

# Mahalia

♩ = 90c. *bluesy - but restrained*  
con sord.

Musical score for measures 1-9. The score consists of four staves: Treble (top), Alto (second), Tenor (third), and Bass (bottom). The time signature is 4/4. The tempo is marked as ♩ = 90c. The mood is "bluesy - but restrained". The instruction "con sord." is written above the first staff. Dynamics include *pp* (pianissimo) in measures 7, 8, and 9. The music features a steady bass line and melodic lines in the upper staves.

Musical score for measures 10-19. The score consists of four staves. Dynamics include *mf* (mezzo-forte) in measures 10, 11, 12, 14, and 15, and *p* (piano) in measures 13, 16, and 17. The music continues with a consistent bass line and melodic development in the upper staves.

Musical score for measures 20-30. The score consists of four staves. Dynamics include *f* (forte) in measures 20, 21, 22, and 24, *mf* (mezzo-forte) in measures 23 and 25, and *mp* (mezzo-piano) in measures 26 and 27. The music features a mix of eighth and quarter notes.

Musical score for measures 31-39. The score consists of four staves. Dynamics include *ff* (fortissimo) in measures 31, 32, 33, and 34, and *mp* (mezzo-piano) in measures 35 and 36. The music concludes with a series of eighth notes in the upper staves.

32

40

senza sord.

(swing)

46

51

56

60 *a little brighter*  $\overset{\frown}{\text{3}}$

Violin I: *mf*, *f*, *mf*, arco, *p*, *mf*, *p* < *f*

Violin II: *mf*, *f*, *mf*, *p*, *p*, *mf*, *p* < *f*

Viola: *mf*, *f*, *mf*, *p*, *p*

Cello/Double Bass: *mf*, *f*, *mf*, *p*, *p*

67  $\overset{\frown}{\text{3}}$   $\overset{\frown}{\text{3}}$   $\overset{\frown}{\text{3}}$   $\overset{\frown}{\text{3}}$

Violin I: arco, pizz., *p*, *mf*, arco, pizz., *p*, *mf*, *p* < *f*, *mf*, *mf*, *p* < *f*

Violin II: arco, pizz., *p*, *mf*, arco, pizz., *p*, *mf*, arco, *mf*, *mf*, *p* < *f*

Viola: arco, *p*, arco, *mp*, arco, *mf*

Cello/Double Bass: senza sord., *p*, *p*, *mf*

71  $\overset{\frown}{\text{3}}$   $\overset{\frown}{\text{3}}$

Violin I: *p* < *mf*, *p* < *mf*, *mp*, *f*, *molto*

Violin II: *p* < *mf*, *p* < *mf*, *mp*, *f*, *molto*

Viola: *mp*, *mf*, *mp*, *f*, *molto*

Cello/Double Bass: *mp*, *mf*, *mp*, *f*, *molto*

76  $\overset{\frown}{\text{6}}$   $\overset{\frown}{\text{6}}$   $\overset{\frown}{\text{6}}$   $\overset{\frown}{\text{6}}$   $\overset{\frown}{\text{6}}$   $\overset{\frown}{\text{6}}$

Violin I: *f*, *mp*, *p*, *p*

Violin II: *f*, *mp*, *p*, *p*

Viola: *p*, *p*

Cello/Double Bass: *p*, *p*

*slower* ♩ = 70c.  
*very smoothly – soporific*

107

mf p mp p

111

mf p f f

115

mf p mf p

119

pp pp mf