Cyclops

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 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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Let's Go

Act IV

Craig Bakalian

Quick (𝅗𝅥 = 110)

Flute
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I
Percussion II
Percussion III
Wood Block
Percussion IV
Bass Drum and Suspended Cymbal
Accordion
Odysseus
Silenus
Cyclops
Satyrs

9

sp *mf* *p*

come no - ble sons of Bac - chus let's go let's go Cy - clops is

16

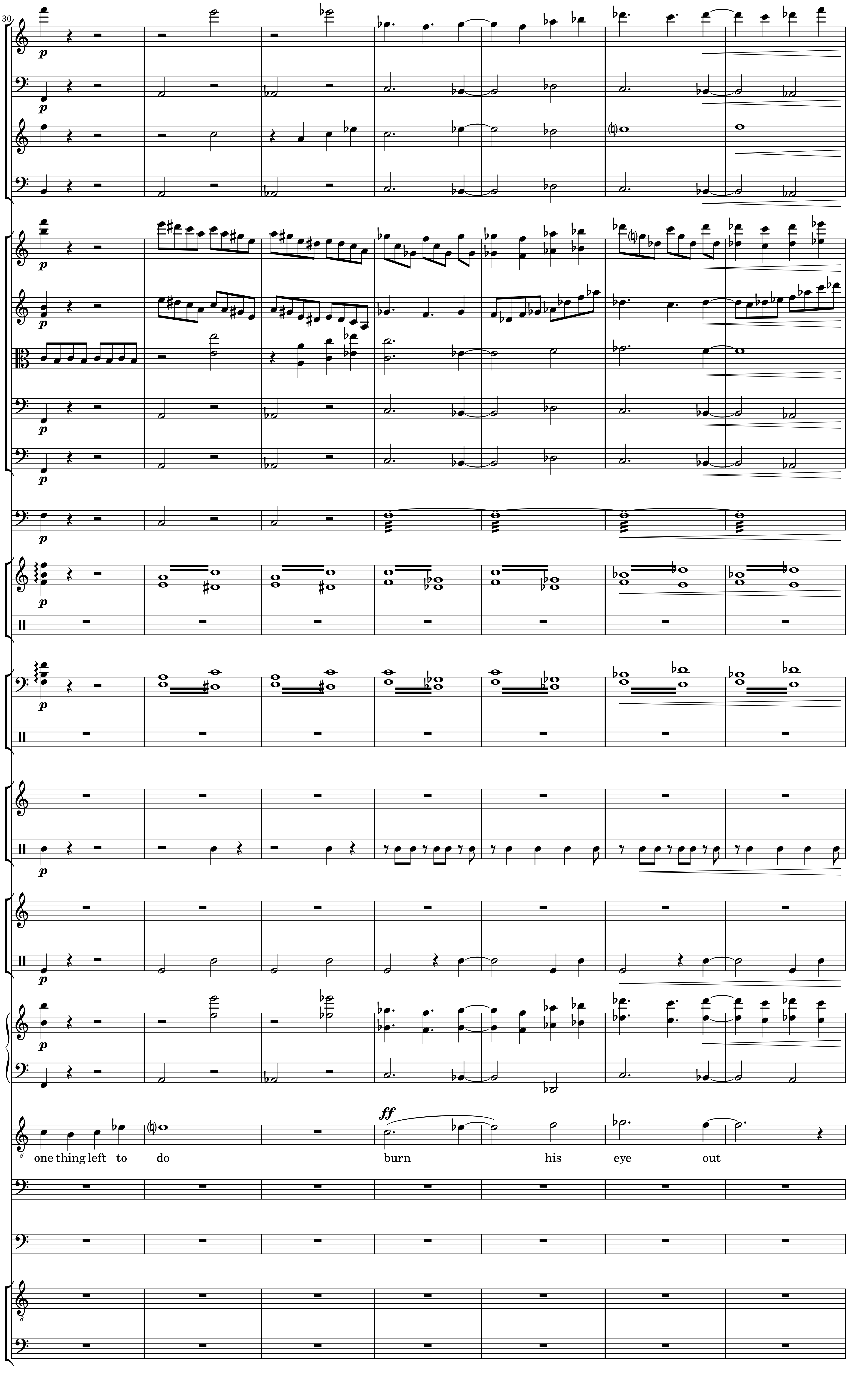
p *mf* *sp*

fast a sleep in the cave the log is in the fire -

23

mf *p* *mf* *p* *sp* *ff* *ff*

place burn - ing and smok - ing there's on - ly


30
p
ff
one thing left to do
burn his eye out

37

Snare Drum

our hearts will be as strong as steel don't wor-ry a-bout us you

let's go be-fore - our fa-ther is screwed us

44

come no - ble sons let's go let's go

can re - ly on us go go go the pain will grip the hor - ri - ble

can re - ly on us go go go the pain will grip the hor - ri - ble

51

p

p

p

p

p

p

p

p

p

p

f

sons of Bac - chus

ff

eat - er of hu - man flesh by the throat and the fire will ex - tin - guish the glow of his

ff

eat - er of hu - man flesh by the throat and the fire will ex - tin - guish the glow of his

58

p

let's go let's go let's go let's go let's go

Solo

the logs sharp point well hid den in the hot ash - es has

66

ff sp

ff sp

ff sp

ff sp

ff sp

ff sp

3

ff sp

ff sp

will you wild an - i - mals shut up shut and seal

now turned to char-coal it is an awe-some sight

75

your big mouths don't breath blink or cough

All

right we'll shut up choke the

right we'll shut up choke the

83

Chimes

come then let's grab hold of the log it's read-y

breath in - side our cheeks

breath in - side our cheeks

91

f

fff

ff

its point is red hot enter the cave! let's get the log

Small Group

this might not work

100

en-ter the cave!

just like that, one min ute strong and

Different Small Group

our arms are stiff

Small Group

our legs are too wob - bl - y

109

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

fff

now your weak use - - less lot

Solo

fff

All

my eyes are full of ash my arms my legs my eys my head my feet my

Solo

fff

All

and dust my arms my legs my eys my head my feet my

118

mf

mf

mf

mf

mf

mf

mf

mf

fff

f

cow - ards I knew you were cow - ards I will make do with my men

f

f

hands my gut my hair we just hate fights we're not cow - ards we're try-ing to save our spines our

hands my gut my hair we just hate fights we're not cow - ards we're try-ing to save our spines our

127

ff

if you can't fight then give us cheer and courage lift our spir - its

teeth our guts our spines our our necks our balls

teeth our guts our spines our our necks our balls

Lift Our Spirits

Act IV

Craig Bakalian

Quick (♩ = 110)

Flute
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I — Marimba
Percussion II — Marimba
Percussion III — Snare Drum; High, Medium, Low Toms
Percussion IV
Accordion
Odysseus — lift our spir - its high lift our spir - its high
Silenus
Cyclops
Satyrs — go on boys stick it to him poke it in him go on boys burn that su-cker

give us cheer and cour - age give us cheer and cour -

fill his skull with fire be brave twist and turn that log be brave

fill his skill with fire be brave twist that log be brave

15

age and strength cour - - age fill

twist it turn it twist and turn that log fill

twist and turn that log fill

22

his skull with fire the pain will make him wild

his skull with fire the pain will make him wild

his skull with fire the pain will make him wild

29

ff

Bellows Shake

so wild he might hurt you he might hurt you he might hurt you

Wild screams effects from Cyclops who comes out of the cave...

pull out pull out

pull out pull out

36

sp

sp

sp

ff

Oh my eye

42

my fuck-ing eye they made char - coal out of my eye

49

f *sp* *f* *sp* *f* *sp* *f* *f* *f* *f* *f* *p*

ff

Ah, the shame they've ru - ined me

ff

oh what a love - ly tune sing it a - gain please

oh what a love - ly tune sing it a - gain please

56

ah ah ah they de-stroyed me I am lost you won't e -

Satyrs swirl around Cyclops and tease him...

63

ff p sp ff p sp ff p ff

scape this cave you no - bod - ies you won't find a - ny plea-sure in your deed

70

you won't e-scape my pun - ish - ment

what's up Cy - clops why are you

what's up Cy - clops why are you

77

sp

sp

sp

ff

they have de - - stroyed me look!

fff

scream-ing like that

scream-ing like that

84

ug - ly! wretch-ed me! no! no! it was

ah! did you get drunk and fall in - to the fire?

ah! did you get drunk and fall in - to the fire?

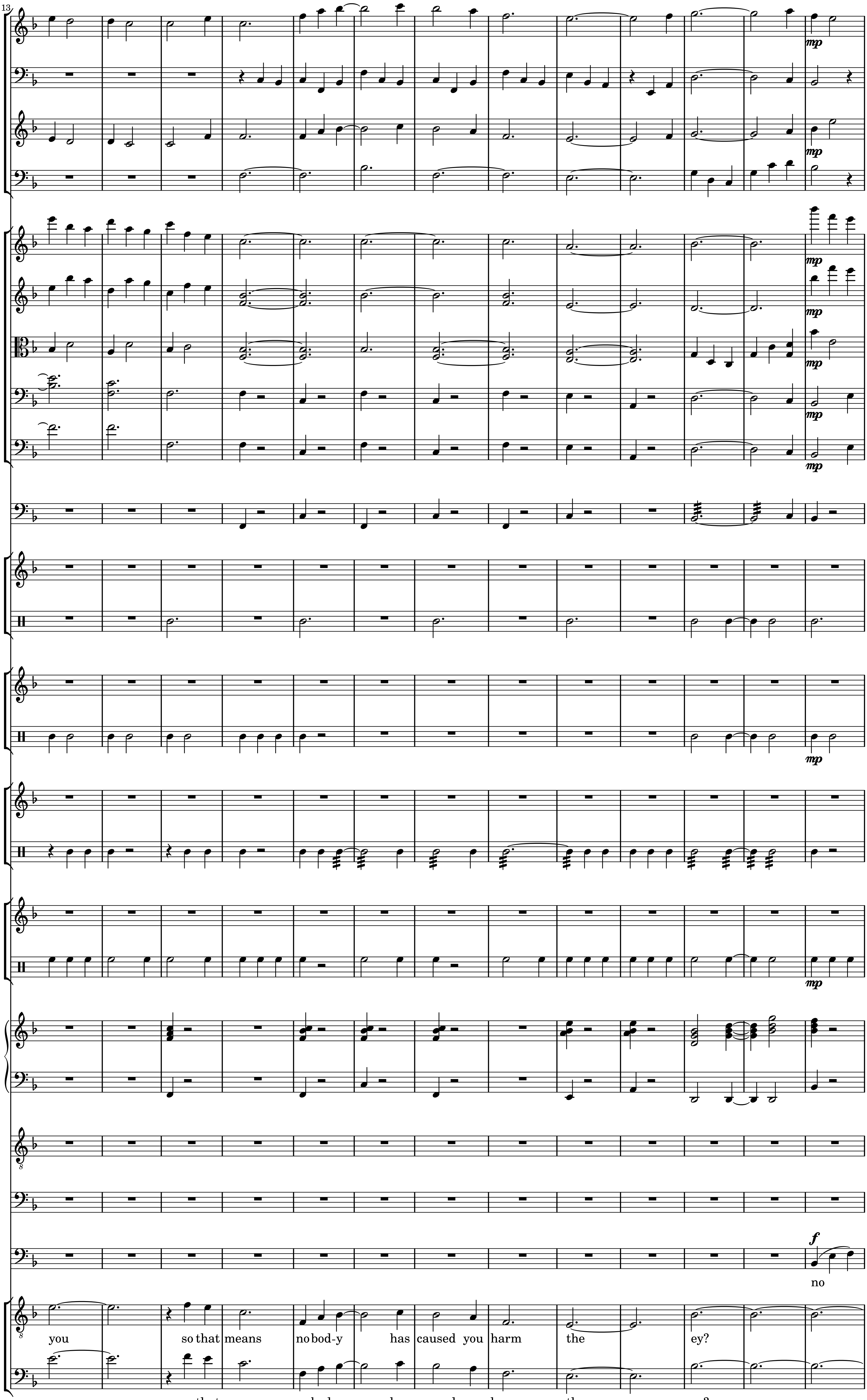
Nobody Nobody

Act IV

Craig Bakalian

Very Fast (𝅗𝅥. = 120)

Flute
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I
Vibraslap
Percussion II
Tambourine
Percussion III
Snare Drum
Percussion IV
Guiro
Accordion
Odysseus
Silenus
Cyclops
Nobod-y Nobod-y he blind - ed me
Satyrs
Nobod-y Nobod-y has blind - ed
Nobod-y Nobod-y has blind - ed


13
no
you so that means no bod-y has caused you harm the ey?
you so that means no bod-y has caused you harm then ey?

26

Marimba

mf

Bass Drum, Suspended Cymbal

no no no-bod-y plucked by eye - ball out it was no - bod - y

mp

no - bod - y no - bod - y no - bod - y no - bod - y

37

f

yeah you said that no-bod-y blind - ed you so

no-bod-y no-bod-y no-bod-y no-bod-y no-bod-y no-bod-y no-bod-y no-bod-y no-bod-y no-bod-y

47

f

f

f

f

f

f

f

f

f

f

ff

Oh! the pain stop making

mf

mf

your not blind then no-bod-y no-bod-y no - bod-y no-bod-y no - bod-y no - bod - y

no - bod - y no - bod - y no - bod - y no - bod - y no - bod - y no-bod-y no-bod-y no - bod-y no-bod-y no - bod-y no - bod - y

58

sp *f*

fun of me

tell me where No bod-y is

no-bod-y no - bod - y no - bod - y no-bod-y no-bod-y no who

no-bod-y no - bod - y no - bod - y no-bod-y no-bod-y no who

69

No-bod-y No-bod-y is no where an - y where no where

No-bod-y No-bod-y is no where an - y where no where

79

now list - en you it was my

an - y where no where puff!

an - y where no where puff!

88

mf

mf

mf

mf

mf

mf

mf

mf

Guiro

mf

mf

vis - i - tor who did this to me that hor - ri - ble vis - i - tor who got me so

98

Piccolo

Ratchet

drunk with that wine of his

oh yes the wine wine is a ver - y dan - ger - ous thing

oh yes the wine wine is a ver - y dan - ger - ous thing

109

Rim Shot

blood - y diff - i - cult to wrest-le with boss

by the gods tell me

blood - y diff - i - cult to wrest-le with boss

121

ff

p

sp

Rim Shot

have they e - scaped

they are right there boss

they are right there boss

133

Whistle

Rim Shot

where? which way?

near the cliff's edge stand - ing qui - et - ly

near the cliff's edge stand - ing qui - et - ly

145

Ratchet

Whistle

Wood Block

to your right boss

where?

to your right boss

157

ff

sp

p

Cyclops begins to sway side to side, front to back, and bangs into things; teased by satyrs.

where? where? where?

on that rock there caught him

on that rock there caught him

168

Snare Drum

Bass Drum, Suspended Cymbal

Ouch! one pain af - ter a - no - ther Ah! I have bro-ken my skull

yet

yet?

181

but you said they were here a

quick Cy - clops this way they're run - ning a - way

quick Cy - clops this way they're run - ning a - way

193

Toms

mf

Smaller Cymbal

mf

min-ute a - go

damn it where where

no boss this way we said here

no boss this way we said here

205

my left where? oh poor head you're

that way your left turn that way

that way your left turn that way

217

laugh-ing at me you're mak-ing fun of my mis - for - tune

no we're

no we're

230

where are you you most vile crea - ture

not Cy - clops he's right in front of you

not Cy - clops he's right in front of you

Given To Me By My Father

Act IV

Craig Bakalian

Very Fast (𝅗𝅥 = 120)

Flute

Flute

Saxophone

Trumpet

Trombone

Violin I

Violin II

Viola

Cello

Bass

Timpani

Glockenspiel

Percussion I

Chimes

Percussion II

Percussion III

Snare, Toms, Cowbell

Percussion IV

Bass Drum, Small and Large Cymbals

Accordion

Odysseus

I'm right here Cy-clops right here

Silenus

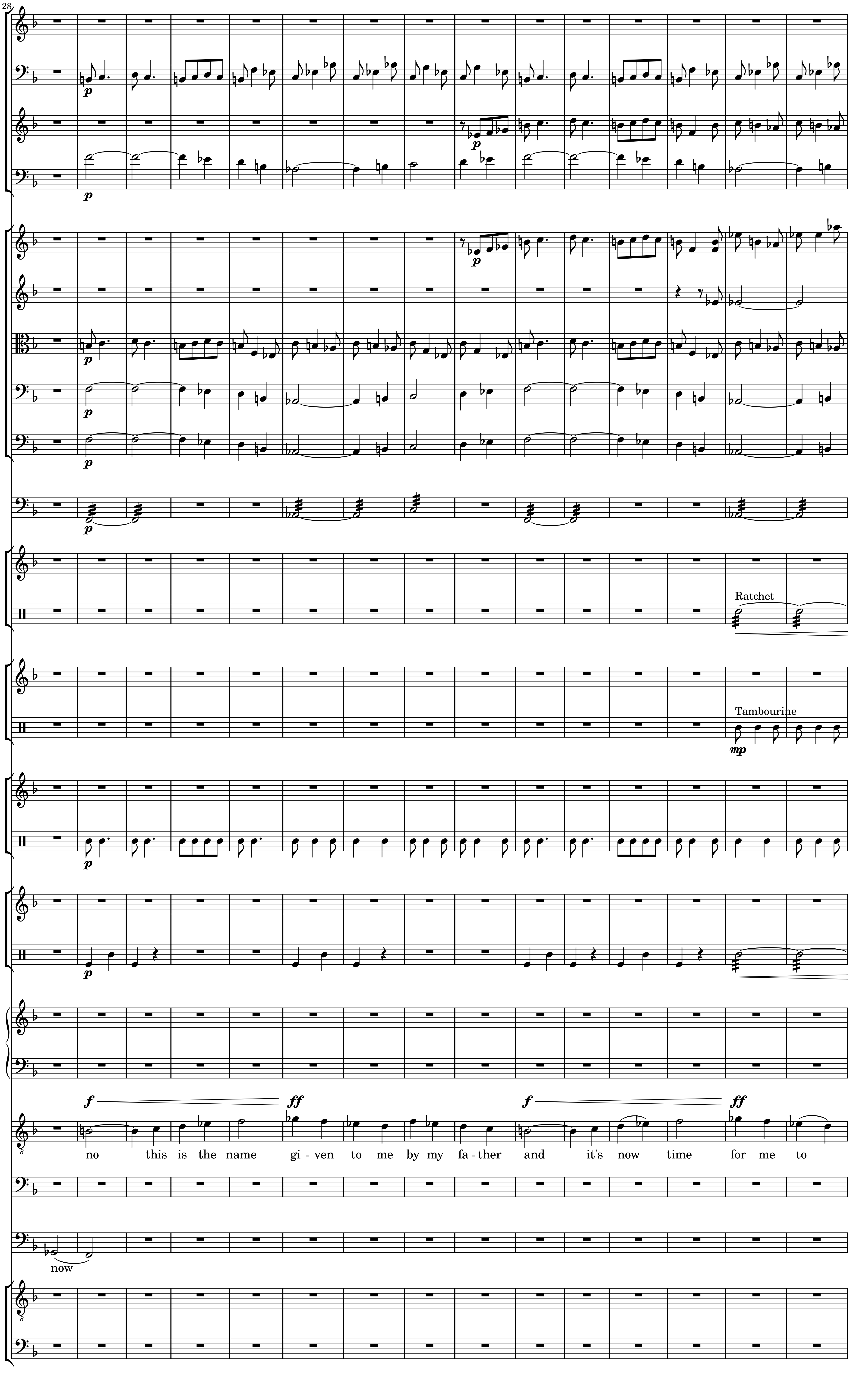
Cyclops

Satyrs

14

keep-ing O - dys - se - us safe and sound

O - dys - se - us? have you changed your name


28
Ratchet
Tambourine
no this is the name gi - ven to me by my fa - ther and it's now time for me to
now

43

pay you for that un - ho - ly lunch you had what would be the point I ask you of set - ting

56

Gong

Troy in flames if I don't pun-ish you for mur - der - ing my men!

The Old Prophecy

Act IV

Craig Bakalian

Resolved (𝅗𝅥 = 82)

Flute
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I
Percussion II
Glockenspiel
Percussion III
Vibraphone
Percussion IV
Bass Drum and Suspended Cymbal
Accordion
Odysseus
Silenus
Cyclops
Satyrs

mf *f*

Oh! Oh! No! the old prophecy has come to pass it said that I'd be blinded by you after the fall of Troy

9

but the proph - e - cy said that you too must pay the pen - al - ty of your own deeds your jour -

17

ney back now will be long and filled with ter - ri - ble suff - er-ings on the o - -

fff

23

ff

cry Cyclops cry cry all you want I've done what I promised

- - - cean

30

f *sp*

I would do I'm going down to the shore to get in - to my ship and set sail a - way from

Cyclops begins to weep...

cry Cy-clops cry

cry Cy-clops cry

38

here! now I'm off to the Si - cil-ian sea now I'm off for my sweet home I - tha - ca

not so

45

now I'm off

fast you don't blind as I am I'll go up that hill and rip one of the great stones up there and hurl it o - ver to your ship

ff

now he's off now he's off he's off

ff

now he's off now he's off he's off

52

Odysseus exits...

now I'm off

Cyclops exits in chase...

crushing it and your friends to smither-eens

he's off he's off off off we too are off we're Odysseus(') shipmates now now we'll be serving our

he's off he's off off off we too are off we're Odysseus(') shipmates now now we'll be serving our

59

be - lov - ed be - lov-ed god Bac - chus Bac - chus Bac - chus

Satyrs exit...

Satyrs exit...

be - lov - ed be - lov-ed god Bac - chus Bac - chus Bac - chus