Cyclops

Craig Bakalian

Performance Restricted Attribution-NonCommercial-NoDerivs 3.0 License

Table of Contents

Foreword 3

Acknowledgements 5

Performance Rights 5

Act Two

Damn All Women (Odysseus, Silenus, and Satyrs) 6

Here Comes Cyclops (Odysseus and Silenus) 20

Die as a Noble (Odysseus) 25

The Weight of My Club (Cyclops) 29

Look Up at Me (Cyclops and Satyrs) 34

Who Are These Men? (Cyclops) 45

They Beat Me (Cyclops and Silenus) 49

It's Time To Eat (Cyclops) 58

A Change in the Menu (Silenus) 67

He's A Liar (Odysseus) 70

Hold the Crap (Odysseus, Silenus, Satyrs) 79

Where Are You From? (Odysseus and Cyclops) 83

Put Aside the Fury of Your Jaws (Odysseus) 92

God of Wealth (Silenus and Cyclops) 105

Foreword

For over a year and a half I have toiled and worked on this comic opera. I have learned much from this endeavor. Understanding the comedy of the play Cyclops was a life lesson that no institution of education could have taught me. Before I began to set the play to music, I read the play countless times until I fully gleaned the play's jokes. There are jokes that a modern audience will not understand because of the icons and symbols of the ancient Greek era, but the overall humor; the misogyny, the drunken worship of Bacchus, the phallic symbols, the role of the tricksters playing tricks on tricksters, maintains excitement and interest for any human living in any time period. However, it must be said that this play is for children ages 21 and older. The allusion of rape, and the jokes about it are not for an immature mind. The phallic fire-pointed olive tree log being hoisted in and out of a cave at a monster's eyes is a complete suggestion of sexual intercourse or anal sex. The suggested rape of Silenus by Cyclops is a very difficult and inappropriate comedic expression, however it must be understood in context of the ancient Greek era.

Given the banality and vulgarity expressed in this opera, it must be stated that this opera is all men. The men are stupid bumbling fools without a woman to guide their minds. All of the characters' views of Helen of Troy should be seen as trite expressions of manly weakness. The scenes of drinking wine should be exaggerated in this opera. The characters should wobble and stumble as drunkards do. Odysseus should be overly patronized as a hero warrior. The Satyrs should be a constant buzzing and mocking of the main characters Silenus, Odysseus, and Cyclops. The mighty Boss Cyclops should never be taken seriously. Silenus's complaints should be viewed as woeful self pity.

Given the fact that this is a comedy, it is important to stage this as scenes from ancient Greece; a simple primitive island with a cave is all that should be required. Any attempt at modernizing the scenes would remove the context of its characters, especially Cyclops. The cave can be sexualized along with the log that is poked into the eye of Cylops. The Satyrs are normally costumed with hanging phallus, often erect. As stated before, this opera is for children age 21 and older. However, one could do away with all of the sexual tones of this opera and still perform it with glee.

Understanding ancient Greek drama requires research. I would urge any opera director to study Homer's Iliad and Odyssey, all of Euripides's plays that have been archived, and most importantly, a thorough reading of Joseph Campbell's documents about ancient myth and religion. It must be understood that this opera was created as a parody upon the opera world itself; the scenes and costumes must be maintained in the margins of the stage. I think this type of approach to drama is referred to as pantomime. The audience should never feel like it is Odysseus singing, they should know it is a tenor in a costume. It would be ignorant to attempt or force an individual expression of beauty on the staging and costumes because the beauty comes from a desperation of being trapped; I know this is a very subtle point, but it is important. There is no freedom of beauty in this opera, the men are trapped in their foolish minds, only to be released from the trap by lies and tricks. Odysseus is a trickster as in any ancient myth, exactly similar to any Native American animal trickster myth. There is nothing superior about the men of this play, the humor and comedy resides in their inferior state. Cyclops is a standard ogre found in many myths throughout the world. Even though Silenus is the elder father of the island, the alpha male who isn't an alpha male, he is full of pity and subjected to the threats of Cyclops.

[4] The music (the score is in C with no instrument transpositions) I created in this opera should remain as a means of enhancing the drama of the play. The pit instrumentation should be minimal; no more than three first chair violins, three second chair violins, two violas, two cellos, and one double bass. However, I urge the music director to use electric string instruments with the possibility of altering the timbre to meet the needs of the drama in any way the director seems fit. The accordion is the substitute instrument replacing the baroque harpsichord. The accordion plays a central part of the orchestra, it must be amplified, and it also has the possibility of altering its timbre. The flute, saxophone (primarily baritone), trumpet and trombone should also be amplified with a microphone. The percussion players, depending upon the opera stage, audience seats, and the percussion instrument, may not need amplification. All of the electronic amplified instruments will require a complex mixing board run by a sound engineer.

The vocalist should be amplified with microphones, especially while the orchestra is playing in full force. Cylops's voice timbre can be altered in ways that would inflect his dominance and downfall during the drama. It is up to the director to use these special effects. I am leaving the possibility of using digital sound processing effects on all instrumental and vocal parts as an enhancement. The director should use DSP as a special effect and not as a general form of music expression. But, this opera can be performed with no digital sound processing effects. It is the director's choice. I must also state that I have little experience in DSP; the music score has no markings for DSP. The closest I get to a digital sound effect is the implementation of a didgeridoo, which may need to be amplified!

It must also be noted that the parts are not included with the score. You must contact Craig Bakalian craigbakalian@verizon.net to get a set of complete parts. It must also be noted that the score does not contain phrasing marks. Again, please contact Craig Bakalian for a score with phrasing marks.

Craig Bakalian
December 24, 2018

Acknowledgements

I have to thank, with great respect and gratitude, George Theodoridis for his English translation of this ancient Greek play by Euripides. I must thank him for allowing me to use his translation in this opera. We have contacted each other via email, and share similar attitudes and approaches towards the monetization of artistic efforts. Mr. Theodoridis maintains a similar attitude about the performance of his work as I do; you must contact us if you are performing this opera for profit or not-for-profit. The Portable Document Format (PDF) file that I freely downloaded from his website expresses everything any professional opera director needs to know before producing it, or even planning to produce it. Please see the section below on performance rights. You must contact me at my email, **craigbakalian@verizon.net** before any plans of performance of this opera.

Performance Rights

The following performance right is copied directly from the English translation of Euripides' Cyclops by George Theodoridis which was downloaded from:

http://bacchicstage.wordpress.com/

All rights reserved. This work may be freely reproduced, stored and transmitted electronically or otherwise, for any NON-COMMERCIAL purpose. For use by any theatrical, educational, or cinematic organization, however, including for a non-commercial one, permission must be sought. Under no circumstances should any of this work be used as part of a collage, which includes the work of other writers or translators.

Being the librettist and composer of this opera, I am in full agreement with the above performance copyright. Any opera company director must contact both Craig Bakalian and George Theodoridis, or any estate created upon their death before any production of this opera and libretto is performed in public for any reason. However, anyone can download and read it for free.

Damn All Women

Act II

Craig Bakalian

♩ = 132

Flute

Saxophone

Trumpet

Trombone

Violin I

Violin II

Viola

Cello

Bass

Timpani

Percussion I

Vibraslap

mp

Percussion II

Low, Medium and High Temple Blocks

p

Percussion III

Large and Small Suspended Cymbal

p

dampen

Percussion IV

Bass Drum

p

Accordion

Odysseus

Silenus

Cyclops

Satyrs

Solo Satyr

mf

Psst O - dys - se - us a word in your

8

p

p

3

3

f

Of course, of course from one friend to a - no - ther

ear that

8

16

ci - ty Troy and that wo-man Hel - en did you cap-ture them both of them

25

p

p

mp

p

mp

p

We destroyed the whole of Priam's house - hold

and of course you got a hold of young

33

f

Hel - en each and e very one of your boys fucked her right?

41

I mean, since she ob - vi - ous-ly loves to fuck one man af - ter a - nother right

49

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

release

mf

mf

All Satyrs

f

f

the bitch damn al wo - men I wish they

damn all wo - men I wish they

58

release

dampen

ff

ne-ver ex - ist - ed de - stroy them all eve - ry one of them eve - ry

ff

ne-ver ex - ist - ed de - stroy them all eve - ry one of them eve - ry

67

release

dampen

release

Different Solo Satyr

one of them took one look at the fan - cy pants of the

one of them

75

dampen

bar - bar - i - an one look at his gold-en chain dan - gl - ing from his neck and off she went

82

right out of her skull ran off with him leaving that por nice lit-tle guy Me - ne - laos be - hind

91

f

f

f

f

f

f

f

f

f

f

f

f

f

ff

Damn all wo - men I wish they never ex - ist - ed De -

ff

Damn all wo - men I wish they never ex - ist - ed De -

All Satyrs

ff

Damn all wo - men I wish they never ex - ist - ed de -

ff

Damn all wo - men I wish they never ex - ist - ed de -

100

stroy them all eve - ry one of them just leave one on my lap

stroy them all eve - ry one of them just leave one on my lap

stroy them all eve - ry one of them just leave one on my lap

110

on my lap on my lap

on my lap on my lap

on my lap on my lap

Here Comes Cyclops

Act II

Craig Bakalian

Slower, but Moving

Flute

Saxophone

Trumpet

Trombone

Violin I — *f* *mp*

Violin II — *mf* *p*

Viola — *mf* *p*

Cello — *f* *mp*

Bass — *mf* *p*

Timpani

Percussion I — Bongos — *mf* *mp*

Percussion II — Claves — *mp*

Percussion III

Percussion IV

Accordion

Odysseus

Silenus — *ff* — Here you are king O-dys - se - us cheese butter and milk and there the flock of

Cyclops

Satyrs

8

Flute

f

tr

Suspended Cymbal

f

shouts

bleat-ing lambs take them and leave this cave take them! but give me Ba-ccha wine

Sound Effect: farts, groans,and slamming noises...

All Satyrs freeze

All Satyrs freeze

14

sp ff

sp ff

sp ff

sp ff

sf ff

sp ff

tr

sp ff

p ff

p

ff

pp ff

p ff

fff

Oh no! we're fucked old man

fff

first Oh no! here comes Cy-clops what are we go-ing to do now?

21

p

mf

mp

p

p

p

p

p

p

mf

ff

we're dead, where can we go where can we go go bad i - de - a

ff

go in - side the cave quick - ly it's dark in there he won't be a-ble to see you

27

ff

fff

old man do you want us to jump in to his trap no way! I won't do it

no it's not such a bad i - de - a there are lots of pla ces to hide in there

Die as a Noble

Act II

Craig Bakalian

Slower (𝅗𝅥. = 76)

Flute

Saxophone

Trumpet

Trombone

Violin I

Violin II

Viola

pluck

bow

Cello

pluck

Bass

Timpani

Crotales

Percussion I

Percussion II

Percussion III

Percussion IV

Accordion

Odysseus

The whole of Troy would groan with dreadful an - ger to see me run a - way

Silenus

Cyclops

Satyrs

10

p

p

p

p

p

bow

p

p

Suspended Cymbal

p

p

from one man af - ter they saw me standing up with my shield and sword a - gainst a countless horde of her sold - iers

20

f *p* *mf* *p* *p* *p* pluck *p* pluck *p* bow *p* *p* *mf* *f*

No if I am go-ing to die then I will do so as a no - ble but then if he does-n't

31

p

p

p

p

bow

p

p

p

manage to kill me my fame will con-tin-ue to live on my fame will con-tin-ue to

shouts

fff

Hey!

The Weight of My Club

Act II

Craig Bakalian

Intense (♩ = 148)

Flute
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I — Xylophone
Percussion II — Marimba
Percussion III — Ratchet
Percussion IV — Bass Drum and Suspended Cymbal
Accordion
Odysseus
Silenus
Cyclops
Satyrs

ff *sp*

What's all of this what's go - ing on what's with all this dan - cing a-bout

6

Have we got a Bac-chic hol - i - day or some thing There's no Bac-chus on this is -

12

land no ca - sta - nets no beat - ing drums have you done the milk - ing yet are the

17

ff *sp*

ba - skets filled with cheese Speak! or some-one will be cry - ing bit --ter tears af - ter they

22

ff

p

fff

feel the weight of my club Speak! go on Speak! you there don't look down look up at me

Look Up at Me

Act II

Craig Bakalian

Fluid (𝅗𝅥. = 96)

Flute
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I
Percussion II
Percussion III
Percussion IV
Accordion
Odysseus
Silenus
Cyclops
Satyrs

don't look down look up at me

Here you are, my eyes are raised high

Here you are, my eyes are raised high

4

don't look down

up toward Zeus him - self and the hea - vens

up toward Zeus him - self and the hea - vens

7

Xylophone

Bass Drum and Suspended Cymbal

look, we can see the

look, we can see the

10

look up at me

stars I can see the great hun - ter

stars I can see the great hun - ter

13

f

f

f

f

mf

mf

mf

mf

mf

Po - sei - den's son O - ri - on your bro - - ther

Po - sei - den's son O - ri - on your bro - - ther

16

p

p

p

mp

p

p

mp

Vibraphone

mp

f

mp

have you pre - pared my din - ner well?

f

Of

f

Of

19

course we did it's read - y for you the on - ly thing miss - ing there

course we did it's read - y for you the on - ly thing miss - ing there

22

p *mp*

You filled the bowls with milk? Is it cow's milk sheep's milk

is your guts!

is your guts!

25

or a mix - ture of both?

Solo

f

What ev - er takes your fan - cy

28

mf *mf* *mf* *f* *f* *mf* *mf*

p *mf* *f*

mf *mf* *f*

mf *mf* *f*

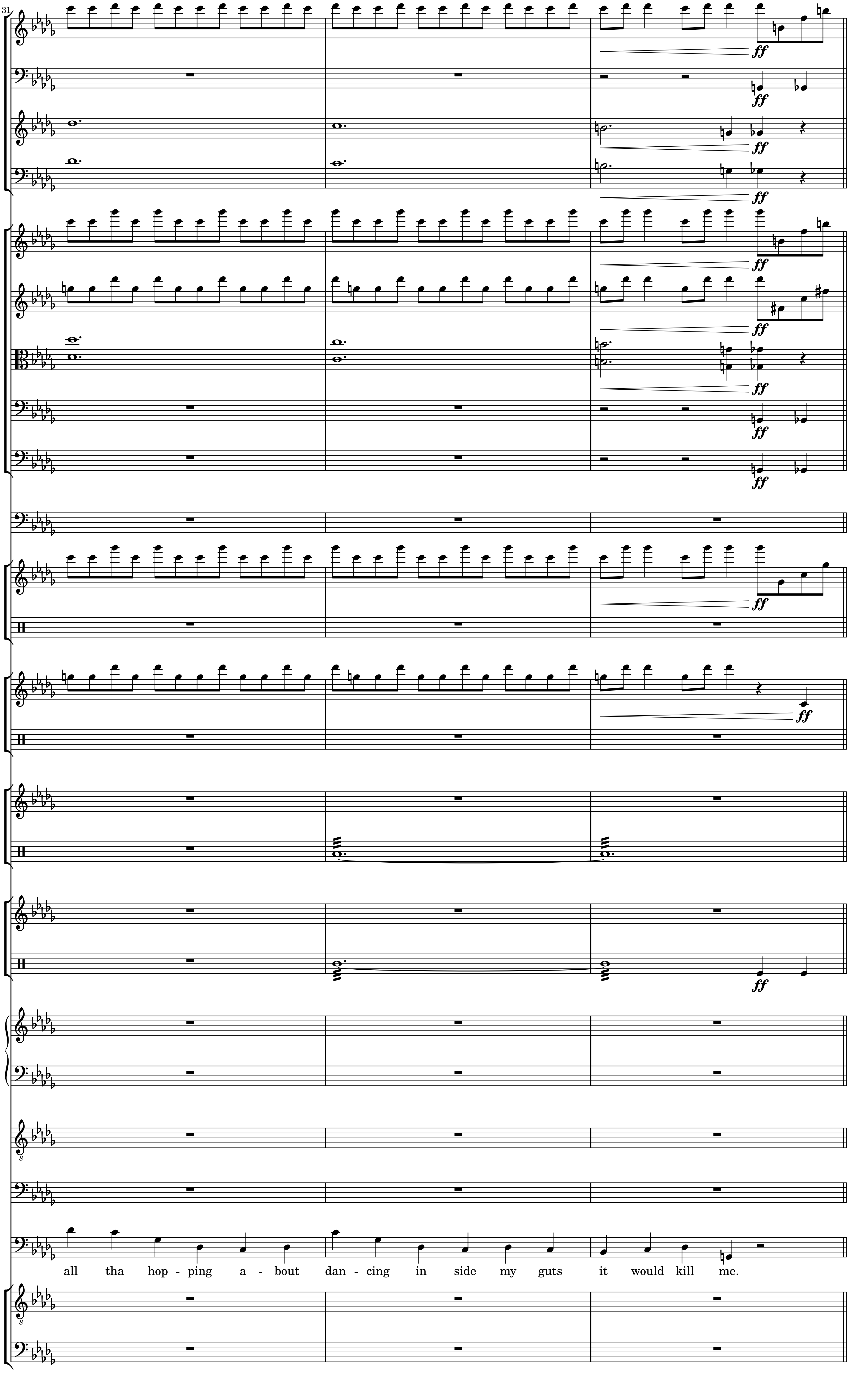
f *f*

f *f*

fff *ff*

You! eat you ha!

boss so long as it's not me!


31
ff
all tha hop - ping a - bout dan - cing in side my guts it would kill me.

Who Are These Men

Act II

Craig Bakalian

Faster (♩. = 118)

Flute
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
pluck
Cello
Bass
Timpani
Percussion I
Percussion II
Percussion III
Tambourine
Percussion IV
Accordion
Odysseus
Silenus
Cyclops
Satyrs

Cyclops turns to look at Silenus, Odysseus and his men...

What? Who are these men near my cave? Are they pi-rates or thieves? Has the is - land been in-

6

High, Medium, and Low Toms

Cuica

vad - ed? Well now look there I can see lambs there all tied with twi - sted

10

pluck glissando

mf

p

mf

p

mp

p

p

mf

p

p

Guiro

p

mp

p

cane. and all this cheese all my cheese bas - kets are tossed a - round ev-e-ry where and this old man this

15

bow

bald old man ha! his face tells me he got a belt - ing from some - one

They Beat Me

Act II

Craig Bakalian

Slow Waltz (♩ = 108)

Flute

Saxophone

Trumpet

Trombone

Violin I

Violin II

Viola

pluck

Cello

Bass

Timpani

Percussion I

Percussion II

Percussion III

Percussion IV

Accordion

Odysseus

Silenus

Oh, poor poor me my whole bo - dy is burn-ing from all that beat - ing

Cyclops

Satyrs

6

Faster (♩ = 118)

Slow Waltz (♩ = 108)

bow

pluck

High, Medium, and Low Toms

Cuica

Tambourine

Guiro

laughter

Beating? who beat you on the head old man?

They beat me

11

up they beat me all up be - cause I would not let them run a - way with your po - ses - sions

Faster (♩ = 118)

16

bow

What! don't they know that I'm a god and a god's son as well?

Slower, but Moving (♩ = 108)

20

p

p

p

p

pluck

p

pluck

p

p

I did tell them but they took no no - tice, boss just kept grab-bing your stuff I told them to stop a-gain and

26

mf *p*

mf *p*

mf *p*

mf *p*

mf bow *p* pluck

mf bow *p* pluck

mf

mf

mf

mf

mf

f

a - gain but still they would not li-sten tried to stop them but they would not stop Then they

31

bow

bow

star-ted on your sheep boss, I tried to stop them, they said that what they were go-ing to do was

37

Xylophone

nasty voice

rip all your guts out beat the crap out of your back side with a huge whip stick

42

Bass Drum, Suspended Cymbal

f

tie you up hand and foot toss you on to the row - ing bea - ches sell you off to some

It's Time To Eat

Act II

Craig Bakalian

Slower, but Moving (♩ = 108)

Flute
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I
Ratchet
Percussion II
Toms
Percussion III
Didgeridoo
Percussion IV
Accordion
Chromatic Cluster
Chromatic Cluster
Odysseus
Silenus
one
Cyclops
Oh no!
Is that right!
You!
come quick-ly in to the cave
Satyrs

f *mf* *ff* *fff*

6

mf

get out my best car - ving knife and shar pen it well I'm sick and tired of

12

all that wild mountain meat It's been far too long since I have tast -

19

Chromatic Cluster

ed man's flesh You build a big fire with a huge pile of wood,

25

these men will be slaugh - ter roast - ed on the coals and fill my guts with

30

a jui-cy meal I'm fed up with li - on flesh and deer flesh It's been

37

A Bit Faster

fp ff

Snare and Wood Block

far too long since I have tast - ed man's flesh I, their

43

host will eat some of them straight from the hot coals roa-sted and some of them

48

I'll just have them boil - ed ten - der in this huge caul - - dron

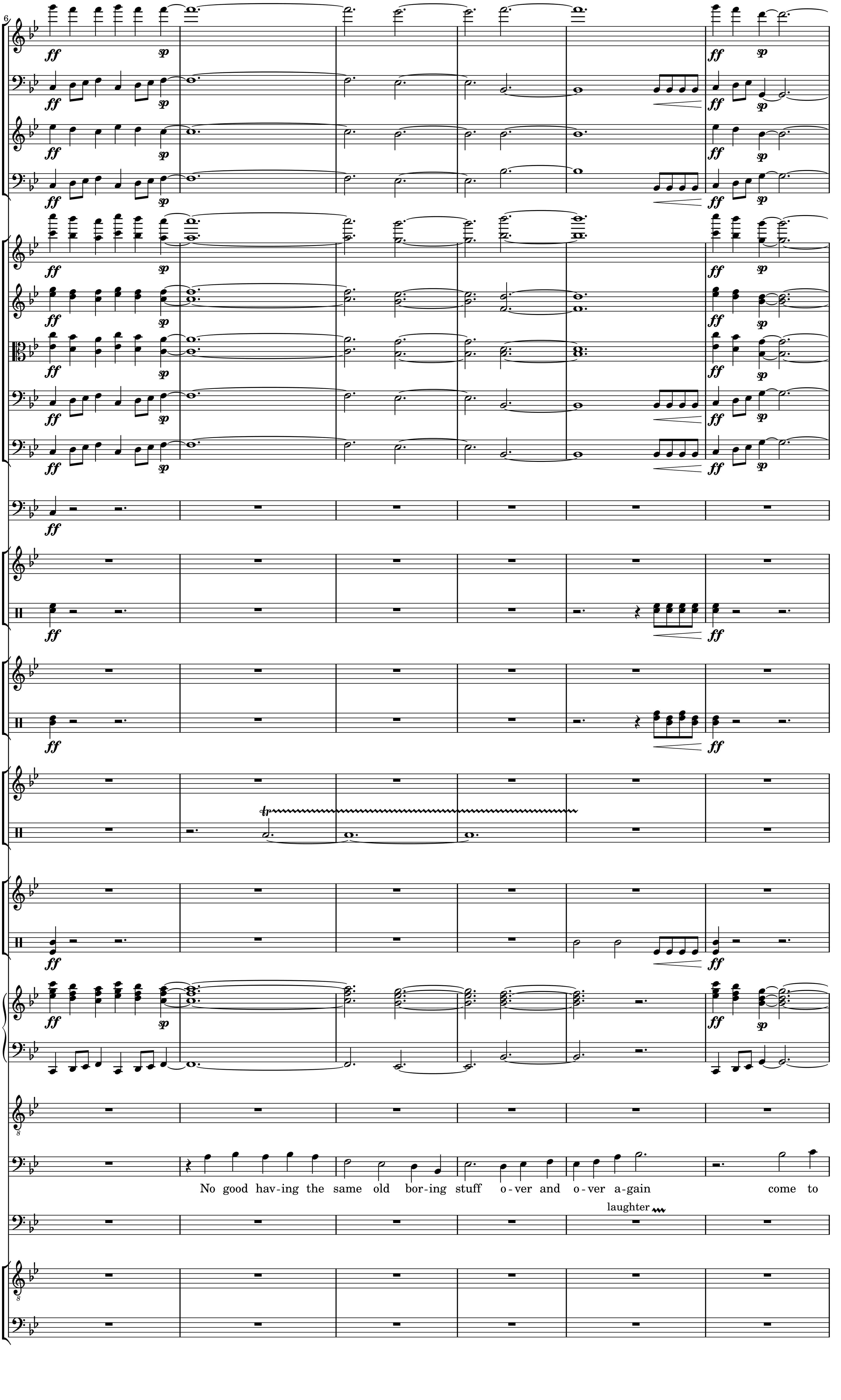
A Change in the Menu

Act II

Craig Bakalian

Moderate (𝅗𝅥. = 96)

Flute
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I
Percussion II
Percussion III
Bell Tree
Percussion IV
Accordion
Odysseus
Silenus
A change in the men - u is al - ways a ver - y plea - sant thing
Cyclops
Satyrs


No good hav-ing the same old bor-ing stuff o-ver and o-ver a-gain come to
laughter

12

think of it it's been a ver - y long time since we had an - y hu - man vis - i - tors to your cave.

He's A Liar

Act II

Craig Bakalian

Fast (♩ = 112)

Flute

Saxophone

mf

Trumpet

Trombone

mf

Violin I

p

Violin II

p

Viola

p

Cello

p

Bass

p

Timpani

mp

Percussion I

Snare

mp

Percussion II

Marimbal

mf

Percussion III

Castanets

mp

Percussion IV

Bass Drum and Cymbals

mp

Accordion

Odysseus

f

Vis-i-tors? ah, yes now Cy - clops li - sten li-sten to your

Silenus

Cyclops

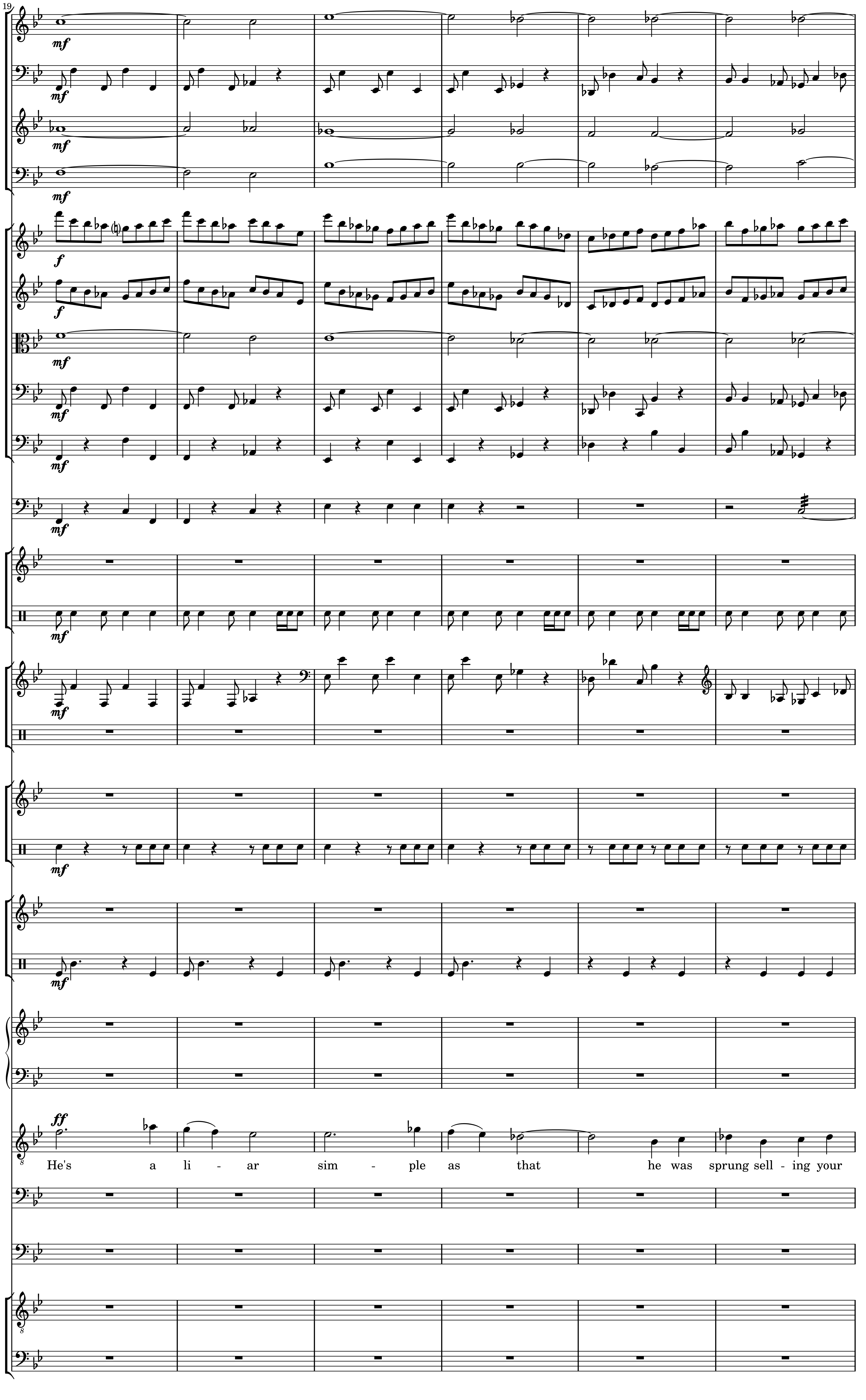
Satyrs

7

vis-i-tors as well now The on-ly reason we are down from our ship and vis-it-ed your cave was so that we could buy some

13

food from you but this man here af - ter we gave him a drink he sold us your sheep for a skin-ful of wine


19
mf
f
ff
He's a li - ar sim - ple as that he was sprung sell - ing your

25

stuff be - hind your back Now he's ly - ing through his teeth

31

p *mf* *p* *mf* *p* *p* *p* *mf* *mf* *mf* *f*

He took the wine, drank it and hand - ed us your sheep willing - ly

38

to will ing cust o mers no one was forced to do an-y-thing af - ter we gave him a drink he sold us your sheep for a skin ful of

44

mf

f

ff

wine He's a li - ar sim - ple as that

50

sure, damn me, if I'm ly - ing that is

Who's ly - ing, me? damn you!

Hold the Crap

Act II

Craig Bakalian

Fast, Lively (♩ = 200)

Flute

Saxophone

Trumpet

Trombone

Violin I

f

Violin II

p

Viola

p

Cello

p

Bass

p

Timpani

Percussion I

Xylophone

mf

2

Percussion II

Xylophone

mf

2

Percussion III

Tambourine

mf

tr

Percussion IV

Cajon

mf

Accordion

mp

Odysseus

Silenus

ff

Oh, boss! I swear I swear by your fa - ther Po - sei - don

Cyclops

laughter

Satyrs

f

Hold the crap we saw you with our own eyes sell - ing Cy - clops

f

Hold the crap we saw you with our own eyes sell - ing Cy - clops

6

3 4 5 6 7

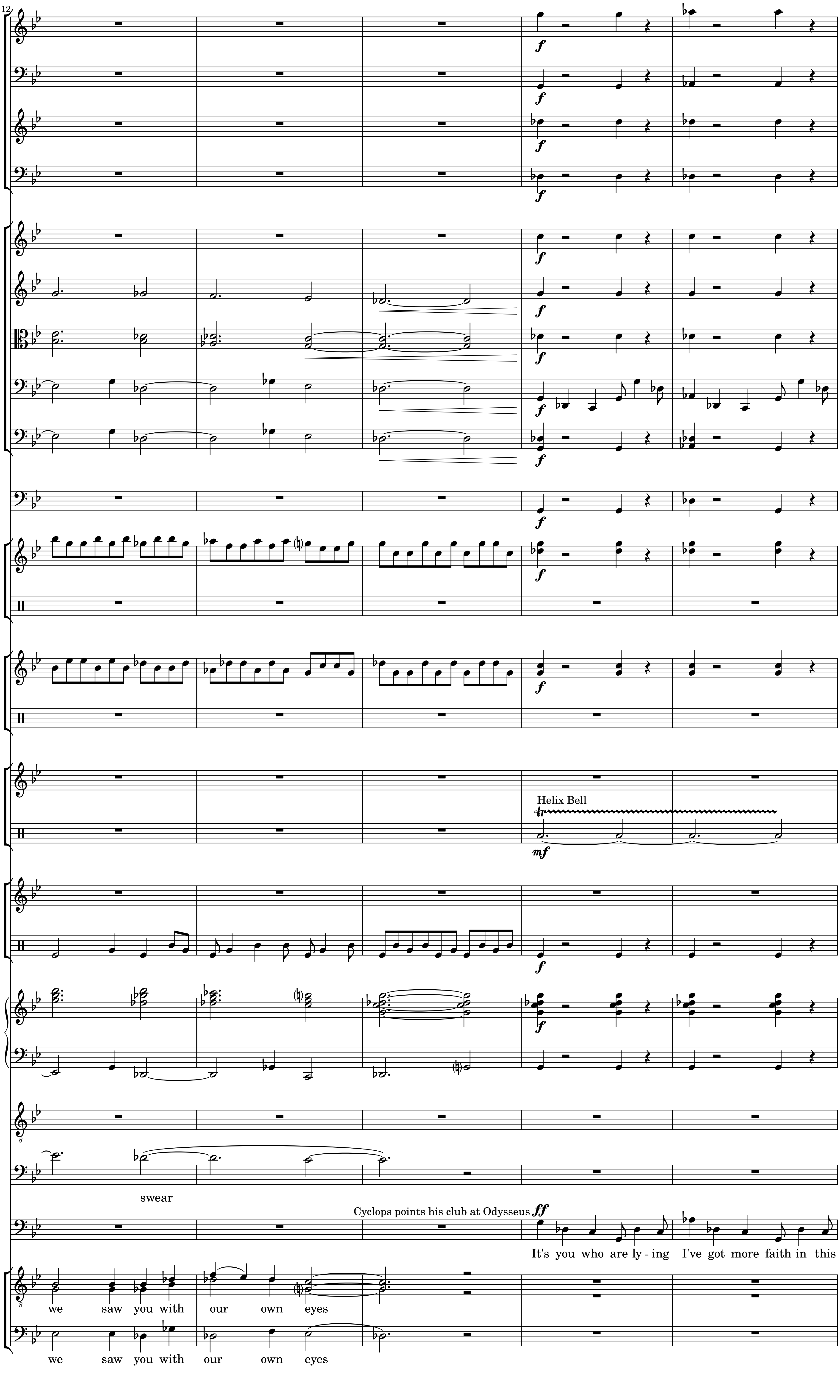
3 4 5 6 7

Sure, damn me, sure

and I swear by great Tri-ton dear Cy - clops please I swear I

stuff to stran - gers and if we're ly - ing let Ha-des take our own fa - ther Hold the crap

stuff to stran - gers and if we're ly - ing let Ha-des take our own fa - ther Hold the crap



12
Helix Bell
swear
Cyclops points his club at Odysseus
It's you who are ly - ing I've got more faith in this
we saw you with our own eyes
we saw you with our own eyes

17

Side hugs Silenus

bald man here than I have in the great judge of the un - der world Rha-dy-man thys him - self

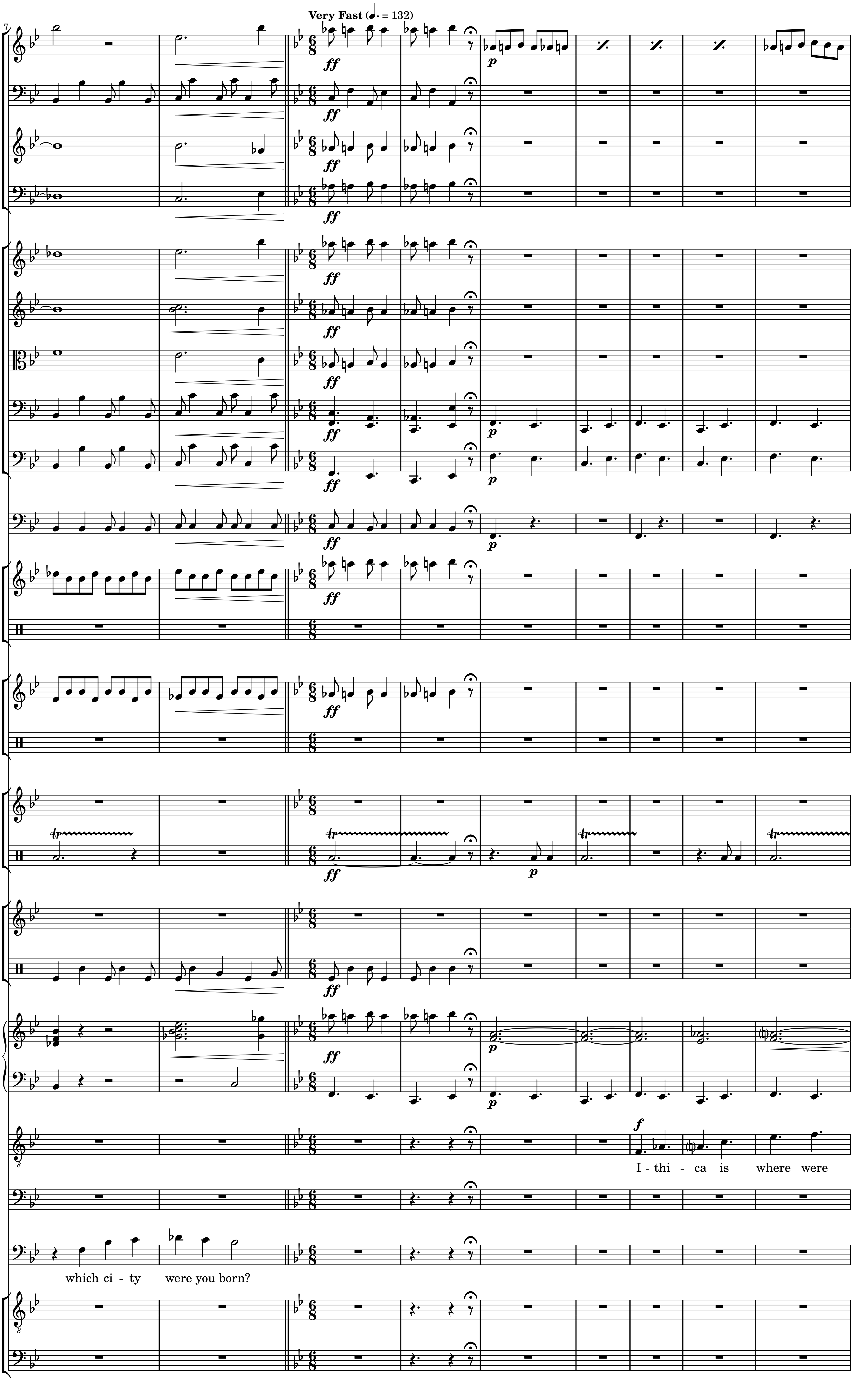
Where Are You From?

Act II

Craig Bakalian

Fast (𝅗𝅥 = 84)

Flute
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I
Percussion II
Percussion III
Helix Bell
Percussion IV
Cajon
Accordion
Odysseus
Silenus
Cyclops
but let me ask you stran - gers where are you from? which is your coun - try?
Satyrs


Very Fast (♩. = 132)
I - thi - ca is where were
which ci - ty were you born?

16

born We sacked the ci - ty of Troy

26

ff

p

the wind swept us all o - ver the place

35

un - til they brought us here Yes,

Oh! are you the lot

that went to punish Troy for hav - ing sto - len that nas-ty bitch Hel -

55

p

p

p

that was us we're the ones who had to take on that ter - - ri - ble or - deal

en

65

mf

p

tr

ff

Shame - ful ex - pi - di - tion all that fuss go-ing all the way to Phry - gi - a

75

mf

for the sake of one wo - man Shame - ful stuff that

Put Aside the Fury of Your Jaws

Act II

Craig Bakalian

Intense (♩ = 112)

Flute
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I — Tambourine
Percussion II — Hi, Mid, and Low Toms
Percussion III — Snare Drum — Rim Shot
Percussion IV — Bass Drum and Suspended Cymbal
Accordion
Odysseus — It was the will of god, Cy - -
Silenus
Cyclops — shame - ful stuff
Satyrs

mf *sp* *f*

clops No mor-tal should be blamed for that but now oh no - ble son of

16

mf

f

ff

Po - sei - don the god of the sea Cy - - clops hear my words

23

mp

mp

mp

tr

tr

mp

mp

put a - side the fur - y of your jaws choose re-ver - ence rath-er than ir -

31

mf

p

mf

rev - er - ence e - vil deeds have brought aw - ful suffer - ing

39

We beg you and speak not not as slaves bua as free men don't let your heart en-

47

ff

dure the aw - ful con - sequences of you hav-ing killed us, us who came here to your house as friendly vis - i-tors and

54

of you having made a sac-ri - li - gous meal out of us for the ben - i - fit of your jaws

100

63

mf

f

ff

Cy - - clops hear my words put a - side

(yawns)

70

p

p

p

p

p

Vibraphone

the fur - y of your jaws choose rev - er - ence rath-er than ir - rev - er-ence Ev - il

77

Coda, Faster (♩ = 120)

deeds have brought aw - ful suf - fer - ing Us

83

Lord Po - ly - phe mus who have kept all your fa - ther's temp-les safe in eve - ry

90

Suspended Cymbal

f

cor·ner of Hel - - las Hel - - las Hel - las

God of Wealth

Act II

Craig Bakalian

Pull Back Tempo (𝅗𝅥 = 108)

Flute
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I
Snare Drum
Percussion II
Suspended Cymbal
Percussion III
Percussion IV
Whip
Accordion
Odysseus
Silenus
Boss, I want to give you a piece of advice
Boss, don't leave a speck of this man's flesh untouched not a
Cyclops
Satyrs

ff

10

ff *pp* *mp* *p*

bit of it Boss, and if you eat his tongue Boss, then I guarantee you too will become clever and el - oquent like

19

Piccolo

Faster (♩ = 120)

him

Hey, lit - tle man wise men

26

be - lieve in one god and one god on - ly Wealth!

34

Eve - ry - thing else is just words fat words love - ly

42

words but that is all All those shrines and tem - ples of my fa ther mean no thing to me

50

mf

mf

f

f

mf

mf

ff

Now all of you lit-tle men go in-side the cave

57

mf

High, Medium, and Low Toms

Digeridoo

Helix Bowl

and pay hom - age to its god pre - pare your - selves to be my

64

feast I will ne - ver stop gra - ti - fying my soul

72

and I'll e - ven eat you to do it you are my guest I won't have you blaming

80

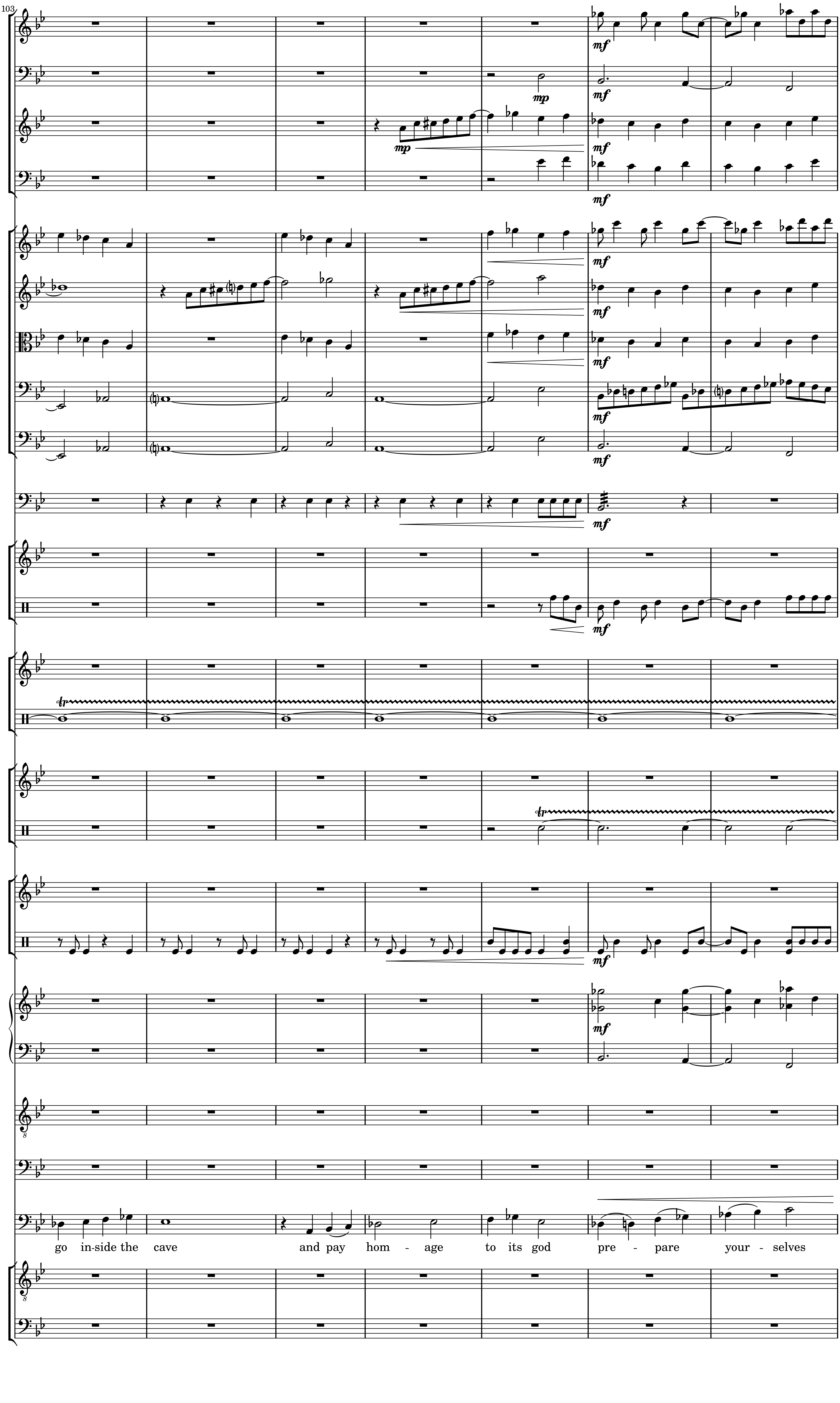
me for ne - glect - ing my du-ties so I'll give you gifts You get fire to cook you with

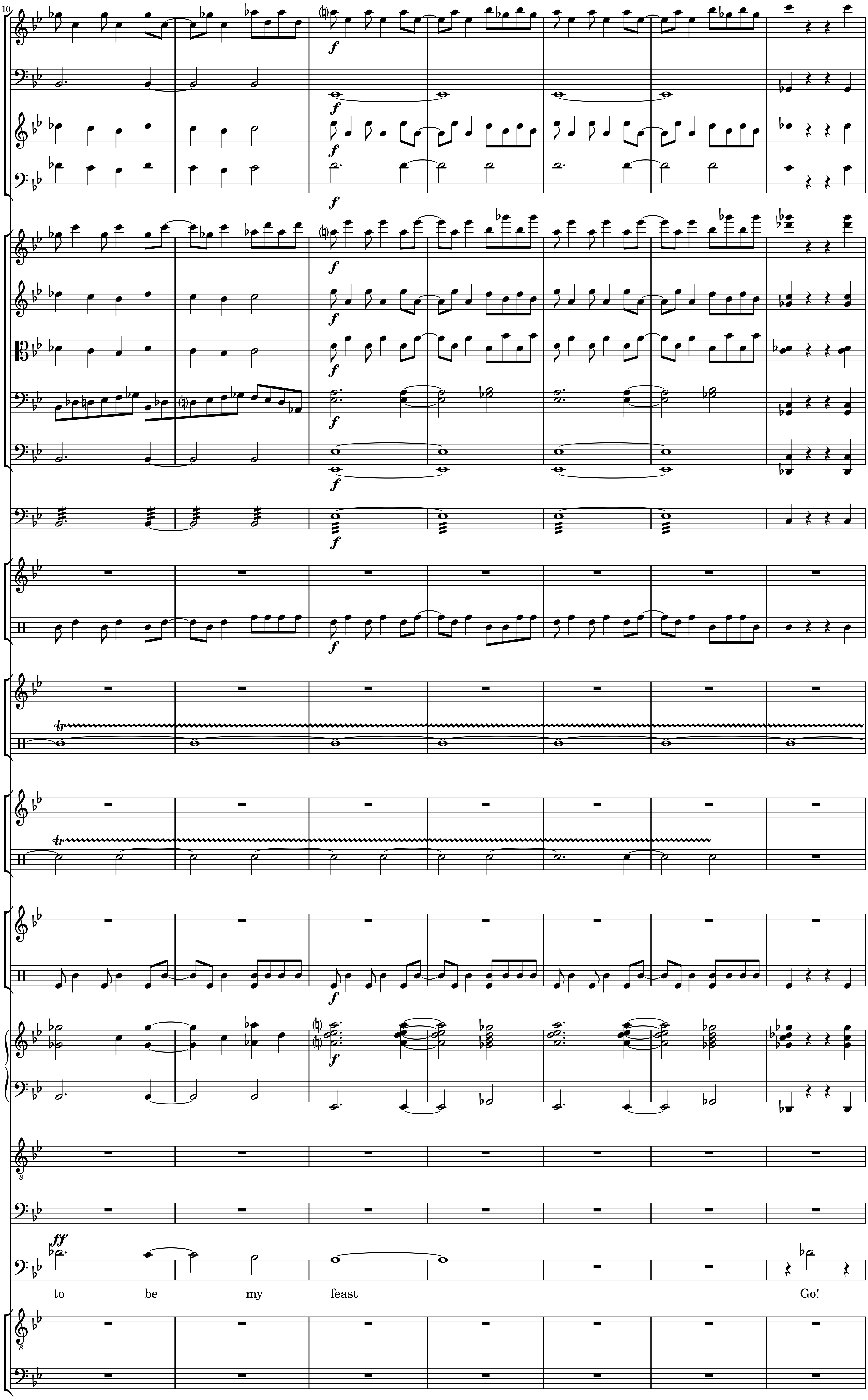
88

You get salt from my fa-ther's king-dom You get a bronze cal - dron You

95

get a bath of boiling wa - ter to clean your dir - ty clothes Now all of you lit-tle men


103
go in-side the cave and pay hom - age to its god pre - pare your - selves


110
f
tr
ff
to
be
my
feast
Go!

117

ff

fff

ffff

Go! get in the cave ha ha ha ha ha ha (farts) ha ha ha ha ha ha ha (belches)