

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 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.

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 *mf*

Saxophone *f*

Trumpet *mf*

Trombone *mf*

Violin I *f*

Violin II *f*

Viola *f*

Cello *f*

Bass *f*

Timpani *mf*

Percussion I *mf*

Percussion II *mf*

Percussion III *mf* Wood Block

Percussion IV *mf* Bass Drum and Suspended Cymbal

Accordion *f*

Odysseus *s*

Silenus

Cyclops

Satyr *s*

9

p *mf* *p*

p *mf* *p*

p

p

p

p

p

p *mf* *p*

f

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

p

p

[illegible]

This musical score is for the song "The Fire" by The Roots. It is a complex arrangement featuring a variety of instruments and vocal parts. The score is written in 4/4 time and is in the key of B-flat major (three flats). The instruments include a piano, electric guitar, bass, drums, and a string section. The vocal parts are for the lead singer and a backup singer. The lyrics are: "place burn - ing and smok - ing there's on - ly". The score is divided into two systems, each containing six staves. The first system includes a piano introduction, a guitar solo, and a vocal entry. The second system features a more complex instrumental arrangement with a string section and a vocal solo. The score is written in a professional, clean style with clear notation and a good layout.

This musical score is for the song "The Fire" by The Lumineers. It is written for piano and voice. The score is divided into two systems. The first system contains the piano introduction and accompaniment, while the second system contains the vocal melody and lyrics. The piano part is written for a grand piano, with the right hand playing chords and the left hand playing a bass line. The vocal part is written for a single voice, with the melody and lyrics. The score is in the key of D major and 4/4 time. The tempo is marked "Moderato". The score is written in a standard musical notation, with a key signature of one sharp (F#) and a time signature of 4/4. The piano part is written in a grand staff, with the right hand in the treble clef and the left hand in the bass clef. The vocal part is written in a single staff, with the melody in the treble clef. The lyrics are written below the vocal staff. The score is written in a standard musical notation, with a key signature of one sharp (F#) and a time signature of 4/4. The piano part is written in a grand staff, with the right hand in the treble clef and the left hand in the bass clef. The vocal part is written in a single staff, with the melody in the treble clef. The lyrics are written below the vocal staff.

[illegible]

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

[illegible]

58

The musical score for page 14, measures 58-65, is presented in a multi-staff format. The vocal parts are written in treble and bass clefs, with lyrics provided below the staves. The piano accompaniment includes a variety of instruments, such as piano (p), strings, and woodwinds, indicated by their respective staves and clefs. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The lyrics are: "let's go let's go let's go let's go", "the logs sharp point well hidden in the hot ash - es has". The score is marked with a "Solo" instruction above the vocal line in measure 64. The piano part includes a "p" (piano) marking in measure 58. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The lyrics are: "let's go let's go let's go let's go", "the logs sharp point well hidden in the hot ash - es has". The score is marked with a "Solo" instruction above the vocal line in measure 64. The piano part includes a "p" (piano) marking in measure 58.

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

Solo

the logs sharp point well hidden in the hot ash - es has

[illegible]

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

[illegible]

91

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 minute strong and

Different Small Group
our arms are stiff

Small Group
our legs are too wob-bly

109

Musical score system 1 (Measures 109-112). Includes piano and bass staves with notes and rests. Dynamics include *ff*.

Musical score system 2 (Measures 113-116). Includes piano and bass staves with notes and rests. Dynamics include *ff*.

Musical score system 3 (Measures 117-120). Includes piano and bass staves with notes and rests. Dynamics include *ff*.

Musical score system 4 (Measures 121-124). Includes piano and bass staves with notes and rests.

Musical score system 5 (Measures 125-128). Includes piano and bass staves with notes and rests.

Musical score system 6 (Measures 129-132). Includes piano and bass staves with notes and rests.

Musical score system 7 (Measures 133-136). Includes piano and bass staves with notes and rests. Dynamics include *ff*.

Musical score system 8 (Measures 137-140). Includes piano and bass staves with notes and rests. Dynamics include *fff*. Lyrics: now your weak use - - less lot

Musical score system 9 (Measures 141-144). Includes piano and bass staves with notes and rests.

Musical score system 10 (Measures 145-148). Includes piano and bass staves with notes and rests. Dynamics include *Solo* and *fff*. Lyrics: my eyes are full of ash and dust my arms my legs my eys my head my feet my

18

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

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

127

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
mf

Saxophone
mp

Trumpet
mp

Trombone
mp

Violin I
mf

Violin II
mf

Viola
mp

Cello
mp

Bass
mp

Timpani
mp

Percussion I
Marimba
mf

Percussion II
Marimba
mf

Percussion III
Snare Drum
High, Medium, Low Toms
mp

Percussion IV
mp

Accordion
mp

Odysseus
f
lift our spir - its high lift our spir - its high

Silenus

Cyclops

Satyrs
mf
go on boys stick it to him poke it in him go on boys burn that sucker
go on boys stick it to him poke it in him go on boys burn that sucker

8

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

[illegible]

22

36

This musical score page contains measures 36 through 41. It features a piano accompaniment and a vocal line. The piano part is written for four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The piano part includes various chords, arpeggios, and melodic lines. The vocal line is written on a single staff with a soprano clef. The lyrics "Oh my eye" are written under the vocal line in measure 41. The dynamic markings *sp* (pianissimo) and *ff* (fortissimo) are present.

Oh my eye

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

[illegible]

56

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

Satyrs swirl around Cyclops and tease him...

[illegible]

[illegible]

77

musical score for page 34, measures 77-84. The score includes piano accompaniment (piano, celesta, harp, strings), woodwinds (flute, oboe, bassoon), brass (trumpets, trombones, tuba), and vocal parts (soprano, alto, tenor, bass). The key signature is one sharp (F#). The tempo is marked *sp* (sostenuto). The lyrics are: "scream-ing like that", "they have de - - stroyed me look!", "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

Percussion II

Percussion III

Percussion IV

Accordion

Odysseus

Silenus

Cyclops

Satyr

Nobod-y Nobod-y he blind - ed me

Nobod-y Nobod-y has blind - ed

Nobod-y Nobod-y has blind - ed

13

mp

mp

mp

mp

mp

mp

mp

mp

8

8

8

8

you so that means nobod-y has caused you harm the ey?

you so that means nobod-y has caused you harm then ey?

26

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

Blind - ed

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

This musical score is for the song "The Pain" by The Beatles. It is written for a piano, guitar, bass, and vocals. The score is in 4/4 time and the key signature has one flat (B-flat). The piano part features a complex, rhythmic melody in the right hand, often using triplets and sixteenth notes, while the left hand provides a steady bass line. The guitar part is a simple, rhythmic accompaniment. The bass part follows a similar pattern to the piano's left hand. The vocal part consists of two verses of lyrics, with the first verse starting at measure 1 and the second verse starting at measure 11. The lyrics are: "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". The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and articulation marks like accents and slurs. The score is presented in a standard musical notation format, with staves for each instrument and a vocal line with lyrics.

58

fun of me

tell me where Nobod-y is

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

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

who

who

This musical score is for the song "No-bod-y" by The Beatles. It is written for piano and voice. The score is in 4/4 time and the key signature has one flat (B-flat). The piano part begins with a strong *f* (forte) dynamic, featuring a rhythmic pattern of eighth and quarter notes in the bass and a melody of dotted half notes in the treble. The vocal part enters in the second measure with a melody of eighth and quarter notes. The lyrics are: "No-bod-y No-bod-y is no where an - y where no where". The score includes various musical notations such as dynamics (*f*, *p*), articulation marks, and phrasing slurs. The piano part concludes with a final chord in the key of B-flat major.

79

The musical score for page 43, measures 79-86, is written for a full orchestra and vocal soloist. The key signature is B-flat major (two flats). The tempo and meter are not explicitly stated but appear to be 4/4 time. The score is divided into measures 79 through 86. Measures 79-82 are primarily instrumental, featuring a piano part with a melodic line in the right hand and a supporting bass line in the left hand. The strings provide a harmonic foundation. Measures 83-86 introduce the vocal soloist, who enters with the lyrics "now list - en you it was my". The piano part continues to support the vocal line. Dynamics include *f* (forte) and *mf* (mezzo-forte). The lyrics are: "an - y where no where puff! now list - en you it was my".

an - y where no where puff! now list - en you it was my

88

Musical score system 1 (Measures 88-92). Includes vocal lines and piano accompaniment. Dynamics: *mf*.

Musical score system 2 (Measures 93-97). Includes vocal lines and piano accompaniment. Dynamics: *mf*.

Musical score system 3 (Measures 98-102). Includes vocal lines and piano accompaniment. Dynamics: *mf*.

Musical score system 4 (Measures 103-107). Includes vocal lines and piano accompaniment.

Musical score system 5 (Measures 108-112). Includes vocal lines and piano accompaniment.

Musical score system 6 (Measures 113-117). Includes vocal lines and piano accompaniment.

Musical score system 7 (Measures 118-122). Includes vocal lines and piano accompaniment. Includes Guiro. Dynamics: *mf*.

Musical score system 8 (Measures 123-127). Includes vocal lines and piano accompaniment. Dynamics: *mf*.

Musical score system 9 (Measures 128-132). Includes vocal lines and piano accompaniment.

Musical score system 10 (Measures 133-137). Includes vocal lines and piano accompaniment. Lyrics: vis - i - tor who did this to me that hor - ri - ble vis - i - tor who got me so

Musical score system 11 (Measures 138-142). Includes vocal lines and piano accompaniment.

This musical score is for the piece "The Wine" by John Williams, from the film "The Godfather Part II". The score is written for a full orchestra and includes vocal parts for the characters Vincent and Vito Corleone. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into several systems, each containing multiple staves for different instruments and voices. The instruments include Piccolo, Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Euphonium, Tuba, Snare Drum, Tom-Tom, Cymbal, Triangle, and Ratchet. The vocal parts are for Vincent (soprano) and Vito (bass). The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *ff*, *mp*), and articulation marks. The lyrics are in Italian and English, with the English lyrics being a translation of the Italian. The score is for a full orchestra and includes vocal parts for the characters Vincent and Vito Corleone. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into several systems, each containing multiple staves for different instruments and voices. The instruments include Piccolo, Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Tuba, Euphonium, Tuba, Snare Drum, Tom-Tom, Cymbal, Triangle, and Ratchet. The vocal parts are for Vincent (soprano) and Vito (bass). The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *ff*, *mp*), and articulation marks. The lyrics are in Italian and English, with the English lyrics being a translation of the Italian.

109

This musical score is for the song "Blood - y Diff - i - cult to Wrest - le with the Boss". It features a complex arrangement with multiple staves. The vocal parts are in the upper staves, with lyrics written below them. The instrumental parts include piano, guitar, and drums. The score is divided into two systems. The first system contains the first two systems of the score, and the second system contains the remaining two systems. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

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

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

by the gods tell me

boss

boss

This musical score is for the song "The Boss" by Bruce Springsteen. It is written for piano, drums, and vocals. The score is in the key of B-flat major and 4/4 time. The piano part features a complex arrangement of chords and melodic lines, with a prominent use of the right hand's fingers (1-2-3-4-5) in the right hand. The drums provide a steady, driving rhythm, with a focus on the snare and bass drum. The vocal part is written in a simple, conversational style, with the lyrics "have they e - scaped they are right there boss" appearing at the bottom of the page. The score is divided into measures, with a key signature of one flat and a time signature of 4/4. The piano part is written in a complex, multi-measure style, with a focus on the right hand's fingers (1-2-3-4-5) in the right hand. The drums provide a steady, driving rhythm, with a focus on the snare and bass drum. The vocal part is written in a simple, conversational style, with the lyrics "have they e - scaped they are right there boss" appearing at the bottom of the page.

This musical score is for the vocal solo in the film 'The Edge of Silence'. It features a vocal line and a large orchestral ensemble. The score is written in B-flat major and 4/4 time. The vocal line is in the soprano range, and the orchestral parts include strings, woodwinds, brass, and percussion. The score is divided into measures, with the vocal line starting at measure 1 and the orchestral parts starting at measure 2. The vocal line is marked with a forte (ff) dynamic, and the orchestral parts are marked with a piano (p) dynamic. The score includes a variety of musical notations, including notes, rests, and dynamic markings. The vocal line is written in a single staff, and the orchestral parts are written in multiple staves. The score is a full page of music, with the vocal line and the orchestral parts. The vocal line is marked with a forte (ff) dynamic, and the orchestral parts are marked with a piano (p) dynamic. The score includes a variety of musical notations, including notes, rests, and dynamic markings. The vocal line is written in a single staff, and the orchestral parts are written in multiple staves. The score is a full page of music, with the vocal line and the orchestral parts.

145

Instrumentation and Dynamics:

- Piano:** *ff* (measures 145-158)
- Strings:** *ff* (measures 145-158)
- Wood Block:** *ff* (measures 145-158)
- Ratchet:** *ff* (measures 145-158)
- Whistle:** *ff* (measures 155-158)
- Vocal:** *ff* (measures 145-158)

Lyrics:

to your right boss
to your right boss
where?

The musical score is written for a scene. It begins with a large ensemble of instruments, including strings, woodwinds, and brass, all playing a complex, rhythmic pattern. The music is marked with *ff* (fortissimo) and *p* (piano). The lyrics "where? where? where?" are sung by a voice part. The scene then transitions to a solo part for Cyclops, who begins to sway side to side, front to back, and bangs into things, teased by satyrs. The lyrics "on that rock there caught him" are sung by another voice part.

where? where? where?

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

on that rock there caught him

on that rock there caught him

[illegible]

52

181

but you said they were here a

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

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

193

min-ute a - go damn it where where
no boss this way we said here
no boss this way we said here

54
205

that way your left turn that way
that way your left turn that way

my left where? oh poor head you're

217

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

no we're no we're

56

230

not Cy - clops he's right in front of you where are you you most vile crea - ture

Musical Score for "The Cyclops"

Very Fast (♩ = 120)

Instruments:

- Flute
- Saxophone
- Trumpet
- Trombone
- Violin I
- Violin II
- Viola
- Cello
- Bass
- Timpani
- Percussion I (Glockenspiel)
- Percussion II (Chimes)
- Percussion III (Snare, Toms, Cowbell)
- Percussion IV (Bass Drum, Small and Large Cymbals)
- Accordion
- Vocal Soloists: Odysseus, Silenus, Cyclops, Satyrs

Key Signature: B-flat major / D minor (two flats).

Time Signature: 2/4.

Tempo: Very Fast (♩ = 120).

Dynamics: The score includes markings for *f* (forte), *sp* (sforzando), and *mf* (mezzo-forte).

Vocal Lines:

- Odysseus:** Enters at measure 5 with the lyrics "I'm right here Cyclops right here".
- Silenus, Cyclops, and Satyrs:** Have staves but no lyrics are present in this section.

The score depicts a dramatic scene where Odysseus confronts the Cyclops. The music features rapid woodwind and string passages, punctuated by powerful percussion, creating a sense of urgency and tension.

14

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

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

[illegible]

[illegible]

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

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

Satyrs

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

Musical score for "Cry Cyclops Cry" by The Residents. The score is for a 12-voice choir and includes piano accompaniment. It features complex polyphonic textures with multiple vocal parts and piano instruments. The lyrics are: "cry Cyclops cry cry all you want I've done what I promised".

This musical score is for the piece 'The Cyclops' by Franz Liszt, arranged for voice and piano. The score is written in B-flat major and 4/4 time. It consists of 16 measures in total. The vocal parts (Soprano, Alto, Tenor, and Bass) enter in measure 4 with the lyrics 'I would do'. The piano accompaniment features a variety of textures, including arpeggiated chords, sustained chords, and moving lines in the bass. The score includes dynamic markings such as *f* (forte) and *sp* (pianissimo). The lyrics are: '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'.

[illegible]

45

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

now I'm off

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

52

now I'm off

Odysseus exits...

crushing it and your friends to smithereens

Cyclops exits in chase...

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

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

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

Satyrs exit...