

Cyclops

Craig Bakalian

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 Cyclops. 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.

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Damn All Women

Act II

Craig Bakalian

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

♩ = 132

Vibraslap

mp

Low, Medium and High Temple Blocks

p

Large and Small Suspended Cymbal

p

dampen

Bass Drum

p

Solo Satyr

mf

Psst

O - dys - se - us a word in your

16

25

33

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

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 release

mf

mf

the bitch

All Satyrs
f damn all wo - men I wish they

damn all wo - men I wish they

58

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

ff

75

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

ff

ff

ff

ff

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

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

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

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

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

on my lap on my lap

Flute

f

f

f

f

f

f

f

f

f

f

Suspended Cymbal

f

f

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

shouts

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

All Satyrs freeze

All Satyrs freeze

21

p

mf

mp

p

p

p

p

p

ff

ff

mf

ff

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

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

Die as a Noble

Act II

Craig Bakalian

Slower (♩ = 76)

Flute *p*

Saxophone

Trumpet

Trombone

Violin I *p*

Violin II *p*

Viola *p*

Cello *p* pluck *p* bow

Bass *p* pluck *p*

Timpani

Percussion I *p* Crotales

Percussion II

Percussion III

Percussion IV

Accordion *mf*

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

Silenus

Cyclops

Satyrs

10

8 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*

p

p

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

The Weight of My Club

Act II

Craig Bakalian

Intense (♩ = 148)

Flute *ff*

Saxophone *ff*

Trumpet *ff*

Trombone *ff*

Violin I *ff*

Violin II *ff*

Viola *ff*

Cello *ff*

Bass *ff*

Timpani *ff*

Percussion I *ff*

Percussion II *ff*

Percussion III *ff*

Percussion IV *ff*

Accordion *ff*

Odysseus

Silenus

Cyclops *ff*

Satyrs

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

Musical score for a song, page 30. The score includes multiple staves for piano accompaniment and vocal lines. The piano part features complex textures with chords and arpeggios. The vocal line is at the bottom, with lyrics: "Have we got a Bac-chic hol - i - day or some thing There's no Bacchus on this is -".

Musical score for page 32, featuring multiple staves with musical notation, dynamics (*ff*, *sp*), and lyrics: "ba-skets filled with cheese Speak! or some-one will be cry-ing bit -ter tears af - ter they".

The score includes various instruments and parts, such as strings, woodwinds, brass, and percussion. Dynamics like *ff* (fortissimo) and *sp* (sotto piano) are used throughout. The lyrics are: "ba-skets filled with cheese Speak! or some-one will be cry-ing bit -ter tears af - ter they".

Musical score system 1 (measures 22-26). Includes treble and bass staves with dynamic markings *ff*.

Musical score system 2 (measures 27-31). Includes treble and bass staves with dynamic markings *ff*.

Musical score system 3 (measures 32-36). Includes treble and bass staves with dynamic markings *ff* and *p*.

Musical score system 4 (measures 37-41). Includes treble and bass staves with dynamic markings *ff* and triplets.

Musical score system 5 (measures 42-46). Includes treble and bass staves with dynamic markings *ff* and *p*.

Musical score system 6 (measures 47-51). Includes treble and bass staves with dynamic markings *ff*.

Musical score system 7 (measures 52-56). Includes treble and bass staves with dynamic markings *ff* and *p*.

Musical score system 8 (measures 57-61). Includes treble and bass staves with dynamic markings *fff* and *ff*.

Musical score system 9 (measures 62-66). Includes vocal line with lyrics and piano accompaniment. Lyrics: "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 *p*

Saxophone

Trumpet

Trombone

Violin I *p*

Violin II *p*

Viola *p*

Cello *mf*

Bass

Timpani

Percussion I

Percussion II *mp*

Percussion III

Percussion IV

Accordion *p*

Odysseus

Silenus

Cyclops *f*

Satyrs *mf*

don't look down look up at me

Here you are, my eyes are raised high

Here you are, my eyes are raised high

First system of musical notation. It consists of four staves: a vocal line in treble clef with a key signature of three flats and a common time signature, and three piano accompaniment staves (treble and bass clefs). The vocal line features a long note with a fermata. The piano accompaniment is mostly silent, with some rests.

Second system of musical notation. It consists of five staves: a vocal line in treble clef with a key signature of three flats and a common time signature, and four piano accompaniment staves (treble and bass clefs). The vocal line features a long note with a fermata. The piano accompaniment includes a melodic line in the bass clef.

Third system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. Both staves are mostly silent, with some rests.

Fourth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff contains a complex melodic line with triplets and slurs. The bass clef staff is mostly silent.

Fifth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. Both staves are mostly silent, with some rests.

Sixth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. Both staves are mostly silent, with some rests.

Seventh system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff contains a complex melodic line with triplets and slurs. The bass clef staff is mostly silent.

Eighth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. Both staves are mostly silent, with some rests.

Ninth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The bass clef staff contains a melodic line with lyrics underneath.

don't look down

Tenth system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff contains a melodic line with lyrics underneath.

up toward Zeus him - self and the hea - vens

up toward Zeus him - self and the hea - vens

7
f *p*

mp *p*

Xylophone
f

mp

Bass Drum and Suspended Cymbal
mp *f*

mp *p*

look, we can see the
 look, we can see the

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

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

16

Vibraphone

have you pre - pared my din - ner well?

Of
Of

19

p

mf

p

p

p

mf

p

p

mf

p

p

mf

p

p

mf

p

p

mf

p

p

mf

p

p

mf

p

p

mf

p

p

mf

p

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

25

or a mix - ture of both?

Solo
f
 What ev - er takes your fan - cy

31

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

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...

fff

f

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

6

Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, including vocal lines and piano accompaniment.

Musical notation for the third system, including vocal lines and piano accompaniment.

Musical notation for the fourth system, including vocal lines and piano accompaniment.

Musical notation for the fifth system, including vocal lines and piano accompaniment.

Musical notation for the sixth system, including vocal lines and piano accompaniment.

Musical notation for the seventh system, including vocal lines and piano accompaniment.

Musical notation for the eighth system, including vocal lines and piano accompaniment.

Musical notation for the ninth system, including vocal lines and piano accompaniment.

High, Medium, and Low Toms

Cuica

vad - ed?

Well now look there

I can see lambs there

all tied with twi - sted

10

Vocal line: [Empty staff]

Piano accompaniment: [Empty staff]

Vocal line: [Empty staff]

Piano accompaniment: *pluck glissando*

Dynamic markings: *mf*, *p*

Vocal line: [Empty staff]

Piano accompaniment: [Empty staff]

Vocal line: [Empty staff]

Piano accompaniment: *mp*, *p*

Vocal line: [Empty staff]

Piano accompaniment: *p*, *mf*

Vocal line: [Empty staff]

Piano accompaniment: *p*, *mf*, *p*

Vocal line: [Empty staff]

Piano accompaniment: *Guiro*, *p*, *mp*, *p*

Vocal line: [Empty staff]

Piano accompaniment: [Empty staff]

Vocal line: [Empty staff]

Piano accompaniment: [Empty staff]

Vocal line: cane. and all this cheese all my cheese bas - kets are tossed a - round every where and this old man this

Piano accompaniment: [Empty staff]

They Beat Me

Act II

Craig Bakalian

Slow Waltz (♩ = 108)

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

pluck

p

p

p

mp

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

Faster (♩ = 118)

Slow Waltz (♩ = 108)

The musical score is divided into two main sections: **Faster (♩ = 118)** and **Slow Waltz (♩ = 108)**. The piece is in 6/4 time and the key signature has one sharp (F#).

Instrumentation and Dynamics:

- Strings:** Multiple staves for Violins I, Violins II, Violas, Cellos, and Double Basses. Dynamics range from *ff* (fortissimo) to *p* (piano).
- Percussion:** High, Medium, and Low Toms; Cuica; Tambourine; Guiro.
- Piano:** Includes *bow* and *pluck* markings.
- Vocals:** Lyrics include "laughter", "Beating? who beat you on the head old man?", and "They beat me".

Section Transitions:

- The **Faster** section features a driving, rhythmic accompaniment with *ff* dynamics.
- The **Slow Waltz** section begins with a change in tempo and dynamics, marked with *p* and *mp*.

Musical score system 1, measures 11-15. Treble clef staff contains a melodic line starting with a quarter rest, followed by eighth notes. Bass clef staff contains a bass line with quarter notes and rests. The system concludes with a double bar line and repeat dots.

Musical score system 2, measures 16-20. Treble clef staff continues the melodic line. Bass clef staff continues the bass line. The system concludes with a double bar line and repeat dots.

Musical score system 3, measures 21-25. Treble clef staff contains a melodic line. Bass clef staff contains a bass line. The system concludes with a double bar line and repeat dots.

Musical score system 4, measures 26-30. Treble clef staff contains a melodic line. Bass clef staff contains a bass line. The system concludes with a double bar line and repeat dots.

Musical score system 5, measures 31-35. Treble clef staff contains a melodic line. Bass clef staff contains a bass line. The system concludes with a double bar line and repeat dots.

Musical score system 6, measures 36-40. Treble clef staff contains a melodic line. Bass clef staff contains a bass line. The system concludes with a double bar line and repeat dots.

Musical score system 7, measures 41-45. Treble clef staff contains a melodic line. Bass clef staff contains a bass line. The system concludes with a double bar line and repeat dots.

Musical score system 8, measures 46-50. Treble clef staff contains a melodic line. Bass clef staff contains a bass line. The system concludes with a double bar line and repeat dots.

Musical score system 9, measures 51-55. Treble clef staff contains a melodic line. Bass clef staff contains a bass line. The system concludes with a double bar line and repeat dots.

Musical score system 10, measures 56-60. Treble clef staff contains a melodic line. Bass clef staff contains a bass line. The system concludes with a double bar line and repeat dots.

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

Musical score system 11, measures 61-65. Treble clef staff contains a melodic line. Bass clef staff contains a bass line. The system concludes with a double bar line and repeat dots.

Musical score system 12, measures 66-70. Treble clef staff contains a melodic line. Bass clef staff contains a bass line. The system concludes with a double bar line and repeat dots.

26

31

37

nasty voice *ff*

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

42

It's Time To Eat

Act II

Craig Bakalian

Slower, but Moving (♩ = 108)

Flute *f* *mf*

Saxophone *f* *mf*

Trumpet *f* *mf*

Trombone *f* *mf*

Violin I *f* *mf*

Violin II *f* *mf*

Viola *f* *mf*

Cello *f* *mf*

Bass *f* *mf*

Timpani

Percussion I Ratchet *f* *mf*

Percussion II Toms *f*

Percussion III Didgeridoo *f*

Percussion IV *f* *mf*

Accordion Chromatic Cluster *f* *mf*

Odysseus

Silenus one

Cyclops *fff* *ff*

Satyr's

Oh no! Is that right! You! come quick-ly in to the cave

Detailed description of the musical score: The score is for Act II of 'It's Time To Eat' by Craig Bakalian. It features a variety of instruments and vocal parts. The tempo is 'Slower, but Moving' with a quarter note equal to 108 beats per minute. The key signature has one sharp (F#) and the time signature is 5/4. The woodwind section includes Flute, Saxophone, Trumpet, and Trombone. The string section includes Violin I, Violin II, Viola, Cello, and Bass. Percussion includes Timpani, Ratchet, Toms, and Didgeridoo. An accordion plays chromatic clusters. The vocal parts are for Odysseus, Silenus, Cyclops, and Satyr's. The score shows dynamics ranging from *f* (forte) to *fff* (fortississimo). The Cyclops part includes the lyrics: 'Oh no! Is that right! You! come quick-ly in to the cave'.

6

mf

get out my best car - ving knife and sharpen 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

Musical score for measures 19-24. It includes vocal staves and piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand.

Musical score for measures 25-30. The piano accompaniment continues with a consistent rhythmic pattern. The vocal lines show some melodic movement.

Musical score for measures 31-36. This system shows the piano accompaniment with a steady eighth-note bass line and chords.

Musical score for measures 37-42. The piano accompaniment continues with a steady eighth-note bass line and chords.

Musical score for measures 43-48. The piano accompaniment continues with a steady eighth-note bass line and chords.

Musical score for measures 49-54. The piano accompaniment continues with a steady eighth-note bass line and chords.

Musical score for measures 55-60. The piano accompaniment continues with a steady eighth-note bass line and chords.

Musical score for measures 61-66. The piano accompaniment continues with a steady eighth-note bass line and chords.

Musical score for measures 67-72. The piano accompaniment continues with a steady eighth-note bass line and chords.

Musical score for measures 73-78. This system includes vocal lines and piano accompaniment. The lyrics are: "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

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

Percussion IV

Accordion

Odysseus

Silenus

Cyclops

Satyrs

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff

ff

ff

ff

ff

ff

ff

f

Bell Tree

mf

A change in the men - u is al - ways a ver - y plea - sant thing

ff sp

ff sp

ff sp

ff sp

ff sp

ff sp

ff sp

ff sp

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff sp

ff sp

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 *mp* Snare

Percussion II *mf* Marimbal

Percussion III *mp* Castanets

Percussion IV *mp* Bass Drum and Cymbals

Accordion

Odysseus *f*
 Vis-itors? ah, yes now Cy - clops li - sten listen to your

Silenus

Cyclops

Satyrs

Detailed description: This is a page of a musical score for 'He's A Liar Act II' by Craig Bakalian. The score is in 2/2 time and B-flat major. It features a variety of instruments: Flute, Saxophone, Trumpet, Trombone, Violin I and II, Viola, Cello, Bass, Timpani, Snare, Marimbal, Castanets, Bass Drum and Cymbals, and Accordion. The vocal parts are for Odysseus, Silenus, Cyclops, and Satyrs. The tempo is marked 'Fast' with a quarter note equal to 112 beats. Dynamics include *mf*, *p*, *mp*, and *f*. There are several triplets and rests throughout the score.

Musical notation for the first system, featuring a bass line with triplets and a piano accompaniment.

Musical notation for the second system, showing a grand staff with chords and a bass line.

Musical notation for the third system, featuring a bass line with eighth notes.

Musical notation for the fourth system, including a piano accompaniment and a bass line.

Musical notation for the fifth system, featuring a piano accompaniment with a *mf* dynamic marking.

Musical notation for the sixth system, including a piano accompaniment with a *mp* dynamic marking.

Musical notation for the seventh system, featuring a piano accompaniment with triplets.

Musical notation for the eighth system, showing a grand staff with rests.

Musical notation for the ninth system, including a vocal line with lyrics and a piano accompaniment.

Musical notation for the tenth system, showing a grand staff with rests.

Musical notation for the eleventh system, showing a grand staff with rests.

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

19

mf

mf

mf

mf

f

f

mf

mf

mf

mf

mf

mf

mf

mf

ff

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

mf

25

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

31

p
mf

p
p
p
p

mf

mf

mf

mf

mf

mf

f
mf

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

mf

38

to willing customers no one was forced to do any-thing af - ter we gave him a drink he sold us your sheep for a skinful of

Musical score system 1 (measures 44-49). Includes vocal line and piano accompaniment. Dynamics: *mf*.

Musical score system 2 (measures 50-55). Includes vocal line and piano accompaniment. Dynamics: *f*, *mf*.

Musical score system 3 (measures 56-59). Includes piano accompaniment. Dynamics: *mf*.

Musical score system 4 (measures 60-65). Includes piano accompaniment. Dynamics: *mf*.

Musical score system 5 (measures 66-71). Includes piano accompaniment. Dynamics: *mf*.

Musical score system 6 (measures 72-77). Includes piano accompaniment. Dynamics: *mf*.

Musical score system 7 (measures 78-83). Includes piano accompaniment. Dynamics: *mf*.

Musical score system 8 (measures 84-89). Includes piano accompaniment. Dynamics: *mf*.

Musical score system 9 (measures 90-95). Includes vocal line and piano accompaniment. Dynamics: *ff*. Lyrics: wine He's a li - ar sim - ple as that

Musical score system 10 (measures 96-101). Includes piano accompaniment.

50

Who's ly - ing, me? damn you! sure, damn me, if I'm ly - ing that is

Hold the Crap

Act II

Craig Bakalian

Fast, Lively (♩ = 200)

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

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

laughter

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

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

The musical score is written for a full orchestra and vocal ensemble. The tempo is 'Fast, Lively' with a quarter note equal to 200 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 5/4. The instruments listed are Flute, Saxophone, Trumpet, Trombone, Violin I, Violin II, Viola, Cello, Bass, Timpani, Percussion I (Xylophone), Percussion II (Xylophone), Percussion III (Tambourine), Percussion IV (Cajon), and Accordion. The vocal parts are for Odysseus, Silenus, Cyclops, and Satyrs. The lyrics for Silenus and Satyrs are: 'Oh, boss! I swear I swear by your fa - ther Po - sei - don' and 'Hold the crap we saw you with our own eyes sell - ing Cy - clops'. The score includes dynamic markings such as *f*, *p*, *mf*, *mp*, and *ff*.

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

swear

Cyclops points his club at Odysseus *ff*

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)

mp

Flute

mp

Saxophone

mp

Trumpet

mp

Trombone

mp

Violin I

mp

Violin II

mp

Viola

mp

Cello

mp

Bass

mp

Timpani

mp

Percussion I

mf

Percussion II

mf

Percussion III

Helix Bell

mp

Percussion IV

Cajon

mp

Accordion

Odysseus

Silenus

f

Cyclops

but let me ask you stran - gers where are you from? which is your coun - try?

Satyrs

16

born We sacked the ci - ty of Troy

26

the wind swept us all o - ver the place

35

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

un - til they brought us here Yes,
 Oh! are you the lot

46

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

55

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

65

mf

mf

mf

mf

p

mf

mf

mf

p

mf

p

mf

mf

mf

mf

mf

mf

ff

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

Musical score system 1 (measures 75-81). Includes vocal line and piano accompaniment. Dynamics: *mf*.

Musical score system 2 (measures 82-88). Includes vocal line and piano accompaniment. Dynamics: *mf*.

Musical score system 3 (measures 89-95). Includes vocal line and piano accompaniment. Dynamics: *mf*.

Musical score system 4 (measures 96-102). Includes vocal line and piano accompaniment. Dynamics: *mf*.

Musical score system 5 (measures 103-109). Includes vocal line and piano accompaniment. Dynamics: *mf*.

Musical score system 6 (measures 110-116). Includes vocal line and piano accompaniment. Dynamics: *mf*.

Musical score system 7 (measures 117-123). Includes vocal line and piano accompaniment. Dynamics: *mf*.

Musical score system 8 (measures 124-130). Includes vocal line and piano accompaniment. Dynamics: *mf*.

Musical score system 9 (measures 131-137). Includes vocal line and piano accompaniment. Dynamics: *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 *mf* *sp*

Saxophone *mf* *sp*

Trumpet *mf* *sp*

Trombone *mf* *sp*

Violin I *mf* *sp*

Violin II *mf* *sp*

Viola *mf* *sp*

Cello *mf* *sp*

Bass *mf* *sp*

Timpani *mf* *sp*

Percussion I
Tambourine *mf* *sp*

Percussion II
Hi, Mid, and Low Toms *mf* *sp*

Percussion III
Snare Drum Rim Shot *mf* *sp*

Percussion IV
Bass Drum and Suspended Cymbal *mf* *sp*

Accordion

Odysseus *f*
It was the will of god, Cy - -

Silenus

Cyclops *f*
shame - ful stuff

Satyrs

Musical score for measures 1-8. The score includes staves for Violin I, Violin II, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, and Trumpet. Dynamics range from *mf* to *sp*.

8
clops No mor-tal should be blamed for that but now oh no - ble son of

Musical score for the first system, measures 16-20. It features four staves: two treble clefs and two bass clefs. The music is in a minor key. Dynamics include *mf* and *f*.

Musical score for the second system, measures 21-25. It features four staves: two treble clefs and two bass clefs. The music continues with various dynamics including *mf* and *f*.

Musical score for the third system, measures 26-28. It features two bass clef staves. Dynamics include *mf*.

Musical score for the fourth system, measures 29-33. It features a treble clef staff with a wavy line and a bass clef staff. Dynamics include *mf*.

Musical score for the fifth system, measures 34-38. It features a treble clef staff and a bass clef staff. Dynamics include *mf*.

Musical score for the sixth system, measures 39-43. It features a treble clef staff and a bass clef staff. Dynamics include *mf*.

Musical score for the seventh system, measures 44-48. It features a treble clef staff and a bass clef staff. Dynamics include *mf*.

Musical score for the eighth system, measures 49-53. It features a treble clef staff and a bass clef staff. Dynamics include *mf*.

Musical score for the ninth system, measures 54-58. It features a treble clef staff and a bass clef staff. Dynamics include *ff*.

Musical score for the tenth system, measures 59-63. It features a treble clef staff and a bass clef staff. Dynamics include *ff*.

Musical score for the eleventh system, measures 64-68. It features a treble clef staff and a bass clef staff. Dynamics include *ff*.

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

23

mp

mp

mp

mp

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

31

8

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

39

sp f mp

sp f p mf

sp f

sp f mp

sp f mp

sp f p mp

sp f p mp

sp f p mp

8

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

47

8

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

ff

54

63

mf

mf

mf

f

f

mf

mf

mf

mf

mf

mf

ff

Cy - - clops hear my words put a - side

(yawns)

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

Coda, Faster (♩ = 120)

Musical score for the first system, measures 77-81. It features a vocal line and piano accompaniment in B-flat major, 2/2 time. The piano part includes a triplet in the final measure of the system.

Musical score for the second system, measures 82-86. It features a vocal line and piano accompaniment. The piano part includes a triplet in the final measure of the system.

Musical score for the third system, measures 87-91. It features a vocal line and piano accompaniment. The piano part includes a triplet in the final measure of the system.

Musical score for the fourth system, measures 92-96. It features a vocal line and piano accompaniment. The piano part includes a triplet in the final measure of the system.

Musical score for the fifth system, measures 97-101. It features a vocal line and piano accompaniment. The piano part includes a triplet in the final measure of the system.

Musical score for the sixth system, measures 102-106. It features a vocal line and piano accompaniment.

Musical score for the seventh system, measures 107-111. It features a vocal line and piano accompaniment.

Musical score for the eighth system, measures 112-116. It features a vocal line and piano accompaniment. The vocal line includes the lyrics "deeds have brought awful suffering".

Musical score for the ninth system, measures 117-121. It features a vocal line and piano accompaniment. The vocal line includes the lyrics "Us".

83

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

90

corner of Hel - - las Hel - - las Hel - las

God of Wealth

Act II

Craig Bakalian

Pull Back Tempo (♩ = 108)

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute:** Treble clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure.
- Saxophone:** Bass clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure.
- Trumpet:** Treble clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure.
- Trombone:** Bass clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure.
- Violin I:** Treble clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure.
- Violin II:** Treble clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure.
- Viola:** Alto clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure.
- Cello:** Bass clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure.
- Bass:** Bass clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure.
- Timpani:** Bass clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure.
- Percussion I:** Treble clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure. Includes a sub-staff for Snare Drum.
- Percussion II:** Treble clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure. Includes a sub-staff for Suspended Cymbal.
- Percussion III:** Treble clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure. Includes a sub-staff.
- Percussion IV:** Treble clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure. Includes a sub-staff for Whip.
- Accordion:** Treble and Bass clefs, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure.
- Odysseus:** Treble clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure.
- Silenus:** Bass clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure. Includes lyrics: "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:** Bass clef, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure.
- Satyrs:** Treble and Bass clefs, 2/2 time. Part begins with a rest, then plays a melodic line starting in the third measure.

Dynamic markings (*ff*) are present throughout the score. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 2/2.

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

19

Piccolo

Faster (♩ = 120)

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

ff *sp*

him

f

Hey, lit - tle man wise men

26

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

34

p

f *sp*

p

p

p

p

p

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 father mean nothing to me

50

The musical score consists of the following parts:

- Violins I & II:** Violins I has a melodic line starting in measure 50. Violins II has a similar line.
- Violas & Cellos:** Violas and Cellos have a melodic line starting in measure 50.
- Double Basses:** Double basses have a melodic line starting in measure 50.
- Woodwinds:** Flutes, Clarinets, and Bassoons have melodic lines starting in measure 50.
- Brass:** Trumpets and Trombones have melodic lines starting in measure 50.
- Strings:** Violins, Violas, Cellos, and Double Basses have a rhythmic accompaniment.
- Vocal:** The vocal line enters at the bottom with the lyrics: "Now all of you lit-tle men go inside the cave".

Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo).

57

mf

mf

High, Medium, and Low Toms

mf

Digeridoo

mf

Helix Bowl

mf

mf

mf

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

mf

64

Musical score system 1, measures 64-70. Treble clef staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. Bass clef staff contains a bass line with a half note G2, followed by quarter notes A2, B2, C3, and a half note B2. The key signature has two flats (Bb, Eb).

Musical score system 2, measures 71-77. Treble clef staff continues the melodic line with quarter notes D5, E5, F5, G5, and a half note E5. Bass clef staff continues the bass line with quarter notes D2, E2, F2, G2, and a half note E2. The key signature has two flats (Bb, Eb).

Musical score system 3, measures 71-77. Bass clef staff contains a sustained chord of G2, Bb2, and Eb3. The key signature has two flats (Bb, Eb).

Musical score system 4, measures 78-84. Treble clef staff contains a melodic line with quarter notes G4, A4, B4, C5, and a half note B4. Bass clef staff contains a bass line with quarter notes G2, A2, B2, C3, and a half note B2. The key signature has two flats (Bb, Eb).

Musical score system 5, measures 85-91. Treble clef staff contains a melodic line with quarter notes D5, E5, F5, G5, and a half note E5. Bass clef staff contains a bass line with quarter notes D2, E2, F2, G2, and a half note E2. The key signature has two flats (Bb, Eb).

Musical score system 6, measures 92-98. Treble clef staff contains a melodic line with quarter notes G4, A4, B4, C5, and a half note B4. Bass clef staff contains a bass line with quarter notes G2, A2, B2, C3, and a half note B2. The key signature has two flats (Bb, Eb).

Musical score system 7, measures 99-105. Treble clef staff contains a melodic line with quarter notes D5, E5, F5, G5, and a half note E5. Bass clef staff contains a bass line with quarter notes D2, E2, F2, G2, and a half note E2. The key signature has two flats (Bb, Eb).

Musical score system 8, measures 106-112. Treble clef staff contains a melodic line with quarter notes G4, A4, B4, C5, and a half note B4. Bass clef staff contains a bass line with quarter notes G2, A2, B2, C3, and a half note B2. The key signature has two flats (Bb, Eb).

Musical score system 9, measures 113-119. Treble clef staff contains a melodic line with quarter notes D5, E5, F5, G5, and a half note E5. Bass clef staff contains a bass line with quarter notes D2, E2, F2, G2, and a half note E2. The key signature has two flats (Bb, Eb).

Musical score system 10, measures 120-126. Treble clef staff contains a melodic line with quarter notes G4, A4, B4, C5, and a half note B4. Bass clef staff contains a bass line with quarter notes G2, A2, B2, C3, and a half note B2. The key signature has two flats (Bb, Eb).

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

Musical score system 11, measures 127-133. Treble clef staff contains a melodic line with quarter notes D5, E5, F5, G5, and a half note E5. Bass clef staff contains a bass line with quarter notes D2, E2, F2, G2, and a half note E2. The key signature has two flats (Bb, Eb).

72

First system of musical notation, measures 72-79. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support.

Second system of musical notation, measures 72-79. It continues the vocal and piano parts from the first system. The piano accompaniment includes a prominent bass line in the lowermost staff.

Third system of musical notation, measures 72-79. This system shows the continuation of the piano accompaniment, specifically the bass line.

Fourth system of musical notation, measures 72-79. This system shows the continuation of the piano accompaniment, specifically the treble line.

Fifth system of musical notation, measures 72-79. This system shows the continuation of the piano accompaniment, specifically the treble line.

Sixth system of musical notation, measures 72-79. This system shows the continuation of the piano accompaniment, specifically the treble line.

Seventh system of musical notation, measures 72-79. This system shows the continuation of the piano accompaniment, specifically the treble line.

Eighth system of musical notation, measures 72-79. This system shows the continuation of the piano accompaniment, specifically the bass line.

Ninth system of musical notation, measures 72-79. This system shows the continuation of the piano accompaniment, specifically the bass line.

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

Tenth system of musical notation, measures 72-79. This system shows the vocal line with the lyrics: "and I'll e - ven eat you to do it you are my guest I won't have you blaming". The piano accompaniment is shown in the lower staves.

Eleventh system of musical notation, measures 72-79. This system shows the continuation of the piano accompaniment, specifically the bass line.

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

The musical score consists of multiple systems of staves. The top system includes a vocal line and several instrumental staves. The vocal line has lyrics: "me for neglect - ing my du - ties so I'll give you gifts You get fire to cook you with". The instrumental staves include a piano part with chords and a guitar part with a tremolo effect. The score is in a key with two flats and a common time signature. Dynamics include *f*, *sp*, *p*, and *mf*.

88

The musical score is arranged in systems. The first system contains staves for various instruments (likely woodwinds and strings). The second system continues with similar instrumentation. The third system features a prominent string pattern with dynamics *p*, *f*, and *sp*. The fourth and fifth systems show woodwind parts with trills (*tr*) and dynamics like *f*. The sixth system is a brass part with dynamics *f* and *sp*. The seventh system shows piano accompaniment with dynamics *p*. The eighth system is a vocal line with lyrics: "You get salt from my father's kingdom, You get a bronze cal-dron, You". The ninth system is a piano accompaniment for the vocal line.

You get salt from my father's kingdom You get a bronze cal-dron You

95

Musical score for page 117, measures 95-104. The score includes vocal lines, piano accompaniment, and a drum set. Dynamics include *f*, *sp*, *p*, and *mf*. The lyrics are: "get a bath of boiling wa - ter to clean your dir - ty clothes Now all of you lit - tle men".

Musical score system 1, measures 103-108. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mp* and *mf*. The key signature has two flats.

Musical score system 2, measures 109-114. This system includes vocal lines and piano accompaniment. Dynamics are marked as *mf*. The key signature remains two flats.

Musical score system 3, measures 115-116. This system shows a bass line with a *mf* dynamic marking.

Musical score system 4, measures 117-118. This system features a piano accompaniment with a *mf* dynamic marking.

Musical score system 5, measures 119-120. This system shows a piano accompaniment with a *tr* (trill) marking.

Musical score system 6, measures 121-122. This system shows a piano accompaniment with a *tr* (trill) marking.

Musical score system 7, measures 123-124. This system features a piano accompaniment with a *mf* dynamic marking.

Musical score system 8, measures 125-126. This system features a piano accompaniment with a *mf* dynamic marking.

Musical score system 9, measures 127-128. This system shows a piano accompaniment with a *mf* dynamic marking.

Musical score system 10, measures 129-130. This system includes the vocal line with lyrics: "go in-side the cave and pay hom - age to its god pre - pare your - selves".

Musical score system 11, measures 131-132. This system shows a piano accompaniment.

110

to be my feast Go!

