

# *The Woman Driven*

A COMIC OPERA IN ONE ACT BY SEUMAS GAGNE

LIBRETTO BY SEUMAS GAGNE

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FOR SOPRANO, MEZZO-SOPRANO, BARITONE, MIXED CHORUS, VIOLIN I, VIOLIN II OR  
FLUTE, AND BASSO CONTINUO

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# The Woman Driven

## 1. Overture

Allegro (♩ = ca. 126)

Seumas Gagne

The musical score is arranged in three systems. The first system contains three vocal staves: Soprano, Mezzo Soprano, and Baritone. The second system contains three more vocal staves: Soprano, Alto, and Tenor, and a Bass staff. The third system contains three instrumental staves: Violin I, Violin II, and Basso Continuo. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked 'Allegro' with a quarter note equal to approximately 126 beats per minute. The score begins with a rest for the vocalists and a forte (*f*) dynamic for the instruments. The instrumental parts feature a melodic line in the violins and a harmonic accompaniment in the basso continuo. The basso continuo part includes figured bass notation: B♭, F, B♭/D, E♭, F7, B♭/F, F/A, F/A.

5

Vln. I

Vln. II

BC

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

10

Vln. I

Vln. II

BC

*mf*

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

16

Vln. I

Vln. II

BC

D7 gm D7 G C D G G D

21

Vln. I

Vln. II

BC

G em D/A G C D em B

26 *ff*

Vln. I

Vln. II

BC

em em em em B/D# em

30

Vln. I

Vln. II

BC

em/G B em em

34

Vln. I

Vln. II

BC

am B am B

36

Vln. I

Vln. II

BC

am B Em D7 G

## 2. Chorus: Hanging Out in Europe

Allegro (♩ = ca. 120)

Soprano  
 Alto  
 Tenor  
 Bass  
 Violin I  
 Violin II  
 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 Eu - rope? There's not a care to be found where bread is

A  
hang - ing out in Eu - rope? There's not a care to be found where bread is

T  
hang - ing out in Eu - rope? There's not a care to be found where bread is

B  
hang - ing out in Eu - rope? There's not a care to be found where bread is

Vln. I

Vln. II

BC

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



9

S  
long and cheese is round! — where bread is long and cheese is — round! There's

A  
long and cheese is round! — where bread is long and cheese is — round! There's

T  
long and cheese is round! — where bread is long and cheese is round!

B  
long and cheese is round! — where bread is long and cheese is round!

9

Vln. I

Vln. II

BC

A/C#      D    G/B      D/A      G

13

S  
noth - ing quite so fine as hav - ing brie in gay Pa-ris

A  
noth - ing quite so fine as hav - ing brie in gay Pa-ris

T  
8  
or a per - fect stein of beer in re - u -

B  
or a per - fect stein of beer in re - u -

BC

G G C D D

16

S  
The kind - ly folks in Rome will make you feel at home and the

A  
The kind - ly folks in Rome will make you feel at home and the

T  
8  
nit - ed Ger - ma - ny. The kind - ly folks in Rome will make you feel at home and the

B  
nit - ed Ger - ma - ny. The kind - ly folks in Rome will make you feel at home and the

16

Vln. I

Vln. II

BC

D G C D

19

S  
 caf-és in old Am-ster-dam will help you to get yes, A - NY - WAY! Is-n't it

A  
 caf-és in old Am-ster-dam will help you to get um, um, Is-n't it

T  
 8  
 caf-és in old Am-ster-dam will help you to get well, um, \*cough\*, Is-n't it

B  
 caf-és in old Am-ster-dam will help you to get yes, \*cough\*, Is-n't it

Vln. I

Vln. II

BC

G G D/F# G C/E C D G

23

S  
swell? Is-n't it chic to be hang - ing out in Eur - ope and it's

A  
swell? Is-n't it chic to be hang - ing out in Eur - ope and it's

T  
swell? Is-n't it chic to be hang - ing out in Eur - ope and it's

B  
swell? Is-n't it chic to be hang - ing out in Eur - ope and it's

Vln. I

Vln. II

BC

D G/B C D7 G/D D/F# D/F#

27

S  
great just to know that there's no X in 'es - press - o.' that there's no

A  
great just to know that there's no X in 'es - press - o.' that there's no

T  
great just to know that there's no X in 'es - press - o.' E S

B  
great just to know that there's no X in 'es - press - o.' E S

Vln. I

Vln. II

BC

B em A/C# D G/B

31

S  
X in 'es - press - o.'

A  
X in 'es - press - o.'

T  
8 P R E S S O

B  
P R E S S O

31

Vln. I

Vln. II

BC

Detailed description: This is a page of a musical score, page 13. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), and instrumental parts for Violin I (Vln. I), Violin II (Vln. II), and Cello/Bass (BC). The score is in G major (one sharp) and 4/4 time. The vocal parts have lyrics: 'X in 'es - press - o.' for Soprano and Alto, and 'P R E S S O' for Tenor and Bass. The instrumental parts provide accompaniment. A rehearsal mark '31' is placed above the first measure of each staff. The Tenor and Bass parts have an '8' below the first measure. The page ends with a double bar line.

D/A

### 3. Dance: Piazza Waltz

Allegro (♩ = ca. 130)

Violin I *f* *tr* *tr*

Violin II *f* *tr* *tr*

Basso Continuo

D7 G G D7 D7 em am C

Vln. I *tr* *tr* *tr*

Vln. II *tr* *tr* *tr*

BC

G/D D7 G D7 G G D7 D7 em

Vln. I *tr* *mf* *f*

Vln. II *tr* *mp* *mf* *f*

BC *mp* *mf* *f*

am C G/D D7 G em B am D

*mp* *mf* *f*



21

Vln. I

Vln. II

BC

G/D em C D G G G D

28

Vln. I

Vln. II

BC

D em am C G/D D7 G

## 4. Aria: My Darling Brother

Andante ♩ = 100

Giselle

Mezzo Soprano

Violin I

Violin II

Basso Continuo

*mf* 0 my dar - ling

*mf*

*mf*

*mf*

C D G/D D G G/B G

6

MS

broth - er, you're the jew - el of my heart! You are - n't ver - y hand - some, so it's

BC

C/E D/F# G em bm C G/D G

11

MS

luck - y that you're smart. Your love life's a dis - as - ter, so of course you are dist -

BC

C/E A D D/F# G C/E D/F# G em

16

MS  
ressed, but lis - ten to your sis - ter and we will sort out all your mess!

Vln. I  
*mp*

Vln. II  
*mp*

BC  
bm C D em C/G G D G G/B

21

MS  
*mf* The way to true con -

Vln. I  
*f*

Vln. II  
*f*

BC  
*f* D Em C G/D D G *mf* G

26

MS  
tent - ment is-n't sci - ence, dear, but art! Un - til you find the love you seek you've just

BC  
C/E D/F# G em bm C G/D

31

MS  
got to act the part! Stand up tall and smile! Find some joy in ev - ry

Vln. I

Vln. II

BC

C/E A D D/F# G C/E D/F# G em

*mp*

*mp*

*f*

36

MS  
day! Love your-self as I love you and you're sure to find your way! O

Vln. I

Vln. II

BC

bm C D em C/G G D G G/B

*f*

*f*

41

MS  
Fake it 'til ya make it, Bro', and love will come one day.

Vln. I

Vln. II

BC

C D em C/G G D G G/B C D

*ff*

*ff*

*ff*

46

Vln. I

Vln. II

BC

Em C G/D D G

### 5. Recitative: Who Is That Woman?

Giselle

Mezzo Soprano

Look! Who is that wo-man?

Baritone

Phileep

She looks as if she might have been

Basso Continuo

am bm

The musical score is written in 4/4 time. The Mezzo Soprano part begins with a rest, followed by the lyrics "Look! Who is that wo-man?". The Baritone part begins with a rest, followed by the lyrics "Phileep She looks as if she might have been". The Basso Continuo part consists of two measures: the first measure contains a half note G and a half note A, with the figured bass notation "am" below; the second measure contains a half note B and a half note C, with the figured bass notation "bm" below. A slur connects the two measures.

Ramona

5

S

MS

B

a-cross the face of the Earth like a lep-er! like a lep-er! Ah! \_\_\_\_\_

dri-ven a-cross the face of the Earth like a lep-er! like a lep-er! Ah! \_\_\_\_\_

S

A

T

B

like a lep-er! Ah! \_\_\_\_\_

like a lep-er! Ah! \_\_\_\_\_

like a lep-er! Ah! \_\_\_\_\_

like \_\_\_\_\_

BC

bm/d      bm/d      D#      E      am

9

S

BC

Yes, \_\_\_\_\_ it's \_\_\_\_\_ true.

am/e      E      am

## 6. Aria: A Woman Driven

Allegro (♩ = ca. 130)

Violin I *mf*

Violin II *mf*

Basso Continuo

am am/c dm E F/C E am

*mf* 5 Ramona

S I am a wo-man dri - ven a-cross the face\_ of the Earth like a le-per. I am un- *f*

Vln. I

Vln. II

BC

am am/c dm E am/c E

Detailed description of the musical score: The score is for a 4/4 time piece in G major. It features four staves: Violin I, Violin II, Basso Continuo, and Soprano. The tempo is Allegro, with a quarter note equal to approximately 130 beats per minute. The key signature has one sharp (F#). The piece begins with a mezzo-forte (mf) dynamic. The Violin I part has a melodic line with eighth and sixteenth notes. The Violin II part provides harmonic support with a similar rhythmic pattern. The Basso Continuo part consists of a bass line with chords indicated below the staff. The Soprano part enters with a melodic line and lyrics. The lyrics are: "I am a wo-man dri - ven a-cross the face\_ of the Earth like a le-per. I am un-". The score includes guitar chords: am, am/c, dm, E, F/C, E, am in the first system, and am, am/c, dm, E, am/c, E in the second system. The Soprano part has a mezzo-forte (mf) dynamic for the first part and a forte (f) dynamic for the second part. There are also accents (>) on the final notes of the Violin I and II parts in the second system.



9 *mf*

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

Vln. I  
*f* *mf*

Vln. II  
*f* *mf*

BC  
am E/G# dm/f am

12 *mp* *f*

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

Vln. I  
*mp*

Vln. II  
*mp*

BC  
am/c E am am E C

17

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

Vln. I  
*f* *mf*

Vln. II  
*f* *mf*

BC  
E am E/G# am

21

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

Vln. I  
*ff* *mf*

Vln. II  
*ff* *mf*

BC  
E C am E/G# am

25

S  
three hun - dred cal - or - ies.

25

Vln. I  
*f*

Vln. II  
*f*

BC

am E am/c am E am

Detailed description: This is a musical score for a vocal and instrumental ensemble. It consists of four staves: Soprano (S), Violin I (Vln. I), Violin II (Vln. II), and Bassoon (BC). The Soprano part has the lyrics 'three hun - dred cal - or - ies.' The instrumental parts include a dynamic marking of *f* (forte) for both Violin I and Violin II. Below the staves, guitar chords are indicated: am, E, am/c, am, E, am. The score is marked with a rehearsal symbol '25' at the beginning of each staff.

## 6. Chorus: Driven Like a Leper

Bass

*f*

Driv - en driv - en driv - en driv - en

Violin I

*f*

Violin II

*f*

Basso Continuo

am am am

The musical score is set in 4/4 time. The Bass part begins with a whole rest in the first two measures, then plays a series of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3) starting in the third measure, marked with a forte (*f*) dynamic. The Violin I and Violin II parts play a melodic line of dotted quarter notes (G4, A4, B4, C5, B4, A4, G4) starting in the first measure, also marked with a forte (*f*) dynamic. The Basso Continuo part plays a steady eighth-note accompaniment (G2, A2, B2, C3, D3, E3, F3, G3) throughout the piece, with the chord 'am' indicated below the staff.

*f*

4

S

A

T

B

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 like a le - per! She's

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 like a le - per! She's

4

Vln. I

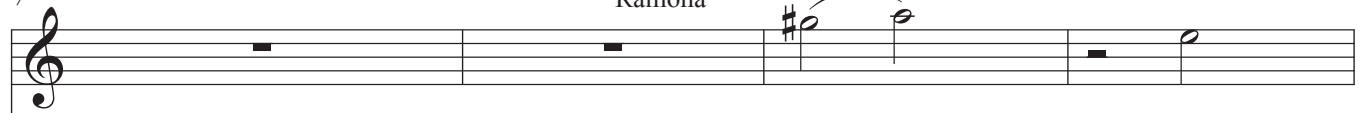
Vln. II

BC

am am am E/G# am


Ramona

*ff*

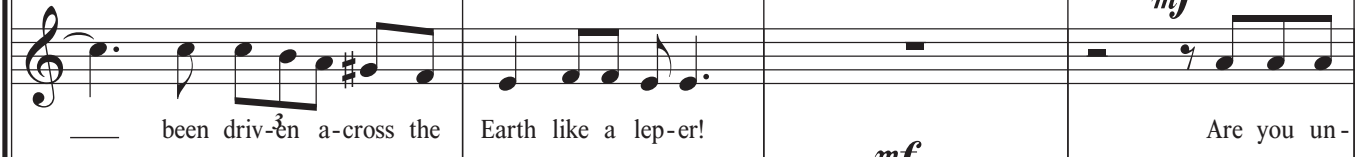
S 

Yes! \_\_\_\_\_


Yes  
*mf*

S 

*mf*

A 

Are you un-

T 

Are you un- loved?

B 

Are you un- loved?

Vln. I 

*mf*

Vln. II 

*mf*

BC 

am/c

E

E/G#

am

11

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

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

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

T Poor dear wretch - ed wo - man!

B Poor dear wretch - ed wo - man!

Vln. I *f*

Vln. II *f*

BC

E am dm am/e E am/c

15

Vln. I *mf*

Vln. II *mf*

BC

am E am

## 8. Recitative: Unhappy Woman

Soprano

Baritone

Basso Continuo

Ramona

Phileep

O, un-hap-py wom - an, what is your name?

I am Ra-mo - na, —

dm A B $\flat$

S

B

BC

but am bet - ter known as The Wo-man Driv - en!

I am Phi -

g $m/b$  am dm E

MS

B

BC

Giselle

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

leep and this is my sis-ter Gi - selle.

E F C/E

Detailed description: The image shows a musical score for three parts: Soprano, Baritone, and Basso Continuo. The score is in 4/4 time and consists of three systems. The first system shows the Soprano part starting with a rest, followed by the Baritone part with the lyrics 'O, un-hap-py wom - an, what is your name?' and the Soprano part with the lyrics 'I am Ra-mo - na, —'. The Basso Continuo part has chords 'dm', 'A', and 'B $\flat$ '. The second system shows the Soprano part with the lyrics 'but am bet - ter known as The Wo-man Driv - en!' and the Baritone part with the lyrics 'I am Phi -'. The Basso Continuo part has chords 'g $m/b$ ', 'am', 'dm', and 'E'. The third system shows the Soprano part with the lyrics 'Wait! Wait! — Per-haps we can help you. There is a' and the Baritone part with the lyrics 'leep and this is my sis-ter Gi - selle.'. The Basso Continuo part has chords 'E', 'F', and 'C/E'. The score includes various musical notations such as rests, notes, beams, and slurs.



*11*

MS  
place not far from here that makes an ex - cell-ent chick-en sand - wich. an ex - cell-ent

B  
an ex - cell-ent

S  
an ex - cell-ent

A  
an ex - cell-ent

T  
an ex - cell-ent

B  
an ex - cell-ent

BC  
gm gm A gm

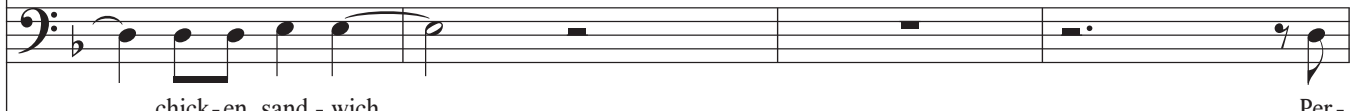
15

S 

Could it be at last?

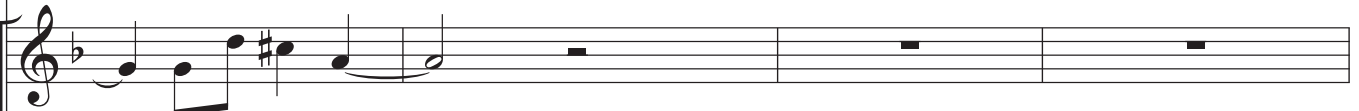
MS 

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

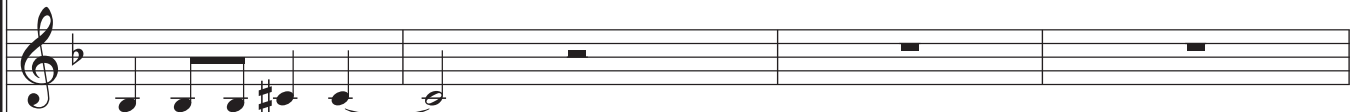
B 

— chick-en sand - wich. —

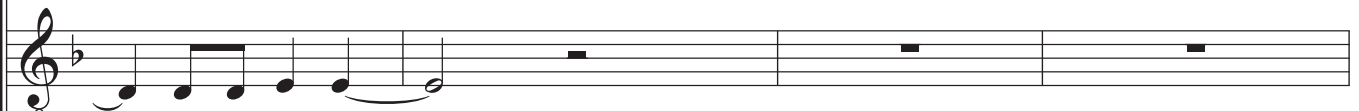
Per-

S 

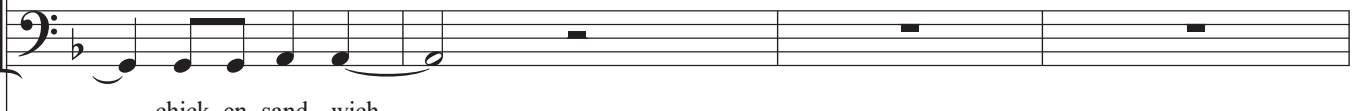
— chick-en sand - wich. —

A 

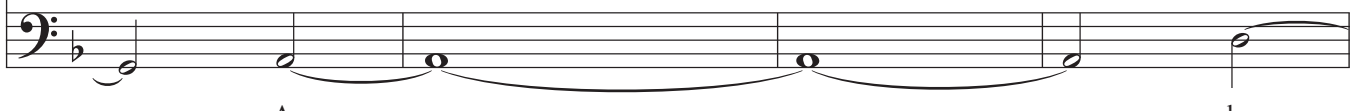
— chick-en sand - wich. —

T 

— chick-en sand - wich. —

B 

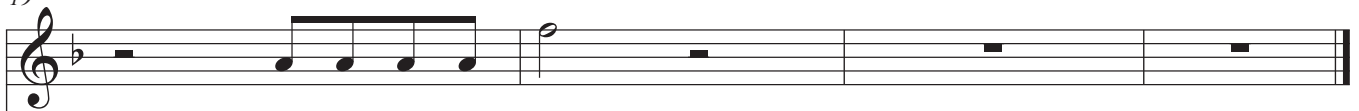
— chick-en sand - wich. —

BC 

A

dm

19

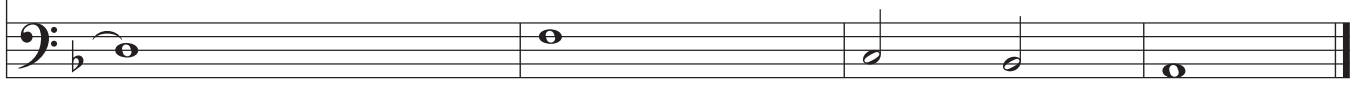
S 

You have been so kind!

B 

haps!

You are so love - ly and so brave.

BC 

F

C

gm/b

A7

## 9. Duet: How Long I Have Waited

Moderato (♩ = c. 108)

Phileep *mf*

Baritone

Oh, how long I have wait - ed to

Violin I *mf*

Violin II *mf*

Basso Continuo

D D G A D

5

B

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

5

Vln. I

Vln. II

BC

D A D c#m bm

Ramona *mf*

9

S  
My road I have walked in so - li-tude; my quest my on - ly

B  
all I've ev - er known.

Vln. I

Vln. II

BC

G A7 D bm f#m D/F#

14

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

Vln. I

Vln. II

BC

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

18

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

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

Vln. I

Vln. II

BC

A D G A D D

A *mp*

22

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

B  
own! At that mo - ment will I give up all I've ev - er known? Yes, I

Vln. I

Vln. II

BC

D b $\flat$ /f $\sharp$  A/E D G A D/F $\sharp$

*dolcissimo*

*p*

27

S  
will. Yes, I will.

B  
will. Yes, I will.

Vln. I

Vln. II

BC

D/F#

D

## 10. Recitative: How They Do Go On

Giselle

Mezzo Soprano

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

Basso Continuo

D

bm

E

4

MS

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

BC

A/C#

gm

C7

F/C

dm

8

S

Ramona

Well, let's see...

MS

chick - en sand - wich?

BC

F/C

C7

F

## 11. Aria and Trio: Two Slices

Moderato (♩ = c. 108)

Ramona

*mf*

Soprano

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

Violin I

Violin II

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

Vln. I

Vln. II

BC

B♭ F C/G C7 dm am B♭ C7



10

S

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

Vln. I

Vln. II

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 —

Vln. I

Vln. II

BC

15

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

20

S  
sand - wich. 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

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

20

Vln. I

Vln. II

BC

F F F/A B $\flat$ /D B $\flat$  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,

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

24

Vln. I

Vln. II

BC

C7 dm F/A C/E C7 F

## 12. Chorus and Recitative: The Chicken Sandwich

Moderato (♩ = c. 100)

*pp* *p* *mf*

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

Violin I  
*pp* *p* *mf*

Violin II  
*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

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

B

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

6

Vln. I

*f*

Vln. II

*f*

BC

A gm/bb A/C# gm

Detailed description of the musical score: The score is for a scene titled 'Ramona'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal lines are in G major (one flat) and 4/4 time. The lyrics are: 'sand - wich — an ex - cel - lent chick - en sand - wich!'. The Soprano part has a triplet of eighth notes in the second measure. The instrumental parts include Violin I (Vln. I), Violin II (Vln. II), and Bassoon/Clarinet (BC). The Violin parts play a melody with dynamics *f*. The BC part provides harmonic support with chords: A, gm/bb, A/C#, and gm. The score is marked with a rehearsal mark '6' at the beginning of the vocal and instrumental staves.

*II*

S let-tuce is — warm.

S Ah! — poor dear wretch - ed

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

*II*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

BC

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  
*mf*  
Ah! \_\_\_\_\_ poor dear Ra - mo - na! Poor dear wretch - ed

Vln. I  
*f*

Vln. II  
*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!

B  
wo - man!

Vln. I

Vln. II

BC  
am E/G#



## 13. Recitative: Weep Not For Me

Ramona

Soprano

4

7

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

Basso Continuo

am dm

S

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

MS

Giselle

Will you con - tin - ue on your quest?

BC

E am gm A

S

8

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

B

Phileep

And you al-ways

BC

C F dm F G C

12

S

B

will be! I'll go with you, Ra-mo-na, and to - geth-er we'll be the coup-le dri - ven!

BC

G G/B C am dm E

16

S

S

love!

BC

am

## 14. Finale: The Couple Driven

Allegro (♩ = ca. 128)

Soprano *Ramona* *f*

Baritone *Phileep* *f*

We'll be the coup-le dri - ven a-cross the

Violin I *f*

Violin II *f*

Basso Continuo

am am/c am am/c dm E

S

B

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

Vln. I

Vln. II

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

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

Vln. I

Vln. II

BC

E/G# dm am am/c E am

12 *ff*

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

B 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

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

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

12 *ff*

Vln. I *ff*

Vln. II *ff*

BC am E C E

16

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

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

Vln. I

Vln. II

BC  
am E/G# am E7 A

20 *rit.*

Vln. I

Vln. II

BC

End of the opera

# ROLES

Ramona | soprano  
Phileep | baritone  
Giselle | mezzo-soprano  
Their friends | mixed chorus

# LIBRETTO

## CHORUS:

Isn't it swell? Isn't it chic to be hanging out in Europe?  
There's not a care to be found where bread is long and cheese is round!

There's nothing quite so fine as having brie in gay Paris  
or a perfect stein of beer in reunited Germany.  
The kindly folks in Rome will make you feel at home  
and the cafés in old Amsterdam will help you to get... anyway!

Isn't it swell? Isn't it chic to be hanging out in Europe?  
And it's great just to know that there's no 'x' in 'espresso'

## GISELLE:

O my darling brother, you're the jewel of my heart.  
You aren't very handsome so it's lucky that you're smart.  
Your love life's a disaster so of course you are distressed  
but listen to your sister and we'll sort out all your mess.

The way to true contentment isn't science, Dear, but art.  
Until you find the love you seek you've got to act the part!  
Stand up tall and smile. Fine some joy in every day.  
Love yourself and I love you and you're sure to find your way!  
Fake it 'til you make it, Bro, and love will come one day!

Look! Who is that woman?

## PHILEEP:

She looks as if she might have been driven across the face of the Earth like a leper!

## RAMONA:

Yes, it's true.



I am a woman driven across the face of the Earth like a leper.  
I am unloved. I am unloving. Unloved and unloving but noble is my quest!

I seek! I search! Je cherche! Ich suche! I want the ultimate chicken sandwich!  
I seek, I search! I must have the ultimate chicken sandwich under three hundred calories.

**CHORUS:**

Driven like a leper! She's been driven across the Earth like a leper!

**RAMONA:**

Yes!

**CHORUS:**

Are you unloved?

**RAMONA:**

Yes!

**CHORUS:**

Are you unloving?

**RAMONA:**

Yes!

**CHORUS:**

Poor dear wretched woman!

**PHILEEP:**

O, unhappy woman, what is your name?

**RAMONA:**

I am Ramona, but am better known as The Woman Driven!

**PHILEEP:**

I am Phileep, and this is my sister Giselle.

**GISELLE:**

Wait! Wait! Perhaps we can help you. There is a place not far from here that sells an excellent chicken sandwich. Our friends will go and get you one.

**RAMONA:**

Could it be at last?

**PHILEEP:**

Perhaps!

**RAMONA:**

You have been so kind!

**PHILEEP:**

You are so lovely and so brave!

O, how long I have waited to find a love to call my own,  
but if I follow her I must now forsake all I've ever known.

**RAMONA:**

My road I have walked in solitude; my quest my only friend,  
but if I stay with him I must now abandon my search before it's reached its end.

**PHILEEP AND RAMONA:**

O, how long I have waited (searched) to find a love to call my own.  
At that moment, will I give up all I've ever known?  
Yes, I will.

**GISELLE:**

O, how they do go on! Worrying about things that might never be.  
Enough of that, you two!  
Now, Ramona, dear; tell us what comprises  
the ultimate chicken sandwich.

**RAMONA:**

Well, let's see...

Two slices of lightly broiled breast of chicken on a sesame seed bun.  
The lettuce must be cold. If the tomato is not firm,

if the mayo is too fattening,  
then it's not, no it's not the ultimate chicken sandwich.

**RAMONA, GISELLE, AND PHILEEP:**

Two slices of lightly broiled breast of chicken  
on a sesame seed bun. The lettuce must be cold!

**CHORUS:**

We bring the chicken sandwich; an excellent chicken sandwich!

**RAMONA:**

The lettuce is warm!

**CHORUS:**

Poor dear wretched woman!  
Poor dear Ramona!  
Poor dear wretched woman!

**RAMONA:**

Weep not for me dear friends for the sadness in my heart  
comes only from the knowledge that we soon must part.

**GISELLE:**

Will you continue on your quest?

**RAMONA:**

Yes. I must. But what joy to know that I am loved, and that I am last am loving!

**PHILEEP:**

And you always will be! I'll go with you, Ramona, and together we'll be The Couple Driven!

**RAMONA:**

My love!

**RAMONA, PHILEEP, GISELLE, AND CHORUS:**

We'll be The Couple Driven across the face of the Earth like lepers,  
But we'll be loved, and we'll be loving.  
We'll be loved; we'll be loving and noble is our quest.

We'll seek! We'll search, and someday we'll find it; the ultimate chicken sandwich  
and live happily every after!