

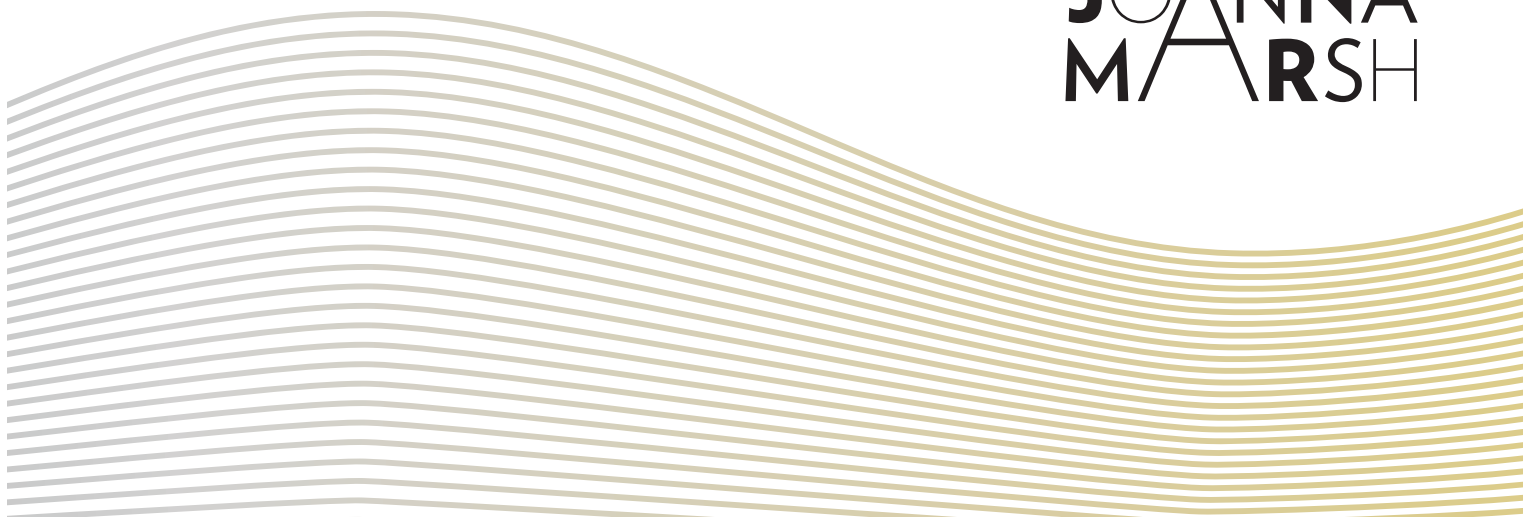
Joanna Marsh

Dialogo and Quodlibet

SSSAAATTTBBB

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JOANNA
MARSH



Joanna Marsh

Dialogo and Quodlibet (April 2019)

SSSAAATTTBBB

Duration c.5'

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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*

Dialogo and Quodlibet

Antonfrancesco Doni and
Maddalena Casaluna

Joanna Marsh

$\text{♩} = 80$ *mp* *mf*

SOPRANO 1
You _____ would hear _____ such har - mo - ny

SOPRANO 2
mp *mf*
You _____ would hear such har - mo - ny that

SOPRANO 3
mp *mf*
Hear such har - mo - ny that it _____

ALTO 1
mf
Har - mo - ny that _____

ALTO 2
mp
That _____

ALTO 3
mp
That _____

TENOR 1

TENOR 2

TENOR 3

BASS 1

BASS 2

BASS 3

The musical score is written for a choir of Soprano, Alto, Tenor, and Bass voices. It is in 4/2 time with a tempo of 80 beats per minute. The key signature has one sharp (F#). The score includes lyrics for the Soprano and Alto parts, with dynamics of mezzo-piano (mp) and mezzo-forte (mf). A large 'SAMPLE COPY' watermark is visible across the page.

4 *mp*

S.1 would seem _____ that you,

S.2 *mp* it would seem _____ that you, *mf*

S.3 *mp* _____ would seem _____ that you, *mf*

A.1 *mp* it would seem _____ that you, *mf*

A.2 _____ it would seem _____ that you, *mf*

A.3 _____ it would seem _____ that you, *mf*

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-

8

mp *mf*

S.1 that you had been car-ried off, _____

S.2 you had been car-ried off, _____

mp *mf*

S.3 that you had been car-ried off, _____

mp *mf*

A.1 that you had been car-ried off, _____

mp *mf*

A.2 that you had been car-ried off, _____

mp *mf*

A.3 that you had been car-ried off, _____

T.1 -e - ver one wants. I'll

T.2 -e - ver one wants. I'll

T.3 -e - ver one wants. I'll

B.1 -e - ver one wants. I'll

B.2 -e - ver one wants. I'll

B.3 -e - ver one wants. I'll

12

p *mp* *mf*

S.1 car - ried to He - li-con

p *mp* *mf*

S.2 car - ried off to He - li-con

p *mp* *mf*

S.3 car-ried off to He - li-con

p *mp* *mf*

A.1 car - ried off to He - li-con

p *mp* *mf*

A.2 car-ried off to He - li-con

p *mp* *mf*

A.3 car - ried off to He - li-con

mf *p*

T.1 show you... I'll show you if a per-son de -

mf *p*

T.2 show you... I'll show you if a per-son de -

mf *p*

T.3 show you... I'll show you if a per-son de -

mf *p*

B.1 show you... I'll show you if a per-son de -

mf *p*

B.2 show you... I'll show you if a per-son de -

mf *p*

B.3 show you... I'll show you if a per-son de -

16

mf

S.1 or _____

p

S.2 He - li - con

p

S.3 or He - li - con, He - li - con,

p

A.1 or _____ He - li - con

p

A.2 He - li - con _____ or _____

p

A.3 or He - li - con

mf *p*

T.1 - cides a - gainst do - ing the right way he'll pro-duce a

mf *p*

T.2 - cides a - gainst do - ing the right way he'll pro-duce a

mf *mp* *p*

T.3 - cides a - gainst do - ing things the right way he'll pro-duce a

mf *mp* *p*

B.1 - cides a - gainst do - ing things the right way he'll pro-duce a

mf *p*

B.2 - cides a - gainst do - ing he'll pro-duce a

mf *p* *mp*

B.3 - cides a - gainst do - ing he'll pro-duce a

20

f *p*

S.1 He - li - con, with all the

f *p*

S.2 or He - li - con, with all the

f *p*

S.3 or He - li - con, with all the

f *p*

A.1 or He - li - con, to - ge - ther with all the

f *p*

A.2 He - li - con, to - ge - ther with all the

f *p*

A.3 or He - li - con, to - ge - ther with all the

mf *f*

T.1 hodge - podge, a hodge - podge.

mf *f*

T.2 hodge - podge, a hodge - podge.

mf *f*

T.3 hodge - podge, a hodge - podge.

mf *f*

B.1 hodge - podge, a hodge - podge.

mf *f*

B.2 hodge - podge, a hodge - podge.

mf *f*

B.3 hodge - podge, a hodge - podge.

24

f

S.1 Cho - - rus of Mu - - - - - ses

f

S.2 Cho - - rus of Mu - - - - - ses

f

S.3 Cho - - rus of Mu - - - - - ses

f

A.1 Cho - - - - - rus of Mu - - - - - ses

f

A.2 Cho - - - - - rus of Mu - - - - - ses

f

A.3 Cho - - - - - rus of Mu - - - - - ses

mf

T.1 Look, two rests are mis-sing,

mf

T.2

mf

T.3 Look, two rests are mis - sing,

B.1

mf

B.2 Rests?

mf

B.3 Rests?

27

p *f*

S.1 sing - ing and play-ing,

p *f*

S.2 sing - ing and play-ing,

p *mf*

S.3 sing - ing

p *mf*

A.1 sing - ing

p *f*

A.2 sing-ing and play-ing, sing-ing

p *f*

A.3 sing-ing

mp

T.1 is wrong, or you are

mf *mp*

T.2 Put six, _ where there are four. is wrong, or you are

mp

T.3 This bass is wrong, or you are

mf *mp*

B.1 Put six, _ where there are four. This bass is wrong, or you are

mp

B.2 This _ bass _ is wrong, or you are

mp

B.3 Is wrong, or you are

30

mp lilting

S.1 sing - - ing and play - - -

mp lilting

S.2 sing - ing and play - - -

mp

S.3 play-ing play - - -

mp

A.1 play-ing play -

mp

A.2 play-ing play -

mp

A.3 play-ing play -

mf

T.1 sing-ing it wrong!

mf

T.2 sing-ing it wrong!

mf

T.3 sing-ing it wrong!

mf

B.1 sing-ing it wrong!

mf

B.2 sing-ing it wrong!

mf

B.3 sing-ing it wrong!

34 *mf* *mp cresc.*

S.1 - ing trans -

S.2 - ing trans -

S.3 - ing *p cresc.* trans - port -

A.1 - ing

A.2 - ing

A.3 - ing

T.1 *mf* *mp leggiero* *legato* *mf*
 Here — you have, you have one piece with the sop - ra - no part

T.2 *mf* *mp leggiero*
 Here — you have, you have one piece

T.3 *mf* *mp leggiero*
 Here — you have, you have one piece

B.1 *mf* *mp leggiero* *legato* *mf*
 Here — you have, you have one piece with the sop - ra - no part

B.2 *mf* *mp leggiero* *mf*
 Here you have one piece com -

B.3 *mf* *mp leggiero* *mp legato*
 Here you have one piece with the sop - ra - no part

39

mf *f*

S.1 - port - - - - - ed here

mf *f*

S.2 - port - - - - - ed here

mf *f*

S.3 - - - - - ed here

mf *f*

A.1 trans - port - ed here

mf *f*

A.2 trans - port - ed here

mf *f*

A.3 trans - port - ed here

leggiero *f*

T.1 com - plete-ly at odds, at odds

f

T.2 at odds

leggiero *f*

T.3 com - plete-ly at odds, at odds

f *mf*

B.1 at odds with the words be -

f *mf*

B.2 - plete-ly at odds, at odds with the words be -

mf *f* *mf*

B.3 com - plete-ly at odds with the words be -

* to be sung if needed.

43

pp

S.1 I de - sire _____

pp

S.2 I de - sire _____

pp

S.3 I de - sire _____

pp

A.1 I de - sire _____

pp

A.2 I de - sire _____

pp

A.3 I de - sire _____

T.1

T.2

T.3

mf *leggiero*

B.1 - fore. _____ Here _____ is a - no - ther in which the

B.2 - fore. _____

B.3 - fore. _____

48

S.1 *p* to show the world *mf*

S.2 *mp* *p* to show

S.3 *p* to show the world *mf*

A.1 *mp* *p* to show

A.2 *p* to show the world *mf*

A.3 *mp* *p* to show, *p* to show the world *mf*

T.1

T.2 *mp* *mf* And this piece has dif - f'rent

T.3

B.1 *mf* words once be-longed to a dif-f'rent piece has dif - f'rent

B.2

B.3

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* and you see the pie - ces go *mf* bet - ter,

B.3 *mp* And you see the pie - ces go *mf* bet - ter,

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.

62

mp

S.1 in the pro - fes - sion of mu - - sic

mp

S.2 pos - si - ble in the pro - fes - sion of mu - - sic

mp

S.3 pos - si - ble mu - - sic

mp

A.1 mu - - sic

mp

A.2 - si - ble in the pro - fes - sion of mu - - sic

mp

A.3 - si - ble in the pro - fes - sion of mu - - sic

(demonstrating an 8ve)

T.1 oc - - - tave —

mf

T.2 And the

mp *mf*

T.3 are per - fect. The se - venth — and the

mf

B.1 oc - - tave — are per - fect. The se - venth — and the

mp

B.2 are per - fect.

mp

B.3 are per - fect.

67

pp *mf*

S.1 to show as much as pos - si - ble

pp *mf*

S.2 to show as much as pos - si - ble

pp *mf*

S.3 as much as pos - si - ble

pp *mf*

A.1 as much as pos - si - ble

p *mf*

A.2 much as pos - si - ble

p *mf*

A.3 much as pos - si - ble

mp *mf*

T.1 it is the force - ful - ness

mp *mf*

T.2 se - cond im - per - fect it is the force - ful - ness

mp *mf*

T.3 se - cond im - per - fect it is the force - ful - ness of

mp *mf*

B.1 se - cond im - per - fect it is the force - ful - ness of

mf *mp* *mf*

B.2 im - per - fect it is the force - ful - ness

mf *mf*

B.3 im - per - fect force - ful - ness

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

77

f

S.1 the world!

f

S.2 the world!

f

S.3 the world!

f

A.1 the world!

f

A.2 the world!

f

A.3 the world!

f *mp* *leggiero*

T.1 have three or four suc - ces - sive fifths it would make for an

f *mp* *leggiero*

T.2 were to have three or four suc - ces - sive fifths it would make for an

f *mp* *leggiero*

T.3 have three or four suc - ces - sive fifths it would make for an

f *mp* *leggiero*

B.1 were to have three or four suc - ces - sive fifths it would make for an

f *mp* *leggiero*

B.2 have three or four suc - ces - sive fifths it would make for an

mp *leggiero*

B.3 have four it would make for an

81

mp

S.1 Vain, _____ er - - - - - ror of

mp

S.2 Vain, _____ er - - - - - ror of

mp

S.3 Vain, _____ er - - - - - ror of

mp

A.1 The vain, _____ the vain er - ror of _____

mp

A.2 The vain, _____ the vain er - ror of _____

mp

A.3 The vain, _____ the vain er - ror of _____

mf

T.1 8 ug - ly com-po - si - tion

mf

T.2 8 ug - ly com-po - si - tion

mf

T.3 8 ug - ly com-po - si - tion

mf

B.1 8 ug - ly com-po - si - tion

mf

B.2 8 ug - ly com-po - si - tion

mf

B.3 8 ug - ly com-po - si - tion

85

f *mf*

S.1 men they a -

S.2 men they a -

S.3 men they a -

A.1 men that they a -

A.2 men that they a -

A.3 men that they a -

T.1 *mf* This piece chan - ges clefs more of - ten than I can tell you.

T.2 *mf* This piece chan - ges clefs more of - ten than I can tell you.

T.3 *mf* This piece chan - ges clefs more of - ten than I can tell you.

B.1 *mf* This piece chan - ges clefs more of - ten than I can tell you.

B.2

B.3

88

f

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, _____

mf

T.1 A pox, u - pon these clefs and the fan-

T.2

T.3

mf

B.1 A pox, u - pon these clefs and the fan-

mf

B.2 A pox, u - pon these clefs and the fan-

mf

B.3 A pox, u - pon these clefs _____ and the fan-

91

mf

S.1 they _____ pos - sess the in - tel -

mf

S.2 they _____ pos - sess the in - tel -

mf

S.3 they _____ pos - sess the in - tel -

mf

A.1 that they a - lone pos - sess the in - tel -

mf

A.2 that they a - lone pos - sess the in - tel -

mf

A.3 that they a - lone pos - sess the in - tel -

T.1 -tas-ti-cal brains that think them up.

T.2

T.3

B.1 -tas-ti-cal brains that think them up.

B.2 -tas-ti-cal brains that think them up.

B.3 -tas-ti-cal brains that think them up.

94

f

S.1 - lec - tual gifts

S.2 - lec - tual gifts

S.3 - lec - tual gifts

A.1 - lec - tual gifts

A.2 - lec - tual gifts

A.3 - lec - tual gifts

mf

T.1 You should know that there are some that talk well a-bout mu - sic

mf

T.2 You should know that there are some that talk well a-bout mu - sic

mf

T.3 You should know that there are some that talk well a-bout mu - sic

mf

B.1 You should know that there are some that talk well a-bout mu - sic

mf

B.2 some that talk well a-bout mu - sic

mf

B.3 some that talk well a-bout mu - sic

97

mf *f*

S.1 and who be - lieve

mf *f*

S.2 and who ap - pear to be - lieve

mf *f*

S.3 and who ap - pear to be - lieve

mf *f*

A.1 who ap - pear to be - lieve

mf *f*

A.2 who ap - pear to be - lieve

mf *f*

A.3 who ap - pear to be - lieve

f

T.1 and worse

characterful

T.2 but have bad in - ven - tive - ness

f

T.3 and worse

characterful

B.1 but have bad in - ven - tive - ness

characterful *f*

B.2 but have bad in - ven - tive - ness and worse

f

B.3 and worse

100

mf be - lieve _____ that the

mf be - lieve _____ that the

mf be - lieve that the

mf be - lieve that the

mf be - lieve the

mf be - lieve the

mf prac - ti - cal skill but no know-ledge;

mf but no know-ledge;

mf prac - ti - cal skill, o - thers have good prac-ti-cal skill but no know-ledge;

mf o - thers have good prac-ti-cal skill but no know-ledge;

mf prac - ti - cal skill, o - thers have good prac-ti-cal skill but no know-ledge;

mf prac - ti - cal skill, o - thers have good prac-ti-cal skill but no know-ledge;