

# La Madone

Méditation Religieuse

*Albert Sanford Sweet*

*arranged by Paul De Bra for  
accordion quintet  
(1, 2, 3, 4, bass)*

The American composer Albert Sanford Sweet (1833-1897) was pianist, music teacher and repairer of musical instruments. He composed only a few pieces that gained popularity, including this “La Madone”, published in Brussels in 1889. It is now played by a lot of people learning to play the piano after a recording by Lars Roos made it famous.

The arrangement for accordion quintet tries to resemble the sound when played on the piano by means of decaying long notes and a simulation of the use of the (right) piano pedal. The main melody is in the first voice, and is (mostly) repeated with arpeggio chord in the second voice. The first voice is written for large accordions but can be played using the piccolo register on smaller accordions. Note that the dynamics, especially in the high notes, indicate how loud the notes should sound, not how much force to apply to the bellows!

Professor P has provided a recording, published on YouTube.

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# La Madone

## Méditation Religieuse

Albert Sanford Sweet

arr. Paul De Bra

Maestoso

♩ = ca. 90  light tremolo

Acc. 1 *mf*

Acc. 2 *mf*

Acc. 3 *mp*

Acc. 4 *mp*

Bass *mp*

8 *Andante affetuoso* ♩ = ca. 150

I *mp*

II *mp*

III *p*

IV *p*

B *p* pizz (long decaying notes)

14

I *p*

II *p*

III *pp*

IV *pp*

B *pp*

use  loco on small accordions

La Madone

8

20

I  
II  
III  
IV  
B

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8

25

I  
II  
III  
IV  
B

1. 2.

8

29

I  
II  
III  
IV  
B

1. 2.

Pastorale

34

Musical score for measures 34-37. The score is in 3/4 time and B-flat major. It features five staves: I (Violin I), II (Violin II), III (Viola), IV (Cello), and B (Bass). The music is marked *p* (piano). Measures 34-37 contain a melodic line in the upper staves with triplet markings and a rhythmic accompaniment in the lower staves.

38

Musical score for measures 38-42. The score continues from the previous system. Measures 38-42 contain a melodic line in the upper staves with triplet markings and a rhythmic accompaniment in the lower staves. A measure rest of 8 measures is indicated above measure 40. The music is marked *p* (piano).

43

8

Musical score for measures 43-47. The score continues from the previous system. Measures 43-47 contain a melodic line in the upper staves with triplet markings and a rhythmic accompaniment in the lower staves. A measure rest of 8 measures is indicated above measure 43. The music is marked *p* (piano).

La Madone  
(poco più mosso)

48 8 3

I  
II  
III  
IV  
B

*mp*  
*p*

53 rit. ad lib a tempo 8

I  
II  
III  
IV  
B


*mp*  
*p*

57 8 3

I  
II  
III  
IV  
B

62

Musical score for measures 62-66. The score is arranged in five staves: I (Melody), II (Accordions), III (Violins), IV (Violas), and B (Bass). The key signature is one flat (B-flat major). Measure 62 starts with a melodic line in staff I and accompaniment in the other staves. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). A specific instruction for the bass line is "pizz (long decaying notes)".


use  loco on small accordions

67

Musical score for measures 67-71. The score continues with the same five staves. Dynamic markings include *p* (piano) and *pp* (pianissimo). A measure rest of 8 measures is indicated above the first staff in measure 67.

72

Musical score for measures 72-76. The score continues with the same five staves. Dynamic markings include *p* (piano). A measure rest of 8 measures is indicated above the first staff in measure 72.

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77

81

85

91

I

II

III

IV

B

rit. - - - - -

*pp* >

*pp* >

*pp* >

*pp* >

*pp* >

PDB 5/6/26