Joanna Marsh

Dialogo and Quodlibet

SSSAAATTTBBB

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Dialogo and Quodlibet (April 2019)

SSSAAATTTBBB

Duration c.5'

ISMN 979-0-9002993-1-4

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Dialogo and Quodlibet

You would certainly hear such harmony that it would seem to you either that you had been carried off to Helicon or that Helicon, together with all the chorus of Muses singing and playing, had been transported here

> You see that one can do with music whatever one wants; I'll show you that if a person decides against doing things the right way, can simply produce a hodge-podge.

I desire to show the world as much as possible in the profession of music...

> Look – two rests are missing. And here – put six where there are four. This Bass is wrong, or you are singing it wrong! Here you have one piece with the Soprano part completely at odds with the words before. Here is another in which the words once belonged to a different piece. And this piece has different words and you see the pieces go better than they did before.
>
> Of course, the fifth and the octave are perfect, the seventh and second imperfect; it is the forcefulness of a composer's style that makes imperfect seem perfect, though if he were to have three or four successive fifths, it would make for an ugly composition.

...the vain error of men that they alone possess the intellectual gifts, and who appear to believe that the same gifts are not possible for women.

> This piece changes clefs more often than I can tell you. A pox upon these clefs and these fantastical brains that think them up! You should know that there are some who talk well about music but have bad musical inventiveness and worse practical skill others have good practical skill but no knowledge; others still have little musical sense for all their practical accomplishments.

Our wish is to entertain each other, not to hold school!

You would certainly hear such harmony that it would seem to you either that you had been carried off to Helicon. You would hear...

> The octave and fifth are perfect, the seventh and second imperfect;
> A pox upon these clefs; this piece has different words you see;
> the discourse of a good musician, talk well of music.

Soprano and alto text taken from Antonfrancesco Doni's letters, and Maddalena Casaluna: from dedication of first book of madrigals
Tenor and Bass text taken and adapted from 'Dialogo della Musica' by Antonfrancesco Doni, 1544

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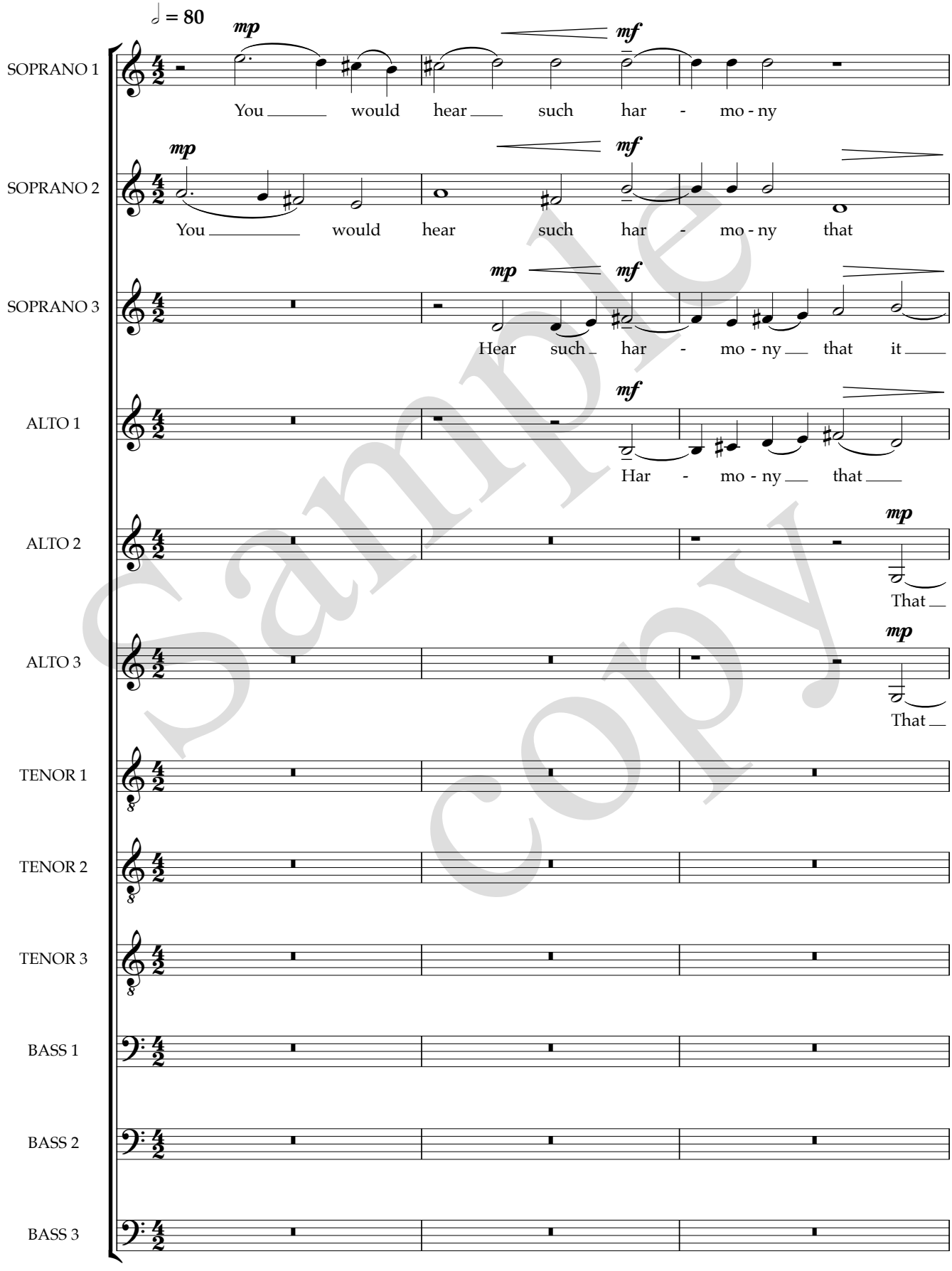
Dialogo and Quodlibet

Antonfrancesco Doni and
Maddalena Casaluna

Joanna Marsh



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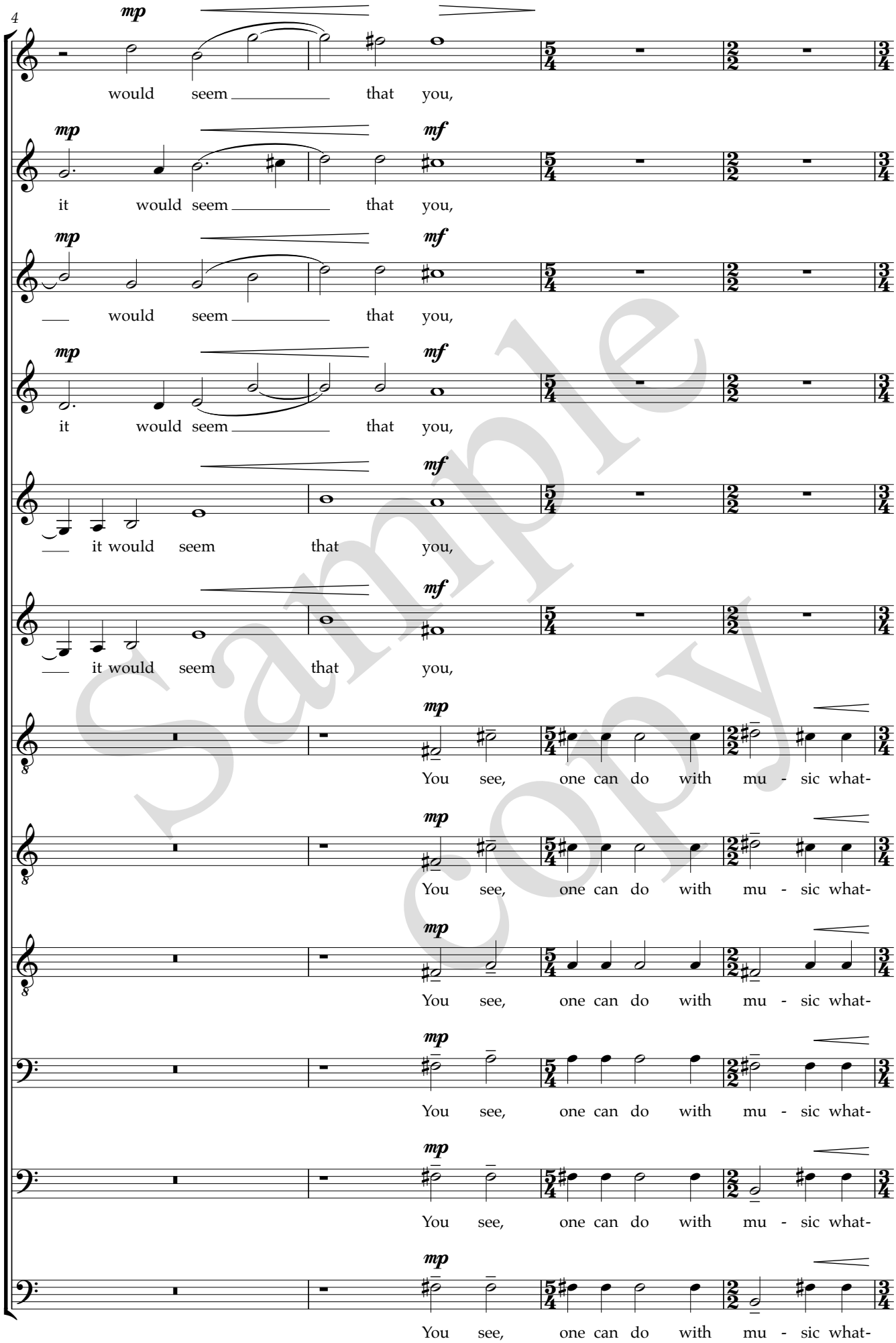
4
S.1
mp
would seem that you,
S.2
mp
mf
it would seem that you,
S.3
mp
mf
would seem that you,
A.1
mp
mf
it would seem that you,
A.2
mf
it would seem that you,
A.3
mf
it would seem that you,
T.1
mp
You see, one can do with mu - sic what-
T.2
mp
You see, one can do with mu - sic what-
T.3
mp
You see, one can do with mu - sic what-
B.1
mp
You see, one can do with mu - sic what-
B.2
mp
You see, one can do with mu - sic what-
B.3
mp
You see, one can do with mu - sic what-

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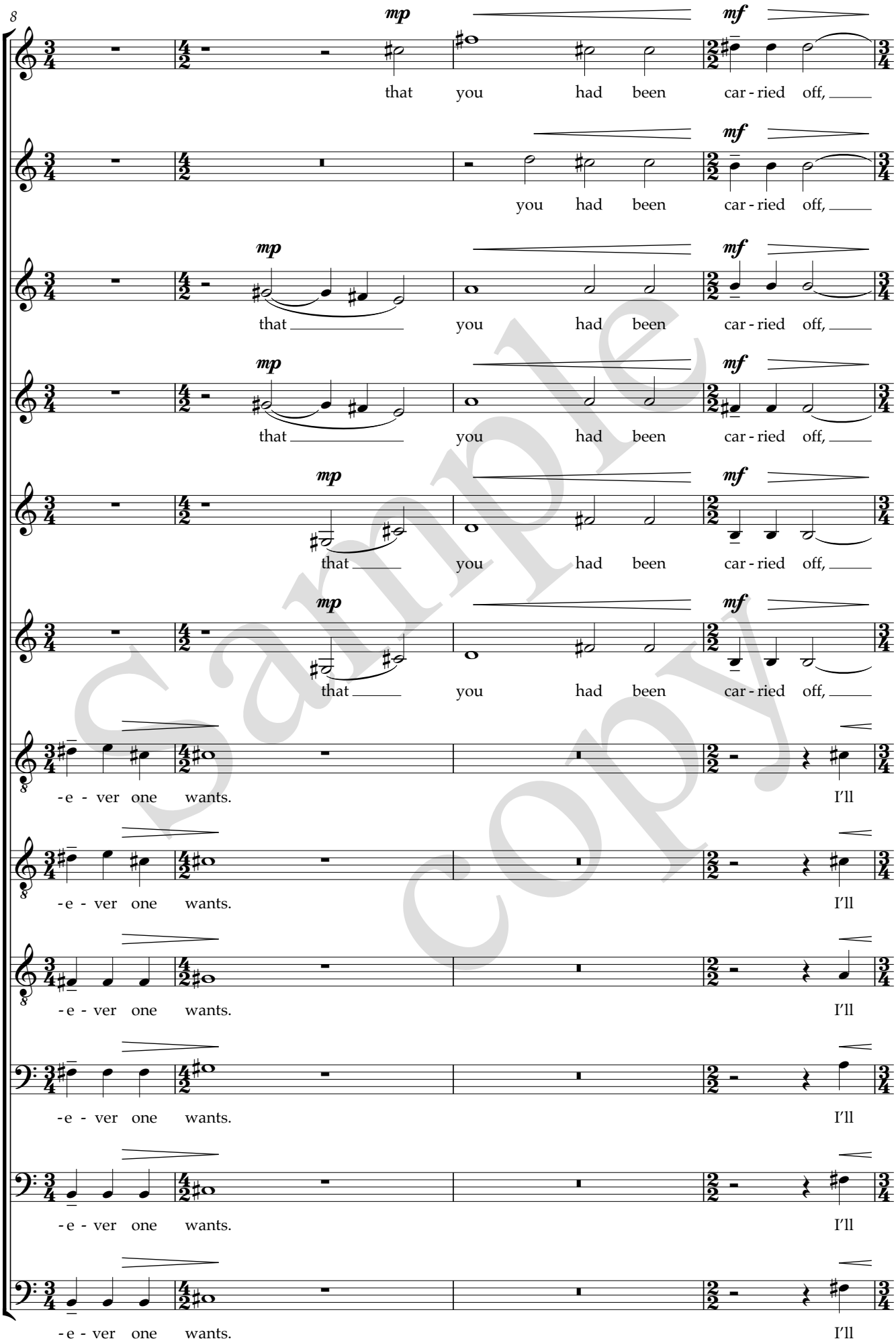
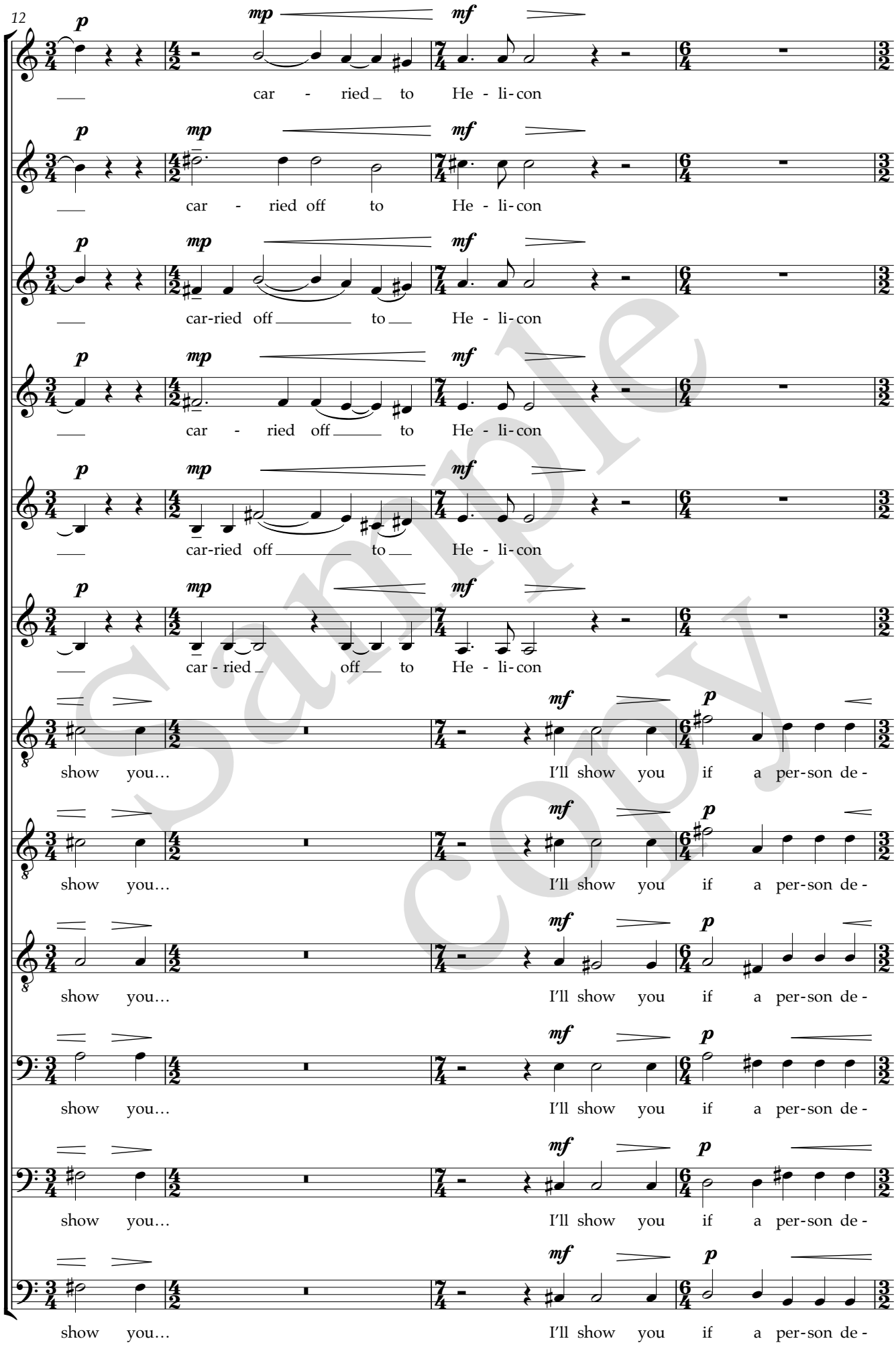
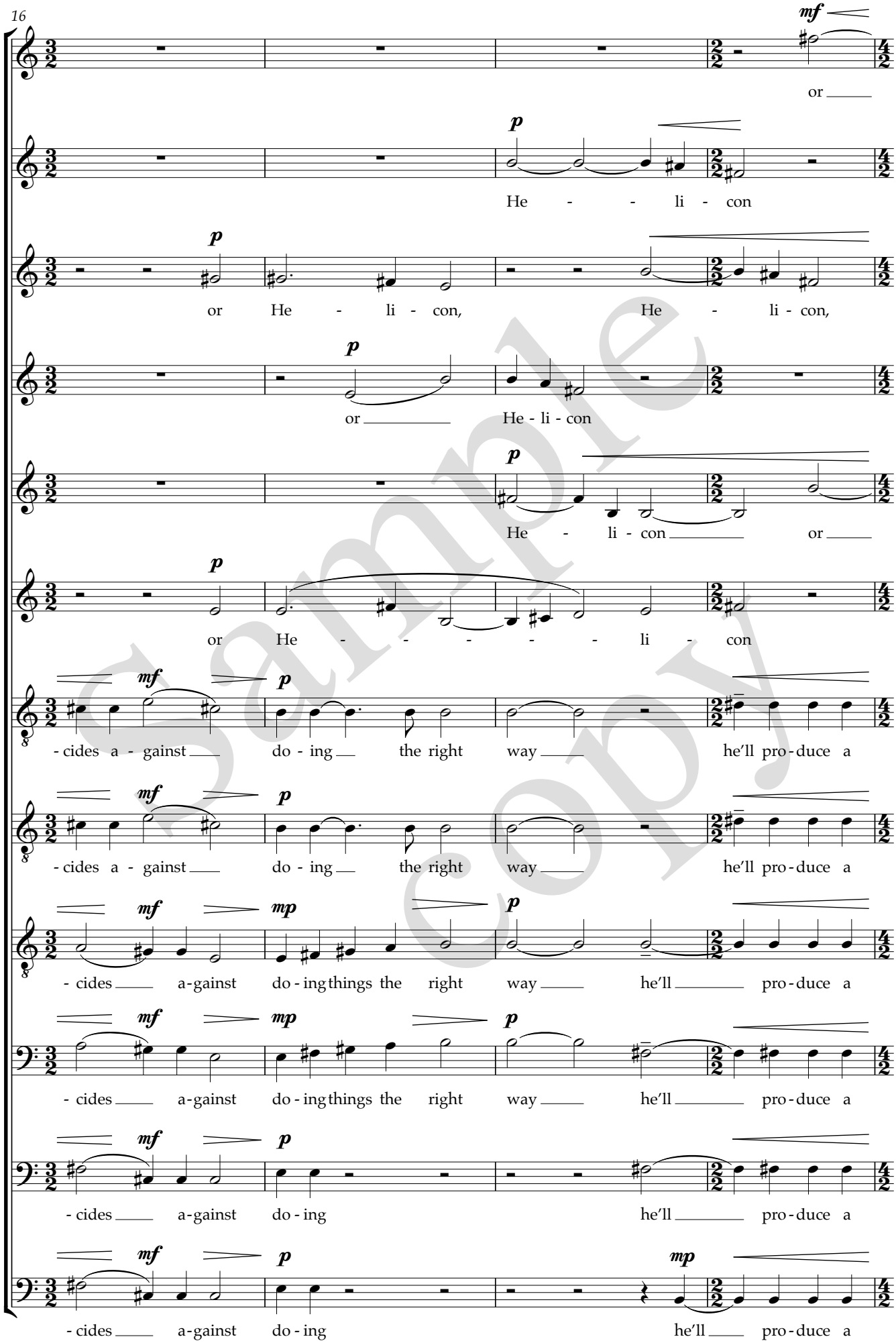

8
S.1
S.2
S.3
A.1
A.2
A.3
T.1
T.2
T.3
B.1
B.2
B.3
mp
mf
that you had been car - ried off,
-e - ver one wants. I'll

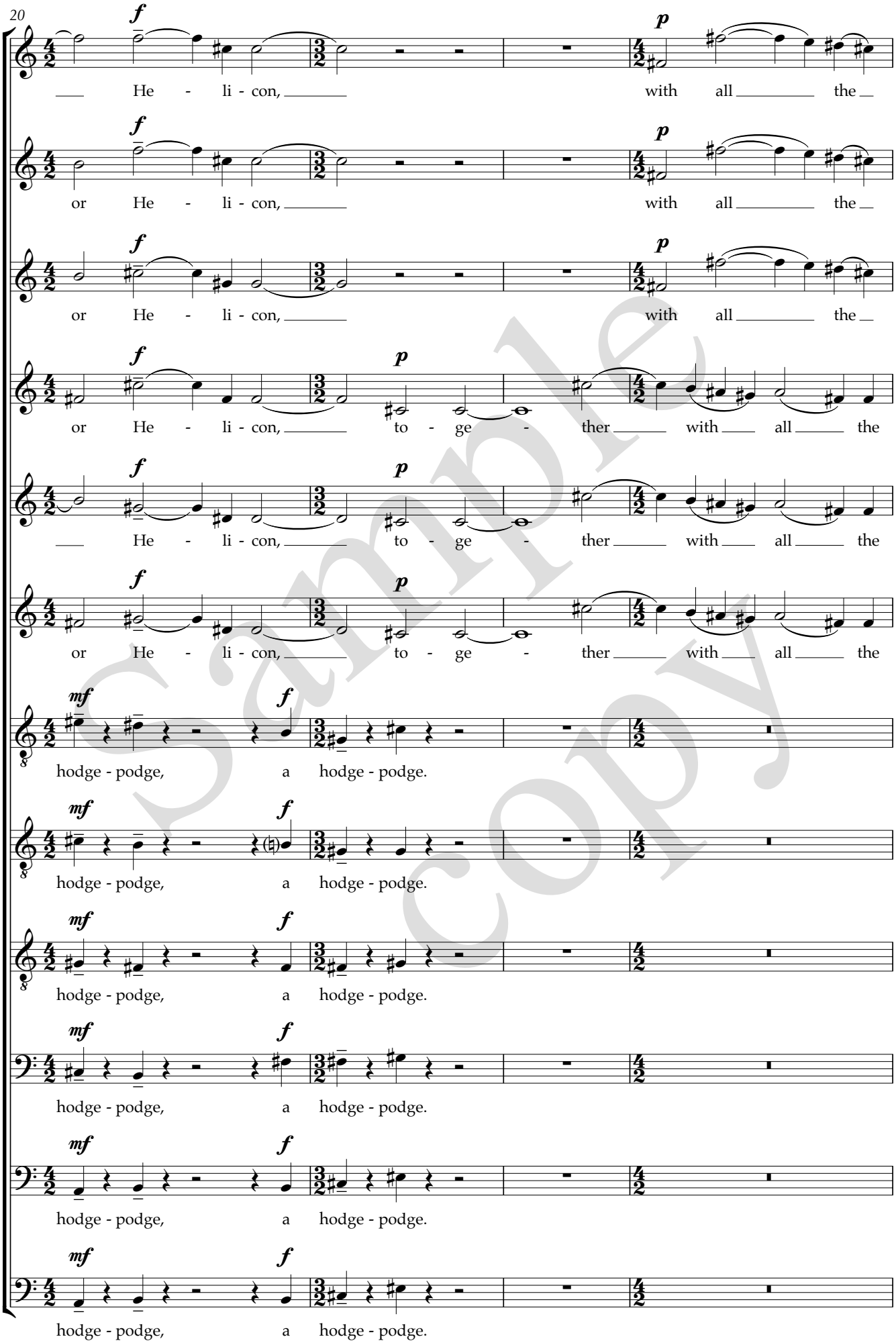
Sample copy


12
S.1
S.2
S.3
A.1
A.2
A.3
T.1
T.2
T.3
B.1
B.2
B.3
p
mp
mf
car - ried to He - li-con
car - ried off to He - li-con
car-ried off to He - li-con
car - ried off to He - li-con
car-ried off to He - li-con
car - ried off to He - li-con
show you… I'll show you if a per-son de -

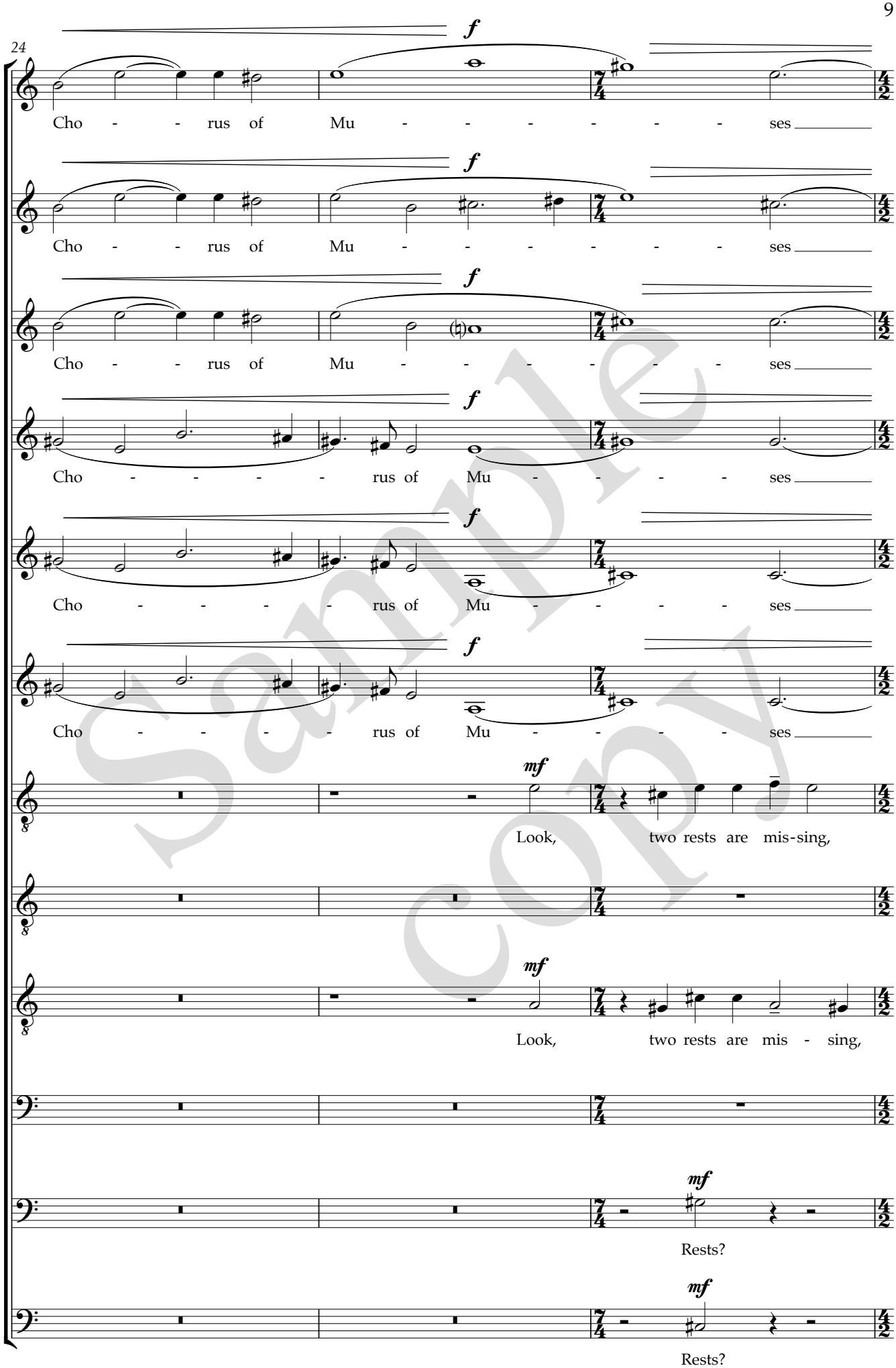
sample copy


16
S.1
mf
or
S.2
p
He - - li - con
S.3
p
or He - li - con, He - li - con,
A.1
p
or He - li - con
A.2
p
He - li - con or
A.3
p
or He - - - - - li - con
T.1
mf p
- cides a - gainst do - ing the right way he'll pro - duce a
T.2
mf p
- cides a - gainst do - ing the right way he'll pro - duce a
T.3
mf mp p
- cides a-gainst do - ing things the right way he'll pro - duce a
B.1
mf mp p
- cides a-gainst do - ing things the right way he'll pro - duce a
B.2
mf p
- cides a-gainst do - ing he'll pro - duce a
B.3
mf p mp
- cides a-gainst do - ing he'll pro - duce a

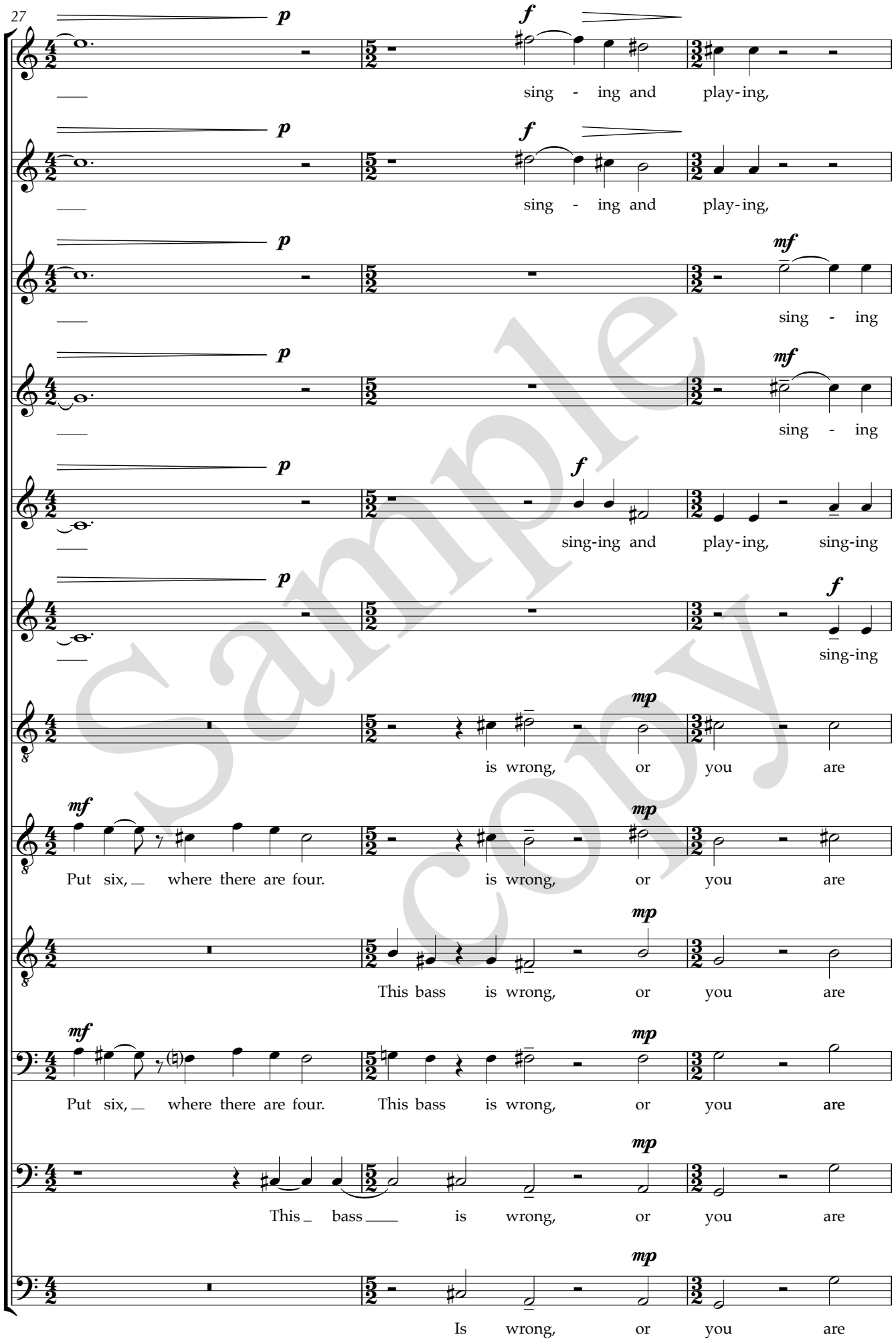
Sample copy


20
S.1
S.2
S.3
A.1
A.2
A.3
T.1
T.2
T.3
B.1
B.2
B.3
f
p
mf
He - li - con,
or He - li - con,
with all the
to - ge - ther with all the
hodge - podge, a hodge - podge.

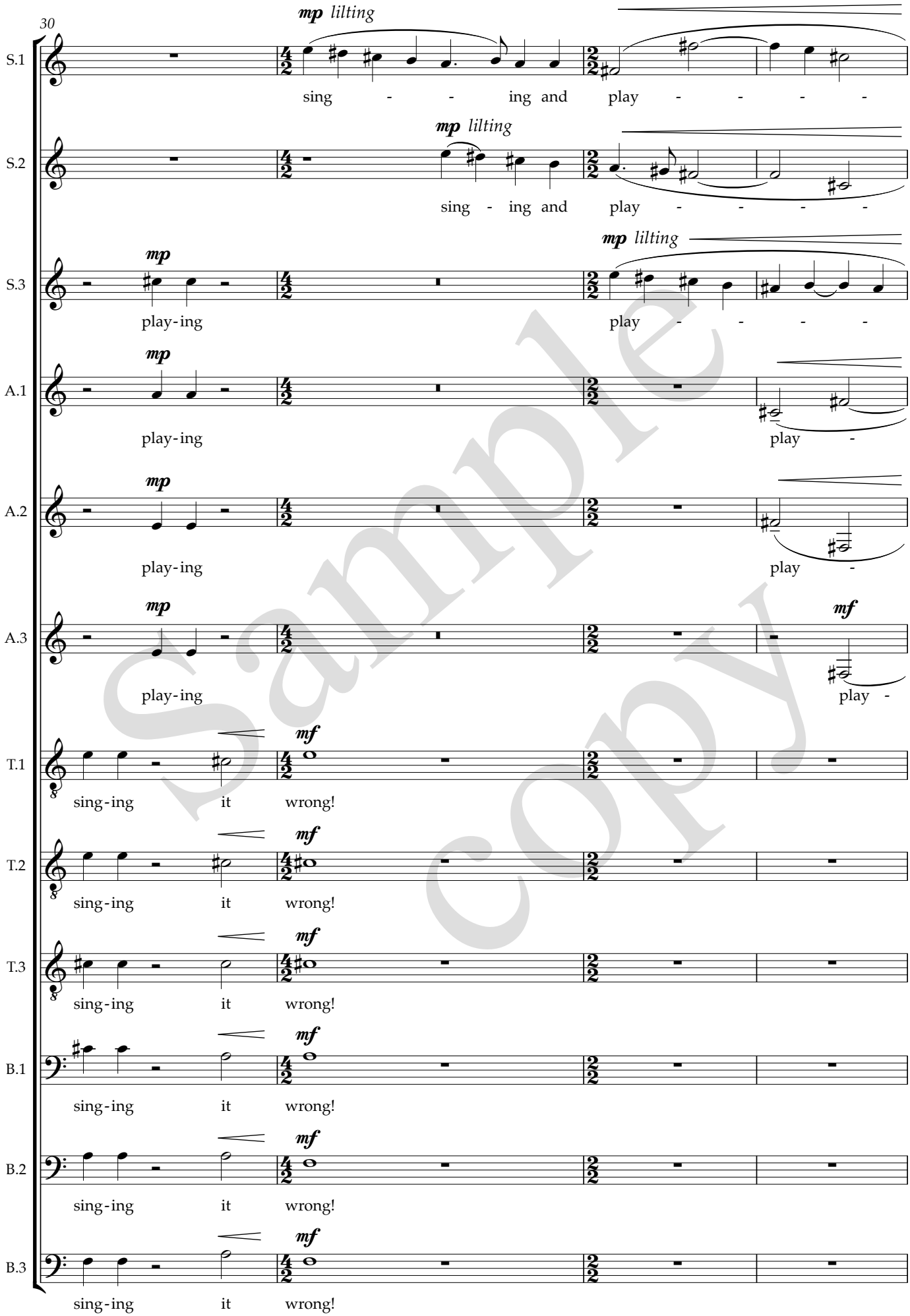
Sample copy


24
S.1
Cho - - rus of Mu - - - - - - ses
S.2
Cho - - rus of Mu - - - - - - ses
S.3
Cho - - rus of Mu - - - - - - ses
A.1
Cho - - - - - rus of Mu - - - - ses
A.2
Cho - - - - - rus of Mu - - - - ses
A.3
Cho - - - - - rus of Mu - - - - ses
T.1
Look, two rests are mis-sing,
T.2
T.3
Look, two rests are mis - sing,
B.1
B.2
Rests?
B.3
Rests?

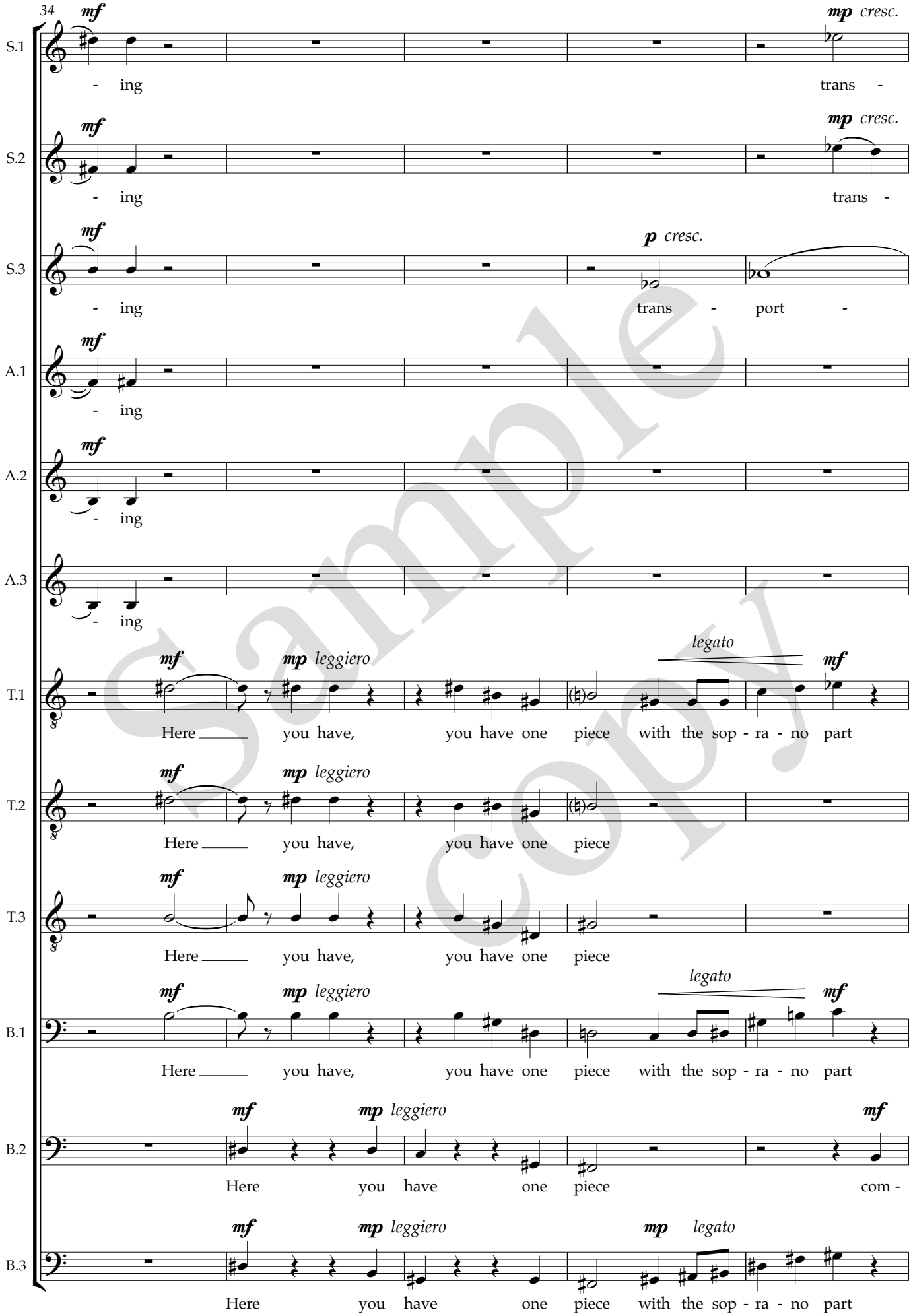
Sample copy


27
S.1
p
f
sing - ing and play-ing,
S.2
p
f
sing - ing and play-ing,
S.3
p
mf
sing - ing
A.1
p
mf
sing - ing
A.2
p
f
sing-ing and play-ing, sing-ing
A.3
p
f
sing-ing
T.1
mp
is wrong, or you are
T.2
mf
mp
Put six, where there are four. is wrong, or you are
T.3
mp
This bass is wrong, or you are
B.1
mf
mp
Put six, where there are four. This bass is wrong, or you are
B.2
mp
This bass is wrong, or you are
B.3
mp
Is wrong, or you are

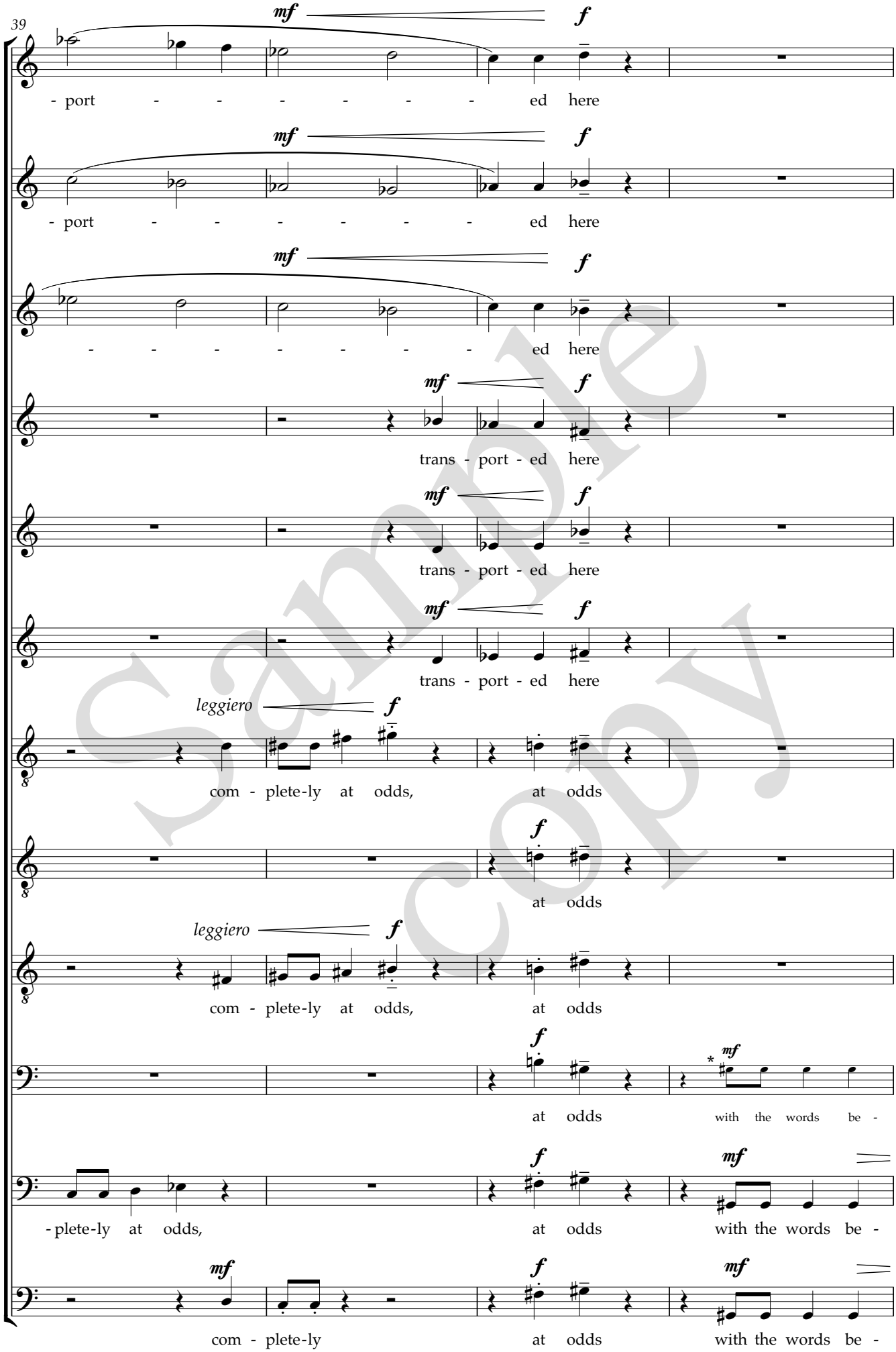
sample copy


30
S.1
mp lilting
sing - - ing and play - - - -
S.2
mp lilting
sing - ing and play - - - -
S.3
mp
play-ing
mp lilting
play - - - -
A.1
mp
play-ing
play -
A.2
mp
play-ing
play -
A.3
mp
play-ing
mf
play -
T.1
mf
sing-ing it wrong!
T.2
mf
sing-ing it wrong!
T.3
mf
sing-ing it wrong!
B.1
mf
sing-ing it wrong!
B.2
mf
sing-ing it wrong!
B.3
mf
sing-ing it wrong!

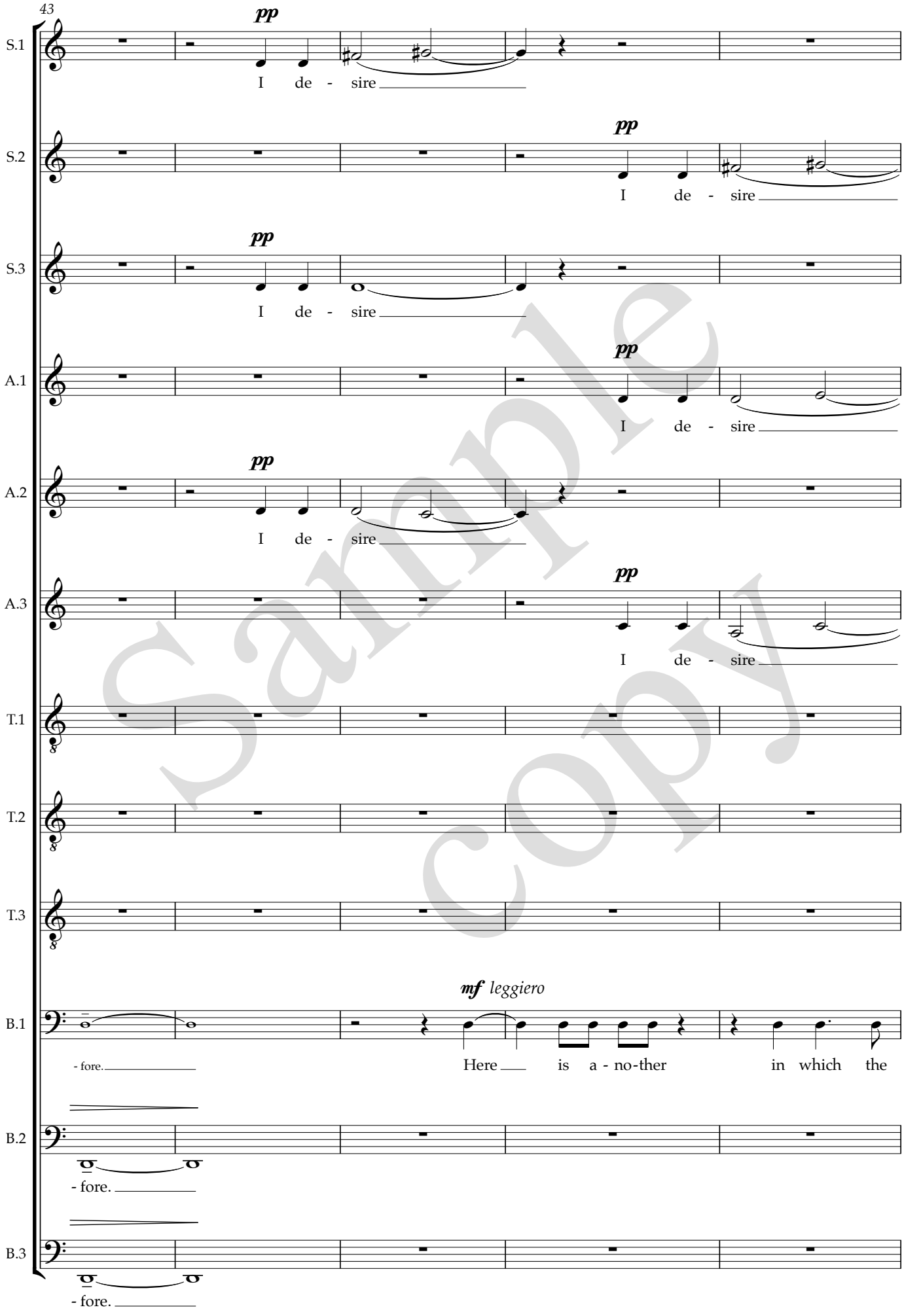
Sample copy


34
S.1
mf
- ing
mp cresc.
trans -
S.2
mf
- ing
mp cresc.
trans -
S.3
mf
- ing
p cresc.
trans - port -
A.1
mf
- ing
A.2
mf
- ing
A.3
- ing
T.1
mf
Here
mp leggiero
you have,
you have one piece
legato
mf
with the sop - ra - no part
T.2
mf
Here
mp leggiero
you have,
you have one piece
T.3
mf
Here
mp leggiero
you have,
you have one piece
B.1
mf
Here
mp leggiero
you have,
you have one piece
legato
mf
with the sop - ra - no part
B.2
mf
Here
mp leggiero
you have one piece
mf
com -
B.3
mf
Here
mp leggiero
you have one piece
mp legato
with the sop - ra - no part

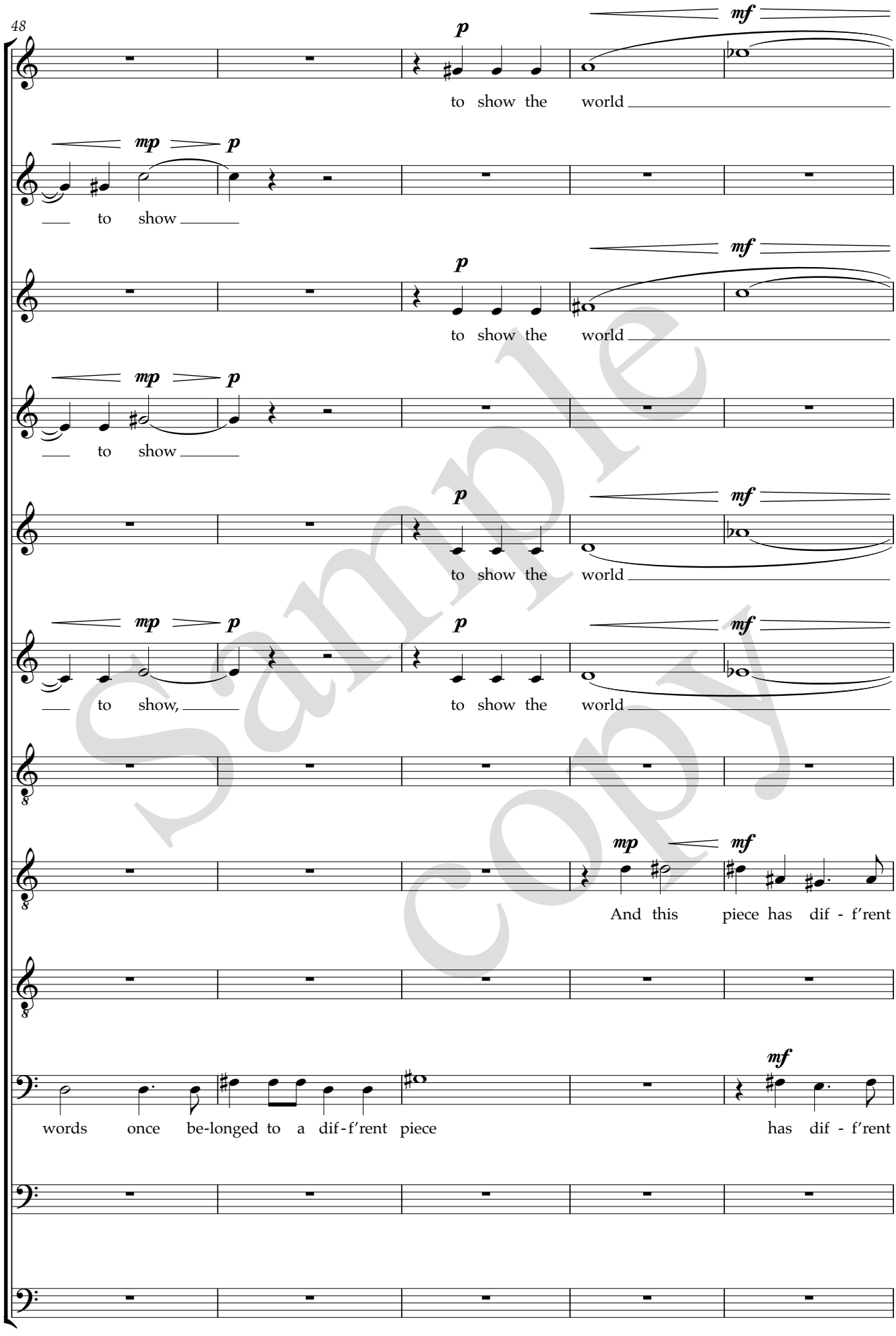
Sample copy


39
S.1
- port - - - - - - ed here
S.2
- port - - - - - - ed here
S.3
- - - - - - - - ed here
A.1
trans - port - ed here
A.2
trans - port - ed here
A.3
trans - port - ed here
leggiero
T.1
com - plete-ly at odds, at odds
T.2
at odds
leggiero
T.3
com - plete-ly at odds, at odds
B.1
at odds with the words be -
B.2
- plete-ly at odds, at odds with the words be -
B.3
com - plete-ly at odds with the words be -
* to be sung if needed.

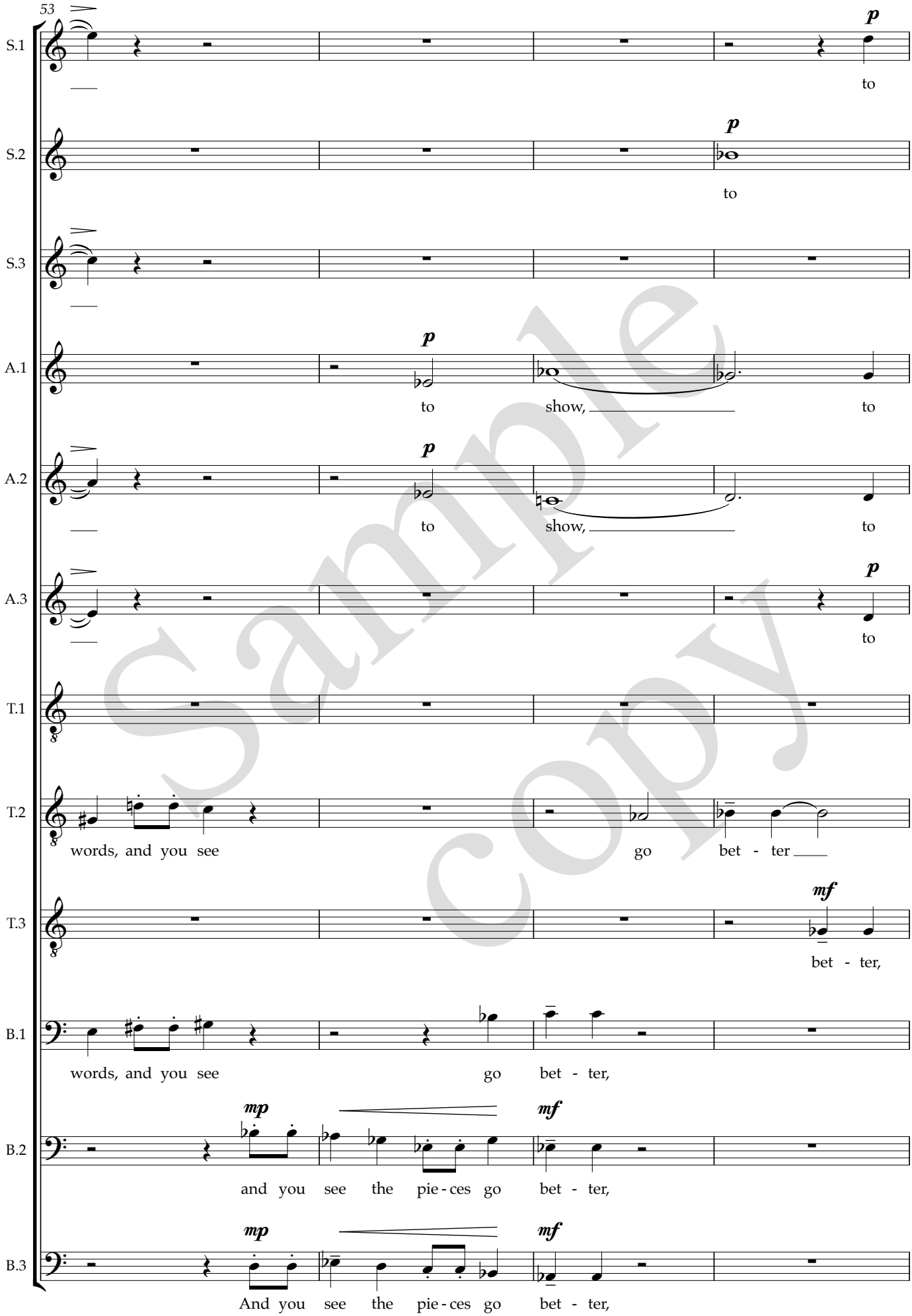
Sample copy


43
S.1
pp
I de - sire
S.2
pp
I de - sire
S.3
pp
I de - sire
A.1
pp
I de - sire
A.2
pp
I de - sire
A.3
pp
I de - sire
T.1
T.2
T.3
B.1
mf leggiero
- fore.
Here is a - no-ther in which the
B.2
- fore.
B.3
- fore.

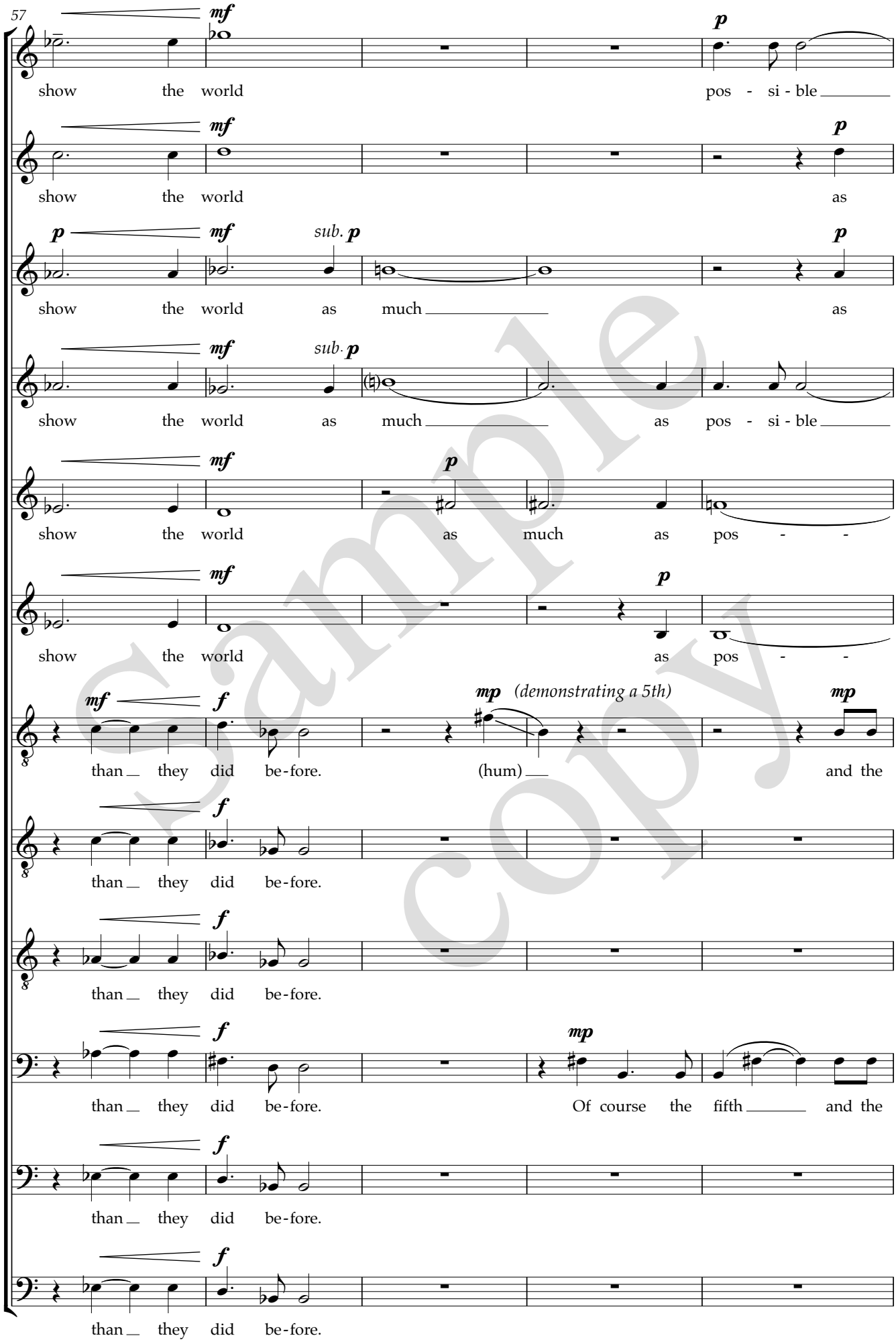
sample copy


48
S.1
S.2
S.3
A.1
A.2
A.3
T.1
T.2
T.3
B.1
B.2
B.3
p
mf
mp
to show the world
to show
to show, to show the world
And this piece has dif - f'rent
words once be-longed to a dif-f'rent piece has dif - f'rent

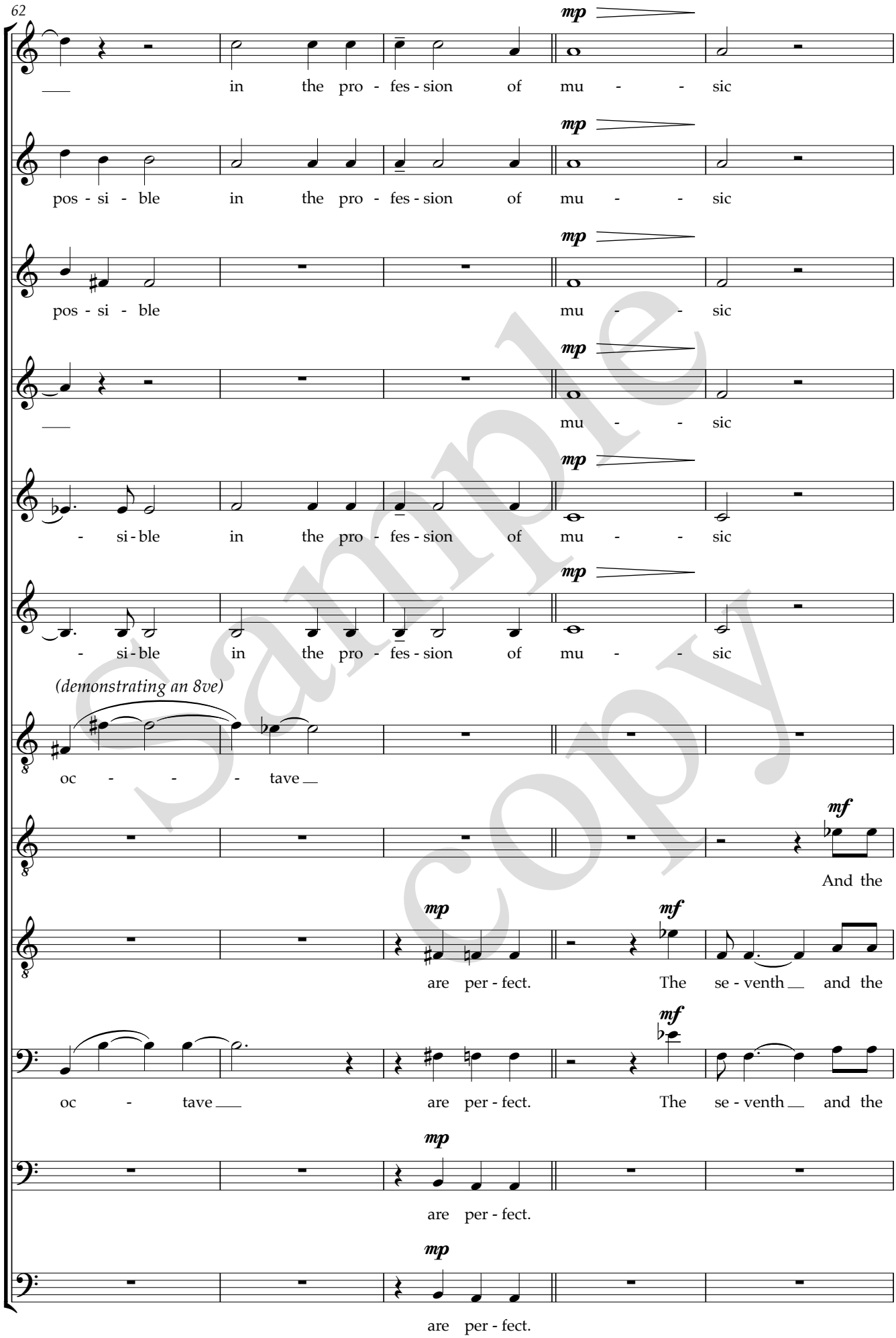
Sample copy


53
S.1
p
to
S.2
p
to
S.3
A.1
p
to
show,
to
A.2
p
to
show,
to
A.3
p
to
T.1
T.2
words, and you see
go
bet - ter
T.3
mf
bet - ter,
B.1
words, and you see
go
bet - ter,
B.2
mp
mf
and you see the pie - ces go
bet - ter,
B.3
mp
mf
And you see the pie - ces go
bet - ter,

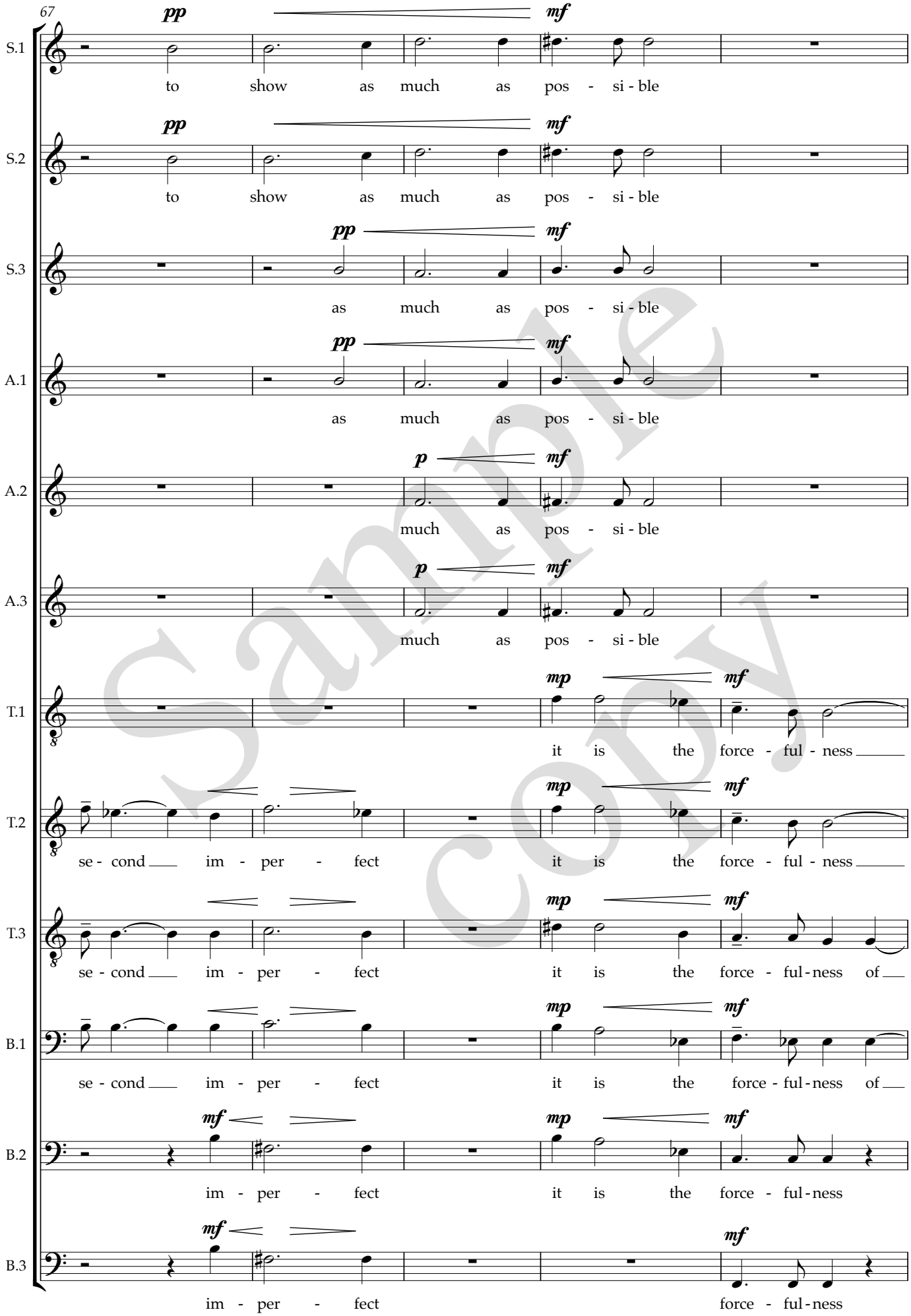
sample copy


57
S.1
mf
p
show the world pos - si - ble
S.2
mf
p
show the world as
S.3
p
mf
sub. p
p
show the world as much as
A.1
mf
sub. p
show the world as much as pos - si - ble
A.2
mf
p
show the world as much as pos - -
A.3
mf
p
show the world as pos - -
T.1
mf
f
mp (demonstrating a 5th)
mp
than they did be-fore. (hum) and the
T.2
f
than they did be-fore.
T.3
f
than they did be-fore.
B.1
f
mp
than they did be-fore. Of course the fifth and the
B.2
f
than they did be-fore.
B.3
f
than they did be-fore.

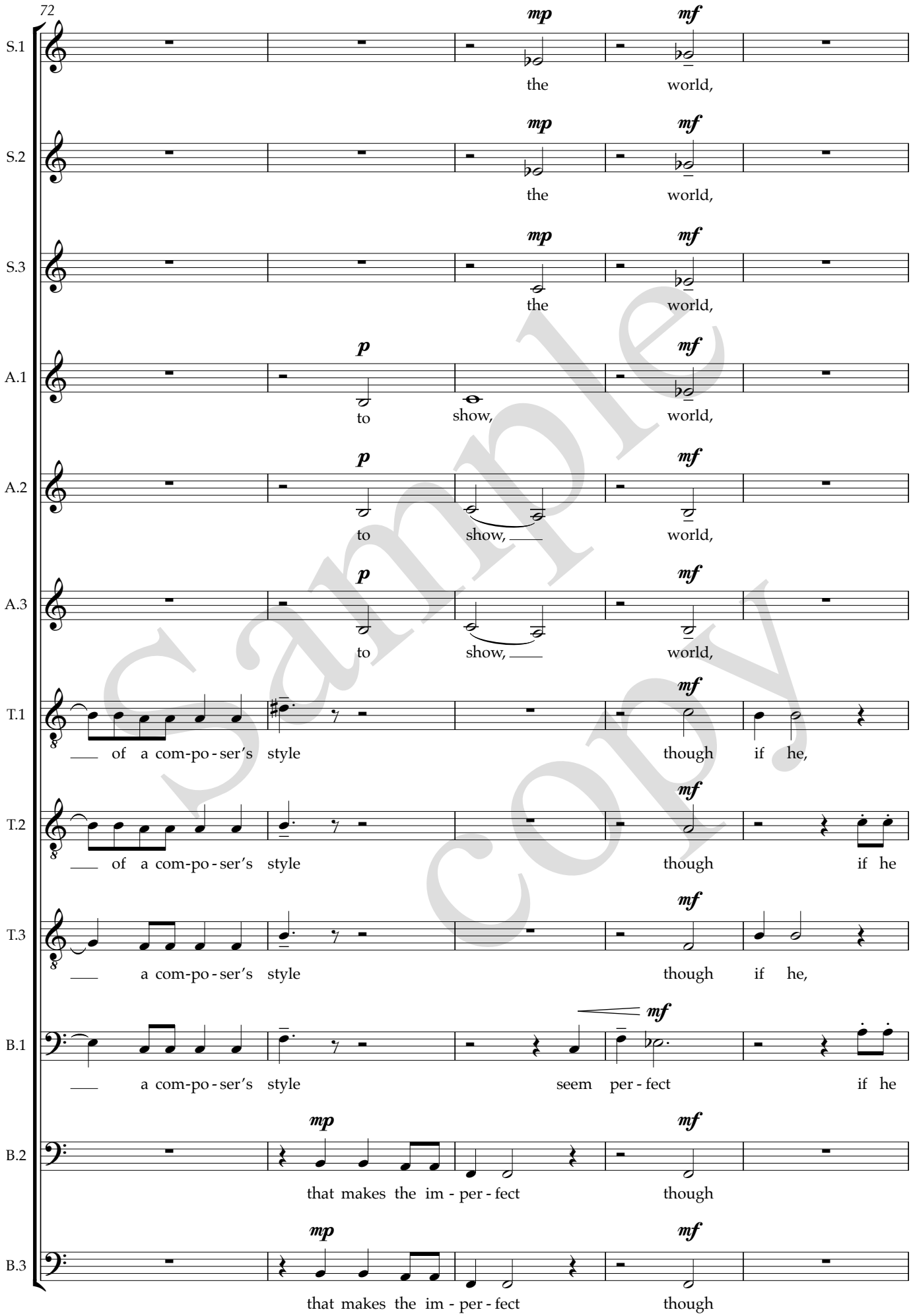
sample copy


62
S.1
mp
in the pro - fes - sion of mu - - sic
S.2
mp
pos - si - ble in the pro - fes - sion of mu - - sic
S.3
mp
pos - si - ble mu - - sic
A.1
mp
mu - - sic
A.2
mp
- si - ble in the pro - fes - sion of mu - - sic
A.3
mp
- si - ble in the pro - fes - sion of mu - - sic
(demonstrating an 8ve)
T.1
oc - - - tave
T.2
mf
And the
T.3
mp
mf
are per - fect. The se - venth and the
B.1
mf
oc - tave are per - fect. The se - venth and the
B.2
mp
are per - fect.
B.3
mp
are per - fect.

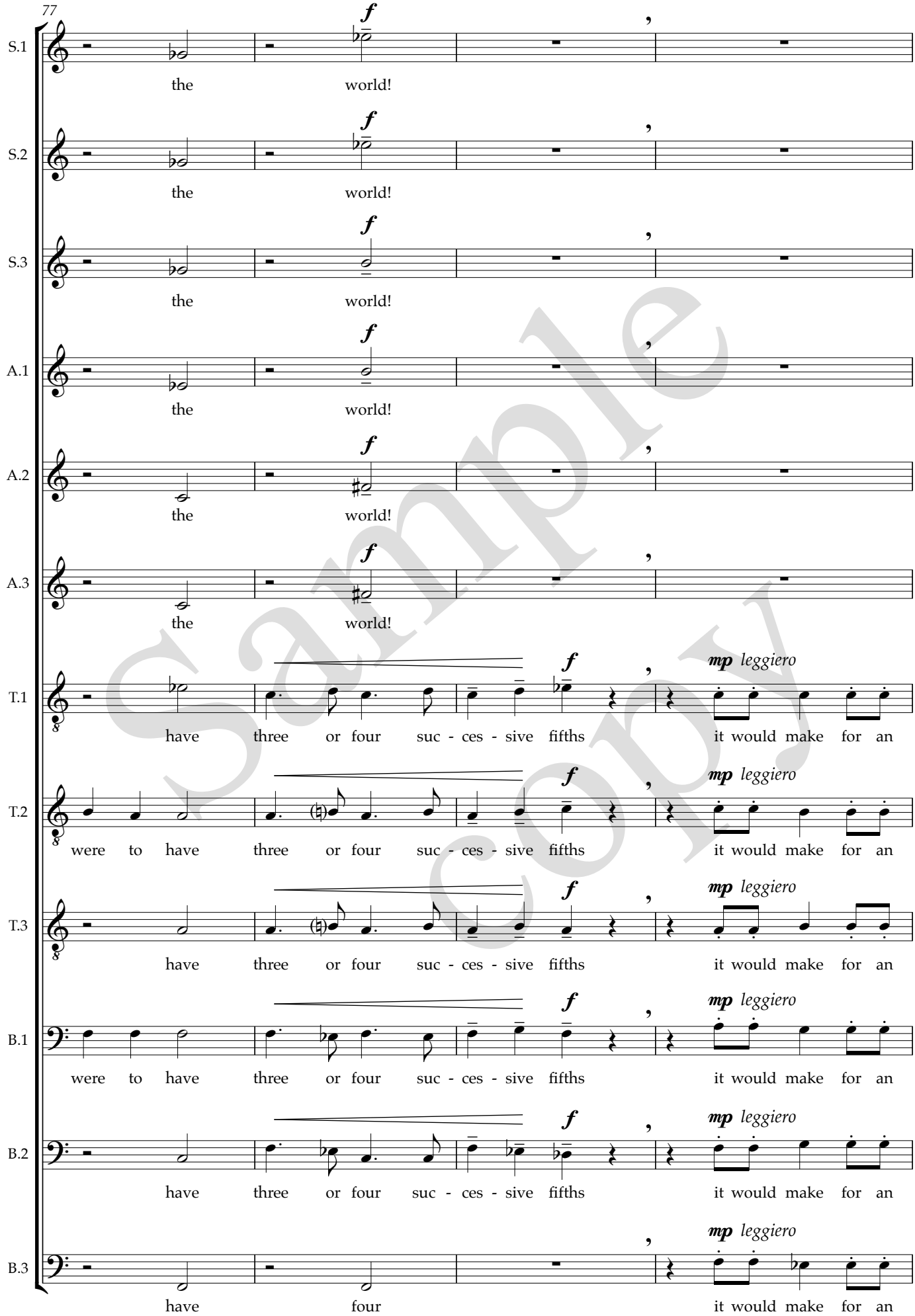
Sample copy


67
S.1
pp
mf
to show as much as pos - si - ble
S.2
pp
mf
to show as much as pos - si - ble
S.3
pp
mf
as much as pos - si - ble
A.1
pp
mf
as much as pos - si - ble
A.2
p
mf
much as pos - si - ble
A.3
p
mf
much as pos - si - ble
T.1
mp
mf
it is the force - ful - ness
T.2
mp
mf
se - cond im - per - fect it is the force - ful - ness
T.3
mp
mf
se - cond im - per - fect it is the force - ful-ness of
B.1
mp
mf
se - cond im - per - fect it is the force - ful-ness of
B.2
mf
mp
mf
im - per - fect it is the force - ful-ness
B.3
mf
mf
im - per - fect force - ful-ness

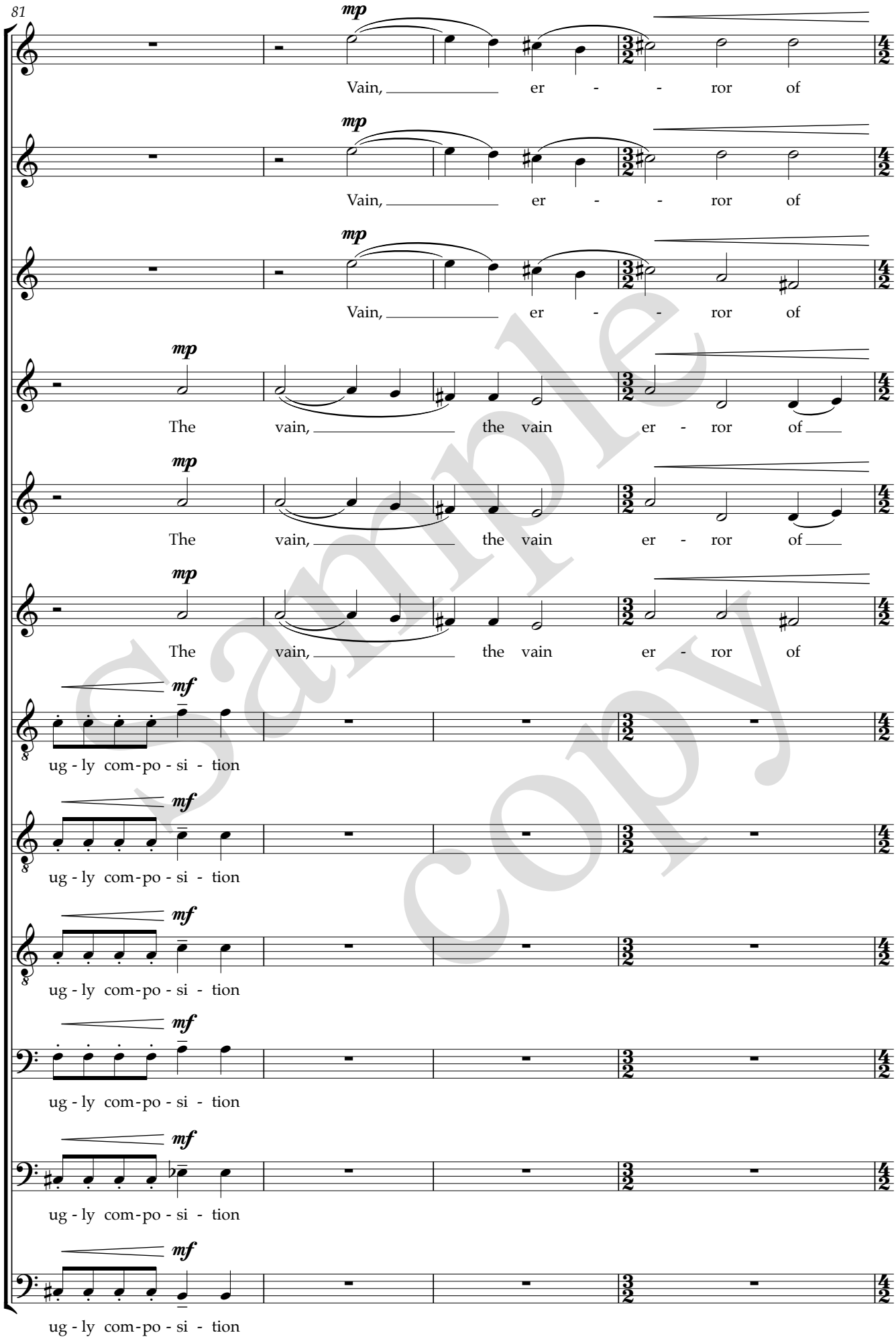
Sample copy


72
S.1
mp
mf
the
world,
S.2
mp
mf
the
world,
S.3
mp
mf
the
world,
A.1
p
mf
to
show,
world,
A.2
p
mf
to
show,
world,
A.3
p
mf
to
show,
world,
T.1
mf
of a com-po-ser's style
though if he,
T.2
mf
of a com-po-ser's style
though if he
T.3
mf
a com-po-ser's style
though if he,
B.1
mf
a com-po-ser's style
seem per-fect if he
B.2
mp
mf
that makes the im-per-fect
though
B.3
mp
mf
that makes the im-per-fect
though

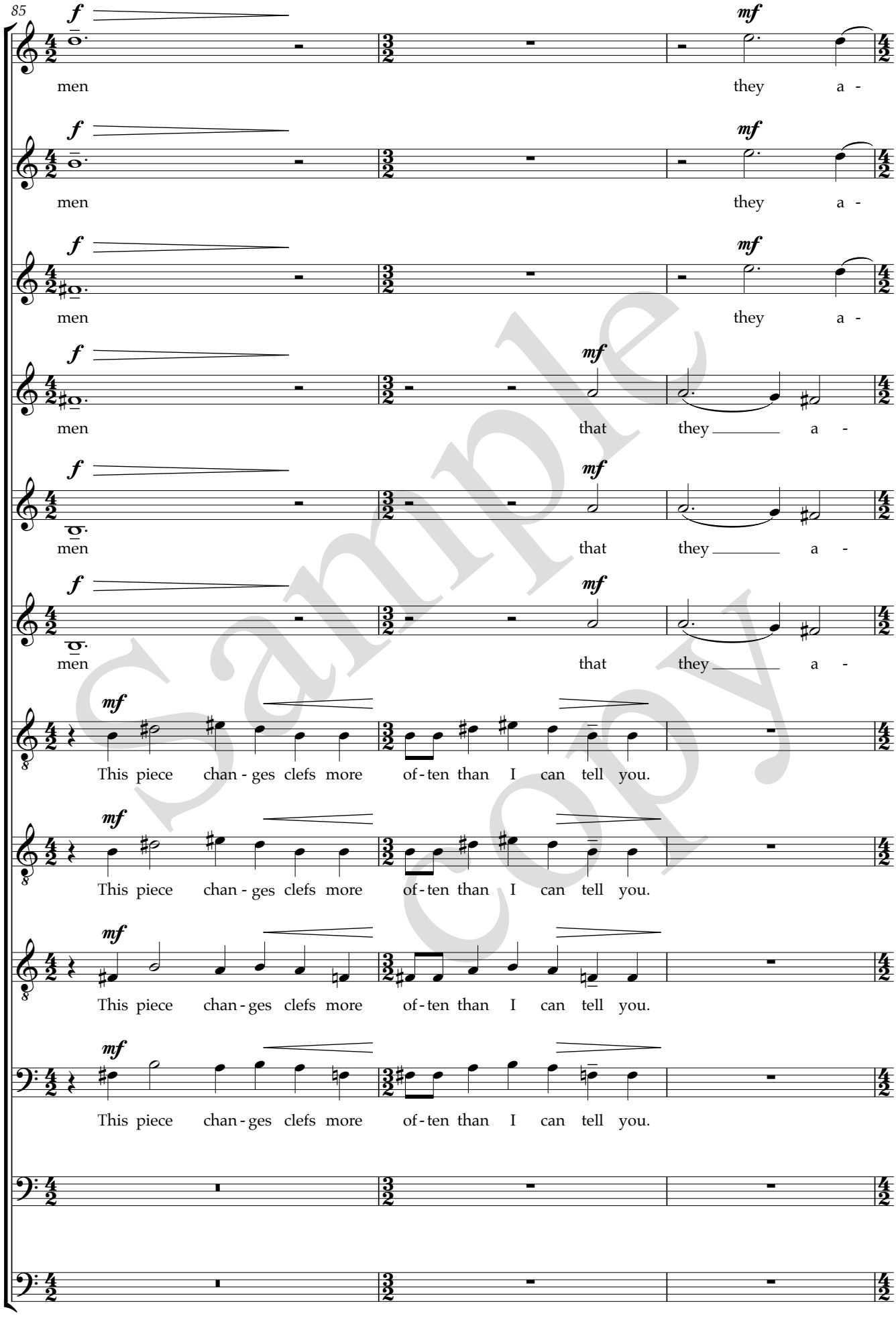
sample copy


77
S.1
S.2
S.3
A.1
A.2
A.3
T.1
T.2
T.3
B.1
B.2
B.3
f
mp leggiero
the world!
have three or four suc - ces - sive fifths it would make for an
were to have three or four suc - ces - sive fifths it would make for an
have four it would make for an

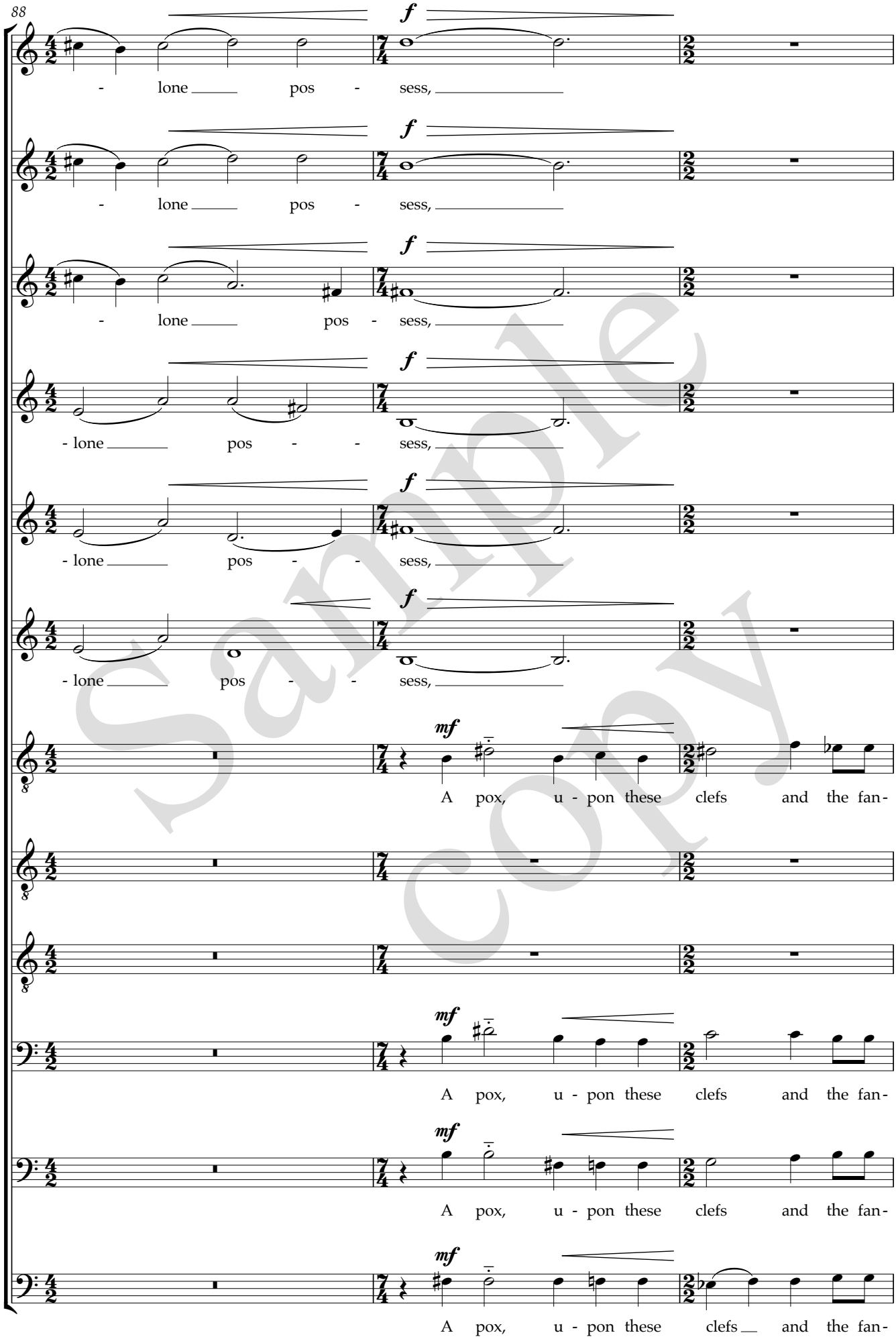
sample copy


81
S.1
mp
Vain, er - - ror of
S.2
mp
Vain, er - - ror of
S.3
mp
Vain, er - - ror of
A.1
mp
The vain, the vain er - ror of
A.2
mp
The vain, the vain er - ror of
A.3
mp
The vain, the vain er - ror of
T.1
mf
ug - ly com - po - si - tion
T.2
mf
ug - ly com - po - si - tion
T.3
mf
ug - ly com - po - si - tion
B.1
mf
ug - ly com - po - si - tion
B.2
mf
ug - ly com - po - si - tion
B.3
mf
ug - ly com - po - si - tion

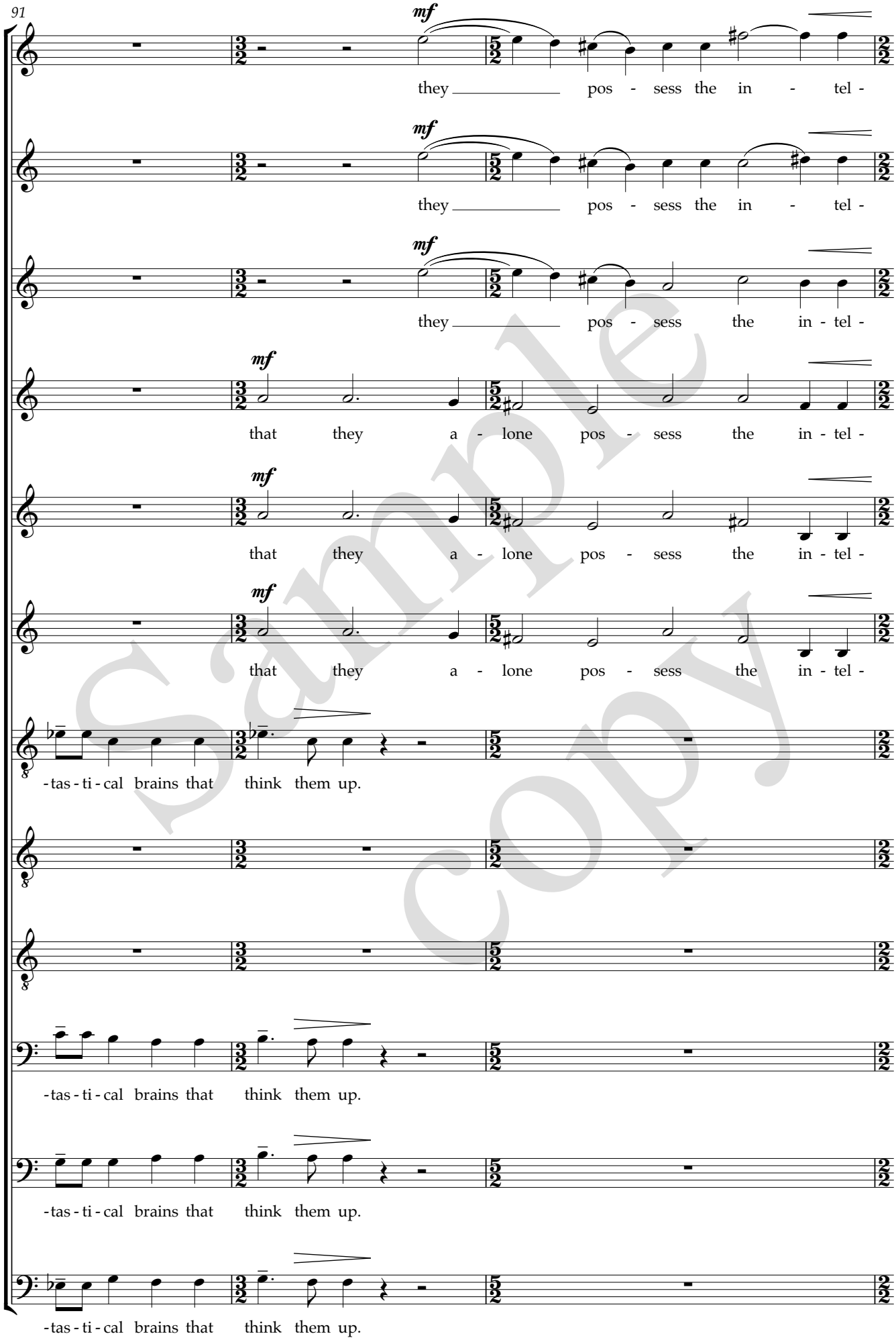
sample copy


85
S.1
S.2
S.3
A.1
A.2
A.3
T.1
T.2
T.3
B.1
B.2
B.3
f
mf
men
they a -
that they a -
This piece chan - ges clefs more of - ten than I can tell you.

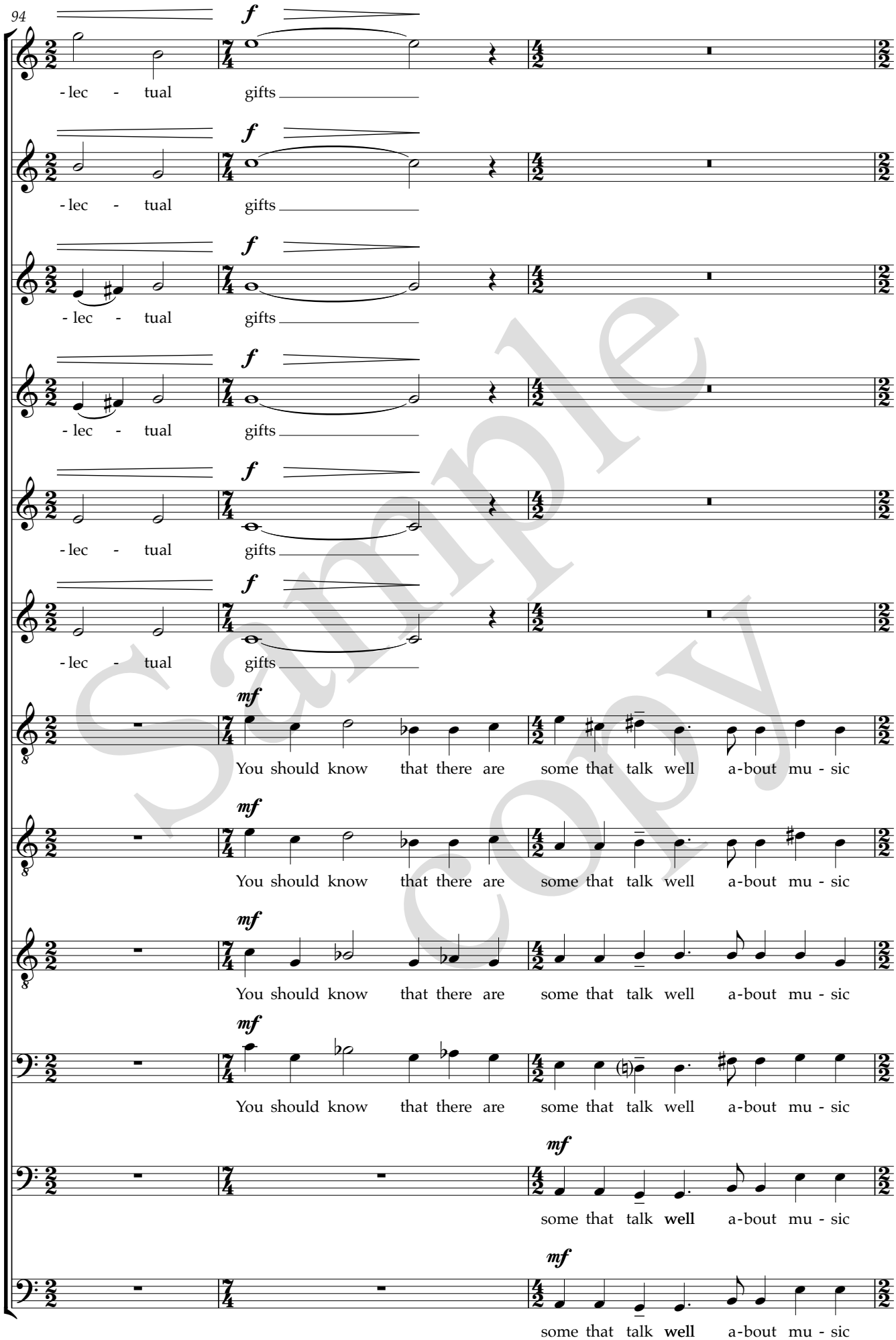
sample copy


88
S.1
- lone pos - sess,
S.2
- lone pos - sess,
S.3
- lone pos - sess,
A.1
- lone pos - - sess,
A.2
- lone pos - - sess,
A.3
- lone pos - - sess,
T.1
A pox, u - pon these clefs and the fan-
T.2
T.3
B.1
A pox, u - pon these clefs and the fan-
B.2
A pox, u - pon these clefs and the fan-
B.3
A pox, u - pon these clefs and the fan-

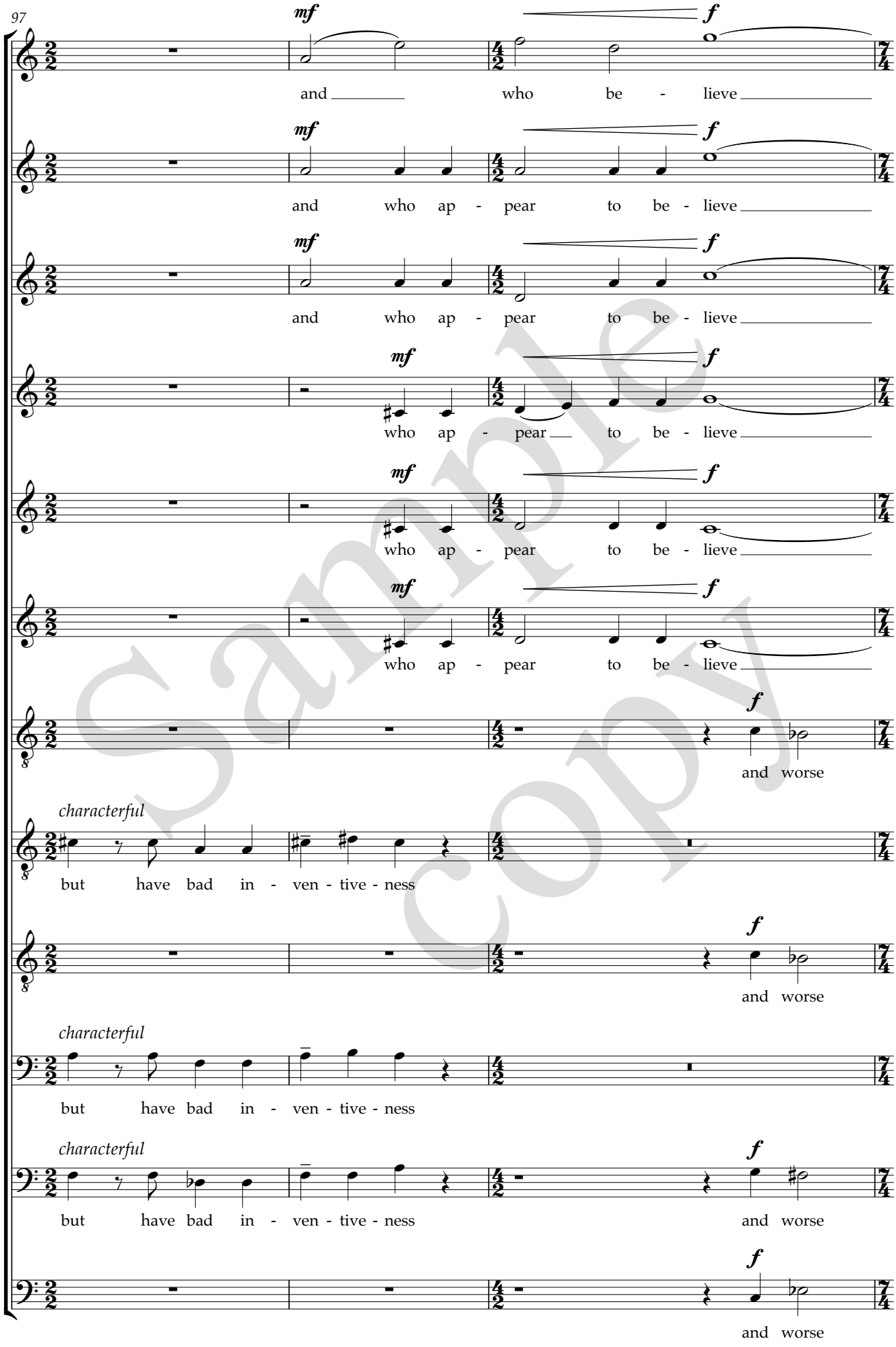
sample copy


91
S.1
S.2
S.3
A.1
A.2
A.3
T.1
T.2
T.3
B.1
B.2
B.3
mf
they pos - sess the in - tel -
that they a - lone pos - sess the in - tel -
-tas - ti - cal brains that think them up.

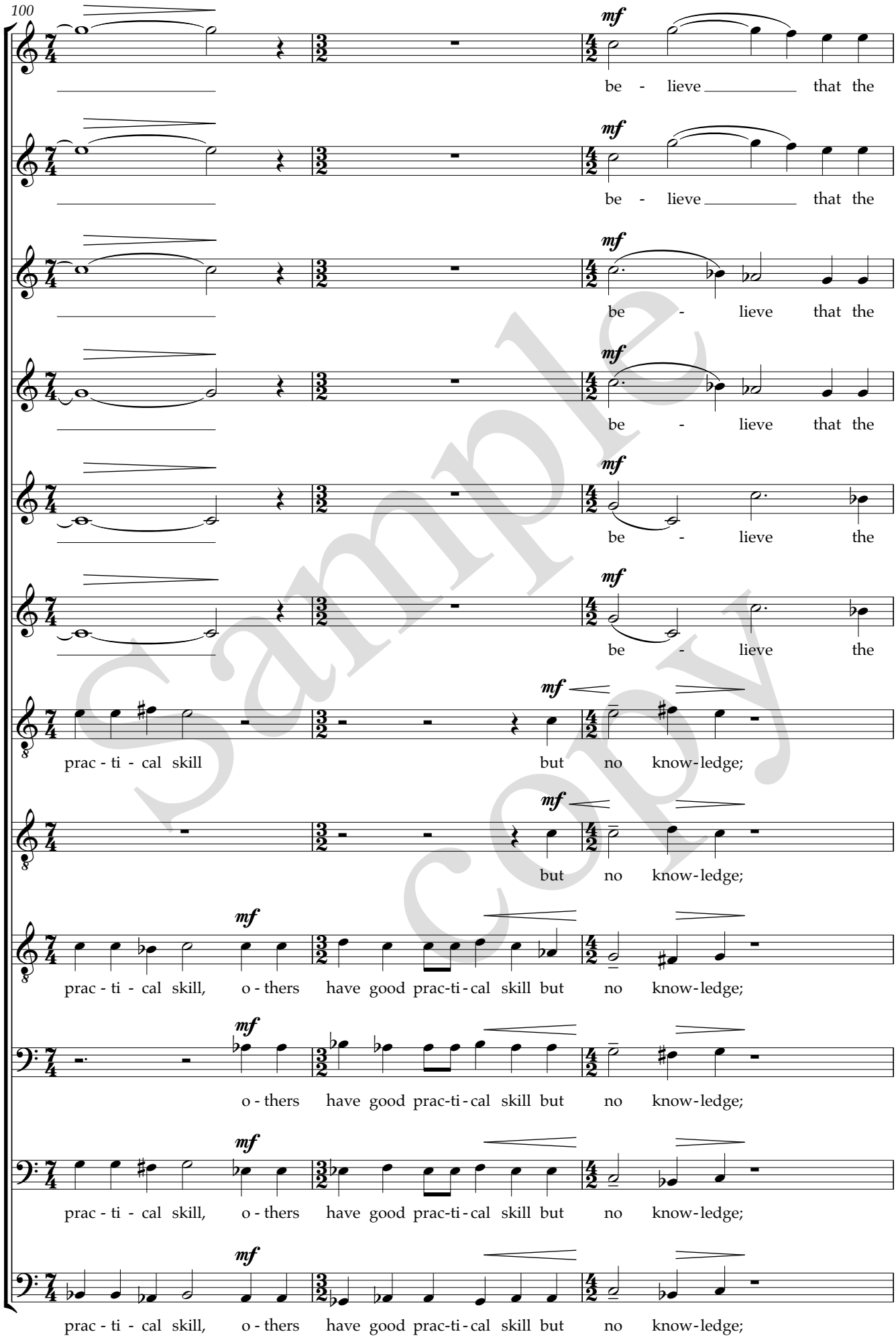
Sample copy


94
S.1
S.2
S.3
A.1
A.2
A.3
T.1
T.2
T.3
B.1
B.2
B.3
f
mf
- lec - tual gifts
You should know that there are some that talk well a-bout mu - sic
some that talk well a-bout mu - sic

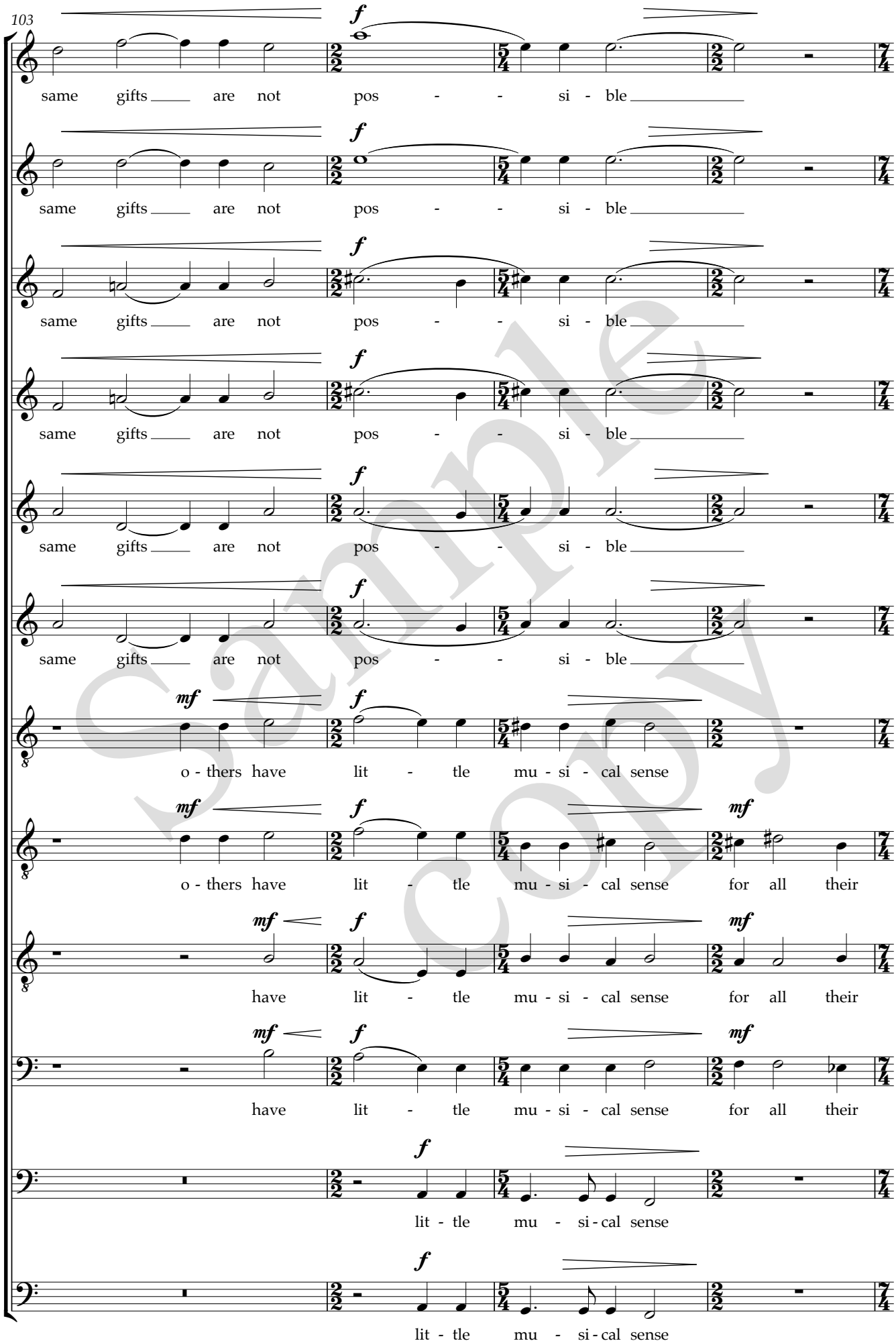
Sample copy


97
S.1
mf
f
and who be - lieve
S.2
mf
f
and who ap - pear to be - lieve
S.3
mf
f
and who ap - pear to be - lieve
A.1
mf
f
who ap - pear to be - lieve
A.2
mf
f
who ap - pear to be - lieve
A.3
mf
f
who ap - pear to be - lieve
T.1
f
and worse
T.2
characterful
but have bad in - ven - tive - ness
T.3
f
and worse
B.1
characterful
but have bad in - ven - tive - ness
B.2
characterful
f
but have bad in - ven - tive - ness and worse
B.3
f
and worse

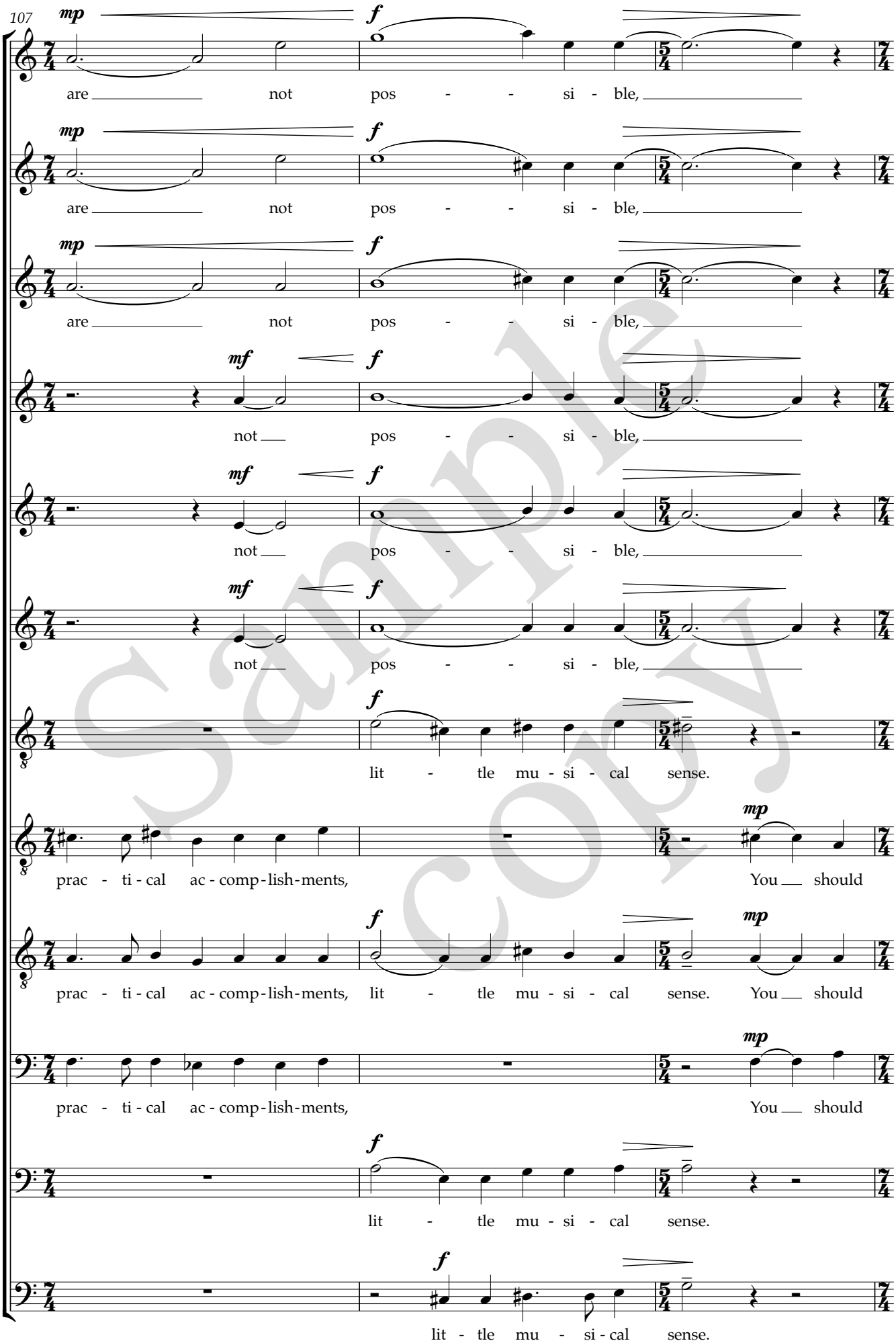
Sample copy


100
S.1
S.2
S.3
A.1
A.2
A.3
T.1
T.2
T.3
B.1
B.2
B.3
mf
be - lieve that the
be - lieve that the
be - lieve that the
be - lieve that the
be - lieve the
be - lieve the
prac - ti - cal skill but no know-ledge;
but no know-ledge;
prac - ti - cal skill, o - thers have good prac-ti-cal skill but no know-ledge;
o - thers have good prac-ti-cal skill but no know-ledge;
prac - ti - cal skill, o - thers have good prac-ti-cal skill but no know-ledge;
prac - ti - cal skill, o - thers have good prac-ti-cal skill but no know-ledge;

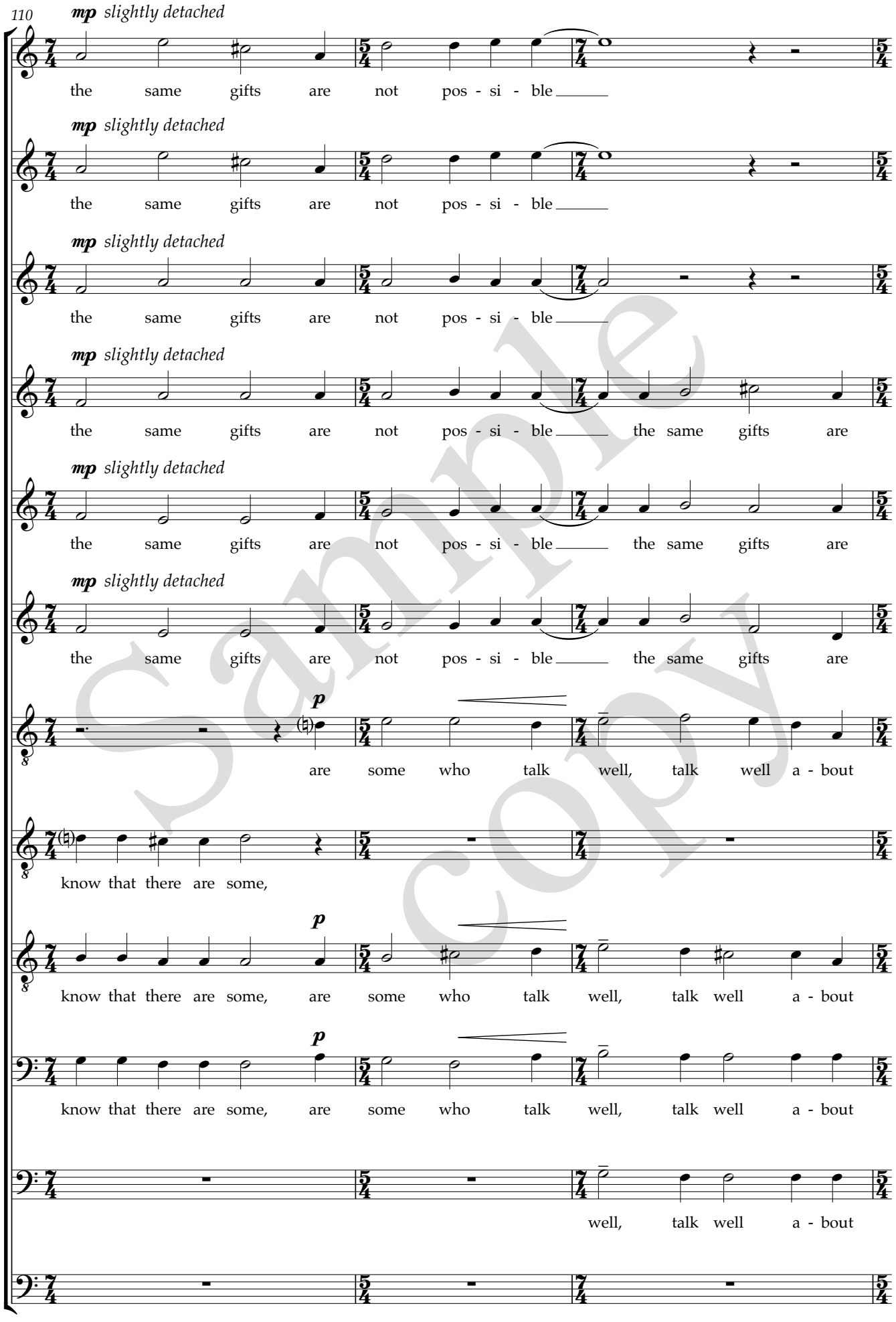
sample copy


103
S.1
same gifts are not pos - si - ble
S.2
same gifts are not pos - si - ble
S.3
same gifts are not pos - si - ble
A.1
same gifts are not pos - si - ble
A.2
same gifts are not pos - si - ble
A.3
same gifts are not pos - si - ble
T.1
o - thers have lit - tle mu - si - cal sense
T.2
o - thers have lit - tle mu - si - cal sense for all their
T.3
have lit - tle mu - si - cal sense for all their
B.1
have lit - tle mu - si - cal sense for all their
B.2
lit - tle mu - si - cal sense
B.3
lit - tle mu - si - cal sense

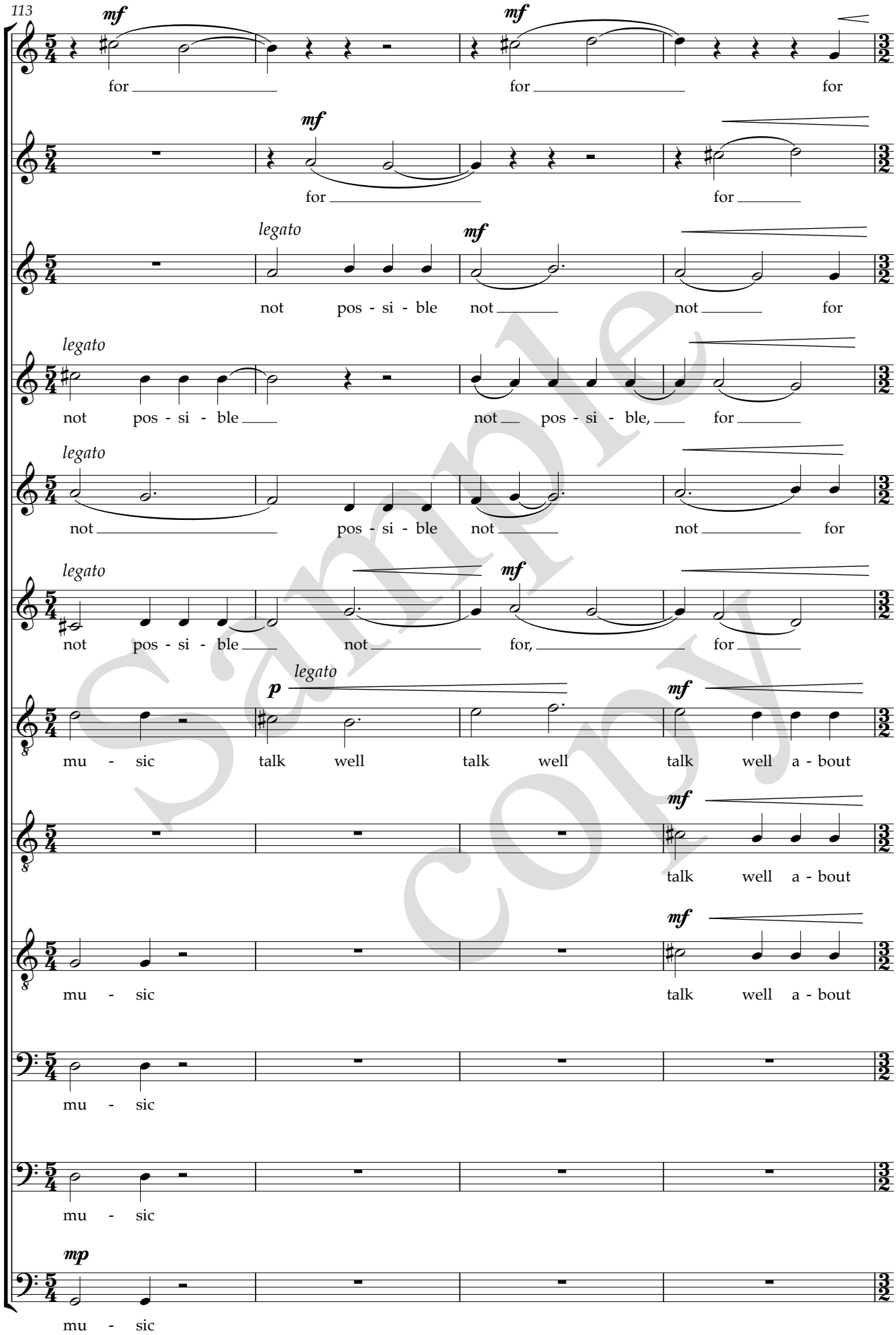
Sample copy


107
S.1
S.2
S.3
A.1
A.2
A.3
T.1
T.2
T.3
B.1
B.2
B.3
mp
f
mf
are not pos - si - ble,
not pos - si - ble,
lit - tle mu - si - cal sense.
prac - ti - cal ac - comp - lish - ments,
You should

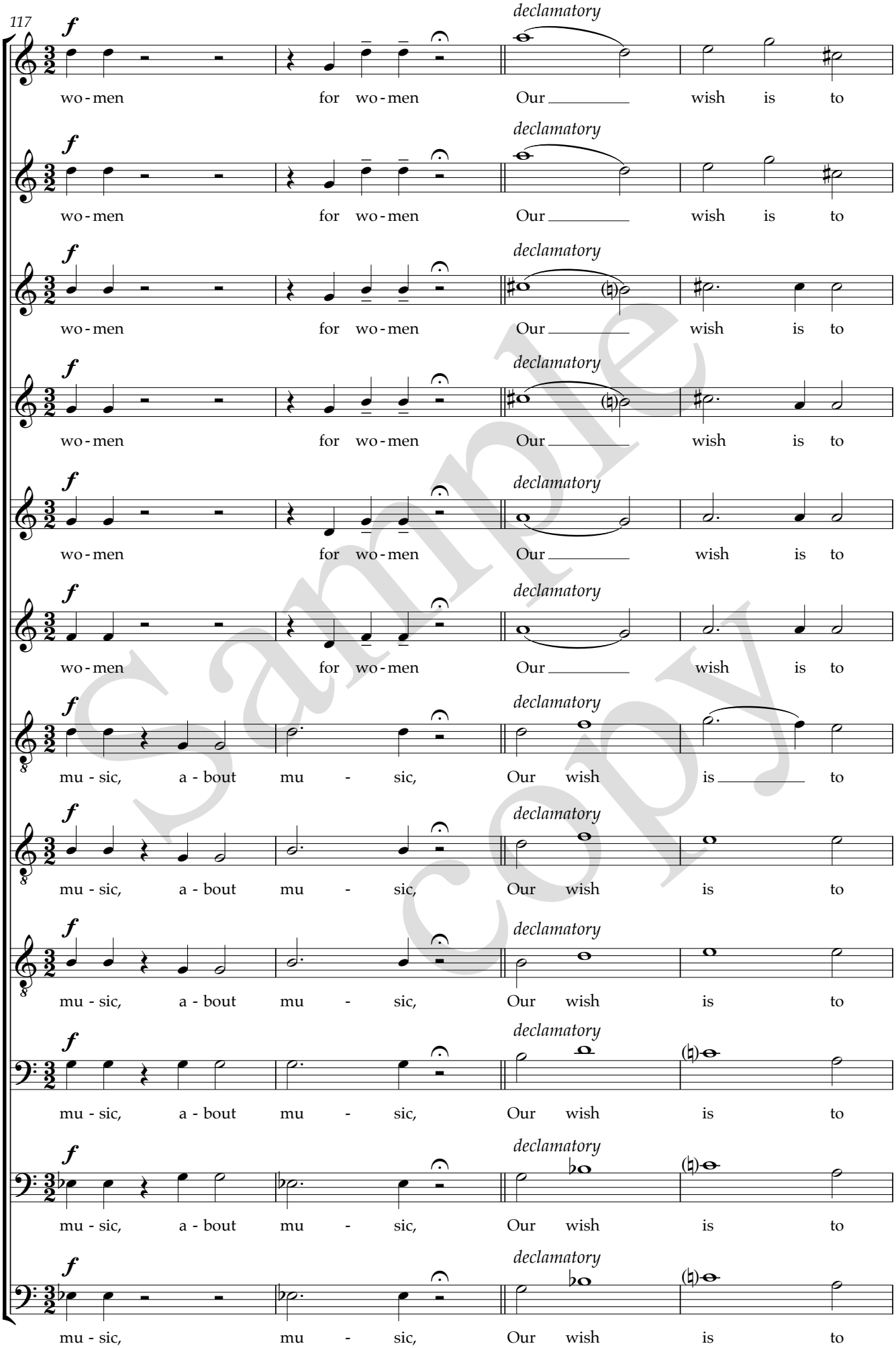
Sample copy


110
S.1
mp slightly detached
the same gifts are not pos - si - ble
S.2
mp slightly detached
the same gifts are not pos - si - ble
S.3
mp slightly detached
the same gifts are not pos - si - ble
A.1
mp slightly detached
the same gifts are not pos - si - ble the same gifts are
A.2
mp slightly detached
the same gifts are not pos - si - ble the same gifts are
A.3
mp slightly detached
the same gifts are not pos - si - ble the same gifts are
T.1
p
are some who talk well, talk well a - bout
T.2
know that there are some,
T.3
p
know that there are some, are some who talk well, talk well a - bout
B.1
p
know that there are some, are some who talk well, talk well a - bout
B.2
well, talk well a - bout
B.3

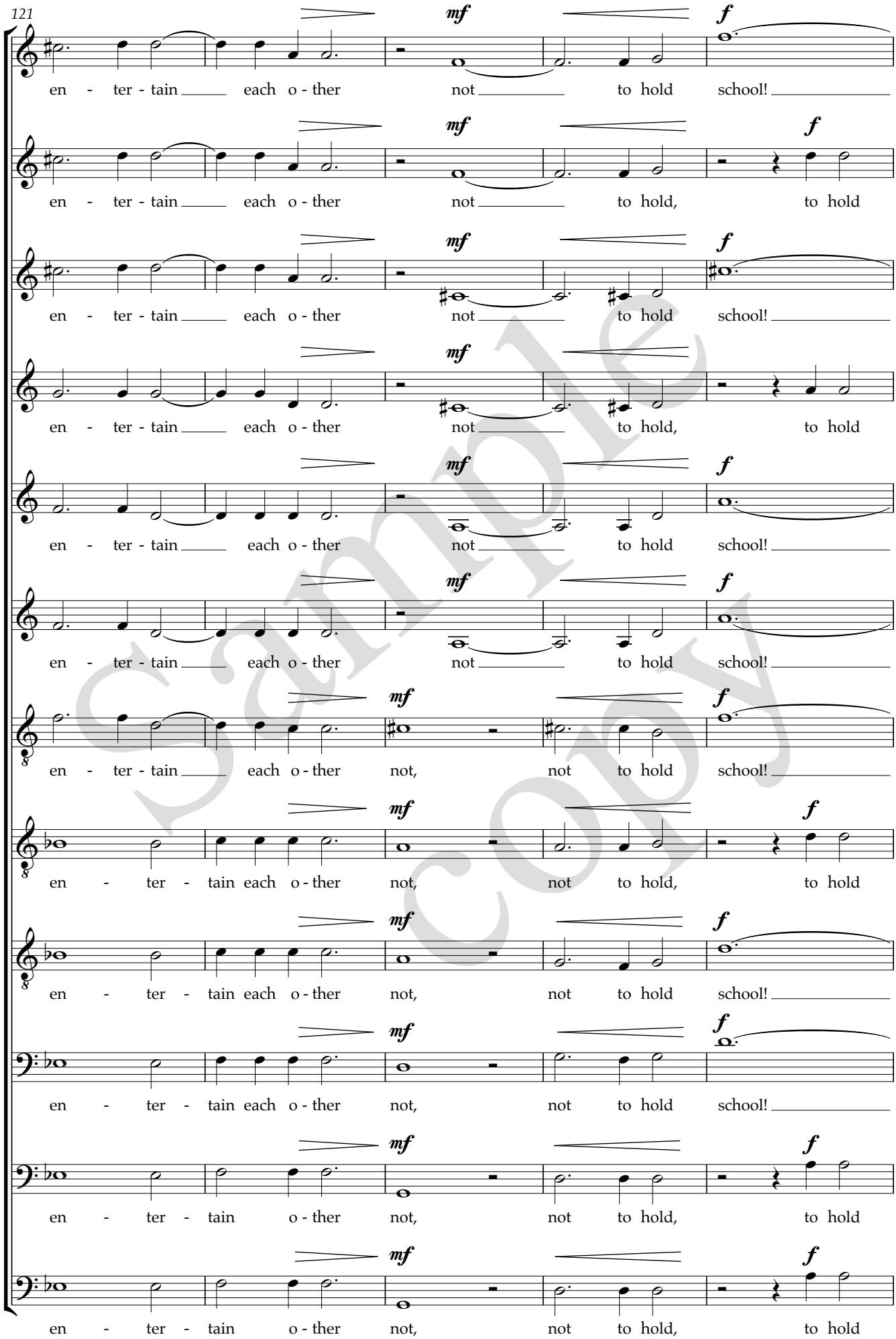
Sample copy


113
S.1
mf
for
mf
for
for
S.2
mf
for
for
S.3
legato
not pos - si - ble
mf
not
not
for
A.1
legato
not pos - si - ble
not pos - si - ble,
for
A.2
legato
not
pos - si - ble
not
not
for
A.3
legato
not pos - si - ble
mf
not
for,
for
T.1
legato
p
mf
mu - sic
talk well
talk well
talk well a - bout
T.2
mf
talk well a - bout
T.3
mf
mu - sic
talk well a - bout
B.1
mu - sic
B.2
mu - sic
B.3
mp
mu - sic

Sample copy


117
S.1
S.2
S.3
A.1
A.2
A.3
T.1
T.2
T.3
B.1
B.2
B.3
f
declamatory
wo - men for wo - men Our wish is to
mu - sic, a - bout mu - sic, Our wish is to
mu - sic, mu - sic, Our wish is to

sample copy


121
S.1
en - ter - tain each o - ther not to hold school!
S.2
en - ter - tain each o - ther not to hold, to hold
S.3
en - ter - tain each o - ther not to hold school!
A.1
en - ter - tain each o - ther not to hold, to hold
A.2
en - ter - tain each o - ther not to hold school!
A.3
en - ter - tain each o - ther not to hold school!
T.1
en - ter - tain each o - ther not, not to hold school!
T.2
en - ter - tain each o - ther not, not to hold, to hold
T.3
en - ter - tain each o - ther not, not to hold school!
B.1
en - ter - tain each o - ther not, not to hold school!
B.2
en - ter - tain o - ther not, not to hold, to hold
B.3
en - ter - tain o - ther not, not to hold, to hold
mf
f

sample copy

(Quodlibet)

126

S.1 *mf legato* — You would hear such har - mo - ny

S.2 *mf legato* — school! You would hear such har - mo - ny

S.3 *mf legato* — You would hear such har - mo - ny

A.1 *mf legato* — school! You would hear such har - mo - ny

A.2 *mf legato* — You would hear such har - mo - ny

A.3 *mf legato* — You would hear such har - mo - ny

T.1 *p* *mf* — The oc - tave and fifth are per - fect.

T.2 *p* *mf* — school! The oc - tave and fifth are per - fect.

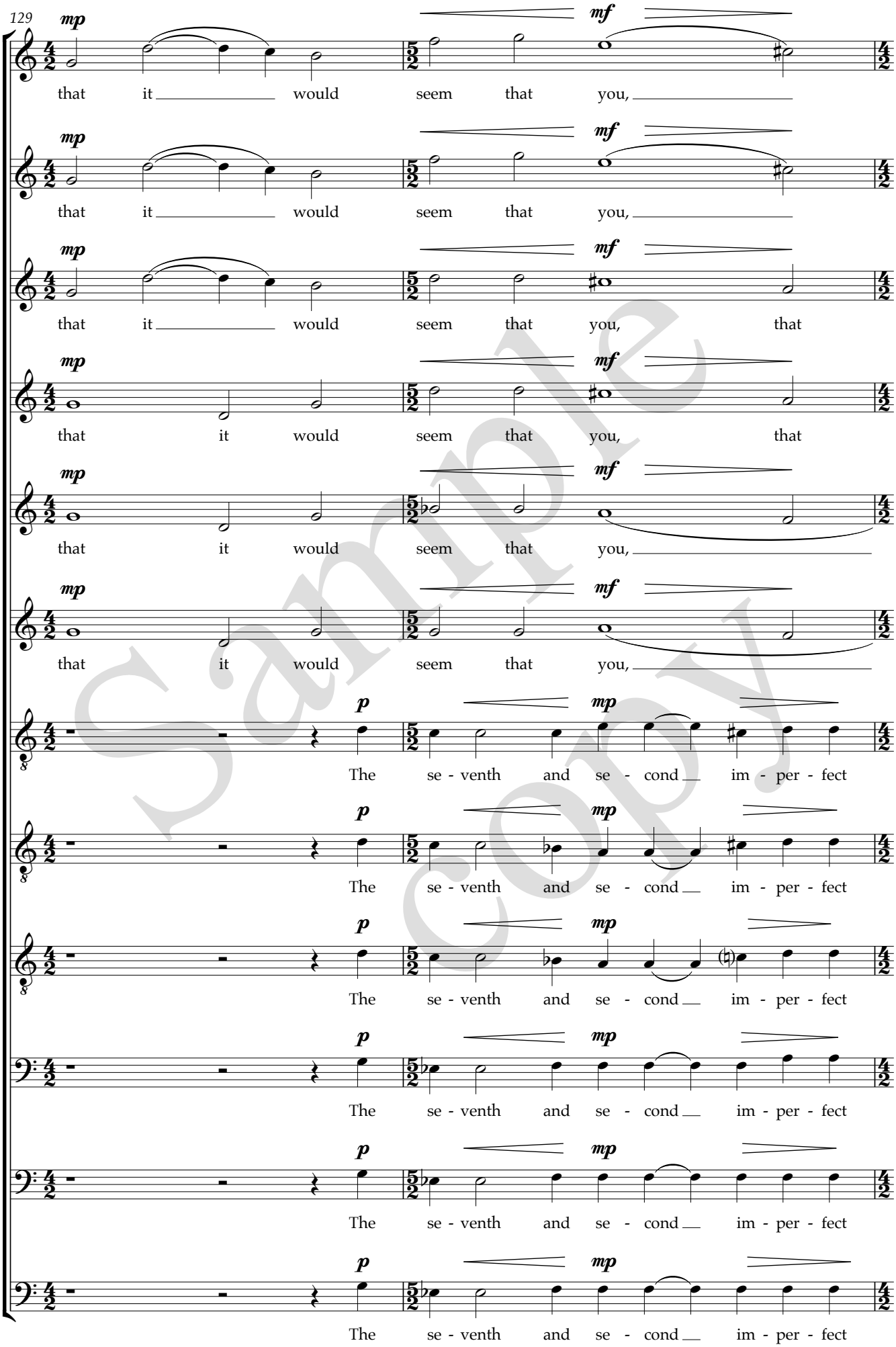
T.3 *p* *mf* — The oc - tave and fifth are per - fect.

B.1 *p* *mf* — The oc - tave and fifth are per - fect.

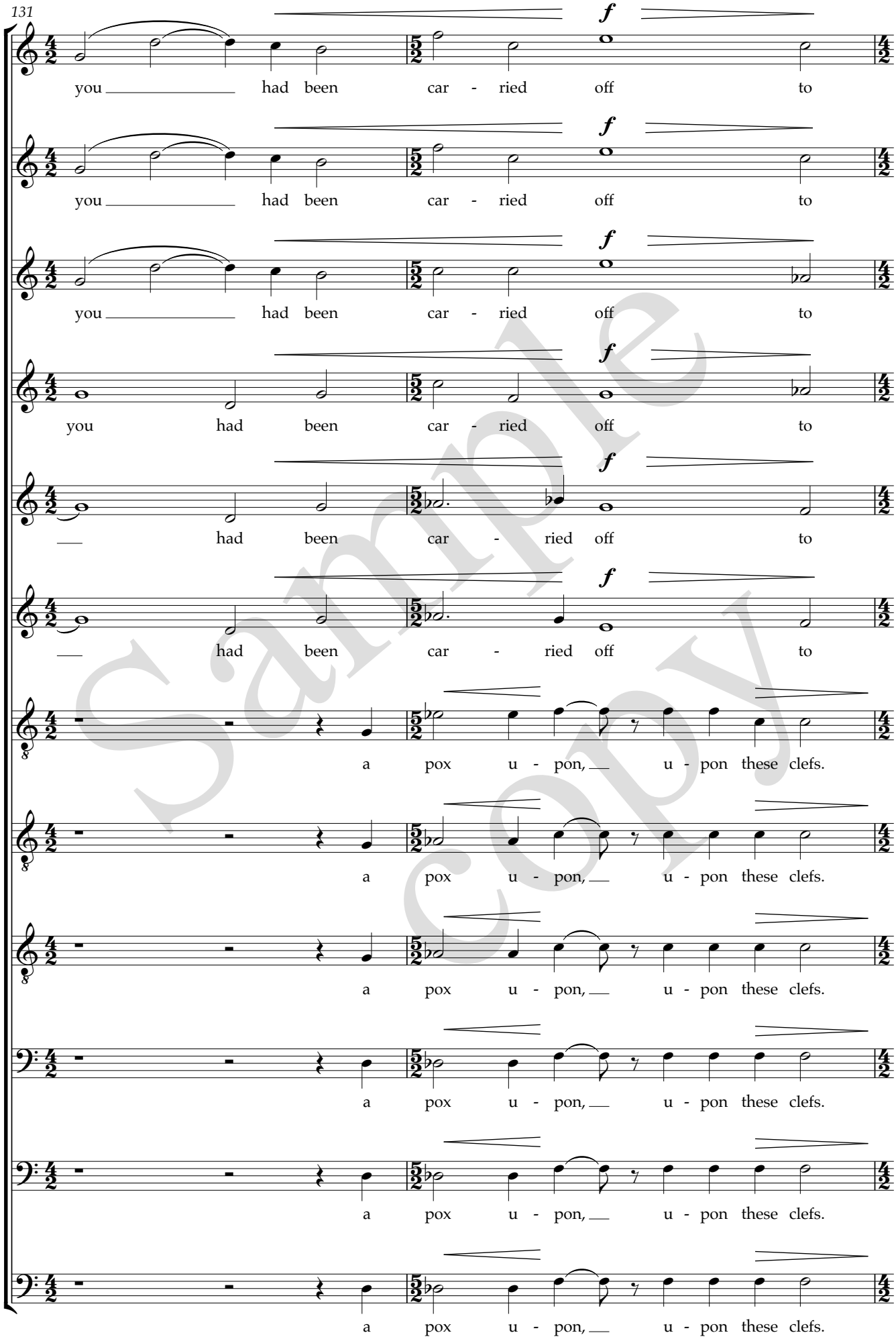
B.2 school!

B.3 school!

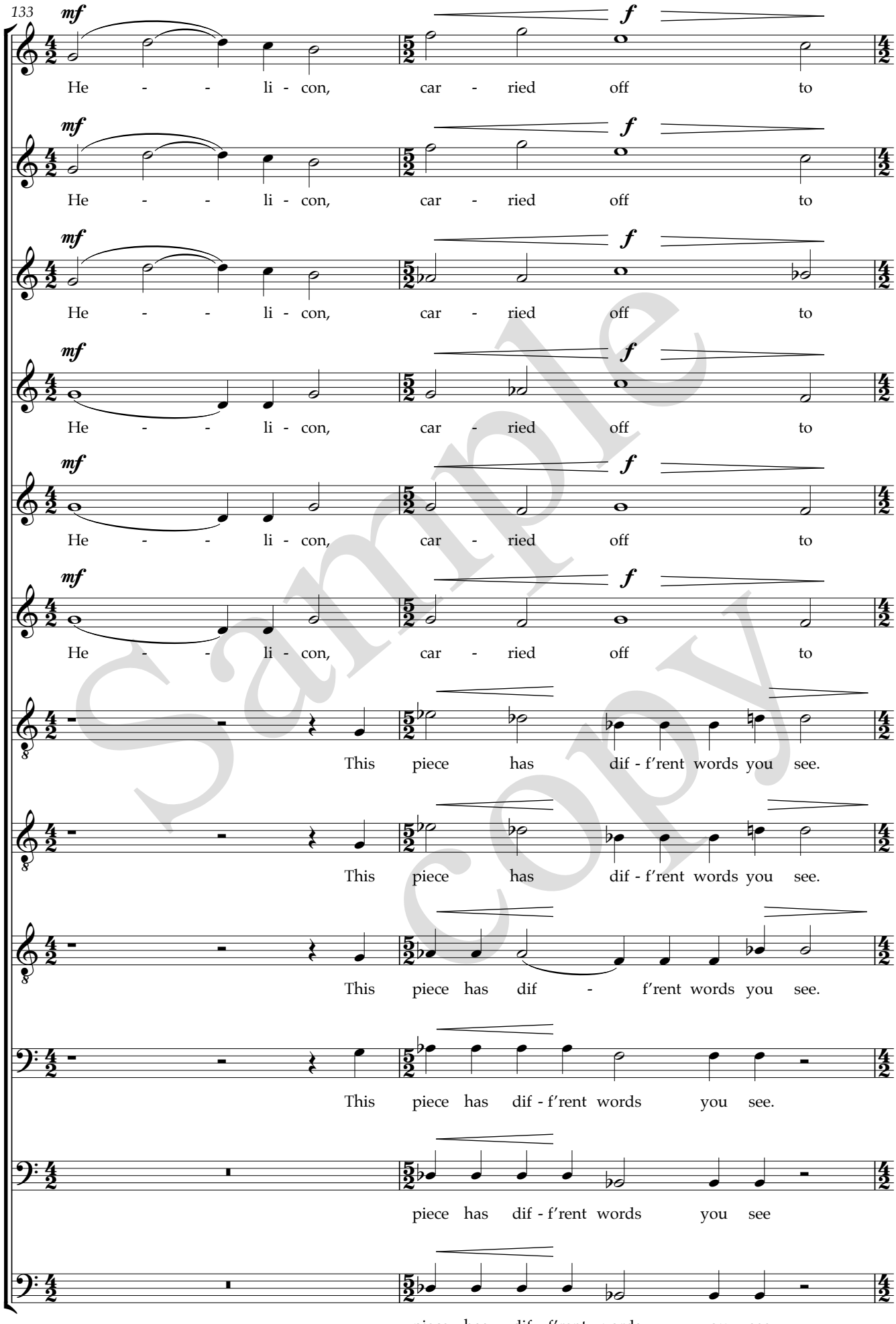
Sample copy


129
S.1
S.2
S.3
A.1
A.2
A.3
T.1
T.2
T.3
B.1
B.2
B.3
mp
mf
p
that it would seem that you,
that it would seem that you, that
The se - venth and se - cond im - per - fect

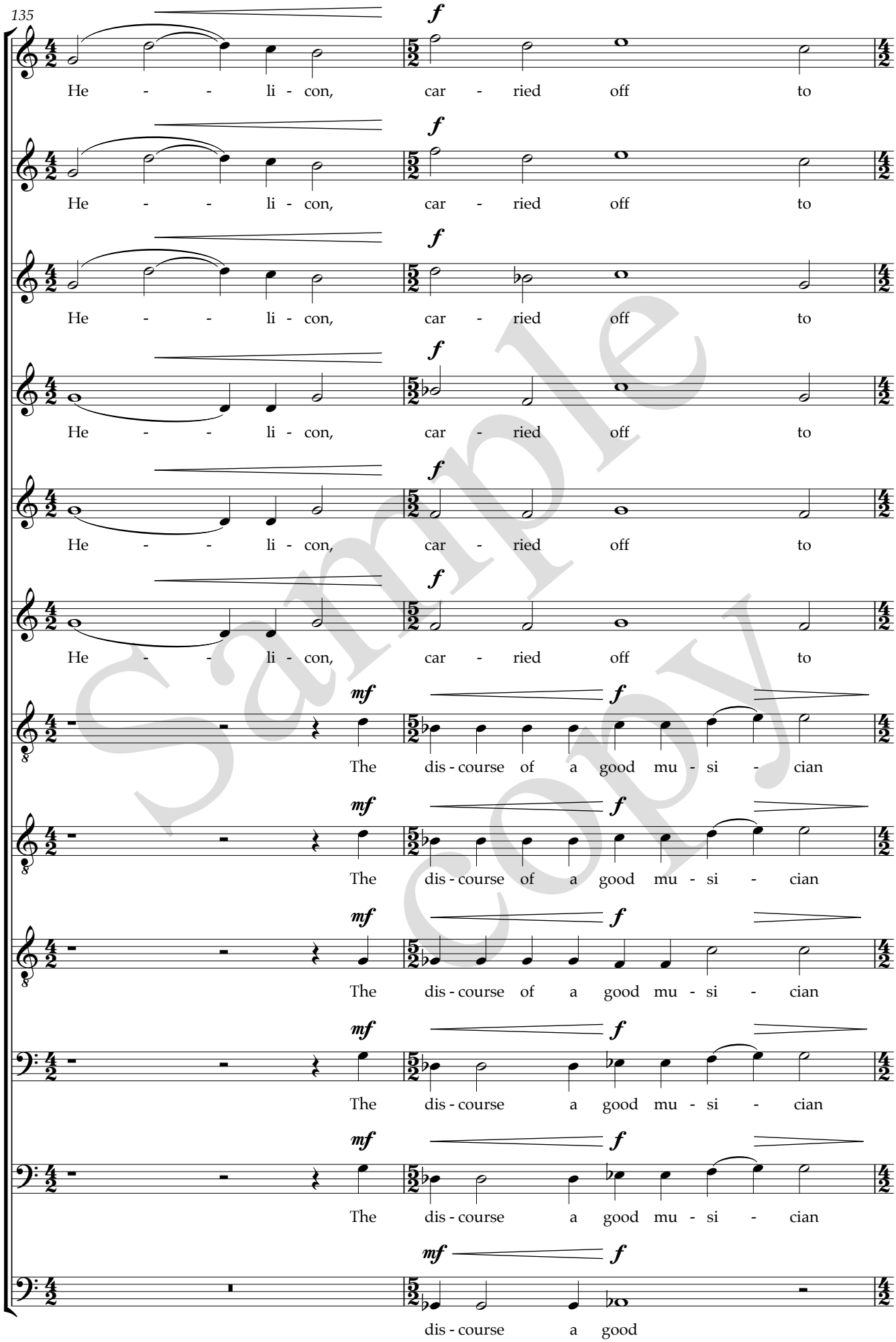
Sample copy


131
S.1
you had been car - ried off to
S.2
you had been car - ried off to
S.3
you had been car - ried off to
A.1
you had been car - ried off to
A.2
had been car - ried off to
A.3
had been car - ried off to
T.1
a pox u - pon, u - pon these clefs.
T.2
a pox u - pon, u - pon these clefs.
T.3
a pox u - pon, u - pon these clefs.
B.1
a pox u - pon, u - pon these clefs.
B.2
a pox u - pon, u - pon these clefs.
B.3
a pox u - pon, u - pon these clefs.

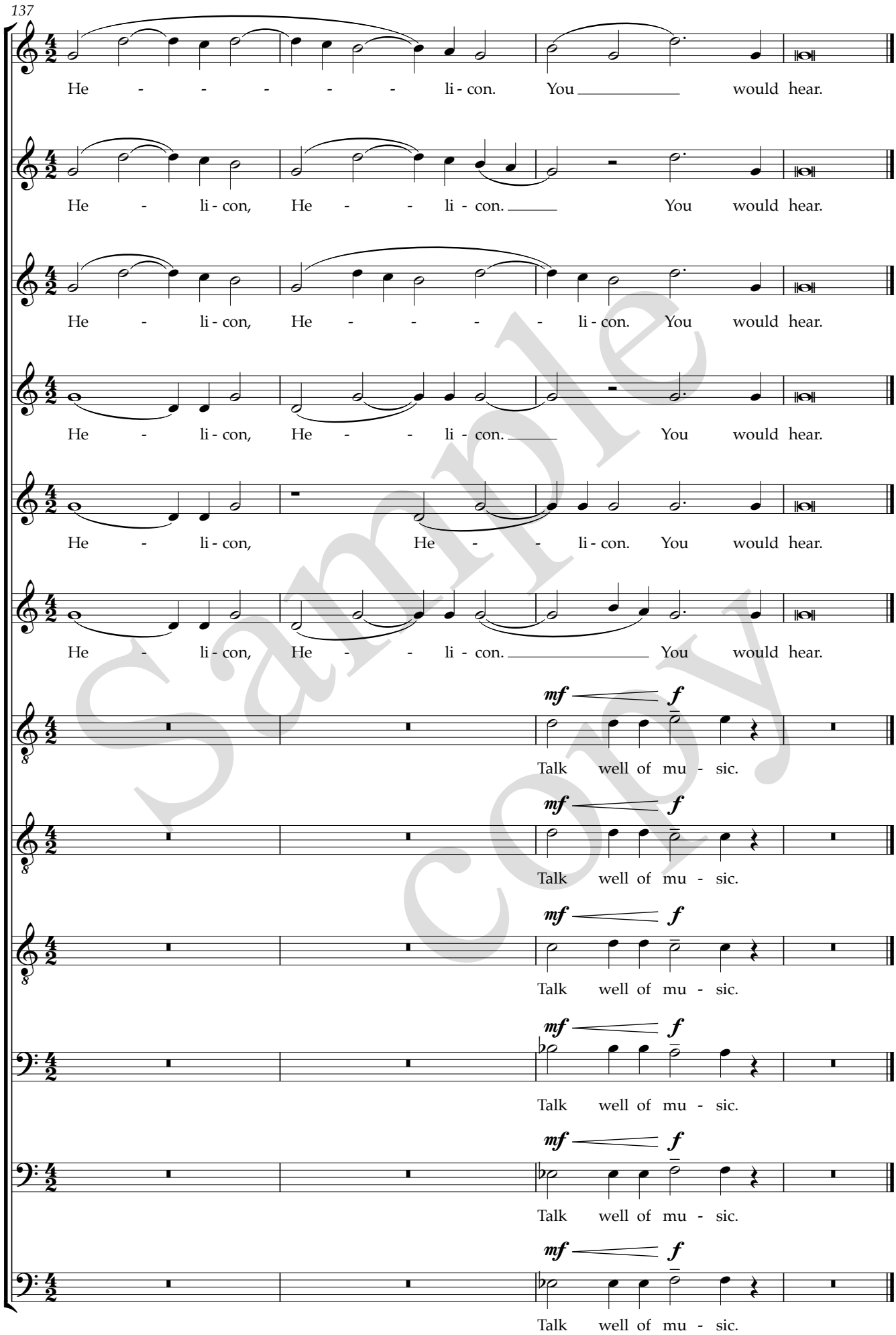
Sample copy


133
S.1
mf
f
He - - li - con, car - ried off to
S.2
mf
f
He - - li - con, car - ried off to
S.3
mf
f
He - - li - con, car - ried off to
A.1
mf
f
He - - li - con, car - ried off to
A.2
mf
f
He - - li - con, car - ried off to
A.3
mf
f
He - - li - con, car - ried off to
T.1
This piece has dif - f'rent words you see.
T.2
This piece has dif - f'rent words you see.
T.3
This piece has dif - f'rent words you see.
B.1
This piece has dif - f'rent words you see.
B.2
piece has dif - f'rent words you see
B.3
piece has dif - f'rent words you see

Sample copy


135
S.1
He - - li - con, car - ried off to
S.2
He - - li - con, car - ried off to
S.3
He - - li - con, car - ried off to
A.1
He - - li - con, car - ried off to
A.2
He - - li - con, car - ried off to
A.3
He - - li - con, car - ried off to
T.1
The dis - course of a good mu - si - cian
T.2
The dis - course of a good mu - si - cian
T.3
The dis - course of a good mu - si - cian
B.1
The dis - course a good mu - si - cian
B.2
The dis - course a good mu - si - cian
B.3
dis - course a good

Sample copy


137
S.1
He - - - - - - li - con. You _____ would hear.
S.2
He - li - con, He - - li - con. _____ You would hear.
S.3
He - li - con, He - - - - li - con. You would hear.
A.1
He - li - con, He - - li - con. _____ You would hear.
A.2
He - li - con, He - - li - con. You would hear.
A.3
He - li - con, He - - li - con. _____ You would hear.
T.1
mf f
Talk well of mu - sic.
T.2
mf f
Talk well of mu - sic.
T.3
mf f
Talk well of mu - sic.
B.1
mf f
Talk well of mu - sic.
B.2
mf f
Talk well of mu - sic.
B.3
mf f
Talk well of mu - sic.

Sample copy

Sample copy

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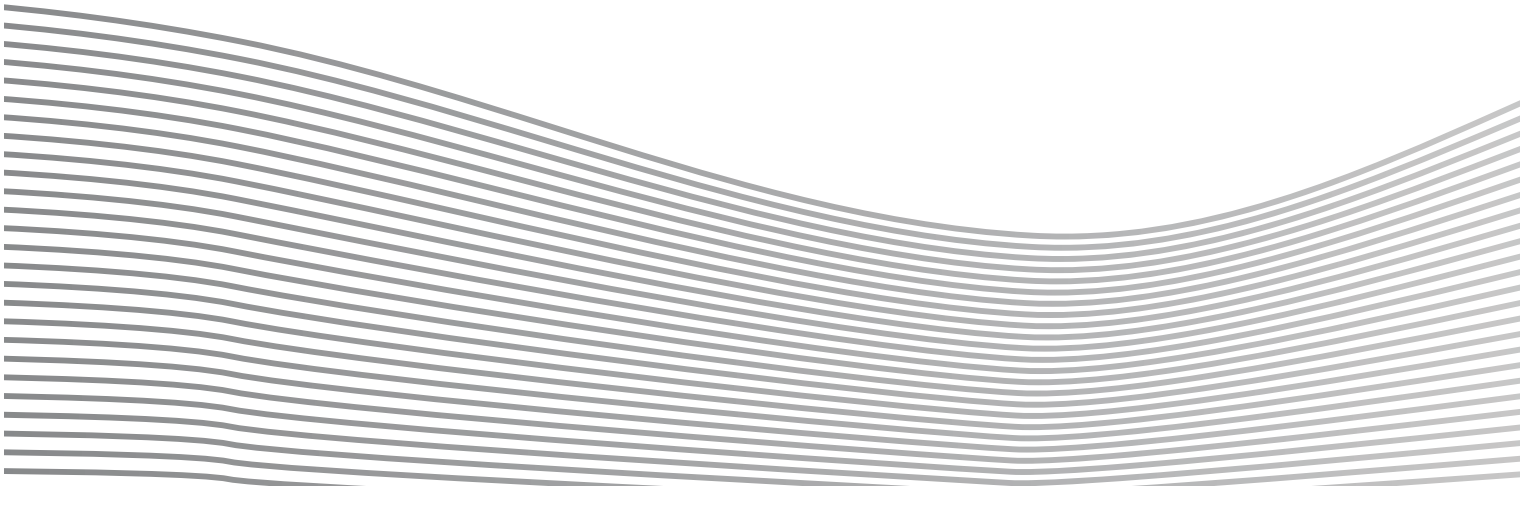
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