

# Cyclops

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Craig Bakalian

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## 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.

<sup>4</sup> 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](mailto: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**

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# Now That I've Seen

## Act III

Craig Bakalian

Slow (♩ = 60)

Flute *mp*

Saxophone

Trumpet

Trombone

Violin I *p* Pluck

Violin II *p* Pluck

Viola *p* Pluck

Cello *p* Pluck

Bass *p* Pluck

Timpani

Percussion I

Percussion II

Percussion III *p* Large Shaker

Percussion IV *p* Large Cabasa

Accordion *mf* *mp*

Odysseus *mf*  
Oh, A-the-na my god-dess heaven-ly daugh-ter of Zeus come to me now come to

Silenus

Cyclops

Satyrs

11

Musical score system 1: Treble clef with a melodic line starting on a quarter rest, followed by eighth notes. Bass clef is empty. Dynamics include a piano (*p*) marking.

Musical score system 2: Treble clef with a melodic line starting on a quarter rest, followed by eighth notes. Bass clef with a melodic line starting on a quarter rest, followed by eighth notes. Dynamics include a piano (*p*) marking.

Musical score system 3: Empty bass clef staff.

Musical score system 4: Treble clef with a melodic line starting on a quarter rest, followed by eighth notes. Bass clef with a melodic line starting on a quarter rest, followed by eighth notes. Dynamics include a piano (*p*) marking.

Musical score system 5: Treble clef with a melodic line starting on a quarter rest, followed by eighth notes. Bass clef with a melodic line starting on a quarter rest, followed by eighth notes. Dynamics include a piano (*p*) marking.

Musical score system 6: Treble clef with a melodic line starting on a quarter rest, followed by eighth notes. Bass clef with a melodic line starting on a quarter rest, followed by eighth notes. Dynamics include a piano (*p*) marking.

Musical score system 7: Treble clef with a melodic line starting on a quarter rest, followed by eighth notes. Bass clef with a melodic line starting on a quarter rest, followed by eighth notes. Dynamics include a piano (*p*) marking.

Musical score system 8: Treble clef with a melodic line starting on a quarter rest, followed by eighth notes. Bass clef with a melodic line starting on a quarter rest, followed by eighth notes. Dynamics include a mezzo-forte (*mf*) marking.

Musical score system 9: Treble clef with a melodic line starting on a quarter rest, followed by eighth notes. Bass clef with a melodic line starting on a quarter rest, followed by eighth notes. Dynamics include a forte (*f*) marking.

me and help me help me come straight a way because I'm in deeper danger now than I was on the battle ground of

Musical score system 10: Empty bass clef staff.

Musical score system 11: Treble clef with a melodic line starting on a quarter rest, followed by eighth notes. Bass clef with a melodic line starting on a quarter rest, followed by eighth notes. Dynamics include a piano (*p*) marking.

21 *mf* *mp* *mp* *p*

Slow (♩ = 60)

*p* *p* *p* *p*

*p*

*p*

*mp*

*mf*

Troy you too divine Zeus pro-tect-or of all guest who's a bode is brillant stars



33

*mf*

*mf*

look u-pon this see what's go-ing on here because if you can see this in - justice then they're wrong to believe that you're a real

*f*

Slow (♩ = 60)

Fast (♩ = 96)

42

*f* *mp*

Steel Drum  
*p*

Bass Drum, Small Suspended Cymbal  
*p*

High Hat Pedal, Snare Drum  
*p*

Vibraphone  
*p*

god!

*mp*  
Come then Cyclops

53

Solo Satyr

*f*

Your meal is ready now now now

*fp*

*mf*

open your gullet wide now now

59

Musical score for measures 59-64, featuring four staves with rests.

Musical score for measures 65-70, featuring five staves with musical notation.

Musical score for measure 71, featuring one staff with rests.

Musical score for measures 72-77, featuring two staves with musical notation.

Musical score for measures 78-83, featuring two staves with musical notation.

Musical score for measures 84-89, featuring two staves with musical notation.

Musical score for measures 90-95, featuring two staves with musical notation.

Musical score for measures 96-101, featuring two staves with musical notation.

Musical score for measures 102-107, featuring two staves with rests.

Musical score for measures 108-113, featuring two staves with rests.

Different Solo Satyr

*mp* go on lie down on your fleece covered couch *fp* and eat the flesh of your guests *mf* flesh flesh

Musical score for measures 114-119, featuring two staves with lyrics and musical notation.



70  
*mp*  
*mp*  
*mp*  
*mp*

*mf*  
*mp*  
*mp*  
*mp*  
*mp*

*mp*

*mp*

*mp*

*f*  
 en - joy the flesh of stran - gers  
 gnaw on their bones heart - less heart - less

74

Different Solo Satyr *f* who cooks the stran-gers Different Solo Satyr *f* right af-ter he

is the beast then grinds their bo - dies be - tween his teeth

79

roa - sted them

en - joy your meal

mp

Come then Cyclops open your





Slow (♩. = 60)

91

101

a - ny thing now that I've seen things done on - ly in myths dire deeds, deeds not performed





**Faster**

Violins I: *p*  
 Violins II: *p*  
 Cellos/Double Basses: *p*

**Bow**

Flute: *p*  
 Clarinet: *p*  
 Bassoon: *p*  
 Strings: *p*

**Marimba**

Marimba: *mf*

Percussion: *p*

Percussion: *mf*

Percussion: *p*

Piano: *p*

**f**

Two of them, the fat - test ones, lif - ted them

13

*ff*

in - to his hands weighed them for size and ate them





26

Measures 26-33. The system includes a vocal line with a melodic line and a piano accompaniment with a rhythmic bass line.

Measures 34-41. The system includes a vocal line with a melodic line and a piano accompaniment with a rhythmic bass line.

Empty musical staff for the third system.

Measures 42-49. The system features a piano accompaniment with a rhythmic bass line.

Measures 50-57. The system features a piano accompaniment with a rhythmic bass line.

Measures 58-65. The system features a piano accompaniment with a rhythmic bass line.

Measures 66-73. The system features a piano accompaniment with a rhythmic bass line.

Measures 74-81. The system features a piano accompaniment with a rhythmic bass line.

lit a blaz - ing fire he trimmed wood in - to long spits This a - pall - ing

Measures 82-89. The system features a vocal line with lyrics and a piano accompaniment.

Empty musical staff for the tenth system.

Empty musical staff for the eleventh system.

35

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

god hate cook from Had - des picked up two of my men

45

lift - ed one o - ver a huge hot caul - dron and cut his throat

The musical score is written for a vocal line and multiple instrumental parts. The vocal line includes the lyrics: "lift - ed one o - ver a huge hot caul - dron and cut his throat". The instrumental parts include strings and woodwinds. Dynamics are marked throughout, including *sp*, *f*, and *ff*. The score is in a key signature of two flats and a common time signature.

55

*ff* *sp* *f* *sp*

*ff* *sp* *f* *sp*

*ff* *sp* *f* *sp*

*ff* *sp* *f* *sp*

*ff* *sp* *f* *sp*

*ff* *sp* *f* *sp*

*ff* *sp* *f* *sp*

*ff* *sp* *f* *sp*

*ff* *sp* *f* *sp*

the beast lifts the o - ther by the an - kle crash - es him on a huge

*ff* *sp* *f* *sp*



75

ff sp

ff sp

ff sp

ff sp

ff sp

ff sp

ff sp

ff f

chered the bod-ies to bits in des - pair with tears

86

ff

ff

ff

ff

ff

ff

ff

stream - ing I was run - ning a - round Cy - clops o - - bey - ing his or - ders

fff

96

*sp* *ff*

*sp* *ff*

*sp* *ff*

*sp*

*sp* *ff*

*sp*

*mf*

my men trembled like a swarm of frightend birds



# I Have A Plan

Act III

Craig Bakalian

**Fast** (♩ = 86)

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

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

But when Cy - clops had e - nough to eat a di - vine thought

Musical score system 1, measures 1-6. Treble clef: *mf* (measures 1-2), *p* (measures 3-4), *mf* (measures 5-6). Bass clef: *p* (measures 1-2), *mf* (measures 3-4), *p* (measures 5-6).

Musical score system 2, measures 7-12. Treble clef: *mf* (measures 7-8), *p* (measures 9-10), *mf* (measures 11-12). Bass clef: *mf* (measures 7-8), *mp* (measures 9-10), *p* (measures 11-12).

Musical score system 3, measures 13-18. Treble clef: *mf* (measures 13-14), *p* (measures 15-16), *mf* (measures 17-18). Bass clef: *mf* (measures 13-14), *p* (measures 15-16), *mf* (measures 17-18).

Musical score system 4, measures 19-24. Treble clef: *mf* (measures 19-20), *p* (measures 21-22), *mf* (measures 23-24). Bass clef: *mf* (measures 19-20), *p* (measures 21-22), *mf* (measures 23-24).

Musical score system 5, measures 25-30. Treble clef: *mf* (measures 25-26), *p* (measures 27-28), *mf* (measures 29-30). Bass clef: *mf* (measures 25-26), *p* (measures 27-28), *mf* (measures 29-30).

Musical score system 6, measures 31-36. Treble clef: mostly empty staves. Bass clef: mostly empty staves.

Musical score system 7, measures 37-42. Treble clef: mostly empty staves. Bass clef: mostly empty staves.

Musical score system 8, measures 43-48. Treble clef: lyrics: "filled my head I picked up a cup and filled it with wine He raised his hand and took the cup". Bass clef: mostly empty staves.

Musical score system 9, measures 49-54. Treble clef: mostly empty staves. Bass clef: mostly empty staves.

Musical score system 10, measures 55-60. Treble clef: mostly empty staves. Bass clef: mostly empty staves.

15

to his lips He swallowed in one gulp He then praised me I gave him

Slower, Exhausted (♩ = 56)

23

8 a - no-ther and a - no-ther and and a-no-ther Just now I slid

33

33 34 35 36 37 38 39 40 41 42

43 44 45 46 47 48 49 50 51 52

53 54 55 56 57 58 59 60 61 62

63 64 65 66 67 68 69 70 71 72

73 74 75 76 77 78 79 80 81 82

83 84 85 86 87 88 89 90 91 92

93 94 95 96 97 98 99 100 101 102

qui - et - ly out of the cave I am ready to save my men can you please tell me if you want to e - scape.

103 104 105 106 107 108 109 110 111 112

113 114 115 116 117 118 119 120 121 122

Solo Satyr

If

123 124 125 126 127 128 129 130 131 132

# If Only

Act III

Craig Bakalian

Fast (♩ = 86)

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

Percussion III  
Tambourine *mp* *mf*

Percussion IV  
Bass Drum and Suspended Cymbal *mp*

Accordion *mp*

Odysseus

Silenus

Cyclops

Solo Satyr *f*

Satyr  
on - ly my dear darl - ing friend if on - ly the day would come that we could e -

System 1: Treble and Bass staves with notes and rests. Includes a *mf* dynamic marking.

System 2: Treble and Bass staves with notes and rests.

System 3: Bass staff with notes and rests.

System 4: Treble and Bass staves with notes and rests. Includes a *mf* dynamic marking.

System 5: Treble and Bass staves with notes and rests.

System 6: Treble and Bass staves with notes and rests.

System 7: Treble and Bass staves with notes and rests.

System 8: Treble and Bass staves with notes and rests.

System 9: Treble and Bass staves with notes and rests.

System 10: Treble and Bass staves with notes and rests.

System 11: Treble and Bass staves with lyrics: "scape from the clut - ches of that beast this lit - tle si - phon of mine is get - ting des - per -"

13

Musical score system 1, measures 13-18. Treble clef: measures 13-14 have a half note G4 with a fermata, followed by rests. Bass clef: measures 13-14 have a half note G3, followed by rests. Measures 15-18 contain rests in both staves.

Musical score system 2, measures 19-24. Treble clef: measures 19-20 have a half note G4 with a fermata, followed by rests. Bass clef: measures 19-20 have a half note G3, followed by rests. Measures 21-24 contain rests in both staves.

Musical score system 3, measures 25-26. Treble clef: measure 25 has a half note G4, measure 26 has a half note G4 with a fermata. Bass clef: measure 25 has a half note G3, measure 26 has a half note G3 with a fermata.

Musical score system 4, measures 27-32. Treble clef: measures 27-28 have a half note G4, followed by rests. Bass clef: measures 27-28 have a half note G3, followed by rests. Measures 29-32 contain rests in both staves.

Musical score system 5, measures 33-38. Treble clef: measures 33-38 contain rests. Bass clef: measures 33-38 contain rests.

Musical score system 6, measures 39-44. Treble clef: measures 39-44 contain rests. Bass clef: measures 39-40 have a half note G3, followed by rests. Measures 41-44 contain rests in both staves.

Musical score system 7, measures 45-50. Treble clef: measures 45-50 contain rests. Bass clef: measures 45-46 have a half note G3, followed by rests. Measures 47-50 contain rests in both staves.

Musical score system 8, measures 51-56. Treble clef: measures 51-52 have a half note G4 with a fermata, followed by rests. Bass clef: measures 51-52 have a half note G3 with a fermata, followed by rests. Measures 53-56 contain rests in both staves.

Musical score system 9, measures 57-62. Treble clef: measures 57-62 contain rests. Bass clef: measures 57-62 contain rests.

Musical score system 10, measures 63-68. Treble clef: measures 63-64 contain rests. Bass clef: measures 63-64 contain rests. Measures 65-68 contain rests in both staves.

Musical score system 11, measures 69-74. Treble clef: measures 69-70 have a half note G4, followed by rests. Bass clef: measures 69-70 have a half note G3, followed by rests. Measures 71-72 have a half note G4 with a fermata, followed by rests. Bass clef: measures 71-72 have a half note G3 with a fermata, followed by rests. Measures 73-74 contain rests in both staves.

ate - ly lone - ly there's no sex to be had in that cave



# Let Me Tell You My Plan

Act III

Craig Bakalian

**Faster** (♩ = 110)

Flute *mf*

Saxophone *mp*

Trumpet *mf*

Trombone *mp*

Violin I *mf*

Violin II *mf*

Viola *mp*

Cello *mp*

Bass *mp*

Timpani *mp*

Percussion I *mf*

Percussion II *mf*  
Liquid Triangle

Percussion III *mp*  
Tambourine

Percussion IV *mp*  
Bass Drum and Suspended Cymbal

Accordion *mp*

Odysseus *f*  
Well then let me tell you my plan

Silenus

Cyclops

Satyrs *f*  
Tell us! hearing about Cyclop's death  
Tell us! hearing about Cyclop's death

Quick and Excited (♩ = 220)

The musical score is arranged in a system of 12 staves. The first system (staves 1-4) contains the piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The second system (staves 5-8) continues the piano accompaniment, including a bass line. The third system (staves 9-12) features the vocal line with lyrics, accompanied by a bass line. The tempo is marked 'Quick and Excited' with a quarter note equal to 220 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The lyrics are: 'would be sweet-er than the sweetest mus-ic made by an a-sian ly - re' and 'I will tell him to keep all the'.

would be sweet-er than the sweetest mus-ic made by an a-sian ly - re  
 would be sweet-er than the sweetest mus-ic made by an a-sian ly - re

16

*p* *mf* *p* *mf* *p* *p*

*mf* *p* *p* *p* *p* *p*

*p* *p* *p* *p* *p* *p*

*p* *p* *p* *p* *p* *p*

*p* *p* *p* *p* *p* *p*

*p* *p* *p* *p* *p* *p*

*mf* *p* *mf* *p* *mf* *p*

*mf* *p* *mf* *p* *mf* *p*

*mf* *p* *mf* *p* *mf* *p*

*mf* *p* *mf* *p* *mf* *p*

*mf* *p* *mf* *p* *mf* *p*

*mf* *p* *mf* *p* *mf* *p*

*f* *f*

wine to him - self and enjoy it for the rest of his life and not to share it after he suc-

23

*p*  
*mf*  
*pp*  
*p*  
*p*

*mf*  
*p*  
*p*  
*p*  
*p*

*p*

*p*

*p*

*p*

*p*

*mf*

cumbs to Bacchus and falls dead a - sleep a - sleep I will pull out this huge o - live tree log and

31

8 make it point-y at one end with my sword and put it in to the fire when I see it get-ting red and

39

*spp* *f* *f* *f* *f* *f* *f* *f*

*spp* *f* *f* *f* *f* *f* *f* *f*

*spp* *f* *f* *f* *f* *f* *f* *f*

*spp* *f* *f* *f* *f* *f* *f* *f*

*spp* *f* *f* *f* *f* *f* *f* *f*

*spp* *f* *f* *f* *f* *f* *f* *f*

*pp* *f* *f* *f* *f* *f* *f* *f*

Gong *pp* *f* *f* *f* *f* *f* *f* *f*

Low, Medium, and High Tom *f* *f* *f* *f* *f* *f* *f* *f*

Snare Drum *f* *f* *f* *f* *f* *f* *f* *f*

*pp* *f* *f* *f* *f* *f* *f* *f*

*pp* *f* *f* *f* *f* *f* *f* *f*

*sp* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

hot I will lift it up and shove it deep in - to Cy - clops eye







63

eye ball burn him

woo hoo! This plan of yours is a real beau -

woo hoo! This plan of yours is a real beau -

Suspended Cymbal

*f*

Af-ter that we'll board my ship and we'll speed

ty, in - sane

ty in - sane

woo hoo!

woo hoo!

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

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

Musical score system 3 (measures 89-95). Empty staves.

Musical score system 4 (measures 96-102). Empty staves.

Musical score system 5 (measures 103-109). Empty staves.

Musical score system 6 (measures 110-116). Empty staves.

Musical score system 7 (measures 117-123). Includes piano accompaniment. Dynamics include *p*.

Musical score system 8 (measures 124-130). Includes vocal line with lyrics: "you a-way from this place But now hold your tongue you know".

Musical score system 9 (measures 131-137). Empty staves.

Musical score system 10 (measures 138-144). Includes vocal line with lyrics: "can we help with the log at least touch it while you poke his". Dynamics include *f*.

can we help with the log at least touch it while you poke his

83

*mf* *p*

*mf* *mf* *mf* *mf*

Didgeridoo

*f* *mf*

my plan sit tight wait for the ma-sters sig - nal

eye the way peo-ple touch blood li - ba - tion cups

*f*  
la la la la la la la

eye the way peo-ple touch blood li - ba - tion cups

91

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

la la la la la la la la la la la la la la la

list - en he's drunk now aw - ful voice

list - en he's drunk now aw - ful voice

98

Drunken Waltz, Slow

105

The musical score is arranged in systems. The first system includes a vocal line and piano accompaniment. The second system continues the piano accompaniment with a plucked string part. The third system features percussion parts for castanets and triangles. The fourth system shows the piano accompaniment. The fifth system contains the vocal line with lyrics. The sixth system continues the piano accompaniment.

la la la la la par - ty party par - ty time oh party party par - ty time oh

the lusty bo - dy of his mis - tress waits for him

is

112

par-ty party time par - ty par-ty time ha ha ha ha ha ha ha ha ha ha ha ha ha ha ha



119

ha ha I'm to - tal - ly gone

127

I'm to - tal - ly load - - ed I am sloshed with wine

134

ho ha ha ha ha what joy my heart is danc - ing in -

141

side of me par-ty par-ty par-ty time oh par-ty par-ty time

147

mf

mf

mf

mf

mf

mf

mf

mf

p

mf

p

mf

mf

mf

mf

mf

p

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

par - ty par - ty time ha ha ha ha ha ha ha ha ha ha ha ha ha boo

mf

154

ha I'm ful - ly load - ed like a shi - -

161

Hiccup

- p good car - go ha ha ha ha ha

168 *Slower...* *rit...* *Slower...*

par - ty time par - ty time oh what a joy what a joy oh what a joy



# You Need To Lie Down

Act III

Craig Bakalian

Fast (♩ = 110)

Flute *ff*

Saxophone *ff* *p* *ff* *p*

Trumpet *ff*

Trombone *ff* *p* *ff* *p*

Violin I *ff*

Violin II *ff*

Viola *ff* *p* *ff* *p*

Cello *ff* *p* *ff* *p*

Bass *ff* *p* *ff* *p*

Timpani *ff* *p* *ff* *p*

Percussion I  
Snare Drum and Suspended Cymbal *ff* *p* *ff* *p*

Percussion II  
Bass Drum and Suspended Cymbal *ff* *p* *f* *p*

Percussion III  
Tambourine *p* *ff* *p*

Percussion IV  
Whip *ff* *ff*

Accordion *ff* *p* *ff* *p*

Odysseus *ff*  
Cy - clops listen to me I know this god Bac - chus

Silenus

Cyclops

Satyrs

ff mf

ff mf

ff mf

ff mf

ff mf

ff mf

f

ff mf

whose drink I've giv - en you you need to lie down

Musical notation system 1 (measures 14-17). Includes treble and bass staves with melodic lines and rests.

Musical notation system 2 (measures 18-21). Includes treble and bass staves with melodic lines.

Musical notation system 3 (measure 22). Bass staff with a single note and chord.

Musical notation system 4 (measures 23-26). Includes a staff labeled "Wind Chimes" with a wavy line and a bass staff with notes.

Musical notation system 5 (measures 27-30). Includes a staff with a wavy line and a bass staff with notes.

Musical notation system 6 (measures 31-34). Includes a staff with a wavy line and a bass staff with notes.

Musical notation system 7 (measures 35-38). Includes a staff with a wavy line and a bass staff with notes.

Musical notation system 8 (measures 39-42). Includes treble and bass staves with melodic lines.

Musical notation system 9 (measures 43-46). Includes lyrics: "lie down list-en to me", "Yes boss lie down here drink - - ing", "I a - gree beau-ti - ful warm sun green grass the". Includes dynamic marking *f*.

Musical notation system 10 (measures 47-50). Includes treble and bass staves with rests.

19

8

list - en to me

in the hot sun is great yes

ground is nice with all the grass and flow - ers warm sun

Musical notation system 1, measures 24-29. Includes piano and bass staves with various rhythmic patterns and rests.

Musical notation system 2, measures 24-29. Includes piano and bass staves with various rhythmic patterns and rests.

Musical notation system 3, measures 24-29. Includes piano and bass staves with various rhythmic patterns and rests.

Musical notation system 4, measures 24-29. Includes piano and bass staves with various rhythmic patterns and rests.

Musical notation system 5, measures 24-29. Includes piano and bass staves with various rhythmic patterns and rests.

Musical notation system 6, measures 24-29. Includes piano and bass staves with various rhythmic patterns and rests.

Musical notation system 7, measures 24-29. Includes piano and bass staves with various rhythmic patterns and rests.

Musical notation system 8, measures 24-29. Includes piano and bass staves with various rhythmic patterns and rests.

Musical notation system 9, measures 24-29. Includes piano and bass staves with lyrics: "lie down lie down lie", "boss the wind is great yes boss the", "beautiful green grass beautiful warm sun beau-ti-ful flow-ers".

Musical notation system 10, measures 24-29. Includes piano and bass staves with various rhythmic patterns and rests.





45

it and smash-ing it as they walk by

Yeah! Right! you mean you want to pinch it



52

and drink it all to your - self put it here be - tween us now, you

58

*f* *p*

*f* *p*

*f*

*f* *p*

*f*

*f*

*ff*

my name my name is No - bod - y

stran - ger, tell me what your name is

Musical notation for measures 67-74, consisting of four staves (two treble and two bass clefs) with rests.

Musical notation for measures 67-74, consisting of five staves (three treble and two bass clefs) with piano accompaniment. Dynamics include *p*.

Musical notation for measures 67-74, consisting of one bass clef staff with rests.

Musical notation for measures 67-74, consisting of one treble clef staff with rests and one drum staff with a pattern of eighth notes. The drum staff is labeled "High, Medium, and Low Toms". Dynamics include *p*.

Musical notation for measures 67-74, consisting of one treble clef staff with rests and one drum staff with a pattern of quarter notes. Dynamics include *p*.

Musical notation for measures 67-74, consisting of one treble clef staff with piano accompaniment and one drum staff with rests. Dynamics include *p*.

Musical notation for measures 67-74, consisting of one treble clef staff with piano accompaniment and one drum staff with rests. Dynamics include *p*.

Musical notation for measures 67-74, consisting of one treble clef staff with piano accompaniment and one bass clef staff with piano accompaniment. Dynamics include *p*.

Vocal line for measures 67-74. Lyrics: "now you tell me how will you re - pay my kind - ness". Dynamics include *f*.

Vocal line for measures 67-74. Lyrics: "I will re - pay you by eating you too". Dynamics include *ff*.

Musical notation for measures 67-74, consisting of two staves (treble and bass clefs) with rests.

75

Silenus moves cup behind Cyclops

I am drinking to your health  
Cyclops snatches the cup..

Hey!  
what do you think your do - ing

82

Snare Drum

Cy-clops, sir

Here, now you, you do the pour-ing from now on

# Already Loaded

Act III

Craig Bakalian

Fast (♩. = 100)

Flute *f* *p*

Saxophone *f* *p*

Trumpet *f* *p*

Trombone *f* *p*

Violin I *f* *p*

Violin II *f* *p*

Viola *f* *p*

Cello *f* *p*

Bass *f* *p*

Timpani *f* *p*

Percussion I  
Tambourine *f* *p*

Percussion II *f* *p*

Percussion III  
Helix Bowl *f*

Percussion IV  
Daf Drum (Iranian) *f*

Accordion *f* *p*

Odysseus *f*  
Oh, yes, this

Silenus  
Silenus hands Odysseus the wine skin...

Cyclops  
Cheers from Satyrs and general rukus...

Satyrs  
Cheers from Satyrs and general rukus...

Detailed description: This is a page of a musical score for 'Already Loaded Act III' by Craig Bakalian. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat) and a tempo marking of 'Fast (♩. = 100)'. The instruments listed on the left are Flute, Saxophone, Trumpet, Trombone, Violin I, Violin II, Viola, Cello, Bass, Timpani, Percussion I (Tambourine), Percussion II, Percussion III (Helix Bowl), Percussion IV (Daf Drum (Iranian)), Accordion, Odysseus, Silenus, Cyclops, and Satyrs. The score consists of multiple staves for each instrument, with dynamic markings of *f* (forte) and *p* (piano) throughout. The vocal parts for Odysseus, Silenus, Cyclops, and Satyrs have lyrics written below their staves. The score includes various musical notations such as triplets, slurs, and rests.

Musical score for the first system, measures 10-19. It features a vocal line and a piano accompaniment with a complex rhythmic pattern in the right hand.

Musical score for the second system, measures 20-29. The piano accompaniment continues with intricate textures, including sixteenth-note runs and chords.

Musical score for the third system, measures 30-31. This system shows a change in the piano accompaniment, with a more active bass line.

Musical score for the fourth system, measures 32-33. The piano accompaniment features a series of chords and a steady bass line.

Musical score for the fifth system, measures 34-35. The piano accompaniment continues with a consistent rhythmic accompaniment.

Musical score for the sixth system, measures 36-37. The piano accompaniment includes tremolos and sustained notes.

Musical score for the seventh system, measures 38-39. The piano accompaniment features a series of chords and a steady bass line.

Musical score for the eighth system, measures 40-41. The piano accompaniment includes chords and a steady bass line.

Musical score for the ninth system, measures 42-43. The vocal line begins with the lyrics "is fam - il - iar".

Musical score for the tenth system, measures 44-45. The vocal line continues with the lyrics "Shhhh... Be qui - et I'm".

Musical score for the eleventh system, measures 46-47. The vocal line continues with the lyrics "go on then pour".

20

8

pouring it I'm pour-ing it here you are now drink the

hard thing to do for a man who's al-read-y load - ed wa -



lot of it in one go! Oh, bot - toms up! a man drinks till he dies

sted  
Cyclops guzzles wine from cup...



49

Measures 49-55. The system contains a vocal line and piano accompaniment. The key signature is three flats (B-flat major/D-flat minor). The vocal line has rests from measure 49 to 55. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Measures 56-62. The system contains a vocal line and piano accompaniment. The key signature is three flats. The vocal line has rests from measure 56 to 62. The piano accompaniment continues with the same rhythmic pattern.

Measures 63-69. The system contains a vocal line and piano accompaniment. The key signature is three flats. The vocal line has rests from measure 63 to 69. The piano accompaniment continues with the same rhythmic pattern.

Measures 70-76. The system contains a vocal line and piano accompaniment. The key signature is three flats. The vocal line has rests from measure 70 to 76. The piano accompaniment continues with the same rhythmic pattern.

Measures 77-83. The system contains a vocal line and piano accompaniment. The key signature is three flats. The vocal line has rests from measure 77 to 83. The piano accompaniment continues with the same rhythmic pattern.

Measures 84-90. The system contains a vocal line and piano accompaniment. The key signature is three flats. The vocal line has rests from measure 84 to 90. The piano accompaniment continues with the same rhythmic pattern.

Measures 91-97. The system contains a vocal line and piano accompaniment. The key signature is three flats. The vocal line has rests from measure 91 to 97. The piano accompaniment continues with the same rhythmic pattern.

Measures 98-104. The system contains a vocal line and piano accompaniment. The key signature is three flats. The vocal line has rests from measure 98 to 104. The piano accompaniment continues with the same rhythmic pattern.

Measures 105-111. The system contains a vocal line and piano accompaniment. The key signature is three flats. The vocal line has rests from measure 105 to 111. The piano accompaniment continues with the same rhythmic pattern.

*fff*  
 Oh! de - li - cious stuff Joy! joy pure joy pure joy oh look  
 do you part  
 do you part

61

72

72

Vibraslap

tr Helix Bowl tr

with the earth I think it's all danc - ing Hey there Zeus and all the o - ther di - vin - i - ties

83

do you think I should kiss them all here come

Laughter...

92

all the pre - tty gra - ces they used to ex - cite me *ff* get my can - dle

101

burn - ing for - get it girls I'm off with this Gan - y - mede  
 la la la la la



boy here a much bet-ter way to re-lax than with all  
 la la la la la la

120

Boss! Boss!

you la - dies I al - ways did love the boys more

la la la la la la la

la la la la la la la

# I'm Silenus, Your Friend

Act III

Craig Bakalian

*Slower*

Flute *p*

Saxophone *p*

Trumpet *p*

Trombone *p*

Violin I *p*

Violin II *p*

Viola *p*

Cello *p*

Bass *p*

Timpani *p*

Percussion I *p*

Percussion II *p*

Percussion III  
Bass Drum and Suspended Cymbal

Percussion IV  
Daf Drum (Iranian) *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *p*

Accordion *p*

Odysseus

Silenus *mf*  
It's me it's me Si - len - - us I'm not Zues's son a

Cyclops

Satyrs

Faster, Brilliant

Musical score for the first system, measures 12-15. It includes staves for vocal line and piano accompaniment. Dynamics include piano (*p*) and mezzo-piano (*mp*).

Musical score for the second system, measures 16-19. It includes staves for vocal line and piano accompaniment. Dynamics include piano (*p*).

Musical score for the third system, measures 20-23. It includes staves for vocal line and piano accompaniment. Dynamics include piano (*p*) and mezzo-piano (*mp*).

Musical score for the fourth system, measures 24-27. It includes staves for vocal line and piano accompaniment. Dynamics include piano (*p*).

Musical score for the fifth system, measures 28-31. It includes staves for vocal line and piano accompaniment. Dynamics include piano (*p*).

Musical score for the sixth system, measures 32-35. It includes staves for vocal line and piano accompaniment. Dynamics include piano (*p*).

Musical score for the seventh system, measures 36-39. It includes staves for vocal line and piano accompaniment. Dynamics include piano (*p*).

Musical score for the eighth system, measures 40-43. It includes staves for vocal line and piano accompaniment. Dynamics include piano (*p*).

Musical score for the ninth system, measures 44-47. It includes staves for vocal line and piano accompaniment. Dynamics include piano (*p*).

Musical score for the tenth system, measures 48-51. It includes staves for vocal line and piano accompaniment. Dynamics include piano (*p*).

Musical score for the eleventh system, measures 52-55. It includes staves for vocal line and piano accompaniment. Dynamics include piano (*p*).

Musical score for the twelfth system, measures 56-59. It includes staves for vocal line and piano accompaniment. Dynamics include piano (*p*).

wimpering...

Gan-y-mede, I I am Si-len-us your friend

You are a gan-y - mede and I'm snatching you a - way

Musical score system 1 (measures 24-32). Includes vocal line and piano accompaniment. Dynamics: *mf*, *p*. Includes a trill (*tr*) in the piano part.

Musical score system 2 (measures 33-40). Includes vocal line and piano accompaniment. Dynamics: *mf*, *p*.

Musical score system 3 (measures 41-48). Includes vocal line and piano accompaniment. Dynamics: *mf*, *p*.

Musical score system 4 (measures 49-56). Includes piano accompaniment with a drum line. Dynamics: *mf*, *p*.

Musical score system 5 (measures 57-64). Includes piano accompaniment with a drum line. Dynamics: *mf*, *p*.

Musical score system 6 (measures 65-72). Includes piano accompaniment with a drum line. Dynamics: *mf*, *p*.

Musical score system 7 (measures 73-80). Includes piano accompaniment with a drum line. Dynamics: *mf*, *p*.

Musical score system 8 (measures 81-88). Includes piano accompaniment with a drum line. Dynamics: *mf*, *p*.

Musical score system 9 (measures 89-96). Includes vocal line and piano accompaniment. Lyrics: "Oh No! my dar-ling sons I'm head-ing from Dar-danus house let's go lit-tle boy". Dynamics: *mf*, *p*.



42 *mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

is it boy? Your not in love with me? Are you making fun of me?

*mf*





61

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

*mf cresc.*

Exhausted, out of breath...

*mf cresc.*

this little sip of wine It has turned south on me

Musical score for a symphony, measures 73-82. The score is in B-flat major and 3/4 time. It features a complex orchestration with multiple staves for strings, woodwinds, brass, and piano. Dynamics range from *ff* (fortissimo) to *fff* (fortississimo). The score includes various musical notations such as notes, rests, and dynamic markings.

Cyclops puts his arm around Silenus's shoulder and guides him into the cave...

Musical score for a symphony, measures 83-92. The score is in B-flat major and 3/4 time. It features a complex orchestration with multiple staves for strings, woodwinds, brass, and piano. Dynamics range from *ff* (fortissimo) to *fff* (fortississimo). The score includes various musical notations such as notes, rests, and dynamic markings.