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Autor: Billeter, Bernhard

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Beilage

Violinsonate op. 1, 1. Satz	3
Golgotha, Eingangschor	4
Les Dithyrambes, I. Nuit	
Faksimile des autographen Klavierauszugs	5
Analyse	8
Messe für Doppelchor	10
Klavierkonzert, 1. Satz, Ausschnitt	18
Le Vin herbé, III. Teil, 5. Bild	20
Prélude Nr. 1	25
Le Mystère de la Nativité, Zf. 128–131	28
Quartett, 1. Satz, Zf. 2 bis 3	33
Quartett, 1. Satz, Zf. 6 bis 8	34

Die Wiedergabe der Notenbeispiele erfolgt mit freundlicher Erlaubnis der Universal-Edition.

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 ($\frac{5}{5}$) 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 $\frac{6}{6}$ ($\frac{5}{5}$) D $\frac{6}{6}$ t 65 $\frac{5}{6}$ $\frac{5}{6}$ { ($\frac{7}{3}$) D $\frac{3}{3}$ $\frac{2}{2}$ % }

Seq. kl. 3 höher 70 [tG] 75 ($\frac{5}{5}$) ($\frac{5}{5}$) ($\frac{5}{5}$) (D $\frac{5}{5}$)
 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 $\frac{5}{5}$ [t]
 (D $\frac{5}{5}$) Tp

80 $\frac{5}{3}$ ($\frac{5}{5}$) $\frac{5}{3}$ (D $\frac{5}{4}$ $\frac{3}{3}$) t $\frac{5}{3}$ s $\frac{7}{5}$ $\frac{6}{6}$ (D) tP $\frac{5}{3}$ (D $\frac{5}{3}$) D $\frac{7}{3}$ tG $\frac{5}{3}$
 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 $\frac{5}{3}$ $\frac{5}{3}$ $\frac{6}{3}$ D $\frac{7}{7}$ $\frac{9}{9}$ $\frac{6}{5}$ $\frac{5}{5}$

Violinsonate op. 1, 1. Satz, Fortsetzung

147 **150**

g-moll: D⁷ (D⁹) s₅N(D⁷) sN D⁹ (D^v) sⁿ D₅

[s] [s] [s]

cis-moll: D₃ (D⁷) s₅N [tP]

155 D₅ D⁷ t

D⁷ s₅N D⁷

Golgotha, Eingangschor

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

c-moll: t (s) sn D^v t D b

Notes: [c] ges des V [c] D b
 [c] c c c [5] [c] c c

V [c] [g] as V [g] b as V
 c [c] [10] [g] g g [g] g [15] g g g

D^v t t sn D^v t tp sn D^v.....

e-moll [D_p]: D⁷

e b f V dis zes b V [c]
 e [20] e e e cis f [25] c [c].....
 (s) s D^v t

e-moll: (D₄₃⁹) [s] (s) sn D^v.....

Adagio $\text{♩} = 52$

Handwritten musical notation for the first system, measures 1-3. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is Adagio with a metronome marking of quarter note = 52. The first system consists of three measures. The right hand features a series of chords and moving lines, with a *ppp* dynamic marking in the first measure. The left hand has a simple bass line with a *8va* marking below the first measure. A dashed line indicates an octave shift.

Handwritten musical notation for the second system, measures 4-6. The right hand continues with complex chordal textures. The left hand has a melodic line starting in measure 5, marked *espress.* (expressive). A *8va* marking is present below the first measure of this system.

Handwritten musical notation for the third system, measures 7-9. The right hand continues with dense chordal patterns. The left hand has a simple bass line.

Handwritten musical notation for the fourth system, measures 10-12. The right hand continues with complex chordal textures. The left hand has a simple bass line.

Handwritten musical notation for the fifth system, measures 13-15. The right hand continues with complex chordal textures. The left hand has a simple bass line. A circled number '1' is written above the first measure of this system.

poco cresc.

Handwritten musical score system 1, consisting of two staves. The music is in a key with one sharp (F#) and a 2/2 time signature. It features complex chordal textures with many accidentals and some notes marked with an 'X'. A slur covers the first two measures, and another slur covers the last two measures. A '3' indicates a triplet in the final measure.

Handwritten musical score system 2, consisting of two staves. The music continues with similar complex textures and accidentals. A slur covers the first two measures, and another slur covers the last two measures. A '2' indicates a second measure rest in the second measure.

Handwritten musical score system 3, consisting of two staves. The music continues with complex textures and accidentals. A slur covers the first two measures, and another slur covers the last two measures. A '2' indicates a second measure rest in the second measure.

②

mf *crescendo*

Handwritten musical score system 4, consisting of two staves. A circled '2' is written above the first measure. The music continues with complex textures and accidentals. A slur covers the first two measures, and another slur covers the last two measures. A '3' indicates a triplet in the final measure. The dynamic marking *mf* and the instruction *crescendo* are present.

Handwritten musical score system 5, consisting of two staves. The music continues with complex textures and accidentals. A slur covers the first two measures, and another slur covers the last two measures. A '3' indicates a triplet in the final measure. The system ends with a double bar line and a 2/2 time signature.

Alto I:

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

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]: $s \frac{s^5}{6} s^3 P \frac{D^v}{3} (s)$

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]: $D^3 t D t$

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

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

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

≈ F-dur: $\frac{s^6 s^5}{6}$

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 | $(D^v)s^5$

≈ As-dur [TP]: s^6 | [T] ≈ gis-moll [Tp]:

30 | | Seq. gr. 3 tiefer

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

$\frac{t^3}{6}$ | T^3 | s^5 | D^3 | $(D^7)(D^7)s^3$ | D^6 | s | $t^3 s^6$ | $D^7 t$ | D^v^7 | $\frac{s^6}{5}$

[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

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

= L = L

95 100

vgl. T. 90 | kl. 2 höher

$D_p \frac{7}{3}$ d-moll [tg]: $D \frac{3}{3}$

cis-moll [d]: $t \frac{7}{3}$ $t \frac{5}{3}$ $d \frac{5}{3}$ t $D \frac{7}{3}$ ($D \frac{7}{3}$) $D \frac{5}{3}$ s $t \frac{5}{3}$ $D \frac{5}{5}$

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 $D \frac{5}{5}$ (D) $D \frac{5}{5}$ tP | sN s | $D \frac{5}{5}$ sN | $D \frac{6}{5}$ [s] t

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

[s] = L

Messe für Doppelchor

Drittes Buch I. Teil, Fortsetzung

2

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 *crescendo*. The lyrics are "ri e Ky ri e e le i son".

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 Ky ri e e le Ky-ri-e".

14

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

1	p	c	d	2/4	3/4
2	III_1	III_2	II_{b2}	IV_1	
3			kein #	(2b)	
4		S	S^6_5	(S^6)	
5					

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

mf *p* *diminuendo*

Ky-ri-e

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

mf *p* *diminuendo*

Ky-ri-e

18 19 20

2 II^b2 II^b1 I¹

3 1^b kein# 1[#]

4 5⁶ 5⁵ C

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

III, I, I, I do. ...
 I# kern #
 S t d dP (s) 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 written in 3/4 time and consists of two systems. Each system includes a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are: Ky-ri-e e-le-i-son. The score features various musical notations including notes, rests, and dynamic markings such as *p* and *crescendo*. The first system spans measures 37-40, and the second system continues from measure 40.

Musical score for Kyrie eleison, continuing from the previous page. It consists of five staves. The first staff contains the vocal line with the lyrics: 1, 1, 1, do. ... The second staff shows a key signature change to one sharp (F#). The remaining three staves (3, 4, and 5) contain piano accompaniment for the vocal line.

Musical score for a Kyrie section. The score consists of four systems of vocal and piano parts. The lyrics are:

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

 The piano accompaniment includes dynamic markings such as *diminuendo* and *diminuendo*. The tempo and meter change from common time (C) to 3/4 and then to 2/4.

42

Piano accompaniment for measures 42-45. The score shows a key signature change to "kein #". The piano part includes a bass line and a treble line with various articulations.

Klavierkonzert

2

Kanon

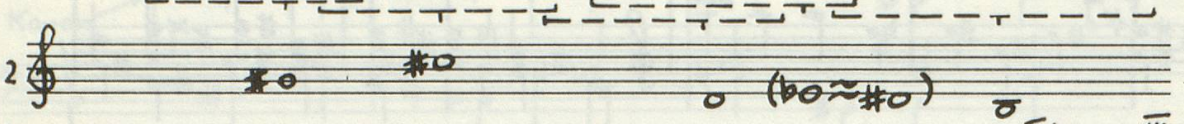
Kanon

3

(vereinfacht)

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

1 2 3 4 5

entspr. T. 6-8

II_b III₁ I₂ VI III₁ I₂ VI III₁ I₂

23 3

1 2 3 4 5

(I₁) (I₁)

26

1 2 3 4 5

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

7

62

entspr. T. 6-8

ganze Reihe

entspr. T. 56-59

8

71

entspr. T. 6-7

80 9

2

Quintklang

4

5

89 10

2

Klangostinato und rhyth.

4

5

97 12

2

misches Ostinato

Quintklang

4

5

Prélude Nr. 1

The musical score consists of six staves. The first staff is a melodic line in bass clef with a 4/4 time signature and a key signature of one sharp (F#). It features several measures with fingering numbers (1-5) and breath marks (N →). The second staff is a bass line with whole notes and a sharp sign (#). The third and fourth staves show chord diagrams and letter-based chord names: I_1 , II_{b2} , III , I_1 , II_{b2} , III , and IV_2 . The fifth staff continues the melodic line with similar fingering and breath marks. The sixth staff is another bass line with whole notes and a sharp sign (#). The score is divided into two systems by a double bar line.

18

Wiederh. #

1 *N2 T.*

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 e c b f e e d B g g es C

5 vgl. T. 22, 23

6

26

1 2 3 4 5 6 7 8

1

2

Nebmelodie

1

2

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

4 Fis Dis a C (As)

5

6

31 9 D 10 11 12 1 2 3 4 5 6 1 2 3 4

3 III, II, III, I, III vgl. T. 32-33

g Fis

dis D

#

36 6 7 8 9D 10 11 12 (10 11 12) 1 2 3 5

entspr. T. 35

gis G cis h d ais Dis

#

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 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

5

fils précieux de déi - té issu, hu-

2

meno p

U.E. 13081 %

3 moll (moll) Dur Dur Dur Dur

4

5

N.D. 1 *5* *3* *v* *N*
 mili-té' t'amè — ne de lassus pour être frè — re à créature humai —

2

3 *moll* *moll* (*moll*) *moll* *Dur* *verm.* (*Dur*) *verm.* *verm.*

4

5

130

N.D. 1 *3* *cresc.*
 — ne; en lieu piteux as naissance purai — ne, vrai

2

3 *Dur* *moll* *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 *no*

U.E. 13081 Z

3 Dur moll (Dur) moll moll

4

5

N.D.

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

piu dolce

2 *no*

3 Dur moll moll

4 *pp* *pp.*

5

193

Allegro moderato ma deciso 131

sonza cresc. *w* *f* *Joseph* *Ta nais-*

1 *ND.* *Dieu et mon pè - re.*

2

3 *moll*

4 *Dur*

5

Quartett, 1. Satz, Zf. 2 bis 3

15 2

2.VI.
Vc. pizz.

Melodischer Stufengang

Grundtöne

Tonalität

19 3

1.
2.

Quartett, 1. Satz, Zf. 6 bis 8

The image shows a handwritten musical score for a quartet, measures 6 to 8. The score is written on a system of staves. The top three staves are for the string instruments: Violin 1 & 2 (labeled 'I.u.2. Vi.'), Viola (labeled 'Va'), and Violoncello (labeled 'Vc.'). The bottom three staves are for the piano accompaniment, numbered 1, 2, and 3. Measure 6 is boxed with the number '6'. Measure 7 is boxed with the number '7'. Measure 8 is boxed with the number '8'. The score includes various musical notations such as notes, rests, accidentals, and fingerings. The key signature is one sharp (F#). The time signature is 4/4. The score is written in a clear, legible hand.

48

3
4
5
6
7
8
9

1
2
3

52

1
2
3

55

8

1
2
3