

Women on Top

Scene 4

Malcolm Hill
2012 mj335.4*Cron goes to the bench mid SL
and places lamp on it.*

1 CRONE *Enter Crone SR, swinging a RED lamp*

B Cron

Here I'll

*Cron makes an abeyance to
the lamp, steps back and
sings Sapphic Ode to it:*

♩.=54

4

B Cron

place my lamp to ral-ly my lov ers. Blaze, O lamp-light, blaze with

9

B Cron

fer - vour bright - ly, to my lov - ers, sum - mon-ing

*She turns to
the Audience*

11

B Cron

them to come here now, as we have some-thing to

13 *Turns back to the lamp*

B Cron

do to - get - her; I need you all now.

16 *Towards the Audience*

B Cron

Blaze, O lamp - light, call - ing my lov - ers here, but not so bright my wrink - les and

19

B Cron

spots are seen, they're hid - den 'neath this pow - der and paint, so that I

22 **SLUT** *Slut sticks her head round the curtain SR* *Slut enters SR*

M Slut

What's this lamp for? Call - ing your

B Cron

still seem at trac - tive.

25

M Slut

lov - ers here? You an - cient crone, you have - n't a

Detailed description: This block contains the first system of music, measures 25 and 26. It features a vocal line for 'M Slut' and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: 'lov - ers here? You an - cient crone, you have - n't a'.

27

M Slut

hope with those looks, I can take my pick from the pool of men who

Detailed description: This block contains the second system of music, measures 27, 28, and 29. It features a vocal line for 'M Slut' and a piano accompaniment. The key signature remains two flats, and the time signature is 3/4. The lyrics are: 'hope with those looks, I can take my pick from the pool of men who'.

30

M Slut

Slut sticks her tongue out ♩=82

want my at-ten - tion.

B Cron

Be per - di-tion thy fate! And

Detailed description: This block contains the third system of music, measures 30, 31, 32, and 33. It features a vocal line for 'M Slut', a vocal line for 'B Cron', and a piano accompaniment. The key signature changes to two sharps (F# and C#), and the time signature changes to 3/4. The tempo marking is ♩=82. The lyrics are: 'want my at-ten - tion.' and 'Be per - di-tion thy fate! And'.

34

B Cron

when with thy mate, by slum-ber op-pressed, thou hast sunk down to rest, may the

Detailed description: This block contains the fourth system of music, measures 34, 35, and 36. It features a vocal line for 'B Cron' and a piano accompaniment. The key signature remains two sharps, and the time signature is 3/4. The lyrics are: 'when with thy mate, by slum-ber op-pressed, thou hast sunk down to rest, may the'.

37

B Cron

test-er give way and o'erwhelm thee, I pray, and when to his breast thou may'st

40

B Cron

wish to be pressed; may the folds of an asp in his stead round thee

43

M Slut

Wrink - led gran - dam, ca - vil not at the

B Cron

clasp! By per-di-tion thy fate!—

mp

p

46

M Slut

youth- ful maid-en's hap-py lot; for her it is to fire the heart,— for

B Cron

and when with thy mate by slum - ber op pressed, thou hast

50

M Slut

her it is to heal the smart. On my gent-ly bud-ding

B Cron

sunk down to rest,

mp

54

M Slut

breast love de-lights to take his rest, while

B Cron

may the folds of an asp in his stead round thee clasp! May the

p

57

M Slut

such as you their wrink-led charms must keep for gris-ly Cha-ron's

B Cron

folds of an asp in his stead round thee

61

M Slut *f*
 arms! Your long neck, you old cat, you just have to crane, and

B Cron
 clasp!

65

M Slut *mf*
 stretch your crack'd pipe till it burst; but you la-bour in vain, be -

68

M Slut *cresc.* *meno mosso* *a tempo*
 lieve me, in vain, for the men, the men, the men will all come to me

72

M Slut *mp*
 first! Good mo-ther, thanks, but I am bloom-ing,

B Cron *f*
 May they find thee a corpse!

76

M Slut
young and fresh, and don't in-tend to die. A - ha!

B Cron
Young — and bloom-ing minx!

non arp

80

M Slut
I see the grapes are sour, I'd be an - cient — if that was in your

83

M Slut
pow - er. Not a jot, but from your paint and cos -

B Cron
What sig - ni - fies my age?

85

M Slut
me-tics such_ an o - dour_ comes, as_ al-most makes me faint.

89

M Slut

I'll with- draw from this stench and wait for my lo- vers to ask for a

92

M Slut

B Cron

Slut turns her back on Cron

Exit Slut SR

rit.

date.

Cron exits SL immediately

For my - self, I too will go back in-side where I can rest my shriv-elled back side.

98

S Chap

Chap enters SR just when Cron exits. Chap is somewhat drunk

Chap moves around the stage, and stops by Slut's door SR

p *legato*

Lus-cious nec-tar to sip, from the ro-se-ate lip

Slow spreads throughout this section

sim.

104

S Chap

Leg gives way

of this maid- en, how great the de- light! Lus-cious nec- tar to sip,

*Slight wobble
on her feet*

109

S Chap

from the ro-se-ate lip of this maid-en, how great the de- light. _____ But if

114

S Chap

I must first court this gran-ny ac-curst, the pen-ance will kill me out-right! But if

118

S Chap

I must first court this gran-ny ac-curst, the pen-ance will kill me out - right. _____

B Cron

*Cron peers around
curtain SL but does not enter*

Re -

*this is the last of
the slow spreads*

122

S Chap

Chap takes no notice of Cron

B Cron

- pent it, I swear, you_ shall, if you dare_ with the dam-sel at all to make free; 'tis

Poco Più mosso

124

S Chap *p* The feast hath warmed my

B Cron *Cron disappears*

vain to de fy the law, so com- ply, and first your "de- voirs" do to me.



127

S Chap soul for love, flushed am_ I_ with ge - ne - rous wine; now, ye gods, pro - pi - tious



132

S Chap prove, grant the dam - sel_ may_ be mine!

Chap knocks on Slut's door SR



$\text{♩} = 64$

138 **Meno mosso**

S Chap *p* Then ope the door, and fond - - ly ca - ress me,

145

S Chap

and fond - ly__ press me to__ thy__ bo - som, and ca - ress me;__

152

S Chap

Looks to see if anyone is coming

then ope the door and fond-ly press me to__ thy bo - som

158

S Chap

Facing the door

and ca - ress me. Thou gav'st the wound whence

163

S Chap

bleeds my heart, 'tis thine, then, sweet, to heal the smart!__

Chap knocks at the door

100 ♩=76

168 **Con moto**

S Chap

As soon as door knocked,
Cron enters SL singing:

Not I _____

B Cron

mf *cresc.*

Knocked you, pry - thee, at my door, in quest of me? Then where - fore give a tap?

173

S Chap

If I did, now let me die. _____

B Cron

port.

A - las, for thee, with love I pine, _____ this ve - ry

178

S Chap

Chap is still unsteady on his feet.

Why waste they

B Cron

Cron goes to seize Chap's arm

night shalt thou be mine. _____

*Chap points to SR,
extending his arm*

183

S Chap

wit? Fare well; my bus' ness lies_ that way.

B Cron

Cron seizes his arm

But



189

S Chap

Hands

B Cron

first_ thou'st bus' ness here, so be pleas'd a while to stay.



*Chap breaks away
from Cron's hold.*

194

S Chap

off! And ne-ver touch me a - gain.

B Cron

Thou must, and shalt com - ply: so to

199

B Cron

fume and fret is in vain. Your age is that on which I

S Chap

And yours is that, and yours is

B Cron

doat, Aph-ro - di - te claims we must,

S Chap

that which in me cre - ates dis - gust. *Cron starts to fish for scroll (under dress or in handbag)*

B Cron

If mild - er mea - sures

S Chap

Then

B Cron

fail, I have that which shall com - pel thee.

217 103

S Chap

what it is, with - out de - lay, old

221

S Chap

gran - ny, go on, tell me.

225

B Cron

Cron produces a scroll which she reads with difficulty (and therefore molto rubato) as her eyesight is not good.

Poco meno mosso
♩ = 68

"To the la-dies of A-thens,

rit.

231

B Cron

who rule o'er the state, in their wis- dom_ this law_ seemed good to make:

236

B Cron

'If an a-mo - rous youth by...' Blah! Blah! Blah...

Cron scrolls onwards and picks up reading:

240

B Cron

'Each and e-ve-ry old wo- man we em - pow-er the of-fend - er to

sim.

244

B Cron

drag (e'en from this ve - ry hour) by what-e'er she thinks fit, be it arm, leg or

248

B Cron

hair, un - til he con-sent his of-fence to re- pair'. To this

Cron replaces the scroll

ff

not spread

252

S Chap

What? Help! A-ny-one, come to my aid!

M Slut

Enter Slut SR

B Cron

law I ex-pect your o - be-dience to be paid.

Cron seizes him

Faster

257 *To Cron:*

M Slut *f* Hey!_ Where are you drag-ging this youth?_ Now de - clare:

B Cron By right he is mine,

260 *Slut clasps Chap* **Slower**

M Slut You dri-vell-ing old fool; you look, on my

B Cron a prize_ law - ful and fair.

263

M Slut life, bet ter fit-ted his mo-ther to be, than his wife; if such laws come in - to force, why in

267

M Slut ev - ry_ street, a Jo - cas - ter and Oe - di - pus soon shall we meet.

B Cron 'Tis en - vy that sharp-ens thy

271 *Chap breaks free from Cron* **rit.** *Chap and Slut lock hands.* **Fast**

S Chap ...For such op por-tune aid, not un-

B Cron *Cron exits SR hurriedly*
tongue, cur-sed jade, but I'll have my re venge...

rit. **Fast**



276

S Chap grate-ful I'll prove, for this ve-ry day shall I show this good turn I know how to re-

Q Hag *Enter Hag SR, suddenly; She sees Slut holding Chap*



283

S Chap pay.

Q Hag Thou im-pu-dent hus-sy, to dare lay thy hand

287

Q Hag

on the strip-ling, when I, by the law of the land a



Meno mosso
♩=64

290

S Chap

Things are get-ting worse: much worse!

M Slut

Hag suddenly forces the clasped hands apart and grabs Chap

Q Hag

enticingly:

pri-or claim have Come with me,

p



295

S Chap

To Slut:

Don't leave me!

Hag starts to drag Chap towards SR exit

Q Hag

young-ster. Shut up! It's the law that drags you off,

Chap manages to pull himself and Hag to centre of stage, but they are still locked together.

299

S Chap

M Slut

Q Hag

Slut shrugs her shoulders, runs around the stage and finally exits SR

not I.

The group breaks up; Chap moves away to back of stage

302

305

T Tart

Q Hag

Hag grasps Chap again

In a wheedling tone:

Offstage:

Hey you! Where so

Come on, sweet-heart this way.

Adagio

♩=60

p

309

S Chap

T Tart

fast with that an - cient stray?

I

314

S Chap

have no o - ther course: I won't go free-ly, but she drags

320

to Offstage SL

S Chap

me per-force, but who - ev-er you are, may all_ bless-ings at-tend thee_ Thus

Poco meno mosso

♩=68

Chap sees Tart and is instantly dismayed

325

S Chap

T Tart

in my dis-tress com-ing up to be - friend me. By Pan, Koy-ban-tes,

Tart enters SL

Hag and Chap look at Audience and mouth "What, me?"

332 **Faster** **rit**

S Chap

Cas-tor and Cas-tor's bro-ther, what shape meets my view! A hag—

337 **a tempo**

S Chap

worse than the o-ther! By all that's hi-deous on earth or in air thy

343 **Allegro** ♩=104

S Chap

name, race and pur-pose, dread phan - tom, de - clare!

T Tart

Spare your gibes, if you

Tart and Hag each seize one of Chap's arms

348 *towards SL*

T Tart

please, and quick fol- low this way. This arm

Q Hag

towards SR

This way, sir-rah! Turn, don't you hear what I say?

tasto solo

355

T Tart *I will ne- ver_ re- lease_ from_ my grasp.*

Q Hag *And this, with a hold just as firm_*



Chap breaks away and comes forward

362

S Chap *You will tear me in pie- ces, you_ hags,*

Q Hag *will_ I clasp. Then by com - ing with me show re -*



367

Chap trips Hag's stick

S Chap *with your claws!*

T Tart *to Hag: Thou'st no right to the youth, since more ug - ly to view in*

Q Hag *Hag tripped onto floor, where she remains*

spect for the laws.

373

T Tart

form and in fea- ture, I am, dame, than you.

380

Hag tries to get up, Tart has a senior moment and remains still for a time.

Meno mosso

$\text{♩} = 72$

388

S Chap

A faint- ness comes o - ver me, you urge me in

393

S Chap

vain, I can't please you both

397

S Chap

Hag gets up, with difficulty

un- less first split in twain.

Chap moves away from SL exit once they are offstage. He wipes his brow, and rubbing his arms goes to stand near the SR exit.

$\text{♩} = 54$

Chap sits on front seat if nearby

401

S Chap

M Maid

Q Hag

Enter Maid SL from the banquet

When Hag is up, she and Tart pull on each others' hair. Hag then slowly chases Tart (with their walking sticks) offstage SL

Preferably without accompaniment, but if absolutely necessary recap bars 299 to 305 as needed of this Scene, pausing at every bar-line

414

M Maid

to Audience:

Joy - ful Ath - ens, joy - ful our ci - ti - zens, _ for

417

M Maid

now _ my mis - tress go - verns the _ state _ of _ Ath - ens. _

419

M Maid

Wo - men hold the purse and the role of law - yers; what _ _ _ _ _ could be bet - ter?!

422

M Maid

Now the feast is well un-der way, and I am charged with bringing e-ven more

425

M Maid

wine, yes - vin - tage. Al - so I should sum - mon my

427

M Maid

mis - - tress - es hus - band: A - ny one seen him?

B Blep

429

M Maid

Maid sees him approaching

Blep enters slowly from SR, he is dressed as a man.

$\text{♩} = 84$

mf

f

O hap-py, and thrice hap - py mas-ter. Mas-ter, hail.

B Blep

433

M Maid *mp* Be-yond com pare! *mf* For who more fit to

B Blep Hap- py? What I, for - sooth?

438

M Maid claim the name of hap- py than who of thrice ten thou - sand ci - ti - zens

442

Chap gets up from seat

M Maid a - lone to - night has gone with - out his sup - per.

447 *To Maid:*

S Chap The truth of your words, none, I'll swear, can re - fute or that hap - py

457

S Chap
your good mas - ter's lot is, dis - pute.

M Maid
Where go - est now, Mas - ter?

B Blep
Why, to sup - per!

464

Chap picks up the red lamp

S Chap
To the ban - quet I'll not de - lay, by - grace - ful - ly hold - ing this torch, light the

475

S Chap
way. With - out more de - lay, haste a - way, haste a - way, haste

M Maid
With - out more de - lay, haste a - way, haste a - way, haste

485

S Chap
a - way, haste a way, haste

M Maid
a - way, haste a - way. Soon will ap - pear all

B Blep
to Audience:
Soon will ap - pear all sorts of good



493

S Chap
a - way.

M Maid
sorts of good cheer;

T Tart
remaining Offstage
Lim-pets and oy-sters and salt - ed fish, and of skate too a dish;

Q Hag
remaining Offstage
Lim-pets and oy-sters and salt - ed fish, and of skate too a dish;

B Blep
cheer;

[add minimal realisation, but only if needed]

502

S Chap

M Maid

T Tart

Q Hag

With ho ney so lu- scious, plump

With ho ney so lu- scious, plump

lam - preys with the re- mains of sharp sauce and birds' brains; birds' brains,

lam - preys with the re- mains of sharp sauce and birds' brains; birds' brains,

6 6

510

S Chap

M Maid

T Tart

Q Hag

B Blep

Chap starts to exit SR

blackbirds and thrush es, cocks' combs and ring doves; which each e - pi - cure

Maid starts to exit SR

blackbirds and thrush es, cocks' combs and ring doves; which each e - pi - cure

Enter SR, carrying tankard

birds' brains; lam - preys with the re - mains of sharp sauce

Enter SR, carrying tankard

birds' brains; lam - preys with the re - mains of sharp sauce

Blep starts to exit SR

With ho - ney so lu - scious which each e - pi - cure

tasto solo

516 *by now Offstage*

S Chap
loves, each e - pi cure loves. —

M Maid
by now Offstage
loves, each e - pi cure loves. —

T Tart
and bird brains. Al - so wood pid-geons blue with

Q Hag
and bird brains. Al - so wood pid-geons

B Blep
by now Offstage
loves, each e - pi cure loves. —

524 *Tart goes to SFront, raises tankard to the Audience, then returns*

T Tart
jui - cy snipes too. Al - so wood pid - geon blue, with

Q Hag
blue with jui - cy snipes too, with jui - cy snipes, with jui - cy

532

T Tart
jui - cy snipes too. Ho - - ney so lu - scious, cocks'

Q Hag
snipes, plump black - birds and thrush - es, plump black -

120 538

T Tart
combs and ring doves, ho - ney so lu - scious, cocks' combs and ring doves,
Hag goes to SFront, raises tankard to the Audience, then returns

Q Hag
birds and thrush - es. And of

6 65 3# 6

544

T Tart
lim - pet, oy - sters, lam - preys and bird brains, cocks'

Q Hag
skate too a dish, ho - ney so lu - scious, plump

B Blep
Enter Blep SR, holding tankard
Ho -

6# 5 6# 4# 3# 6

552

S Chap
[Still Offstage]
Al - so wood pid - geons blue

M Maid
[Still Offstage]
Al - so

T Tart
combs and ring doves. Soft fish, ca - la - ma -

Q Hag
black-birds and salt fish. Or - ti - ki - a, ca - la - ma -

B Blep
- ney so ve - ry lu - - - scious,

tasto solo

559

S Chap — with jui - cy snipes — too. Al - so wood pid-geonblue, with

M Maid wood pid-geonblue with jui - cy snipes — too, with jui - cy snipes with jui - cy

T Tart - ri, mou - sa - ka, klef - ti - kon, ca - la - ma - ri, jui - cy snipes

Q Hag - ri, mou - sa - ka, klef - ti - kon, ca - la - ma - ri, jui - cy snipes

B Blep *mp* Blep raises his tankard to the Audience

— mou - sa - ka, klef - ti - kon, ca - la - ma - ri, jui - cy snipes

Enter Maid SR holding tankard

568

S Chap jui - cy snipes — too. Ho - - ney so lu - scious, cocks'

M Maid snipes, plump black - birds and thrush - es, plump black -

T Tart too. — Dol - ma - thes, spa - na - ko - nes,

Q Hag too — Ca - la - ma - ri, spa - na - ko - nes,

B Blep too. — Lam-preys and bird - - -

Maid goes to SFront, raises tankard to the Audience, then returns

tasto solo

574

S Chap
combs and ring doves, ho - ney so lu - scious, cocks' combs and ring doves.

M Maid
birds and thrush - es. Al - so

T Tart
spa - na - ko - nes and klef - ti - kon.

Q Hag
spa - na - ko - nes and klef - ti - kon.

B Blep
brains, cocks' combs and ring doves, mou - sa - ka, bar -



Chap goes to SFront, raises tankard to the Audience, then returns

580

S Chap
Ca - la - ma - ri, klef - ti - kon, yes, klef - ti -

M Maid
klef - ti - kon, ca - la - ma - ri, which

T Tart
Klef - ti - kon, yes, klef - ti - kon, salt fish, which

Q Hag
Klef - ti - kon, ca - la - ma - ri, klef - ti - kon, which all

B Blep
bou - ni, mou - sa - ka, bar - bou - ni, which all

586

S Chap
kon which e - ve-ry e - pi - cure

M Maid
e - ve-ry e - pi - cure

T Tart
all e - pi - cures,

Q Hag
e - pi - cures, which all,

B Blep
e - pi - cures, which all e - pi -



591

S Chap
loves.

M Maid
loves.

T Tart
all love.

Q Hag
which all, which all love.

B Blep
cures, all, which all love.