

Dedicated to Dr. Ramona Wis and the ladies of the North Central College Women's Chorale

Sigh No More Ladies

Music: James Falzone, 2007
Text: William Shakespeare, 1598

Performance Instructions

SOPRANO 1

SOPRANO 2

ALTO 1

ALTO 2

PIANO

The stage is empty, perhaps the opening of a second half of a concert.

Slowly, one at a time or in small groups, ladies begin to enter stage, looking forlorn. Ladies should make audible sighing noises in the spirit of someone just scorned or dissapointed in love. Props can be used: hankies, flower for "he loves me, he loves me not", etc.

They take their places, continuing to sigh, etc.

This should take some time and by the entrance of 80% of ladies, there should be an audible cacaphony of sighing, crying, etc. This needs to be done with the utmost dramaturgy and seriousnous.

When all ladies have entered and are in place, pianist and conductor enter and proceed immediately to Rehearsal Marking A. These two characters seem to have a different agenda!

10
8

10
8

10
8

10
8

10
8

10
8

A With Strong Rhythmic Energy

♩ = ca. 260 and always remains constant

** Ladies continue to sigh until entrance. Entrance should be as if won over by other ensemble members.*

2

S. 1

S. 2

A. 1

A. 2

mf

Sigh no more, lad - ies, sigh no more;

A With Strong Rhythmic Energy

** do not over accent groupings and use pedal sparingly except when called for*

mp

B Growing in Energy

6

S. 1

S. 2 *mf* Sigh no more, lad - ies, sigh no more; *f* Sigh no more, lad - ies, sigh no more;

A. 1 *f* Sigh no more, lad - ies, sigh no more;

A. 2 *mf* Sigh no more, lad - ies, sigh no more; *f* Sigh no more, lad - ies, sigh no more;

B Growing in Energy

C As Large As Possible

10 *f*

S. 1 Sigh no more, lad - ies, sigh no more;

S. 2 *f*
Sigh no more, lad - ies, sigh no more;

A. 1 *f*
Sigh no more, lad - ies, sigh no more;

A. 2 *f*
Sigh no more, lad - ies, sigh no more;

C As Large As Possible

D Suddenly Tight and Angry
** exaggerated pronunciation*

12

S. 1 *sub p* *sub mf*
Men were de - cei - vers ev - er; Men were de - ceiv - ers ev - er; Men were de - ceiv - ers ev - er;

S. 2 *sub mf*
Men were de - ceiv - ers ev - er; Men were de - ceiv - ers ev - er;

A. 1 *sub mf*
Men were de - ceiv - ers ev - er;

A. 2

D Suddenly Tight and Angry

sub p *sub mf*

15 **E** *sub f*

S. 1
Men were de - ceiv - ers ev - er; Men were de - ceiv - ers ev - er;

S. 2
sub f
Men were de - ceiv - ers ev - er; Men were de - ceiv - ers ev - er;

A. 1
sub f
Men were de - ceiv - ers ev - er; Men were de - ceiv - ers ev - er;

A. 2
sub f
Men were de - ceiv - ers ev - er; Men were de - ceiv - ers ev - er;

E
f

F The Utmost Intensity and Volume

** Be sure to maintain accent patterns across barlines*

Page turn should be choreographed with rhythm 7

S. 1

17

ff

men were de - ceiv - ers ev - er!

men were de - ceiv - ers e - ver men were de - ceiv - ers de - ceiv - ers ev - er!

Musical notation for Soprano 1 (S. 1) in 6/8 time, starting at measure 17. The melody consists of quarter notes with accents, followed by eighth notes. The lyrics are: "men were de - ceiv - ers ev - er!". The piano accompaniment consists of eighth notes with accents.

S. 2

ff

men were de - ceiv - ers e - ver men were de - ceiv - ers de - ceiv - ers ev - er

Musical notation for Soprano 2 (S. 2) in 6/8 time. The melody consists of quarter notes with accents, followed by eighth notes. The lyrics are: "men were de - ceiv - ers e - ver men were de - ceiv - ers de - ceiv - ers ev - er". The piano accompaniment consists of eighth notes with accents.

A. 1

ff

men were de - ceiv - ers e - ver men were de - ceiv - ers de - ceiv - ers ev - er

Musical notation for Alto 1 (A. 1) in 6/8 time. The melody consists of quarter notes with accents, followed by eighth notes. The lyrics are: "men were de - ceiv - ers e - ver men were de - ceiv - ers de - ceiv - ers ev - er". The piano accompaniment consists of eighth notes with accents.

A. 2

ff

men were de - ceiv - ers e - ver men were de - ceiv - ers de - ceiv - ers ev - er

Musical notation for Alto 2 (A. 2) in 6/8 time. The melody consists of quarter notes with accents, followed by eighth notes. The lyrics are: "men were de - ceiv - ers e - ver men were de - ceiv - ers de - ceiv - ers ev - er". The piano accompaniment consists of eighth notes with accents.

F The Utmost Intensity and Volume

ff

Piano accompaniment in 6/8 time. The right hand plays chords with accents, and the left hand plays a simple bass line. The dynamics are marked *ff*.

G Driving

Tight and Angry

Driving

20

S. 1

Musical staff for S. 1, measures 20-24. The staff shows rests for the first two measures, followed by a melodic line in measures 21-22 with accents and a forte (*f*) dynamic. The key signature changes to D major (two sharps) in measure 23.

To one thing con-stant nev - er

S. 2

Musical staff for S. 2, measures 20-24. Similar to S. 1, it shows rests followed by a melodic line in measures 21-22 with accents and a forte (*f*) dynamic. The key signature changes to D major in measure 23.

To one thing con-stant nev - er

A. 1

Musical staff for A. 1, measures 20-24. The staff contains a melodic line with lyrics. It features a forte (*f*) dynamic and a glissando (*gliss.*) in measure 22. The key signature changes to D major in measure 23.

One foot in sea and one on shore

Then sigh not so but let them

A. 2

Musical staff for A. 2, measures 20-24. Similar to A. 1, it contains a melodic line with lyrics, a forte (*f*) dynamic, and a glissando (*gliss.*) in measure 22. The key signature changes to D major in measure 23.

One foot in sea and one on shore

Then sigh not so but let them

G Driving

Tight and Angry

Driving

Piano accompaniment, measures 20-24. The right hand features chords and melodic fragments, while the left hand provides a rhythmic accompaniment. Dynamics include forte (*f*) and fortissimo (*ff*). The key signature changes to D major in measure 23.

Ped.

*

H With Lightness - Glowing

24

S. 1 *f*
And be you blithe and bon - ny — And be you blithe and bon - ny — And be you blithe and

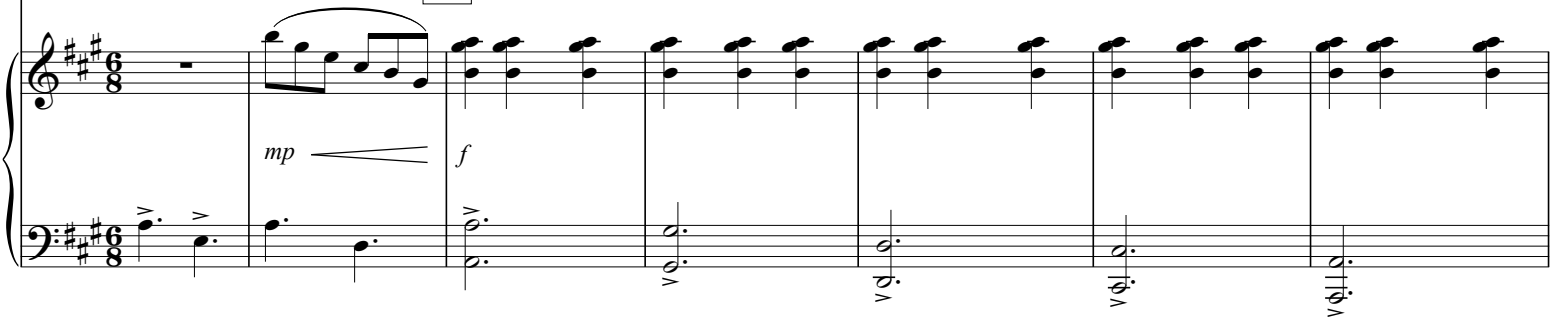
S. 2 *f*
And be you blithe and bon - ny — And be you blithe and bon - ny — And be you blithe and

A. 1 *sfp* *molto* *f*
go, — And be you blithe and bon - ny — And be you blithe and bon - ny —

A. 2 *sfp* *molto* *f*
go, — And be you blithe and bon - ny — And be you blithe and bon - ny —

H With Lightness - Glowing

mp *f*



I Suddenly Tight and Angry
* exaggerated pronunciation

31

S. 1
bon - ny_____ And be you blithe and bon - ny_____ *sub p* Con-vert - ing all your sounds of

S. 2
bon - ny_____ And be you blithe and bon - ny_____

A. 1
_____ And be you blithe and bon - ny_____

A. 2
_____ And be you blithe and bon - ny_____

I Suddenly Tight and Angry

sub p