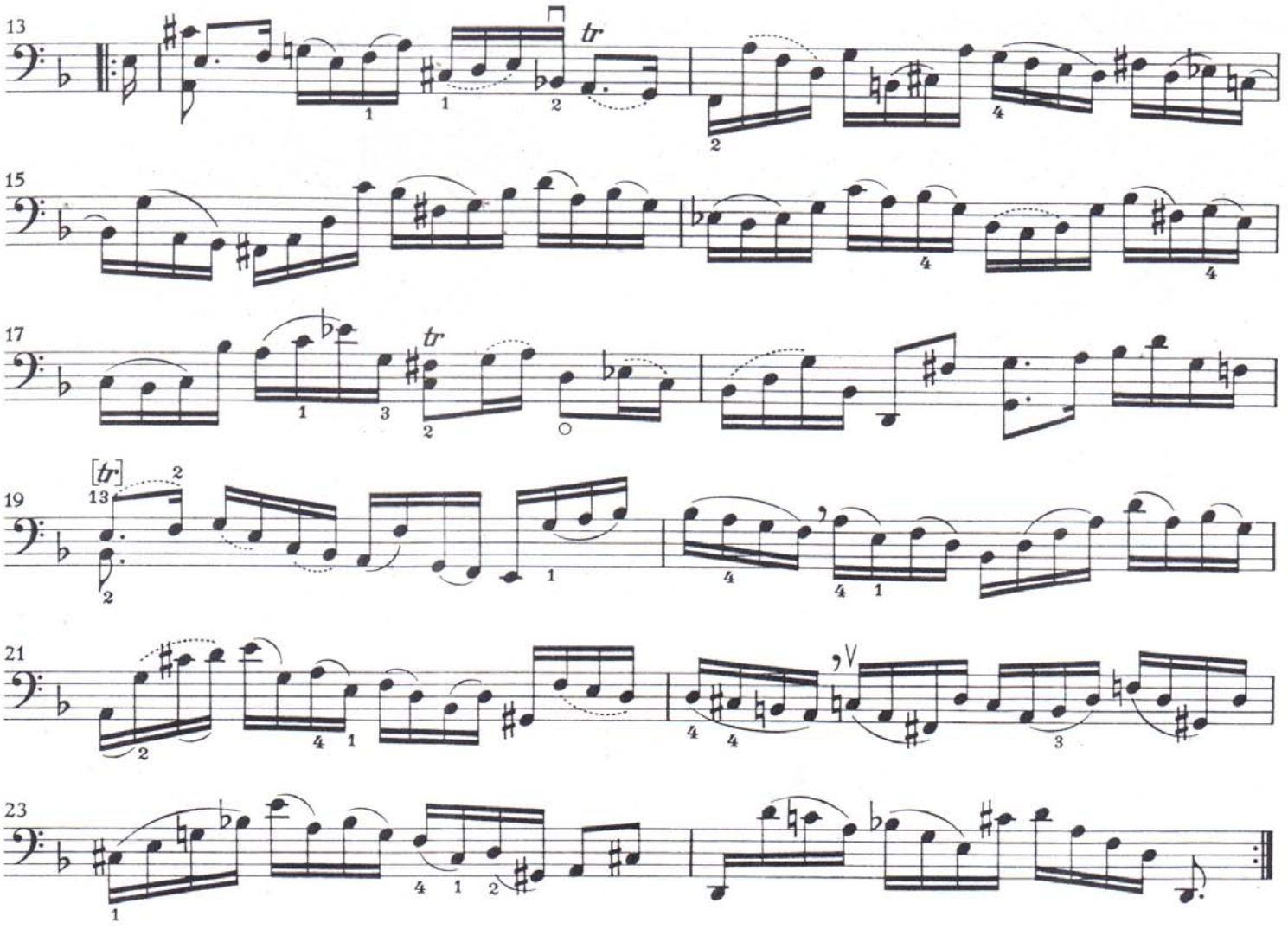
PRÉLUDE



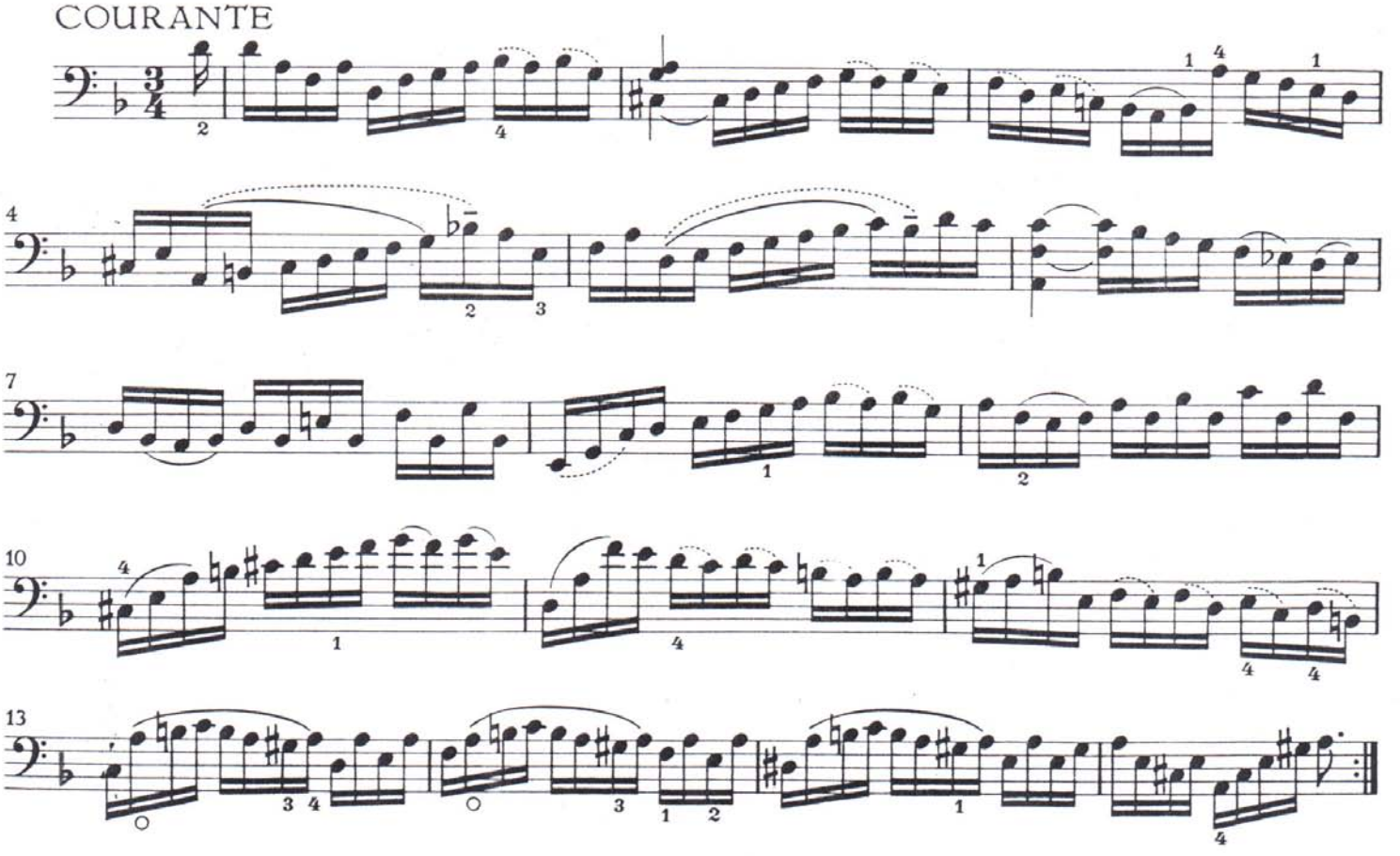


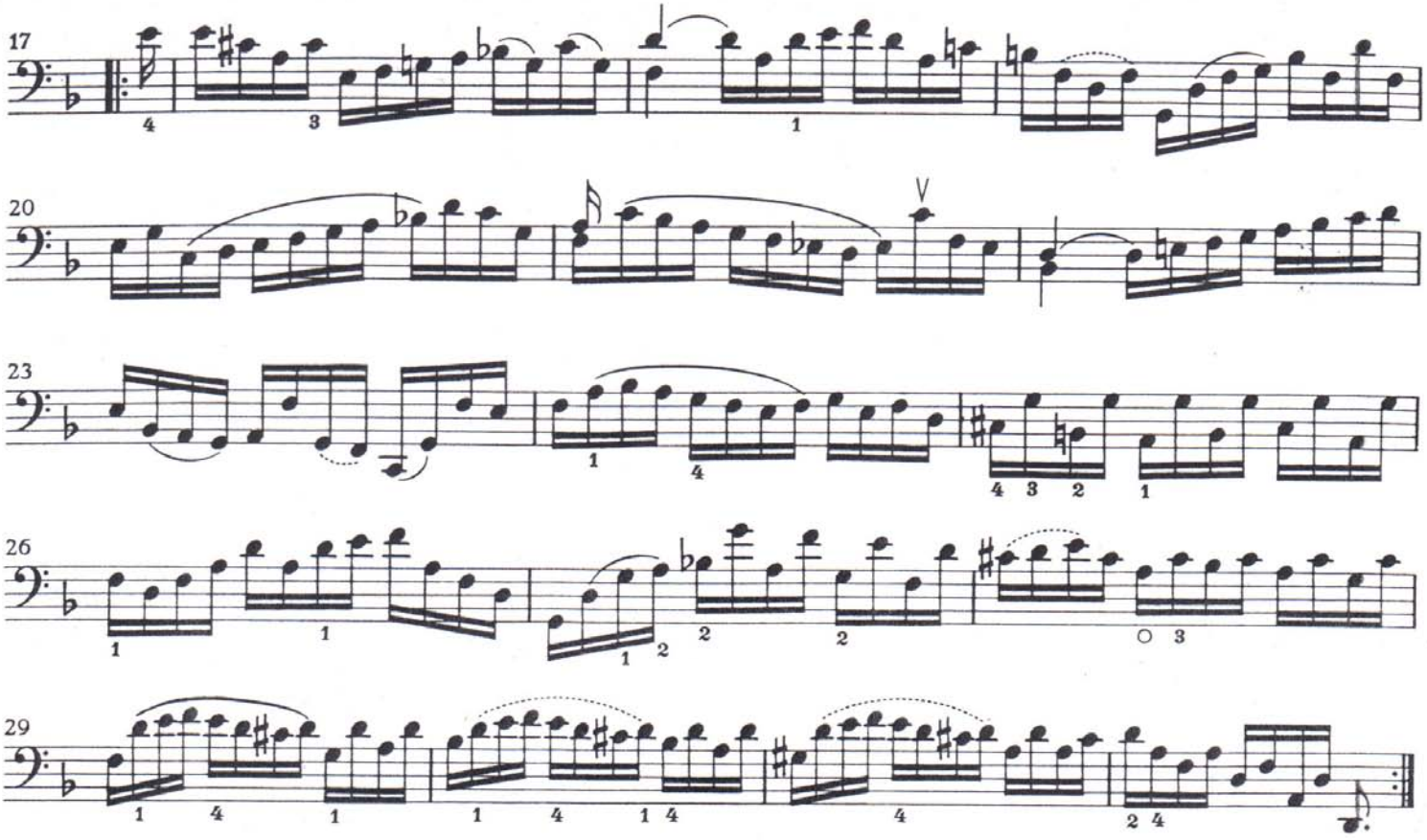
ALLEMANDE





COURANTE





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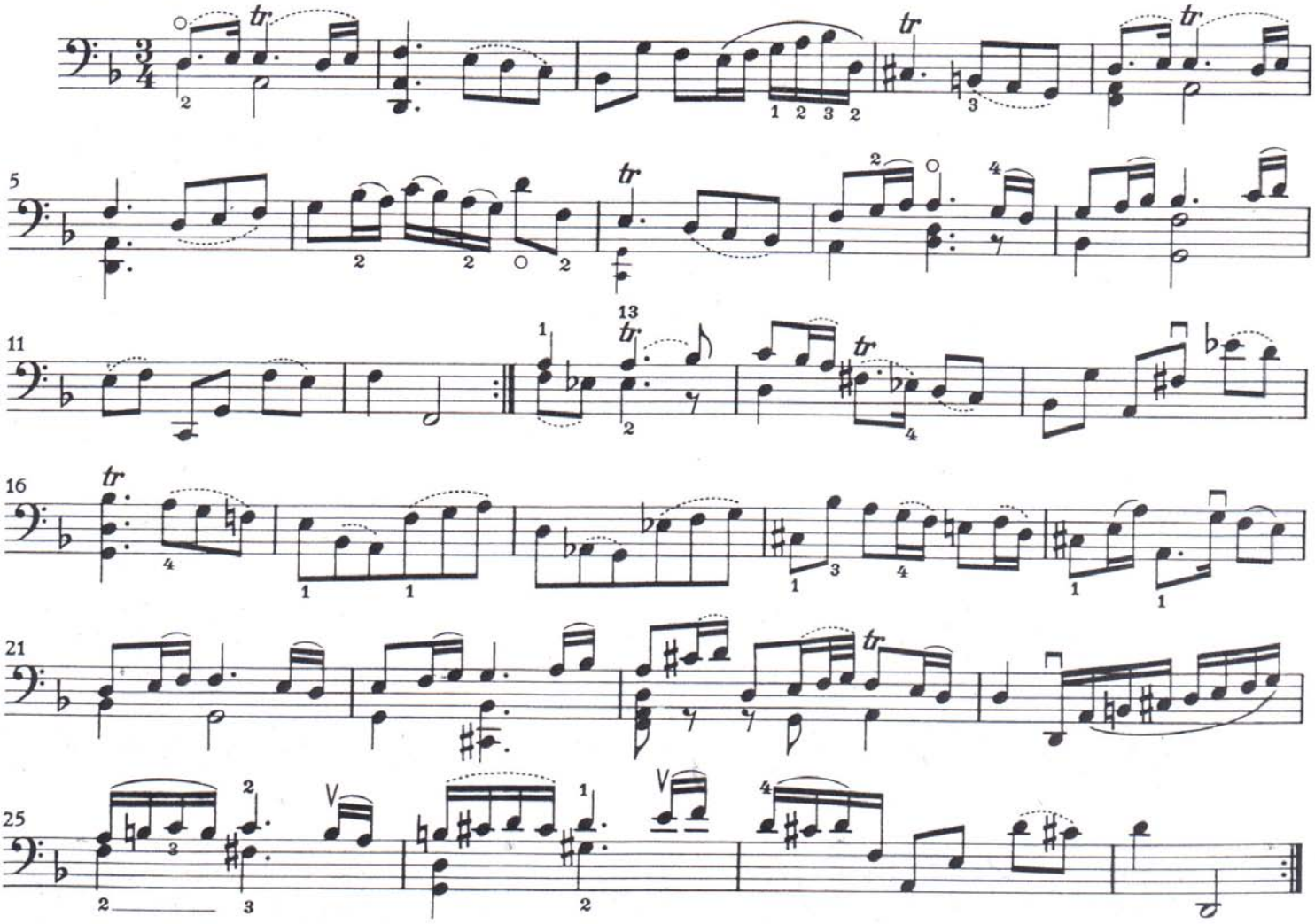

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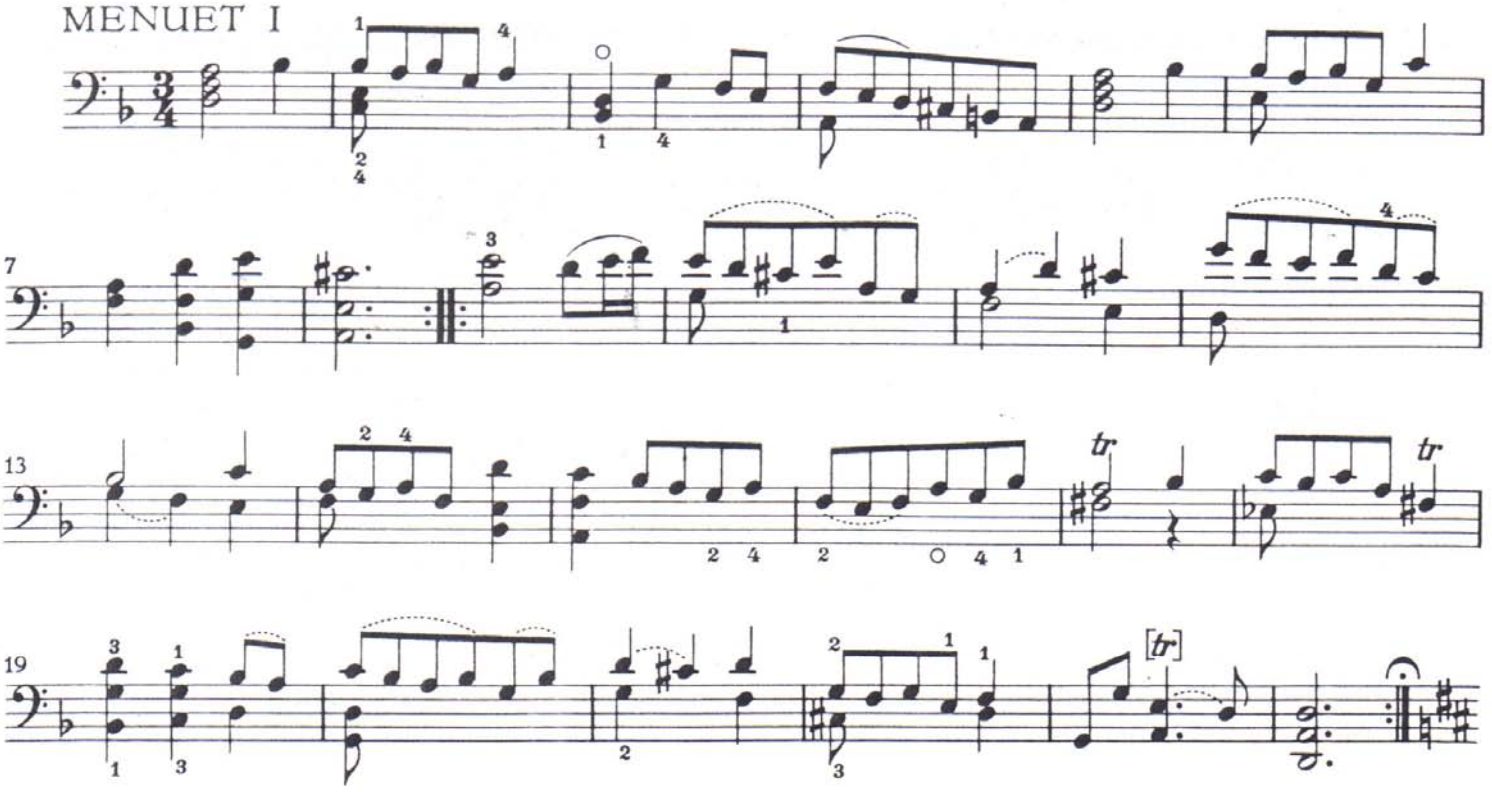

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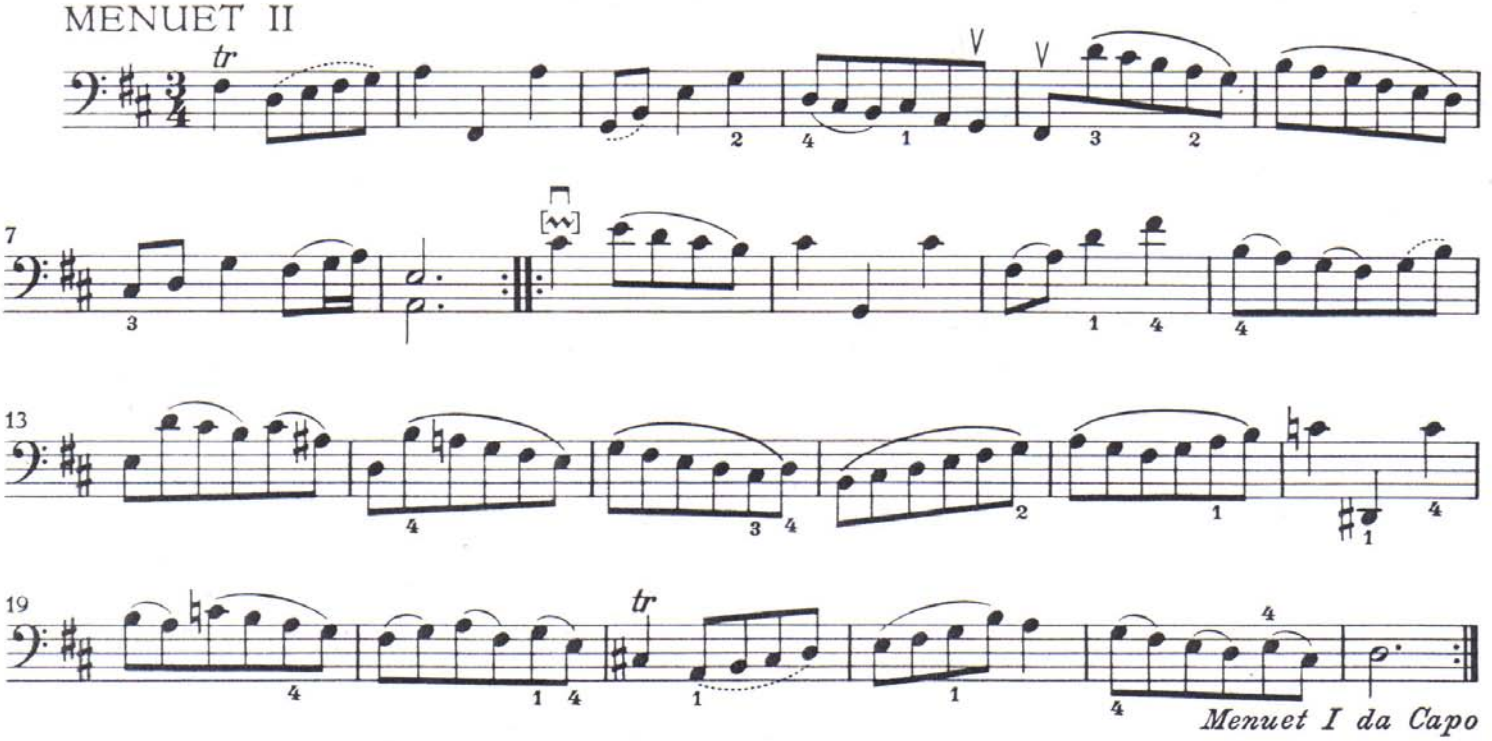
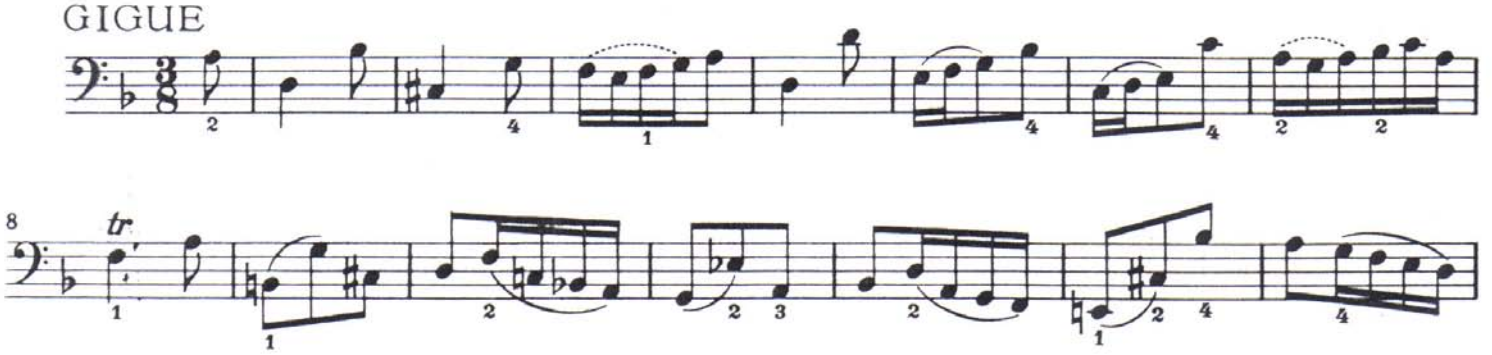
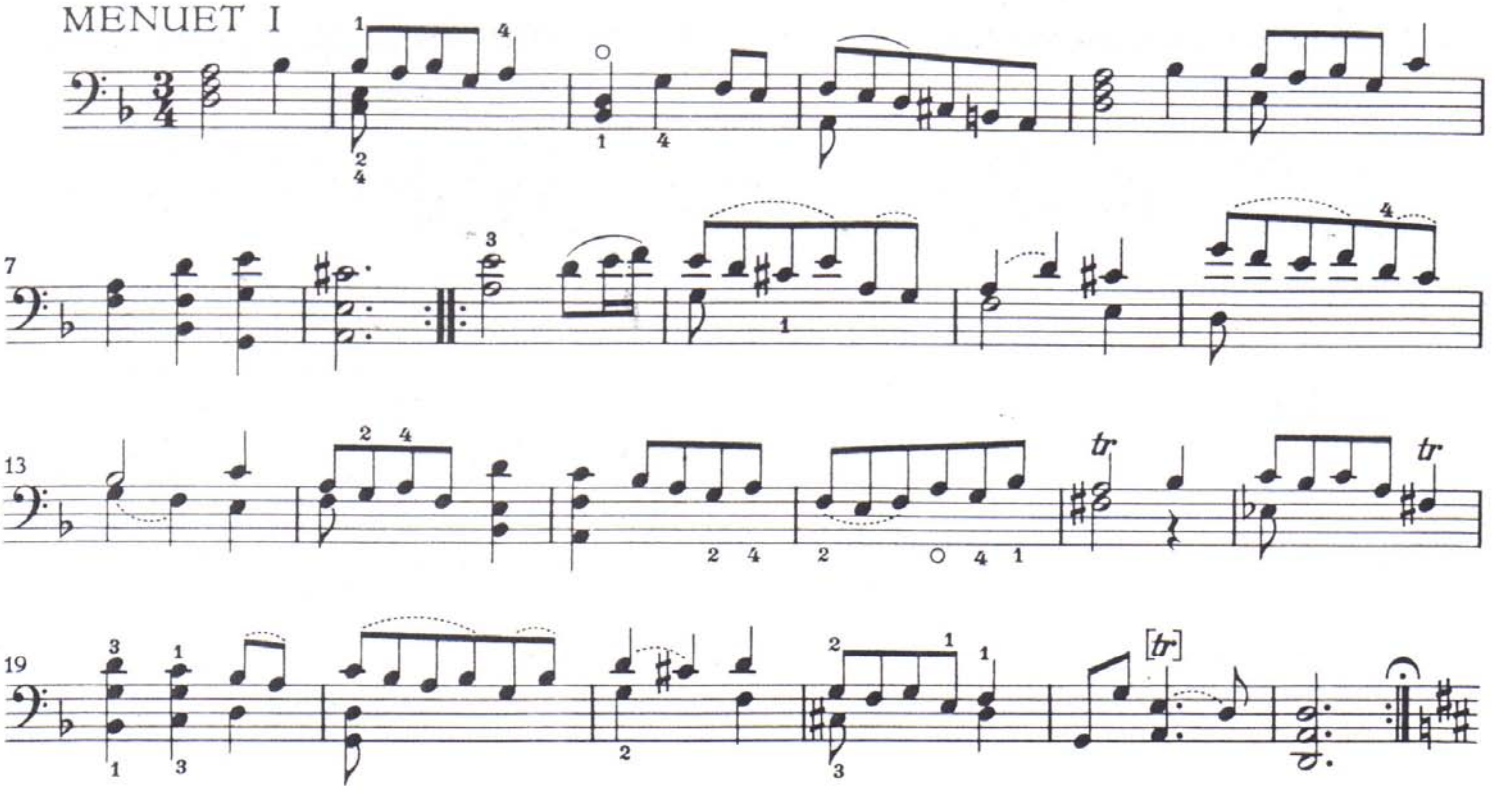


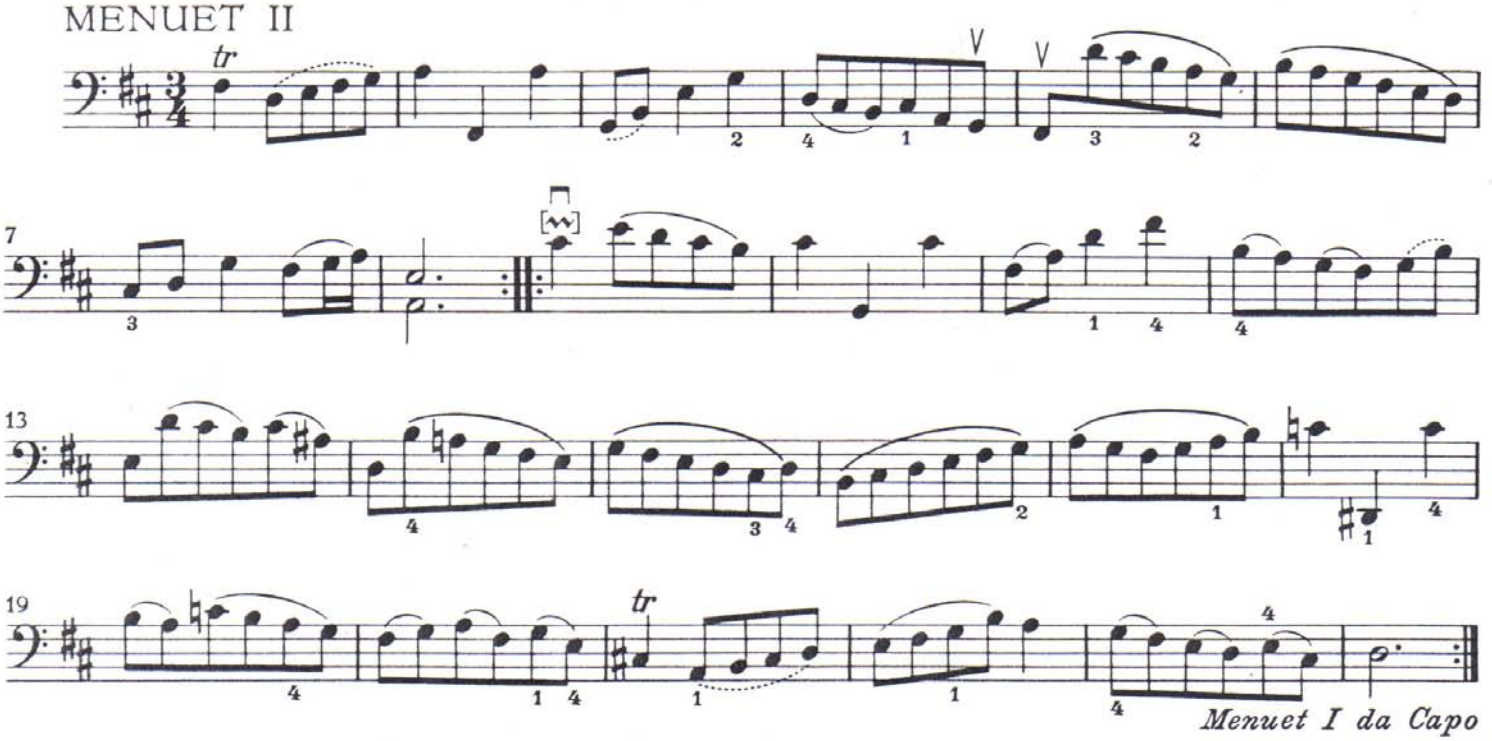
GIGUE



MENUET I



MENUET II



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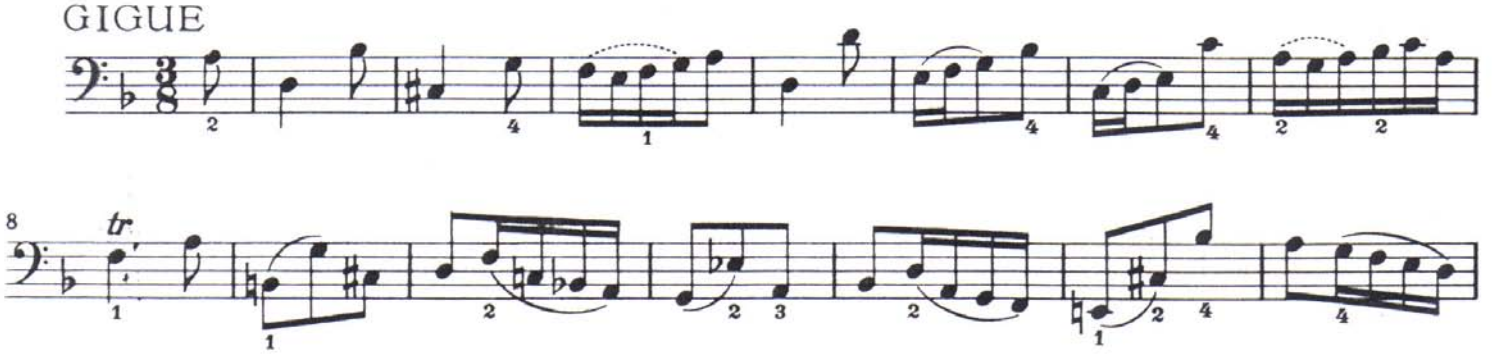
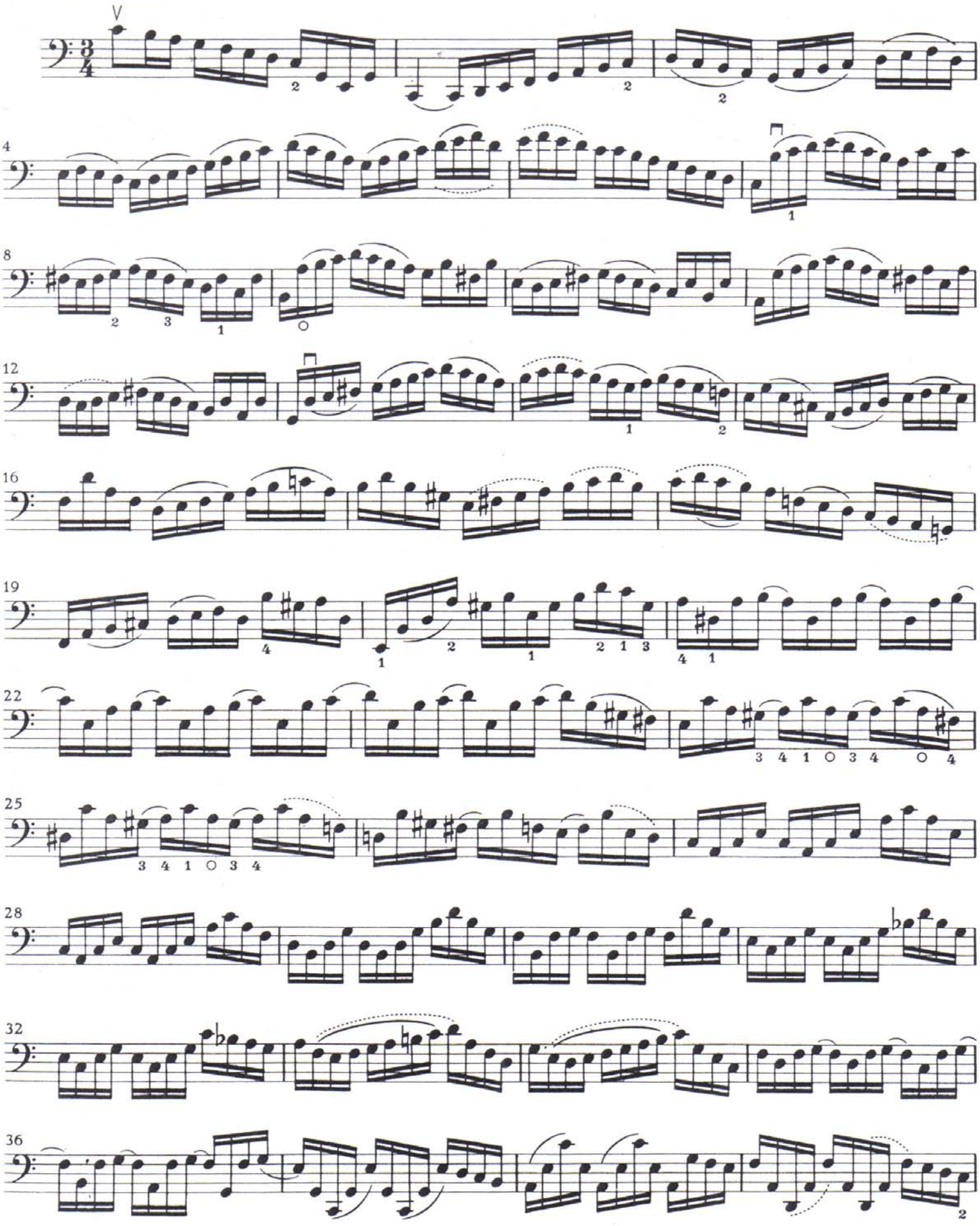
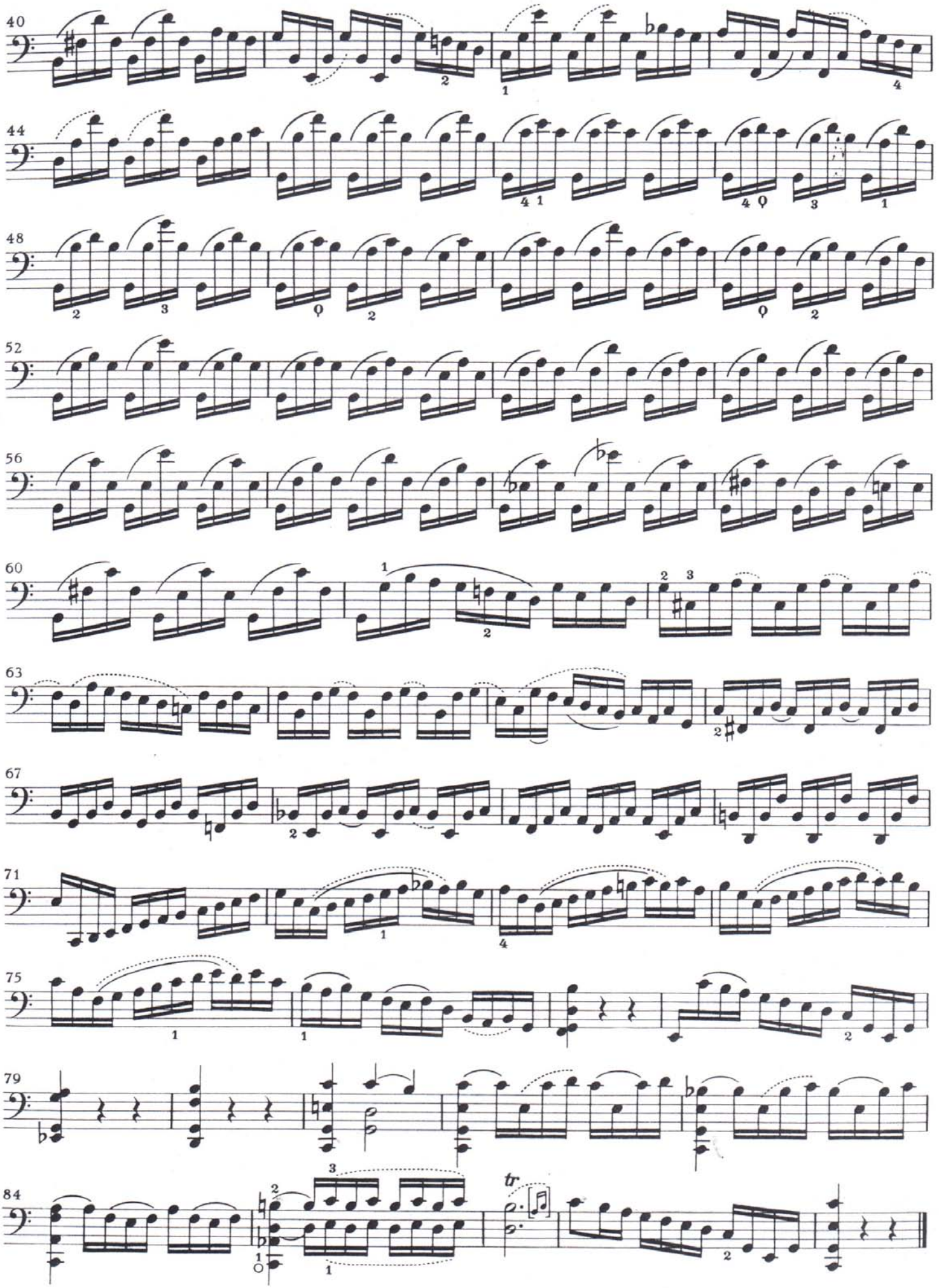


Suite III

BWV 1009

PRÉLUDE

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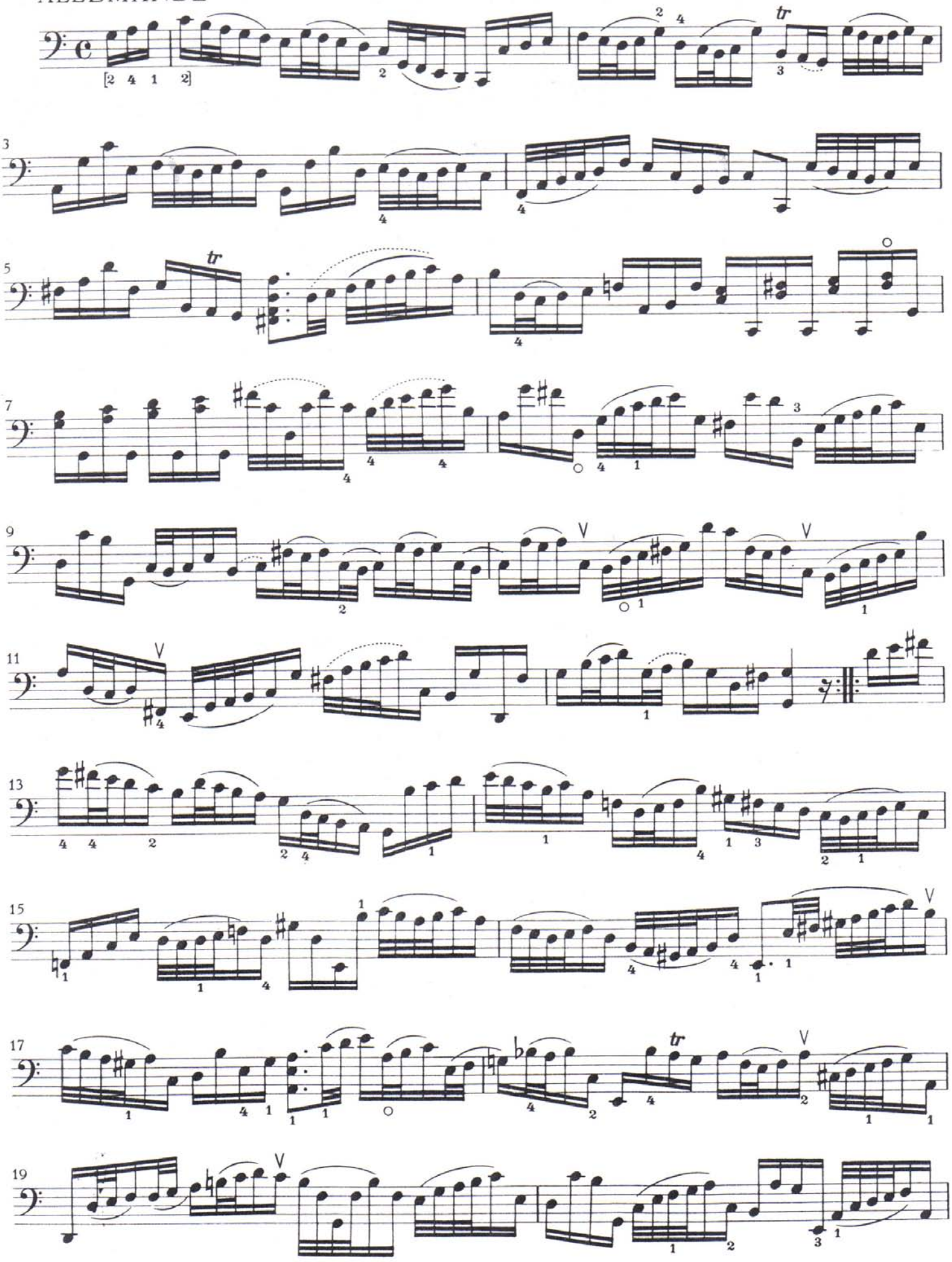
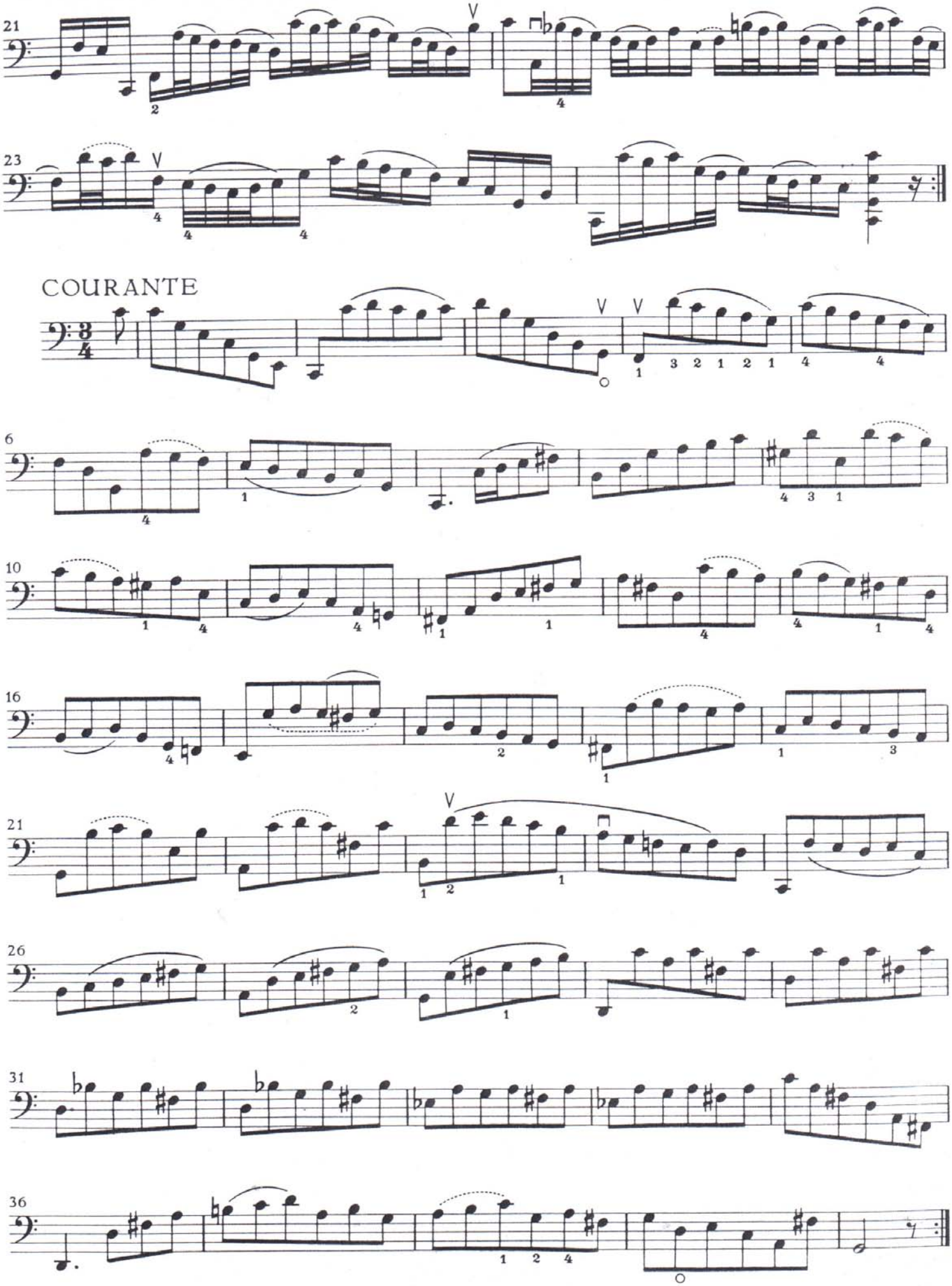
ALLEMANDE

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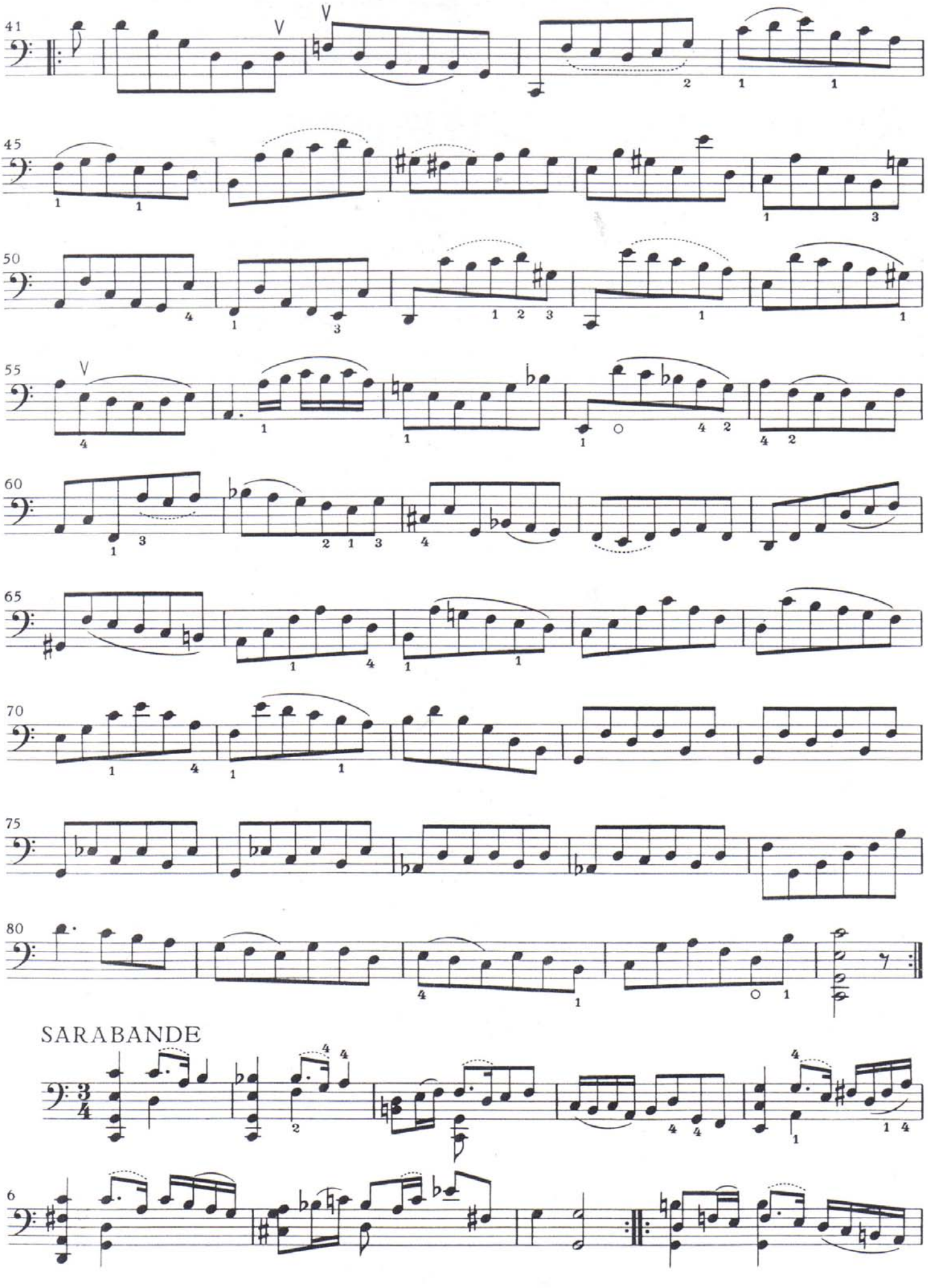
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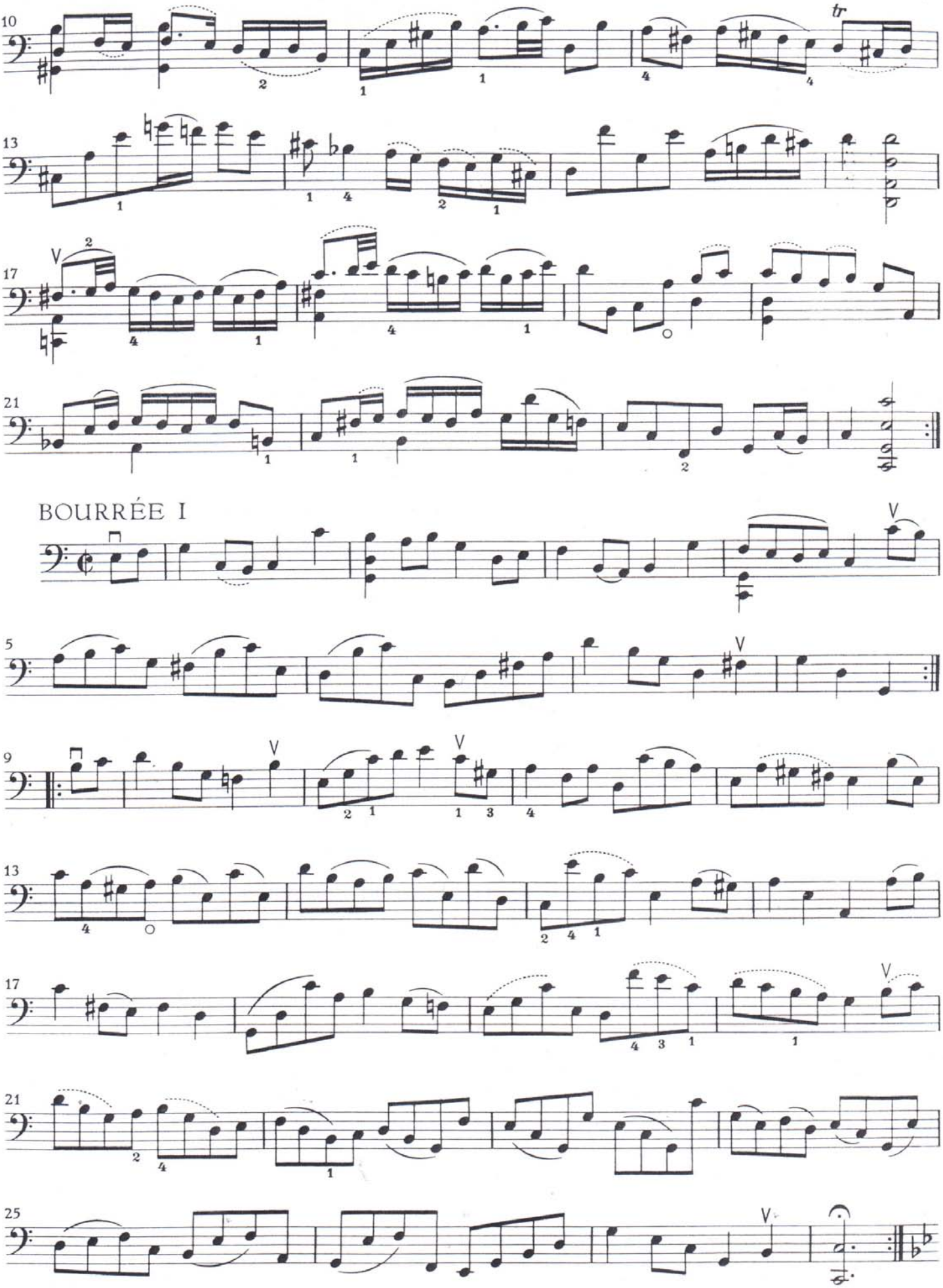
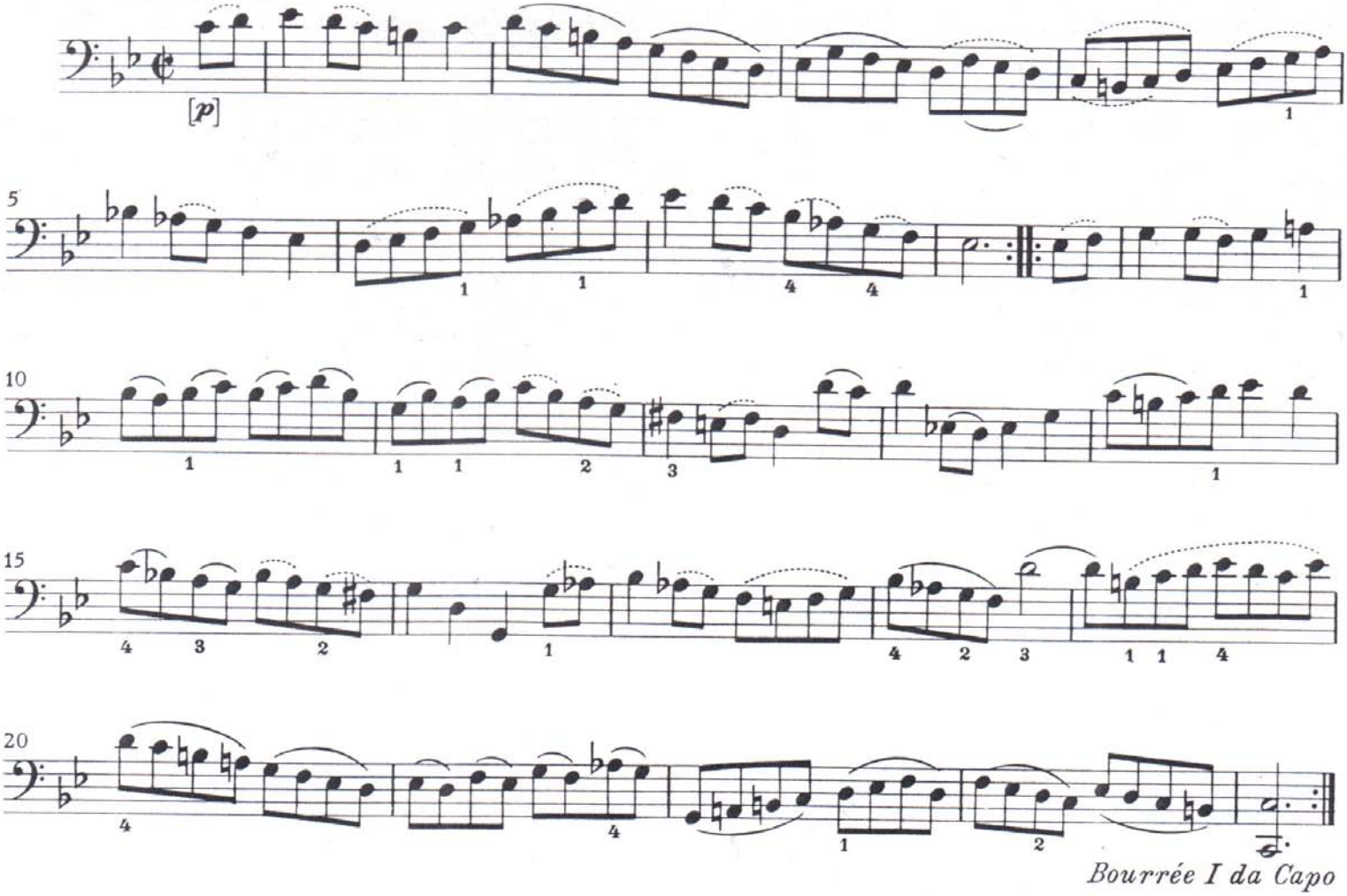

BOURRÉE I

BOURRÈE II



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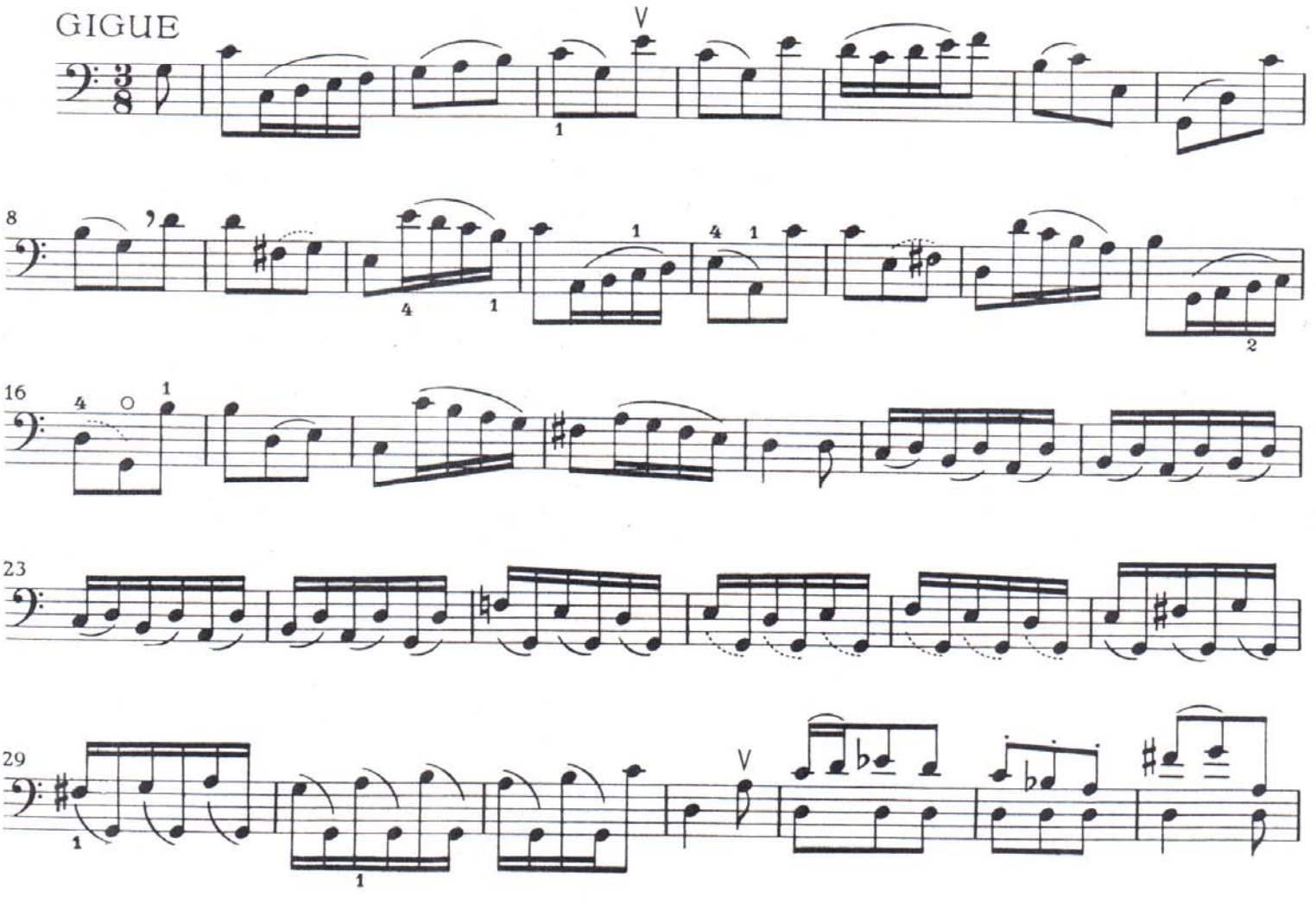

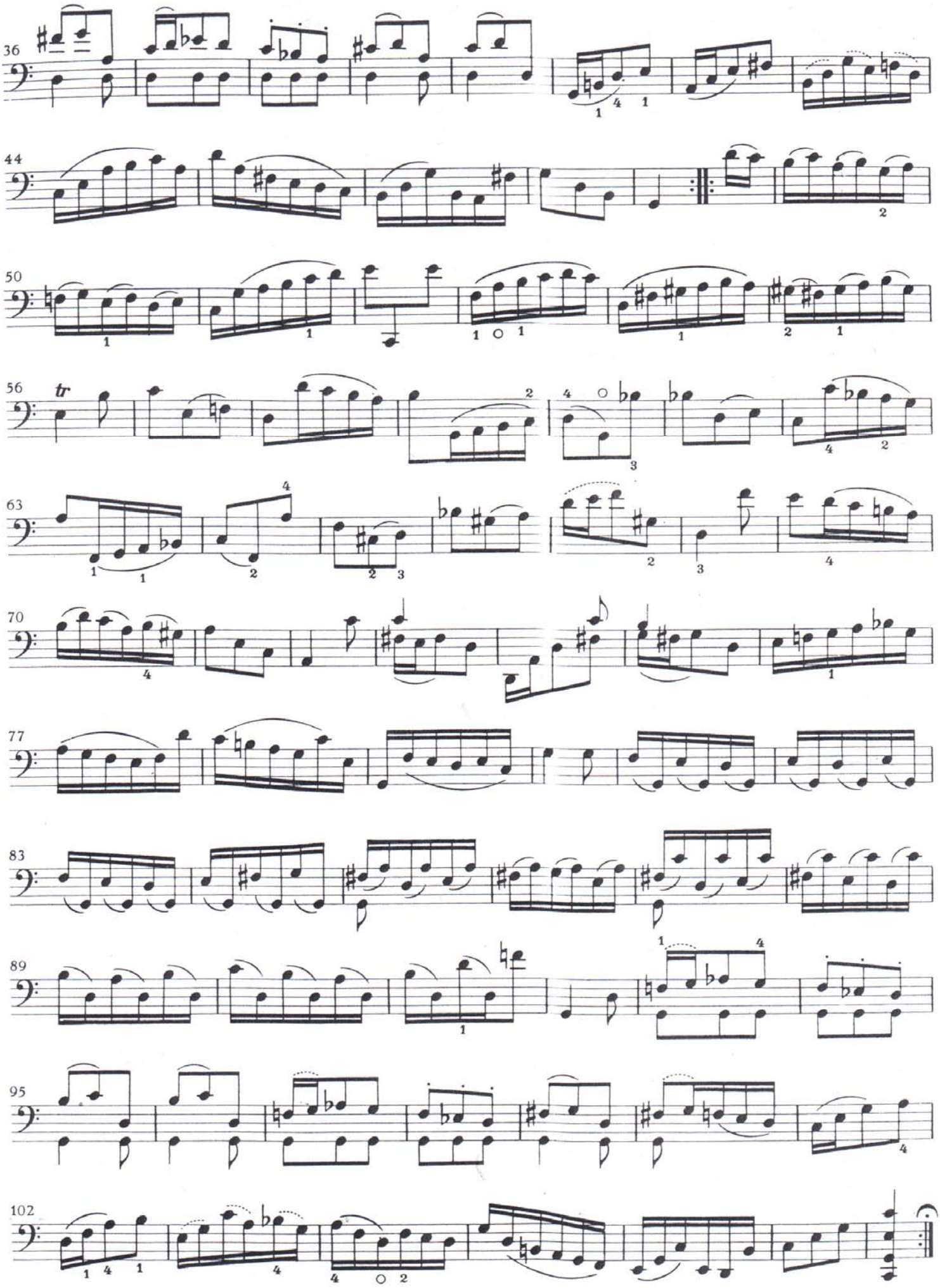
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