Cyclops

Craig Bakalian

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Table of Contents

Foreword 3

Acknowledgements 5

Performance Rights 5

Act Three

Now That I've Seen (Odysseus) 6

Your Friends Are Dead? (Satyrs and Odysseus) 21

I Had a Thought (Odysseus) 33

If Only (Solo Satyr) 38

Let Me Tell You My Plan (Odysseus and Satyrs) 41

You Need To Lie Down (Odysseus, Silenus, and Cyclops) 65

Already Loaded (Odysseus, Silenus, and Cyclops) 78

I'm Silenus, Your Friend (Silenus and Cyclops) 91

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.

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Now That I've Seen

Act III

Craig Bakalian

Slow (𝅗𝅥. = 60)

Flute

Saxophone

Trumpet

Trombone

Violin I — Pluck — *p*

Violin II — Pluck — *p*

Viola — Pluck — *p*

Cello — Pluck — *p*

Bass — Pluck — *p*

Timpani

Percussion I

Percussion II

Percussion III — Large Shaker — *p*

Percussion IV — Large Cabasa — *p*

Accordion — *mf* — *mp*

Odysseus — *mf*

Oh, A - the-na my god-dess heav en - ly daugh-ter of Zeus come to me now come to

Silenus

Cyclops

Satyrs

11

p

mf

f

me and help me help me come straight a way be-cause I'm in deeper dan-ger now than I was on the ba-ttle ground of

21

Slow (𝅗𝅥. = 60)

mf *mp* *mp* *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

f

look u-pon this see what's go-ing on here be-cause if you can see this in - jus-tice then they're wrong to be-lieve that you're a real

42

Slow (𝅗𝅥. = 60)

Fast (♩ = 96)

f

mp

p

Steel Drum

Bass Drum, Small Suspended Cymbal

High Hat Pedal, Snare Drum

Vibraphone

god!

mp

Come then Cyclops

53

sf *p*

f

Solo Satyr

Your meal is rea - dy now

now now

fp

mf

open your gullet wide

now

now

59

Different Solo Satyr

f

fp

mp

mf

and eat the flesh of your guests

go on lie down on your fleece covered couch flesh

flesh

65

mf *mp* *f* *mf*

mp *f*

mp

mf

mf *p*

mf

3 3 3 3 3 3

mf

f

flesh flesh flesh

tear them up in to lit - tle bits

Different Solo Satyr

en - joy en - joy

70

mp

mf

mp

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

Pluck

roa - sted them

en - joy your meal

Come then Cyclops open your

85

mf

mf

mf

mf

f

f

f

f

f

Bow

Bow

Bow

Bow

Bow

mf

f

f

f

ff

ff

gullet wide your meal is read - y now your meal is read - y now now

gullet wide your meal is read - y now now

91

Slow (𝅗𝅥. = 60)

mp

Pluck

p

Pluck

p

Pluck

p

Pluck

p

Pluck

p

Large Shaker

p

Large Cabasa

p

mp

mf

Oh Zeus oh Zeus how can I e - ver speak now how can I ut - ter

101

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

110

f

f

f

mf

mf

mf

mf

mf

mf

mf

Suspended Cymbal

f

f

ff

by mor - tals oh Zeus oh Zeus

mf

now that I've seen

Your Friends Are Dead?

Act III

Craig Bakalian

Fast (♩ = 96)

Flute
Saxophone
Trumpet
Trombone
Violin I — Pluck
Violin II — Pluck
Viola — Pluck
Cello — Pluck
Bass — Pluck
Timpani
Percussion I — Steel Drum
Percussion II — High Hat Pedal and Snare Drum
Percussion III
Percussion IV — Bass Drum and Suspended Cymbal
Accordion
Odysseus
Silenus
Cyclops
Satyrs — Solo Satyr

Bow

What is it O - dy - se - us has Cyclops killed your friends?

has Cyclops killed your friends and eat - en them?

7

Faster

Bow

Bow

Bow

Marimba

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

13

ff

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

19

Fast and Fluid (𝅗𝅥. = 76)

Solo Satyr

poor poor men what happened in there? Tell us the whole stor - - y Cy - clops

26

p

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

35

ff

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

45

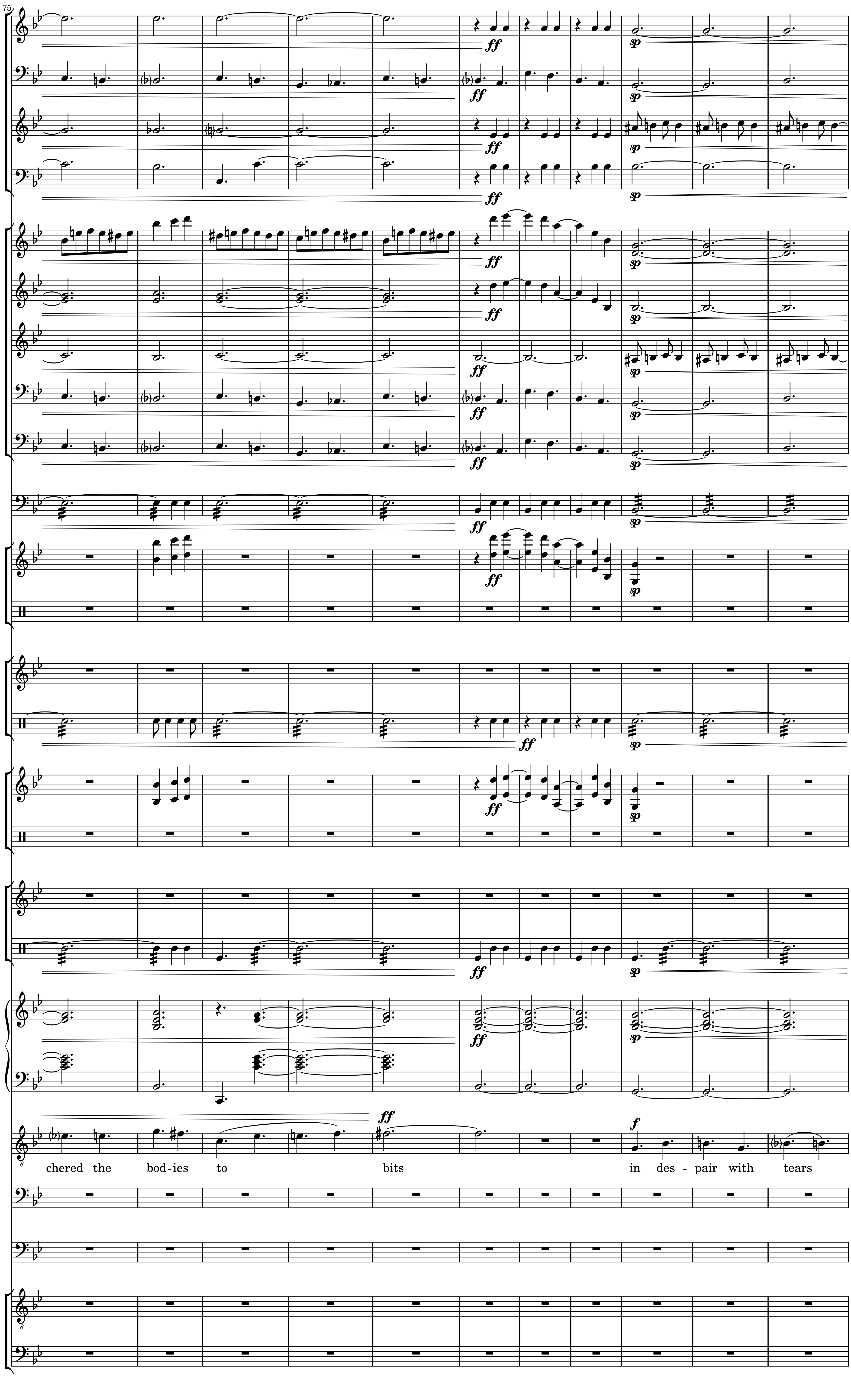
lift - ed one o - ver a huge hot caul - dron and cut his throat

55

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

65

rock splat - ter - ing his brains eve - ry where his sharp knife but -


75
chered the bod-ies to bits in des-pair with tears

86

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

fff

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

96

sp ff

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*

f

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

filled my head I picked up a cup and filled it with wine He raised his hand and took the cup

15

mf

mf

mf

p

p

p

p

p

p

Helix Bowl

mf

to his lips

He swallowed in one gulp

He then praised me

I gave him

23

Slower, Exhausted (𝅗𝅥. = 56)

p

mf

sp

ff

Suspended Cymbal

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

33

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

Solo Satyr

If

If Only

Act III

Craig Bakalian

Fast (♩ = 86)

Flute
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I
Percussion II
Percussion III
Tambourine
Percussion IV
Bass Drum and Syuspended Cymbal
Accordion
Odysseus
Silenus
Cyclops
Solo Satyr
Satyrs

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

7

mf

mf

scape from the clut - ches of that beast this lit - tle si - phon of mine is get - ting des - per -

13

f

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

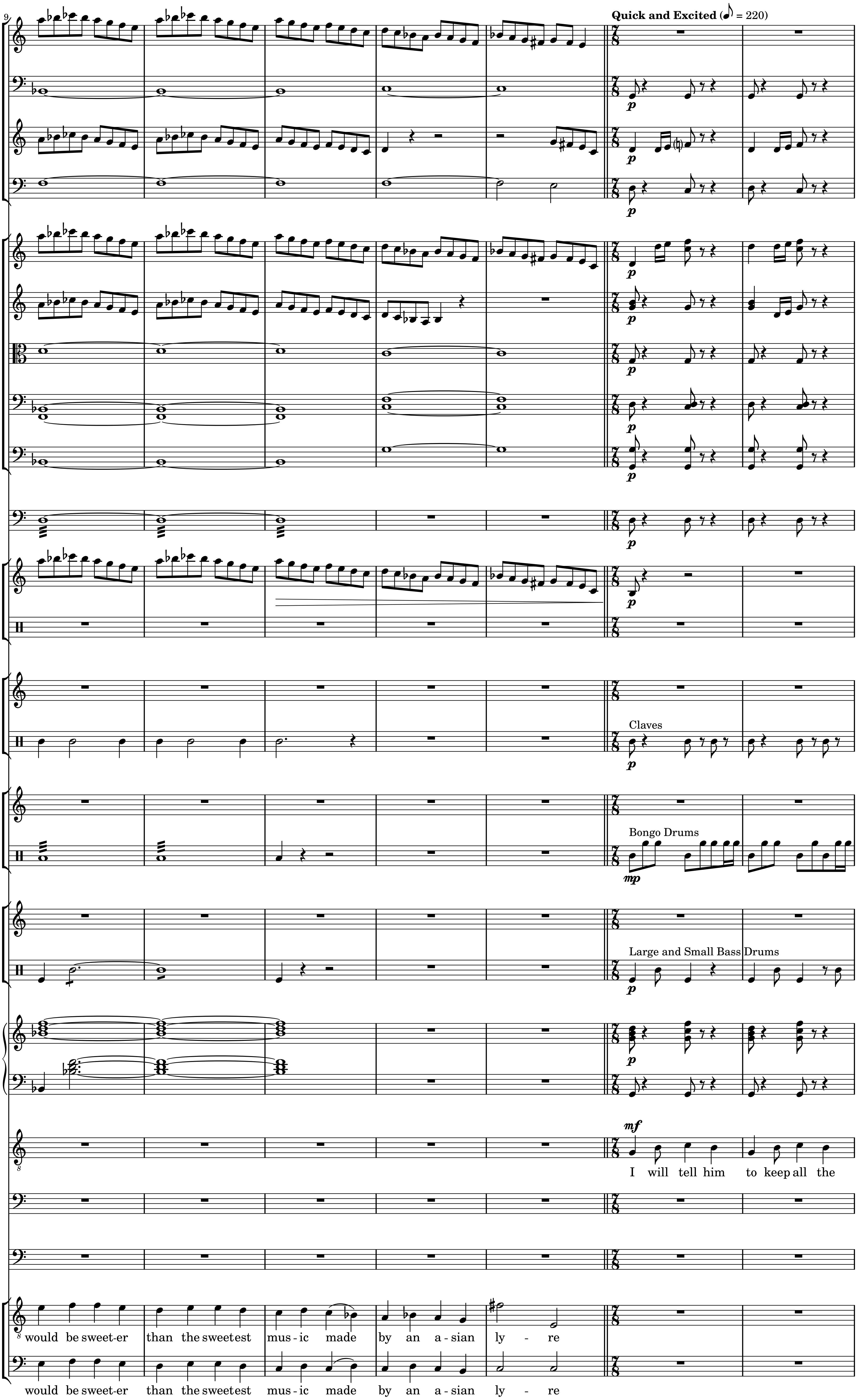
Let Me Tell You My Plan

Act III

Craig Bakalian

Faster (𝅗𝅥 = 110)

Flute
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I
Percussion II
Liquid Triangle
Percussion III
Tambourine
Percussion IV
Bass Drum and Suspended Cymbal
Accordion
Odysseus
Well then let me tell you my plan
Silenus
Cyclops
Satyrs
Tell us! hearing about Cyclop's death
Tell us! hearing about Cyclop's death


Quick and Excited (♪ = 220)
Claves
Bongo Drums
Large and Small Bass Drums
I will tell him to keep all the
would be sweet-er than the sweet-est mus-ic made by an a-sian ly-re
would be sweet-er than the sweet-est mus-ic made by an a-sian ly-re

16

p *mf* *p*

p *mf* *p*

p

p *mf* *p*

mf *p*

wine to him - self and en-joy it for the rest of his life and not to share it af-ter he suc-

23

mf

p

sp

mf

p

p

mf

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

f

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

pp

Gong

Low, Medium, and High Tom

Snare Drum

sp

ff

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

47

spp

spp

spp

spp

f

f

f

f

spp

f

f

f

spp

f

spp

pp

f

f

spp

f

spp

sp

ff

the fire will melt his eye ball and make him to - tal - ly blind

55

spp

spp

spp

pp

spp

spp

spp

spp

spp

spp

spp

sp

burn out his eye ball burn out his eye ball burn out his

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 -

69

Suspended Cymbal

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

ty, in - sane woo hoo!

ty in - sane woo hoo!

75

p

p

p

p

p

f

f

f

you a - way from this place But now hold your tongue you know

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

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

f

la la la la la la la la

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

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

91

mf

mf

mf

mf

mf

mf

mf

mf

mf

Whip

f

Helix Bowl

f

f

la la la la la la la 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

Ratchet

mf

la la la la la la la

aw - ful tune there he is! leaning on his best friend's shoul-der on his way to his bed where

aw - ful tune there he is! aw - ful drunk aw - ful tune aw - ful tune list - en there he

Drunken Waltz, Slow

105

Pluck

Castanets

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

119

mf *p*

mf *p*

mf *p*

mf *p*

mp

p

mp

ha ha I'm to - tal - ly gone

127

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

134

Ratchet

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

141

Bow

Castanets

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

147

mf

mf

mf

mf

mf

p

p

p

mf

mf

mf

mf

tr

tr

tr

tr

tr

tr

mf

mf

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

154

mf

p

mf

p

p

p

tr

tr

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

161

Hiccup

- - p good car - - go ha 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
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I — Snare Drum and Suspended Cymbal
Percussion II — Bass Drum and Suspended Cymbal
Percussion III — Tambourine
Percussion IV — Whip
Accordion
Odysseus — Cy - clops listen to me / I know this god Bac - chus
Silenus
Cyclops
Satyrs

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

8

ff *mf* *f*

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

14

Wind Chimes

lie down list - en to me

Yes boss lie down here drink - - ing

I a - gree beau - ti - ful warm sun green grass the

19

tr

list - en to me

in the hot sun is great yes

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

24

lie down lie down lie

boss the wind is great yes boss the

beautiful green grass beautiful warm sun beau-ti-ful flow-ers

30

down in the sun

hot sun is great

beau - ti - ful sun

Hey! what are you do - ing

37

Whip

I don't want an - y one kick - ing

why are you hid - ding that cup be - hind

45

it and smash-ing it as they walk by

Yeah! Right! you mean you want to pinch it

52

Ratchet

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

58

f *sp*

f *sp*

f *sp*

f *sp*

f

f *sp*

f

f

ff

my name my name is No - bod - y

stran - ger, tell me what your name is

67

p

p

p

p

p

High, Medium, and Low Toms

p

p

p

f

now you tell me how will you re - pay my kind - ness

ff

I will re - pay you by eating you too

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

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

Oh, yes, this

Silenus hands Odysseus the wine skin...

Silenus

Cyclops

Cheers from Satyrs and general rukus...

Satyrs

Cheers from Satyrs and general rukus...

10

is fam - il - iar Shhhh... Be qui - et I'm

f

go on then pour

20

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 -

30

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

sted

Cyclops guzzles wine from cup...

40

A Large Piece of Sheet Metal

till death do you part

death

death

49

fff

Oh! de - li - cious stuff Joy! joy pure joy pure joy oh look

do you part

do you part

84

61

oh pure joy joy oh oh oh oh pure joy is the sky spin-ning a-bout

72

Vibraslap

Helix Bowl

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

83

p

p

p

p

p

mf

tr

tr

tr

tr

tr

p

Laughter...

do you think I should kiss them all here come

92

p

p

Snare Drum

Suspended Cymbal

ff

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

101

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

la la la la la

la la la la la

110

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

la la la la la la

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
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I
Percussion II
Percussion III
Bass Drum and Suspended Cymbal
Percussion IV
Daf Drum (Iranian)
Accordion
Odysseus
Silenus
It's me it's me Si - len - - us I'm not Zues's son a
Cyclops
Satyrs

12

Faster, Brilliant

Tambourine

Bass Drum and Suspended Cymbol

wimpering...

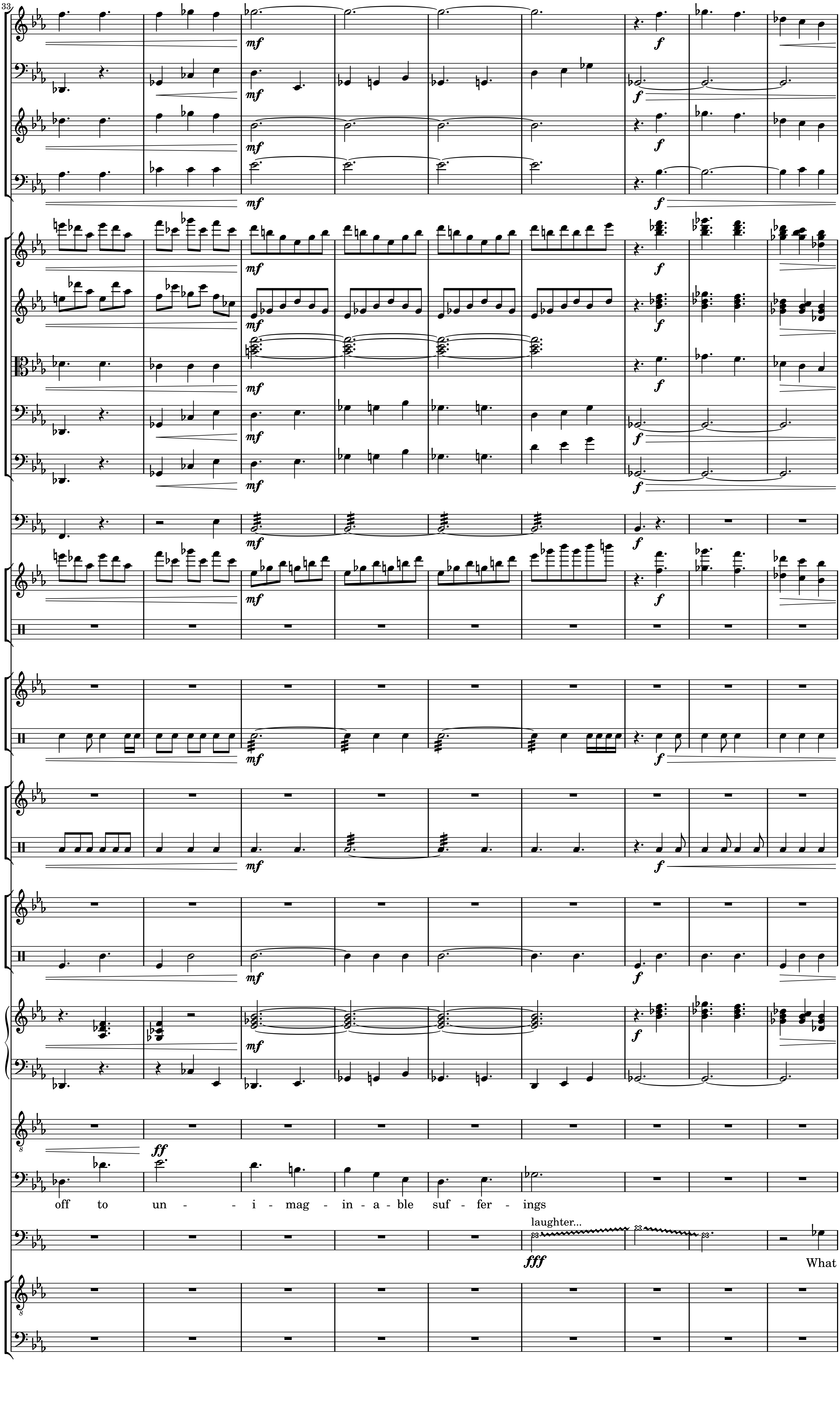
Gan-y-mede, I I am Si-len-us your friend

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

24

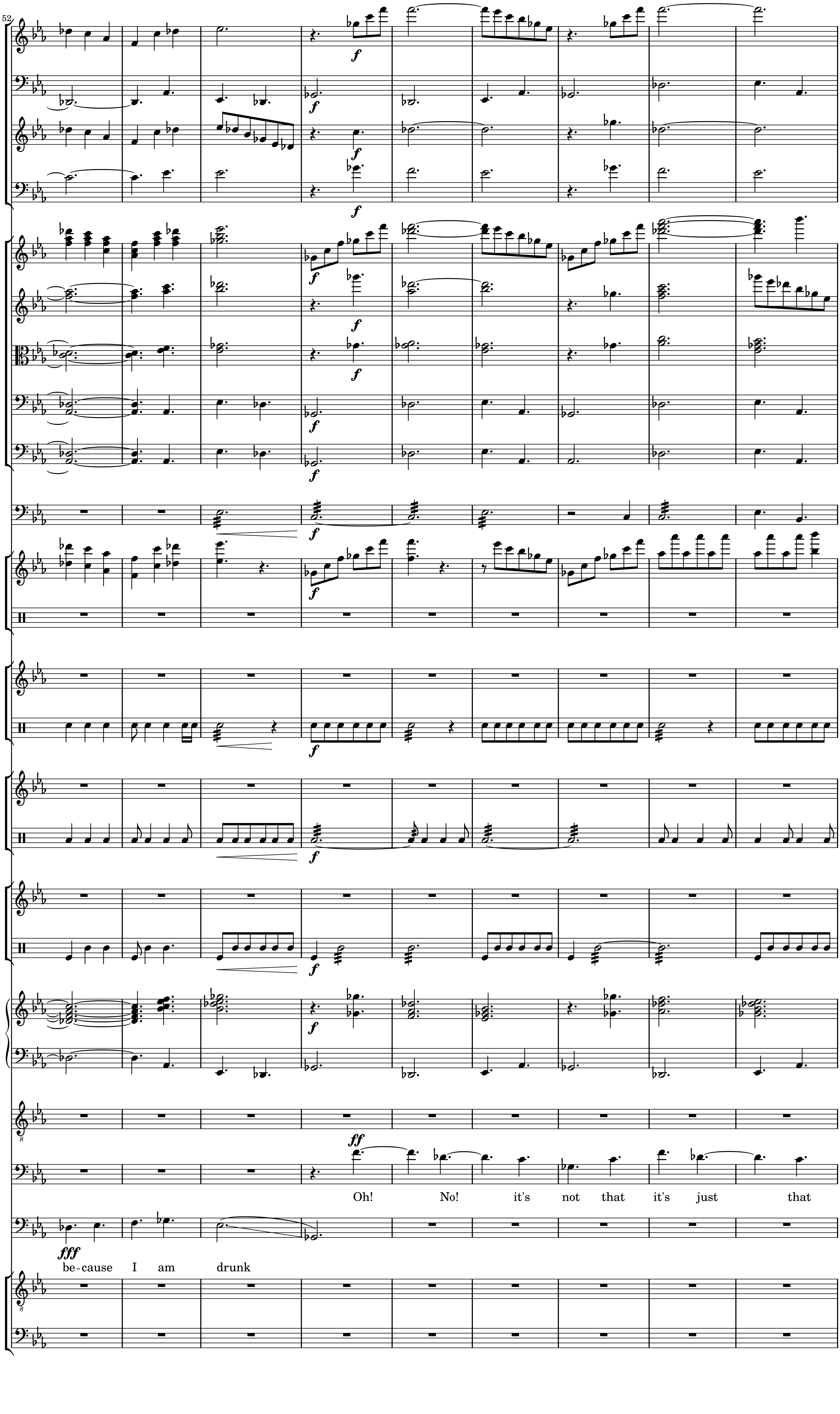
Oh No! my dar-ling sons I'm head-ing

from Dar - danus house let's go lit - tle boy


33
off to un - - i - mag - in - a - ble suf - fer - ings
laughter...
What

42

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


52
Oh! No! it's not that it's just that
be-cause I am drunk

61

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

Exhausted, out of breath...

this little sip of wine It has turned south on me

73

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