

Madonna 1st Mvt

largo cantabile q - 70

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

Vln 1

8 *rit.*..... *a tempo*

Vln 1
Vln 2
Vla
Vc.

mf
mf
mf

11

Vln 1
Vln 2
Vla
Vc.

mf

14

Vln 1
Vln 2
Vla
Vc.

mf
mf
mf
mp
mp
mp

17

Musical score for measures 17-19. The score is in 6/8 time with a key signature of two sharps (F# and C#). It features four staves: Vln 1, Vln 2, Vla, and Vc. Measure 17 starts with a dynamic of *p*. Measure 18 has a dynamic of *mf*. Measure 19 contains a triplet of eighth notes in the Vln 1 part. The Vln 2, Vla, and Vc parts also show dynamics of *p* and *mf* across the measures.

21

Musical score for measures 21-23. The score is in 6/8 time with a key signature of two sharps. It features four staves: Vln 1, Vln 2, Vla, and Vc. Measure 21 starts with a dynamic of *mp*. Measure 22 has a dynamic of *mp*. Measure 23 contains a triplet of eighth notes in the Vln 1 part. The Vln 2, Vla, and Vc parts also show dynamics of *mp* across the measures.

24

Musical score for measures 24-26. The score is in 6/8 time with a key signature of two sharps. It features four staves: Vln 1, Vln 2, Vla, and Vc. Measure 24 starts with a dynamic of *mf*. Measure 25 has a dynamic of *mf*. Measure 26 contains a triplet of eighth notes in the Vln 1 part. The Vln 2, Vla, and Vc parts also show dynamics of *mf* across the measures.

27

Vln 1

Vln 2

Vla

Vc.

mf

mf *p*

p

mf

31

$\text{♩} = 76$

S.

When the soul

Vln 1

Vln 2

Vla

Vc.

p *ppp*

p *ppp*

ppp

ppp

ppp

mf *pp* *mp*

35

S. a - ligns *mp*

T. When the soul a - ligns

Vln 1 *p*

Vla *p*

Vc. *p*

40

S. *f*
the mind_ sliv - ers

A. *f*
the mind_____ sliv - ers

T. *p* *f*
with the bo - dy,_____ the mind_____ sliv - ers

B. *f*
the mind_____ sliv - ers

Vln 1 *mf*

Vln 2 *mf*

Vla *mf*

Vc. *mf*

44 *mf* *mp* *p*

S. glass with har - mo - ny of the three.

A. glass with har - mo - ny of the three.

T. glass with har - mo - ny of the three.

B. glass with har - mo - ny of the three.

Vln 1 *mp* *pp* (N)

Vln 2 *mp* *pp* (N)

Vla *mp* *pp* (N)

Vc. *mp* *p* (N)

47

Vln 1
p *mf* *mp*

Vln 2
p *mf* *mp*

Vla
p *mf* *mp*

Vc.
p *mf* *mp*

50

S.
p
p im - pos - si - ble

T.
p
im - poss - i - ble

B.
p
im - pos - si - ble

Vln 1
ppp

Vln 2
ppp

Vla

Vc.

52

mf

S. — cor - rup - - tion in an - - y - thing

mf

A. to ack - now - ledge cor - rup - - - tion

mf

T. to ack - now - ledge cor - rup - - - tion

mf

B. — cor - up - - tion in an - - y - thing

Vln 1 *mp*

Vln 2 *mp*

Vla *mp*

Vc. *mp* *p*

55 *mp* *ppp*

S. least least of

A. least of

T. least least of

B. least of

Vln 1 *p* *pp*

Vln 2 *p* *pp* *mp*

Vla *p* *pp* *mp*

Vc.

Detailed description: This page of a musical score, numbered 10, contains measures 55 and 56. It features four vocal parts (Soprano, Alto, Tenor, Bass) and four string parts (Violin 1, Violin 2, Viola, and Violoncello). The vocal parts begin at measure 55 with a mezzo-piano (*mp*) dynamic and a crescendo hairpin. In measure 56, they transition to a pianissimo (*ppp*) dynamic. The lyrics for the vocalists are "least least of". The string parts start in measure 55 with a piano (*p*) dynamic. Violin 1 has a crescendo hairpin leading to a pianissimo (*pp*) dynamic in measure 56. Violin 2, Viola, and Cello all have crescendo hairpins leading to a mezzo-piano (*mp*) dynamic in measure 56. The score is written in a key with one flat (B-flat major or D minor) and a common time signature.

58 *mf* *pp*

S. all the self.

A. all the self.

T. all the self.

B. all the self.

Vln 1 *ppp*

Vln 2 *p* *ppp*

Vla *p* *ppp* III IV

Vc. *mp* *p* *ppp*

62 *mp*

S. *mp*
In the in - fin - i - tes - - i - mal

A. *mp*
In the in - fin - i - tes - - i - mal

T. *mp*
In the in - fin - i - tes - - i - mal

B. *mp*
In the in - fin - i - tes - - i - mal

Vln 1 *p*
p 3

Vla *p*
p 8

Vc. *p*
p

64

S. mo - - - - - ment

A. mo - - - - - ment

T. mo - - - - - ment

B. mo - - - - - ment

Vln 1 *mp*

Vln 2 *mp*

Vla *mp*

Vc. *mp*

66 *ppp*

S. *ppp* of

A. *ppp* of

T. *ppp* of

B. *ppp* of

Vln 1

Vln 2

Vla

Vc.

The image shows a page of a musical score, page 14, starting at measure 66. The vocal parts (Soprano, Alto, Tenor, Bass) are marked *ppp* and sing the word "of". The string ensemble consists of Violin 1, Violin 2, Viola, and Violoncello. Violin 1 has a melodic line with slurs and sharps. Violin 2 and Viola have sustained notes with a triplet of eighth notes in the second measure. The Violoncello has a sustained note. The score is written in a common time signature.

68 *mf*

S. wa - - - - - ter plead - - - ing with

A. *mf* wa - - - - - ter plead - - - ing with

T. *mf* wa - - - - - ter plead - ing with

B. *mf* wa - - - - - ter plead - - - ing with

Vln 1 *p*

Vln 2 *p*

Vla *p*

Vc. *p*

71 *mp* *pp* poco rit.....

S. cur - - - - - rent.

A. cur - - - - - rent,

T. cur - - - - - rent.

B. cur - - - - - rent.

Vln 1 *pp*

Vln 2 *pp*

Vla *pp*

Vc. *pp*

73 *a tempo* *mp* *pp*

Vln 1 *mp*

Vln 2 *mp*

Vla *mp*

Vc. *mp*

75

Vln 1

Vln 2

Vla

Vc.

mf

= 76

77

S.

T.

Vln 1

Vla

Vc.

f

p

p

p

ma - trix is vit - - re - ous with the

with the

79

S. u - - - - - i - verse u - ni - verse,

T. u - - - - - i - verse u - ni - verse

Vln 1

Vln 2

Vla

Vc.

82

Vln 1

Vln 2

Vla

Vc.

84 rit.

Vln 1

Vln 2

Vla

Vc.

86 ♩ = 50

Vln 1

Vln 2

Vla

Vc.

p

90

Vln 1

Vc.

92 $\text{♩} = 76$ *mp*

S. *mp* and brief - ly,

T. and brief - - -

B. *mp* and brief - ly

Vln 1

Vla

Vc.

94

S. *f*
a gli - - - tter - of - co - - mets

A. *mp* *f*
oh so brief ly co - - - - mets

T. *f*
-ly, oh so brief - ly co - - - - mets

B. *f*
a glit - - - - ter - of - co - - - - mets

Vln 1 *mp* *p*

Vln 2 *mp* *p*

Vla *mp* *mf*

Vc. *mp* *p*

97

S.

A.

T.

B.

Vln 1

Vln 2

Vla

Vc.

mp

pp

mets vis - - ion_

co - - mets ill - u - min - ate_ vis - - ion

vis - - ion_

100

S. You cel - *mf*

A. cel - *mf*

T. cel - *mf*

B. cel - *mf*

Vln 1 *mf*

Vln 2 *mf*

Vc. *mf*

103 *mp*

S. - - - e - brate - the reas - on to ex - ist

A. *mp*
- - - e - brate ex - ist.

T. *mp*
- - - e - brate ex - ist

B. *mp*
- - - e - brate ex - ist

Vln 1 *mp*

Vln 2 *mp*

Vla *p*

Vc. *mp*

109

S. bound to the next. But

A. bound to the next.

T. bound to the next,

B. bound to the next.

Vln 1

Vln 2

Vla

Vc.

p *pp* *p* *p* *p* *p*

114

S. the alignment is a rarity

118 *mp*

T. You dare not ask, _____ nev - er seek, _____

Vln 1 *p*

Vla *p*

Vc. *p*

123 *p* *mf*

S. no church, _____ no fast, no prayer,

A. *mf* no church, _____ no fast, no prayer, _____

T. *mf* _____ no church, _____ no fast, no prayer,

B. *mf* no church, _____ no fast, no prayer,

Vln 1 *mp*

Vln 2 *mp*

Vla *mp*

Vc. *mp*

126 *pp* *p*

S. no art.

A. *pp* *p*
no art,

T. *pp* *p*
no art.

B. *pp* *p*
no art

Vln 1 *p*

Vln 2 *p*

Vla *p*

Vc. *p* *mp* *3*

130

Vc. *3*

134

Vc. *3*

137 $\text{♩} = 70$

The musical score consists of five staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff is for Violin (Vc.). The key signature is two sharps (F# and C#). The time signature is 3/4, which changes to 4/4 at the end of the first measure of each vocal line. The tempo is marked as quarter note = 70. The lyrics 'will make a' are written below the vocal staves. The violin part begins with a melodic line in the first measure, which is then followed by a whole rest for the remainder of the piece.

S. will make a

A. will make a

T. will make a

B. will make a

Vc.

139 $\text{♩} = 40$ *mp* *mp*

S. *mp* *mp*
u - - - - - ni - - - son

A. *mp* *mp*
u - - - - - ni - - - son

T. *mp* *mp*
u - - - - - ni - - - son

B. *mp* *mp*
u - - - - - ni - - - son

Vln 1 *mp* *cresc.*

Vln 2 *mp*

Vla *mp*

Vc. *mp* *cresc.*

rit.....
f

141

S. *f*
of the three.

A. *f*
of the three

T. *f*
of the three.

B. *f*
of the three.

Vln 1 *f*

Vln 2 *f*

Vla *f*

Vc. *f*