

- to the great master Prince Carlo Gesualdo -

SPARGE LA MORTE

- (...in memoriam Paolo Aralla!...) -

- for eight madrigalists* -

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GRAVE (♩ = 40)

The musical score is arranged for eight madrigalists, with parts for Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The tempo is marked GRAVE (♩ = 40). The score includes dynamic markings such as *ppp*, *mp*, *p*, and *mf*, along with phrasing slurs and accents. The lyrics are in Italian, with some words split across lines. The key signature has one sharp (F#) and the time signature is 4/4.

Soprano 1: Spar- -ge la mor-

Soprano 2: Spar- -ge la mor- -te, la mor- -te, spar- -ge la mor- -te

Alto 1: Spar- -ge la mor- -te, la mor-

Alto 2: Spar- -ge la mor- -te, la mor- -te, la mor-

Tenor 1: Spar- -ge la mor- -te, spar- -ge la mor- -te

Tenor 2: Spar- -ge la mor- -te, spar- -ge la mor- -te, la mor- -te

Bass 1: Spar- -ge la mor- -te, spar- -ge la mor-

Bass 2: Spar- mor- -ge la mor- -te, la mor- -te

* : to be sung without vibrato

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S 1
 -te al mio Si-gnor nel vi- -so Tra squal- -li- -di

S 2
 al mio Si - gnor nel vi- -so Tra squal- -li- -di pal - lo- -ri

A 1
 -te al mio Si - gnor nel vi- -so Tra squal- -li- -di pal- -lo- -ri

A 2
 -te al mio Si-gnor nel vi- -so Tra squal- -li- -di pal- -lo-

T 1
 al mio Si-gnor nel vi- -so Tra squal- -li- di pal- -lo-

T 2
 al mio Si-gnor nel vi- -so Tra squal- -li- -di pal- -lo- -ri

B 1
 -te al mio Si-gnor nel vi - so Tra squal- -li- -di pal- -lo- -ri

B 2
 al mio Si-gnor nel vi- -so Tra squal- -li- di pal-

p *mp* *mf* *p* *ppp* *mp* *p*

p *mp* *mf* *p* *p < mp* *pp* *p* *pp*

p *mf* *p* *p* *mp* *pp* *p* *pp*

p *mp* *mf* *p* *pp* *mp* *pp < p >*

p *mp* *mf* *p* *p* *mp* *pp* *p*

p *mp* *mf* *pp* *p* *mp* *pp* *p* *pp*

pp *mp* *mf* *p* *p* *mp* *pp* *p* *pp*

p *mp* *mf* *p* *p* *mp* *pp* *p* *pp*

p *mp* *mf* *p* *p* *mp* *pp* *p* *pp*

13

p < *mp* > *pp* *mp* < *mf* > *p* *mp* > *pp* *p* < *mp* > *p* < *mp* > *pp* ,

S 1 pal- lo- -ri Pie-to- -sis- -si- -mi or-ro- -ri, Poi lo ri- -mi -ra, e ne di-vien pie-to- -sa;

p < *mp* > < *mf* > *p* *mp* > *pp* *p* < *mp* > *p* *pp* < *mp* > *pp* ,

S 2 Pie-to- sis- -si- -mi or- ro- -ri, Poi lo ri -mi- -ra, e ne di-vien pie-to- -sa;

mp < *mf* > *p* *mp* > *pp* *p* < *mp* > *p* *pp* < *mp* > *ppp* < *mp* > *ppp* ,

A 1 Pie-to-sis- -si-mi or- ro- -ri, Poi lo ri - mi -ra, e ne di-vien pie -to- -sa, pie- -to- -sa;

> *pp* *mp* < *mf* > *p* *mp* > *pp* *p* < *mp* > *pp* *pp* < *mp* > *ppp* ,

A 2 -ri Pie- -to- sis- -si-mi or- ro- -ri, Poi lo ri -mi- -ra, pie- -to- -sa;

> *pp* < *mf* > *p* *pp* < *mp* > *ppp* ,

T 1 -ri or- -ro- -ri, pie- -to- -sa;

p < *mf* > *p* *pp* < *mp* > *ppp* *ppp* < *mp* > *ppp* ,

T 2 or- -ro- -ri, pie- -to- -sa, pie- -to- -sa;

mp < *mf* > *p* *pp* < *mp* > *ppp* ,

B 1 or- -ro- -ri, pie- -to- -sa;

< *p* > *pp* *mp* < *mf* > *p* *pp* < *mp* > *ppp* ,

B 2 -lo- -ri or- -ro- -ri, pie- -to- -sa;

pp < *mp* > *pp* *p* < *mf* > *pp* *p* < *mp* > *ppp*

¹⁹
 S 1 Ge- -me, ge- -me, so- -spi- -ra,

pp < *mp* > *pp* *p* < *mf* > *pp* *p* < *mp* > *ppp*

S 2 Ge- -me, ge- -me, so- -spi- -ra,

pp < *mp* > *pp* *p* < *mf* > *pp* *p* < *mp* > *ppp*

A 1 Ge- -me, ge- -me, so- -spi- -ra,

pp < *mp* > *pp* *p* < *mf* > *pp* *p* < *mp* > *ppp* *mp* < *mf* > *pp*

A 2 Ge- -me, ge- -me, so- -spi- -ra, e piu' fe- rir non o- -sa.

pp < *mp* > *pp* *p* < *mf* > *pp* *p* < *mp* > *ppp*

T 1 Ge- -me, ge- -me, so- -spi- -ra,

pp < *mp* > *pp* *p* < *mf* > *pp* *p* < *mp* > *ppp*

T 2 Ge- -me, ge- -me, so- -spi- -ra,

pp < *mp* > *pp* *p* < *mf* > *pp* *p* < *mp* > *ppp*

B 1 Ge- -me, ge- -me, so- -spi- -ra,

pp < *mp* > *pp* *p* < *mf* > *pp* *p* < *mp* > *ppp*

B 2 Ge- -me, ge- -me, so- -spi- -ra,

Detailed description: This is a page of a musical score for eight voices, labeled S 1, S 2, A 1, A 2, T 1, T 2, B 1, and B 2. The score is written in a common time signature (C) and features a key signature of one sharp (F#). The lyrics are: "Ge- -me, ge- -me, so- -spi- -ra, e piu' fe- rir non o- -sa." The dynamics are marked with *pp*, *mp*, *mf*, *p*, and *ppp*, often with hairpins indicating crescendos or decrescendos. There are several trills and triplets indicated by '3' over notes. The A 2 part has a quintuplet indicated by '5' over notes. The score is arranged in a standard vocal ensemble format with soprano, alto, tenor, and bass parts.

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S 1 *pp* *mp* *ppp* *pp*
e spi- -ra, e spi-

S 2 *p* *< mp >* *pp* *pp* *< mp >* *ppp* *pp*
as- -con-de il vi- -so, e spi- -ra, e spi-

A 1 *p* *< mp >* *pp* *mp* *ppp* *pp*
as - con-de il vi- -so, e spi- -ra, e

A 2 *p* *< mp >* *pp* *pp* *< mp >* *ppp* *pp* *< mp >*
In- -chi -na il ca- -po, e spi- -ra, e spi-

T 1 *pp* *< mp >* *pp* *p* *< mp >* *pp* *p* *< mp >* *pp* *< mp >* *ppp* *pp* *< mp >* *pp* *< mp >*
Ei, che te- -mer- -la mi- -ra, as- -con- -de il vi- -so e spi- -ra, e spi - ra, e spi-

T 2 *pp* *< mp >* *pp* *p* *< mp >* *pp* *p* *< mp >* *pp* *< mp >* *ppp* *pp* *< mp >*
Ei, che te-mer - la mi- -ra, In- -chi - na il ca- -po e spi- -ra, e spi-

B 1 *pp* *< mp >* *pp* *p* *< mp >* *pp* *p* *< mp >* *pp* *pp* *< mp >* *ppp* *pp* *< mp >*
Ei, che te- -mer- -la mi- -ra, In- -chi -na il ca- -po, e spi- -ra, e spi-

B 2 *pp* *< mp >* *pp* *p* *< mp >* *pp* *pp* *pp* *mp* *ppp* *pp* *< mp >*
Ei, che te- -mer- -la mi- -ra, e spi- -ra, e spi-

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mp *ppp*

S 1
-ra.

mp *ppp* *ppp* *mp* *ppp*

S 2
-ra,
spi-
-ra.

mp *ppp* *pp* *mp* *ppp* *ppp* *p* *pppp*

A 1
spi-
-ra,
e
spi-
-ra,
spi-
-ra.

ppp *p* *ppp*

A 2
-ra,
spi-
-ra.

ppp *ppp* *p* *pppp*

T 1
8
-ra,
spi-
-ra.

ppp *pp* *p* *ppp*

T 2
8
-ra,
spi-
-ra.

ppp *pp* *p* *ppp*

B 1
-ra,
spi-
-ra.

ppp *pp* *p* *ppp* *pp* *p* *pppp*

B 2
-ra,
spi-
-ra,
e
spi-
-ra.

(...amicitia summum bonum est)