

A Michael Murray-Robertson

POÈME

for viola and piano, op. 84 (1993-94 - ca 14')

Julien-François ZBINDEN (*1917)

Lento ♩ = 52

Viola

Piano

pp

p

8va

8va

8va

pp

8va

pp

3

3

3

8va

pp

p

mf

poco a poco animando e cresc.

3

First system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with a slur and a triplet of eighth notes. The bass staff has a bass line with a triplet of eighth notes. A dynamic marking *p* (piano) is present above the treble staff. A watermark "World copyright by Editions Bim" is visible across the system.

Second system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with a slur and a triplet of eighth notes. The bass staff has a bass line with a triplet of eighth notes. Dynamic markings *mf* (mezzo-forte) and *f* (forte) are present. A watermark "World copyright by Editions Bim" is visible across the system.

Third system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with a slur and a triplet of eighth notes. The bass staff has a bass line with a triplet of eighth notes. Dynamic markings *fff* (fortissimo), *f* (forte), *sf* (sforzando), and *molto* are present. A watermark "World copyright by Editions Bim" is visible across the system.

Fourth system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with a slur and a triplet of eighth notes. The bass staff has a bass line with a triplet of eighth notes. Dynamic markings *espressivo* (expressive), *mf* (mezzo-forte), and *cresc poco a poco* (crescendo poco a poco) are present. A watermark "World copyright by Editions Bim" is visible across the system.

The musical score for 'The Rose Tree' is presented in three staves. The top staff is for the vocal melody, starting in 3/4 time and changing to 4/4. It features a key signature of one sharp (F#) and includes a forte (f) dynamic marking. The piano accompaniment is shown in the bottom two staves, with the right hand in treble clef and the left hand in bass clef, both in 3/4 and 4/4 time signatures. The piano part consists of simple chords and rests.

[illegible]

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The second system continues the melody and accompaniment, with a dynamic marking of *ff* (fortissimo) in the bass clef. The third system shows the end of the piece, with a dynamic marking of *p sub.* (piano) in the bass clef. The score is marked with a copyright notice: 'World copyright www.editions'.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with a piano (p) dynamic marking. The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the second measure. The second system is a piano accompaniment in grand staff (treble and bass clefs), 4/4 time, with a key signature of one sharp. It features a steady eighth-note bass line and a treble line with chords and occasional eighth notes. The third system continues the piano accompaniment, showing a change in the treble line's texture and a final cadence. The score concludes with a double bar line and a 4/4 time signature.

First system of the musical score. It features a vocal line in 4/4 time and a piano accompaniment in 4/4 time. The piano part includes a section in 3/4 time marked *ppp*.

Second system of the musical score. The vocal line begins with a *pp* dynamic and a *Rit.* (ritardando) marking, followed by a boxed measure number 5 and the tempo marking *Andante* with a quarter note equal to 60 (♩ = 60). The piano part also begins with a *pp* dynamic and a *Rit.* marking, followed by a boxed measure number 5 and the tempo marking *Andante* with a quarter note equal to 60 (♩ = 60). The piano part includes a section in 3/4 time marked *p*.

Third system of the musical score. It features a vocal line and a piano accompaniment. The piano part includes a section in 3/4 time.

Fourth system of the musical score. It features a vocal line and a piano accompaniment. The piano part includes a section in 3/4 time marked *poco rit.*

6 *a tempo*
cresc. poco a poco
a tempo

cresc. poco a poco

7 *poco a poco animato*
poco a poco animato
marcato sempre

sempre animato
sempre animato

8 *ff poco string.*
ff

[9] Tempo I° (Andante)

rit. *mf* *calmato* *p*

Tempo I° (Andante)

p

crescendo poco a poco

crescendo poco a poco

[10] *f* *agitato*

agitato

[11] *sf*

ff *sf* *sf*

Violin part: Trills and eighth notes. Piano part: Chords and eighth notes. Dynamics: *sf*.

Violin part: Trills and eighth notes. Piano part: Chords and eighth notes. Dynamics: *rit.*, *p*, *molto espressivo*, *e cresc.*. Measure 12 is marked.

Violin part: Trills and eighth notes. Piano part: Chords and eighth notes. Dynamics: *f*.

Violin part: Trills and eighth notes. Piano part: Chords and eighth notes. Dynamics: *f*. Measure 21 is marked.

POÈME

pour alto et orchestre à cordes, op.84 (1993-94)

Julien-François ZBINDEN (*1917)

Alto solo

Lento 1=52

Violons 1 2

Actes

Violoncelles

Contrebasses

Act. solo

Viol. 1 2

Act.

Vlcs

Cb

cresc.

div.

poco a poco brimando

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Act. solo

Vie. 1

Vie. 2

Act.

Ves

Ch

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[illegible]

Handwritten musical score for the first system, measures 1-4. The notation includes triplets, slurs, and various dynamic markings like *p* and *mf*. A *Solo* section is indicated above the staff in measures 3 and 4.

Handwritten musical score for the second system, measures 5-8. The notation includes slurs, dynamic markings like *mf* and *p*, and a *Rit.* (ritardando) marking. A section marked [5] *Andante* begins in measure 5. The bottom staff shows a piano accompaniment with *arco* and *pizz.* markings.

Handwritten musical score for the third system, measures 9-12. The notation includes slurs, dynamic markings like *p* and *pp*, and a *boca rit.* (bocca ritardando) marking. A section marked [6] *parril* begins in measure 9. The bottom staff shows a piano accompaniment with *pizz.* markings.

4

Act. solo *3 tempo* *cresc. poco a poco* *poco a poco animato*

6 *a tempo* *cresc. poco a poco* *poco a poco animato* 7 *marcato*

Vie. 1

Vie. 2

Act.

Vln.

Cl.

Act. solo *marcato sempre* *sempre animato*

8 *sempre animato*

Vie. 1

Vie. 2

Act.

Vln.

Cl.

Act. solo *rit.* *poco string.* *rit.* *calmato*

Vie. 1

Vie. 2

Act.

Vln.

Cl.

Tempo I° (Andante)

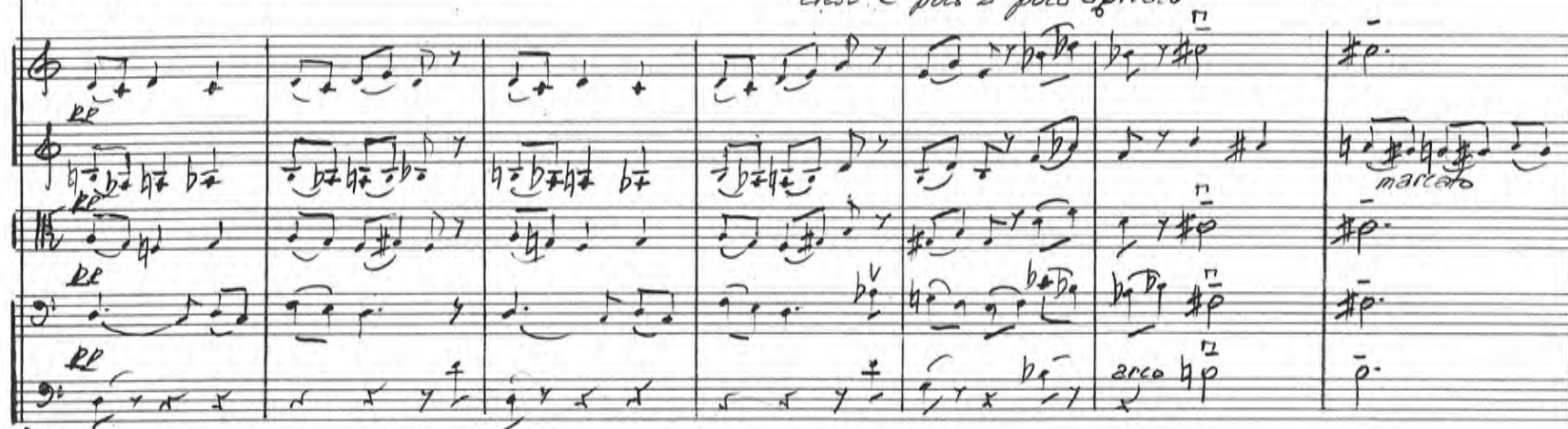
cresc. e poco a poco agitato



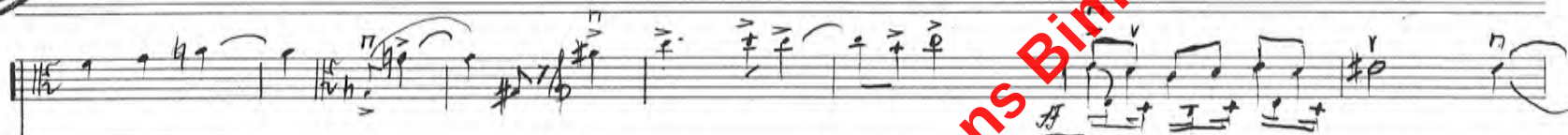
Tempo I° (Andante)

cresc. e poco a poco agitato

10



lizz. pp



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6

Act. solo

p molto espr. e cresc.

12

molto espr. e cresc.

Vie. 1

Vie. 2

Act.

Vln.

Cb.

Act. solo

13

Vie. 1

Vie. 2

Act.

Vln.

Cb.

Act. solo

pizz.

mf

14

Vie. 1

Vie. 2

Act.

Vln.

Cb.

pizz. p