

Women on Top

Scene 3

69

Perhaps later in the day. Crem enters SL with some difficulty, carrying his belongings and slowly arranges them in a line on the stage. He has a problem carrying all this stuff, so could fall over with his entry and then pick things up before arranging them on stage. Once they are all lined up SR, he says his farewells to each in turn, picking them up aloft and returning them after his farewell.

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1 CHREMES *To the Audience:*

Q Crem *Start after Chremes has entered* I must now take ___ all my house-hold stuff

mp

7 *Crem picks up the sieve and addresses it.*

Q Crem ___ to the Fo-rum. Fare thee well, my pre-cious sieve, fore-most in the

p

13

Q Crem rank of ___ all ___ my house-hold goods. ___ You have earned the hon - our well, for ma-ny a

18 *He replaces sieve with pot*

Q Crem sack ___ of meal you've sift-ed for me ___ in your time. ___ Next in rank

23

Q Crem

comes my sooty por-ridge-pot, black-er than the dye with which grey-heads stain their

26

Q Crem

Puts pot down

hair. Now come my tri-pods with their wa-ter-pitch-ers,

31

Q Crem

then my cock-a-doo-dle who oft has roused me from my slum-bers.

34

Q Crem

Then some less er per-so-nal be-long-ings, more

38

Q Crem

$\text{♩} = 68$

To the Audience:

tri-pods and the cruse of oil. I've left the worth-less

44

T Ctzn

Q Crem

What?

junk at home.

mp

51

T Ctzn

Q Crem

Give up my world-lygoods? When I do, let them call me bee-tle-head-ed fool!

Crem looks at his belongings during Ctzn's grumblings

cresc.

56

T Ctzn

I'll not con-sent to cast a-way the fruits_____ of all_____ my_

62

T Ctzn

sweat and toil,_____ till_____ first I've_____ sa - tis - fied my_

67

T Ctnn *cresc.*
mind on ev-ry clause of this de - cree.

Q Crem

72 **Faster**
Ctnn sees Crem mp *Crem turns to see Ctnn.*

T Ctnn
But what have we here? Chre-mes, are you mo-ving house or just_

Q Crem

sec.

75

T Ctnn
pawning all your chat-tels? Then why range your pots and pans in a

Q Crem
Nei-ther.

p
sec sempre

79

T Ctnn
line?

Q Crem
To sort out and make my quit-tance be - fore sur-ren-der-ing them at the

82 rit. 73

T Ctnn 8

Are you mad? or just pull-ing my leg?

Q Crem 3

Fo-rum, as the law de-mands. I

rit.

Allegro
♩ = 88

86 mp

T Ctnn 8

Then, I swear, thou art a fool!

They both go into pseudo-Shakesperian vocal-duel acting

Q Crem mp cr sc.

mean what I say. And,—

mp

90 mp

T Ctnn 8

What

Q Crem

pry - thee, why?— Is't not my du-ty— to o-bey the laws?

94

T Ctn

8

laws? thou jolt-head! En *mf*

Q Crem

Why, those last en-act - ed.

98

T Ctn

8

act - ed! Heard you ere the like? Thoudolt!

Q Crem

Dolt, say you?

103

T Ctn

8

Ay, - and ve-ry moon - calf too! *take whole minim port.*

Q Crem

Crem stands *Slower* Mar-ry! Be - cause I - *Slower*

108 *Q Crem* *re-ve-rence the laws? _____* *Be-hoves it not_* 75

Slightly faster

111 *T Ctzn* *For pru-dent*

Q Crem *_____ the pru-dent man _____ to do _____ so?*

114 *T Ctzn* *man _____ read_ block-head.* *Crem gestures and turns away* **Fast** *sempre non legato* *mf* *Do you think that a - ny-one with*

Fast *f* *mf*

118 *T Ctzn* *half a grain of sense will ren-der up_ their goods? Why, man, why,*

T Ctnn

man, 'tis the mode to take not give;

Crem looks back at him

T Ctnn

Just look at the sta-tues of the

T Ctnn

gods: for when we pray them all good

Crem shrugs

T Ctnn

things to send us, How stand they? How stand

140

T Ctn

they? why, e - ven thus: with out-stretched palm, — as

Slightly Slower



144

T Ctn

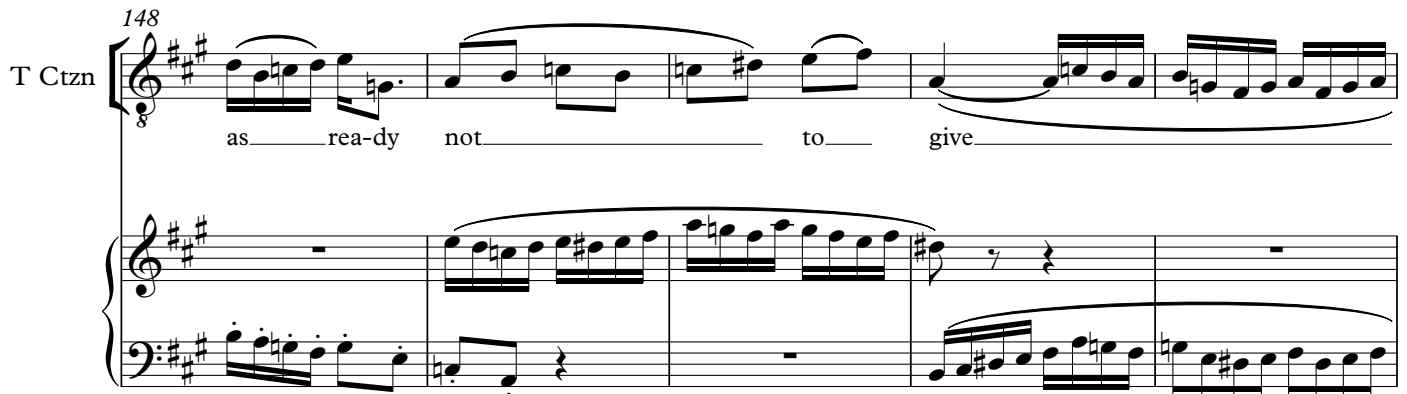
rea-dy not to give — but — to — re - ceive; with out-stretched palm —



148

T Ctn

as — rea-dy not — to — give —



*T Ctn's part: throughout
sing upper notes if practicable*

153

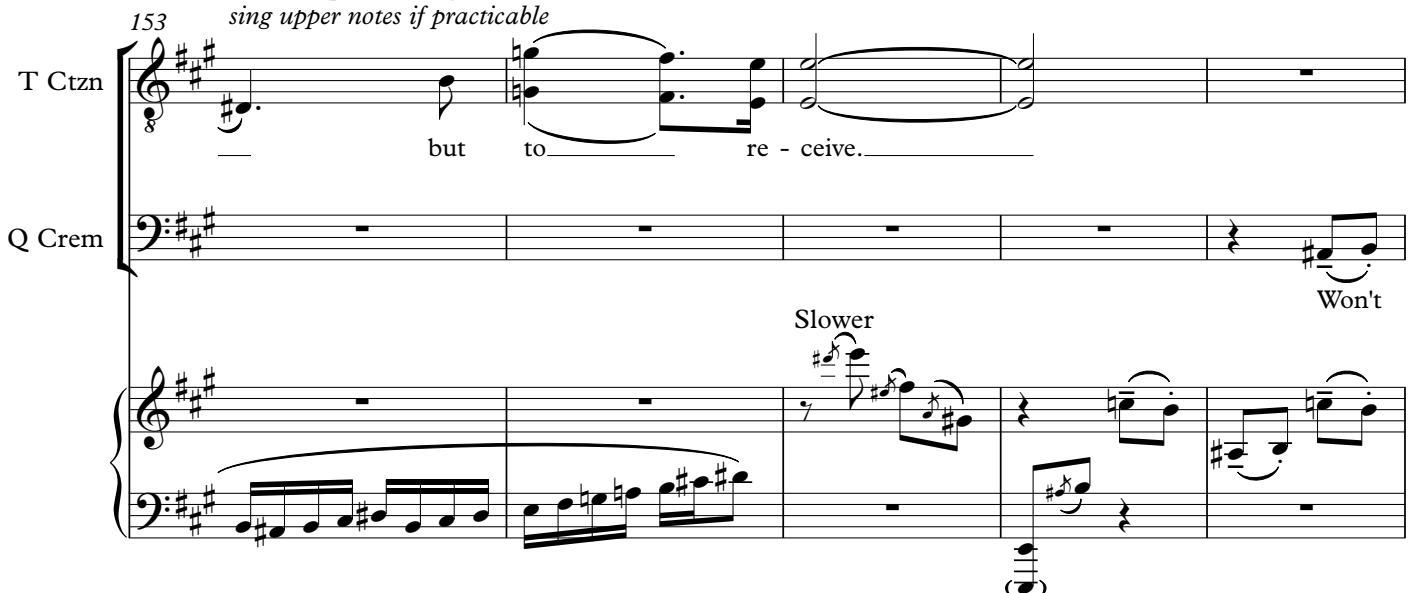
T Ctn

but to — re - ceive. —

Q Crem

Won't

Slower



Slower

158
8

*to Crem and
to Audience:*

T Ctnn

Q Crem

P'faith, not be-fore I

you be com - ply-ing with this de - cree, then?

163
8

just to Audience:

T Ctnn

Q Crem

see what ev-ry-one else does.

But they say they will in ev-ry street and

168
8

T Ctnn

Q Crem

Of course they say so.

lane. What's more, they are talk-ing of start - ing

172

T Ctn

Q Crem

No doubt they talk of do-ing so. *ff* How so?

in-stant-ly. Plague take thee now.

mp

178

T Ctn

Does-n't each day see de crees en-act-ed, and then assoon an-nulled? Don't you re

mp *mf*

184

T Ctn

mem - ber what hap-pened when they an - nounced bud - get cuts!

3

188

T Ctn

Q Crem

Crem puts hand to his beard And late - ly, when they pro-posed the

Crem puts one finger up

True, I re - mem ber that.

3

192

T Ctn

low - est tax of twen-ty per - cent, _____ which was to pro - duce five____

196

T Ctn

hun-dred thou-sand to the state's ex - che-quer; but no soon - er had the

200

T Ctn

scheme been tried and proved a fail - ure than we all____ were____

203

T Ctn

ea - ger to be - spat-ter____ the pro - po - ser with mud.____

Q Crem

mp

Things are

207 *Enter Heraldess SR*

M Hrl'd

Q Crem

changed, my friend: we men were then in of-fice, now the wo-men

212

M Hrl'd

T Ctrn

Q Crem

Hrld rings v. high-pitched bell. **f** **ff**

Oh yez, O yay.

cresc.

Be-fits us then to keep a sharp look-out...

take the helm.

Hrld tries to unwrap scroll while ringing the bell, gives up and pockets the bell. She then reads from the unwrapped scroll:

♩=70

218

M Hrl'd

Here-by do I give no-tice: That e-ve-ry ci-ti-zen straight

Crem sits down and slouches

M Hrd

221

way_ re-pair un-to-our La - dy Pre-si- dent, to draw_ the lot_ which shall as-

M Hrd

224

sign where each shall sup. The ta bles are_ al-rea-dy laid and groan_ 'neath am-ple

M Hrd

228

piles of ev-ry bel-ly tim-ber. Couch-es are set, lux - ur-i-ous-ly spread

Ctzn slouches

mp

p

M Hrd

232

_ with ta-pes-try_ and skins, while ranged in or der stand gob-lets, brim-ming with their

Più mosso

♩=82

Crem sits up and appears more interested

M Hrd

236

per-fumed li - quor. Sli-ces of fish are sim-mer-ing in_ the_ pan,

241

M Hrl

prime_ hares are roast - ing and rich ome-lettes fry - ing.

247

M Hrl

Speed_ ye, speed_ ye, speed

252

M Hrl

ye speed_ ye, since the

Faster

257

M Hrl

dish in hand the ser-ver waits, and bring a-long with ye_ sharp_ ap-pe-tites!

262

M Hrl

Exit Hrl SR

T Ctn

pointing to SR exit: *sings to Audience:*

Then there go I, for 'twould be down-right trea- son to dis-o - bey_ the

*winks to the**Audience:**Ctzn starts to move towards the Audience*

267

T Ctzn

state -- and lose a sup-per.

Q Crem

f *mf cresc.*

Not so fast ---- since you re-fuse to aid the com-mon fund.

272

T Ctzn

Aach!_____ To sup-per, man._

Q Crem

f *meno mosso* ♩.=62

If the wo - men have a - ny sense_____

275

Q Crem

___ you won't get a mouth ful, if the wo-men have a - ny sense_____

278

T Ctzn

But I

Q Crem

___ you won't get_ a mouth - ful til you'vehand-ed in___your be - long - ings.____

282

T Ctn

am__ go-ing to bring them__ Soon.___

Q Crem

When? So may good ap-pe-tite__ at -

Hrld holds her arms out to all

285

M Hrld

Enter Hrld SR

Hrld goes to sing

ff

Q Crem

tend_ thy sup - per -- when you get it.

288

T Ctn

Ctn puts hand over his ears

Hrld exits

Crem puts hands over his ears

We heard you the first time, my dear; I'm just__ com-ing__

Q Crem

(tr)~~~~~

Crem picks up most of his belongings and struggles to take them towards exit SL

291

Q Crem

I must take my stuff _____ to the Fo-rum.

295

T Ctn

Calling after him:

Let me _____ as -

(Slower)

299

T Ctn

sist you, Chrem-es.

Looking back at him:

Q Crem

What? and claim _____ them as your own of-fer-ing?

accel.

303

Allegretto

T Ctn

To the Audience:

Bo-ther, I need a cun-ning plan _____ by which to

Crem exits SL with what he was carrying

Q Crem

Allegretto: quite slow

307

T Ctn

keep my nic-nacks and yet se-cure a share of this same pub-lic

310

T Ctn

ban-quet, for it would-n't be right that while oth-ers feast that

313

T Ctn

I should fast, for it would-n't be right that while

316

T Ctn

oth-ers feast that I, that I should

319

T Ctn

fast. _____

f On, then, to sup per. _____

Ctn exits SL

*Crem reappears SR to collect the remaining belongings.
He uncovers his teddy-bear [and, if in a theatre, his
blow-up woman, which he partially inflates].
He gives it a farewell hug and puts it down
[then deflates the woman] and exits SR.*

323

Q Crem

327

Crem comes back for his teddy-bear

330

Crem kisses teddy-bear, then slowly exits SR, this time taking it with him