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Violinsonate op. 1, 1. Satz

Violinsonate op. 1, 1. Satz, Fortsetzung

g-moll: t $\frac{5}{3}$ tP $\frac{5}{3}$ d s d t $\frac{6}{3}$ ($\frac{5}{6}$ $\frac{5}{5}$ $\frac{5}{5}$ $\frac{5}{5}$)

oder: tP $\frac{7}{5}$

Seq. gr. 2 tiefer
 %) Dp ($\frac{5}{5}$ $\frac{5}{5}$) Sp Sg s $\frac{5}{5}$ t
 [D] [S]

52 d-moll[d]: t tP tG ($\frac{7}{3}$) tP $\frac{5}{3}$ $\frac{6}{6}$ D $\frac{2}{4}$ $\frac{3}{3}$ $\frac{5}{5}$ t $\frac{5}{6}$ $\frac{5}{6}$ t $\frac{5}{3}$ %

60 s $\frac{6}{6}$ (D $\frac{7}{5}$) D $\frac{6}{6}$ t 65 $\frac{5}{6}$ $\frac{5}{6}$ { (D $\frac{7}{3}$) D $\frac{3}{3}$ 21 % }

Seq. kl. 3 höher 70 [tG] 75 (s $\frac{5}{3}$) (D $\frac{7}{5}$)
 Des-dur: D $\frac{3}{3}$ [T]
 es-moll [sg]: s $\frac{7}{7}$ ($\frac{6}{7}$) D $\frac{3}{7}$ D $\frac{3}{5}$ $\frac{5}{5}$ tG $\frac{5}{6}$ s $\frac{7}{7}$ D $\frac{7}{5}$ [t]
 (D $\frac{7}{5}$) Tp

80 $\frac{5}{3}$ (s $\frac{5}{3}$) $\frac{5}{3}$ (D $\frac{7}{4}$ $\frac{3}{3}$) t $\frac{5}{3}$ s $\frac{7}{5}$ $\frac{6}{6}$ (D) tP $\frac{5}{3}$ (D $\frac{7}{3}$) D $\frac{7}{3}$ tG
 oder: s $\frac{5}{6}$ [tP]

Seq. gr. 3 tiefer Seq. gr. 3 tiefer 85 Dp $\frac{6}{5}$ s(d) Dp D T t

Des-dur [DG]: D $\frac{7}{7}$ $\frac{9}{9}$ $\frac{8}{8}$ $\frac{7}{7}$ \approx $\frac{9}{9}$ $\frac{8}{8}$ $\frac{7}{7}$ $<$
 A-dur [D]: D $\frac{7}{7}$
 Gis-dur [D von Des-dur]: D $\frac{3}{3}$ $\frac{5}{3}$ $\frac{6}{3}$ D $\frac{7}{7}$ $\frac{9}{9}$ $\frac{6}{5}$ $\frac{5}{5}$

Violinsonate op. 1, 1. Satz, Fortsetzung

147 150

g-moll: D^{\sharp} | (D^{\flat}) | $sN(D^{\sharp})sN$ | D^{\flat} | (D^{\vee}) | s^n | D^{\flat}

[s] [s] [s]

cis-moll: D^{\flat} | (D^{\sharp}) | sN

[tP]

155

D^{\sharp} | D^{\flat} | D^{\sharp} || t

D^{\sharp} | sN | D^{\sharp}

Golgotha, Eingangschor

reine Dreiklänge }
 verm. Septakkorde (V) }
 Bass
 Funktion

	c	ges	des	V	c	D	b
	c	c	c	c	5 c	c	c
	c-moll: t	(s)	sn	D^{\vee}	t	D^{\vee}	g

V | c | 10 | g | as | V | g | b | 15 | as | V

D^{\vee} | t | g | g | g | g | g | g | g | g

g-moll: s | t | sn | D^{\vee} | t | tP | sn | D^{\vee}

e-moll [D_p]: D^{\sharp}

e | e | 20 | e | e | e | e | dis cis | 25 | V | c | c

(s) | s | D^{\vee} | t

e-moll: (D^{\flat}_{43}) [s] (s) | sn | D^{\vee}

Adagio $\text{♩} = 52$

Handwritten musical notation for the first system, measures 1-3. The score is in treble and bass clefs with a key signature of one sharp (F#). The tempo is Adagio with a quarter note equal to 52 beats per minute. The first measure starts with a piano (*ppp*) dynamic. The bass line features a series of chords with a *8va* (octave) marking. The treble line contains chords and some melodic fragments.

Handwritten musical notation for the second system, measures 4-6. The *espress.* (espressivo) marking is present in the bass line. The bass line continues with chords and a melodic line. The treble line has chords and some melodic fragments.

Handwritten musical notation for the third system, measures 7-9. The bass line continues with chords and a melodic line. The treble line has chords and some melodic fragments.

Handwritten musical notation for the fourth system, measures 10-12. The bass line continues with chords and a melodic line. The treble line has chords and some melodic fragments.

Handwritten musical notation for the fifth system, measures 13-15. A circled number '1' is written above the first measure of this system. The bass line continues with chords and a melodic line. The treble line has chords and some melodic fragments.

poco cresc.

②

mf *crescendo*

20

f
diminuendo

Alto I:

Dans la nuit tiède de mêlons nos corps souples à l'ha-

(3)

Act. 2:

- lei - ne chaude des bois : glissons - nous, femmes parmi les troncs lis - ses des

Dithyrambes, I. Nuit

h-moll: $t^3 s^3 s^7 s^6 s^4$ | : | : | : | 5 | (:) | : | (:) | 10 | s

fis-moll[d]: $s \frac{5}{6} s^5 s^3 D^v(s)$

t^3 d | $t^3 s^6$ [sP] | $D^v t$ | | | 15 |

s^3 (d) s^6 | $D^v t^3$ | $(D^v)s$ | D^7 | t^3 | D^5 | t | D |

$(s^5 D^7)[tP]$

gis-moll[TP]: $D^3 tDt$

dis-moll[Tg]: $s t^5$

Seq. v. 4 tiefer | Seq. gr. 2 tie. | Seq. gr. 2 tiefer | 20 |

T t | $\frac{6}{3}$ | $\frac{6}{3}$ | $\frac{6}{3}$ | D^v

\approx F-dur: $\frac{5}{6} \frac{6}{5}$

oder: D^v^3 gis-moll: $S D^4^3$

$s^6 t^3 s^6 s^3 D^7 t$

ais-moll[Dg]: $s t^3 s^6 D^7^3$

Seq. kl. 3 höher | 25 | Seq. kl. 3 höher | Seq. kl. 3 höher

T D^v

D^3 s $(D^v)s^5$

\approx As-dur [TP]: s^6 [T]

\approx gis-moll [TP]:

30 | Seq. gr. 3 tiefer |

\approx D^v | s^6 | $\frac{7}{6}$ | $\frac{7}{6}$

$\frac{6}{3}$ t^3

T^3 s^5 D^3 $(D^7)(D^3)s^3$ | D^6 | s | $t^3 s^6$ | $D^7 t$ | D^v^7

[sP]

Dithyrambes, I. Nuit, Fortsetzung

33 35

$\frac{5^5}{6}$ $\frac{6}{5}$ $D \frac{3}{3}$ $t \frac{3}{3}$

70

fis-moll [d]: $\frac{5^5}{6}$ | 5 T. entspr. T. 21-25, gr. 3 höher | s $D \frac{5}{5}$ ($D \frac{5}{5}$) = L

80 85

$t \frac{3}{3}$ | $D \frac{3}{3}$ $D \frac{3}{3}$ $t \frac{3}{3}$ $D \frac{3}{3}$ | vgl. T. 24, 25 | $t \frac{5}{6}$ | Seq. kl. 3 höher | Seq. kl. 3 höher

[tP] b-moll: $\frac{5^5}{6}$ $t \frac{5}{5}$ ($D \frac{5}{5}$)

h-moll: $t \frac{5}{6}$ | Seq. gr. 3 tiefer | D_p | vgl. T. 87 | $D \frac{5}{5}$ $\frac{5^5}{6}$ | kl. 2 höher | 2 T. entspr. T. 88, 89

$D \frac{3}{5}$ [t] c-moll: t

=L =L

95 100

vgl. T. 90 | kl. 2 höher

$D_p \frac{3}{5}$ d-moll [tg]: $D \frac{3}{3}$

cis-moll [d]: $t \frac{5}{6}$ $\frac{5^5}{6}$ $d \frac{3}{3}$ t $D \frac{3}{5}$ ($D \frac{3}{5}$) $D \frac{3}{5}$ s $t \frac{3}{3}$ $D \frac{5}{5}$

oder: $\frac{5^5}{6}$ =L

kl. 2 höher | Seq. gr. 3 tiefer | Seq. kl. 3 tiefer | 105 | kl. 2 höher | Seq. gr. 3 tiefer | 2 T. Wiederh.

t tg s

110 115 120

g-moll: t | t | tg $D \frac{3}{5}$ (D) $D \frac{5}{5}$ tP | sN s | $D \frac{5}{7}$ sN | $D \frac{6}{5}$ [s] t

c-moll [s]: t $D \frac{5}{7}$ sN ($\frac{5^5}{6}$ D) (sN $D \frac{5}{3}$) $D \frac{5}{5}$ $D \frac{5}{5}$ Tg

[s] =L

Messe für Doppelchor

Drittes Buch I. Teil, Fortsetzung

2

1
son
Ky
Ky
mf
Ky

ri-e e-le-i-son e-le-i-son
e-le i

10
1
2 V I₁
3 kein # I #
4 a-moll: s
5

Musical score for the first system, measures 1-4. It features four staves: vocal line, two piano accompaniment staves, and a bass line. Dynamics include *mf*, *p*, and *pp*. The lyrics are "ri e" and "Ky".

Musical score for the second system, measures 5-8. It features four staves: vocal line, two piano accompaniment staves, and a bass line. Dynamics include *mf* and *f*. The lyrics are "Ky ri e e le i son e le".

14

Piano accompaniment for measures 14-17. It shows five staves with figured bass notation and dynamic markings.

1	III_1	III_2	II_{b2}	IV_1
2			kein #	(2b)
3				(s^6)
4		s	s^6_5	
5				

Retenu

le i-son Ky ri-e
 Ky ri-e e-le i-son e-le

Ky ri-e Ky ri-e e-le i-son e-le
 Ky ri-e e-le i-son e-le

23

1 C
 2 II b1 IV 1 III 1
 3 2#
 4 (s5) d (s5) d
 5

4

Très mouvementé comme un ori

30 Ralentir peu à peu

Ky-ri-e e-le i-son e
 i-son Ky-ri-e
 i-son Ky-ri-e

le i-son Ky-ri-e e-le i-son e-le
 i-son Ky-ri-e e-le i-son e-le
 i-son Ky-ri-e e-le i-son e-le

27
 1
 2 III, I, I, I, do. ...
 3 I# kem #
 4 S t d dP (s)
 5 oder: sP

dimin.

le i-son e le i-son

pp

i-son e le i-son e le i-son

pp

32

tP s t D⁴ 3.

Musical score for Kyrie eleison. The score is arranged in two systems, each with four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment. The lyrics are: *ri-e e-le-i-son Ky-ri-e e-le-i-son*. The score includes various time signatures (3/4, 2/4, 3/2) and dynamic markings such as *diminuendo*.

42

Piano accompaniment for measures 42-45. The score is written on five staves. The first staff contains the melodic line with a key signature change to C major (no sharps or flats) indicated by the text "kein #". The remaining staves show the harmonic accompaniment.

Klavierkonzert

2

Kanon

Kanon

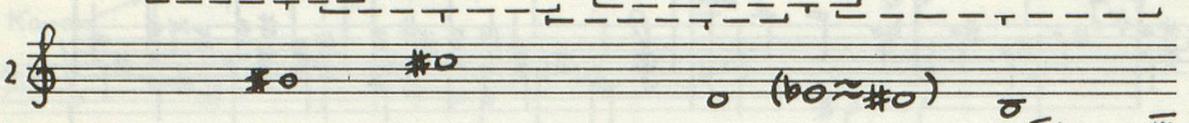
3

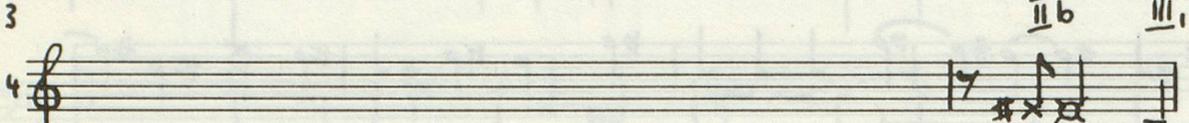
(vereinfacht)

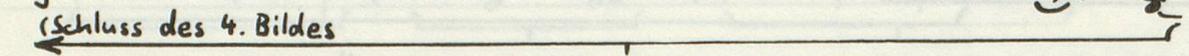
5 Allegro tranquillo
(Klavier solo)

Le Vin herbé, III. Teil, 5. Bild

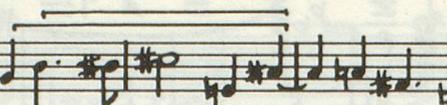
1 

2 

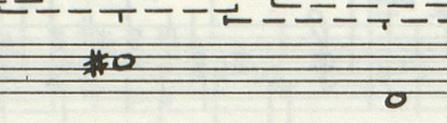
3 

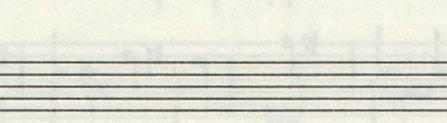
4 

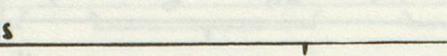
(Schluss des 4. Bildes)

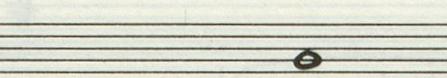
5 

1 

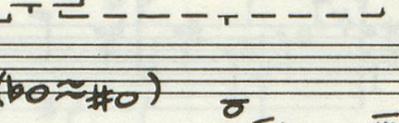
2 

3 

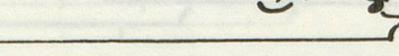
4 

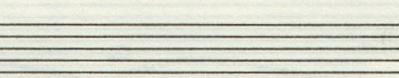
5 

1 

2 

3 

4 

5 

17 2

entrepr. T. 6-8

II_b III₁ I₂ VI III₁ I₂ VI III₁ I₂

23 3

(I₁) (I₁)

26

III₂ I₁ III₂ I₁ VI (I₁) I₁ I₁

(b0) (0)

31 4 Ostinato

3
4
5

40 Parallelverschiebung 5

3
4
5

46

3
4
5

6

53

Reihe

liegender Klang

(o)

7

62

entspr. T. 6-8

ganze Reihe

entspr. T. 56-59

ba

8

71

entspr. T. 6-7

ba

ba

Prélude Nr. 1

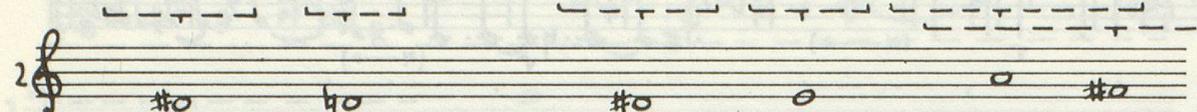
The musical score is written on six staves. The first system (staves 1-3) contains the main melodic line in the bass clef, with fingering numbers 1, 2, 3, 4, 5 and breath marks (N) with arrows. The second system (staves 4-6) shows figured bass notation with Roman numerals: I_1 , II_{b2} , III , I_1 , II_{b2} , III , IV_2 . Letter-based notes are written below the figures: cis, fis, fis. The third system (staves 1-3) continues the melodic line with fingering numbers 10, 8, 9, 10, 11, 12, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5 and breath marks (N). The fourth system (staves 4-6) shows figured bass notation with Roman numerals: III_2 , II_{b2} , III , III_2 , III_2 , III_2 , III_2 , IV_2 , IV_1 , I_1 , II_{b2} , III . Letter-based notes are written below the figures: Eis, d, A, d, Cis, e, h.

18

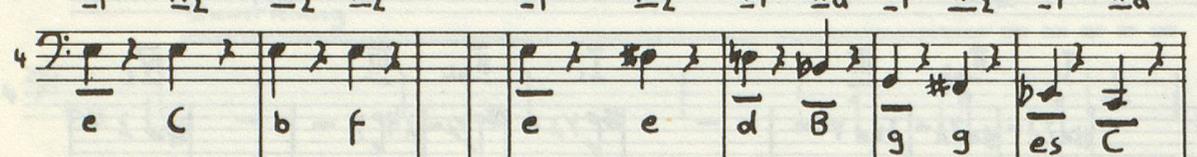
Wiederh.

2 T.

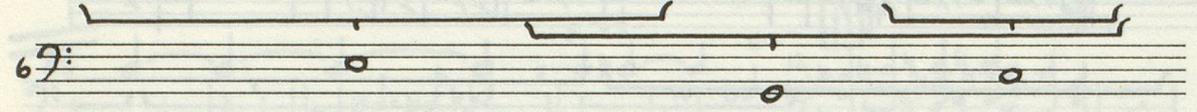
1 

2 

3 \bar{I}_1 \bar{IV}_2 \bar{III}_2 \bar{III}_2 \bar{I}_1 \bar{III}_2 \bar{I}_1 \bar{II}_a \bar{I}_1 \bar{III}_2 \bar{I}_1 \bar{II}_a

4 

5 

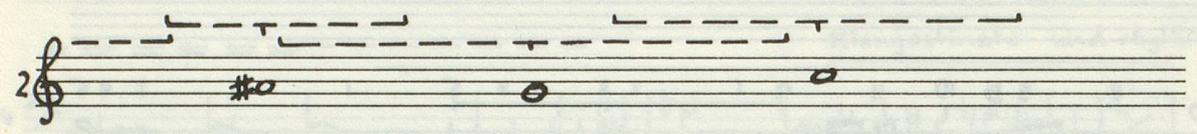
6 

vgl. T. 22, 23

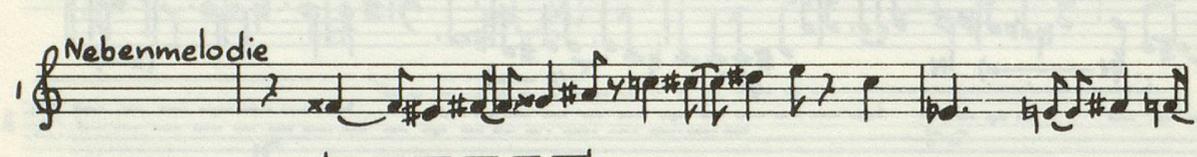
26

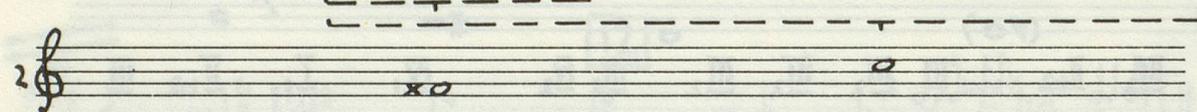
1 2 3 4 5 6 7 8

1 

2 

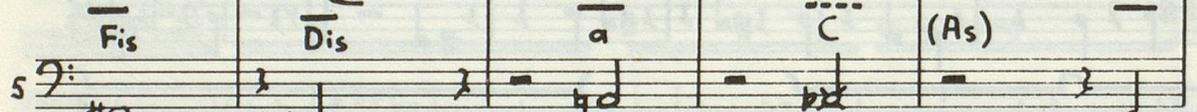
Nebenmelodie

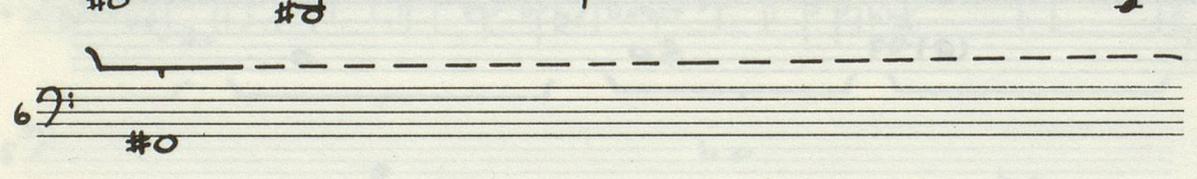
1 

2 

3 \bar{III}_1 \bar{I}_1 \bar{III}_1 \bar{I}_1 \bar{III}_1 \bar{II}_{b1}

4 

5 

6 

Le mystère de la nativité

128 *Lento*

Notre Dame
molto dolce

1 Mon doux en - fant, ma très chère por - té - e, mon

2

3

4 *moll* *moll* *Dur*

5

U.E. 13081 X

131

N.D.

1 bien, mon heur, mon seul avan - ce - ment, ma tendre fleur

2

3 *moll* *Dur* *Dur* *Dur* *Dur*

4

5

N.D. 1 *3 w r*
 1 que j'ai neuf mois por-té - e et engendré de mon sang proprement,
 2
 3 *moll moll moll Dur Dur Dur*
 4
 5

129 Un pochiss. piu animato

N.D. 1 *meno dolce*
 1 *5* fils précieux de déi - té issu, hu-
 2
 3 *meno p*
 4
 5
 U.E. 13081 %
 3 *moll (moll) Dur Dur Dur Dur*
 4
 5

N.D.

1 Dieu, vrai hom-me, et quand je consi-dé-re ton haut pou-voir,

f *meno f*

2 $\# \circ \circ \flat \circ$

U.E. 13081 Z

3 Dur moll (Dur) moll moll

4 $\flat \circ \flat \circ \flat \circ$

5 $\flat \circ \flat \circ \flat \circ$

N.D.

1 je t'annonce à voix sai-ne: *piu dolce* mon doux enfant, mon vrai

2 $\flat \circ \flat \circ \flat \circ$

3 Dur moll moll

4 $\flat \circ \flat \circ \flat \circ$

5 $\flat \circ \flat \circ \flat \circ$

193

Allegro moderato ma deciso $\text{♩} = 131$

sonza cresc.

1 *ND.* $\text{♩} = 131$ *Joseph* *f*
 Dieu et mon pè - re. Ta nais-

2

3 *moll* \ominus *Dur* $\# \ominus$

4

5

Quartett, 1. Satz, Zf. 2 bis 3

15 2

2.VI.
Vc. piz.

Melodischer Stufengang

Quartett, 1. Satz, Zf. 6 bis 8

Handwritten musical score for a quartet, measures 6-8. The score includes staves for Violin 1 & 2 (labeled '1.u.2. Vi.'), Viola (labeled 'Va.'), and Violoncello (labeled 'Vc.').

Measure 6 is boxed and contains a 3-measure rest for the Violin 1 & 2. The Viola and Violoncello parts have various fingerings and articulations marked.

Measure 7 is boxed and contains a 4-measure rest for the Violin 1 & 2. The Viola and Violoncello parts have various fingerings and articulations marked.

Measure 8 is boxed and contains a 2-measure rest for the Violin 1 & 2. The Viola and Violoncello parts have various fingerings and articulations marked.

The score includes staves for Violin 1 & 2, Viola, and Violoncello. The bottom section shows measures 10, 11, and 12, with measure 10 boxed. The bottom section also includes staves for Violin 1 & 2, Viola, and Violoncello.

48 3 4 5 6 7 8 9

1 $b\ o$

2

2 $b\ e\ x\ o$

3

3 $b\ e$

52 8

1 $b\ e\ x\ o$

2

2 $b\ e\ x\ o$

3

3 $b\ e\ x\ o$