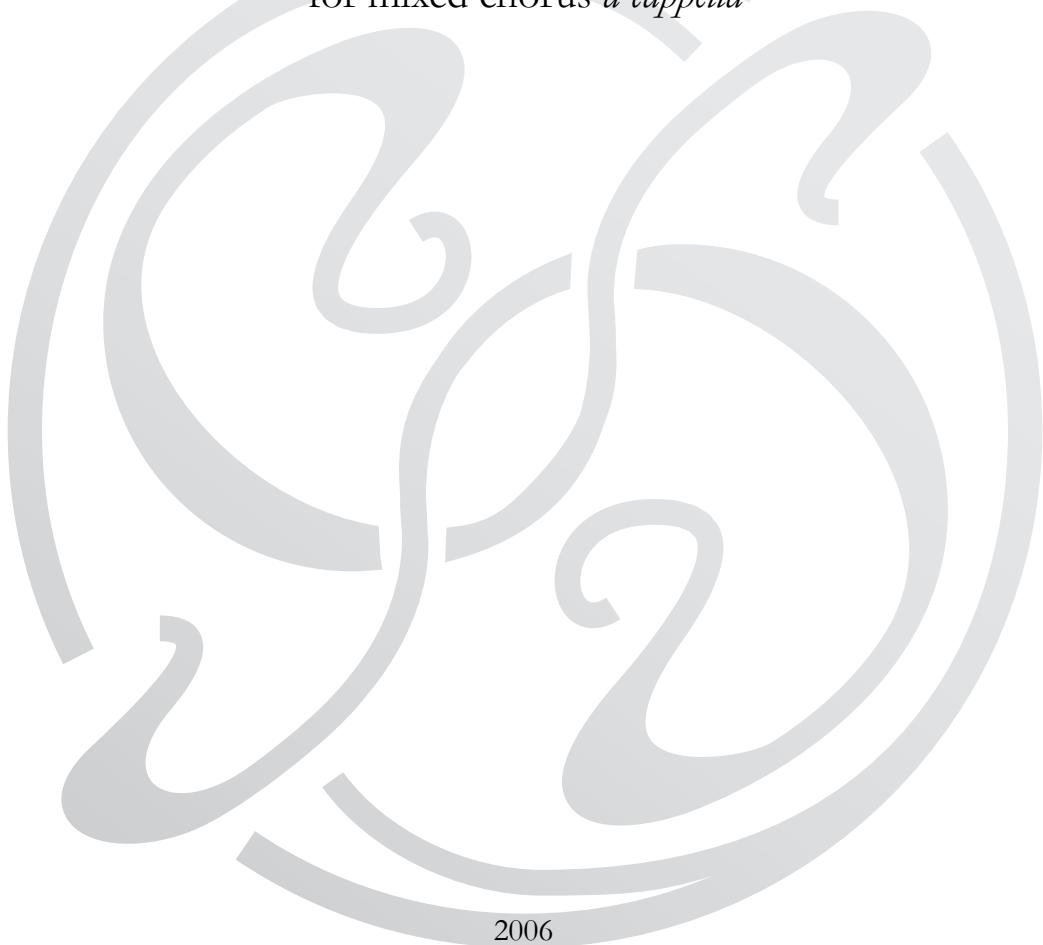


Richard Dudas

MUSICK TO HEARE

a madrigal on Sonnet VIII of William Shakespeare
for mixed chorus *a cappella*



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a madrigal on Sonnet VIII of William Shakespeare
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Musick to Heare was composed in 2006. It is written for a cappella SATB chorus with infrequent divisi in each of the parts (up to SSAATTBB at some points in the piece). A piano reduction of the vocal parts is provided for read-through and rehearsal purposes, but not intended for performance.

Sonnet VIII.

*Music to bear, why hearest thou music sadly?
Sweets with sweets war not, joy delights in joy.
Why lovest thou that which thou receivest not gladly,
Or else receivest with pleasure thine annoy?
If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering,
Resembling sire and child and happy mother
Who all in one, one pleasing note do sing:
Whose speechless song, being many, seeming one,
Sings this to thee: 'thou single wilt prove none.'*

— William Shakespeare

Richard Dudas is an American composer of contemporary classical art music. In addition to composing music for acoustic instruments, he has been actively involved with music technology since the late 1980s. As a computer musician, he has taught courses at IRCAM, and developed musical tools for Cycling '74. Since 2007 he has been teaching music composition and computer music at Hanyang University in Seoul, Korea.

Visit the page for *Musick to Heare* on www.RichardDudas.com:



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a madrigal on Sonnet VIII of William Shakespeare

Wm. Shakespeare

Richard Dudas

SOPRANO

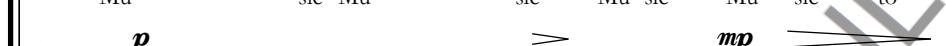
$\text{♩} = 64$

p



ALTO

p



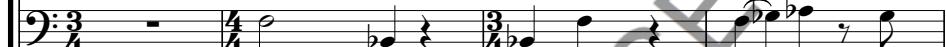
TENOR

p



BASS

p



Piano Reduction

$\text{♩} = 64$

p



5

S. **mf**, *espr.*, ,

A. **mf**, *espr.*, ,

T. **mf**, *espr.*, ,

B. **mf**, *espr.*, ,

hear, why hear - est thou mu - sic sad - ly?

hear, why hear - est thou mu - sic sad - ly?

hear, why hear - est thou mu - sic sad - ly?

hear, why hear - est thou mu - sic sad - ly?

hear, why hear - est thou mu - sic sad - ly?



9

S. *mf* Sweets with sweets war not,

A. *mf* Sweets with sweets war not,

T. *mf* Sweets with sweets war not,

B. *mf* Sweets with sweets war not,

II

S. *f* Joy de - lights de - lights in

A. *f* Joy de - lights de - lights in

T. *f* Joy de - lights in joy in

B. *f* Joy de - lights in joy.

13 **p**

S. joy. Why— lov - est thou

A. joy. Why— lov - est thou that which

T. joy. Why— lov - est thou that which

B. Why— lov - est thou that which thou re -

15

S. that which thou re - cei - vest not glad - ly,

A. thou re - cei - vest not glad - ly,

T. thou re - cei - vest not glad - ly,

B. cci - vest not glad - ly, Or

17

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Or else re - cei - vest with plea - sure thine an -
Or else re - cei - vest with plea - sure thine an -
Or else re - cei - vest with plea - sure thine an -
else Or else re - cei - vest with plea - sure

20

S. *p* *cresc. poco a poco*

A. *p* *cresc. poco a poco* *con - 3 - cord* of

T. *p* *cresc. poco a poco*

B. *p* *cresc. poco a poco*

noy? thine an - noy? If the true con - cord of
noy? If the true con - cord of
noy? If the true con - cord of
thine an - noy? If the true con - cord of

p *cresc. poco a poco*

5

S. well- tuned sounds _____ do of -

A. well- tuned sounds, By un - ions mar - ried, _____

T. well- tuned sounds, By un - ions mar - ried, _____

B. well- tuned sounds _____ do of -

S. fend thine ear, They do but sim - ply chide thee, who

A. do of - fend of - fend thine ear, They do but sim - ply

T. do of - fend of - fend thine ear, They

B. fend do of - fend thine ear,

31

S. — con - founds_____ in sin - gle - ness in sin - gle - ness the

A. chide thee, who_____ con - founds in sin - gle - sin -

T. dolce
do but sim - ply chide thee, who_____ con - founds in sin - gle -

B. mp dolce
They do but sim - ply chide thee, who con - founds in sin - gle -

36

S. parts that thou shouldst bear. the parts that thou shouldst bear.

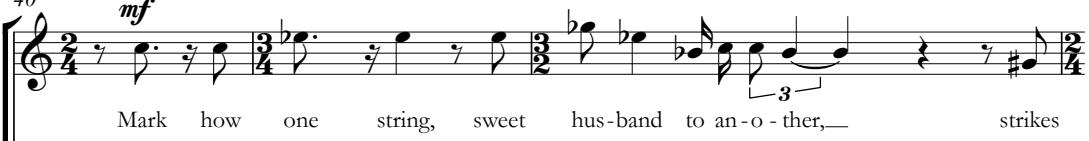
A. ness the parts that thou shouldst bear.

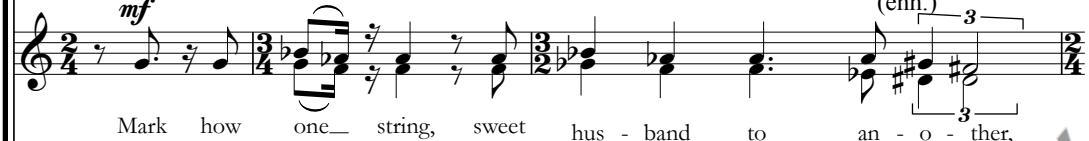
T. ness the parts that thou shouldst bear.

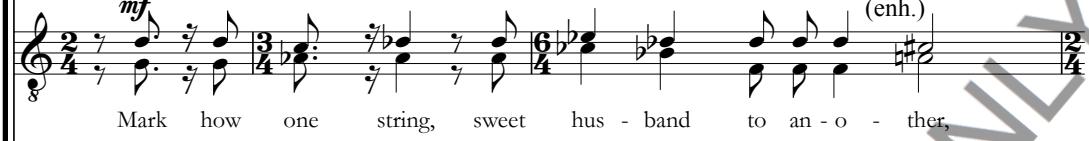
B. ness the parts that thou shouldst bear.

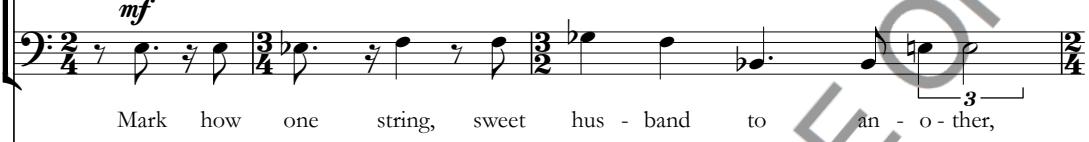
A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a forte dynamic (f) in 3/4 time. Measure 12 begins with a dynamic of 'dim.' followed by '3' above a bracket, indicating a triplet. The right hand continues with eighth-note patterns, while the left hand provides harmonic support. Measure 13 starts with a dynamic of 'p' (piano), followed by 'pp' (pianissimo) in measure 14, both in 2/4 time.

40 *mf*

S. 

A. 

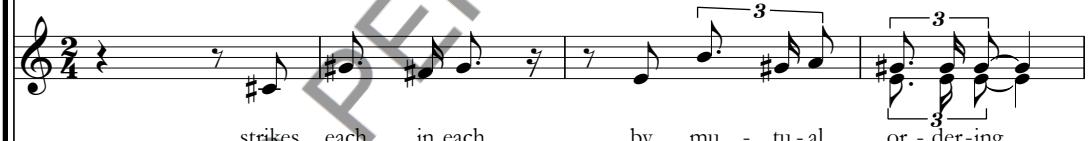
T. 

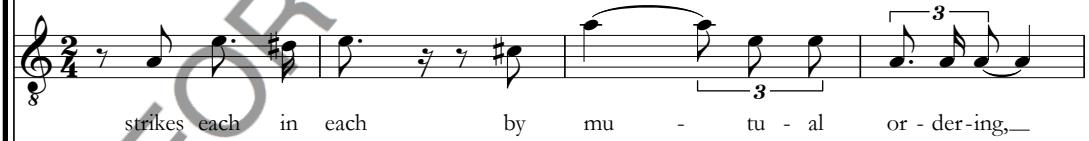
B. 

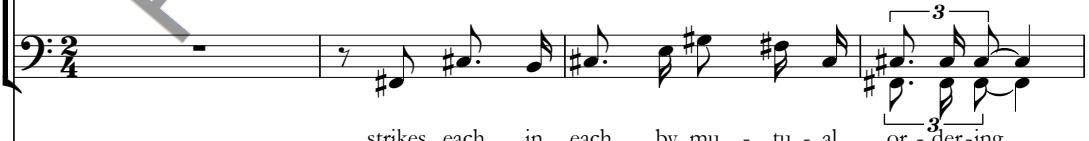


43

S. 

A. 

T. 

B. 



47

S. Re-sem-bling sire and child and hap-py mo - ther Who all in

A. Re-sem-bling sire and child and hap-py mo - ther Who all in

T. Re-sem-bling sire and child and hap-py mo - ther Who all in

B. Re-sem-bling sire and child and hap-py mo - ther Who all in

52 ff one, one plea - sing note do sing: f molto,

A. ff one, one plea - sing note do sing: f molto,

T. ff one, one plea - sing note do sing: Whose speech-less f molto, mf

B. ff one, one plea - sing note do sing: Whose speech-less f ff

57

S. *mp come echo* *mf* ,*mp* this sings
Whose speech-less song be-ing ma-ny seem-ing one, sings this sings

A. *mp come echo* *mf* ,*mp*
Whose speech-less song be-ing ma-ny seem-ing one, sings this sings

T. *mf* ,*mp*
song, be-ing ma-ny, seem-ing one, sings this sings

B. *mf* ,*mp*
song, be-ing ma-ny, seem-ing one, sings this sings

Piano: *mp come echo* *mf* ,*mp*

61

S. *mf* *p*
this to thee: 'thou sin-gle_ wilt prove none.'

A. *mf* *p*
this to thee: 'thou sin - gle_ wilt_ prove none.'

T. *mf* *p*
this to thee: 'thou sin - gle_ wilt_ prove none.'

B. *mf* *p*
this to thee: 'thou sin - gle_ wilt_ prove_ none.'

Piano: *mf* *p*

Approx. duration: 3'20"

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