

The Woman Driven

1. Overture

Allegro (♩ = ca. 126)

Seumas Gagne

The musical score is arranged in a system with the following parts from top to bottom:

- Soprano
- Mezzo Soprano
- Tenor
- SA (Soprano Alto)
- TB (Tenor Bass)
- Flute
- Violin
- Basso Continuo

The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Allegro' with a quarter note equal to approximately 126 beats per minute. The dynamics for the instrumental parts are marked 'f' (forte). The Basso Continuo part includes the following chord sequence: Bb, F, Bb/D, Eb, F7, Bb/F, F/A, F/A.

4

5

Fl.

Vln.

BC

D gm C/E F B \flat /D F/A

10

Fl.

Vln.

BC

mf

gm gm cm gm/B \flat E \flat gm

16

Fl.

Vln.

BC

D7 gm D7 G C D G G D

21

Fl.

Vln.

BC

G em D/A G C D em B

26 *ff*

Fl.

Vln.

BC

em em em em B/D# em

30

Fl.

Vln.

BC

em/G B em em

34

Fl.

Vln.

BC

am B am B

36

Fl.

Vln.

BC

am B Em D7 G

2. Chorus: Isn't It Swell?

Allegro (♩ = ca. 120)

Soprano
 Alto
 Tenor
 Bass
 Flute
 Violin
 Basso Continuo

f 3
 Is-n't it swell? is-n't it chic to be
 Is-n't it swell? is-n't it chic to be
 Is-n't it swell? is-n't it chic to be
 Is-n't it swell? is-n't it chic to be

f 3 3 3
 3 3 3 3
 3 3 3 3

G D G D G/B C D7

5

S
hang - ing out in Eur - ope and it's great just to know that there's no

A
hang - ing out in Eur - ope and it's great just to know that there's no

T
hang - ing out in Eur - ope and it's great just to know that there's no

B
hang - ing out in Eur - ope and it's great just to know that there's no

Fl.
5

Vln.
5

BC

G/D D/F# D/F# B em

S
X in 'es - press - o' that there's no X in 'es - press - o.'

A
X in 'es - press - o' that there's no X in 'es - press - o.'

T
X in 'es - press - o' E S P R E S S O

B
X in 'es - press - o' E S P R E S S O

Fl.
Vln.
BC
A/C# D G/B D/A

3. Dance of the Malcontents

Allegro (♩ = ca. 120)

Flute

Violin

Basso Continuo

D7 G G D7 D7 em am C

Fl.

Vln.

BC

G/D D7 G D7 G G D7 D7 em

Fl.

Vln.

BC

am C G/D D7 G em B am D

mf *f*

mp *mf* *f*

21

Fl.

Vln.

BC

G/D em C D G G G D

28

Fl.

Vln.

BC

rit. tr

D em am C G/D D7 G

4. Recitative: Look, Who Is That Woman?

Soprano

Mezzo Soprano

Tenor

SA

TB

Basso Continuo

Giselle

Look! Who is that wo-man?

Phileep

She looks as if she

am bm

MS

T

BC

a - cross the face of the Earth like a

might have been dri - ven a - cross the face of the Earth like a

bm/d bm/d D#

Ramona

7

S

MS

T

SA

TB

BC

lep - er! Like a lep - er! Ah!

lep - er! Like a lep - er! Ah!

Like a lep - er! Ah!

Like a lep - er! Ah!

E

am

9

S

BC

Yes, it's true.

am/e E am

5. Aria: I Am a Woman Driven

Allegro (♩ = ca. 130)

Ramona

Soprano

Flute

Violin

Basso Continuo

am am/c dm E F/C E am

S

Fl.

Vln.

BC

I am a wo-man dri - ven a-cross the face — of the Earth like a le-per. I am un-

am am/c dm E am/c E

9 *mf*

S loved. I am un - lov - ing. Un - loved and un - lov - ing but

Fl.

Vln. *f* *mf*

BC *f* *mf*

am E/G# dm/f am

12 *mp* *f*

S no - ble is my quest! I seek! Je cherche! I search! Ich

Fl.

Vln. *mp*

BC *mp*

am/c E am am E C

17 *mf*

S
su - che! I want the ul - ti - mate chick - en sand - wich! I seek! I

Fl.
f *mf*

Vln.
f *mf*

BC
E am E/G# am

21 *ff* *mf*

S
search! I must have the ul - ti - mate chick - en sand - wich un - der

Fl.
ff *mf*

Vln.
ff *mf*

BC
E C > > am E/G# am

25

S

three hun - dred cal - or - ies.

25

Fl.

f

25

Vln.

f

BC

am E am/c am E am

6. Chorus: Driven Like a Leper

The musical score is arranged in a system with the following parts from top to bottom:

- Soprano 1:** Treble clef, 4/4 time, rests in all three measures.
- Soprano 2:** Treble clef, 4/4 time, rests in all three measures.
- Alto:** Treble clef, 4/4 time, rests in all three measures.
- Tenor:** Treble clef, 4/4 time, rests in all three measures.
- Bass:** Bass clef, 4/4 time, rests in the first two measures, then a series of eighth notes in the third measure starting with a forte (*f*) dynamic. The lyrics "Driv - en driv - en driv - en driv - en" are written below this staff.
- Flute:** Treble clef, 4/4 time, playing a melodic line of quarter notes with a forte (*f*) dynamic.
- Violin:** Treble clef, 4/4 time, playing a melodic line of quarter notes with a forte (*f*) dynamic.
- Basso Continuo:** Bass clef, 4/4 time, playing a rhythmic accompaniment of eighth notes with a forte (*f*) dynamic. The chord "am" is indicated below the staff in each measure.

f

4

S

A

T

B

Fl.

Vln.

BC

Driv-en driv-en driv-en driv-en driv-en driv-en like a le-per! She's

Driv - en driv - en driv - en driv - en driv-en like a le-per! She's

Driv-en driv-en driv-en driv-en driv-en driv-en driv-en driv-en driv-en driv-en driv-en like a le-per! She's

driv-en driv-en driv-en driv-en driv-en driv-en driv-en driv-en driv-en driv-en driv-en like a le-per! She's

am am am E/G# am

7 *ff* Ramona *#* *e*

S Yes! _____ Yes *mf*

S _____ been driv-en a-cross the Earth like a lep-er! Are you un- *mf*

A _____ been driv-en a-cross the Earth like a lep-er! Are you un-

T _____ been driv-en a-cross the Earth like a lep-er! *mf* Are you un-loved?

B _____ been driv-en a-cross the Earth like a lep-er! *mf* Are you un-loved?

Fl. _____ been driv-en a-cross the Earth like a lep-er! Are you un-loved? *mf*

Vln. _____ been driv-en a-cross the Earth like a lep-er! *mf* *mf*

BC _____ been driv-en a-cross the Earth like a lep-er! *mf* *mf*

am/c E E/G# am

11

S Yes *f* Oh, — I'm a wretch - ed wo - man!

S lov - ing? Poor dear wretch - ed wo - man!

A lov - ing? *f* Poor dear wretch - ed wo - man!

T *f* Poor dear wretch - ed wo - man!

B *f* Poor dear wretch - ed wo - man!

Fl. *f*

Vln. *f*

BC

E am dm am/e E am/c

15

Fl. *mf*

Vln. *mf*

BC

am E am

7. Recitative: Oh, Unhappy Woman

Soprano
Ramona
I am Ra-mo-na

Mezzo Soprano

Tenor
Phileep
O un-hap-py wo-man, what is your name?

Basso Continuo
dm A Bb

S
4
but am bet-ter known as the wo-man dri-ven!

T
8
I am Phil-

BC
gm/b am dm E

7 *Giselle*

MS Wait! Wait! _____ Per-haps we can help you. There is a

T *3 3*
8 eep and this is my sis-ter Gis - elle.

BC E F C/E

11

MS place not far from here that makes an ex - cell-ent _____ chick-en sand - wich! _____ an ex - cel-lent

T _____ an ex - cel-lent

SA _____ an ex - cel-lent

TB _____

BC gm gm A gm

15

S
 MS
 T
 SA
 TB
 BC

— chick-en sand-wich! — Our friends will go and get you one.

— chick-en sand-wich! — Per-

chick-en sand-wich!

A dm

19

S
 T
 BC

You have been so kind!

haps You are so love-ly and so brave!

F C gm/b A7

8. Duet: Oh, How Long I Have Waited

Moderato (♩ = c. 108)

The musical score is for a duet in 4/4 time, key of D major. It features five parts: Soprano, Tenor, Flute, Violin, and Bass Continuo. The tempo is Moderato, with a quarter note equal to approximately 108 beats per minute. The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The Tenor part includes lyrics: "Oh, how long I have wait - ed to find a love to call my own, but if I fol - low her I must now for - sake ___". The Flute and Violin parts are marked *mf*. The Bass Continuo part provides harmonic support with chords: D, D, G, A, D in the first system, and D, A, D, c#m, bm in the second system.

Soprano

Tenor

Flute

Violin

Basso Continuo

Phileep *mf*

Oh, how long I have wait - ed to

mf

mf

D D G A D

T

Fl.

Vln.

BC

find a love to call my own, but if I fol - low her I must now for - sake ___

D A D c#m bm

Ramona *mf*

9

S
T

My road I have walked in so - li-tude; my quest my on - ly
all I've ev - er known.

Fl.

Vln.

BC

G A7 D bm f#m D/F#

Detailed description: This system contains the first five measures of the piece. The vocal parts (Soprano and Tenor) enter in measure 9. The Soprano line has a melodic line with lyrics, and the Tenor line has a lower melodic line. The instrumental parts (Flute, Violin, and Bassoon) provide harmonic support. The key signature is two sharps (F# and C#). The dynamics are marked *mf*. The bass line includes the following chords: G, A7, D, bm, f#m, and D/F#.

14

S
T

friend. but if I stay with him I must now a - ban-don my search be - fore it's reached its

Fl.

Vln.

BC

A/E bm/d A/C# D/F# E/G#

Detailed description: This system contains measures 14 through 18. The vocal parts continue with their melodic lines and lyrics. The instrumental parts continue with their harmonic accompaniment. The key signature remains two sharps. The dynamics are not explicitly marked in this system. The bass line includes the following chords: A/E, bm/d, A/C#, D/F#, and E/G#. A triplet of eighth notes is indicated in the Soprano line in measure 15.

poco rit. *a tempo*

18

S
end! Oh, how long I have searched to find a love to call my

T
8
Oh, how long I have wait - ed to find a love to call my

Fl.

Vln.

BC

A D G A D D A

22

S
own! At that mo - ment will I give up all I've ev - er

T
8
own! At that mo - ment will I give up _____ all I've ev - er

Fl.

Vln.

BC

D bm/f# A/E D G A

26 *mp* *rit.* *dolcissimo* *p*

S
known? Yes, I will. Yes, I will.

T
known? Yes, I will. Yes, I will.

Fl.
26

Vln.
26

BC

D/F# D/F# D

9. Recitative: Oh, How They Do Go On

Soprano

Mezzo Soprano

Basso Continuo

Giselle

Oh, how they do go on! Wor-ry-in a-bout things that might nev - er

D bm E

S

MS

BC

4

be. e-nough of that you two! Now, Ra-mo-na dear, tell us what com - pris-es the ul - ti-mate

A/C# gm C7 F/C dm

S

MS

BC

8

Ramona

Well, let's see...

chick - en sand - wich?

F/C C7 F

10. Aria and Trio: Two Slices

Moderato (♩ = c. 108)

Ramona *mf*

Soprano

Two slices of light-ly broil-ed breast of chick-en

Flute *mf*

Violin *mf*

Basso Continuo

F C F F F/A C

S

on a se-sa-me seed bun. The let-tuce must be cold, yes the let-tuce must be

Fl.

Vln.

BC

B♭ F C/G C7 dm am B♭ C7

10

S cold. If the to - ma-to is not firm, if the

Fl. 10

Vln. 10

BC

f *mf* *f* *mf*

F B \flat C7 F F/C dm gm/b A

15

S ma-yo is too fat - ten-ing, then it's not, no it's not the ul - ti-mate chick-en —

Fl. 15

Vln. 15

BC

dm C B \flat am gm/b \flat F/C B \flat C7

20 *f* *mf* *f* *f*

S sand - wick. Two sli - ces of light - ly broil - ed breast of chick - en on a se - sa - me seed

MS Giselle Two sli - ces of light - ly broil - ed breast of chick - en on a se - sa - me seed

T Phileep Two sli - ces of light - ly broil - ed breast of chick - en on a se - sa - me seed

8

Fl. 20

Vln. 20

BC

F F F/A Bb/D Bb F C/G

Detailed description: This is a page of a musical score, page 3. It features five staves. The top three staves are for vocalists: Soprano (S), Mezzo-Soprano (MS), and Tenor (T). The bottom two staves are for instrumentalists: Flute (Fl.) and Violin (Vln.), and a Bass Continuo (BC). The music is in a key with one flat (B-flat major or D minor) and a common time signature. Measure 20 is marked with a forte (f) dynamic and includes a fermata over the first two notes. The lyrics are: 'sand - wick. Two sli - ces of light - ly broil - ed breast of chick - en on a se - sa - me seed'. The instrumental parts provide harmonic support with chords and melodic lines. The BC part is specifically notated with chords: F, F, F/A, Bb/D, Bb, F, C/G.

24

S
bun. The let - tuce must be cold, must be cold!

MS
bun. The let - tuce must be let - tuce must be cold,

T
8
bun. The let - tuce must be let - tuce must be cold,

Fl.
24

Vln.
24

BC

C7 dm F/A C/E C7 F

Detailed description: This is a page of a musical score for a vocal ensemble and instrumental accompaniment. The page is numbered '4' at the top left. It features six staves: Soprano (S), Mezzo-Soprano (MS), Tenor (T), Flute (Fl.), Violin (Vln.), and Bassoon (BC). The key signature has one flat (B-flat). The Soprano part has lyrics: 'bun. The let - tuce must be cold, must be cold!'. The Mezzo-Soprano part has lyrics: 'bun. The let - tuce must be let - tuce must be cold,'. The Tenor part has lyrics: 'bun. The let - tuce must be let - tuce must be cold,'. The Flute, Violin, and Bassoon parts provide instrumental accompaniment. Chord symbols are provided below the Bassoon staff: C7, dm, F/A, C/E, C7, F. Measure numbers 24 are indicated at the start of the Soprano, Flute, and Violin staves.

11. Chorus and Recitative: We Bring The Chicken Sandwich

Moderato (♩ = c. 100)

The musical score is for a chorus and recitative piece in 4/4 time, marked Moderato. It features seven parts: Soprano, Alto, Tenor, Bass, Flute, Violin, and Basso Continuo. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is Moderato, with a quarter note equal to approximately 100 beats per minute. The lyrics are: "Ah Ah We bring the chick-en". The Soprano part has dynamics *pp*, *p*, and *mf*. The Alto, Tenor, and Bass parts have dynamics *pp*, *p*, and *mf*. The Flute and Violin parts have dynamics *pp*, *p*, and *mf*. The Basso Continuo part has dynamics *gm*, *A*, *gm*, *A*, and *gm*.

Soprano
 Ah Ah We bring the chick-en

Alto
 Ah Ah We bring the chick-en

Tenor
 Ah Ah We bring the chick-en

Bass
 Ah Ah We bring the chick-en

Flute
pp *p* *mf*

Violin
pp *p* *mf*

Basso Continuo
gm *A* *gm* *A* *gm*

Ramona

6

S

The let-tuce is warm! The

3

f

sand - wich — an ex - cel - lent chick - en sand - wich!

A

sand - wich — an ex - cel - lent chick - en sand - wich!

T

8

sand - wich — an ex - cel - lent chick - en sand - wich!

B

6

sand - wich — an ex - cel - lent chick - en sand - wich!

6

Fl.

f

f

Vln.

6

f

f

BC

A gm/bb A/C# gm

11

S let-tuce is — warm.

S Ah! — poor dear wretch - ed

A Ah! — Poor dear, poor dear wretch - ed

T

B 11

Fl. 11 *mf* *mp*

Vln. 11 *mf* *mp*

BC *mf* *mp*

A dm dm A gm

Detailed description: This is a page of a musical score, page 3. It features five vocal staves (Soprano, Alto, Tenor, Bass) and three instrumental staves (Flute, Violin, Bassoon). The key signature has one flat (B-flat). The vocal parts have lyrics: Soprano: 'let-tuce is — warm.'; Alto: 'Ah! — poor dear wretch - ed'; Tenor: 'Ah! — Poor dear, poor dear wretch - ed'. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A first ending bracket (11) is present at the start of the Soprano and Alto staves. The instrumental parts include a Flute part with dynamics *mf* and *mp*, a Violin part with *mf* and *mp*, and a Bassoon part with *mf* and *mp*. The bottom of the page shows chord symbols: A, dm, dm, A, gm.

16

S
wo - man! Dear, dear, poor dear Ra - mo - na! Poor dear wretch - ed

A
wo - man! Dear, dear, poor dear Ra - mo - na! Poor dear wretch - ed

T
mf
Ah! _____ Dear, dear, poor dear Ra - mo - na! Poor dear wretch - ed

B
16
mf
Ah! _____ poor dear Ra - mo - na! Poor dear wretch - ed

Fl.
16
f

Vln.
16
f

BC

dm/f# A dm/a dm am am dm am/e E

22

S
wo - man!

A
wo - man!

T
8
wo - man!

22
B
wo - man!

22
Fl.
22

Vln.
22

BC
am E/G#

Detailed description of the musical score: The score is for page 5, measures 22-24. It features four vocal parts (Soprano, Alto, Tenor, Bass) and three instrumental parts (Flute, Violin, Bassoon). The vocal parts all sing the phrase 'wo - man!' across the three measures. The instrumental parts provide harmonic support. The Flute part starts with a quarter note G4, followed by quarter notes A4 and B4, and then a whole note C5. The Violin part starts with a quarter note G4, followed by quarter notes A4 and B4, and then a whole note C5. The Bassoon part starts with a whole note G3, changes to a whole note E3 with a sharp sign (E/G#) at measure 23, and then a whole note G3 at measure 24. The chord changes 'am' and 'E/G#' are indicated below the BC staff.

12: Recitative: Weep Not For Me

Ramona

Soprano
Mezzo Soprano
Tenor
Basso Continuo

4/4

Weep not for me dear friends — for the sad-ness in my heart comes on-ly from the

am dm

S
MS
BC

4

know-ledge that we soon must part. Yes. I — must,

Giselle

Will you con - tin - ue on your quest?

E am gm A

8

S — but what joy to know that I am loved and that I at last am lov - ing!

T *Phileep*
And you al-ways

BC C F dm F G C

12

S

T will be! I'll go with you, Ra - mo - na, and to - geth - er we'll be the coup - le

BC G G/B C am

15

S

T *My*
dri - - - ven!

BC dm E am

13. Finale: We'll Be The Couple Driven

Allegro (♩ = ca. 128)

The score is in 4/4 time and features the following parts:

- Soprano (Ramona):** Melody with lyrics: "We'll be the coup-le dri - ven a-cross the".
- Tenor (Phileep):** Melody with lyrics: "We'll be the coup-le dri - ven a-cross the".
- Soprano:** Empty staff.
- Alto:** Empty staff.
- Tenor:** Empty staff.
- Bass:** Empty staff.
- Flute:** Melody starting with a forte (*f*) dynamic.
- Violin:** Melody starting with a forte (*f*) dynamic.
- Basso Continuo:** Bass line with figured bass notation: am, am/c, am, am/c, dm, E.

5

S face ___ of the Earth like lep - ers. But we'll be loved, and we'll be

T face ___ of the Earth like lep - ers. But we'll be loved, and we'll be

Fl.

Vln.

BC

am/c E E am

8

S lov - ing! We'll be loved, we'll be lov-ing and nob-le is ___ our quest. We'll

T lov - ing! We'll be loved, we'll be lov-ing and nob-le is ___ our quest. We'll

Fl.

Vln.

BC

E/G# dm am am/c E am

ff

12 S seek! We'll search! and some - day we'll find it; the

8 T seek! We'll search! and some - day we'll find it; _____ the

S They'll seek! They'll search! and some - day they'll find it! the

A They'll seek! They'll search! and some - day they'll find it! _____ the

8 T They'll seek! They'll search! and some - day they'll find it! _____ the

12 B They'll seek! They'll search! and some - day they'll find it! _____ the

12 Fl. _____ *ff*

12 Vln. _____ *ff*

BC _____
E C E

16

S
ul - ti-mate chick - en sand - wich and live hap-pi - ly ev - er af - ter!

T
8
ul - ti-mate chick - en sand - wich and live hap-pi - ly ev - er af - ter!

S
ul - ti-mate chick - en sand - wich and live hap-pi - ly ev - er af - ter!

A
ul - ti-mate chick - en sand - wich and live hap-pi - ly ev - er — af - ter!

T
8
ul - ti-mate chick - en sand - wich and live hap-pi - ly ev - er af - ter!

B
16
ul - ti-mate chick - en sand - wich and live hap-pi - ly ev - er af - ter!

Fl.
16

Vln.
16

BC
16

am E/G# am E7 A

20 *rit.*

Fl.

Vln.

BC

The image shows a musical score for three instruments: Flute (Fl.), Violin (Vln.), and Bassoon (BC). The score is written on three staves. The Flute staff is in treble clef and contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a whole note E5. The Violin staff is also in treble clef and contains a melodic line starting with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a whole note E4. The Bassoon staff is in bass clef and contains a whole note G2. The score is marked with a tempo change to 'rit.' (ritardando) at measure 20. The music concludes with a double bar line at the end of the piece.

End of the opera