

**MYRIAM MARBE**

**SONATE POUR ORGUE ET VIOLONCELLE "AFTER NAU"**

**After Nau  
Sonate für Violoncello und Orgel**

**Entstehungsjahr: 1987**

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①

# SONATE pour ORGUE et VIOLONCELLE "AFTER NAU"

MARBE  
1987

non troppo f

1 2 3 arco

sf

quasi p

mf

4 5 6 7 8

poco pont → poco ord

p ("weisse Farbe")

piu f

9 ord

poco

sf

sf sub p

sf sub p

sf sf sub pp

imp

pp - sf sub - pp sub →

ord → pont → ord →

→ s.r. →

10 11 12 13

imp

5

mp

mp

mp



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14 *imp*

15 *poco meno mosso*

16 *molto*

*pizz*

*poco agitato* ②

17 *p. mosso*

18

*calmo*

*poco f. sub*

*q. ass.*

19 arco

20

21

22 *scherzando*

23 *legato*

*sf* *f* *sf* *sf* *poco*

*f* *sf* *mp* *staccato, leggiero*

24

25

26 *legatissimo, poco gliss*

27

*hell* *mp*

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③ 28 *tr* *trem* *decrease* 29 30 *b* *mtm*

*f* *quasi f* *hell* *poce* *suave* *leggierrissimo*

31 *b* 32 *sf* *IMP* 33 34 *sf*

*quasi f* *f* *6*

35 *f* (Cord) *3* 36 *legatissimo*

*mf* *mf* *8va* *8va*



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37 38 39 *poco più calmo* (4)

*IMP* 3

41 *Calando* 42 43 *Meno mosso* 44

*decresce molto* *Sonore, quasi Campane* *pp* *loco*

(8va) (campana)

(45) 46 (*IMP sul G*)

*sf* 3

5 Quasi calmo, ma drammatico

47 (eco) cresc. sempre 48 49 precipitando

47 48 49

f

50 51 52 53 54

mf (quasi eco)

(sua...)

55 56 57 58

legatissimo poco flaut → ord

sf imp + port ord

quasi f

(mf)

(sua...)



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59 60 *improvvisando* 3 → pizz → arco 61 6

62 63 64 pizz 65 pochissimo decresce 67

68 69 arco legato 71 72 73 74

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75 76 77 78 79 80 81

*p, ma senza decresc.*

*rubato*

*(decrescendo)*

*attaca!*

II

*Andante 1/2*

*rubato*

*p*

*quasi cluster*

*(senza decresc)*

*pp*

*mf*

*rapide possibile*  
*(quasi gliss.)*

3 4 5 6

*(quasi gliss)*

*pp*

*mf*

*pp*

*poco f*

*sva ad lib.*



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7 8 9 10 8

*poco q*  
*mf* *sf* *esit* *perd.*  
*(sul c)*

*mf* *3* *d* *pp* *trm* *poco f* *mf* *p* *poco f*

11 12 13 14

*poco più f* *f* *(poco f)*

*(>)*

15 16 17

*poco port* *imp*

*bunt und hell* *imp*

18

*quasi f* *imp*

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9

19

20 *quasi leg.*

21 *ben*

*quasi f con calore*

*P. quasi f*

22

23 *senza decresc*

24

25 *ben f*

*ben f*

*quasi f*

*f*

26

27

28

29

30

31

32

33

34

35

*ben f*

*fff*

*f*

*quasi f*

*mf*



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36 *f* *M* 37 *f* *sf* 38 *imp sub* *molto* *pp sub* *ritua cresc* *f sub* *port* *po w glass* (10)

39 *sempre f* *port* *tr* *ord* *f sub* *blm p* *(vibr)*

(10) *ord.* *p dolce* 41 42 *jété*

*mp dolce ma: pregnante*

43 44 *ord* *pizz* 45 *ord* *pizz* 46

47 *heller - "glassig"* 48 *imp* *(arco)* *quasi campana* *(arco)* *sf* *molto* *(molto) sub p* *(molto) sub pp*

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11

49

decresce (perc.)

mus

Sub pp

aber hell und immer "glassig"

50

51

52

8va

8va

8va

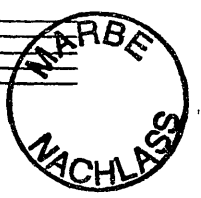
53

perc.

8va

ff

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Allegretto

leggiero, poco non leg<sup>1</sup>

# III ÉPIPHANIE

(12)

vc

poco p, semplice, con gioia

2 3

Pochissimo

4 5 6 7 cresc

poco gliss poco stacc leg

8 cresc 9 10 M II

12 13 14 15

8va 8va-7

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13 17 18 19 20

Rhythmische IMP

8va... 8va...

21 22

Rhythmische IMP

8va... 8va...

wie glöckchen  
(ca zurgälai)

3

23

Rhythmische IMP

23



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24

imp mit ~~S~~ Unterbrechungen

25

perdendosi

26

8va

continuum (ohne Unterbrechungen)

27

28

29

8va

3

(perd)

30

8va

3

(15) frohlockend (exultand) (35)

*f* poco gliss 32 33 34

31

8va

wie jubelnde Schreien "Chioté" 37 gliss *sf* *sf* *sf*

36

8va

IMP (quasi tril → dynamischer Cluster)

38 39 (40) 41

*f* *sf* *sf*



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42 43 44 *ruvido* 45 -16-

*stff* *ff* *ff* *gliss* *gliss*

wie ein grosser  
Waldeufel (Buhai)

46 47 *IMP*

*stff* *ff* *gliss* *gliss* *IMP*

wie die  
Peitsche  
des "Colindaroni"

*non mosso*  
48 pesante 49 50

*benf* *IMP* *8va* *8va*

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Handwritten musical score for measures 51-53. The score includes a vocal line with lyrics "wie ein Dudelsack" and a piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a bass line in the left hand. The score is marked with "arco" and "8va" (8va -). Measure numbers 51, 52, and 53 are indicated.

Handwritten musical score for measures 54-56. The score includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a bass line in the left hand. The score is marked with "imp" (impetuoso). Measure numbers 54, 55, and 56 are indicated.

Four empty musical staves for notation.



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57 58 -18-

Musical score for measures 57-58. The top staff contains a melodic line with several measures of music, including a circled measure number '57' and another circled measure number '58'. A circled '-18-' is written at the end of the line. The bottom two staves show piano accompaniment with chords and moving lines.

59 60 arco poco decresce 62

RH

(Ped) meno f

Musical score for measures 59-62. The top staff features a melodic line with circled measure numbers '59', '60', and '62'. Above measure 61 is the instruction 'arco' and above measure 62 is 'poco decresce'. The middle staff is labeled 'RH' and contains a right-hand piano accompaniment. The bottom staff is labeled '(Ped)' and contains a left-hand piano accompaniment. The dynamic marking 'meno f' is written below the bottom staff.

63 64 arco 65 perdendosi

(65)

IMP

Ped

Musical score for measures 63-65. The top staff contains a melodic line with circled measure numbers '63', '64', and '65'. Above measure 64 is the instruction 'arco' and above measure 65 is 'perdendosi'. The middle staff contains a right-hand piano accompaniment with a circled measure number '(65)' and the dynamic marking 'IMP'. The bottom staff contains a left-hand piano accompaniment with the dynamic marking 'Ped'.

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19

66

67 68

(-A)

69 70 71

*mp detache' - leg - non leg*

80a

(-G)



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perendosi

72 73 74 75 76

80a

77 78 79 80

81 82 83

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7

quasi f  
 quasi lep  
 non calare >

Red

mitica grafica!

copiata del  
 in f  
 en gliss

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Handwritten musical score for strings and woodwinds. The score consists of several systems of staves. The first system includes a double bass staff (G-clef), a violin staff (F-clef), and a viola/cello/bassoon staff (C-clef). The second system includes a double bass staff (G-clef), a violin staff (F-clef), and a viola/cello/bassoon staff (C-clef). The third system includes a double bass staff (G-clef), a violin staff (F-clef), and a viola/cello/bassoon staff (C-clef). The fourth system includes a double bass staff (G-clef), a violin staff (F-clef), and a viola/cello/bassoon staff (C-clef). The fifth system includes a double bass staff (G-clef), a violin staff (F-clef), and a viola/cello/bassoon staff (C-clef). The sixth system includes a double bass staff (G-clef), a violin staff (F-clef), and a viola/cello/bassoon staff (C-clef). The seventh system includes a double bass staff (G-clef), a violin staff (F-clef), and a viola/cello/bassoon staff (C-clef). The eighth system includes a double bass staff (G-clef), a violin staff (F-clef), and a viola/cello/bassoon staff (C-clef). The score is heavily annotated with performance markings such as *f*, *pp*, *mp*, *allegro*, *rit*, *tr*, *arco*, *imp quasi camp*, *salp*, *no flap*, *stretto*, and *cello*. There are also various symbols like 'X' and 'A' above notes, and a circled '15' above a note in the fifth system.

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84 85 86

IMP  
mit und  
ohne Pausen,  
solo Stimmen  
oder übereinander-  
legen

immer höher (Flage) (doch in Zig-zag)

87 88 89

90 91

immer höher

(ped)



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