

Accordion 1

# La Madone

## Méditation Religieuse

Albert Sanford Sweet  
arr. Paul De Bra

**Maestoso**

♩ = ca. 90

☉ light tremolo

mf

**Andante affetuoso**

♩ = ca. 150

mp use ☉ loco on small accordions > mp

> p > p

8 use ☉ loco on small accordions 8 > mf 3

8 3 3 3 3 1.

2.8 ☉ Pastorale p 3 3 3 3 >

8 3 3 3 3 3 3

8 3 3 3 3 3

(poco più mosso) mp >

rit. ad lib a tempo mp 3 3 3 >

8 3 3 3 3 >

62 *mp* use  loco on small accordions *mp*

69 *p* *p*

76 *f* use  loco on small accordions

81 *f* 3 3

85 *mp* *poco a poco dim.*

91 *rit.* *pp* *>*

Accordion 2

# La Madone

## Méditation Religieuse

Albert Sanford Sweet  
arr. Paul De Bra

Maestoso  
♩ = ca. 90

*mf*

Andante affetuoso  
♩ = ca. 150

*mp*

*p*

*mf*

*mf*

1. 2.

Pastorale 34  
*p*

39

44

(poco più mosso)  
*mp*

53  
rit. ad lib a tempo  
*p*

57

62 *mp*

68 *p*

74 *p* *f*

79 3 3

82 1.

86 2. *mp* *poco a poco dim.*

92 *rit.* *pp*

Detailed description: This is a musical score for an accordion, specifically for the second part. It consists of seven staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 4/4. The score begins at measure 62 with a mezzo-piano (*mp*) dynamic. It features a variety of textures, including block chords, moving bass lines, and melodic lines. There are several accents and dynamic markings, including piano (*p*) and forte (*f*). Measures 79 and 82 contain triplet markings. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.') starting at measure 86. The second ending includes a *poco a poco dim.* (poco a poco diminuendo) instruction and ends at measure 92 with a *rit.* (ritardando) marking and a pianissimo (*pp*) dynamic.

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Maestoso

♩ = ca. 90

*mp* Andante affetuoso

♩ = ca. 150

Pastorale

(poco più mosso)

rit. ad lib a tempo

66

*pp*

72

78

*mf*

*mp*

84

1.

2.

*mp*

*mf*

90

*poco a poco dim.*

*rit.* - - - -

*pp* >

# La Madone

## Méditation Religieuse

Albert Sanford Sweet  
arr. Paul De Bra

Maestoso

♩ = ca. 90

*mp*

7

Andante affetuoso  
♩ = ca. 150

*p*

13

*pp*

18

23

*mp*

28

1.

33

Pastorale

2.

*p*

38

43

48

(poco più mosso)

*p*

rit. ad lib

54

a tempo

*p*

59

*p*

64

69 *pp*

74 *mf*

79

85 1. 2. *mp*

90 *poco a poco dim.* *rit.* *pp*

Detailed description: This is a musical score for an accordion, specifically for the fourth part of 'La Madone'. The score is written in a single system with six staves. The key signature has one flat (B-flat), and the time signature is 6/8. The music consists of a continuous sequence of chords and eighth notes. Measure 64 starts with a treble clef and a B-flat key signature. Measures 69, 74, 85, and 90 contain dynamic markings: *pp*, *mf*, *mp*, and *pp* respectively. Measure 85 includes first and second endings. Measure 90 includes the instruction *poco a poco dim.* and *rit.* with a dashed line. The score ends with a double bar line and repeat dots.

PDB 5/6/26


# La Madone

## Méditation Religieuse

Albert Sanford Sweet

arr. Paul De Bra

**Maestoso**

♩ = ca. 90 



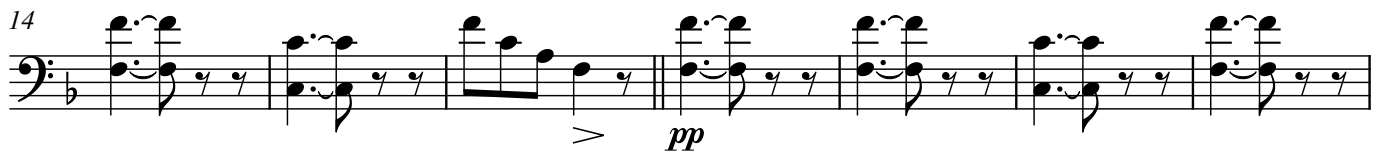
*mp*

7 **Andante affetuoso**  
♩ = ca. 150



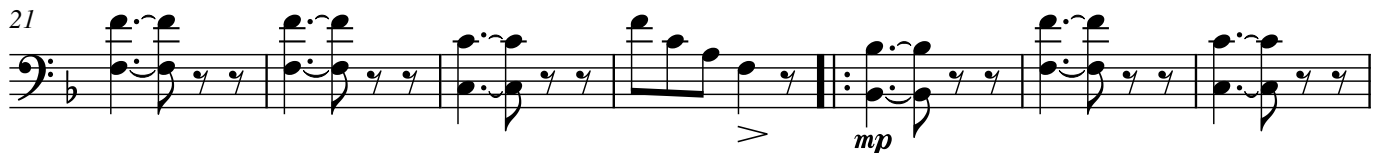
*p* pizz (long decaying notes)

14



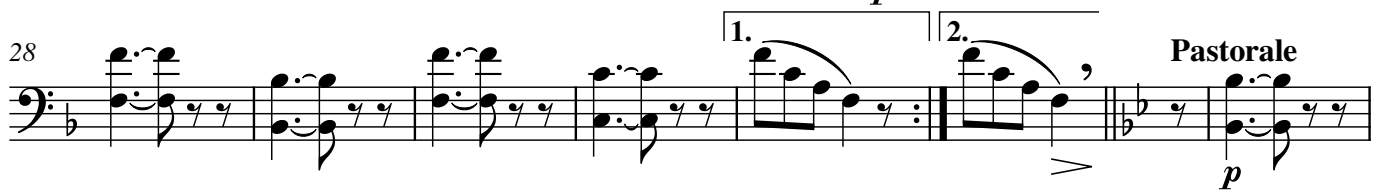
*pp*

21



*mp*

28 **Pastorale**



*p*

35

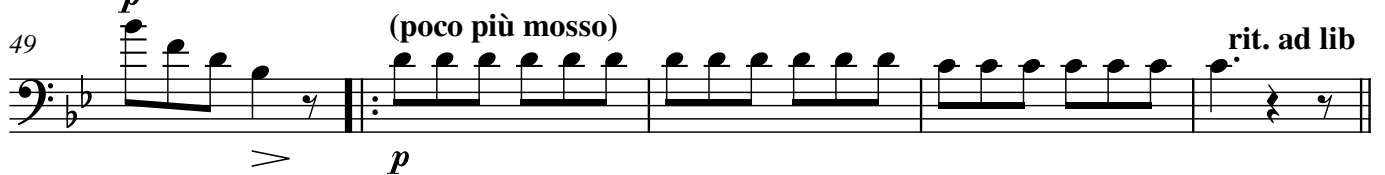


42



*p*

49 **(poco più mosso)** **rit. ad lib**



*p*

54 **a tempo**



*p*

61 pizz (long decaying notes)



*p*

68



*pp*

75

Musical notation for measures 75-81. The piece is in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes with slurs. A dynamic marking of *mf* is present below the staff, along with an accent (>) over the first measure of the second ending.

82

Musical notation for measures 82-88. This section includes a first and second ending. The first ending is marked with a bracket and the number '1.', and the second ending is marked with a bracket and the number '2.'. A dynamic marking of *mp* is present below the staff, along with an accent (>) over the first measure of the second ending.

89

Musical notation for measures 89-95. The piece concludes with a *rit.* (ritardando) marking above the staff, indicated by a dashed line. A dynamic marking of *pp* (pianissimo) is present below the staff, along with an accent (>) over the final measure.