Cyclops

Craig Bakalian

Performance Restricted Attribution-NonCommercial-NoDerivs 3.0 License

Table of Contents

Foreword 3

Acknowledgements 5

Performance Rights 5

Act One

Prayer to Bacchus (Silenus) 6

Here Come My Boys (Silenus and Saytrs) 38

I See A Greek Ship (Odysseus, Silenus and Saytrs) 69

Where Am I (Odysseus, Silenus and Saytrs) 94

Stop the Hunger (Odysseus, Silenus and Saytrs) 106

Keep Filling This Cup (Odysseus, Silenus and Saytrs) 128

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.

Performance Rights

The following performance right is copied directly from the English translation of Euripides' Cyclops by George Theodoridis which was downloaded from:

http://bacchicstage.wordpress.com/

All rights reserved. This work may be freely reproduced, stored and transmitted electronically or otherwise, for any NON-COMMERCIAL purpose. For use by any theatrical, educational, or cinematic organization, however, including for a non-commercial one, permission must be sought. Under no circumstances should any of this work be used as part of a collage, which includes the work of other writers or translators.

Being the librettist and composer of this opera, I am in full agreement with the above performance copyright. Any opera company director must contact both Craig Bakalian and George Theodoridis, or any estate created upon their death before any production of this opera and libretto is performed in public for any reason. However, anyone can download and read it for free.

Prayer to Bacchus

Act I

Craig Bakalian

♩ = 116

Flute

Saxophone — Alto

Trumpet

Trombone

Violin I

Violin II

Viola

Cello

Bass

Timpani

Percussion I — Chimes

Percussion II — Suspended Cymbol

Percussion III — Vibraphone

Percussion IV — Vibraphone

Accordion

Odysseus

Silenus — Oh, Ba - cchus my ma - ster

Cyclops

Satyrs

12

p

pp

pp

pp

f

The pains I've suf - fered be - cause of you dur - ing the days of my vir - ile youth

23

fp fp fp fp f f mf

fp fp fp fp f f mf

fp mf

fp

fp mf

fp

Suspended Cymbol

fp f

mf f

count - less pains and I'm still suf-fer - ing now

33

Marimba

Marimba

Bass Drum

the first one came when Her - a in a rage of

40

jeal - ou - sy turned you in to a fren - zied

47

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

f

f

f

mf

mf

f

ff

ff

man - i - ac and you ran off leav-ing be-hind your

54

mf

mf

mf

mf

mf

mf

mf

mf

f

f

f

mf

mf

love - ly moun - tain nymphs

61

then I fought be - side you in a

68

mf

f

war a - gainst earth's child - ren all those

75

huge gi - ants There I was stand-ing be-side you

82

f

ff

with my shield for your sake on your right side

89

I killed En - ce - la - dus or am I dream - ing now I speared him through the

100

pp

p

pp

pp

pp

p

f

p

sp

mf

mf

guts oh no I re - mem - ber now for I ac - tu -

109

mf

mf

mf

mf

7 7 7 7 7 7 7 6

f

f

ly pre - - sent - ed you with the mon - ster's spoils

117

Faster (♩ = 220)

Baritone

Tambourine

Snare Drum

Now Bacchus

126

here I am again having to suffer a-nother or - deal an e-ven greater one than the o-ther sufferings because again I

134

ff

tried to save you That was the time when my sons and I rushed to my ship and be - gan

141

search - ing for you He-ra had stirred up those Tus-can pi-rates and got them

147

to kid-nap you and sell you as a slave There I was at the stern of the

153

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

ship my sons turn-ing grey sea waves white work-ing hard at the oars scan-ning the ho - ri - zon all in

159

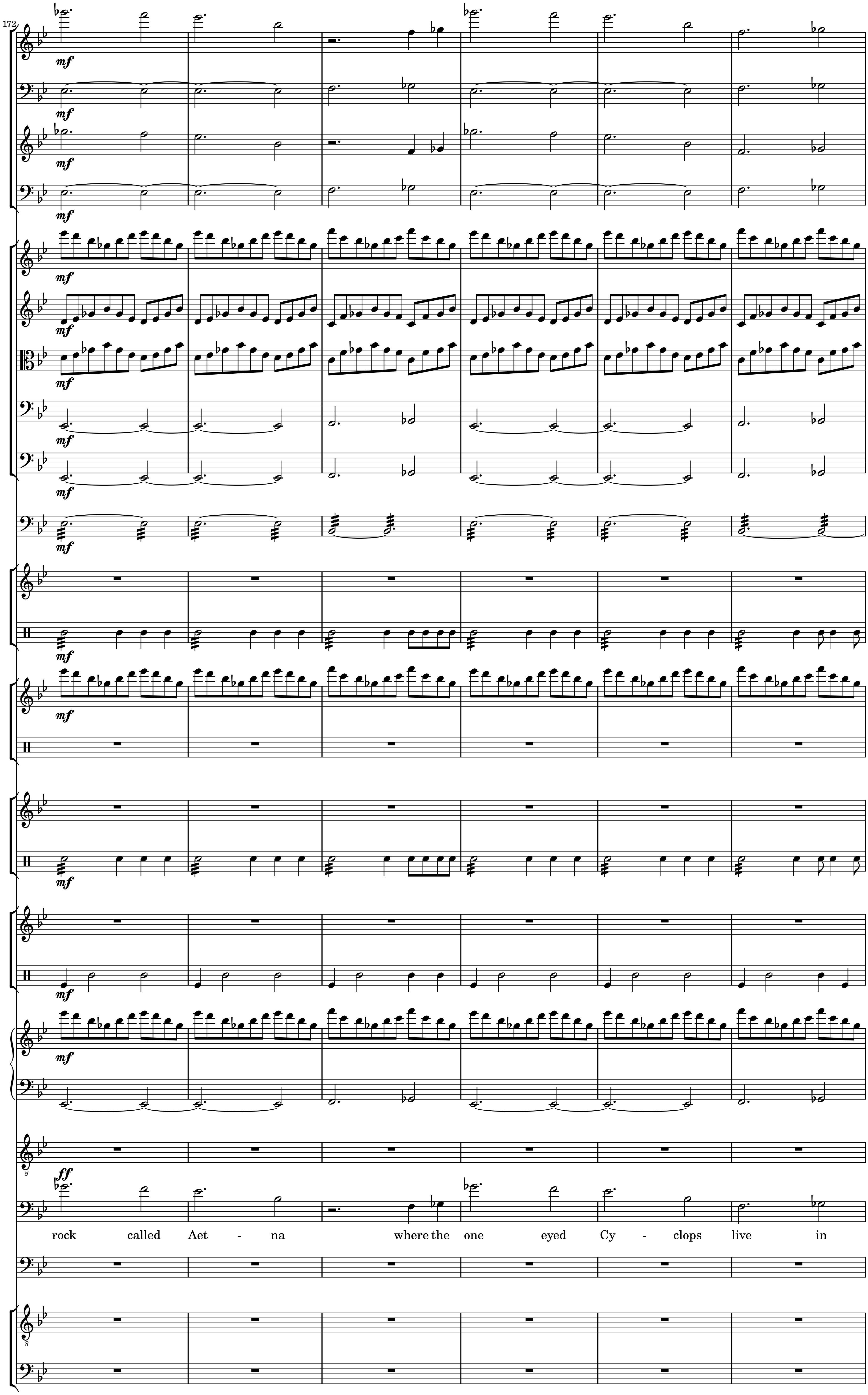
search of you my king

165

p

f

But then just as we were a-bout to take the headland a - round Ma-le - a a ter-ri - ble wind blew us to this


172
mf
ff
rock called Aet - na where the one eyed Cy - clops live in

178

their bleak caves They are Po - sei-den's mur derous

187

Vibraslap

chil-dren one of them, Pol-y - phe - mus He caught us he has made us his house

196

Snare Drum

slaves

So now instead of en -

204

joying your Ba cchic cel - i-bration we have to look af-ter this godless beast's flock of sheep no more wine for us no more

211

dan - cing no more mer - ry sing - - ing

217

p

mf

My young boys are right now tend-ing to the sheep Out there some where be-hind those

223

dis-tant hills I be-ing old have to stay be-hind fill all his wa-ter troughts sweep his cave serve him his un-hol-

230

f

ff

p

y meals at night un - god - ly Cy - clops poor me Si - len - us.

236

mf

mp

pp

pp

pp

pp

pp

pp

mp

pp

pp

pp

pp

mf

Here Come My Boys

Act I

Craig Bakalian

♩ = 116

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

Baritone

Chimes

Suspended Cymbol

Vibraphone

Vibraphone

These are my or - ders

12

mp

mf

Crotales

f

and or - ders must always be o-beyed Now I must work this i - ron

22

mf

mp

p

mp

mp

mp

mp

mp

mp

mp

Marimba

Small Suspended Cymbol

mf

Marimba

mp

mp

f

rake and wel - come home my ab - scent ma - ster my

32

Vibraslap

Snare Drum

Suspended Cymbol

one eyed Cy - - clops Ah! I

40

sf *mp*

can see my sons bringing the sheep a round How are you boys?

ff

Satyrs begin to enter stage without organization...

Satyrs begin to enter stage without organization...

Fast Dance (𝅗𝅥. = 96)

48

f

f

High and Mid-High Toms

f

Strong and exaggerated laughter

Shouts

Oh the dan - cing we did back then the days you'd be with

54

Pluck

mf

Pluck

mf

mf

Glockenspeil

f

Crotales

f

f

Bacchus him-self at Al - thia's house Is this a Bacchanal?

mf

come this way turn this way don't run off that way get in - to your cave

f

mf

come this way turn this way don't run off that way get in - to your cave

f

60

Shouts

Hey! Hey! dan-cing to the same rhythm we did in the old days I see, I see

Hand claps

Our Cy - clops ma - ster in - to his cave

Hand claps

Our Cy - clops ma - ster in - to his cave

67

And the hap - py song we sang. The lyre mus-ic!

Hand claps

come this way

Hand claps

come this way

73

f

turn this way don't run off that way get in - to your cave

turn this way don't run off that way get in - to your cave

79

Solo Satyr, front stage

No - ble ram child of a no - ble fam - i-ly don't run off that way the way to the rough

come turn this way here where your

come turn this way here where your

85

crags No sweet bree - zes that way for you no lusc - ious grass come turn this

young lambs are blea - ting here near Cy - clops cave

young lambs are blea - ting here near Cy - clops cave

90

f

mp

f

f

f

way to the wa-tering trough you there hey you there this

troughs full full with the wa - ter from the swir - ling ed - dies of the ri - ver wa - ter

troughs full full with the wa - ter from the swir - ling ed - dies of the ri - ver wa - ter

96

Fast Dance (𝅗𝅥 = 120)

Guiro

High, Medium, and Low Toms

Snare Drum

Different Solo Satyr

way to the gra - ssy slope come here to graze Turn back and head for Cy-clop's

this way come this way Turn back you or

this way come this way Turn back you or

103

wa - ter trough Cyclops who walks u - pon the wild fields You there no-ble la-dy

else I'll throw a stone your way Turn back you

else I'll throw a stone your way Turn back you

112

let loose your swollen u - dders And let your young ones come to your tits They've been here

or else I'll throw a stone your way come way - ward

or else I'll throw a stone your way come way - ward

121

sleep - ing in the cave all day they miss your won't you leave

ram oh come way - ward ram come way - ward ram oh oh in to your cave

ram oh come way - ward ram come way - ward ram oh oh in to your cave

129

Faster (𝅗𝅥 = 132)

mf

Xylophone

mf

Rap Stick

f

Guiro

f

Wooden Bass Log Drum

f

Different Solo Satyr

f

the grass - y dales on Aet - na's crags There ain't no Ba - cchus There ain't no

There ain't no Ba - cchus There ain't no

There ain't no Ba - cchus There ain't no

137

Different Solo Satyr

dan - cing There ain't no wor - ship-pers thy - rus wav - ing

dan - cing There ain't no wor - ship-pers thy - rus wav - ing

dan - cing There ain't no wor - ship-pers thy - rus wav - ing

144

No ec - sta - tic drum beats near the gur - gl - ing springs Not a

No No

No No

151

drop of wine here There ain't no Ba - cchus There
Ba - cchus Their ain't no Ba - cchus There
Ba - cchus Their ain't no Ba - cchus There

159

ain't no dan - cing There ain't no wor - ship-pers thy-rus sha - king

ain't no dan - cing There ain't no wor - ship-pers thy-rus sha - king

ain't no dan - cing There ain't no wor - ship-pers thy-rus sha - king

166

Different Solo Satyr

I'm for - bid - den the hap - py com - pa -

No No No

No No No

173

f

f

f

f

f

f

ff

ff

ff

ny of the sing - ing nymphs on Mount

Ba - cchus Ba - cchus

Ba - cchus Ba - cchus

180

mf

mf

mf

mf

mf

mf

mf

Ny - sa

No lon - ger can I sing a song to

187

A - phro - di - te The god - dess of love

194

sf mf

The white foot - ed Ba - cchantes pur - sue her Oh Ba - cchus

Different Solo Satyr

Oh Ba - cchus

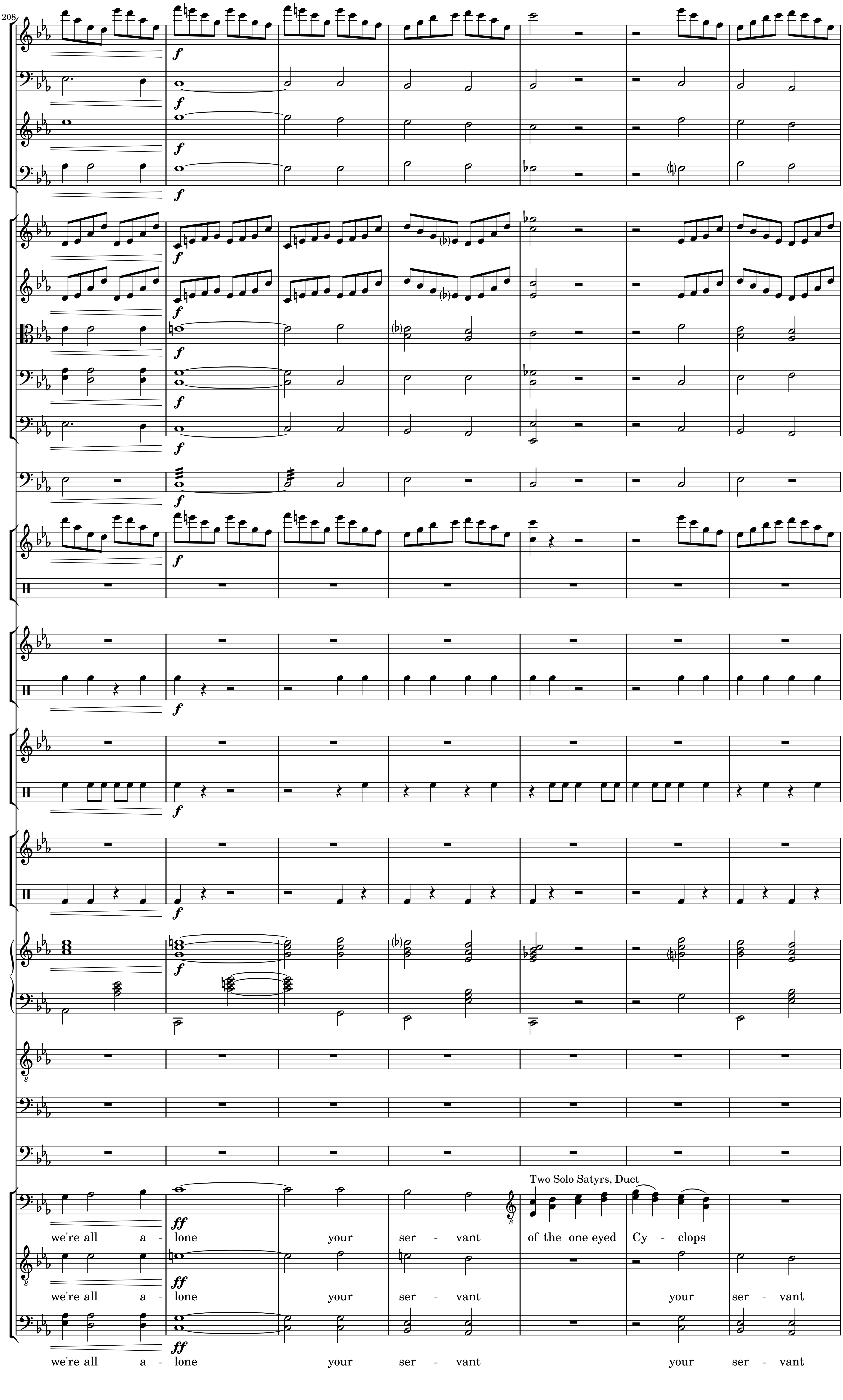
Oh Ba - cchus

201

dear - est Lord who shakes his gold - en curls where do you go to now

dear - est Lord who shakes his gold - en curls where do you go no

dear - est Lord who shakes his gold - en gurls where do you go now


208
Two Solo Satyrs, Duet
we're all a - lone your ser - vant of the one eyed Cy - clops
we're all a - lone your ser - vant your ser - vant
we're all a - lone your ser - vant your ser - vant

215

far from my own home and dressed in this rough cloak of a goat skin

your ser - - vant ser - - vant

your ser - - vant ser - - vant

222

Suspended Cymbol

Tambourine

ff

Hush! qui - et my sons

We suf - fer with - out your friend - ship

We suf - fer with - out your friend - ship

We suf - fer with - out your friend - ship

I See A Greek Ship

Act I

Craig Bakalian

Fast (♩ = 132)

Flute

Saxophone

Trumpet

Trombone

Violin I

Violin II

Viola

p

Cello

p

Bass

p

Timpani

p

Percussion I

Percussion II

Percussion III

mp

Percussion IV

Accordion

Odysseus

Silenus

mf

Quick - ly tell your slaves to go and guide the sheep in - to the rock - y

Cyclops

Satyrs

10

Tambourine

Snare Drum

High Wood Block

Suspended Cymbol

Bass Drum

cave.

Go on men do as he says

Go on men do as he says

19

Strong (𝅗𝅥 = 100)

f

Low, Medium, and High Toms

Silenus looking about seeing something becomes alarmed.

ff

Fa - ther what is it?

Satyrs become a state of busy commotion

26

sp *f* *p*

There on the beach I can see a Greek ship com - ing in. It's oars - men

33

and their chief are head - ing this way. They're carr-y - ing emp-ty bas-kets on their heads.

41

They're af-ter food by the looks of it. Oh poor un - luck - y strang - ers They have no i - de-a

Oh poor un - luck - y strang-ers They have no i - de-a

Oh poor un - luck - y strang-ers They have no i - de-a

49

what our ma - ster Po - ly - phem - mus is like Their dread - ful

what our ma - ster Po - ly - phe - mus is like Their dread - ful

what our ma - ster Po - ly - phe - mus is like Their dread - ful

54

luck has guid - ed them right in to the jaws of the man eat - ing Cy -

ff

luck has guid - ed them right in to the jaws of the man eat - ing Cy -

ff

f

luck has guid-ed them right in to the jaws of the man eat - ing Cy -

59

f *p cresc.*

f *p cresc.*

f *p cresc.*

f *p*

f *p cresc.*

f *p cresc.*

f

f

f

f

f

f *p cresc.*

f *p cresc.*

mp cresc.

- - clops But don't say a word be - fore we find out where they're from

- - clops hmmm hmmm

- - clops hmmm hmmm

65

Suspended Cymbol

Snare Drum

And how they came to be here on this aw - ful crag of Aet - na

hmmm hmmm hmmm hmmm

hmmm hmmm hmmm hmmm

Fast (𝅗𝅥. = 100)

71

ff

f

ff

f

p

f

f

sp

f

sp

f

sp

f

Pluck

ff

Pluck

sf

f

sp

f

p

ff

sp

f

f

p

f

Enter Odysseus and his men...

atyrs huddle together at the opposite side of the stage Odysseus entered...

83

Bow

Bow

Pluck

Pluck

Hey! Hey! Friends Can someone tell us where there's a ri - ver

95

mf

mf

f

p

that can quench the thirst of tra - ve - lers And is there an - y - one who can sell food to

106

p *p* *f* *p* *f*

mf *p*

f *p*

p

this lot of star - ving sail - ors Oh I see we're in Ba-cchus land

117

there's a group of Sa-tyrs in front of that cave I think I'll

130

Bow

Bow

talk to the old - er gent-le man first

Greetings to you old man

142

ff *f* *f*

Greetings friend who are you and where are you from I am O -

153

Tambourine

Small Gong

dys - se - us from the is-land of I - tha - ca King of the

162

Snare Drum

Ceph - a - lenes

Laughter

I know this man he's the chattering son of

172

That's me al - right with out the in-sults

Sis - sy - phus

181

On my way home from Il - i - um fight-ing the

How did you get yourself here in Si - ci - ly

190

war in Troy

Not my choice my

from Troy?

don't you know your way home?

200

friend fierce winds and storms drove my ships here

poor man we have

210

Were you dri-ven here a-gainst your will as

suf-fered from the work of the same god

219

Large Gong

well?

Yes! we were chasing the pirates who had kidnapped Bacchus at the time

Where Am I

Act I

Craig Bakalian

Slow (♩ = 86)

Flute
Piccolo
Saxophone
Trumpet
Trombone
Violin I
Violin II
Viola
Cello
Bass
Timpani
Percussion I
Large, Medium, Small Cymbols
Percussion II
Wind Machine
Percussion III
Percussion IV
Accordion
Odysseus looks around with a look of shock on his face.
Odysseus
Where am I, what is this
Silenus
Cyclops
Satyrs

7

place called, and who lives here?

f

This place is called mount Aet - na the high - est moun-tain on

p

oh oh

p

oh oh

13

ff *sp*

Where are its walls and battle-ments

Si - ci - ly don't look for such things here

oh oh oh

oh oh oh

19

not humans who lives here then, beasts?

it's not hu - mans who occu-py this land

Cy - clops live here they live in

oh oh hmmm

oh oh hmmm

25

and their king or do they have none

and do they have a-ny wine Ba-cchus

caves they all live on their own o-beying no one

hmmm

hmmm

31

drink? the stuff that flows from the grape vine?

No, none at all that's why this land, the land they live on

oh oh oh oh

oh oh oh oh

37

mf

And how do they treat stran-gers, do they wel-come them? are the Cy-

knows nothing about dan-cing

Stran - -

oh

oh

oh

oh

43

Chimes, as accurate as possible...

High, Medium, and Low Toms

Snare Drum

Bass Drum and Syspended Cymbol

clops god fear - ing?

What?

gers?

well, they say that the most de - li-cious flesh is that of stran-gers

oh!

oh!

49

ff *sp* *mf* *p*

6

Do these beasts en joy hu-man flesh

Eve-ry stran-ger who land-ed here was

55

ff

mp

p cresc.

pp cresc.

Xylophone

Marimba

Is the Cy-clops in there now?

Do you know a

bu - tchered.

took his dogs and went off to the moun-tain

60

Flute

p cresc.

f

way out of here? Do you know a way out of here? Do you know a Do you know a way out of here? out of

hun - ting No O - dys - se - us I don't but I'll help you

66

ff

ff

ff

ff

ff

ff

ff

ff

ff

Glockenspeil

ff

ff

ff

ff

here

a - ny way I can

Stop the Hunger

Act I

Craig Bakalian

Fast (𝅗𝅥. = 100)

Flute

Saxophone

Trumpet

Trombone

Violin I

Violin II

Viola

Cello

Bass

Timpani

Percussion I

Tambourine

Percussion II

Percussion III

Percussion IV

Accordion

Odysseus

Could you sell us some bread my friend my friend that's the one thing we don't have

Silenus

Cyclops

Satyrs

11

I can't, I told you we on - ly have meat on this

22

That would be a sweet way of stop ping the hun - ger

is - land

33

Bring them all out busi ness must be done out - side in the day light I've

f

There's al - so cheese and milk how much gold are you pre-pared to how much how much how much

44

not brought a - ny gold with me but friend I've got Ba - cchus wine to drink

how much how much gold for it

54

p

p

p

p

p

mf

p

p

Oh, what sweet words you u - - tter it's been a ve - ry long time since

mf

long time long

mf

long time long

62

Fast (𝅗𝅥 = 100)

Crotales

we drank a - ny of it

Have you got it here with

time since we drank

Have you got it here with

time since we drank

Have you got it here with

73

Tambourine

mf

ff

It's in here It's

you? or have you left it be - hind a - board your ship have you got it?

you? or have you left it be - hind a - board your ship have you got it?

you? or have you left it be - hind a - board your ship have you got it?

86

in here It's in here It's in here

have you got it? have you got it? have you got it? have you got it? got Ba-cchus

have you got it? have you got it? have you got it? have you got it? got Ba-cchus

have you got it? have you got it? have you got it? have you got it? got Ba-cchus

Fast (♩ = 86)

99

Chimes

Vibraslap

Here, let me show you old man Here, it's in here, in this wine

115

f

f

mf

mf

skin

No! you would not be a - ble to

ff

Ha! That li - ttle thing that won't e-ven be a mouthful

130

mf

mf

mf

f

f

f

Marimba

emp - ty this skin if you tried if you try, it dou - bles it self

What? Does the wine skin re - plen - ish it - self

142

Fast (𝅗𝅥. = 96)

ff

sp

p

ff

f

Marimba

Vibraphone

Cheers from Satyrs, general ruckas, and dancing.

152

Piccolo

mf

mp

mf

mp

mp

mp

mf

mp

mf

mf

mf

f

Would you

Oh what a won - drous fountain this wine skin is. What a joy - ful spring it is.

mf

joy - ful spring joy - ful spring it is.

mf

joy - ful spring joy - ful spring it is.

161

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

like to try a bit See! not

good i - de - a a taste of - ten dictates the pur - chase

171

on - ly have I brought the wine but I al - so brought a cup Here you are

Well, fill it up and let me drink so I can re-mind my - self of what it tastes like

mmmm mmmm

mmmm mmmm

181

Here you are Here you are Here, see it?

Oh, look, that a - rom - a Oh No! but I'm

mmmm mmmm Here you are, taste it.

mmmm mmmm Here you are, taste it.

191

Bow

Pluck

Bow

Pluck

Pluck

Pluck

Pluck

Pluck

cresc.

Taste it old man taste it so

smell - ing it by Zeus what an a - rom - a

taste it old man taste it

taste it old man taste it

200

Odysseus goes to his knees to hand Silenus the cup...

that your prai-ses are not just hol - low words

Silenus drinks from cup...

Ah!

old man taste it taste it old man ah ah ah

old man taste it taste it old man ah ah ah

210

f

ah

ah

222

What a love-ly drop

234

look folks Ba-cchus is call-ing on me to dance. tra la la la la la tra la la la la la la

Keep Filling This Cup

Act I

Craig Bakalian

Fast (𝅗𝅥. = 106)

Flute

Saxophone

Trumpet

Trombone

Violin I

Violin II

Viola

Cello

Bass

Timpani

Percussion I

Percussion II

Percussion III

Percussion IV

Accordion

Odysseus

Does - n't it just slide down your throat nice and gen - tle

Silenus

sure does, down my

Cyclops

Satyrs

9

Hang on, I've got some mo-ney for you!

throat and all the way down to my toe nails for-get the

mf

toe nails down to my toe nails

mf

toe nails down to my toe nails

18

f

ff

ff

ff

ff

And you just bring out the cheese the cheese the cheese the cheese

mo-ney just keep fil - ling this up this cup this cup up cup up!

the cheese the cheese cheese

the cheese the cheese cheese

29

Slower (𝅗𝅥. = 80)

Slower (𝅗𝅥. = 72)

Crotales

Bass Drum and Suspended Cymbal

Hiccups and laughs

Alright, I'll do that e-ven if it means I dis-o-bey my master Just a cup of this

43

stuff and I'll give you all of his sheep and all of the sheep of all the other cy - clops And then I'll go jump

55

off the Lu - ca - di - an cliff right in - to the sal - ty sea be - low thoroughly sloshed to the eyeballs and to my eyebrows

67

Fast and Wild (♩. = 130)

Piccolo

Xylophone

Glockenspeil

Tambourine

Sung buffo, as a drunk...

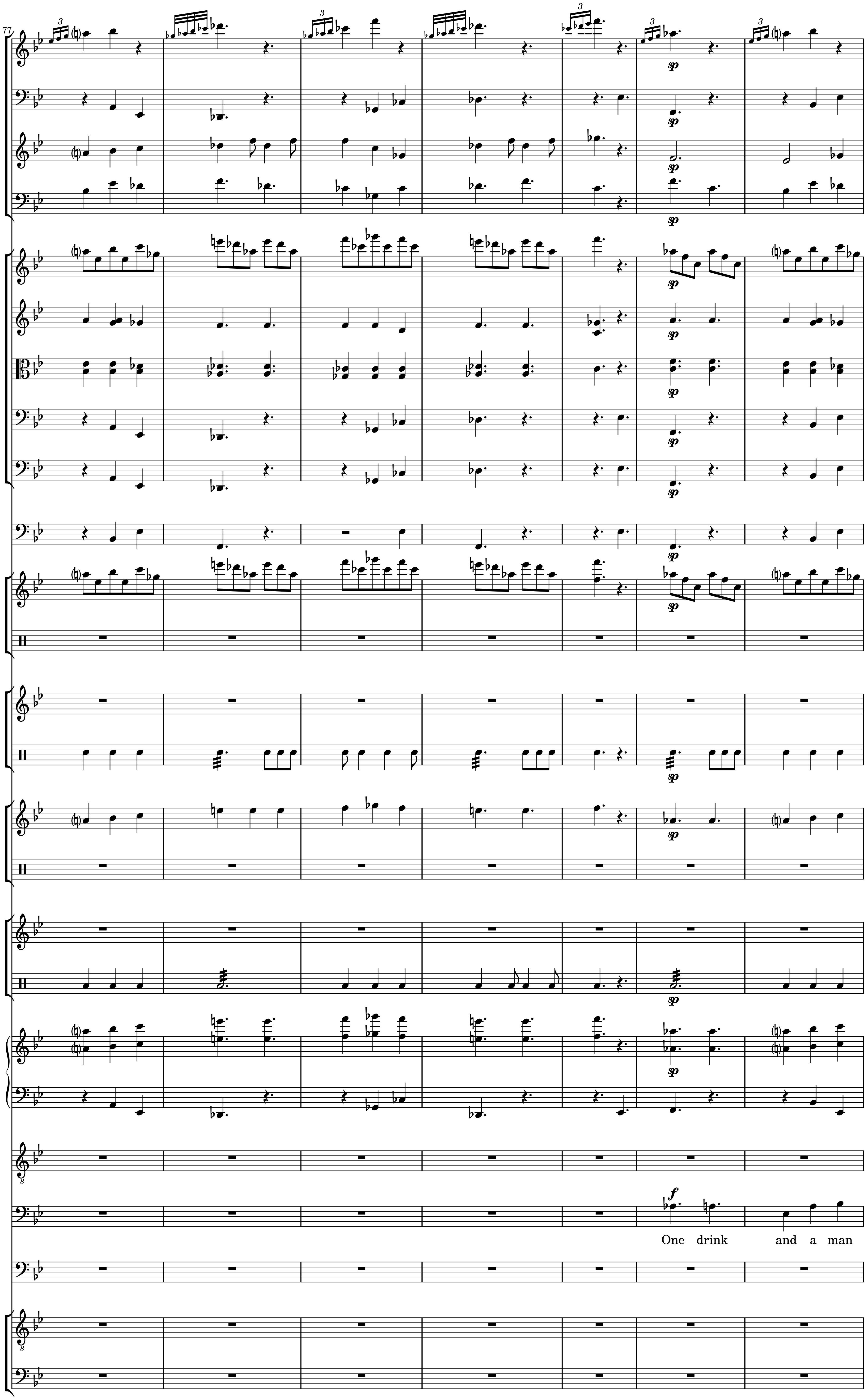
Loud hiccup

Exaggerated laughter...

which by then will have lost their frown The man who doesn't drink is mad!

Satyrs dance wildly, unrhythmic casstanets...

Satyrs dance wildly, unrhythmic casstanets...


77
One drink and a man

84

can make this thing stand straight up up right up tight!

92

Tearful laughter

One drink and a man can grab a woman's breast en - joy a woman's

102

shrub shrub and then there's all the love - ly danc - ing and all the

112

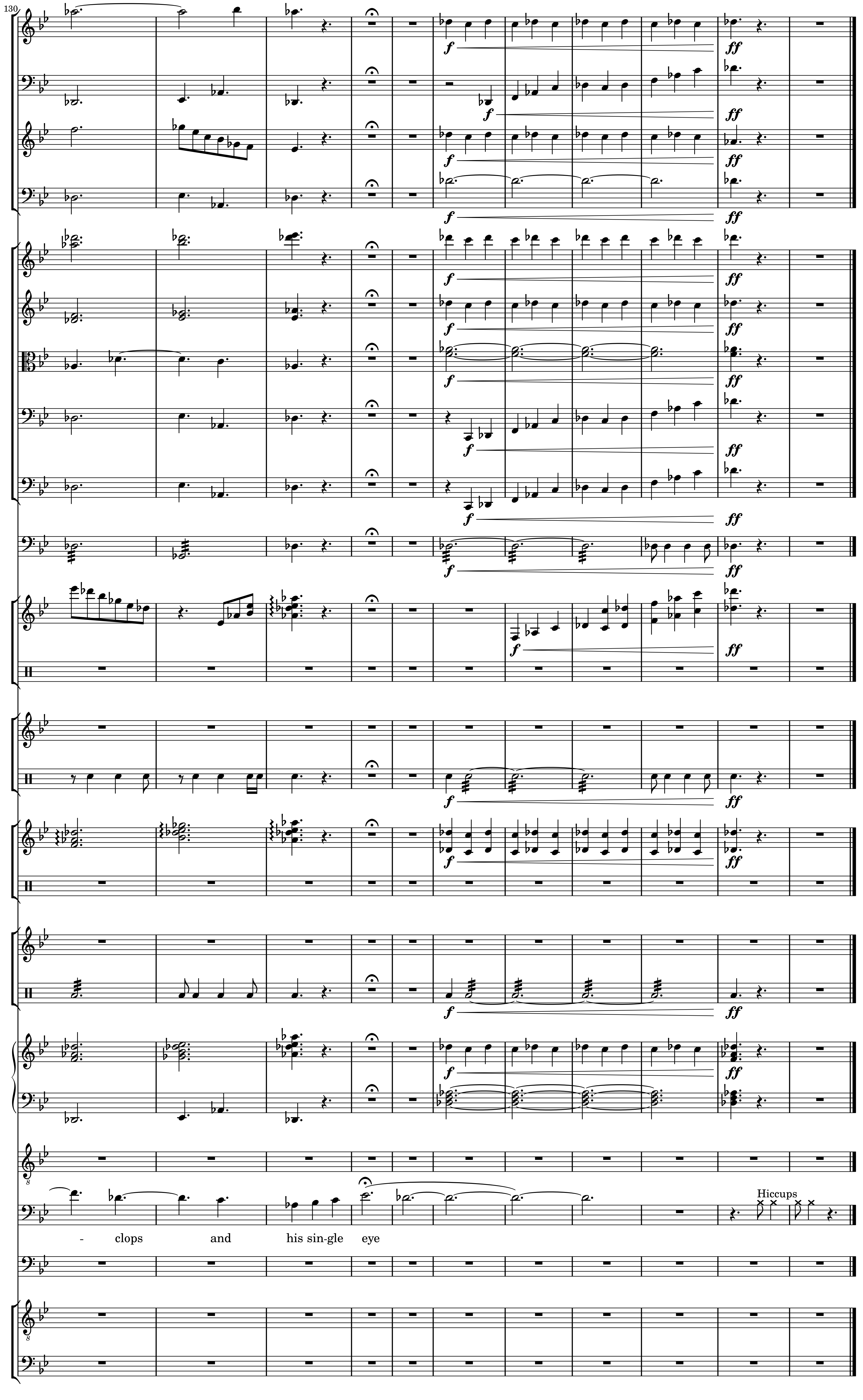
mf

for-get-ting of wor - ries So why should n't I drink such a drink

122

ff

to Ha-des with that id - i - ot Cy - - clops my Cy -


130
Hiccups
- clops and his sin-gle eye