

Women on Top

Scene 4

Malcolm Hill
2012 mj355.4

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

B Cron *Cron goes to the bench mid SL and places lamp on it.*
Here I'll

4 *Cron makes an abeyance to the lamp, steps back and sings Sapphic Ode to it:* $\text{J.}=54$

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

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

B Cron *She turns to the Audience*

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

13

B Cron

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

Turns back to the lamp

=

16

B Cron

Towards the Audience

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

M Slut

SLUT *Slut sticks her head round the curtain SR*

Slut enters SR

B Cron

What's this lamp for? Call - ing your

still seem at trac - tive.

25

M Slut

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

=

30

M Slut

Slut sticks her tongue out =82

want my at-ten - tion.

B Cron

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

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!

=

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. *mp* On my gent - ly bud-ding

B Cron sunk down to rest,

≡

54

M Slut breast love de - lights to take his rest, while

B Cron *p* may the folds of an asp in his stead round thee clasp! May the

≡

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 arms! Your long neck, you old cat, you just have to crane, and

B Cron clasp!

65

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

68

cresc.

M Slut lieve me, in vain, for the men, the men, the men will all come to me

meno mosso

a tempo

72

M Slut first!

3 **mp** *3* *3*

Good mo-ther, thanks, but I am bloom-ing,

B Cron 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 - cien_t 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.

M Slut

89

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

==

M Slut

92 *Slut turns her back on Cron*

Exit Slut SR

rit.

B Cron

date.

Cron exits SL immediately

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

==

S Chap

J=72

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.

==

S Chap

104

Leg gives way

— of this maid- en, — how great the de - light!

Lus-cious nec - tar to sip,

109

S Chap from the ro-se-ate lip of this maid-en, how great the de- light. *Slight wobble on her feet* 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*

*Cron peers around
curtain SL but does not enter*

*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

124

S Chap

B Cron

Poco Più mosso

p

The feast hath warmed my
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

Chap knocks on Slut's door SR

prove, grant the dam-sel may be mine!

$\text{♩} = 64$

138

S Chap

Meno mosso

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 - res me;

=

Looks to see if anyone is coming

152

S Chap

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

=

158

S Chap

and ca - res me. *Facing the door* Thou gav'st the wound whence

=

163

S Chap

Chap knocks at the door bleeds my heart, 'tis thine, then, sweet, to heal the smart!

♩=76

100 168 **Con moto**

S Chap

As soon as door knocked,
Cron enters SL singing:

mf *cresc.*

B Cron

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

Not I

=

173

S Chap

If I did, now let me die.

B Cron

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*

101

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.

=

194

S Chap

*Chap breaks away
from Cron's hold.*

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

B Cron

Thou must, and shalt com - ply: so to

=

*Steps back to
Centre Stage*

B Cron

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

=

202

S Chap

And yours is that, and yours is

B Cron

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

=

206

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

=

211

S Chap

Then

B Cron

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

217

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.

"To the la-dies of A-thens,

rit.

Poco meno mosso

$\text{♩} = 68$

231

B Cron

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

Cron scrolls onwards and picks up reading:

236

B Cron

'If an amo - rous youth by...' Blah! Blah! Blah...

B Cron

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

=

B Cron
244

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

=

B Cron
248
Cron replaces the scroll
ff

hair, un - til he con-sent his of-fence to re- pair!" To this
not spread'

=

S Chap
252
Faster

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

M Slut

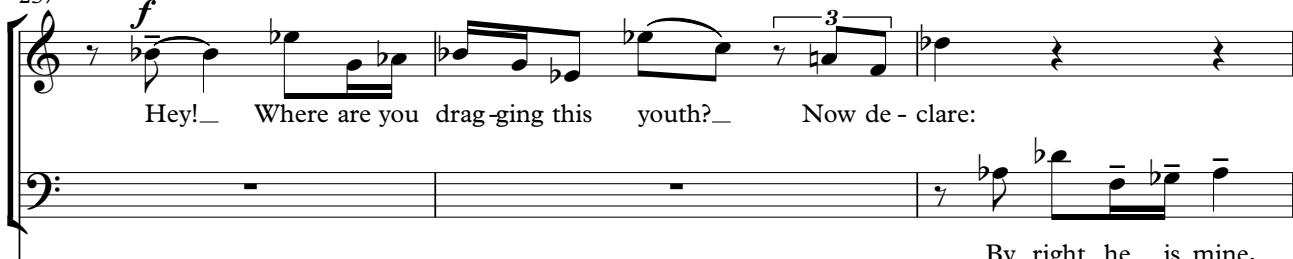
B Cron

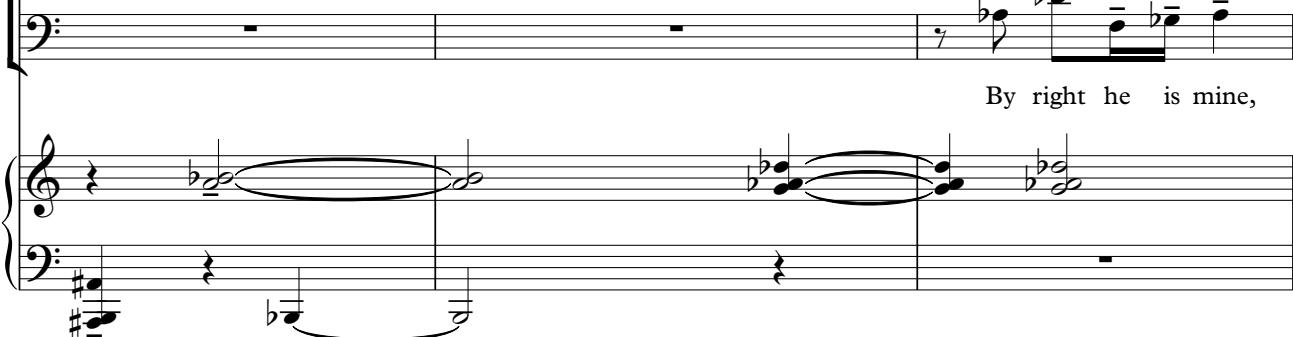
B Cron
Cron seizes him

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

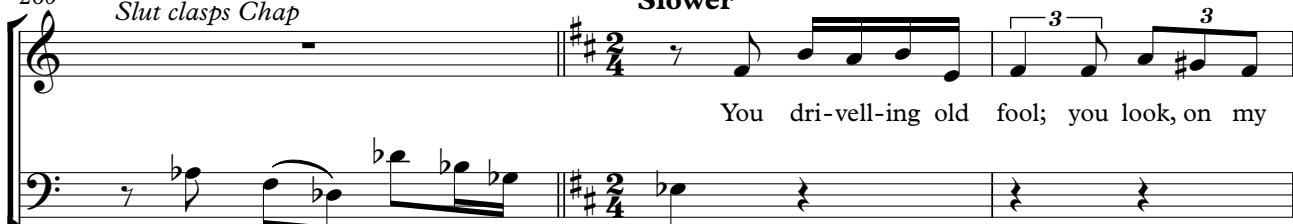
B Cron
Faster

To Cron:

257 M Slut 

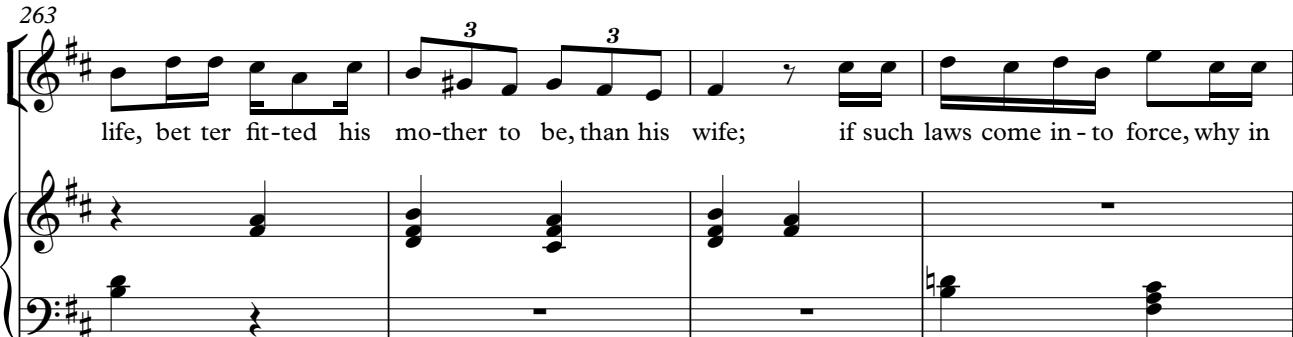
B Cron 

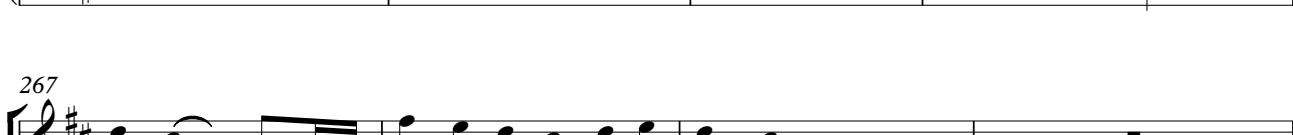
=

260 M Slut 

B Cron 

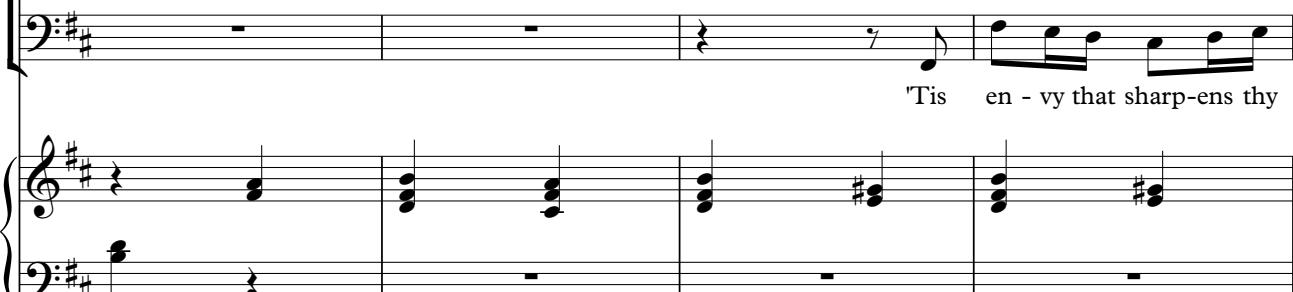
=

263 M Slut 

M Slut 

=

267 M Slut 

B Cron 

271 *Chap breaks free from Cron*

S Chap rit. *Chap and Slut lock hands.* **Fast**
...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

Q Hag

pri-or claim have

Come with me,

Hag suddenly forces the clasped hands apart and grabs Chap

Slut, being afraid of Hag, starts to depart towards SL

enticingly:

p

=

295

To Shut:

S Chap

Don't leave me!

Q Hag

young- ster.

Shut up!

Hag starts to drag Chap towards SR exit

It's the law that drags you off,

p

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.

3

Adagio

109

♩=60

p

309

S Chap

T Tart

I

fast with that an - cien t stray?

≡

314

S Chap

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

≡

320

S Chap

to Offstage SL

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

≡

325

S Chap

in my dis-tress com-ing up to be - friend me.

Chap sees Tart and is instantly dismayed

By Pan, Koy-ban- tes,

T Tart

Tart enters SL

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

Faster

332

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

rit

a tempo

337

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

Allegro

343

S Chap name, race and pur-pose, dread phan - tom, de - clare! *Tart and Hag each seize one of Chap's arms*

T Tart Spare your gibes, if you

=104

348

T Tart please, and quick fol- low this way. *This arm towards SL*

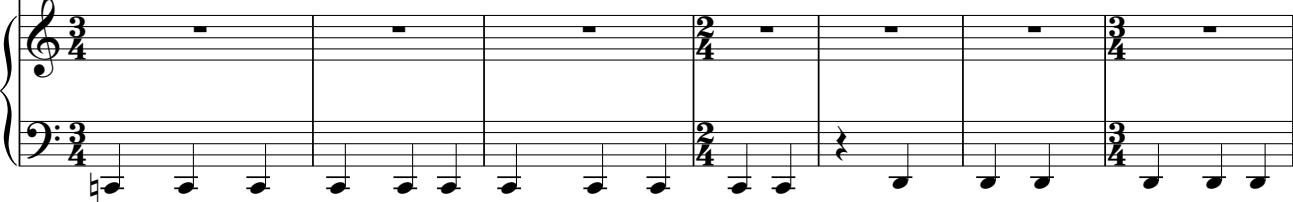
Q Hag This way, sir-rah! Turn, don't you hear what I say? *towards SR*

tasto solo

355

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

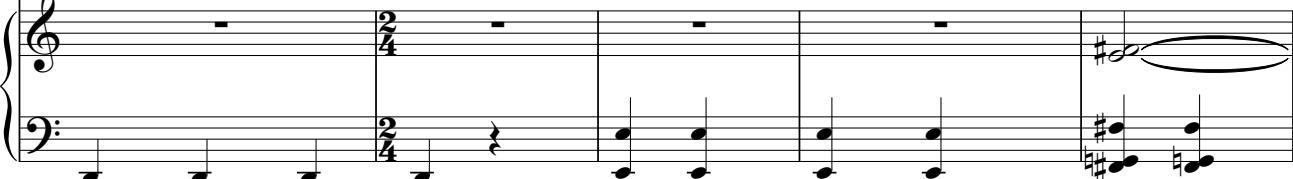
Q Hag  And this, with a hold just as firm__





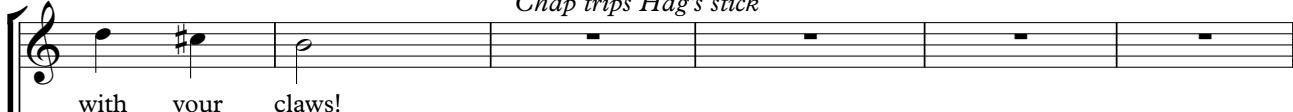
362

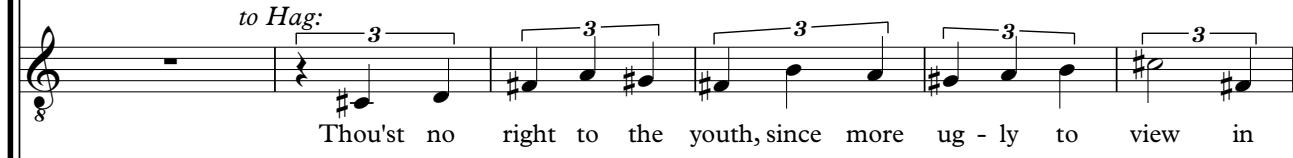
S Chap  *Chap breaks away
and comes forward*
You will tear me in pie- ces, you_____ hags,

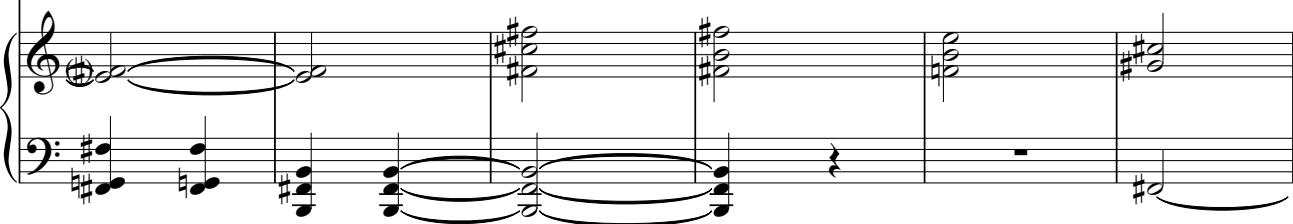
Q Hag  will_____ I clasp. Then by com - ing with me show re -




367

S Chap  *Chap trips Hag's stick*
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.

Meno mosso

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

380

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

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.

J.=54

Chap sits on front seat if nearby

401

S Chap

M Maid

Q Hag

*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-vers 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 bring ing 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.

B Blep

$\text{♩} = 84$

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

433

M Maid

mp

Be-yond com pare!

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

M Maid

Chap gets up from seat

— 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

S Chap

*Chap picks up
the red lamp*

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

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

M Maid

B Blep

to Audience:

Soon will ap - pear all sorts of good

≡

493

S Chap

M Maid

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]

6 6 6 6



510

Chap starts to exit SR

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

Maid starts to exit SR

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

*Enter SR,
carrying tankard*

T Tart birds' brains; lam - preys with the re - mains of sharp sauce

*Enter SR,
carrying tankard*

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

Blep starts to exit SR

B Blep 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 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.

5 6

*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

6 6

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

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

3#

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,____ plum-p_____

B Blep *Enter Blep SR, holding tankard*
Ho -

6# 6# 3# 6

====

552 [Still Offstage]

S Chap Al - so wood pid - geons blue_____

M Maid [Still Offstage] Al - so

T Tart combs_ and_ ring_ doves. Soft fish, ca - la - ma -
mp

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

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

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 - - -

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

123

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. _____