Night of the Drunken Soprano

Craig Bakalian

Piano and Voice

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Characters and Stage

Talia Diamond

Talia Diamond is a soprano who has studied vocal music at all the right universities and colleges. She has toured Europe as a young singer and sung major roles in the many important opera houses of Europe. She is an excellent and above average musician. However, she is an extremely self destructive woman. Her ego knows no bounds, her childhood is a mystery, her mother was overly ambitious, her father is currently in jail for bank fraud, and she is a habitual drug user (anything to alter reality and restore fantasy). She imagines herself as a mystic and psychic. She sees herself as being a pathway to other worlds. She is a maniac. In this story she shoves Harold Flubart's music aside and demands that he improvise to her music in order to take him on a journey to another world.

Harold Flubart

Harold Flubart is a composer of serious concert music. He has studied music composition at all the right universities and colleges of music. He is currently a faculty member of an esteemed city college where he teaches music appreciation, history, theory, and composition. Harold lives by himself in a small house in the suburbs where he tenders the tedium of life with gardening and reading poetry. Harold is shy, rarely drinks, and takes mild anti-depressants to deal with accute anxieties. Harold was raised by a mother and a father who both taught high school English. He is an only-child. Harold falls victim to the manic aggression of Talia and he is swayed by her outstanding musicianship. Harold resides in a state of confusion thoughout the drama, hence, as a passive object, follows her to self destruction.

Chip Timothy

Chip Timothy is a pizza delivery boy. He is young. He can play and loves popular music. He was raised by a single mother who works as a nail salon artist. He was one of seven children. Chip Timothy is 21 years old and has massed a fortune of 20,000.00 USD in drug sales through an innovative front of pizza sales. Chip Timothy has invented

new ways to communicate via cell phone his drug connections without being traced by the authorities. Chip Timothy wants to sing or dance on the television show America Greatest Alpha Star. Chip is a nice guy who sells drugs.

Fauvel the Rhinoceros

The rhinoceros in this story is a tossed together, ragged, vaudevillian, but brilliant costume containing of two or three people. I, as the composer of this fine drama, leave it up to the producer or performers to create a rhinoceros costume to appear as a vision of Talia's hero upon a white horse during the singing of Song of Ecstasy. The rhinoceros is the highest point of humor in this tragic drama; where Talia sings of the gifts her hero gives her, objects shall fall from the ass of the rhinoceros. The objects can be anything. Also, Fauvel does not have to be a rhinoceros. He can be anything but a hero upon a white horse.

Harold's Piano Room

The stage is very simple. It is a basic room with a piano. The room should reflect basic middle-class standards; comfort and beauty based upon a low budget. The piano is central to the stage. Talia and Chip enter stage without a door; the requirement of a door will thwart the flow of drama. The producers or performers of this drama may choose to use special effects during Song of Ecstasy when Talia has a vision of her hero. I would recommend some myst and a disco mirrored ball with a light focused on it as special effects during the vision of the rhinoceros. Talia and Harold return from their drug usage wearing frilly and feathery boas to perform the Song of Ecstasy. Harold is a cross dresser which needs no mentioning in the drama.

Synopsis

Harold is in his piano study room and receives a cell phone call from Talia. Talia informs Harold that she is going to be late for the rehearsal. Harold informs her of the importance of the rehearsal as it is the last opportunity to work together before the concert. Harold ends the phone call and anxiously talks to himself about Talia's careless attitude. He chooses to calm himself down by playing a piece he wrote called The Dark Forshadowing Doom.

Harold's performance of The Dark Forshadowing Doom is interrupted by Talia's entrance which is bold and eccentric. Talia eases Harold's concern about their readiness for the future concert. Her voice is slurred and somewhat drunken, but not to obviously drunk (she is hiding here inebriation). Harold questions if she is feeling well. Harold requests that they begin their rehearsal with a song called Cocoon Transformation that he wrote for the concert. They both perform the Song of Failure where Talia struggles with remembering her part and her first entrance. Harold realizes that something is wrong and pauses his rehearsal. Talia sings the The Song of Soma which is a confession of her drunken, stoned, and drugged mental state.

Harold is stunned by the confession. Talia convinces him that everything will be fine and that they should have fun and improvise together. She encourages him to play the introduction to one of the songs (singing the main melody on neutral syllable) and that she shall make up music and words to go with it. Go with it is the way and Harold capitulates to the reckless behaviour and starts the introduction to Song of the Vagina Girl.

The Song of the Vagina Girl is interrupted by Talia feeling sober. She takes out her cell phone and calls her drug dealer who is fronted as a pizza delivery service. She orders drugs for Harold and herself. She ends the phone call with a new inspiration; to become Harold's spiritual guide. She becomes a shaman. The both perform The Song of the Shaman which is interrupted by the pizza delivery boy, Chip. Chip informs them of their products and Talia pays in cash. Chip asks if he can play the

piano. Harold capitulates, and Talia escorts Harold off scene to indulge in mind altering drugs.

Chip plays and sings The Song of Mother Love which is interrupted by Harold and Talia who are stoned on cocaine and ecstasy. Harold and Talia bully Chip off the piano because of their new collective consciousness (chemically) and Talia starts The Song of Ecstasy. During The Song of Ecstasy Talia has a vision of a hero upon a white horse who will protect her from evil spirits. Her vision turns out to be a Fauvel the rhinoceros. Fauvel defecates odd items out of its ass while Talia sings of the gifts that her hero gives. The feces can be anything; plates, silverware, cans, sausage, paper airplanes... The Song of Ecstasy. is interrupted by Harold passing out from the lethal combination of drugs and playing the piano at a very rapid tempo. Harold falls to the floor in a arm full of clustered piano keys. Talia panics and mounts him as if to have sexual intercourse. She proceeds to slap his face, bang on his chest, spit on him, and finally perform mouth to mouth resuscitation.... Harold finally wakes from his coma. The two perform The Song of Resurrection which concludes the evening.

Night is Coming

Talia Calling

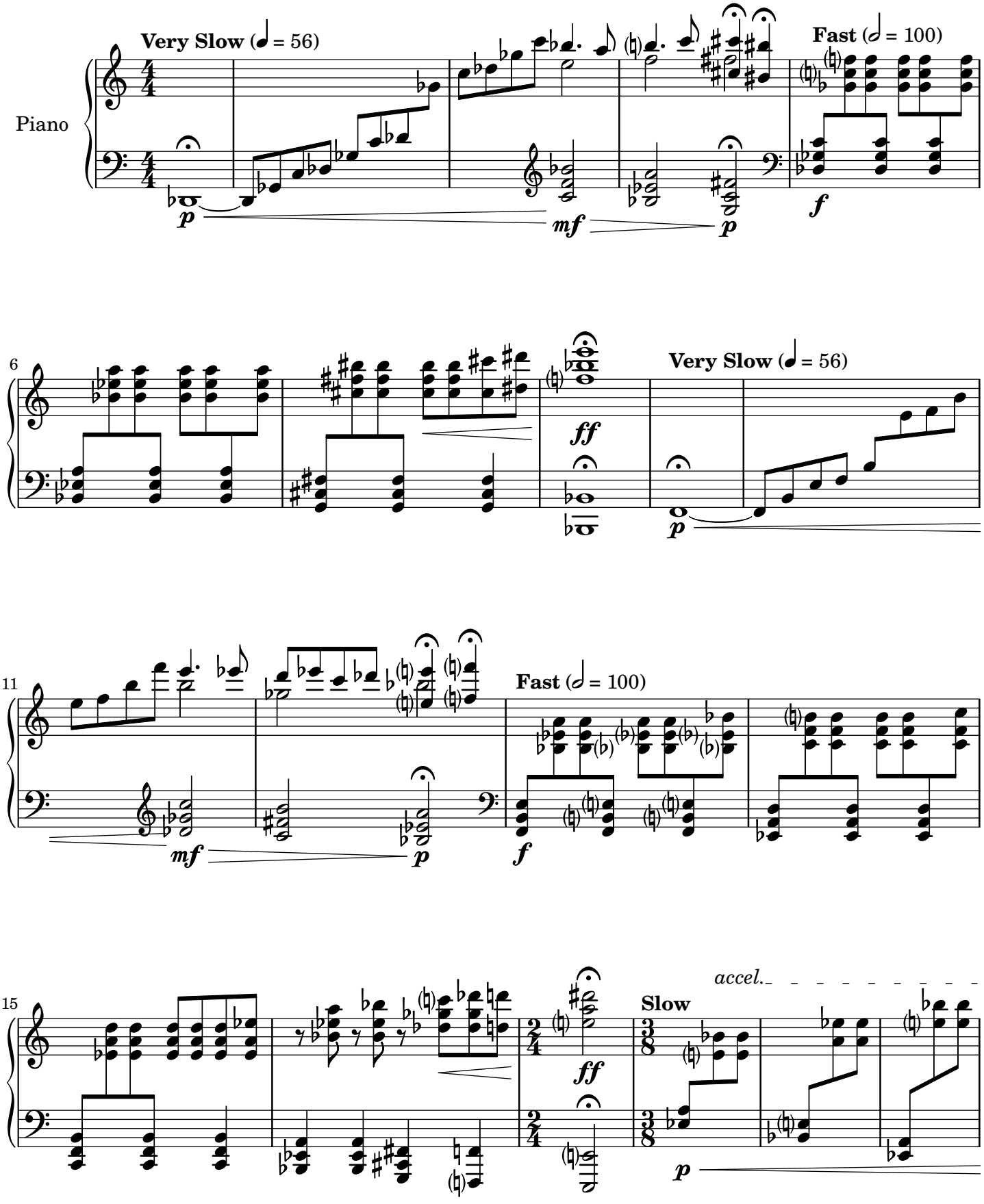
Hello, Talia, yes, it is Harold (pause)
Yes, I am here, Yes, (pause)
Yes, I have been waiting, Yes, (pause)
Yes, for over an hour, (pause)
You are almost here. Talia... (pause)
I am waiting, Yes, I will wait, (pause)
about five, five what, hours, days, minutes, seconds... (pause)
Minutes, Talia, this is our last rehearsal
before the concert at the Blue Arrow Health Corporate Hall
I don't know if we are ready...
Talia, hello, Talia, Talia, Talia...

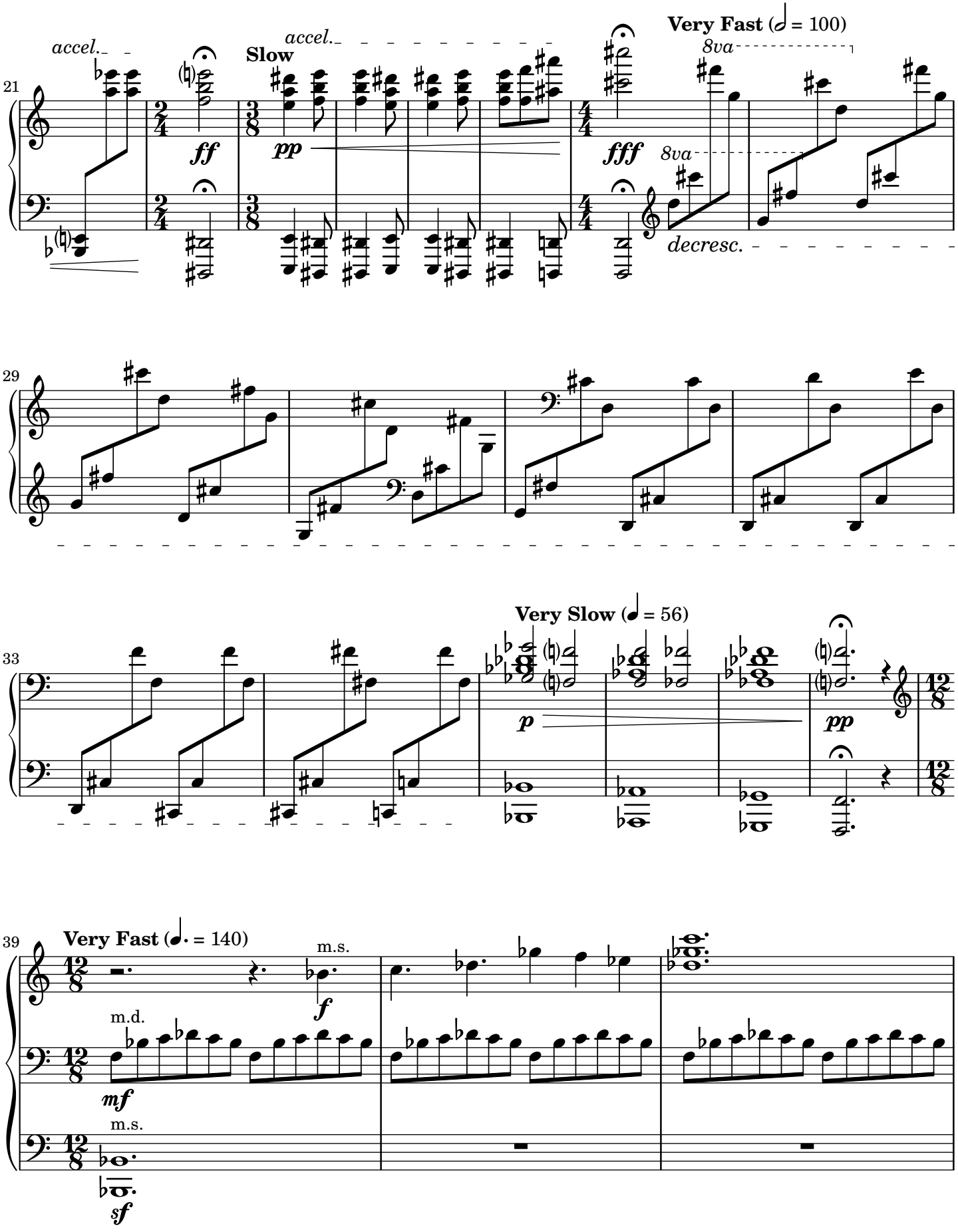
She hung up...
I can't believe she hung up...
hung up?
Harold sets phone down
What am I going to do?
This is all my fault, I should of
This is always happening to me,
reach out for roses and a handful of thorns
Got to calm down, I have got to...
I will play some music
I will edit the Dark Foreshadowing Doom.
Improvements for that asshole pianist
Andre-Lynn Hamilton, a cold shoulder...
Mister super international school of music...
I wasn't good enough for him...
cold shoulder, cold shoulders, peformers...

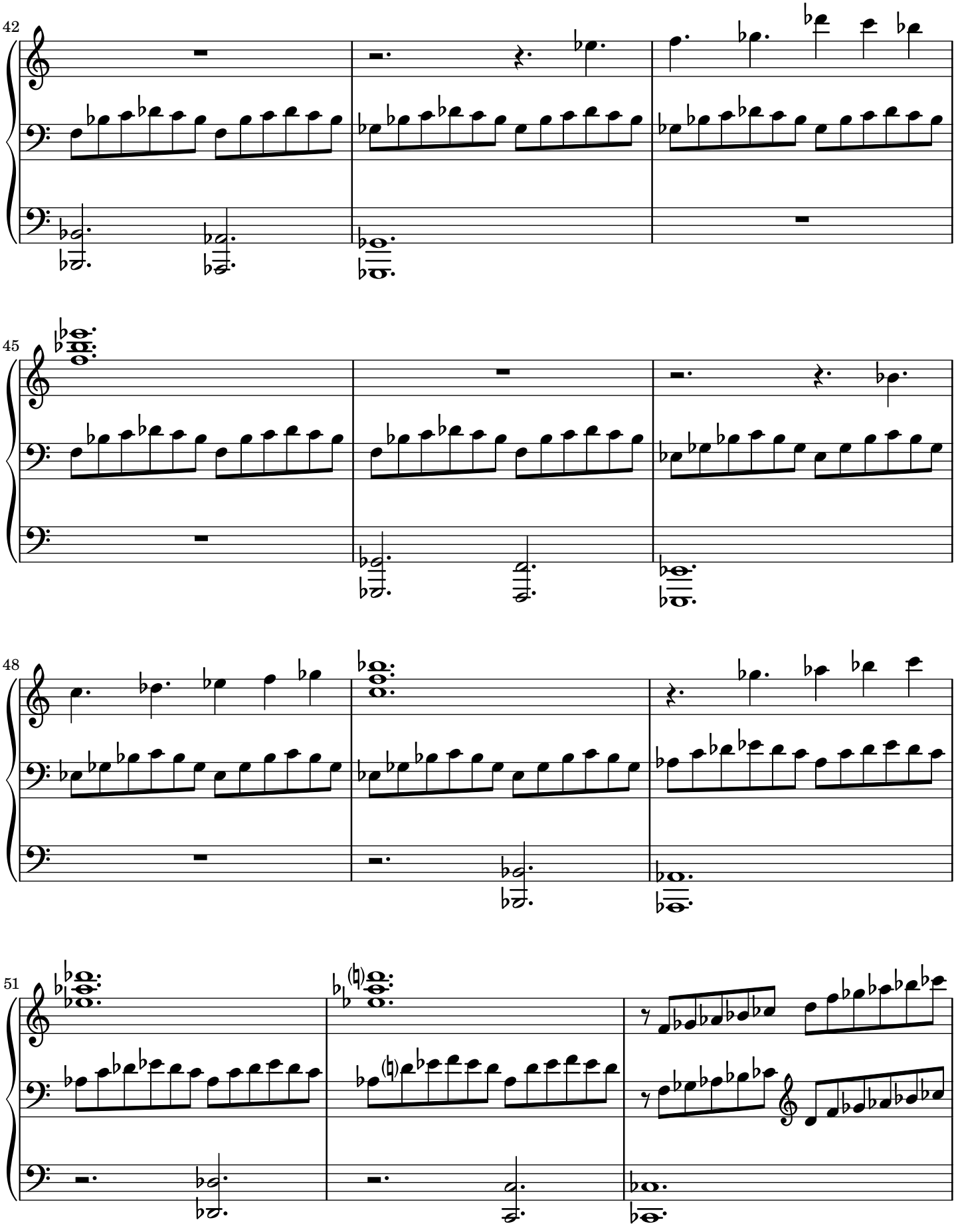
Harold walks to the piano to compose...

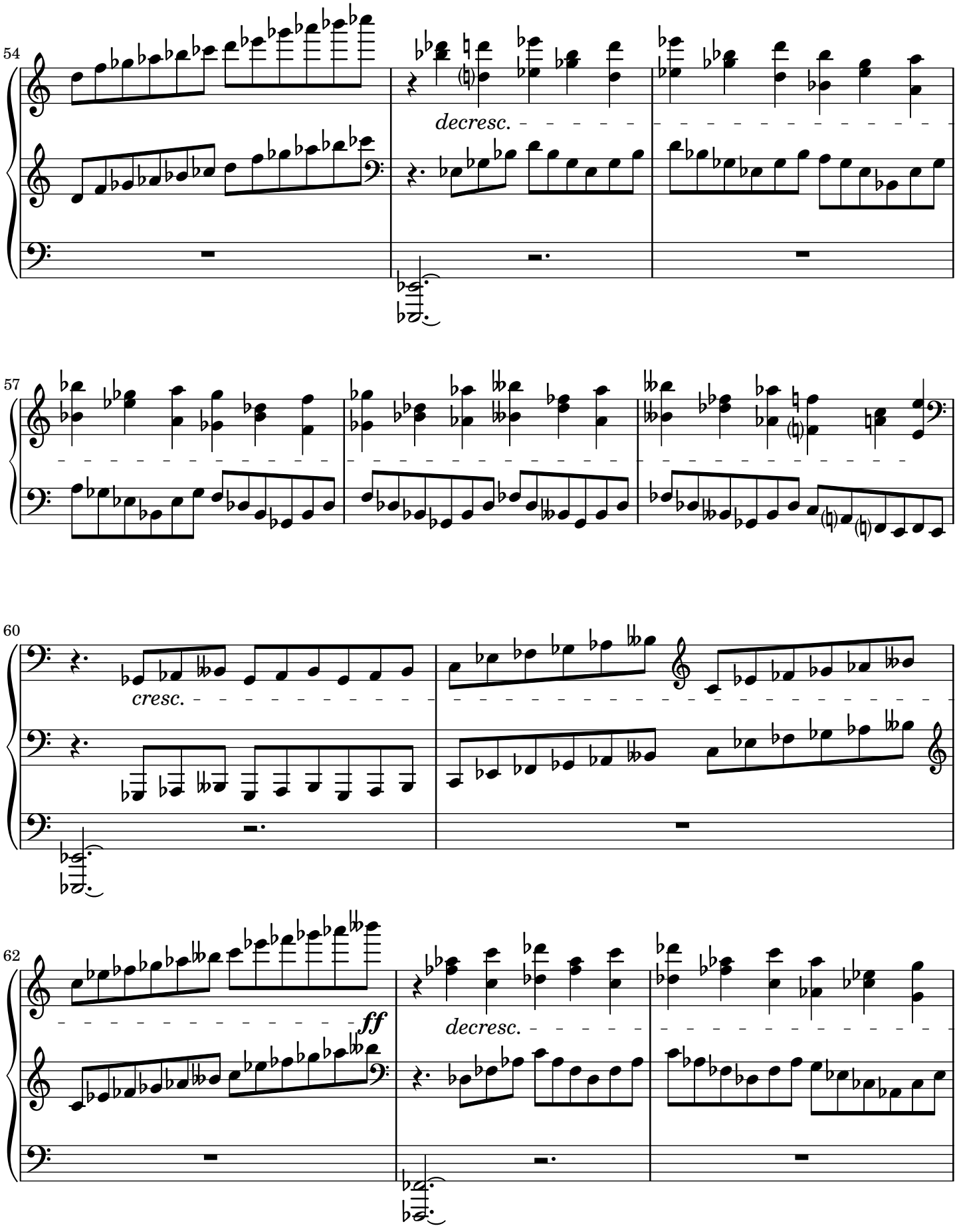
The Dark Foreshadowing Doom

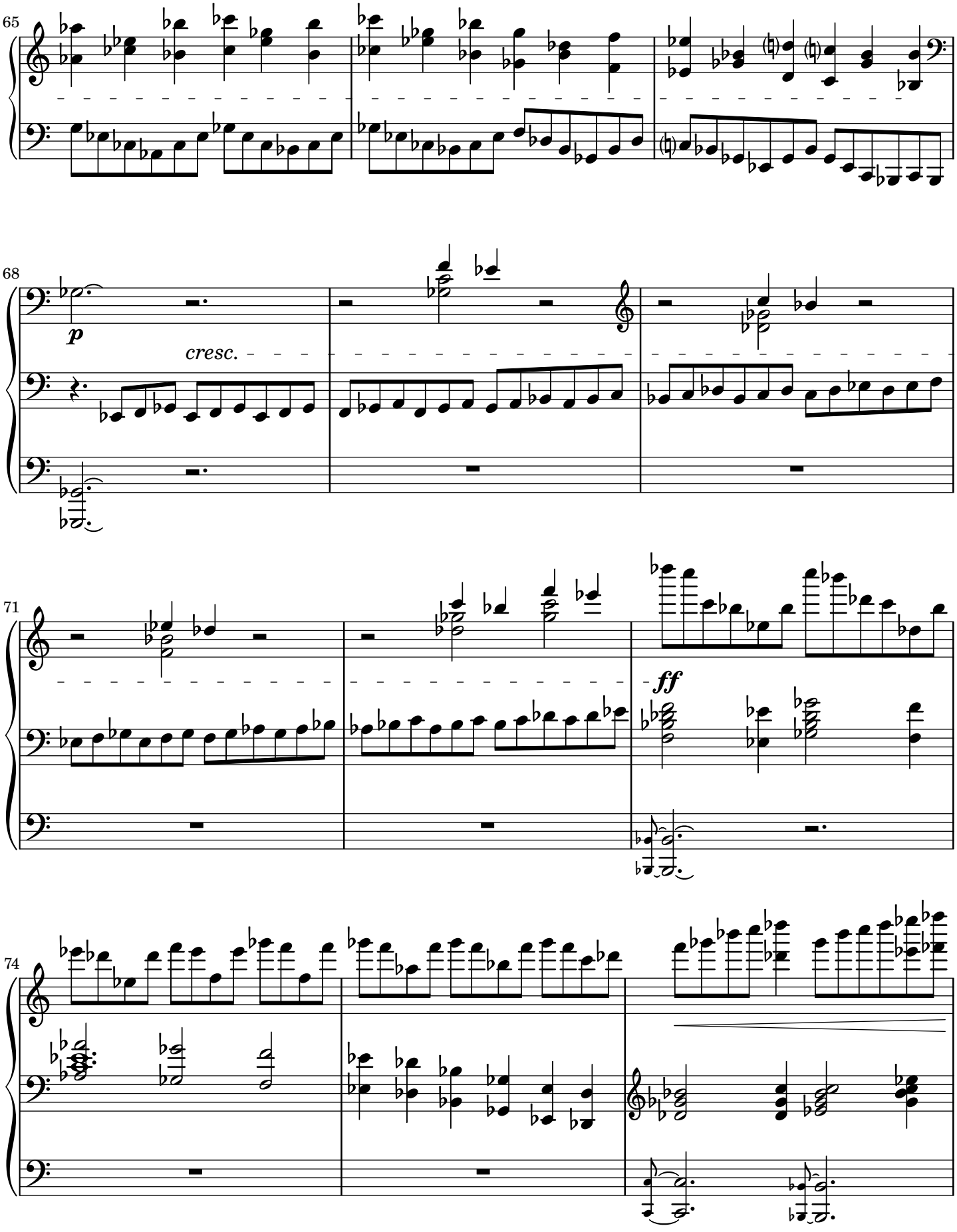
[Harry Flubart]

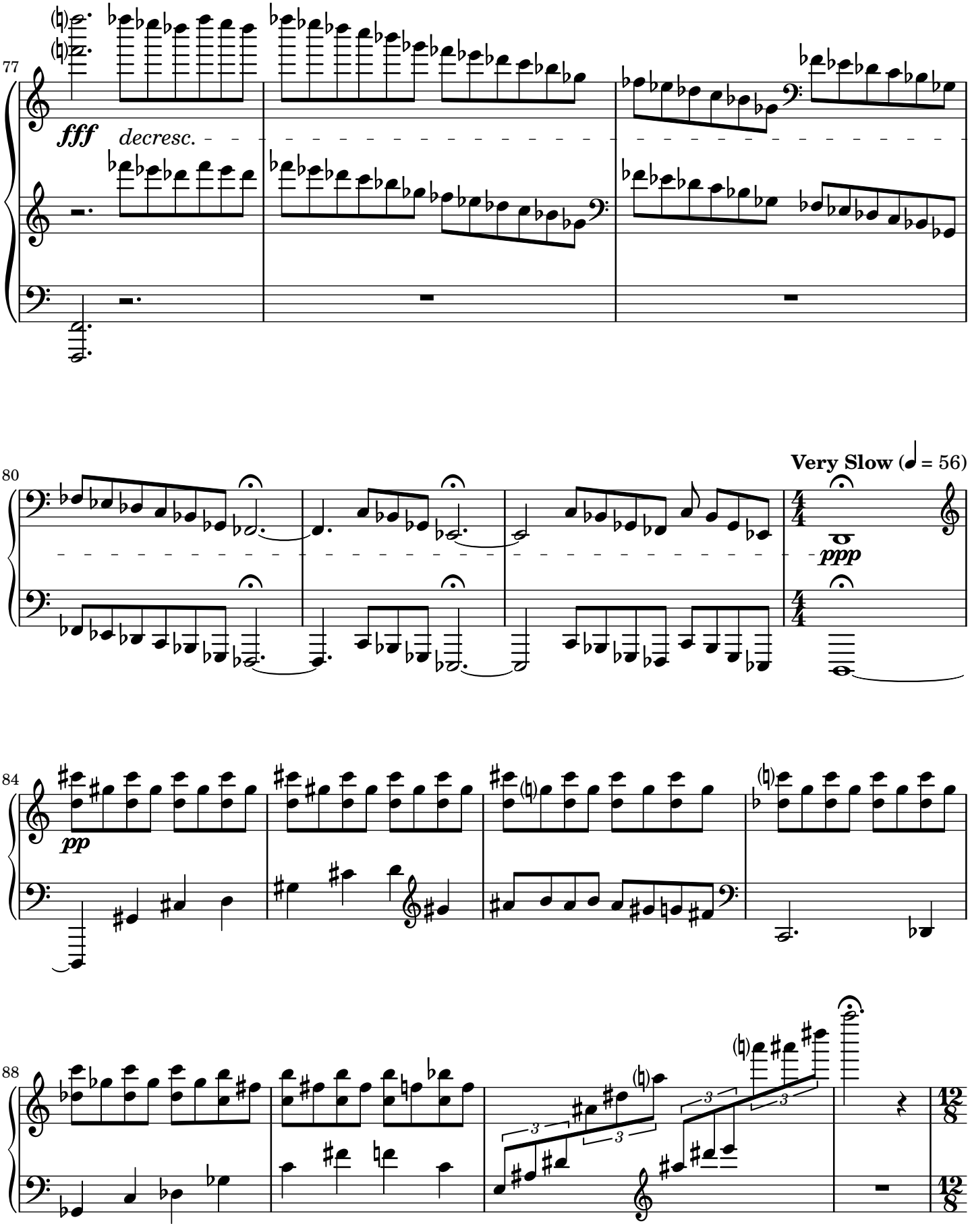


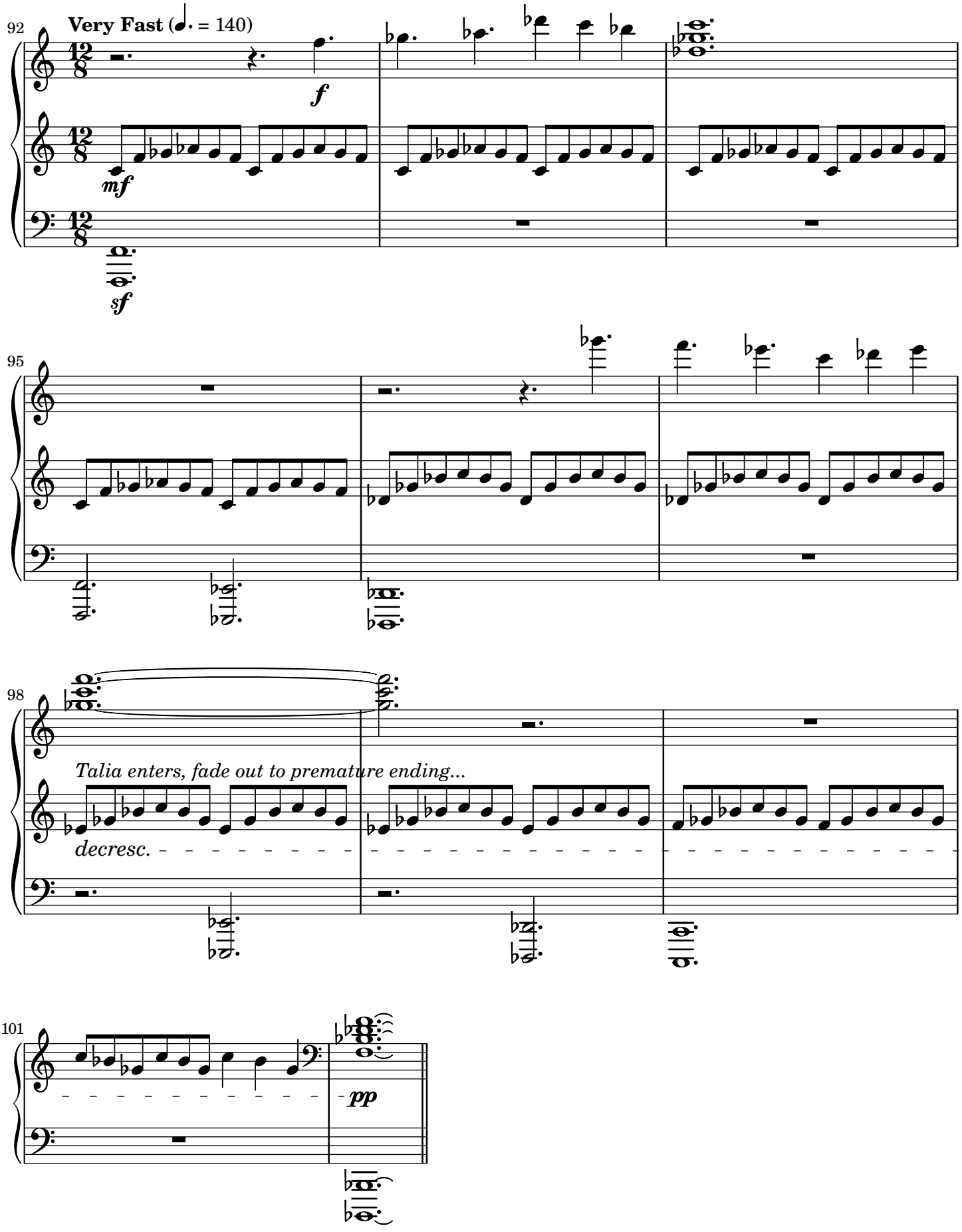

21
accel.
Slow
accel.
Very Fast (♩ = 100)
8va
8va
ff
pp
fff
decresc.
29
33
Very Slow (♩ = 56)
p
pp
39
Very Fast (♩. = 140)
m.s.
f
m.d.
mf
m.s.
sf


42
45
48
51


54
decresc.
57
60
cresc.
62
ff
decresc.


65
68
p
cresc.
71
ff
74


77
fff
decresc.
80
Very Slow (♩ = 56)
ppp
84
pp
88


92
Very Fast (♩. = 140)
f
mf
sf
95
98
Talia enters, fade out to premature ending...
decresc.
101
pp

The Moon Drug Rises

Talia Enters

Talia:
I swoop in like a Bluejay from a branch
I, me, talent, ready, perched in the house
With grand courage of a thousand wars
wartiers, warzywars, warrots... warriors!
The artistic control of a spider web maker
of some sort of insect thing, hunging, hunting music
to sythesize songs, buzzzzz, go the particules
of molecules, that vibrate the chakra of the...
unending folds of pleasure.... okay!

Harold:
Are you okay? Are you feeling well?
because we cannot not do this rehearsal
The Bess Addinthorpe song needs work, I...

Talia:
Oh, fuck her, fuck her to death, she lives in California
Who cares...

Harold (difficulty breathing):
Talia, are you okay, something is wrong
Forget it. lets go, got with it
Go with it, Go with it, make it work
I can do this....
Lets go with the Cocoon Transformation...

Talia:
Go with it, Go with it, make it work

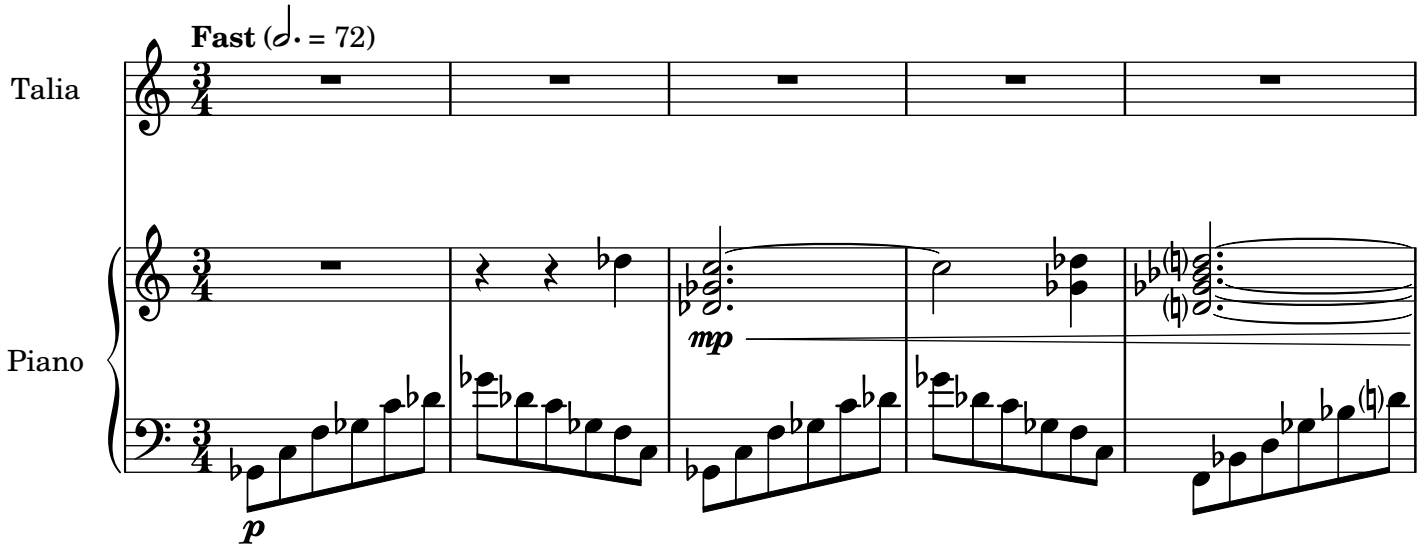
Song of Failure...

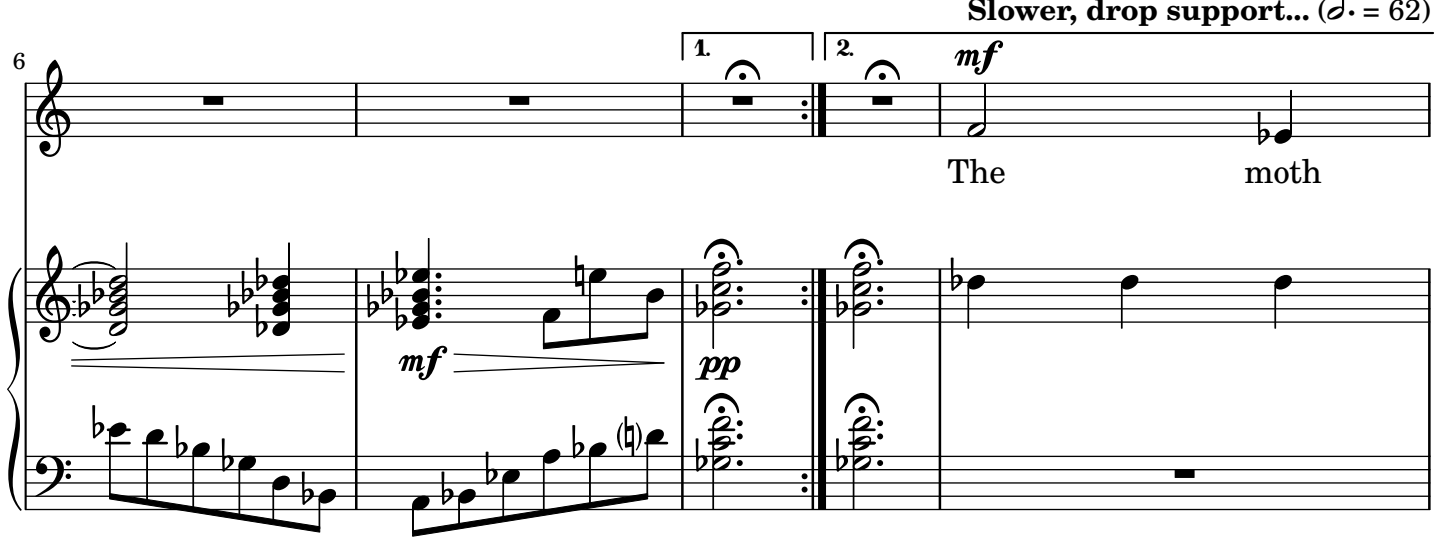
Song of Failure

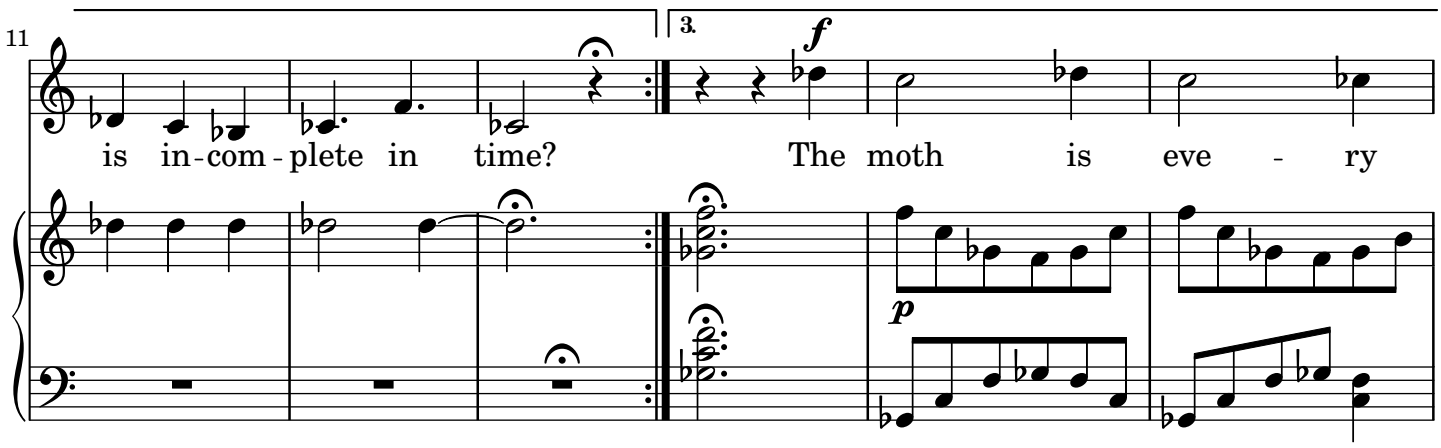
Cocoon Transformation

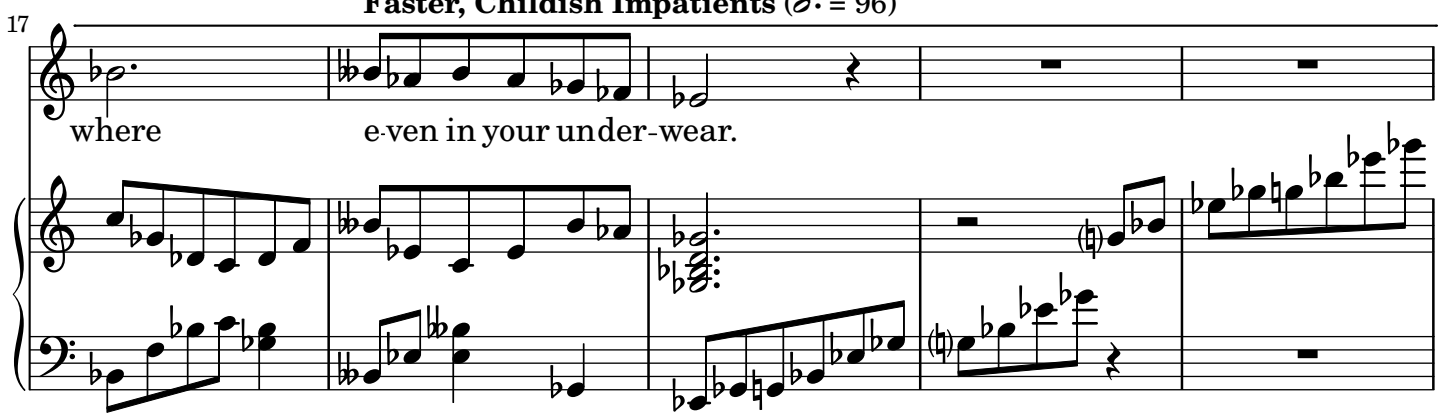
Bess Addinthorpe

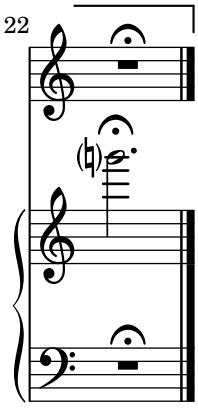
Harry Flubart





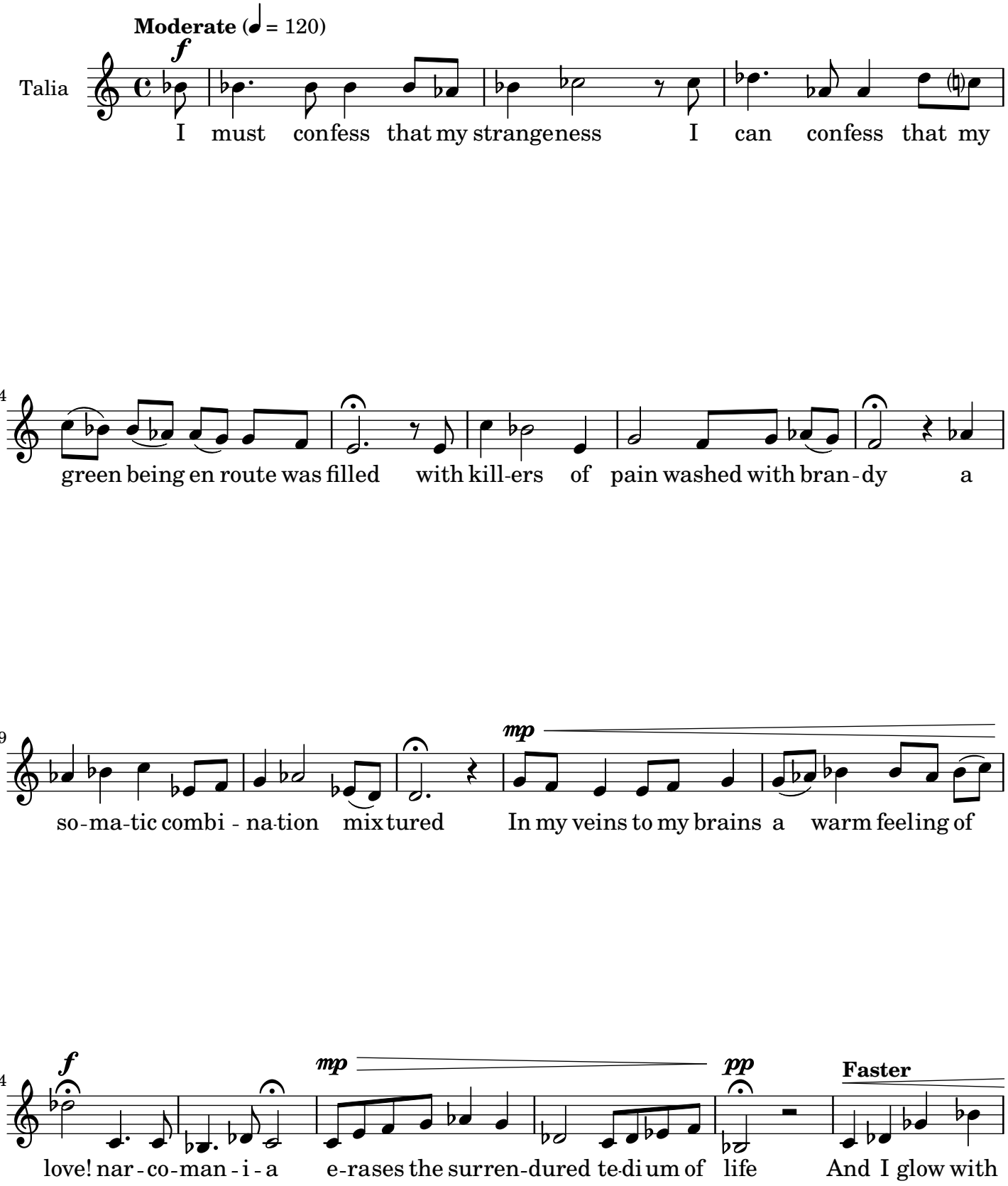

11
3.
f
is in-com-plete in time?
The moth is eve - ry
p

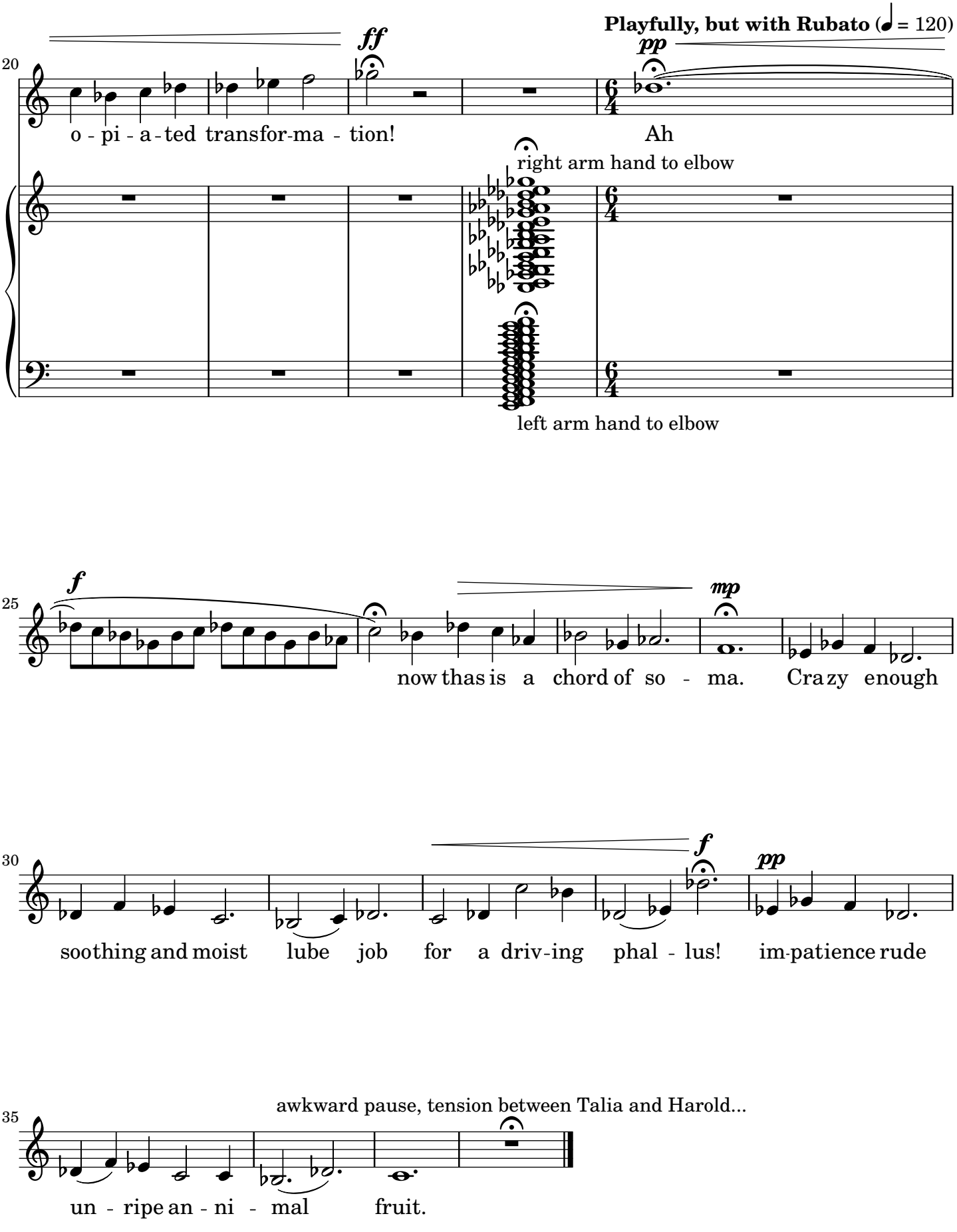

17
Faster, Childish Impatients (𝅗𝅥. = 96)
where
e-ven in your un-der-wear.


22

Song of Soma

Recitative




Playfully, but with Rubato (♩ = 120)
20
ff
pp
o - pi - a - ted transfor-ma - tion!
Ah
right arm hand to elbow
left arm hand to elbow
25
f
mp
now thas is a chord of so - ma. Cra zy enough
30
f
pp
soothing and moist lube job for a driv-ing phal - lus! im-patience rude
35
awkward pause, tension between Talia and Harold...
un - ripe an - ni - mal fruit.

The Sun Drops

Harold Deflates

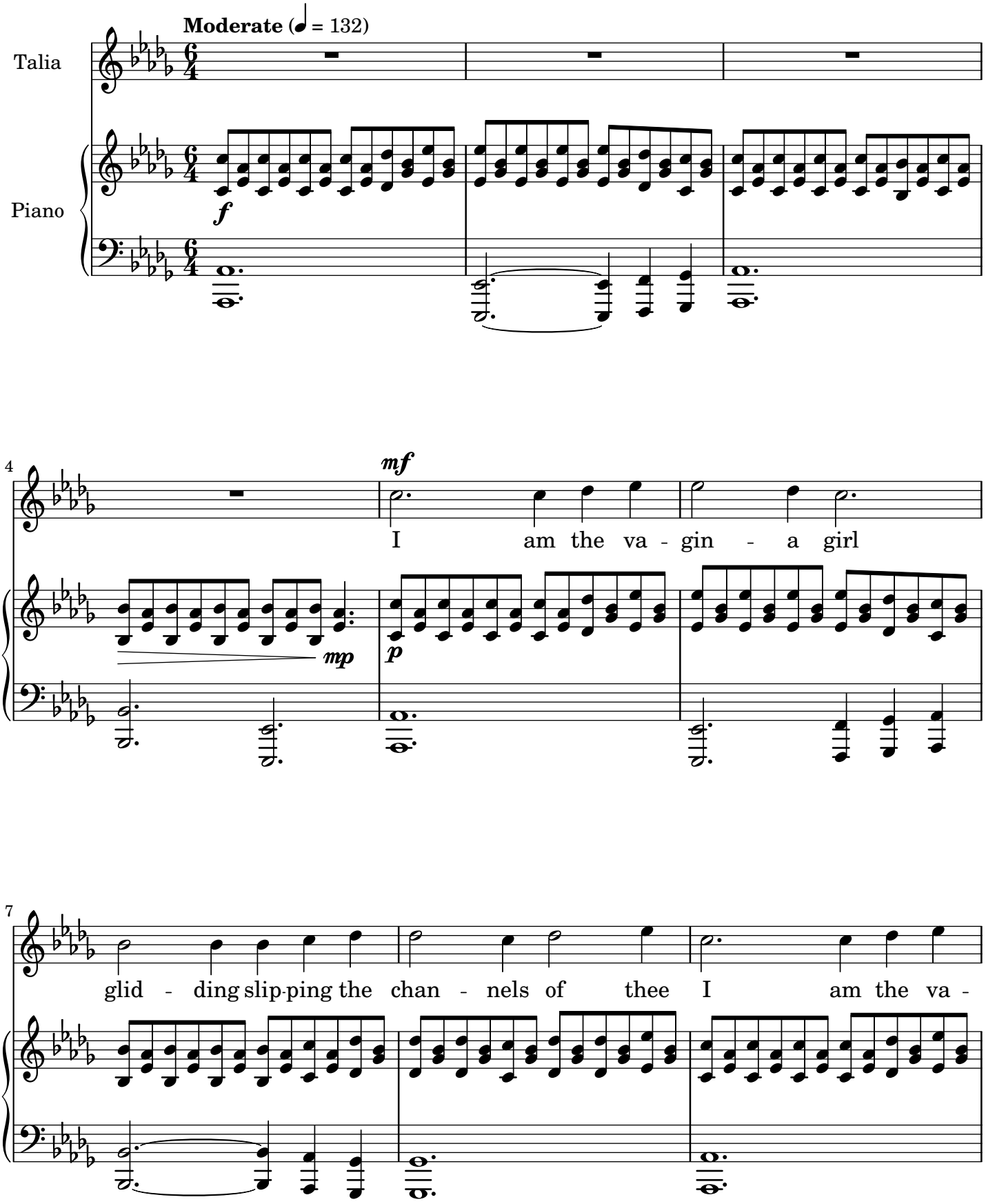
Harold:
I can't believe this is happening to me.
phallus? unripe animal fruit?
I am finished

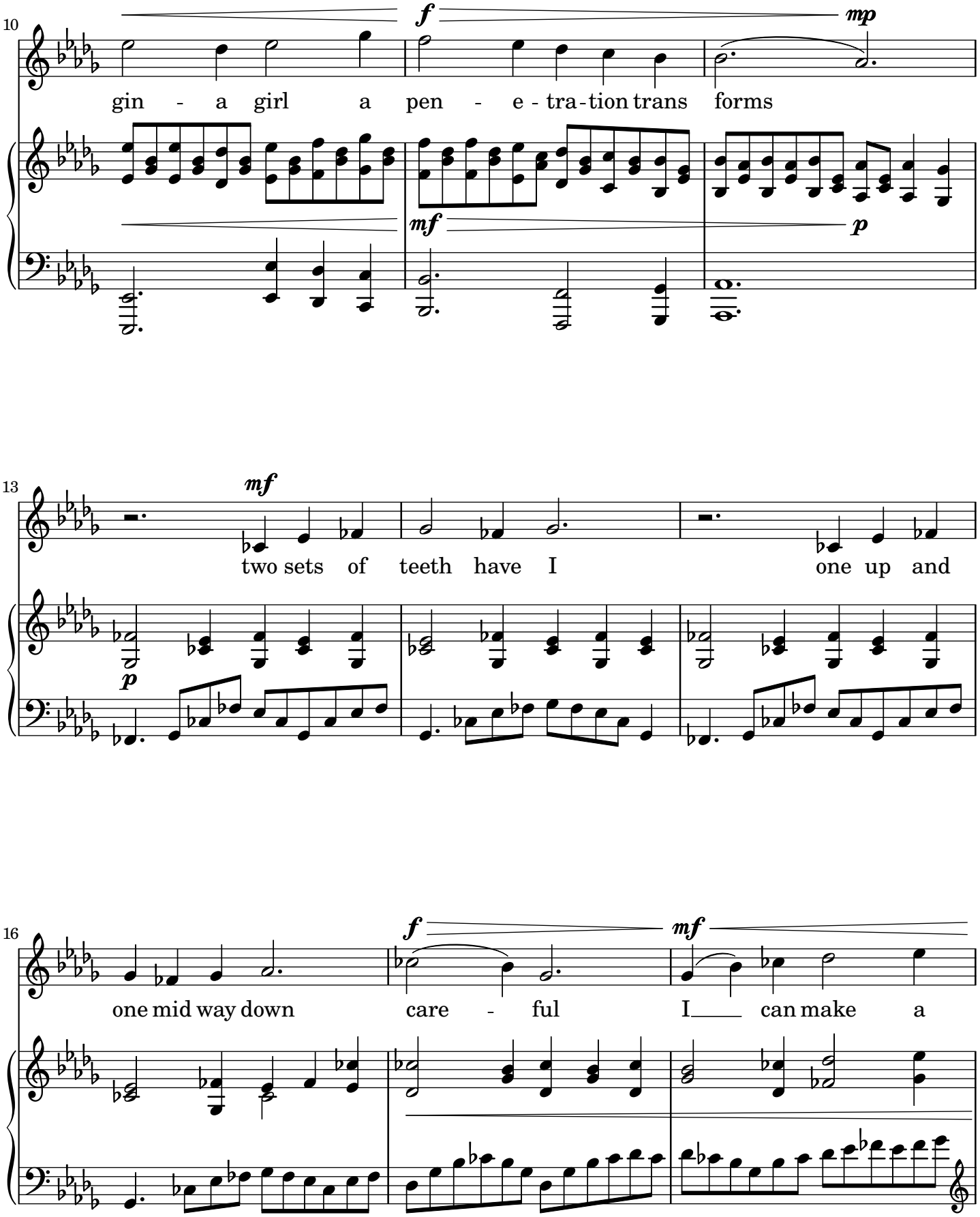
Talia:
Pay no mind, no mind, nothing mind
I do not need Bessy Addawarp
I have my own spritization
To spirits everywhere and time, I am known
My navel is the forest echo, play into me
I shall crisp crunch your aural inputs
Play into me, play any intro...
I shall speak with the spirit gods andimals
with travel, I guide you to my intuition syzygy
Start, go with it
Dechrau, make love
Anfang, no scripts, books
Demarrer, flow and stir
Inizio, go with it
Go, go, go and mix with me... Yes, Harold!

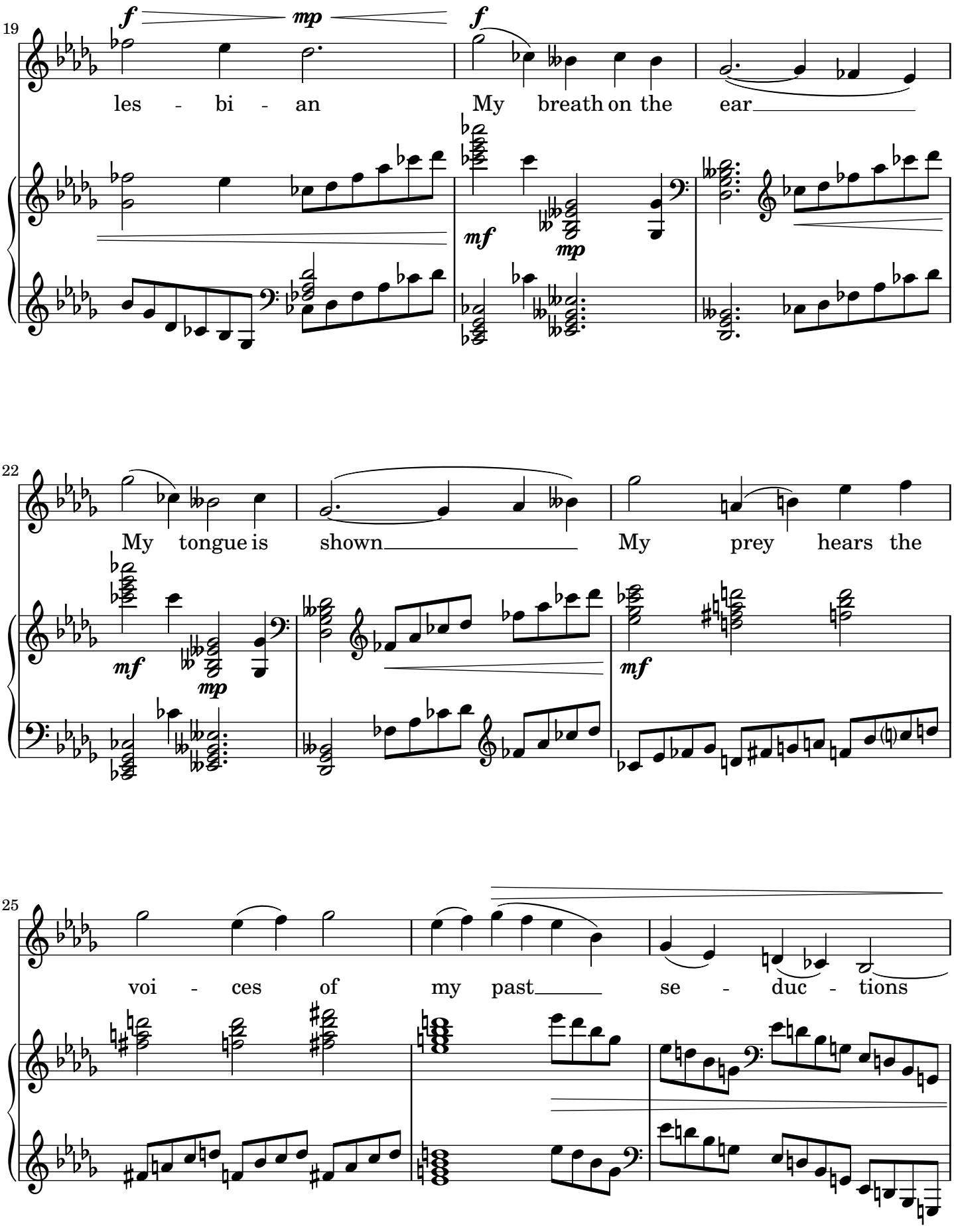
Song of the Vagina Girl...

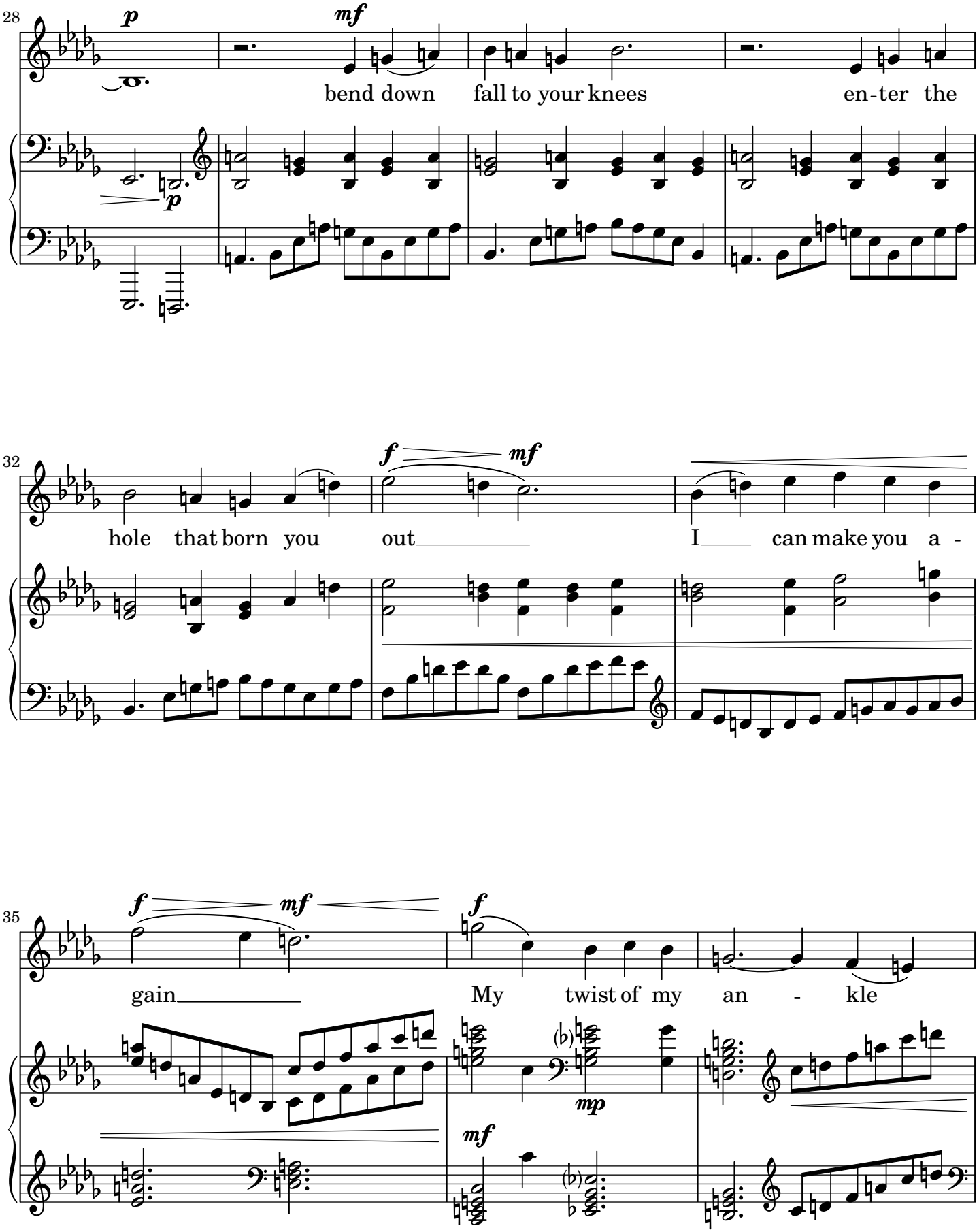
Song of the Vagina Girl

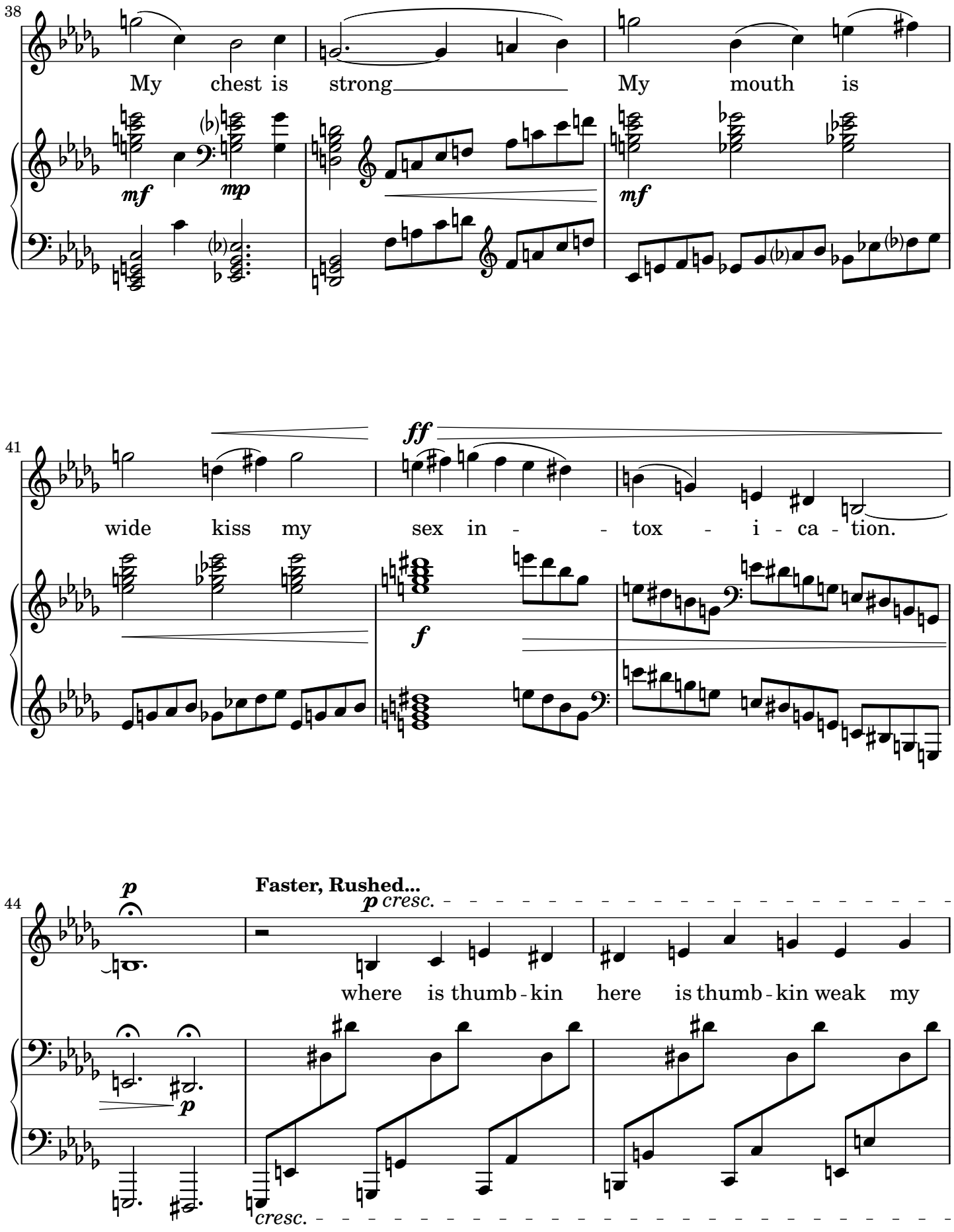
Aria

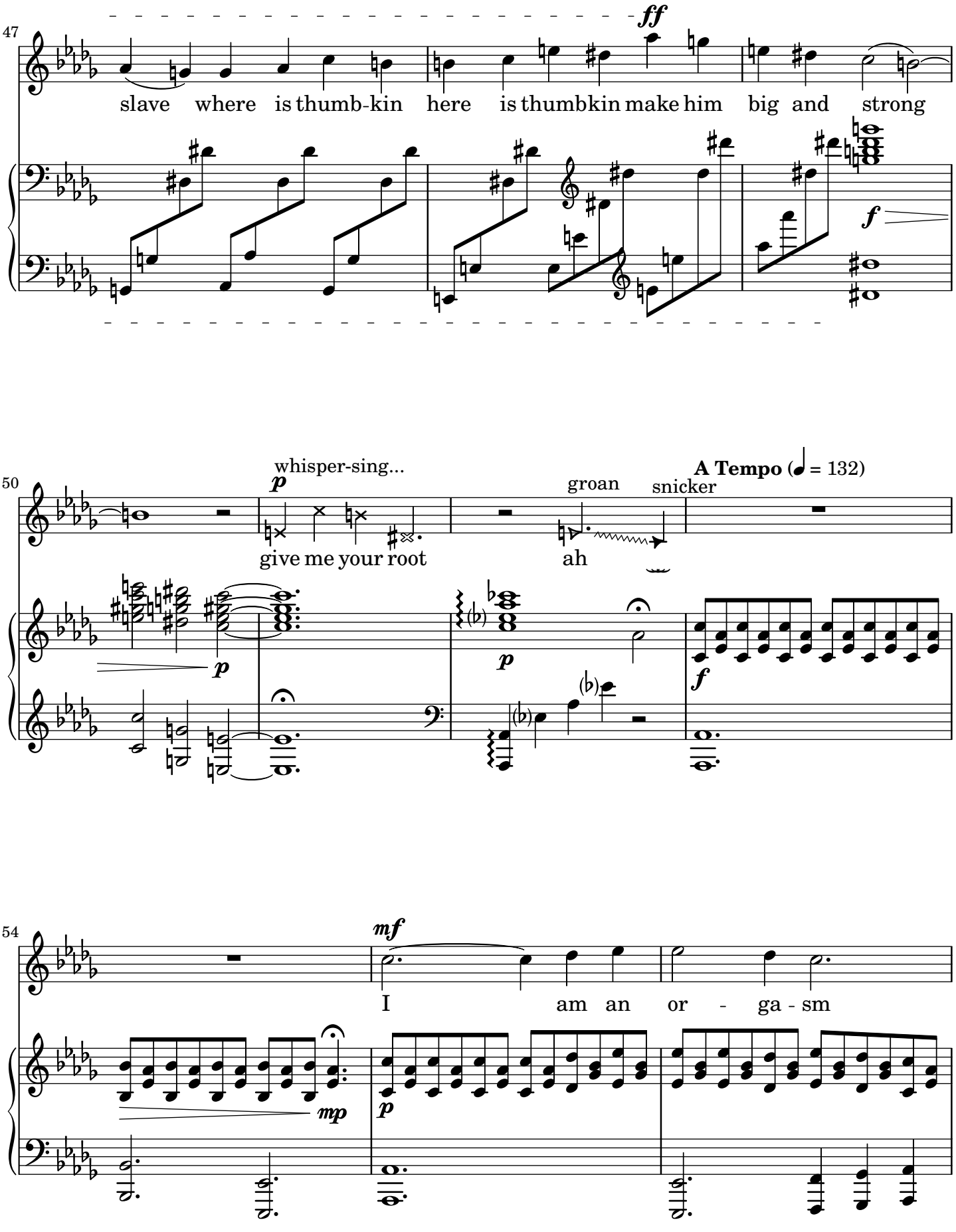


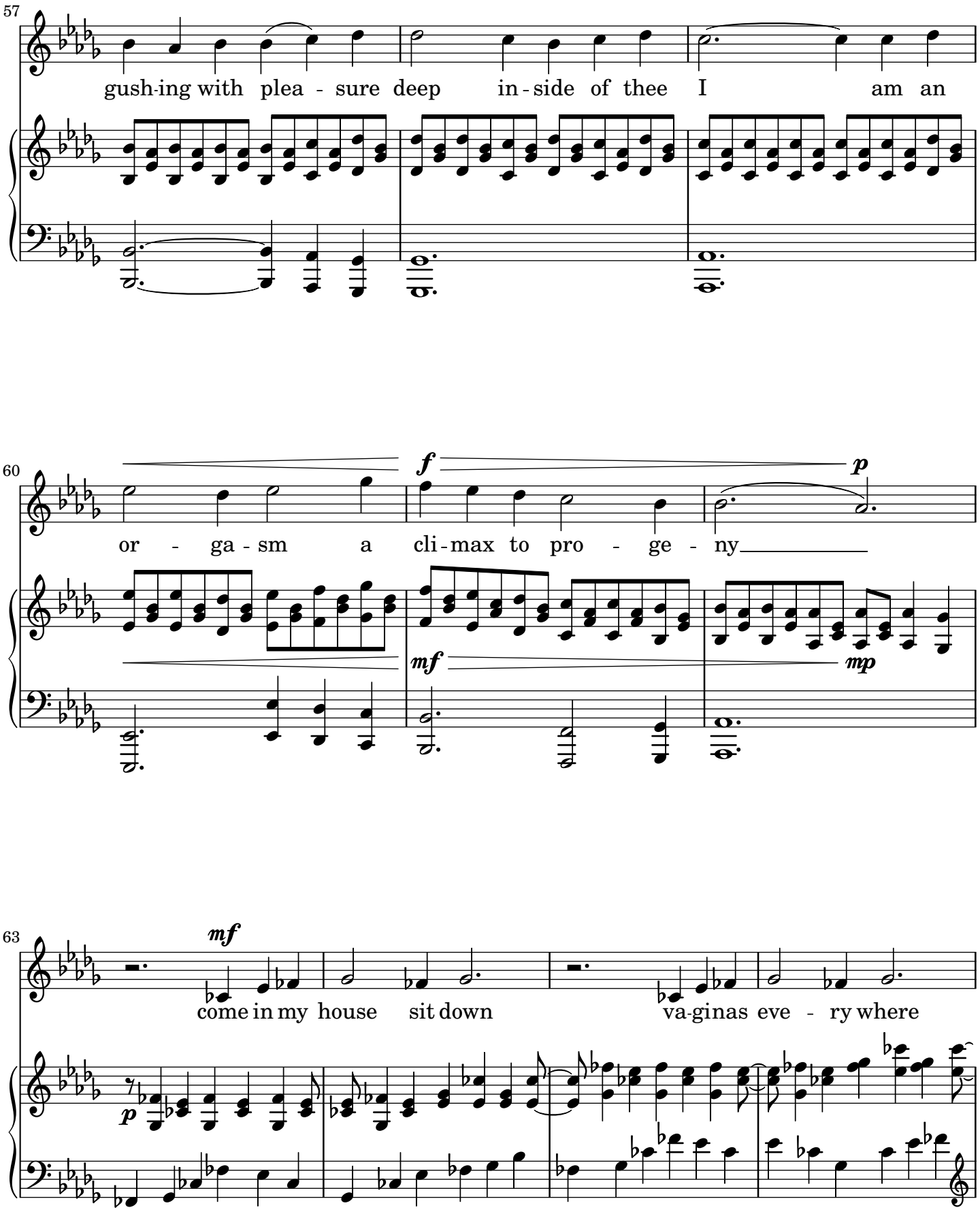

10
f
mp
gin - a girl a pen - e - tra - tion trans forms
mf
p
13
mf
two sets of teeth have I one up and
p
16
f
mf
one mid way down care - ful I can make a

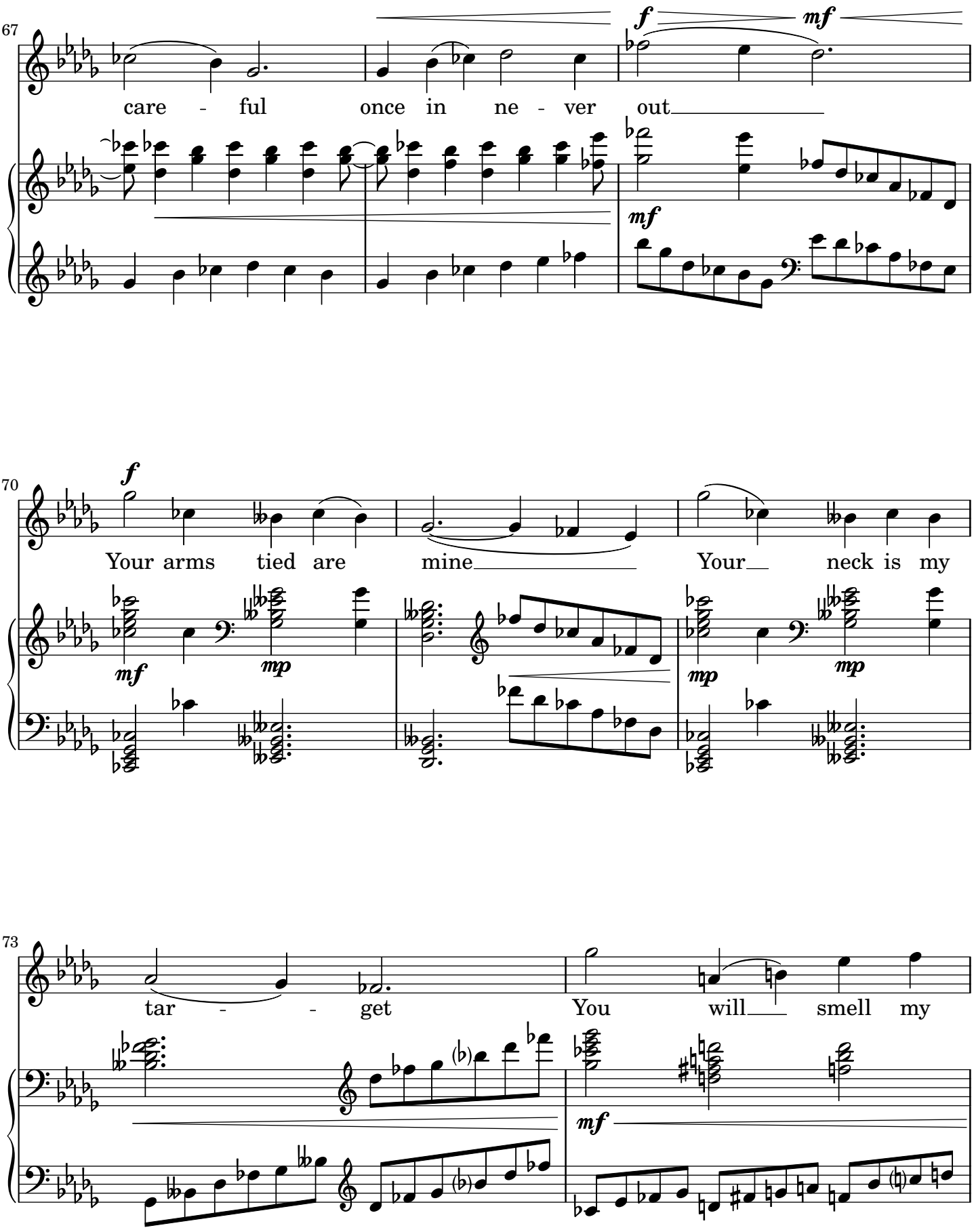

19
f
mp
f
les - bi - an
My breath on the ear
mf
mp
22
My tongue is shown
My prey hears the
mf
mp
mf
25
voi - ces of my past
se - duc - tions

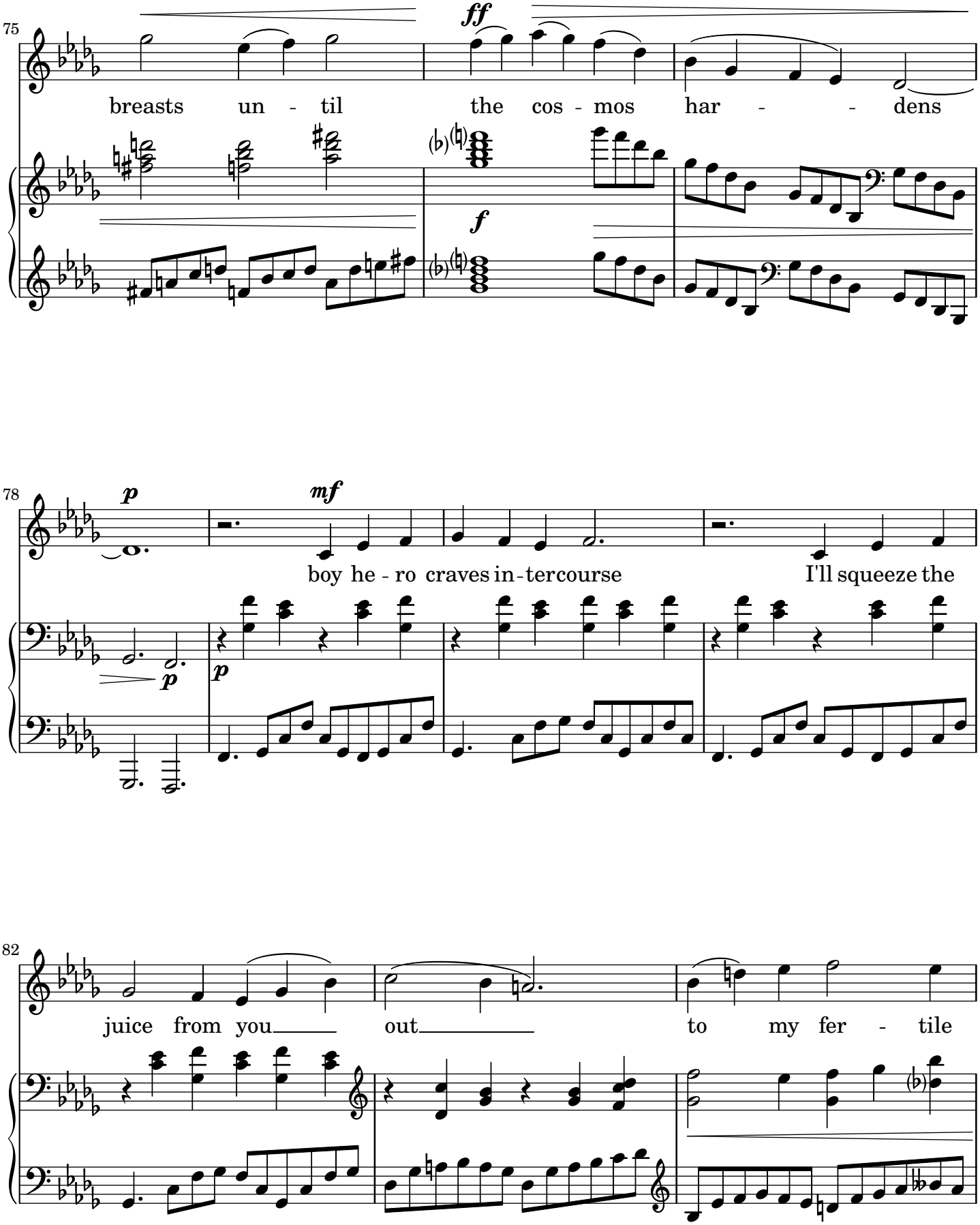

28
p
mf
bend down
fall to your knees
en-ter the
p
32
f
mf
hole that born you
out
I
can make you a -
35
f
mf
gain
f
My twist of my an - kle
mp
mf

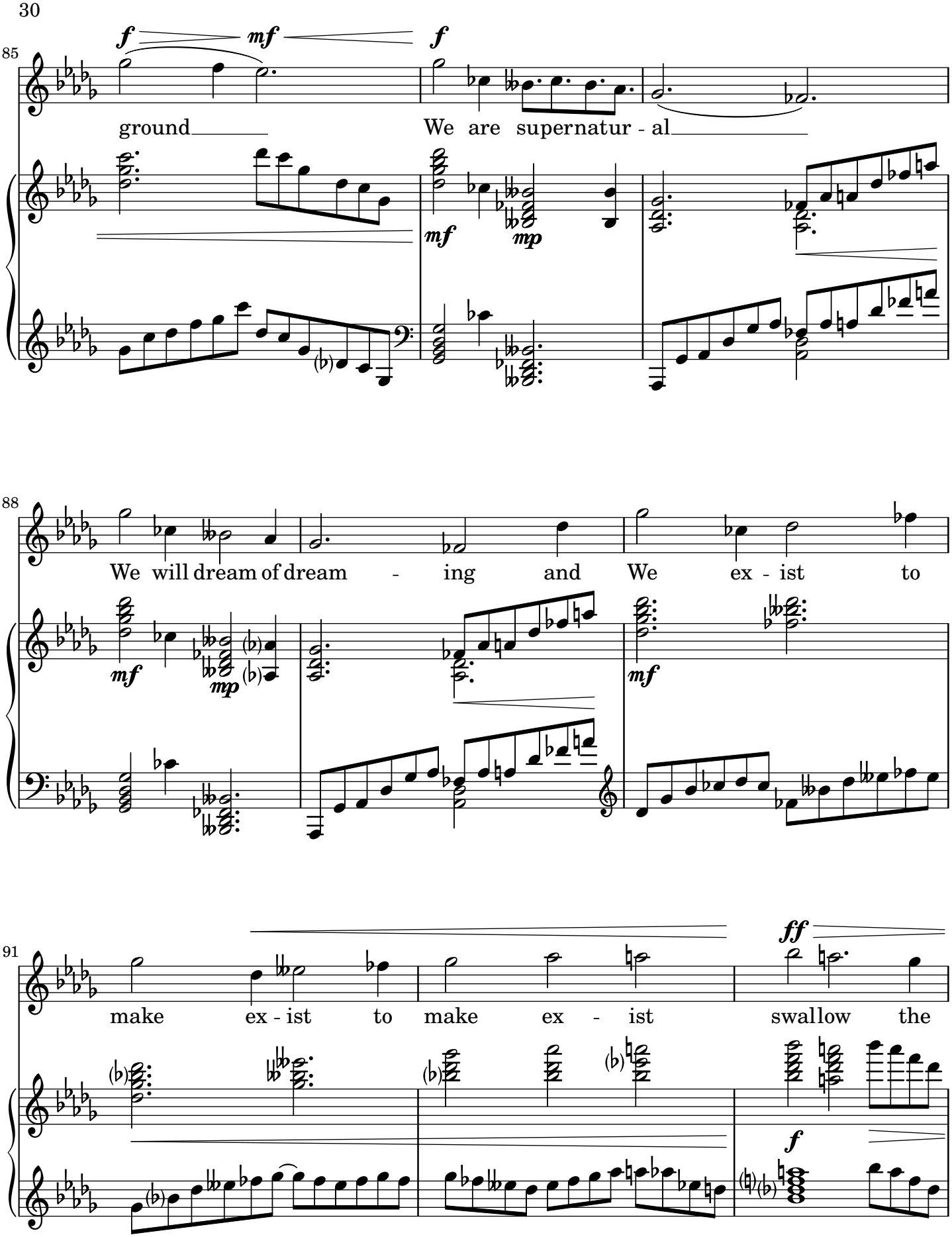

38
My chest is strong
My mouth is
mf
mp
mf
41
wide kiss my sex in - tox - i - ca - tion.
ff
f
44
p
Faster, Rushed...
p cresc.
where is thumb - kin here is thumb - kin weak my
p
cresc.

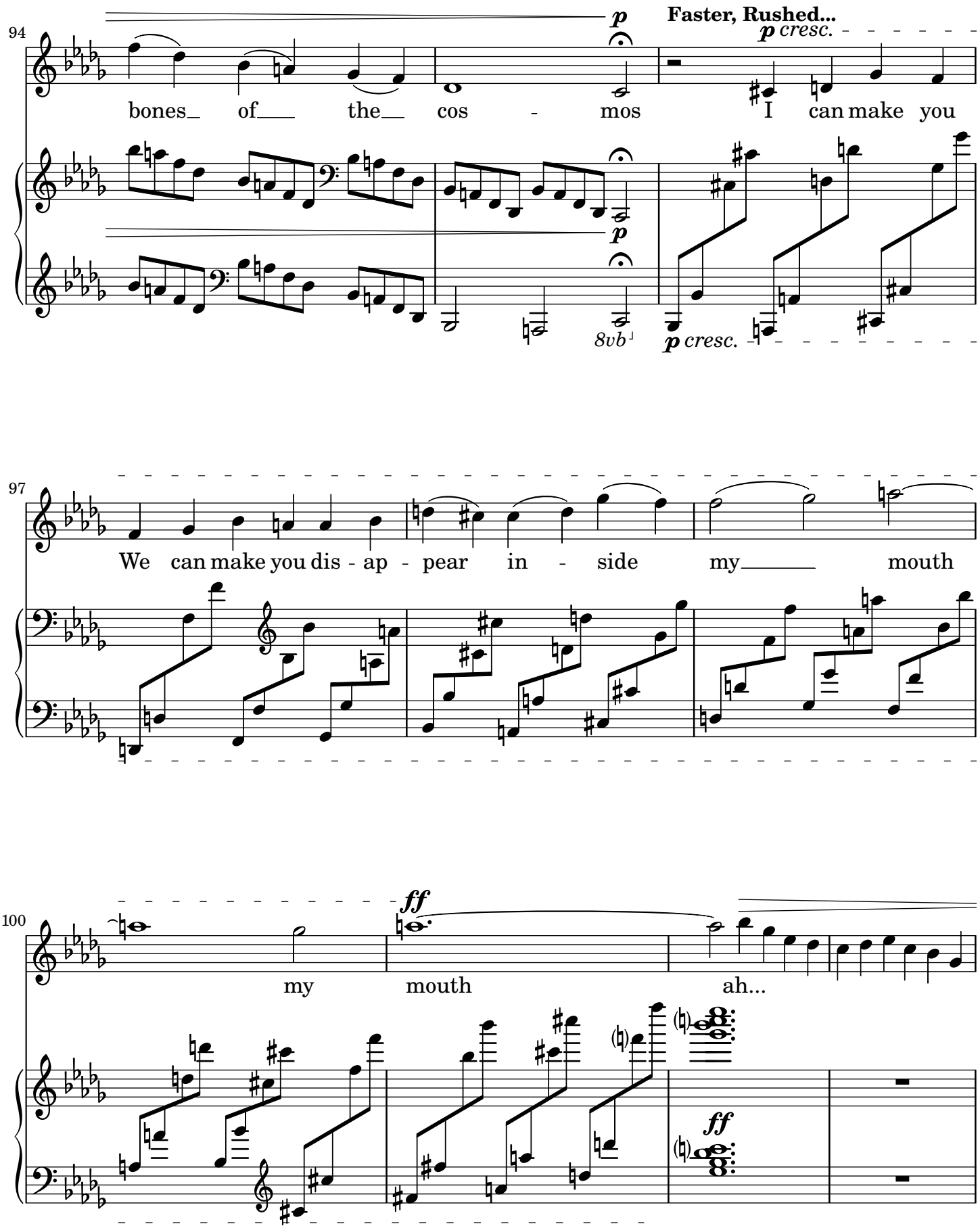

47
ff
slave where is thumb-kin here is thumbkin make him big and strong
f
50
whisper-sing...
p
give me your root
groan
ah
snicker
A Tempo (♩ = 132)
p
f
54
mf
I am an or - ga - sm
mp
p


57
gush-ing with plea - sure deep in-side of thee I am an
60
f
p
or - ga - sm a cli-max to pro - ge - ny
mf
mp
63
mf
come in my house sit down va-ginas eve - ry where
p


67
f
mf
care - ful once in ne - ver out
mf
70
f
Your arms tied are mine Your neck is my
mf
mp
mp
mp
73
tar - - get You will smell my
mf


75
ff
breasts un - til the cos - mos har - - dens
f
78
p
mf
boy he - ro craves in - tercourse I'll squeeze the
p
p
82
juice from you out to my fer - tile

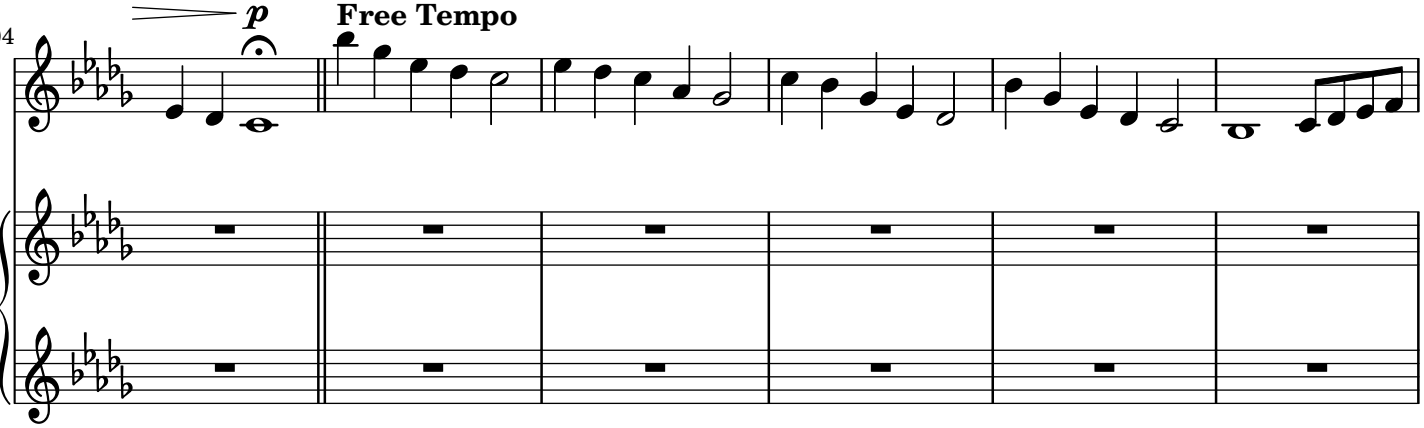

85
ground
We are supernatur - al
88
We will dream of dream - ing and We ex - ist to
91
make ex - ist to make ex - ist swallow the


94
p
Faster, Rushed...
p cresc.
bones of the cos - mos I can make you
8vb
p cresc.
97
We can make you dis - ap - pear in - side my mouth
100
ff
my mouth ah...
ff

104

p

Free Tempo



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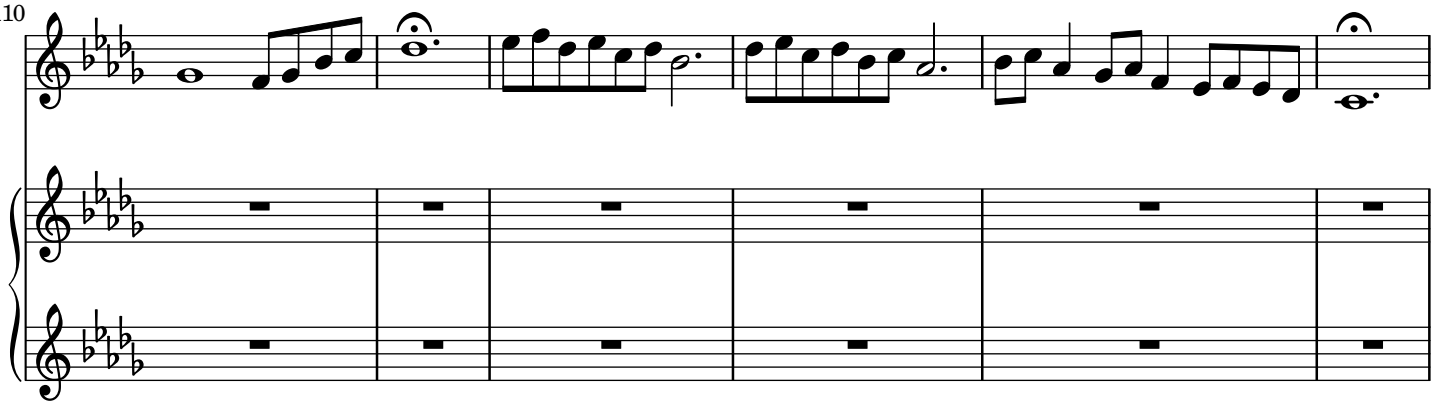

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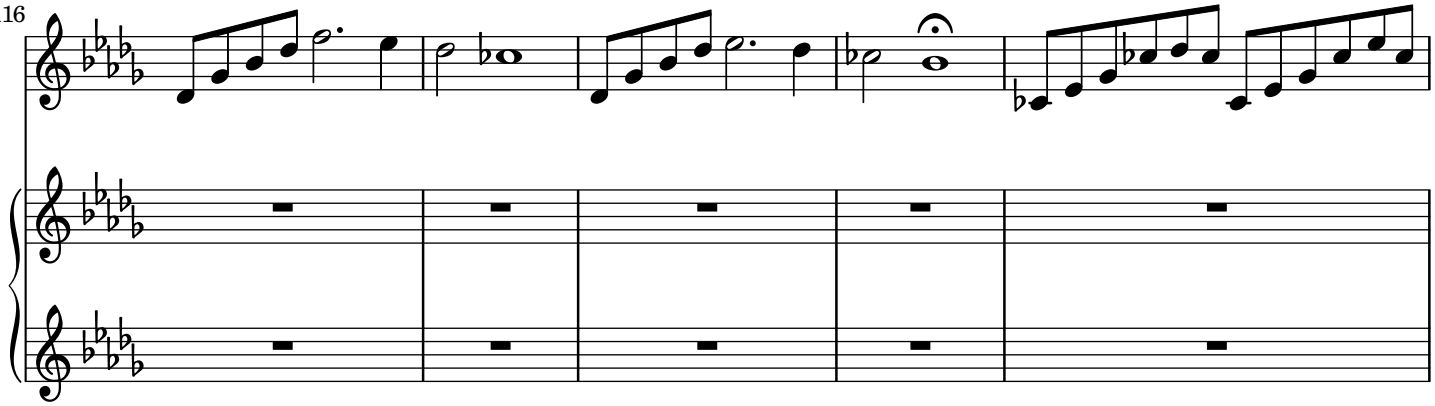

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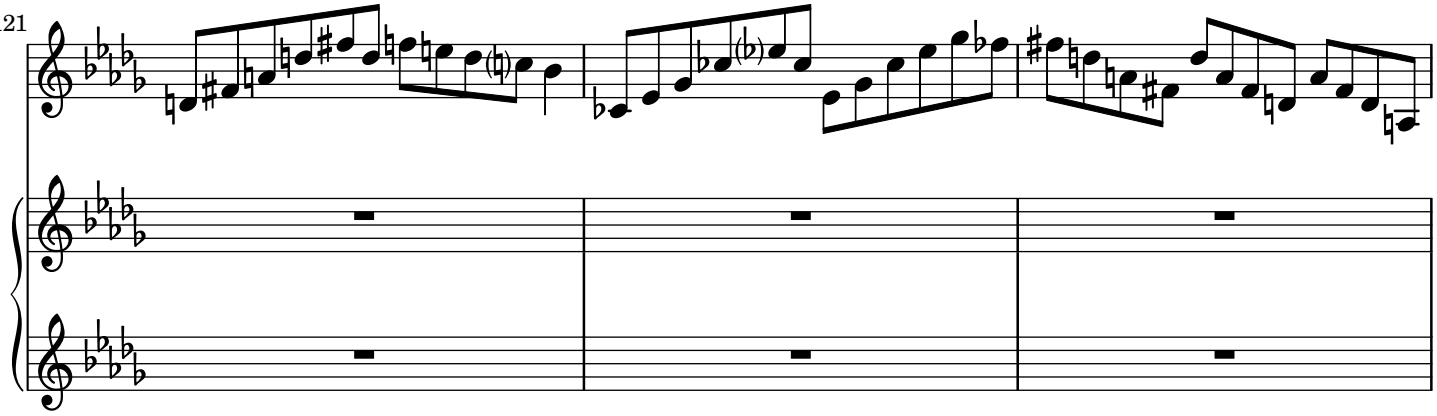

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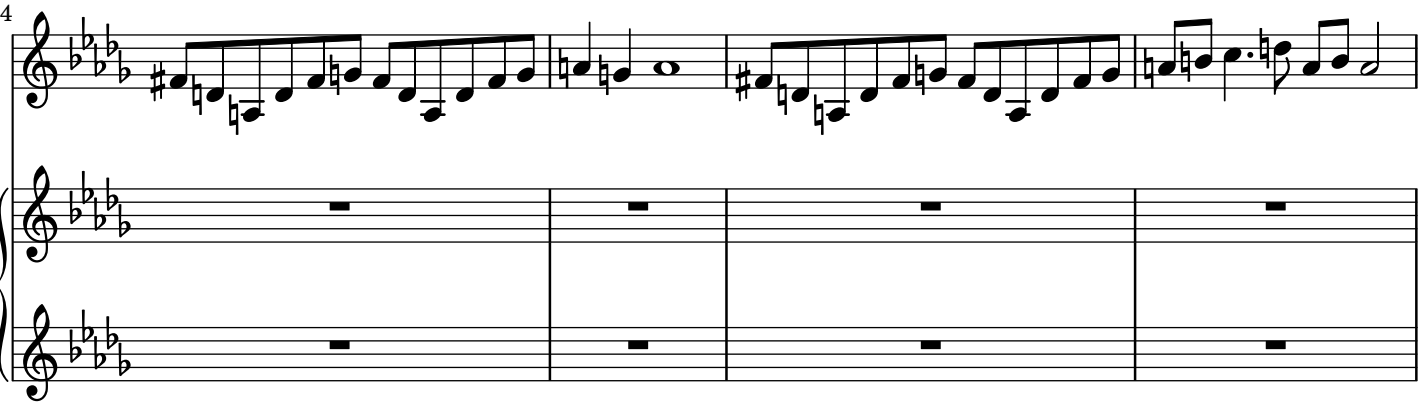
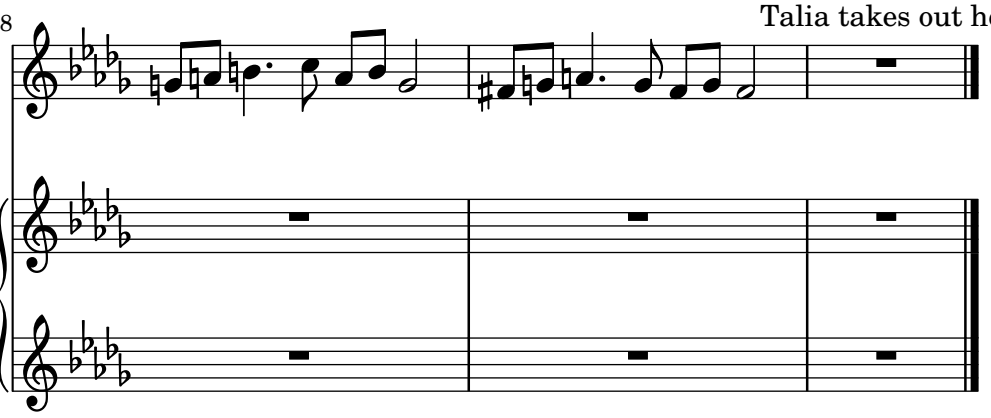


128

Talia takes out her cell phone...



Ecstasy Ordered

Pizza Delivery

Shit, shit, shit, shit
I am feeling soberiety, blood too cleaned with reality
Time to self destruct -- ion, lifting off away from this
Delete the biology of my soul
Remove the bones from my body, crush them to powder
Mix them with sulfur and spit, and, and, and
Reshape into a new consciousness
As it is time to call Ecstasy Pizza

dials phone and hums musical phrase from last song sung...

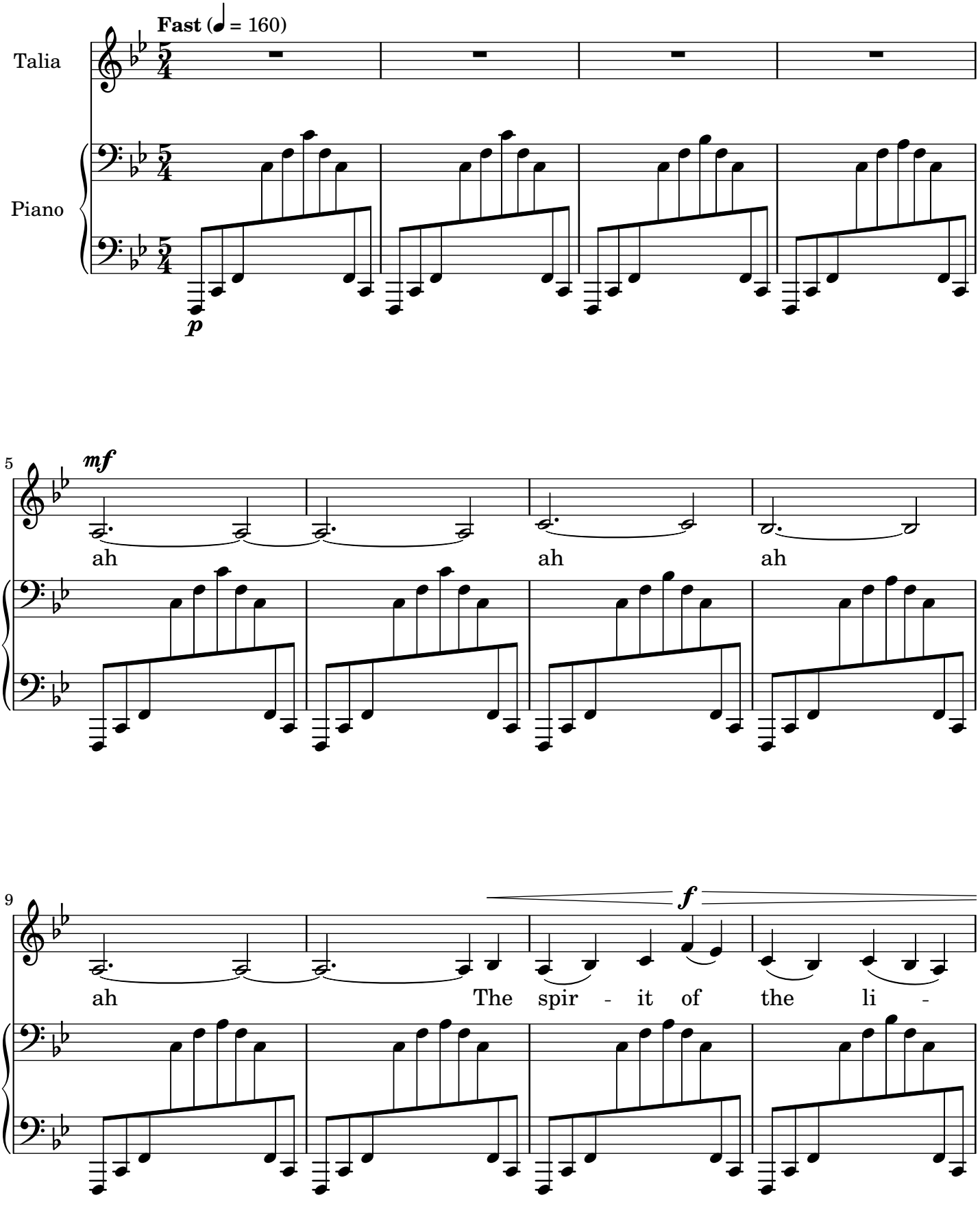
Hello, Skip, it is Talia...
The Sun God Ra is amongst us...
Ah, hun, yepper, Ra...
I want one pie
No, make that two pies, with rose petals
Extra thorns, delivered to... where the hell am I?
I don't know where I am
okay, GPS sent...
ASAP; Roger and out, one niner, niner, and out...

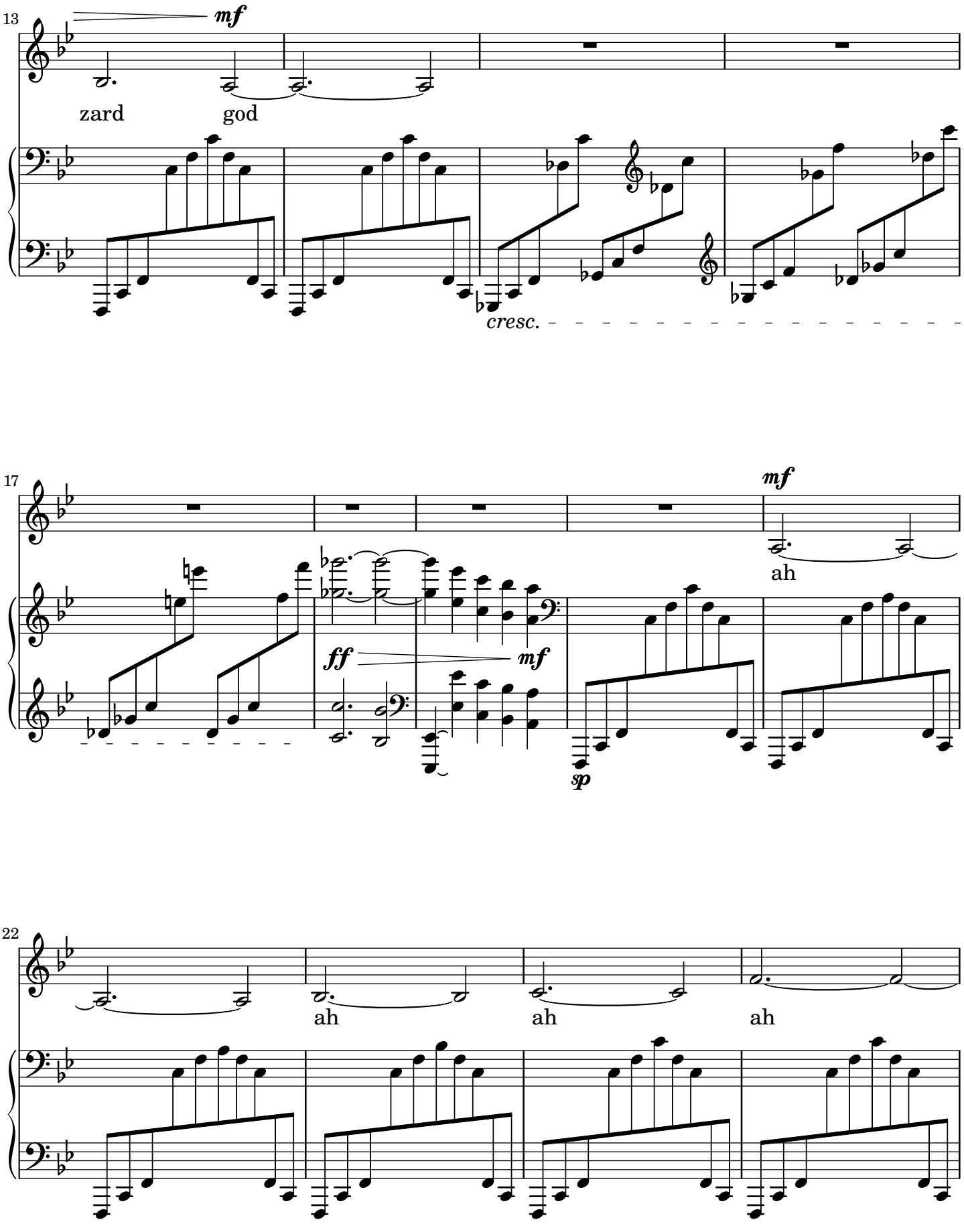
Talia drops phone to the gound...

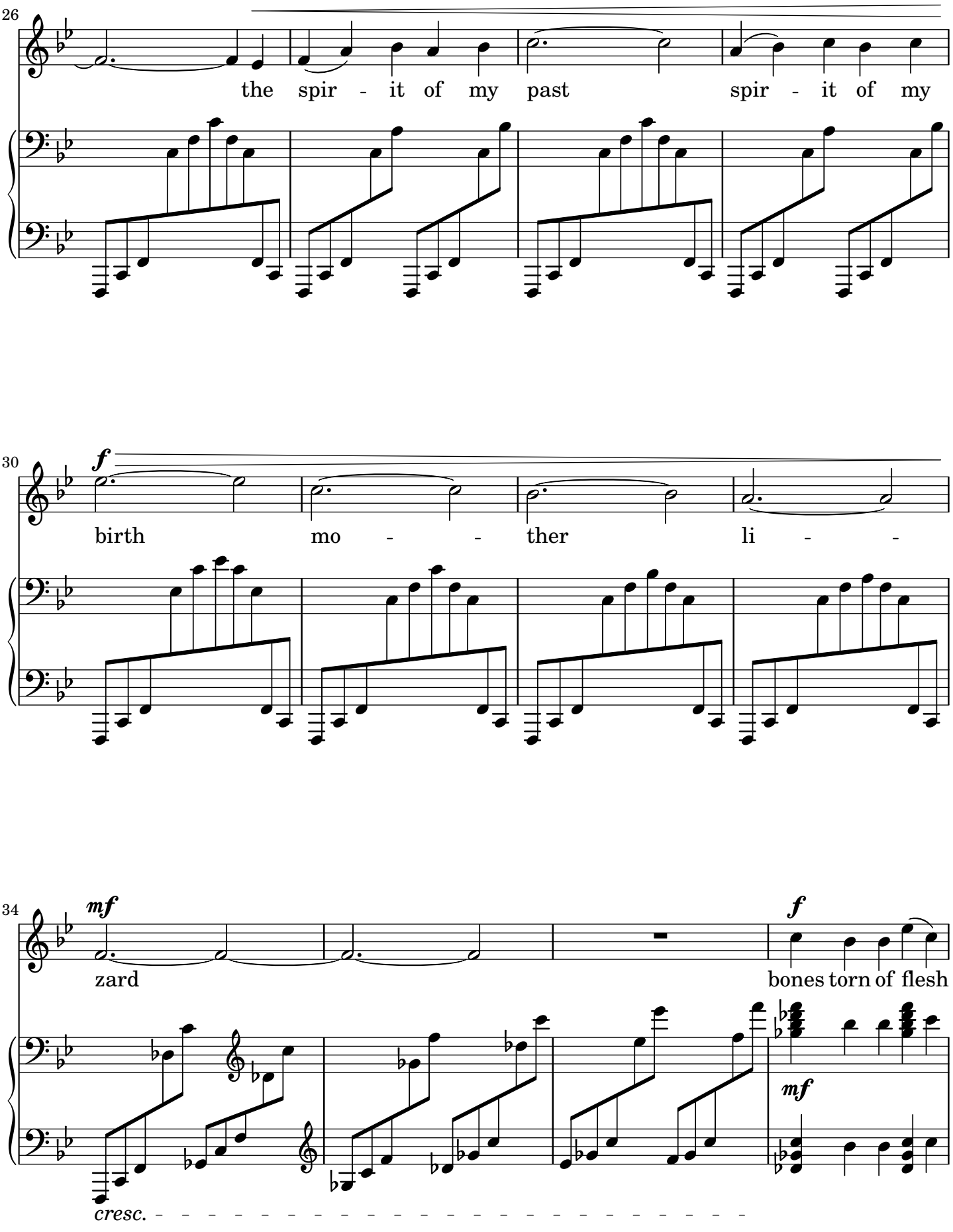
Harold, you will be transformed tonight
by your spiritual guide, me, shaman, let us divert this world...

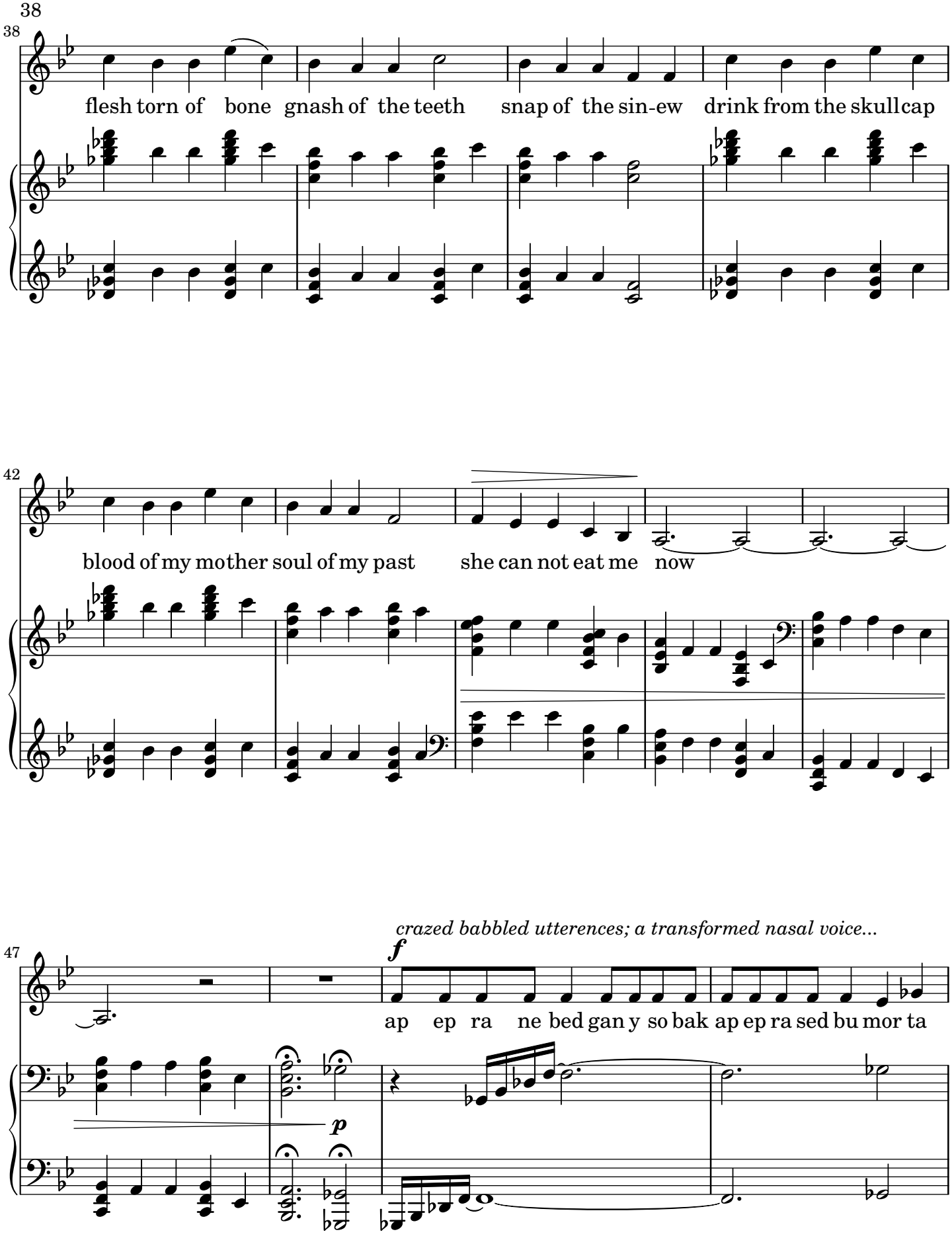
Song of the Shaman

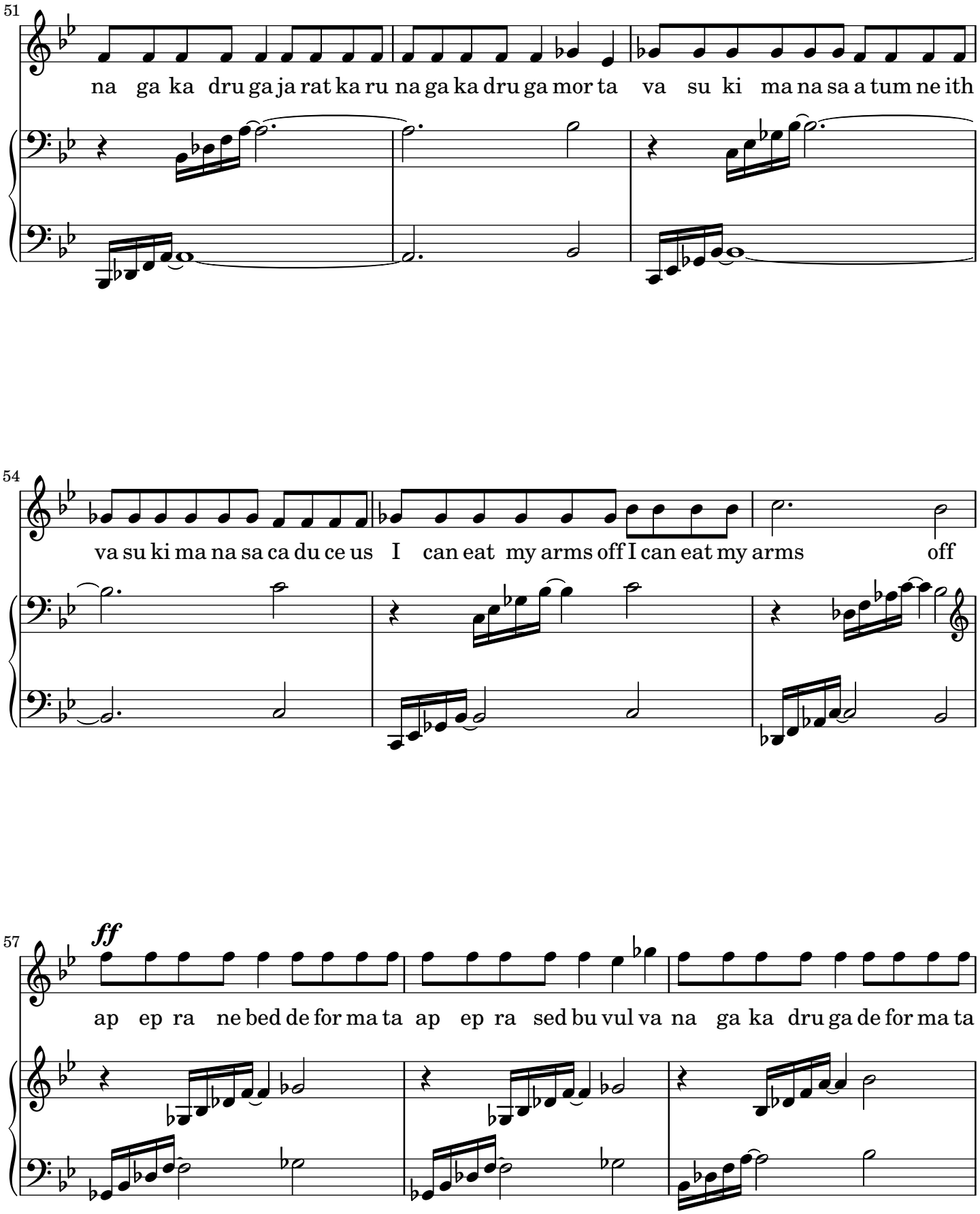
Aria

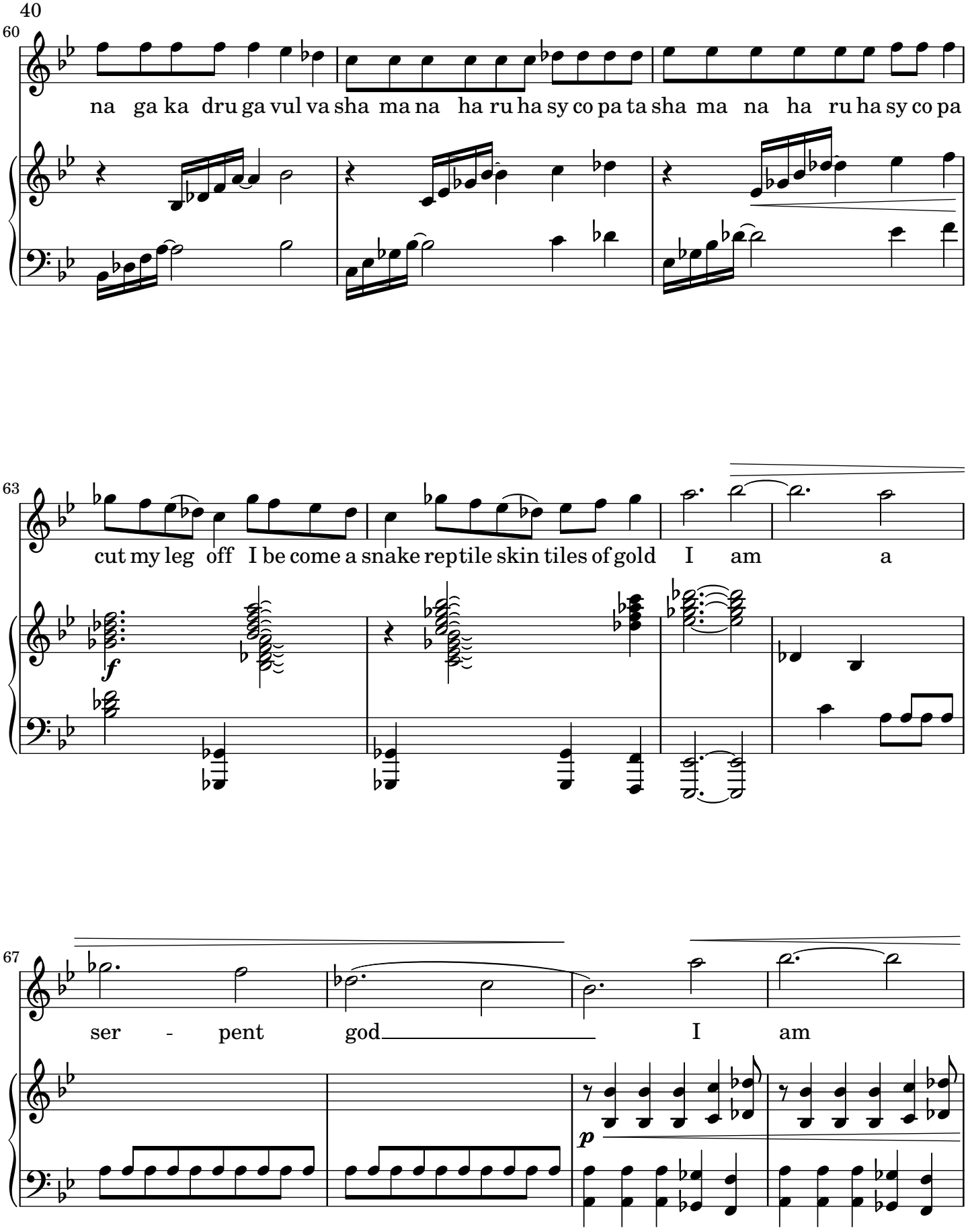


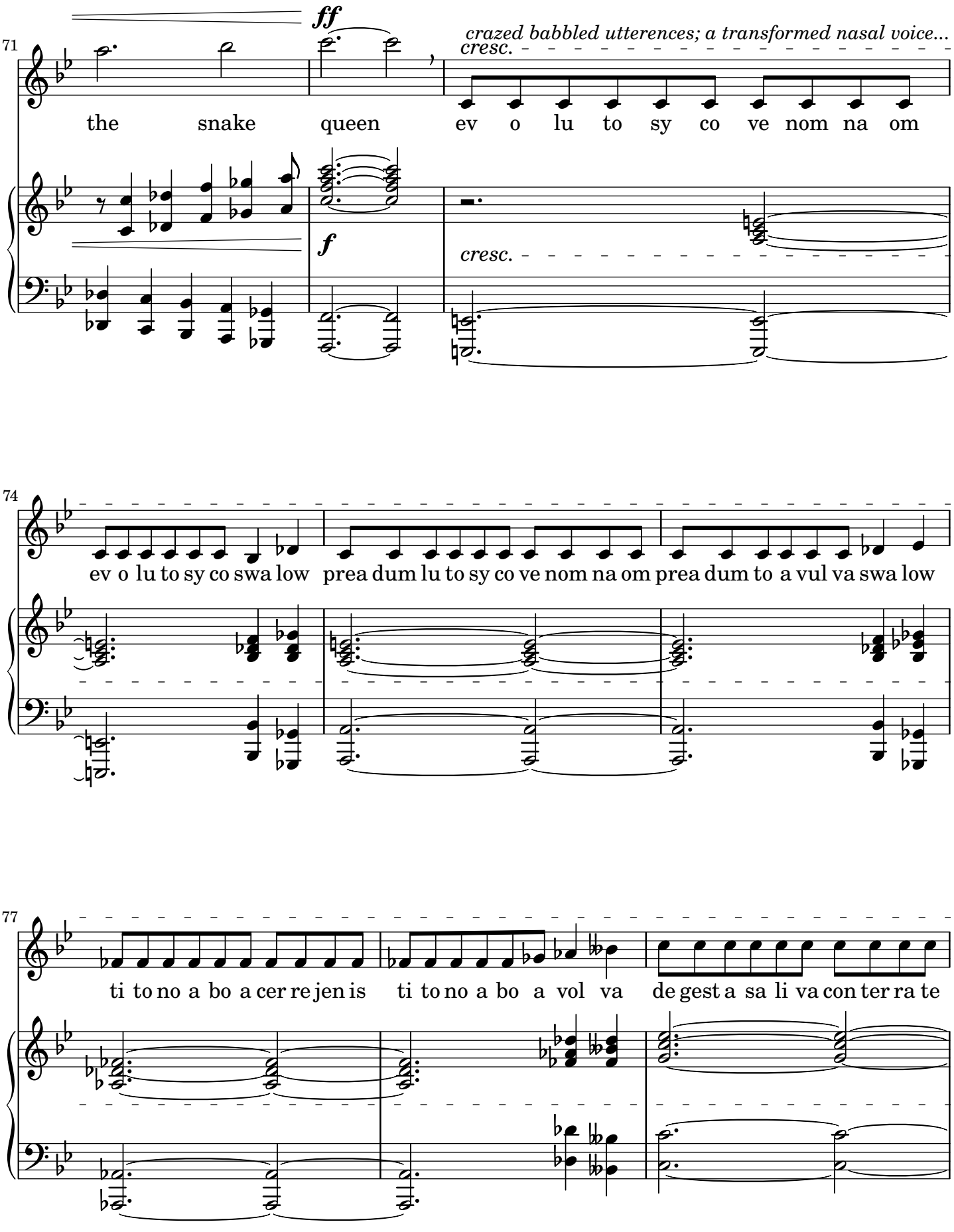

13
mf
zard
god
cresc.
17
mf
ah
ff
mf
sp
22
ah
ah
ah

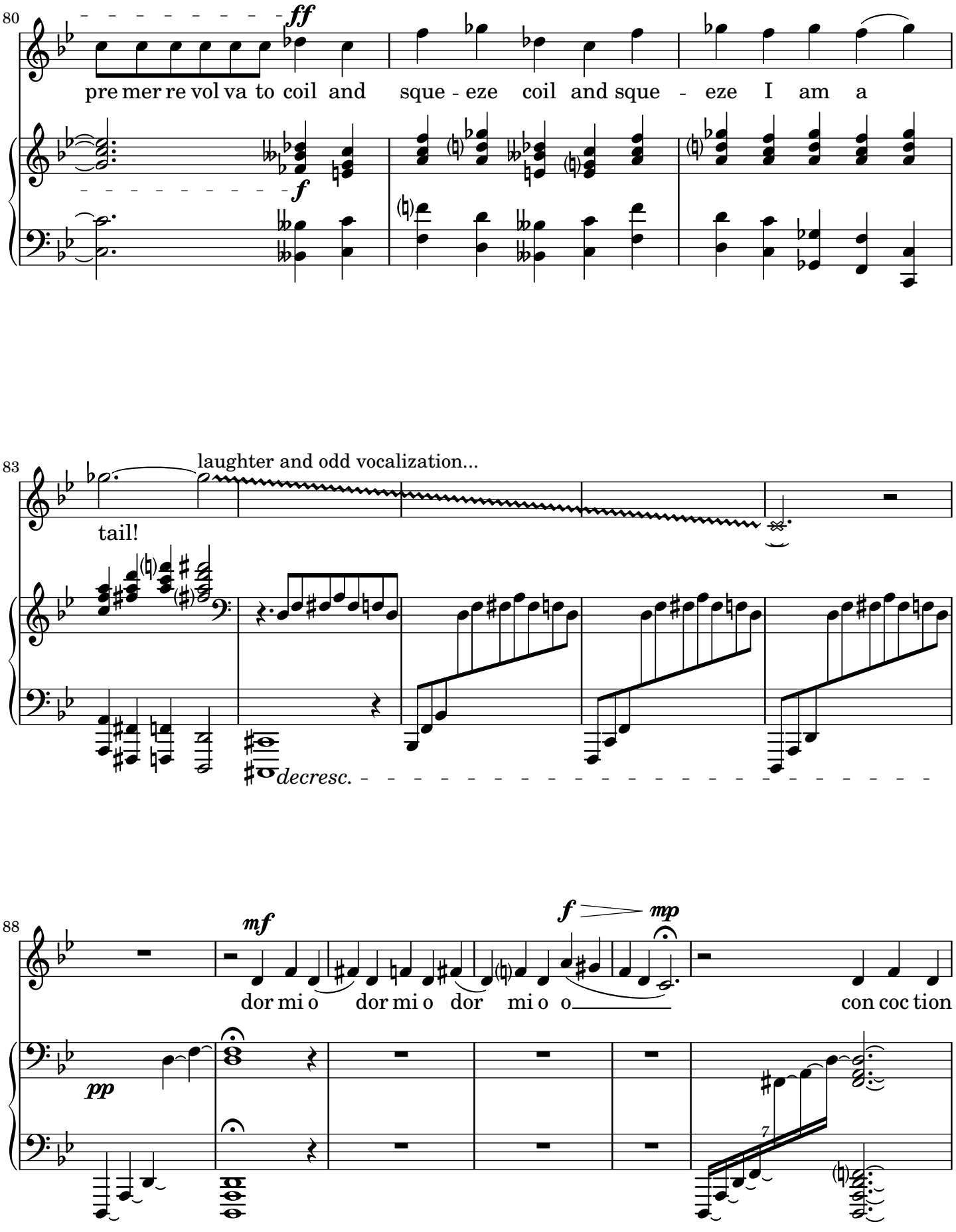

26
the spir - it of my past spir - it of my
30
f
birth mo - - ther li - -
34
mf
zard
f
bones torn of flesh
mf
cresc.

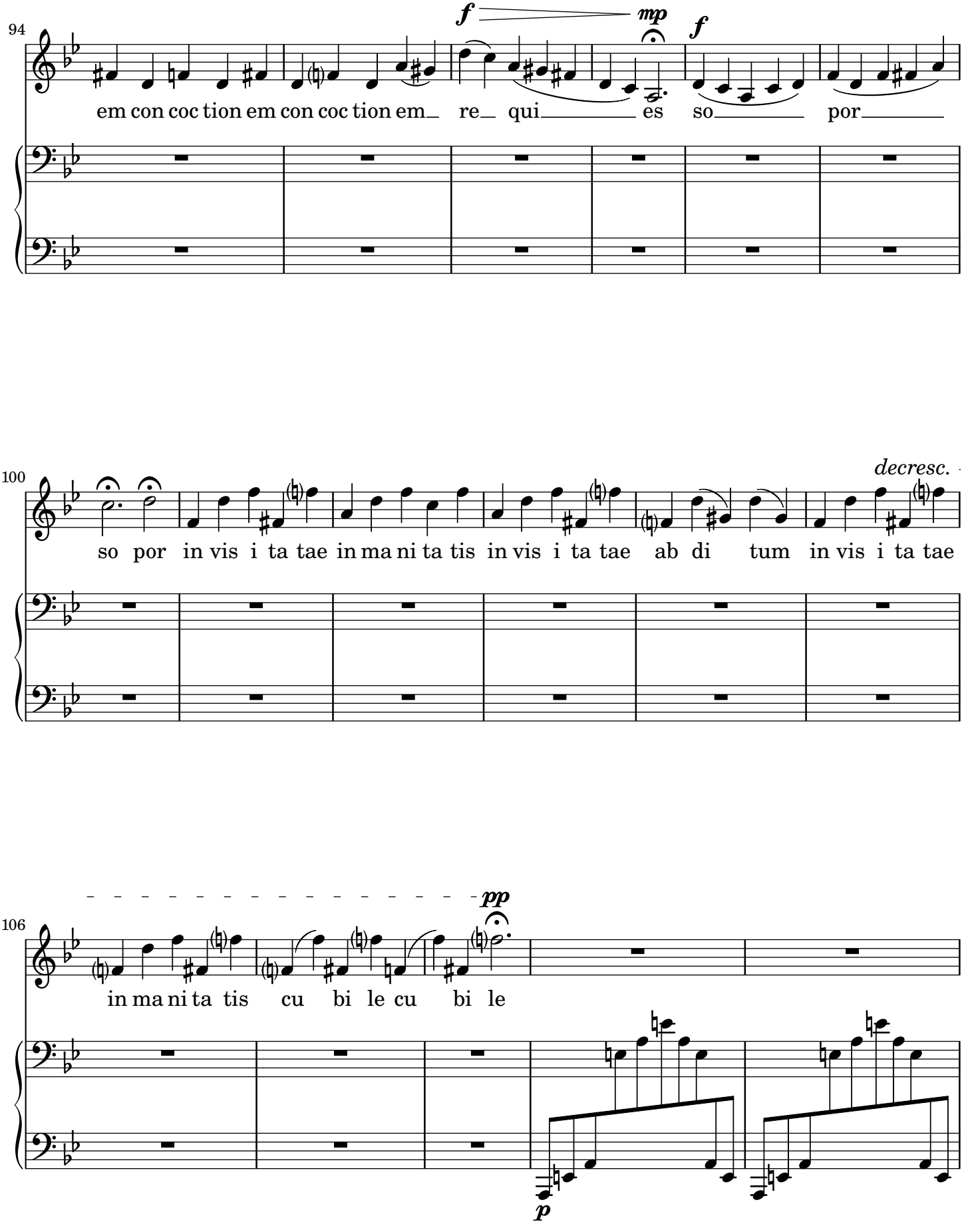

38
38
flesh torn of bone gnash of the teeth snap of the sin-ew drink from the skullcap
42
blood of my mother soul of my past she can not eat me now
47
crazed babbled utterences; a transformed nasal voice...
f
ap ep ra ne bed gan y so bak ap ep ra sed bu mor ta
p

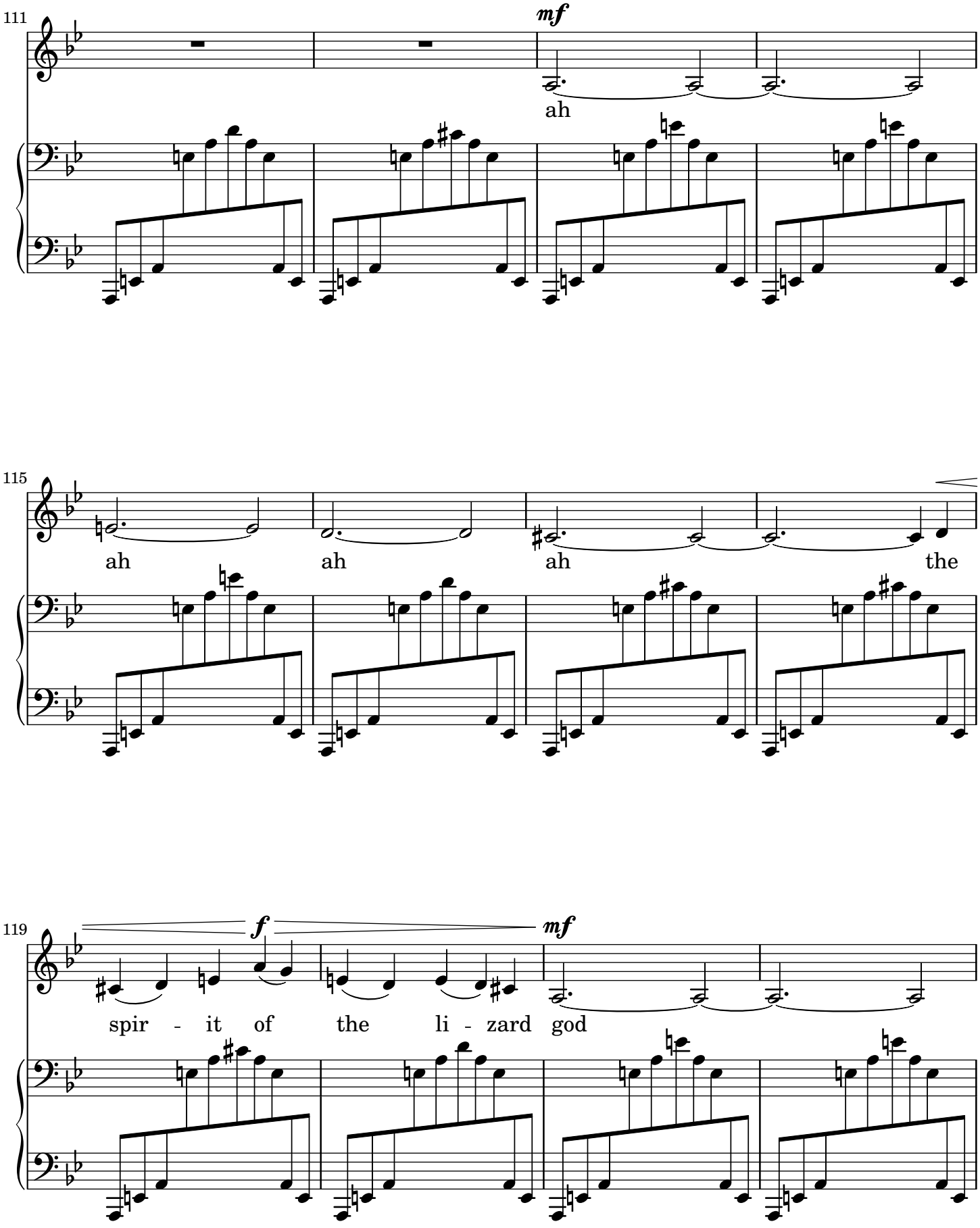

51
na ga ka dru ga ja rat ka ru na ga ka dru ga mor ta va su ki ma na sa a tum ne ith
54
va su ki ma na sa ca du ce us I can eat my arms off I can eat my arms off
57
ff
ap ep ra ne bed de for ma ta ap ep ra sed bu vul va na ga ka dru ga de for ma ta

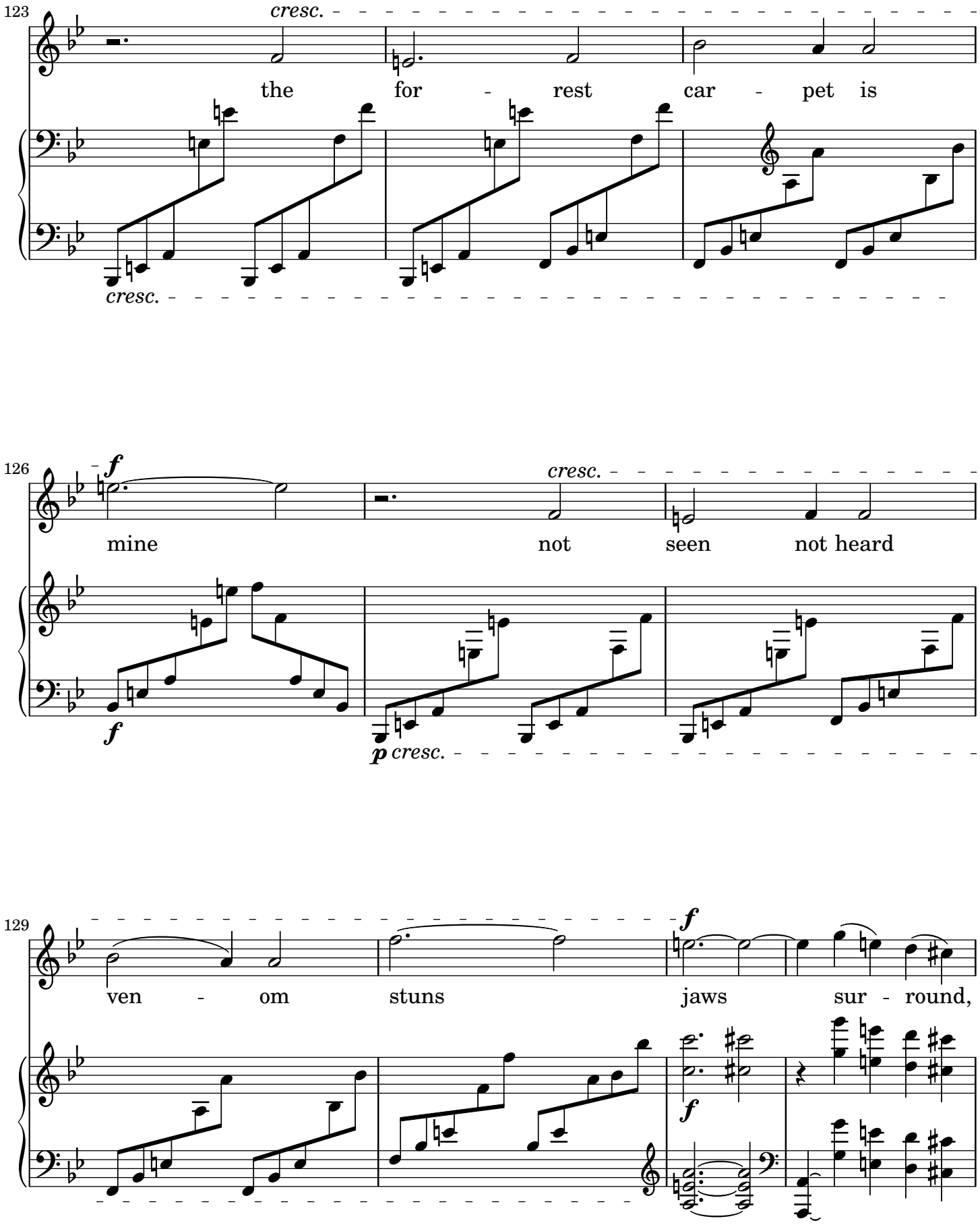

60
na ga ka dru ga vul va sha ma na ha ru ha sy co pa ta sha ma na ha ru ha sy co pa
63
cut my leg off I be come a snake reptile skin tiles of gold I am a
67
ser - pent god I am

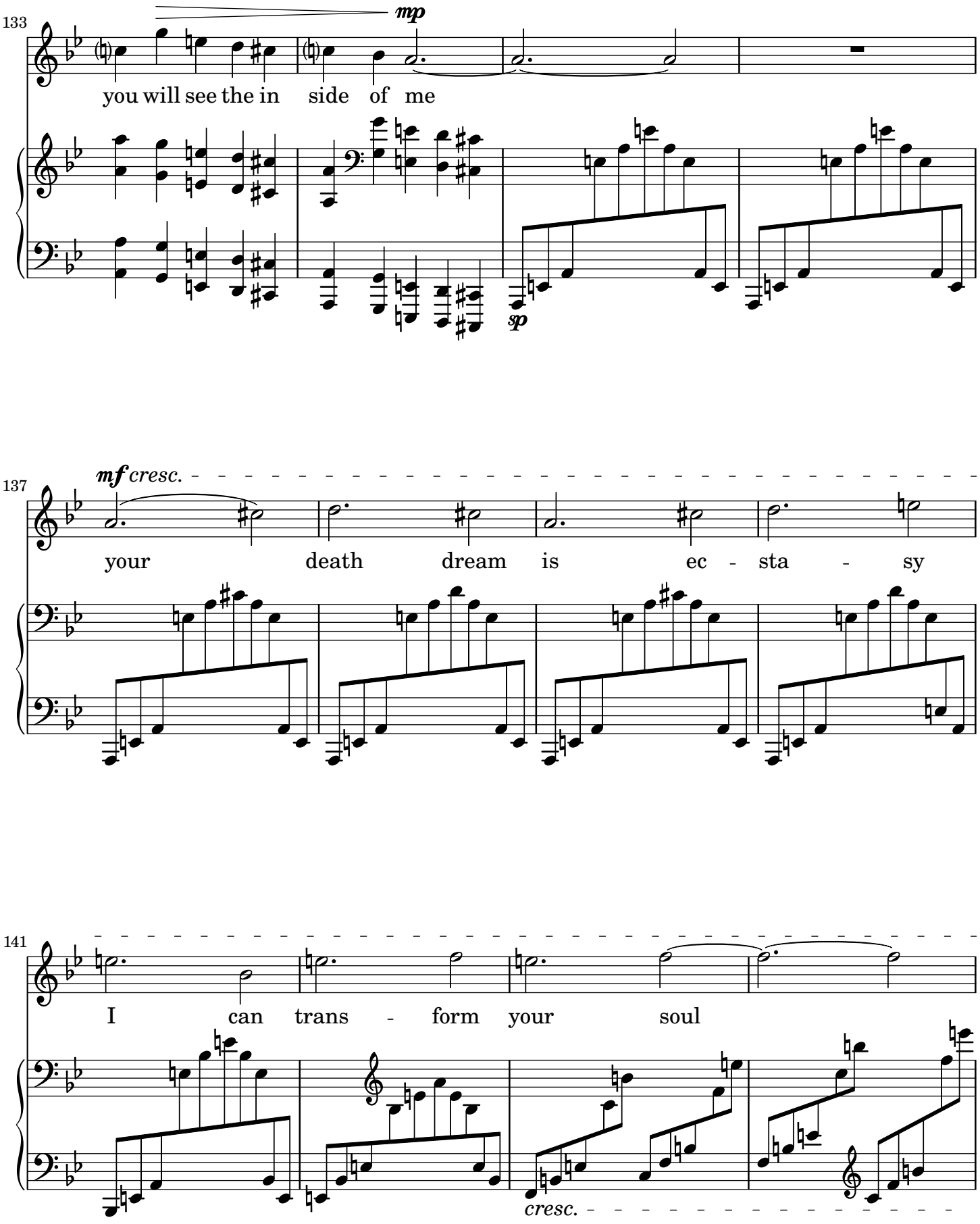

71
ff
crazed babbled utterences; a transformed nasal voice...
cresc.
the snake queen ev o lu to sy co ve nom na om
f
cresc.
74
ev o lu to sy co swa low prea dum lu to sy co ve nom na om prea dum to a vul va swa low
77
ti to no a bo a cer re jen is ti to no a bo a vol va de gest a sa li va con ter ra te

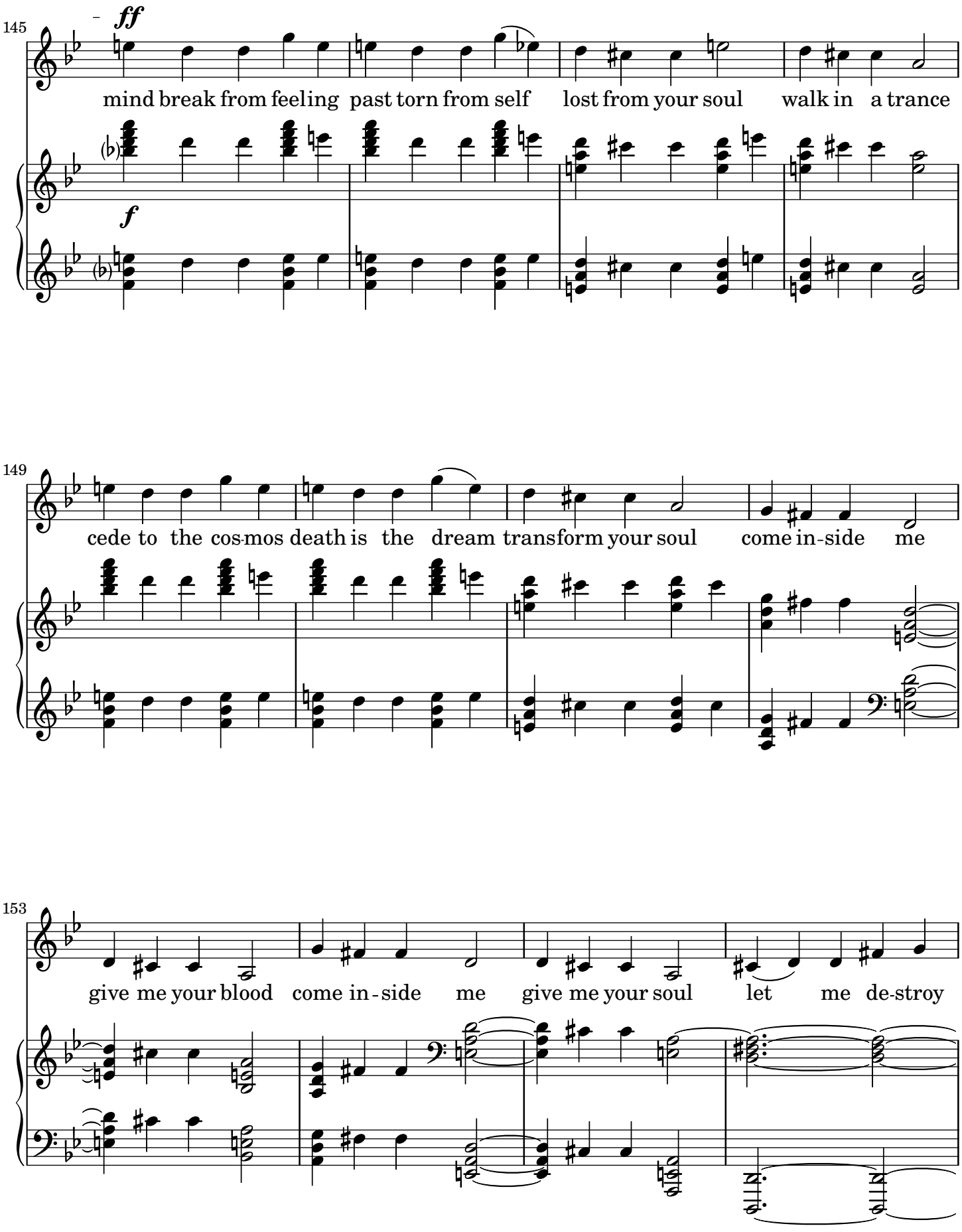

80
ff
pre mer re vol va to coil and sque - eze coil and sque - eze I am a
f
83
laughter and odd vocalization...
tail!
decresc.
88
mf
f
mp
dor mi o dor mi o dor mi o o
con coc tion
pp

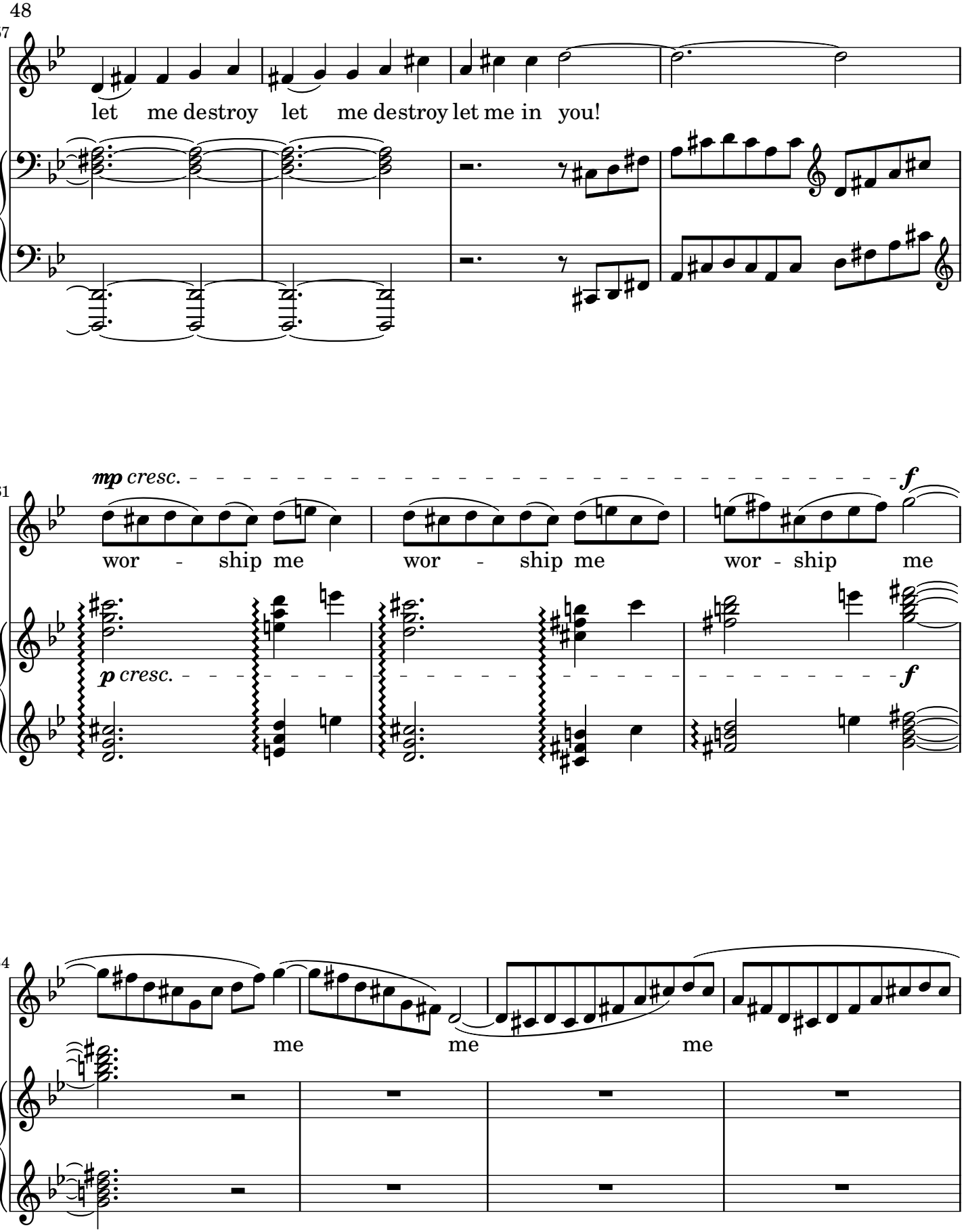

94
f
mp
f
em con coc tion em con coc tion em re qui es so por
100
decresc.
so por in vis i ta tae in ma ni ta tis in vis i ta tae ab di tum in vis i ta tae
106
pp
in ma ni ta tis cu bi le cu bi le
p

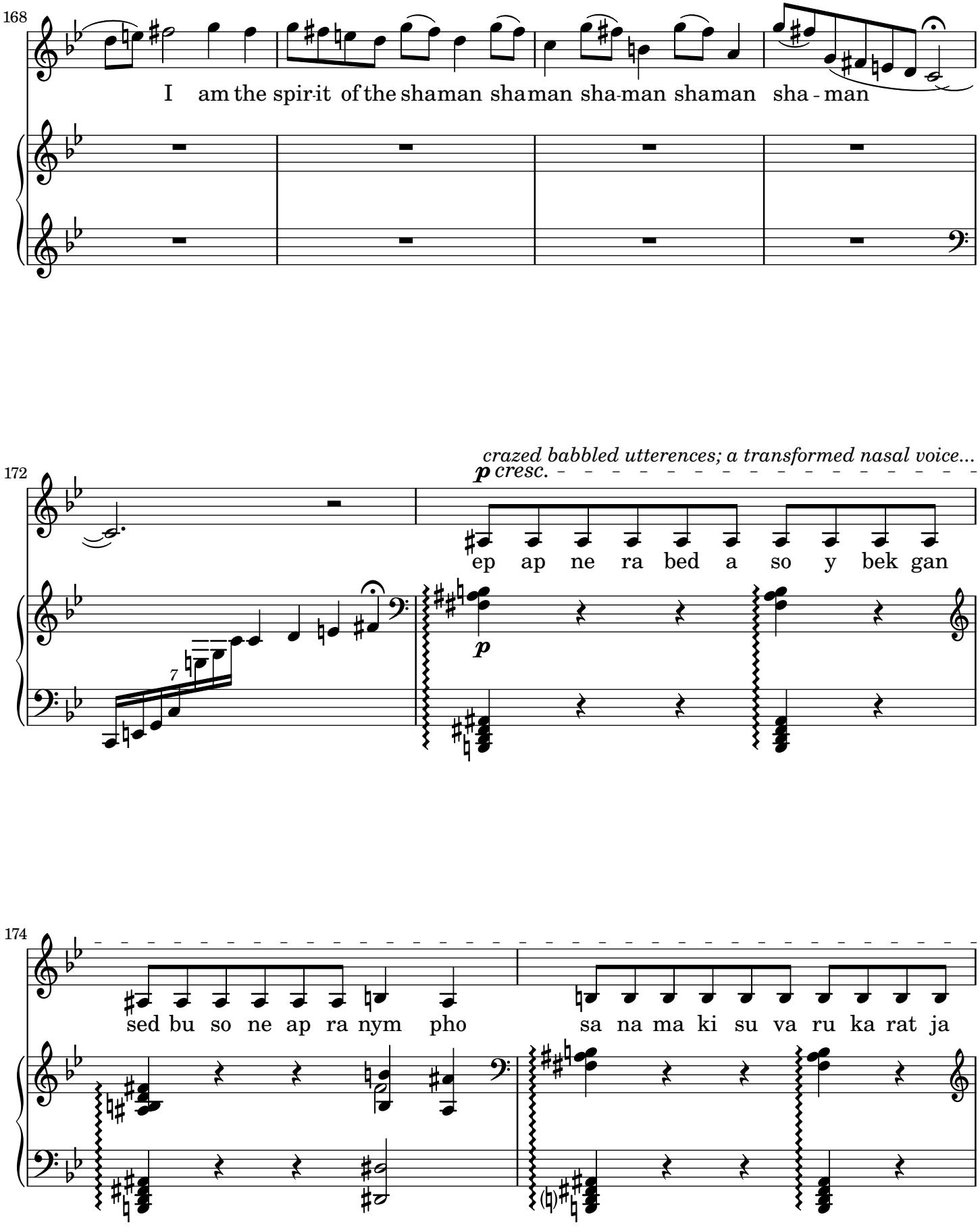

111
mf
ah
115
ah
ah
ah
the
119
f
mf
spir - it of the li - zard god

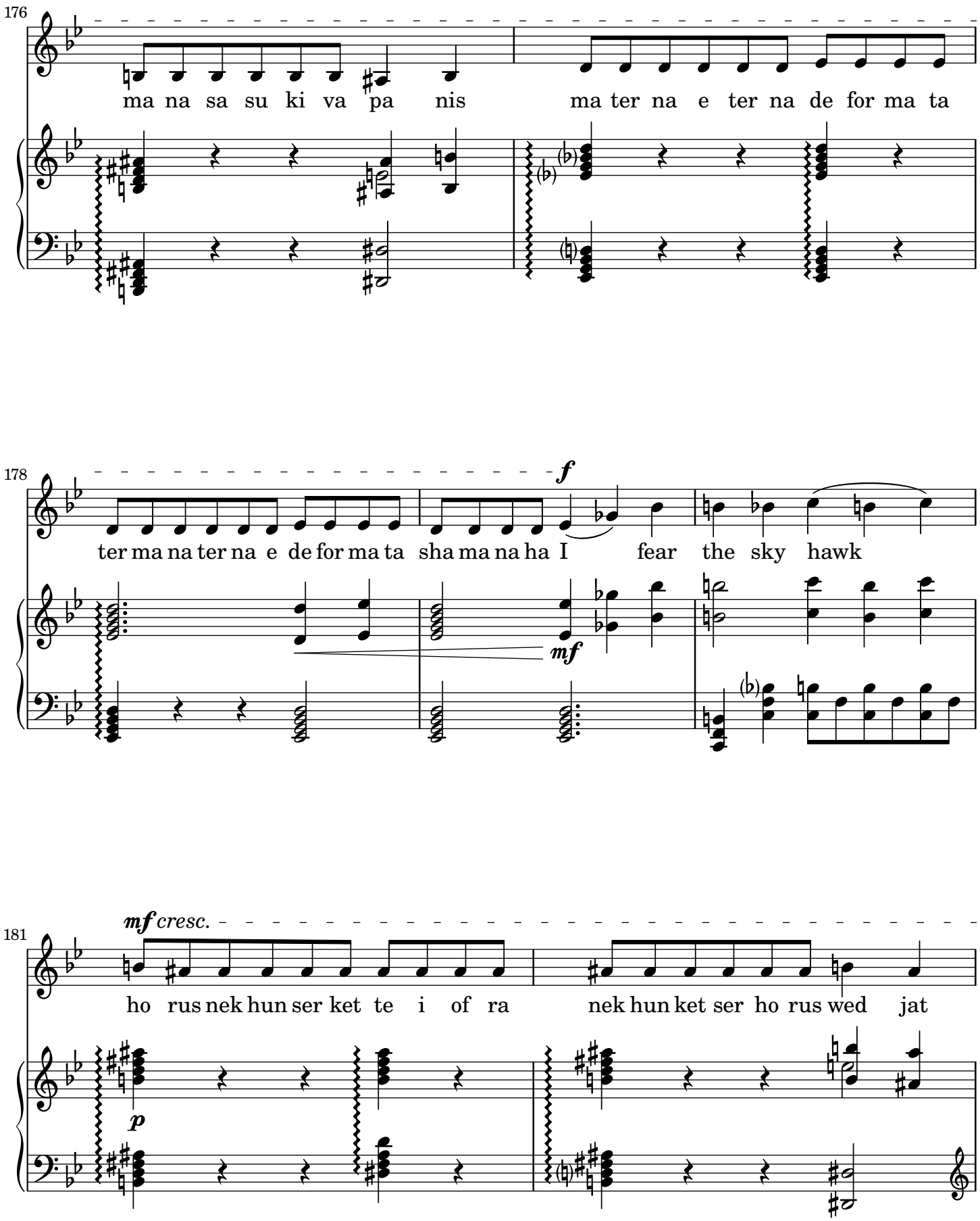

123
cresc.
the for - rest car - pet is
cresc.
126
f
mine
cresc.
not seen not heard
f
p cresc.
129
f
ven - om stuns jaws sur - round,
f

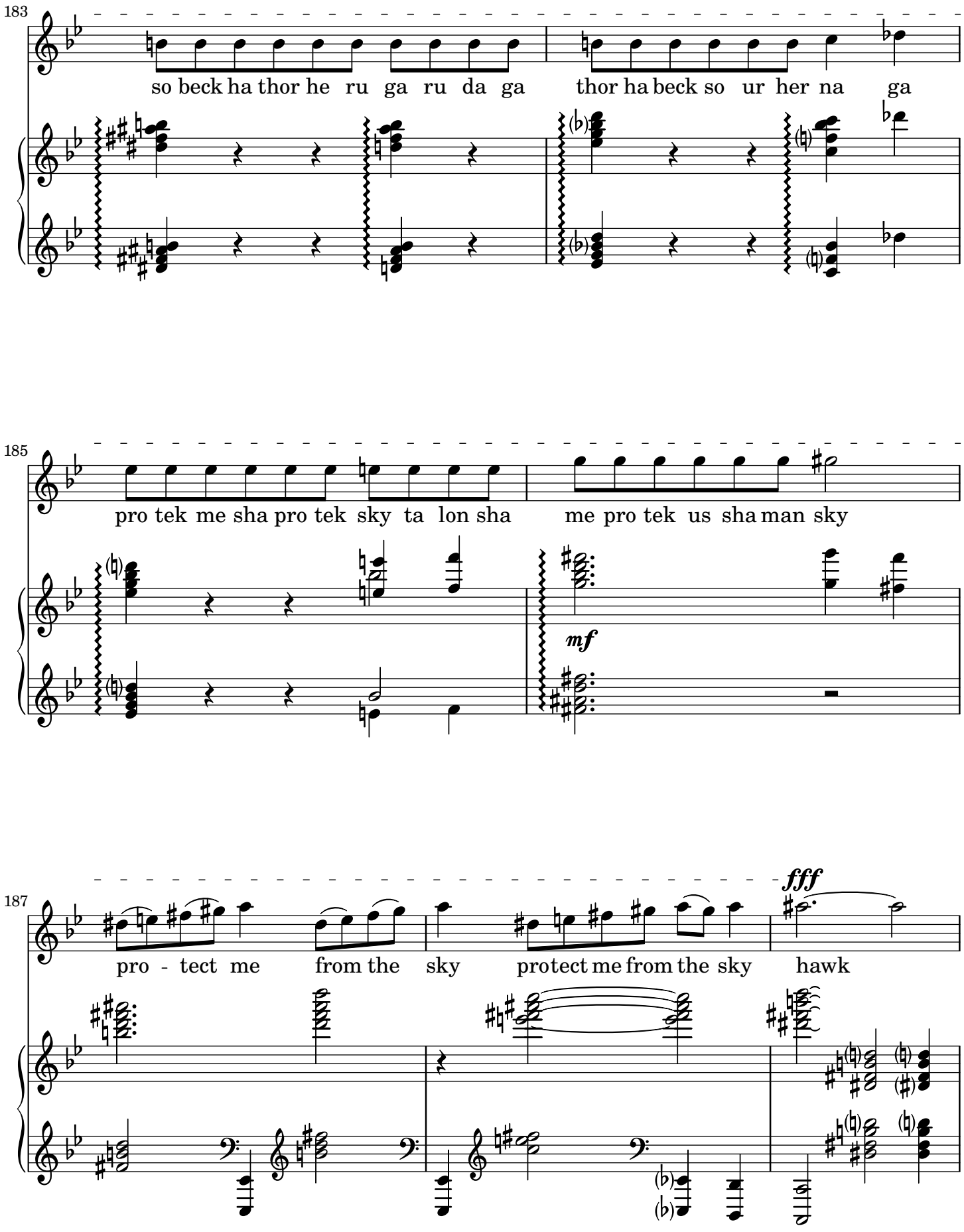

133
mp
you will see the in side of me
sp
137
mf cresc.
your death dream is ec - sta - sy
141
I can trans - form your soul
cresc.

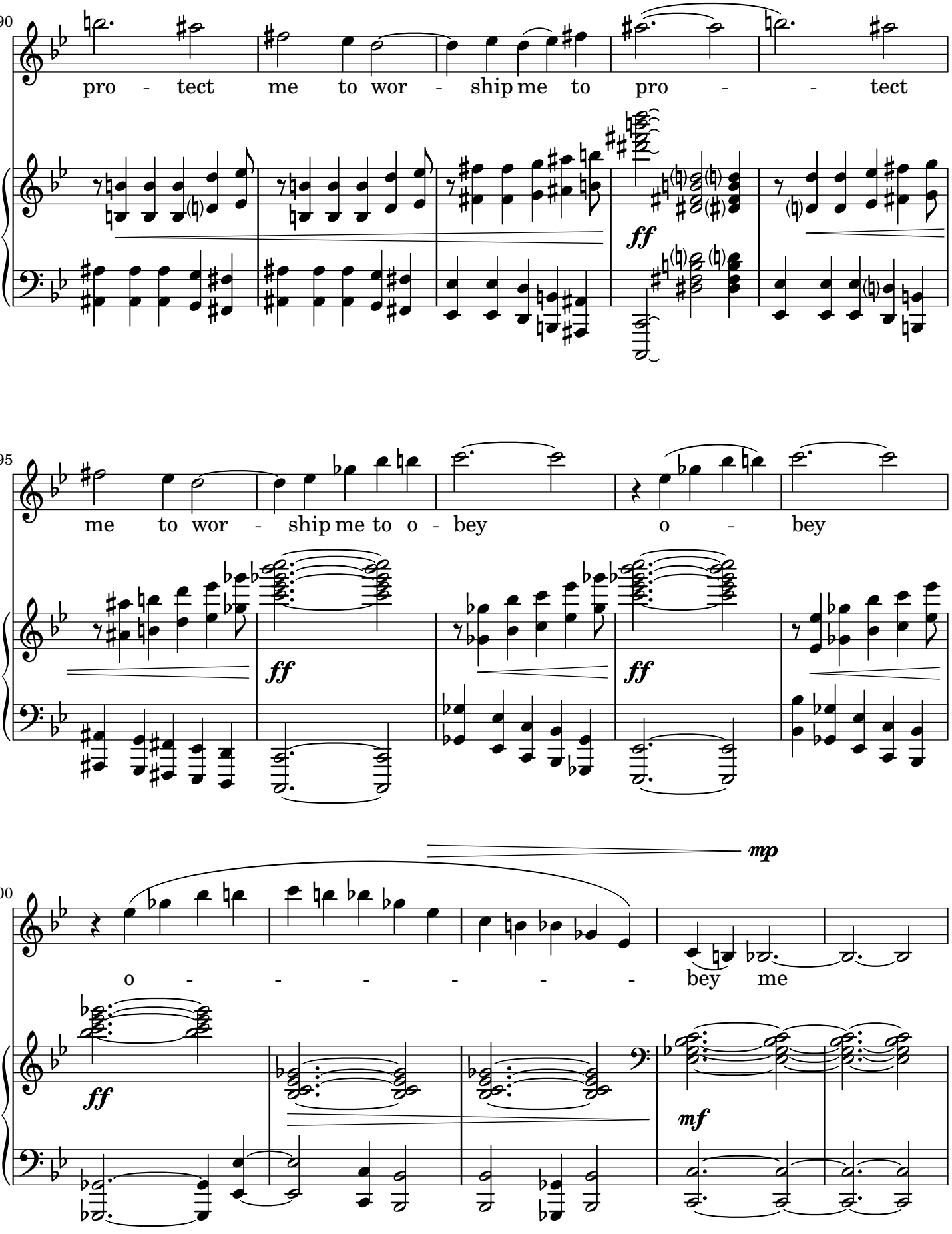

145
ff
mind break from feeling past torn from self lost from your soul walk in a trance
f
149
cede to the cos-mos death is the dream transform your soul come in-side me
153
give me your blood come in-side me give me your soul let me de-stroy

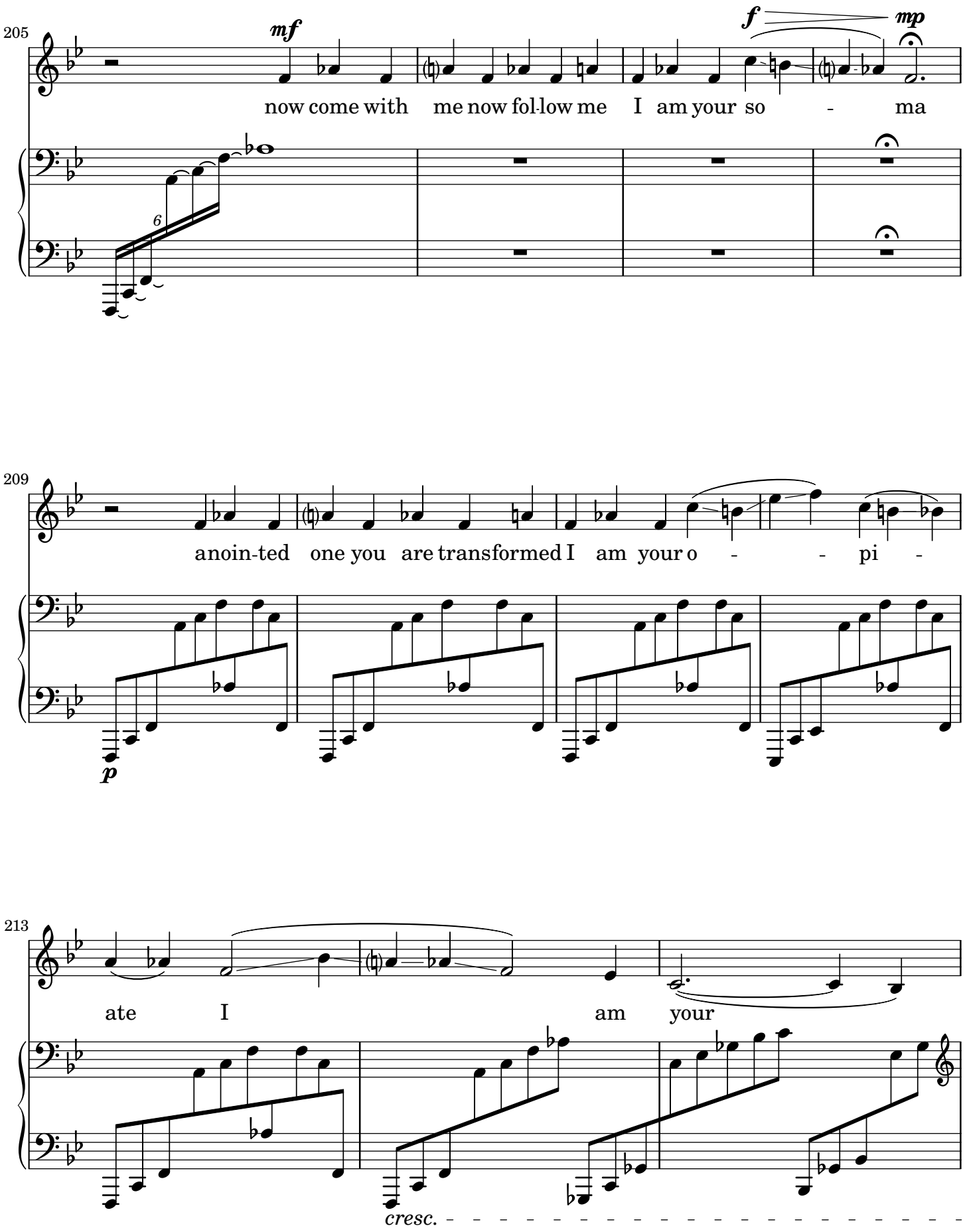

157
let me destroy let me destroy let me in you!
161
mp cresc.
f
wor - ship me wor - ship me wor - ship me
p cresc.
f
164
me me me

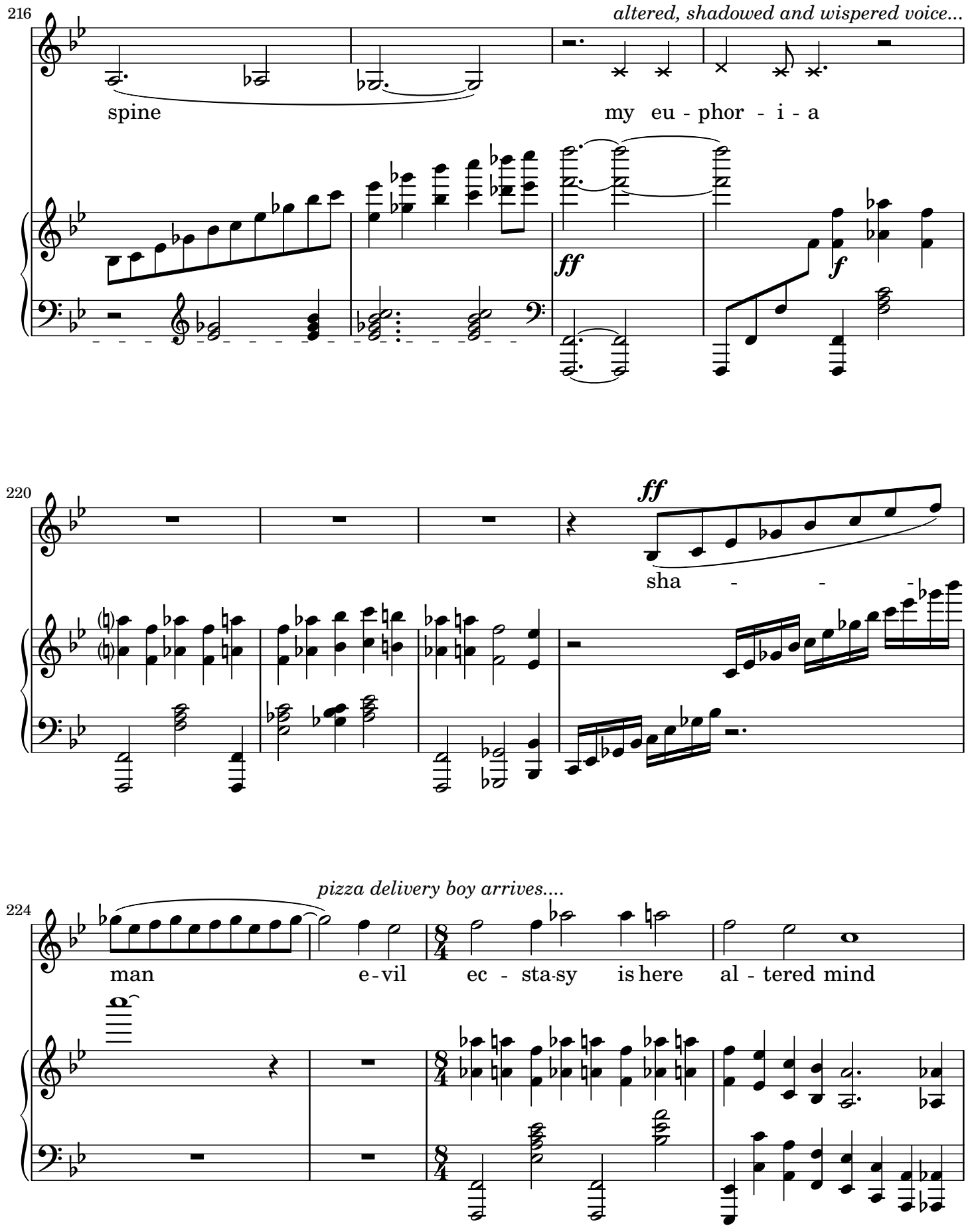

168
I am the spir-it of the sha-man sha-man sha-man sha-man sha - man
172
crazed babbled utterences; a transformed nasal voice...
p cresc.
ep ap ne ra bed a so y bek gan
p
174
sed bu so ne ap ra nym pho
sa na ma ki su va ru ka rat ja

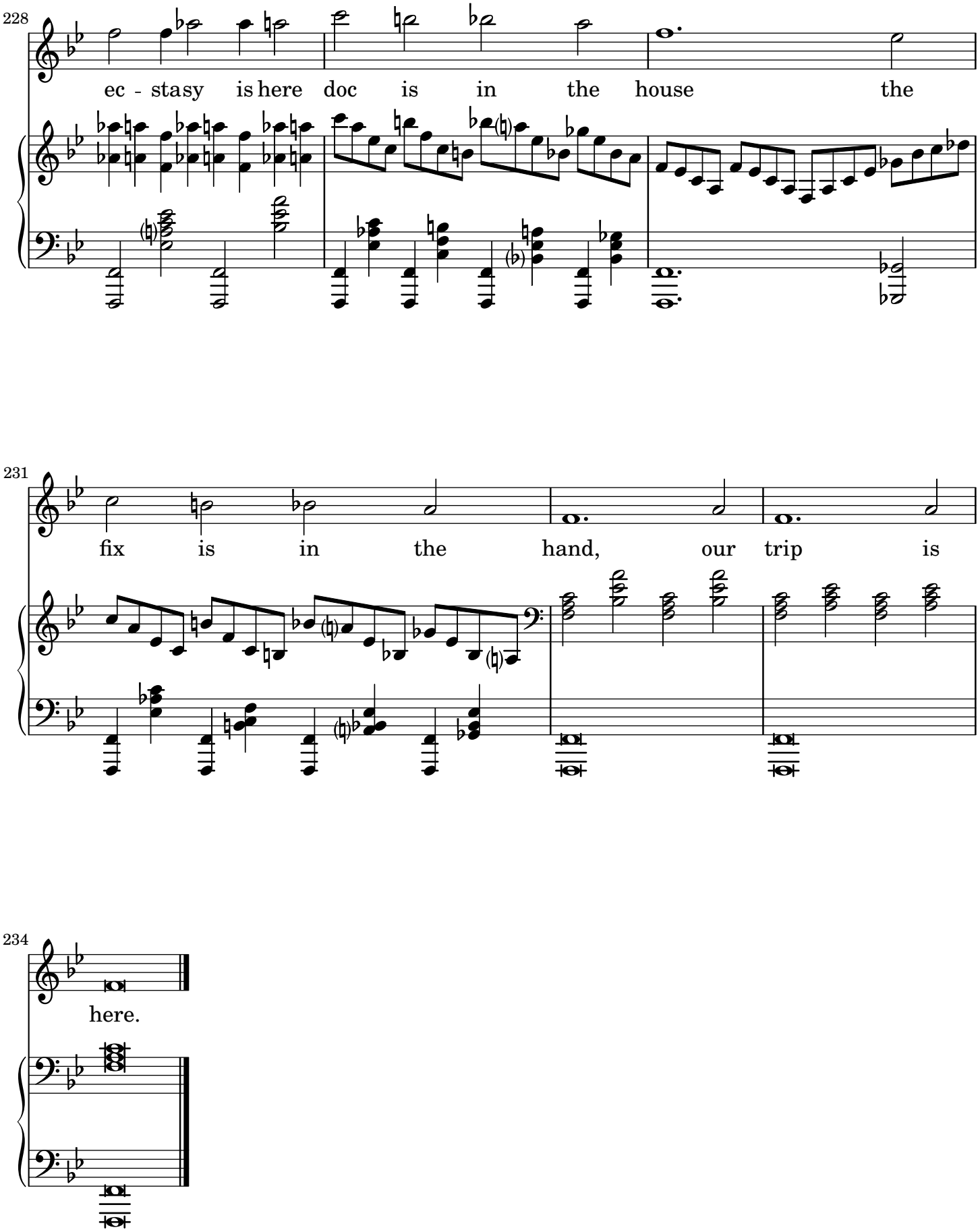

176
ma na sa su ki va pa nis
ma ter na e ter na de for ma ta
178
ter ma na ter na e de for ma ta
sha ma na ha I fear the sky hawk
f
mf
181
mf cresc.
ho rus nek hun ser ket te i of ra
nek hun ket ser ho rus wed jat
p


183
so beck ha thor he ru ga ru da ga thor ha beck so ur her na ga
185
pro tek me sha pro tek sky ta lon sha me pro tek us sha man sky
mf
187
fff
pro - tect me from the sky protect me from the sky hawk


190
pro - tect me to wor - ship me to pro - - tect
ff
195
me to wor - ship me to o - bey o - bey
ff
ff
200
mp
o - - - - - - bey me
ff
mf


205
mf
f
mp
now come with me now fol-low me I am your so - ma
209
anoin-ted one you are transformed I am your o - - pi -
p
213
ate I am your
cresc.


216
altered, shadowed and wispered voice...
spine
my eu - phor - i - a
ff
f
220
ff
sha - - -
pizza delivery boy arrives....
224
man
e - vil
ec - sta - sy
is here
al - tered mind


228
ec - stasy is here doc is in the house the
231
fix is in the hand, our trip is
234
here.

Stars are Bright

Chip Takes Over

Talia:
The messenger from Ra.
Sun rays cast out tedium molds
bright cool rain for the intuition roots
He evades authority
slips through the crack of state datum
Chip can climb any wall...

Chip:
What were you singing?
It sounded weird.

Chip roves a bags of pills from his pizza box.
Talia holds her hand out.

Chip:
Ya, know, I can play and sing a thing or two
I once made it to the top cut on America's Alpha Singer
All but for Arthur Frank's heinous axe, may I sit?

Harold:
No problem, just gentle hands
I just had her action worked on
She is a great instrument, old, like a diamond
a bit buxom for this room, but a mother...

Talia:
Come with me, take a soma break
I must restore the ancient forest
to my mind
Come, Come, Come with me...

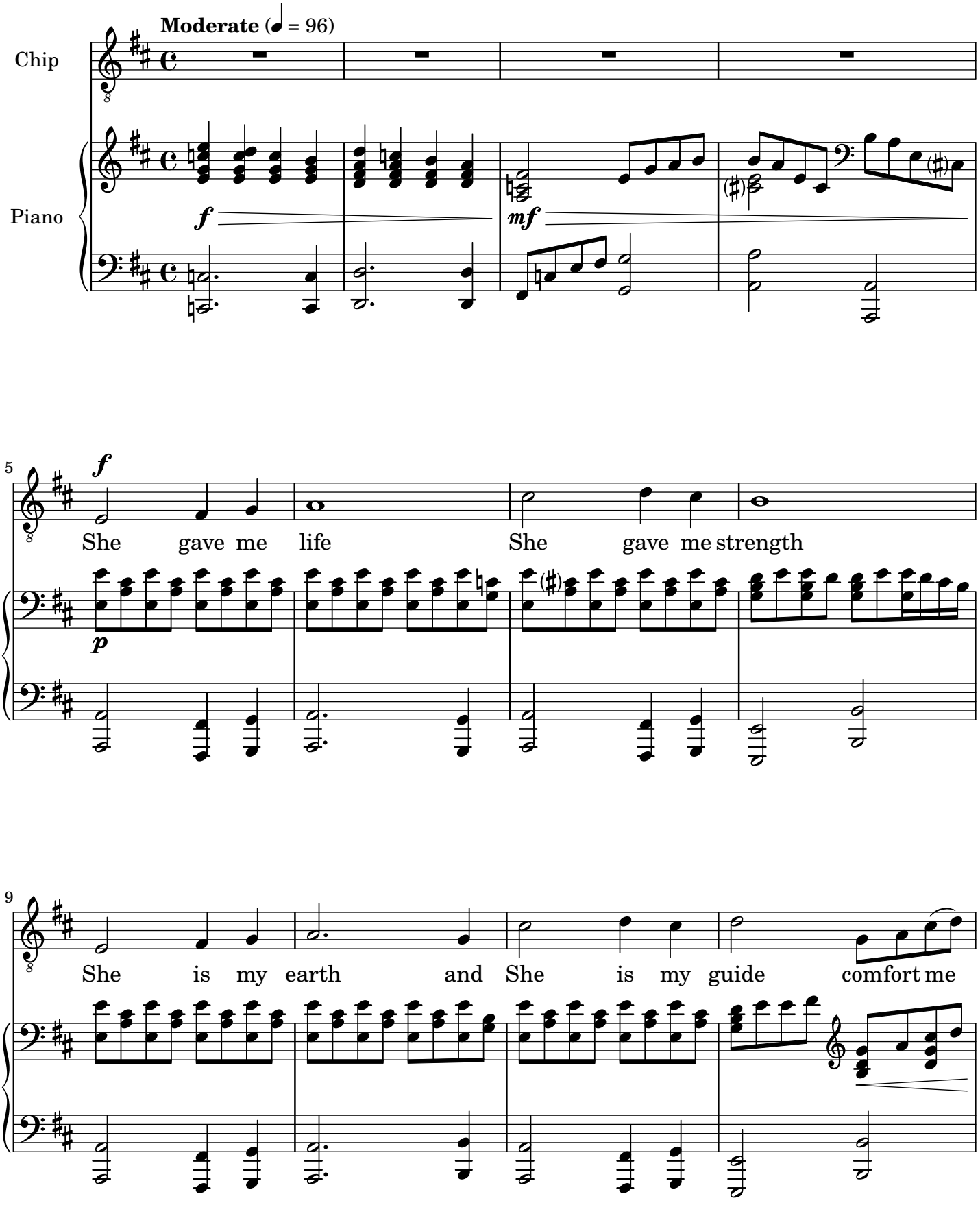
Talia leads Harold off stage

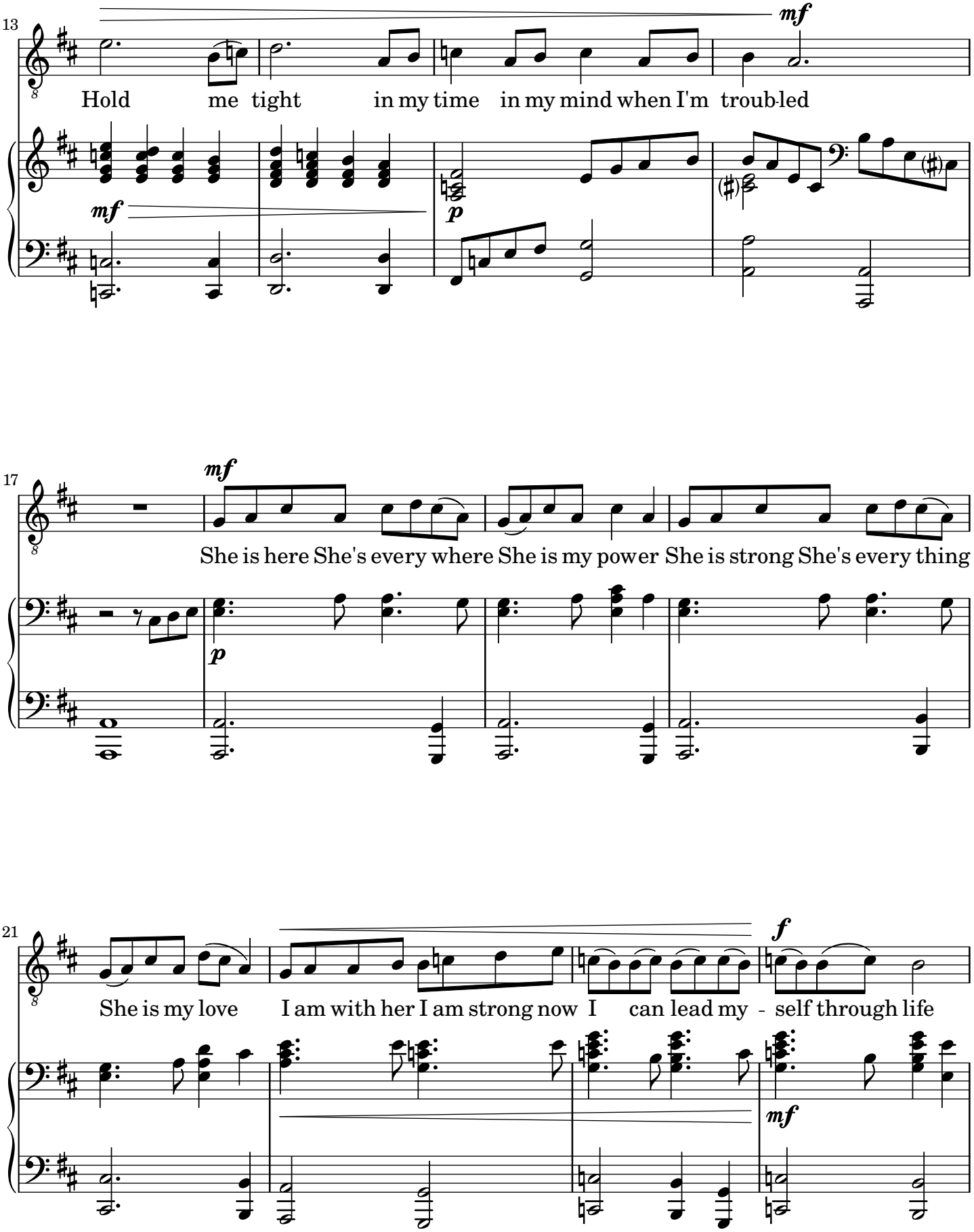
Chip:
Talia? That was one flipped song.
and now it is time for Alpha Singer,
the one and only, the hit that keeps on hitting... boom
the downloads, the glory...
the crowd cheers... me!
Chip makes a cheering crowd sound, or off stage recording...

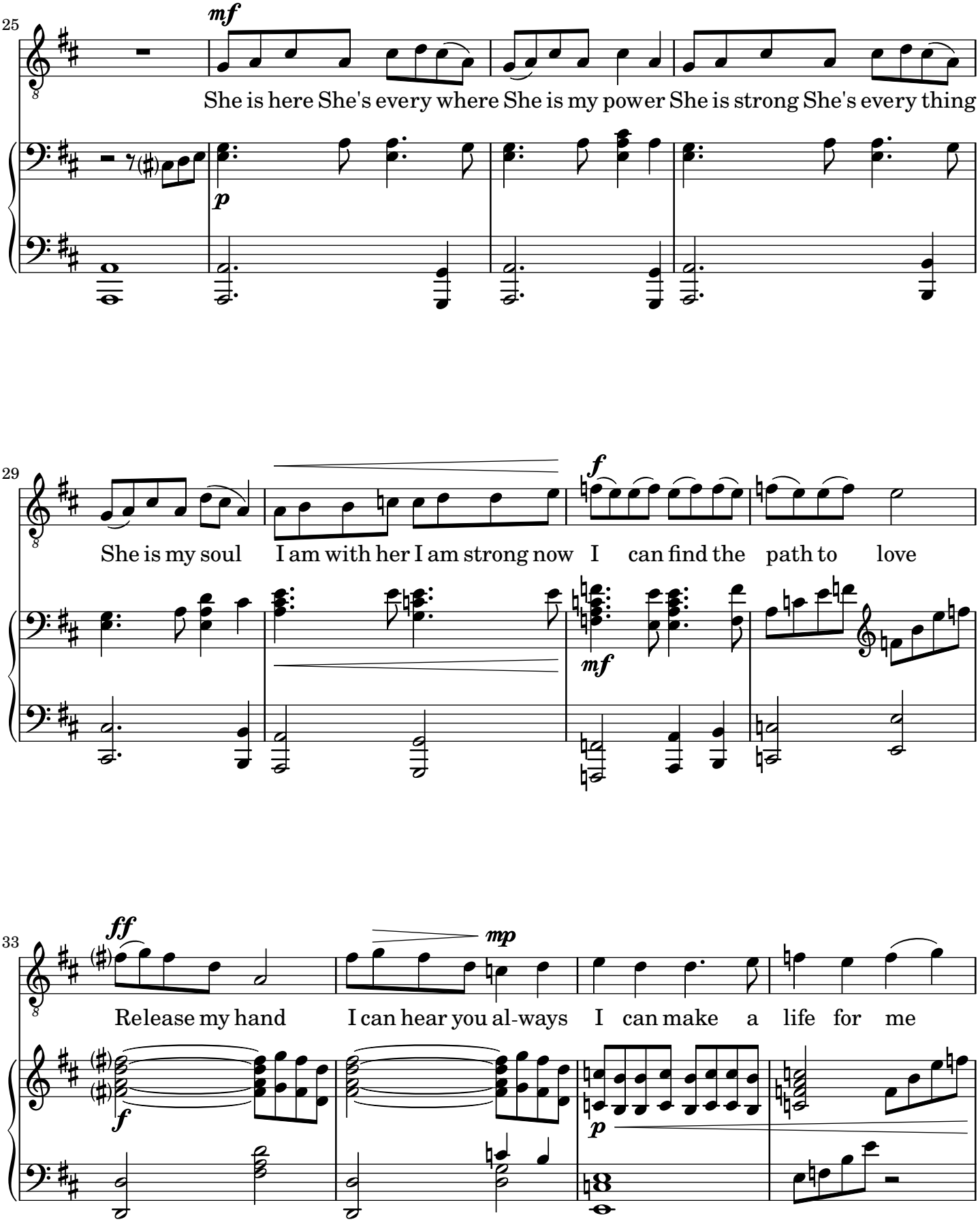
Song of Mother Love...

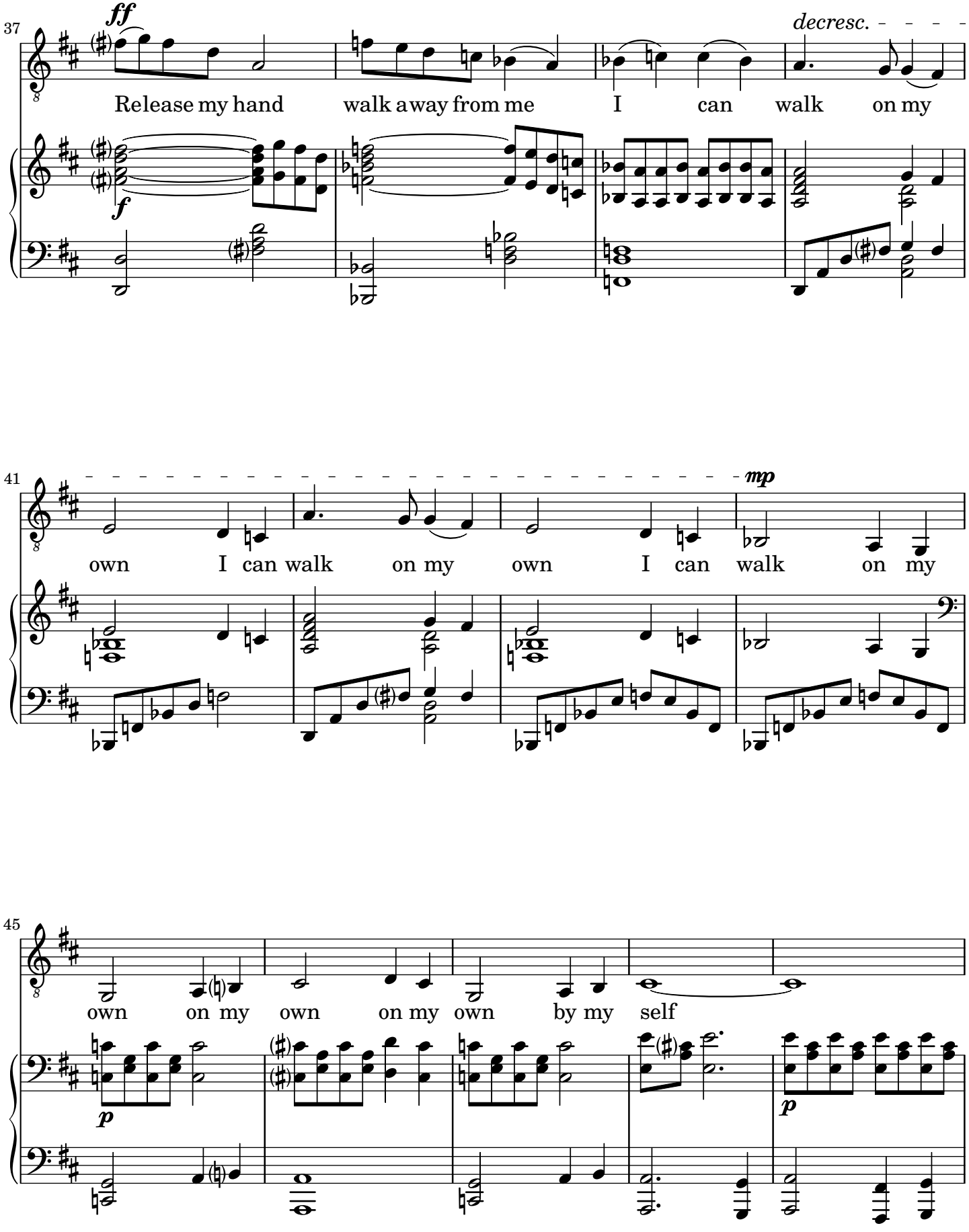
Song of Mother Love

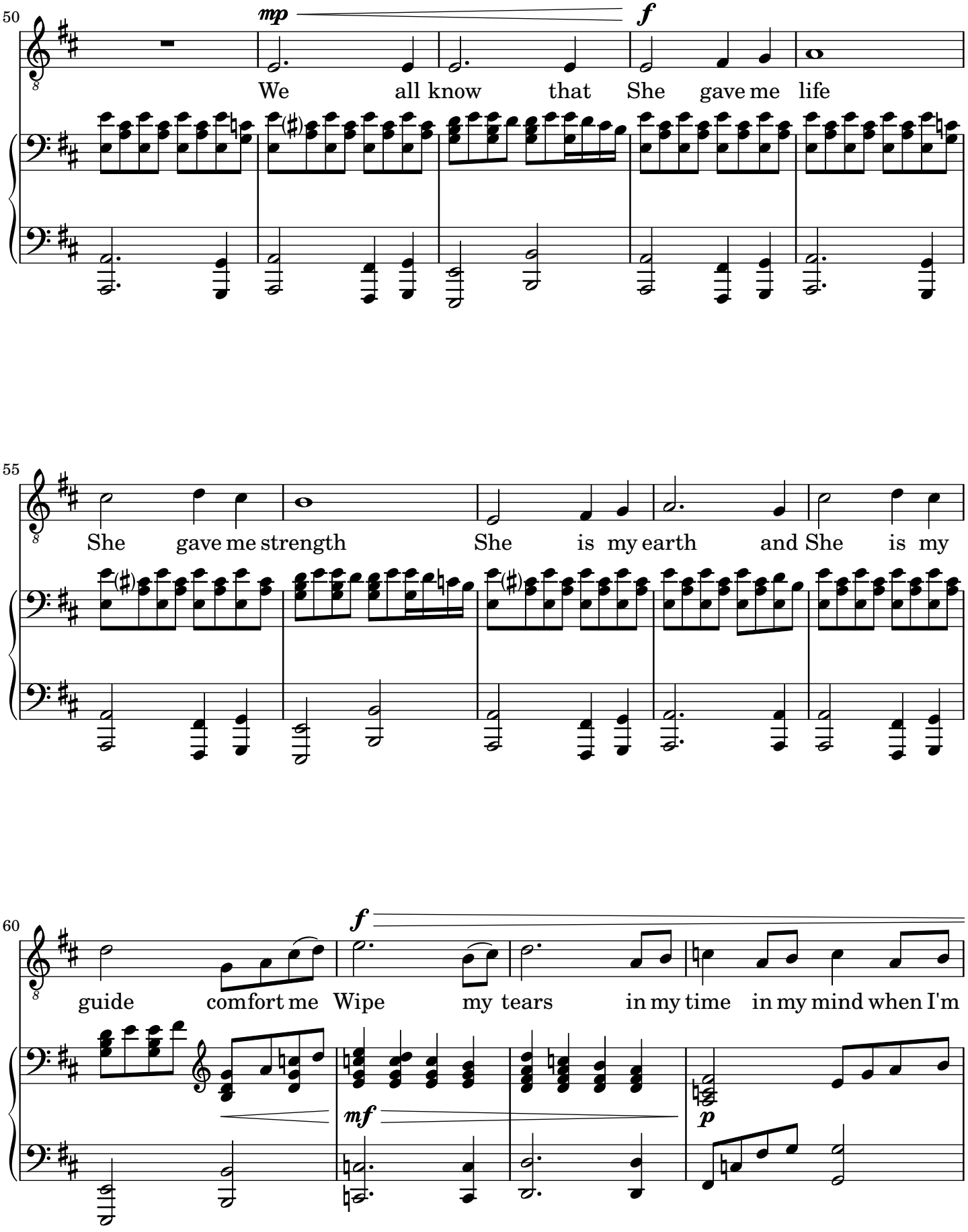
Song

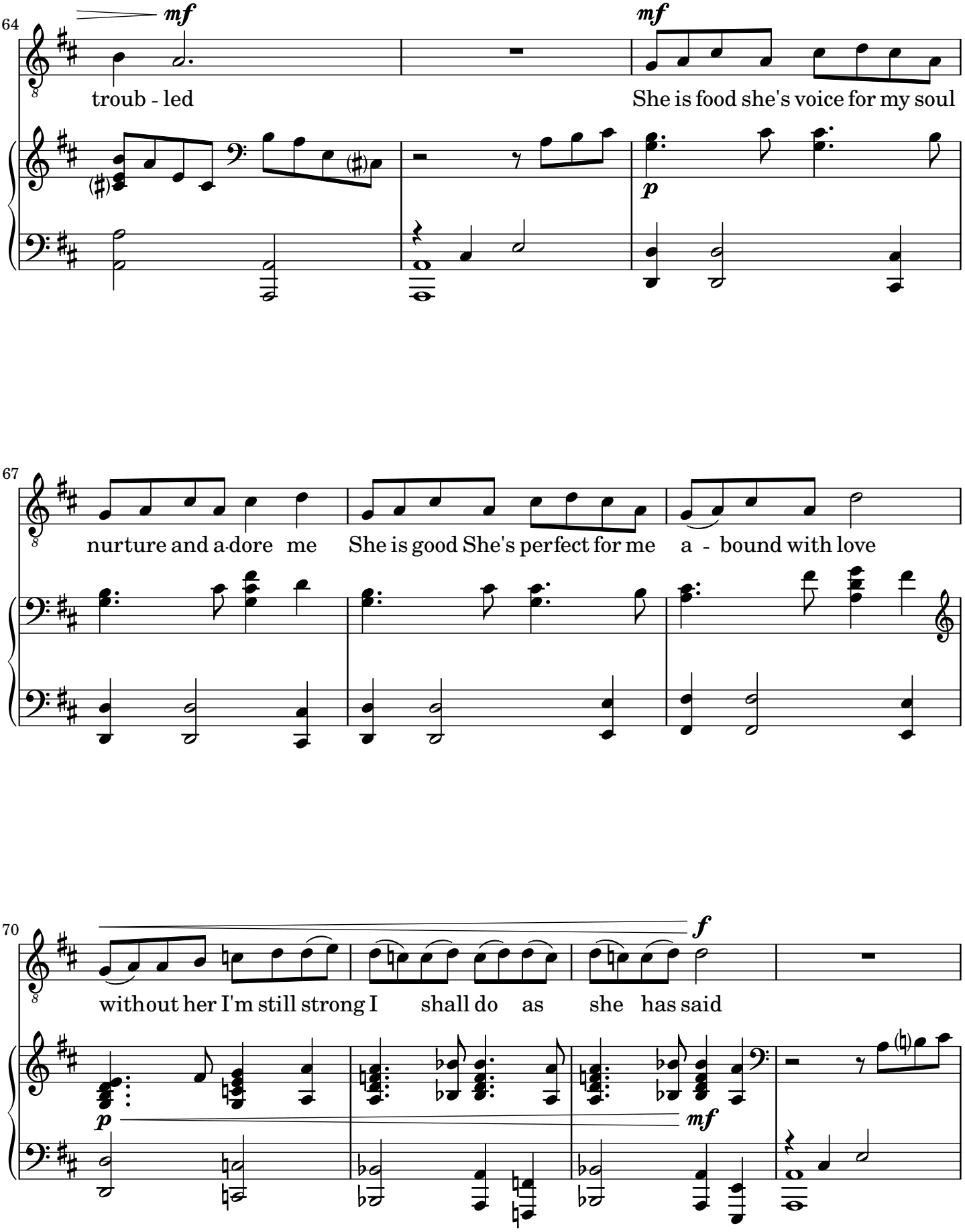


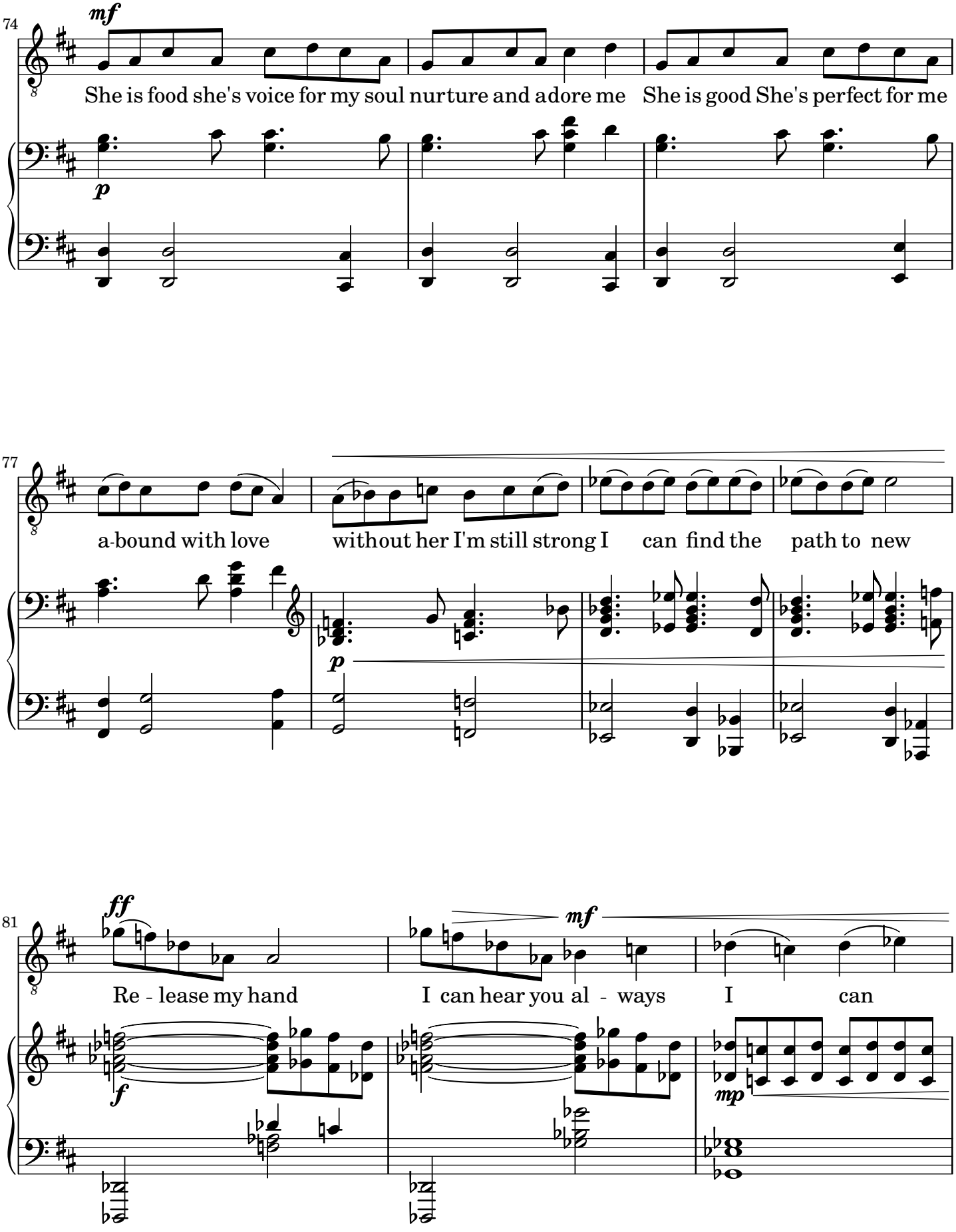

13
mf
Hold me tight in my time in my mind when I'm troub-led
mf
p
17
mf
She is here She's every where She is my power She is strong She's every thing
p
21
She is my love I am with her I am strong now I can lead my - self through life
f
mf

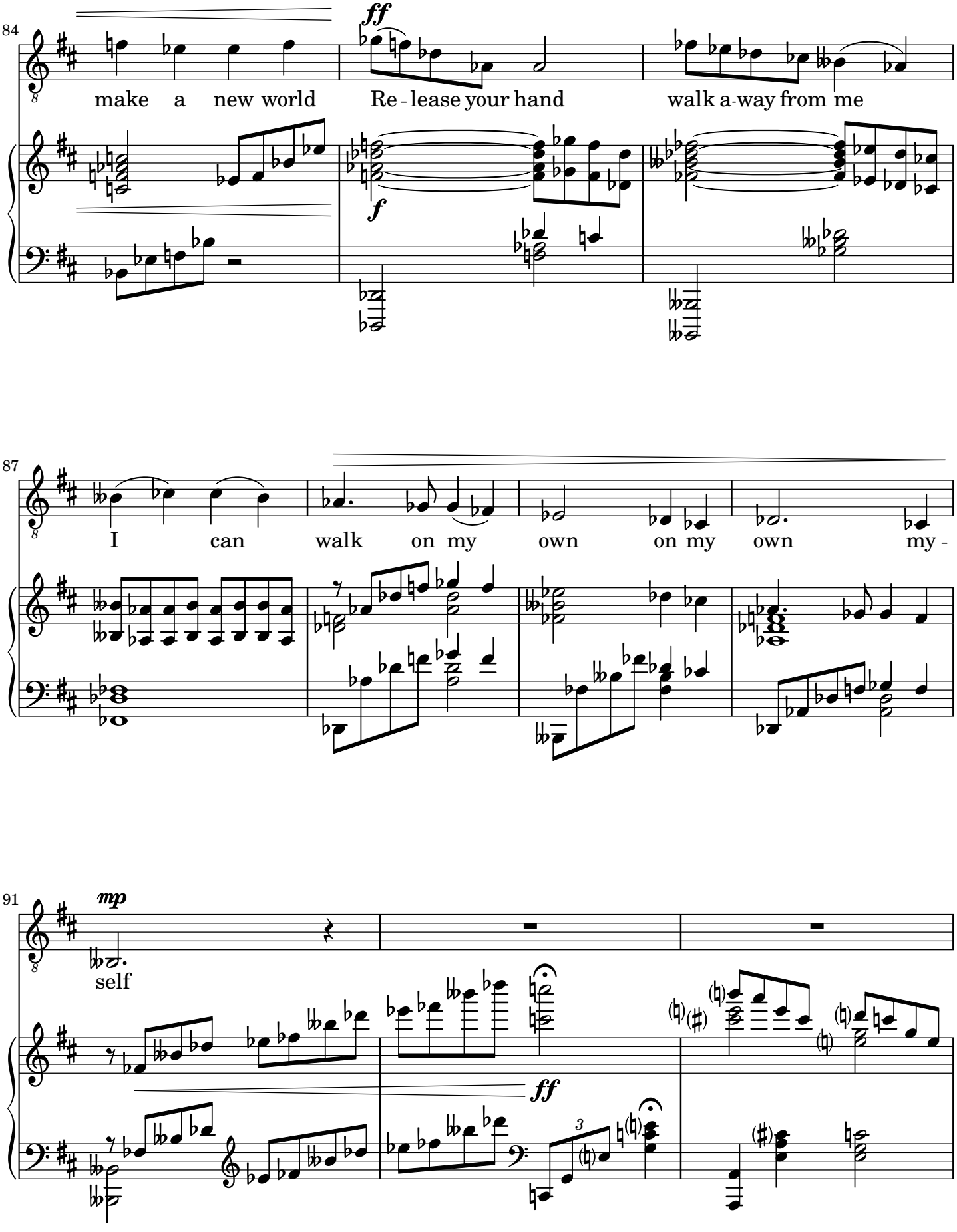

25
mf
She is here She's every where She is my power She is strong She's every thing
p
29
She is my soul I am with her I am strong now I can find the path to love
f
mf
33
ff
Release my hand I can hear you al-ways I can make a life for me
mp
f
p

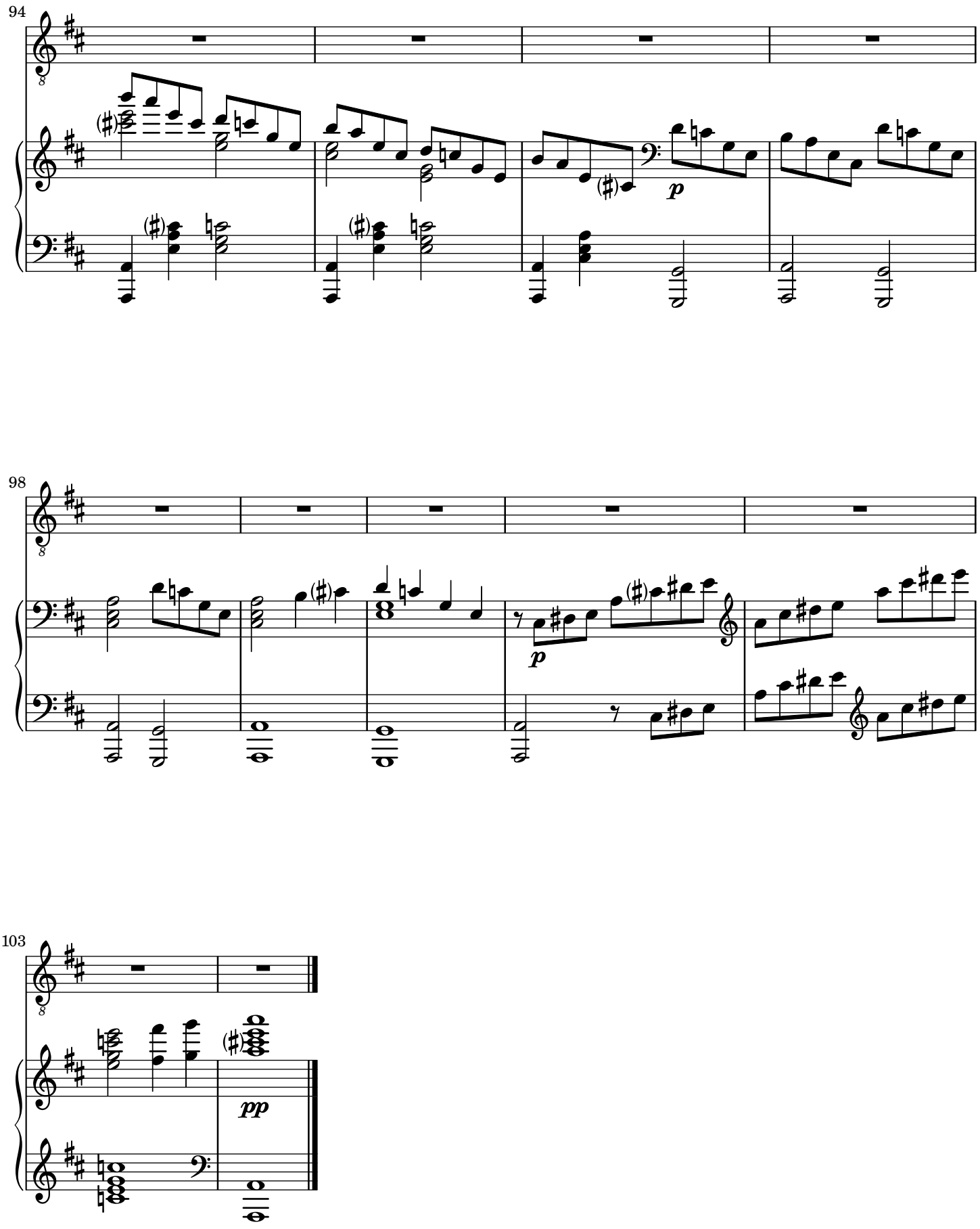

37
ff
decresc.
Release my hand walk away from me I can walk on my
f
41
mp
own I can walk on my own I can walk on my
45
own on my own on my own by my self
p
p


50
mp
f
We all know that She gave me life
55
She gave me strength She is my earth and She is my
60
f
guide comfort me Wipe my tears in my time in my mind when I'm
mf
p


64
mf
troub - led
mf
She is food she's voice for my soul
p
67
nurture and a-dore me
She is good She's perfect for me
a - bound with love
70
f
without her I'm still strong I
shall do as
she has said
p
mf

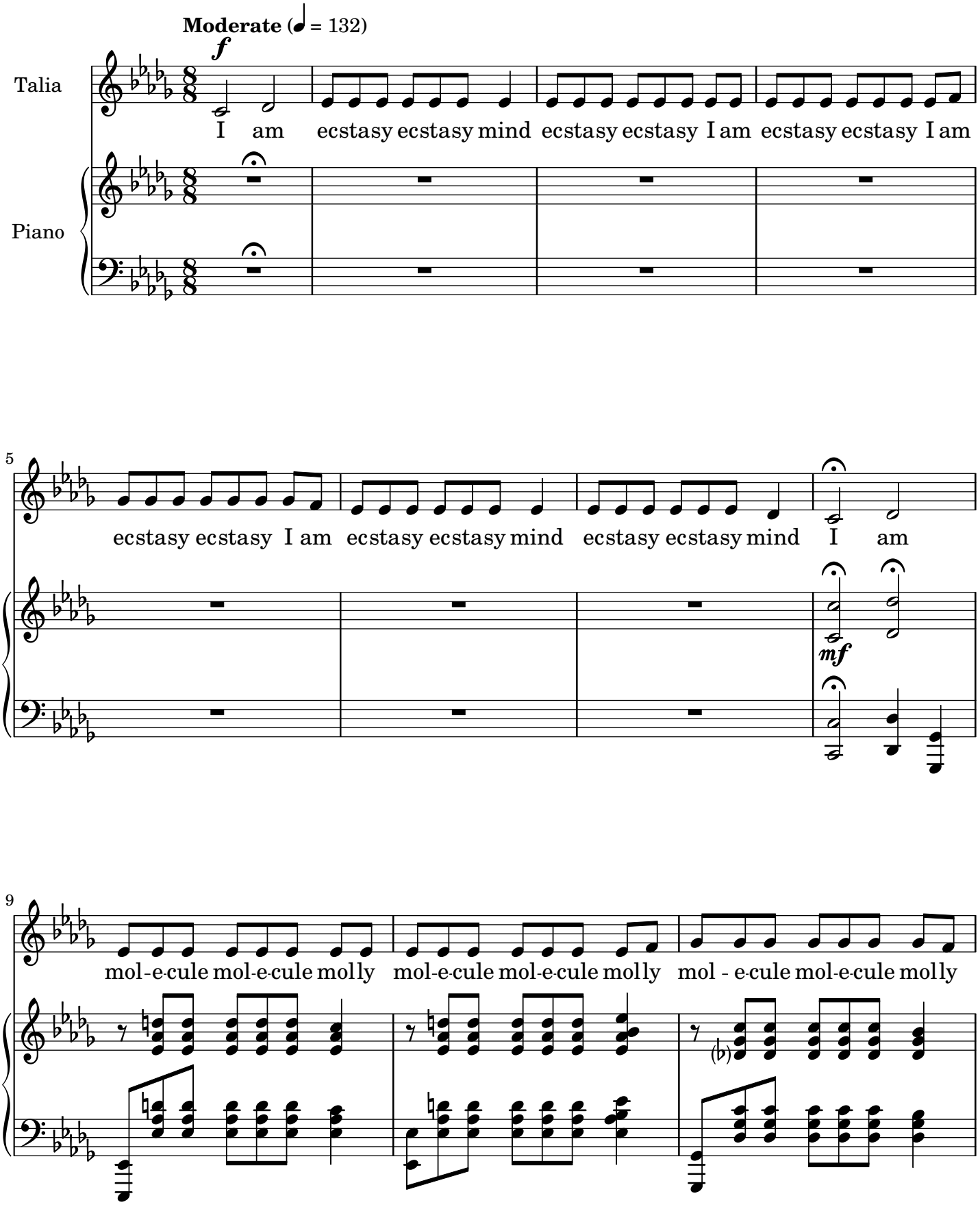

74
mf
She is food she's voice for my soul nurture and adore me She is good She's perfect for me
p
77
a-bound with love without her I'm still strong I can find the path to new
p
81
ff
Re - lease my hand
mf
I can hear you al - ways I can
f
mp

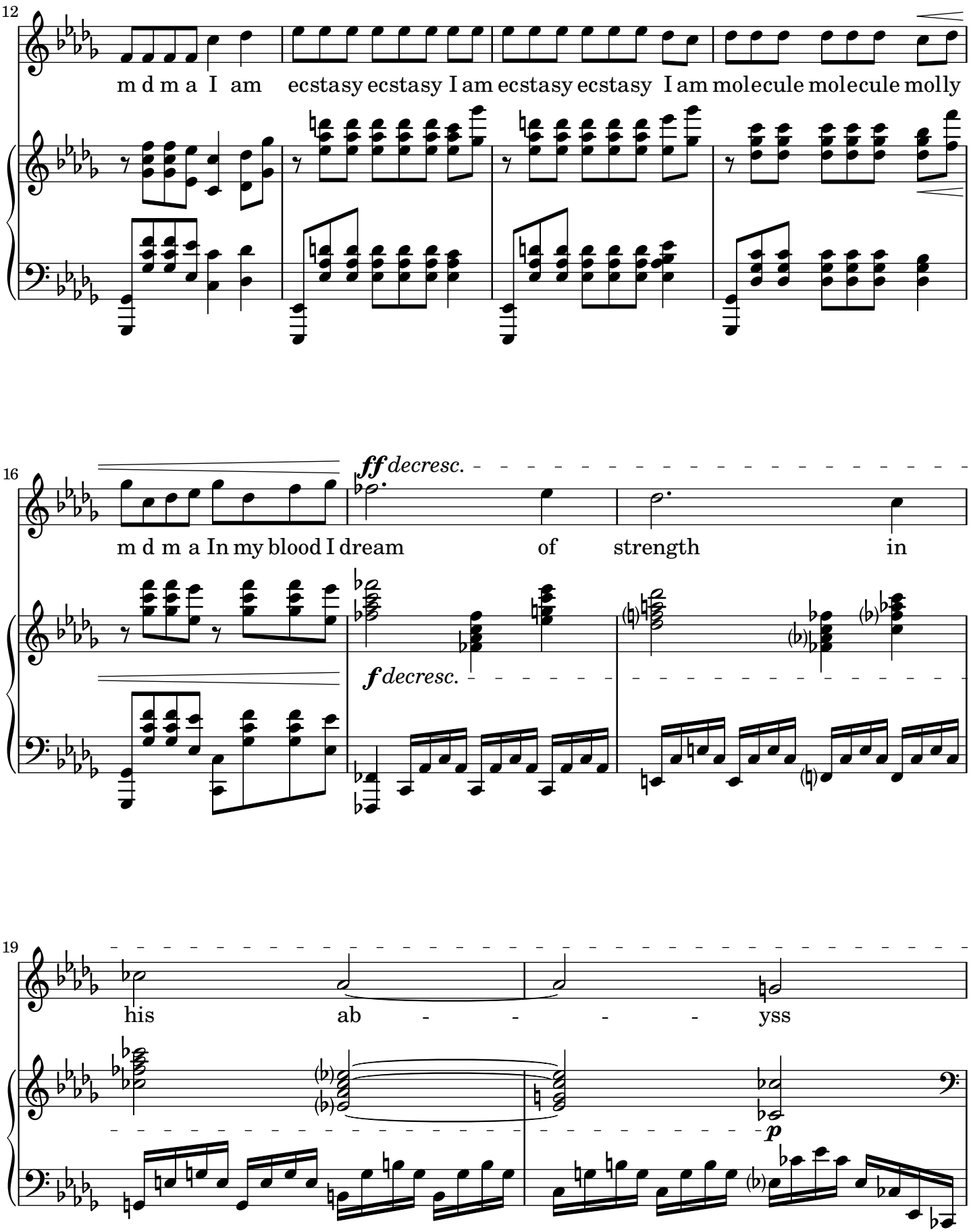

84
make a new world
Re - lease your hand
walk a-way from me
87
I can walk on my own on my own my -
91
self

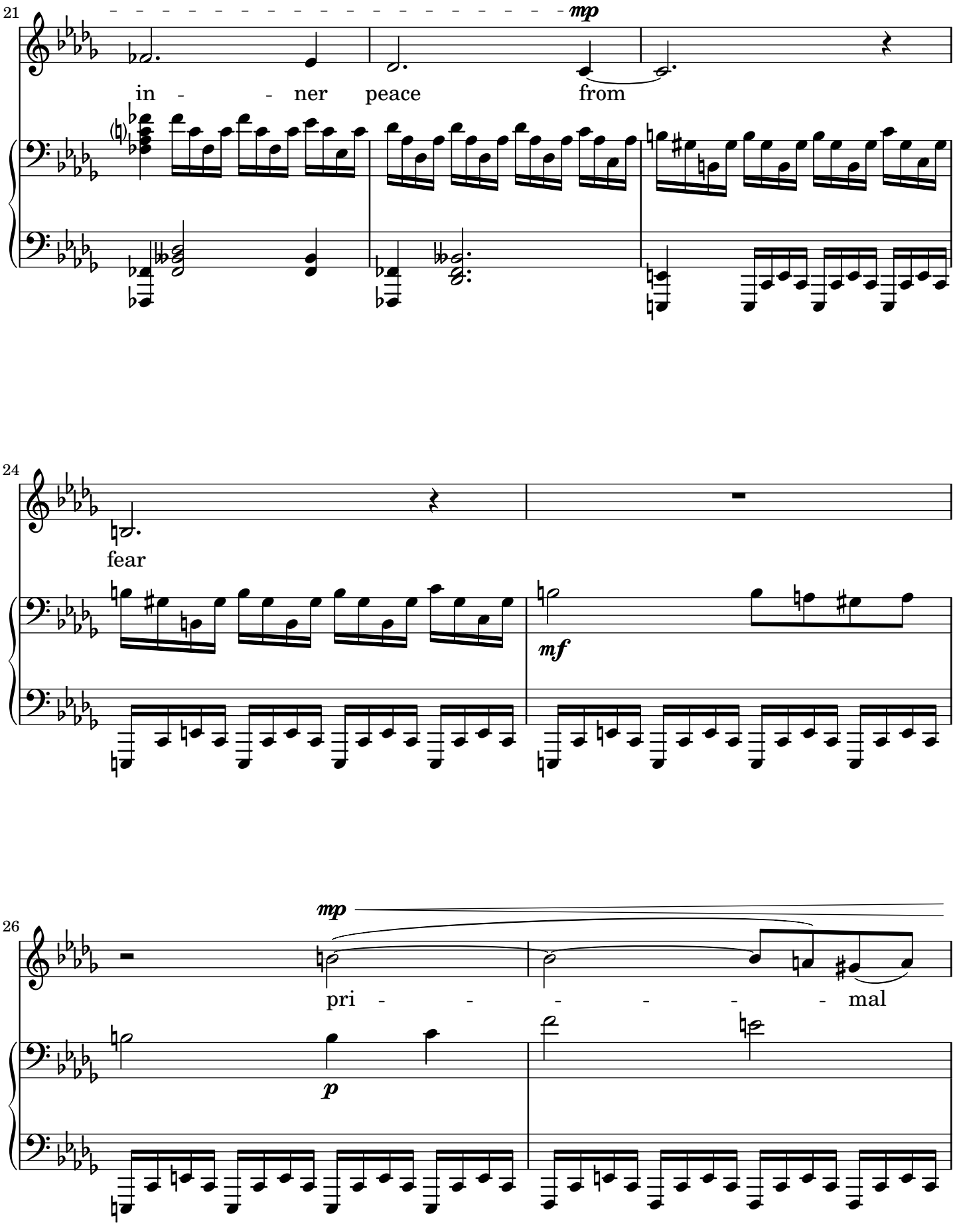

94
p
98
p
103
pp

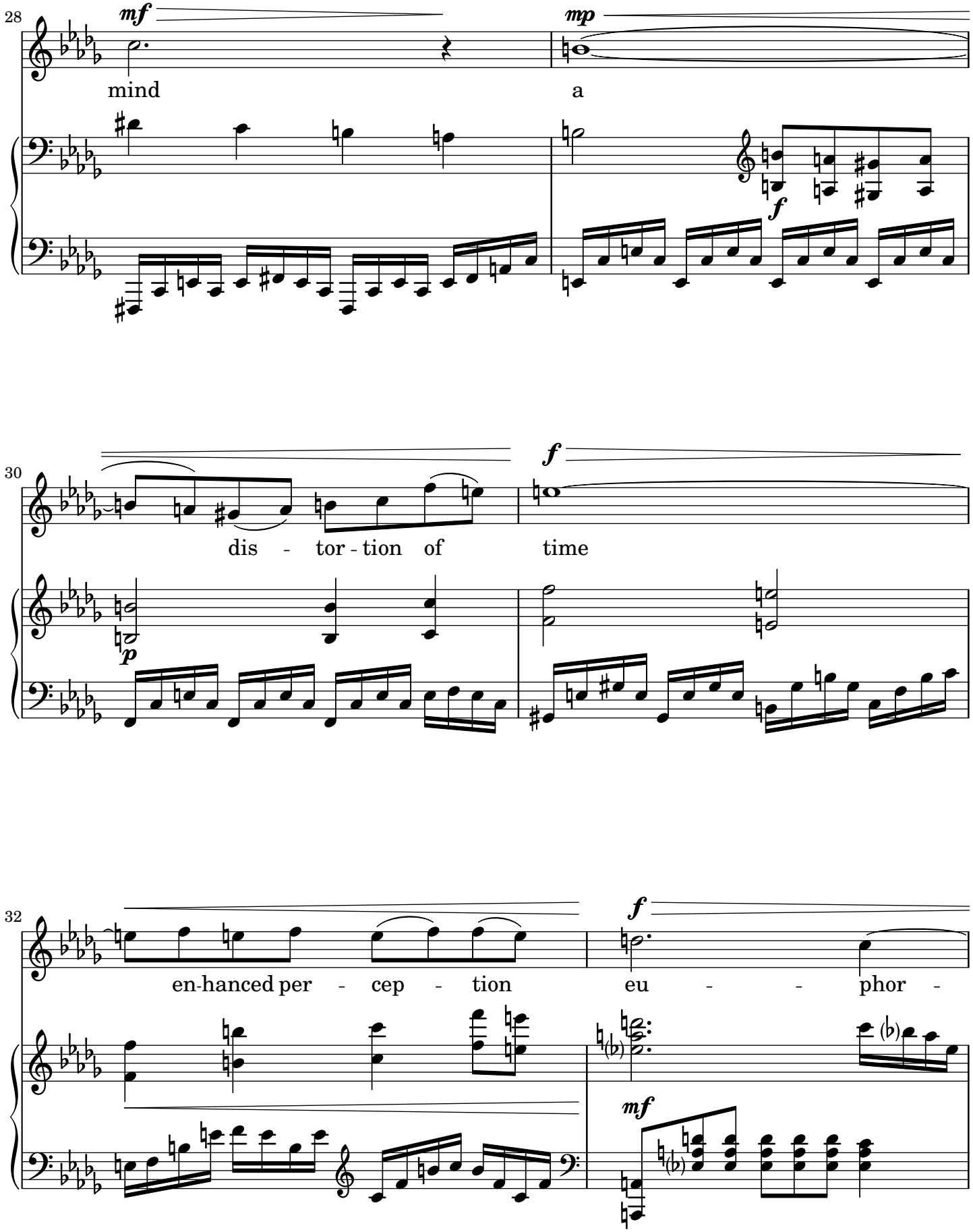
Song of Ecstasy

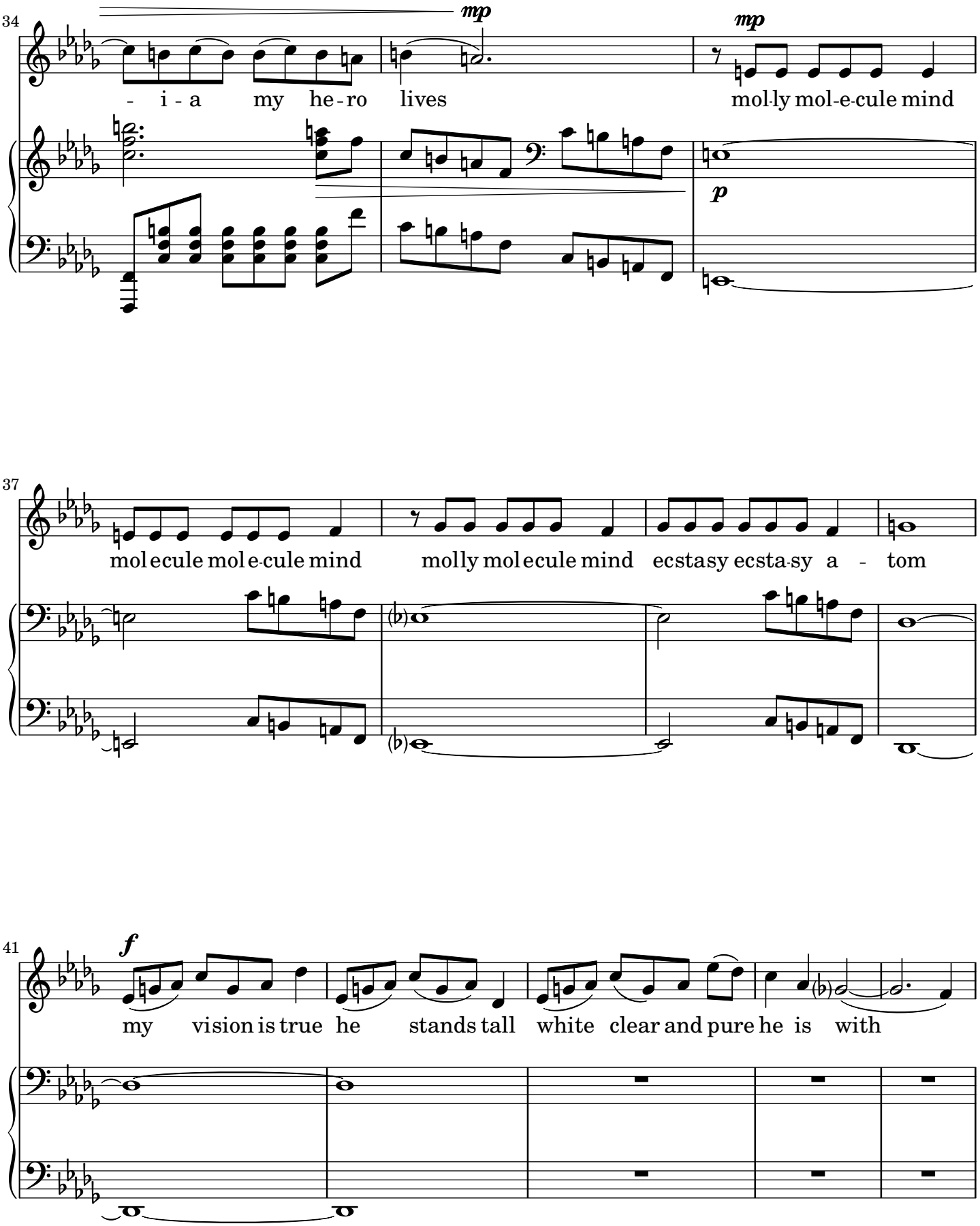
Aria

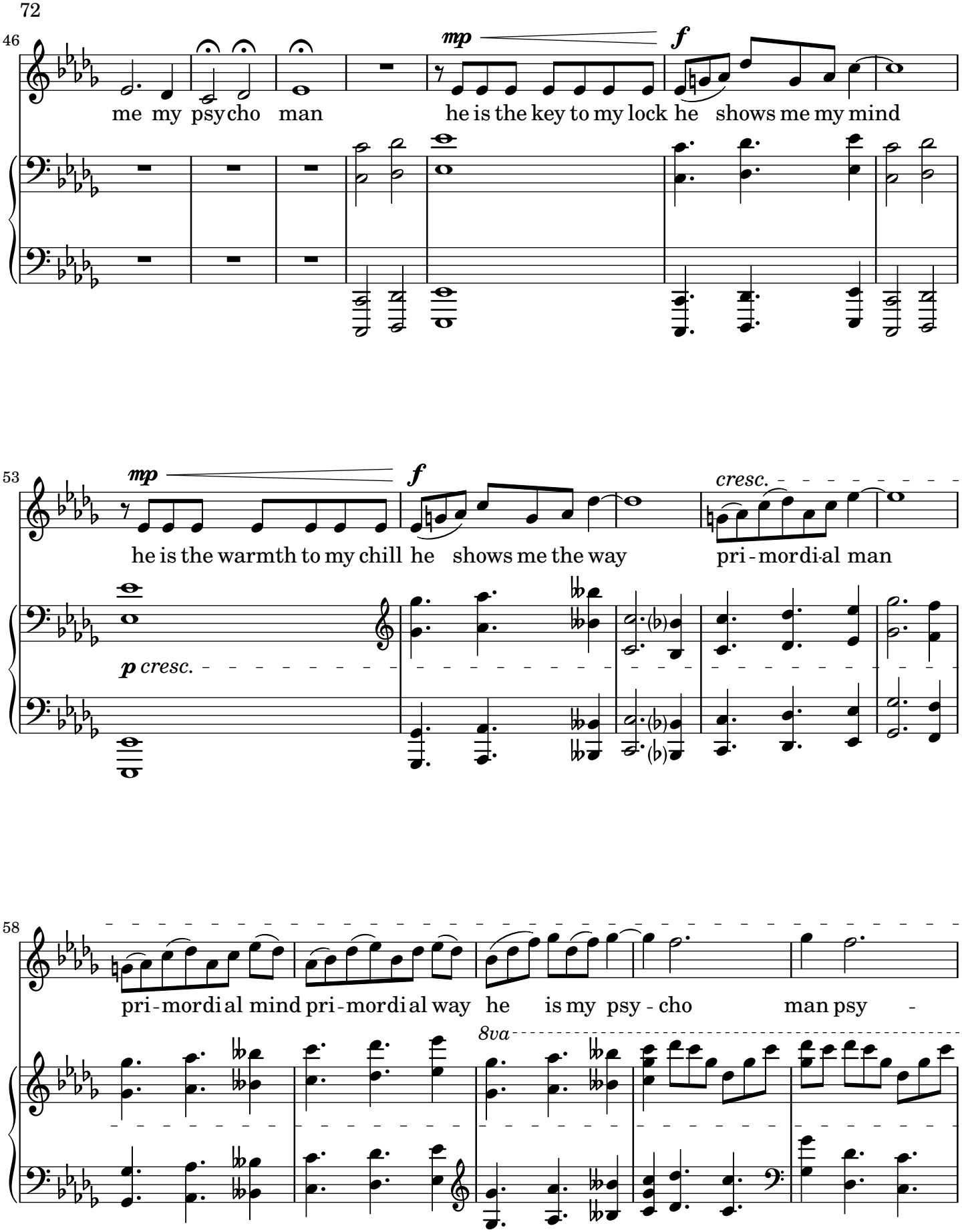


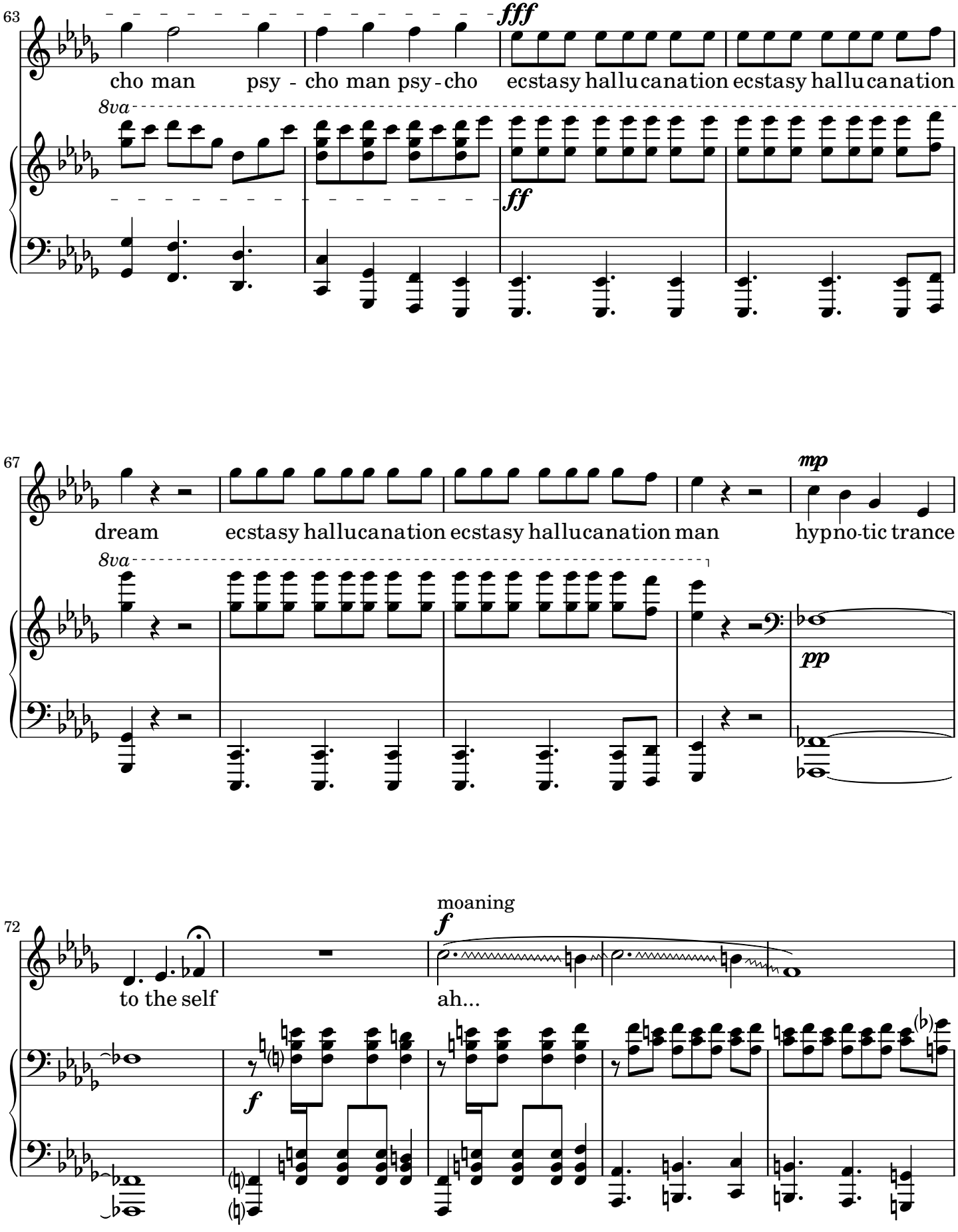

12
m d m a I am ecstasy ecstasy I am ecstasy ecstasy I am molecule molecule molly
16
ff decresc.
m d m a In my blood I dream of strength in
f decresc.
19
his ab - - - - yss
p

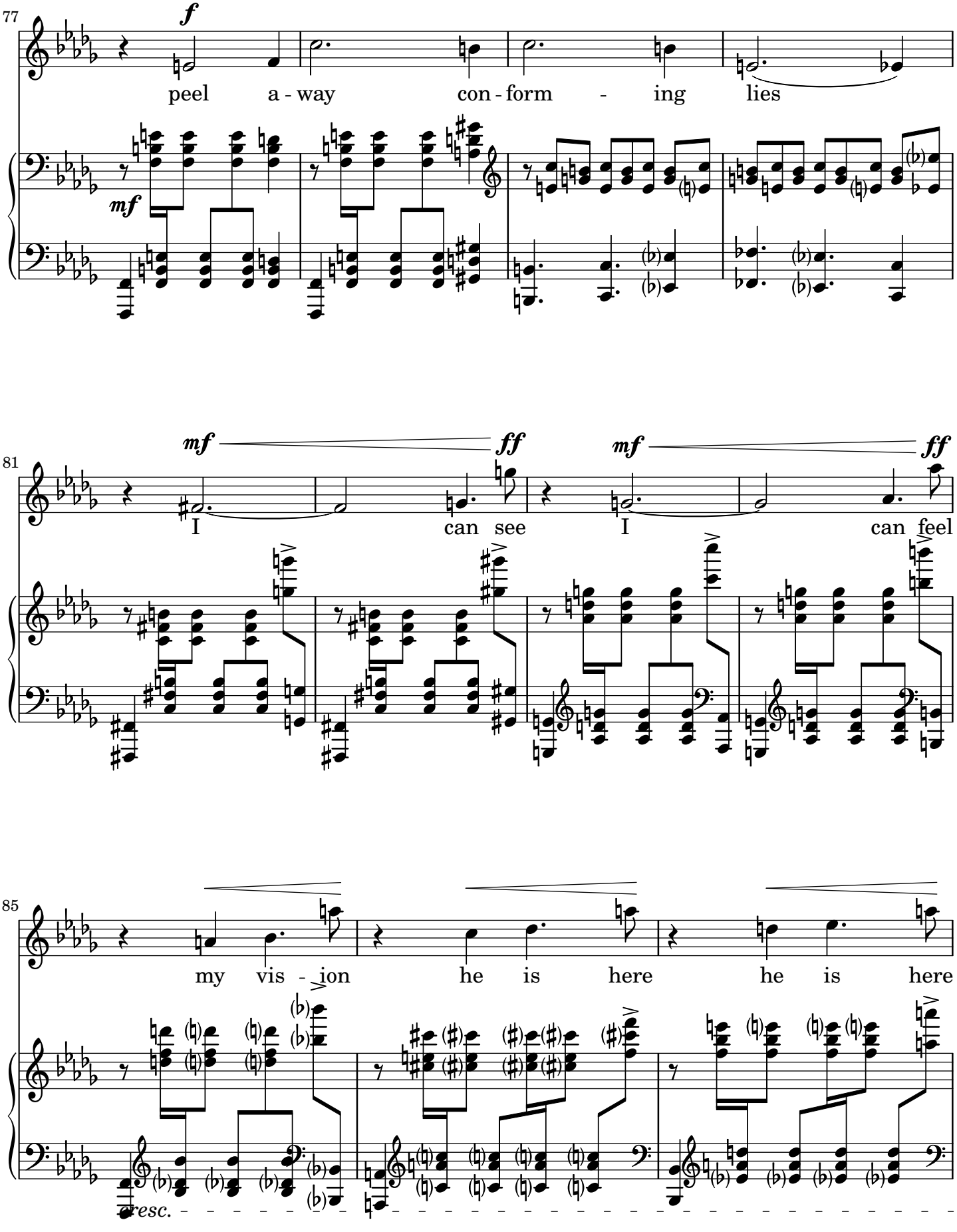

21
mp
in - - ner peace from
24
fear
mf
26
mp
pri - - - - - - mal
p

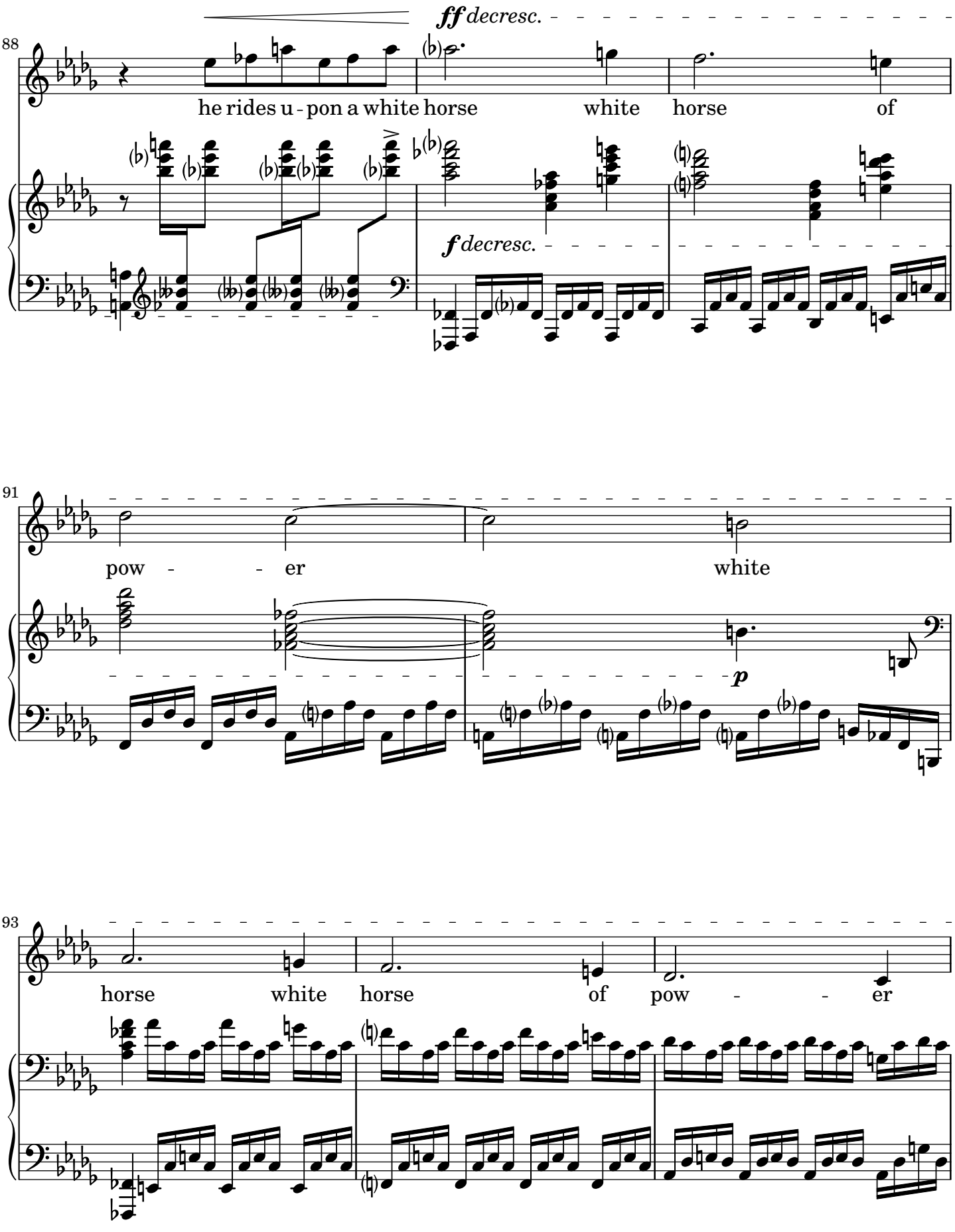

28
mf
mind
mp
a
f
30
dis - tor - tion of
f
time
p
32
en-hanced per - cep - tion
f
eu - - phor -
mf

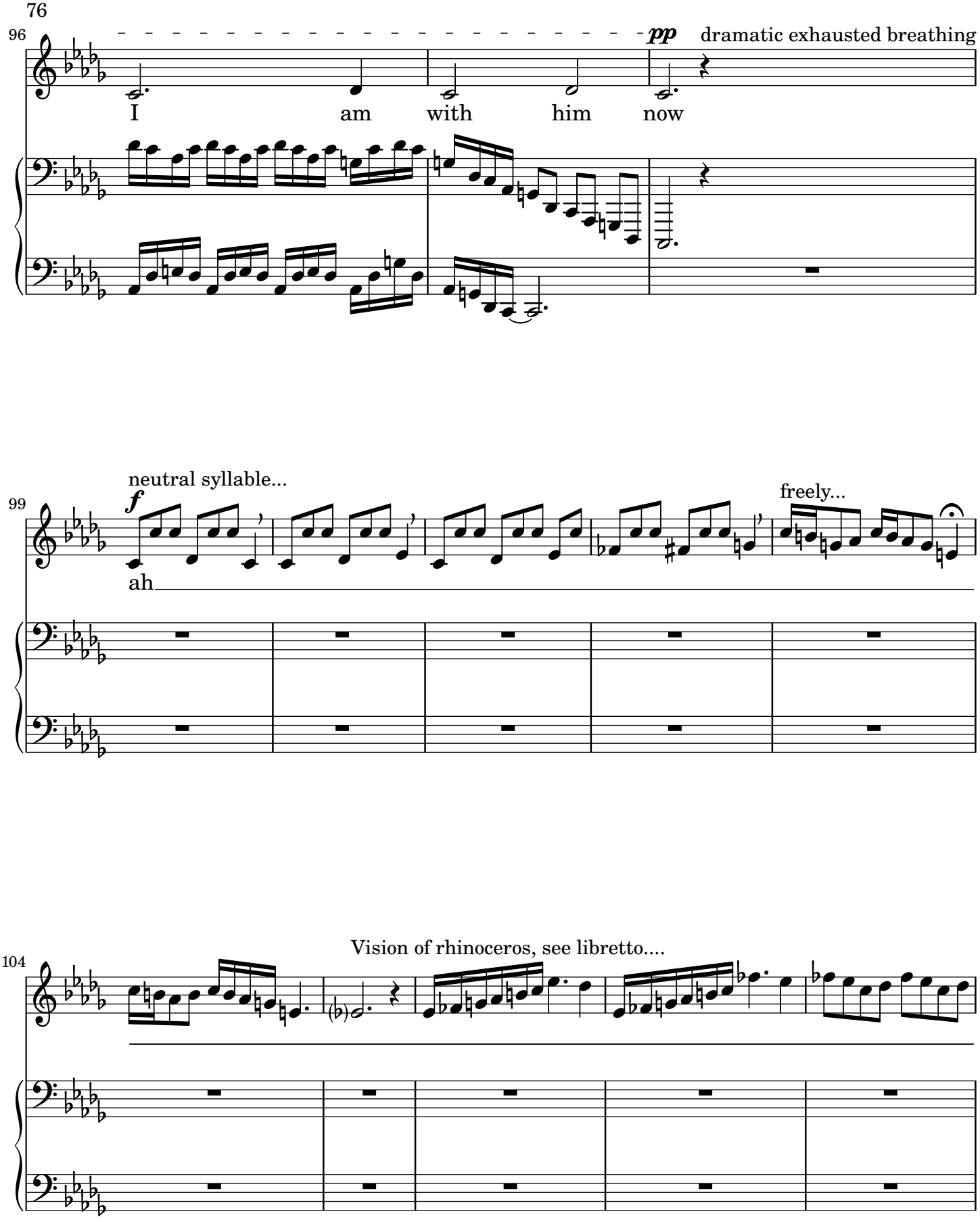

34
mp
- i - a my he - ro lives
mp
mol-ly mol-e-cule mind
p
37
mol ecule mol e-cule mind
molly mol ecule mind
ecstasy ecsta-sy a - tom
41
f
my vision is true he stands tall white clear and pure he is with

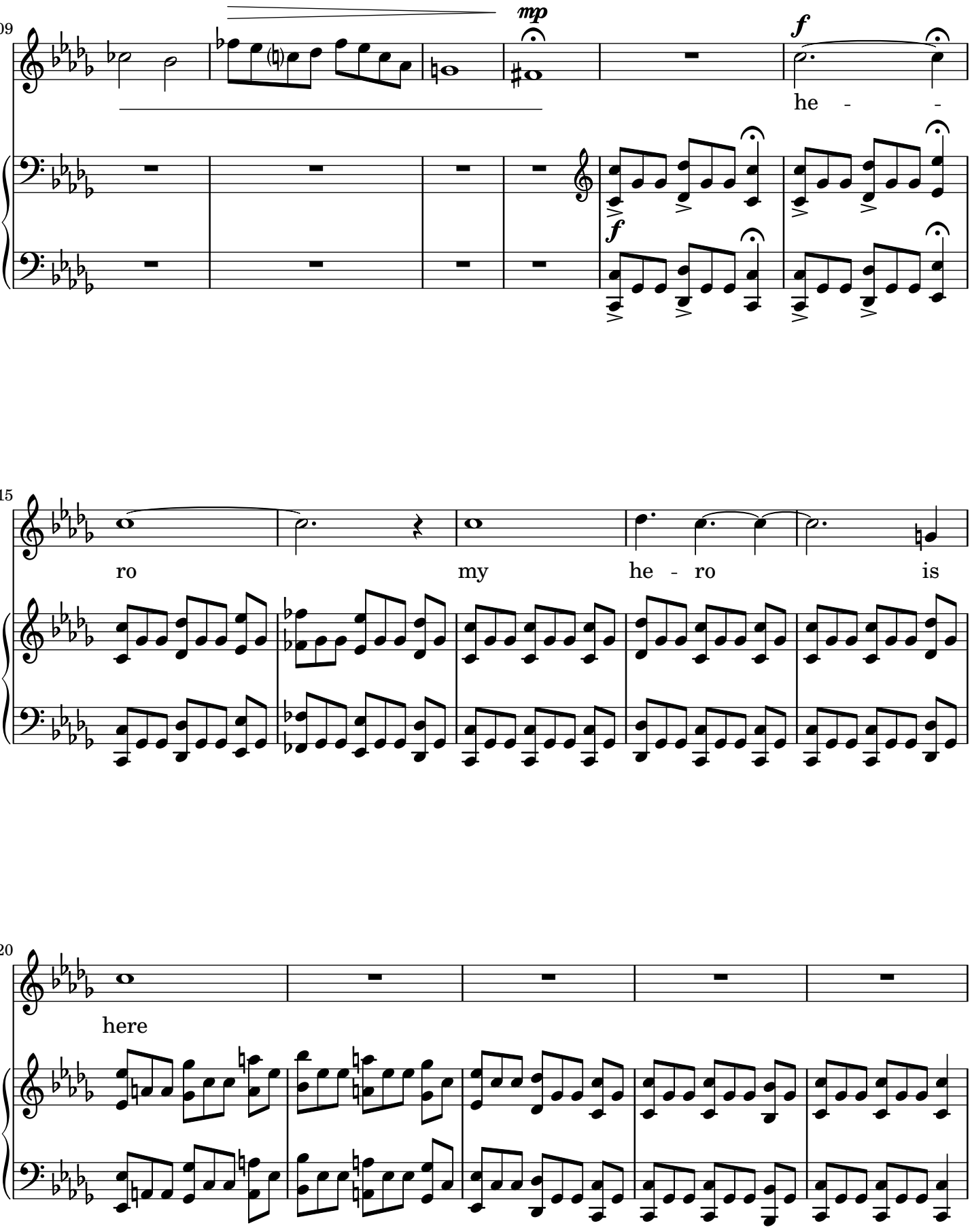

46
mp
f
me my psycho man
he is the key to my lock he shows me my mind
53
mp
f
cresc.
he is the warmth to my chill he shows me the way
pri-mordi-al man
p cresc.
58
pri-mordi al mind pri-mordi al way he is my psy-cho man psy -
8va

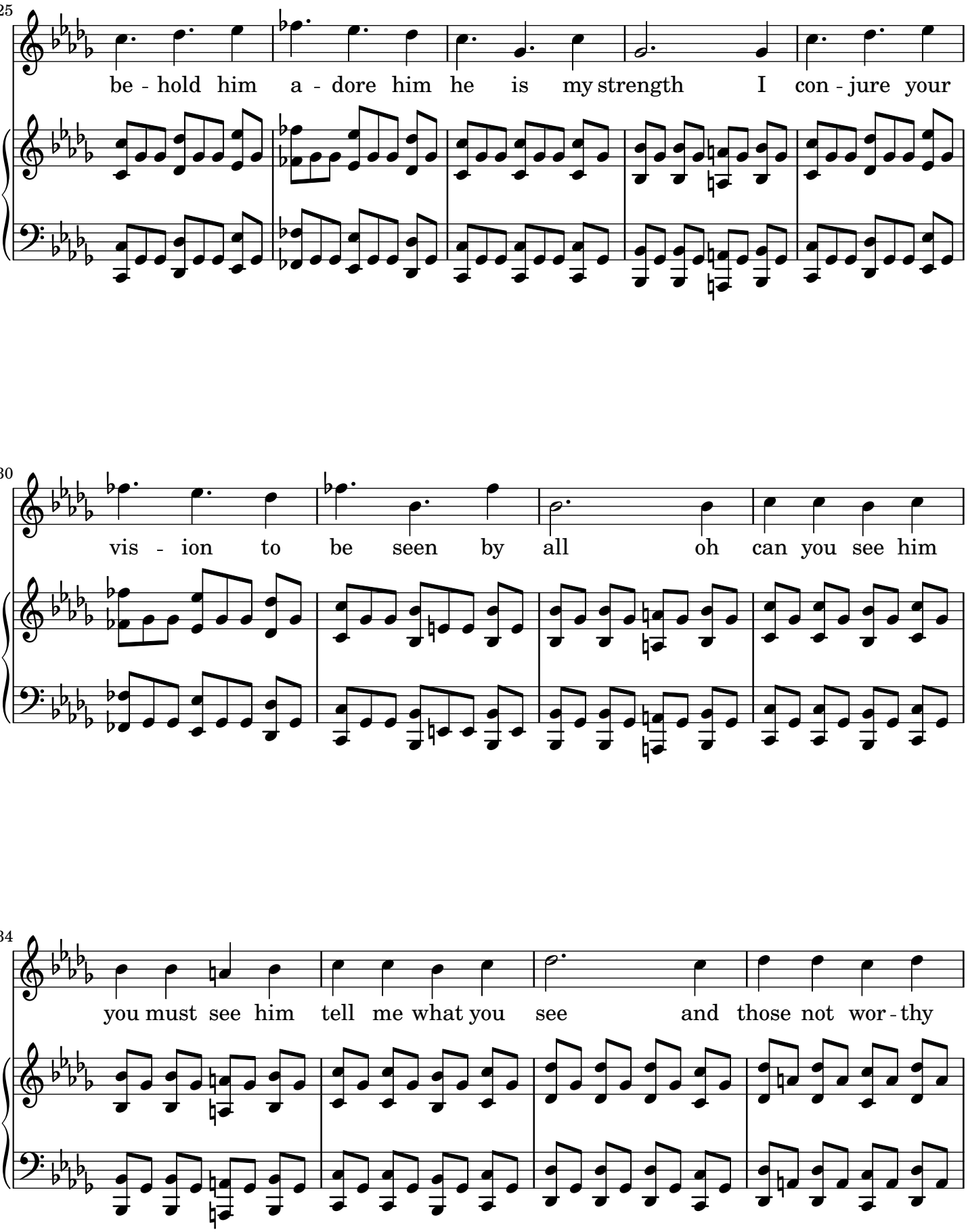

63
fff
cho man psy - cho man psy - cho ecstasy hallucanation ecstasy hallucanation
8va
ff
67
mp
dream ecstasy hallucanation ecstasy hallucanation man hypno-tic trance
8va
pp
72
moaning
f
to the self
ah...
f

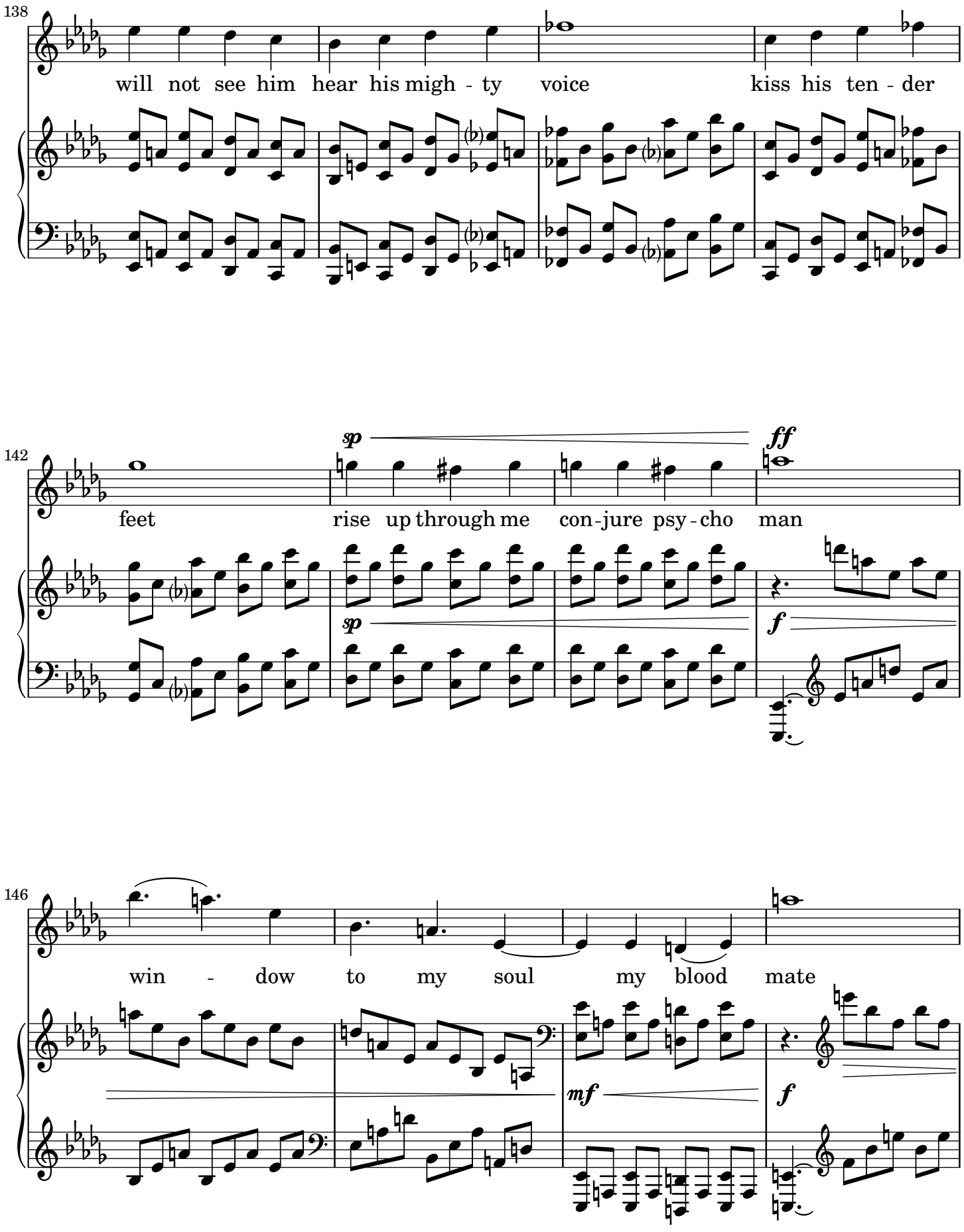

77
f
peel a - way con - form - ing lies
mf
81
mf
ff
I can see
mf
ff
I can feel
85
my vis - ion he is here he is here
cresc.

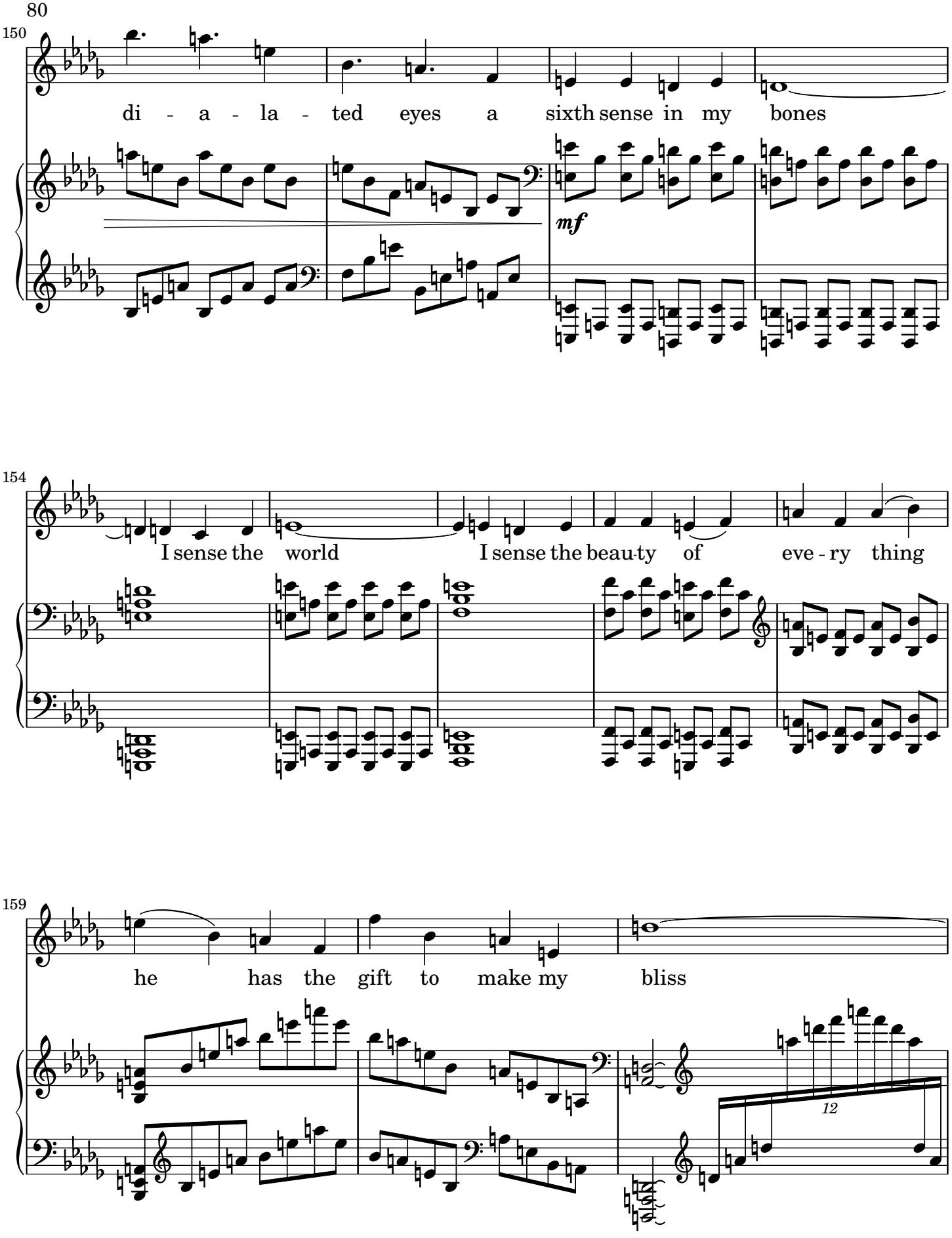

88
ff decresc.
he rides u - pon a white horse white horse of
f decresc.
91
pow - - er white
p
93
horse white horse of pow - - er

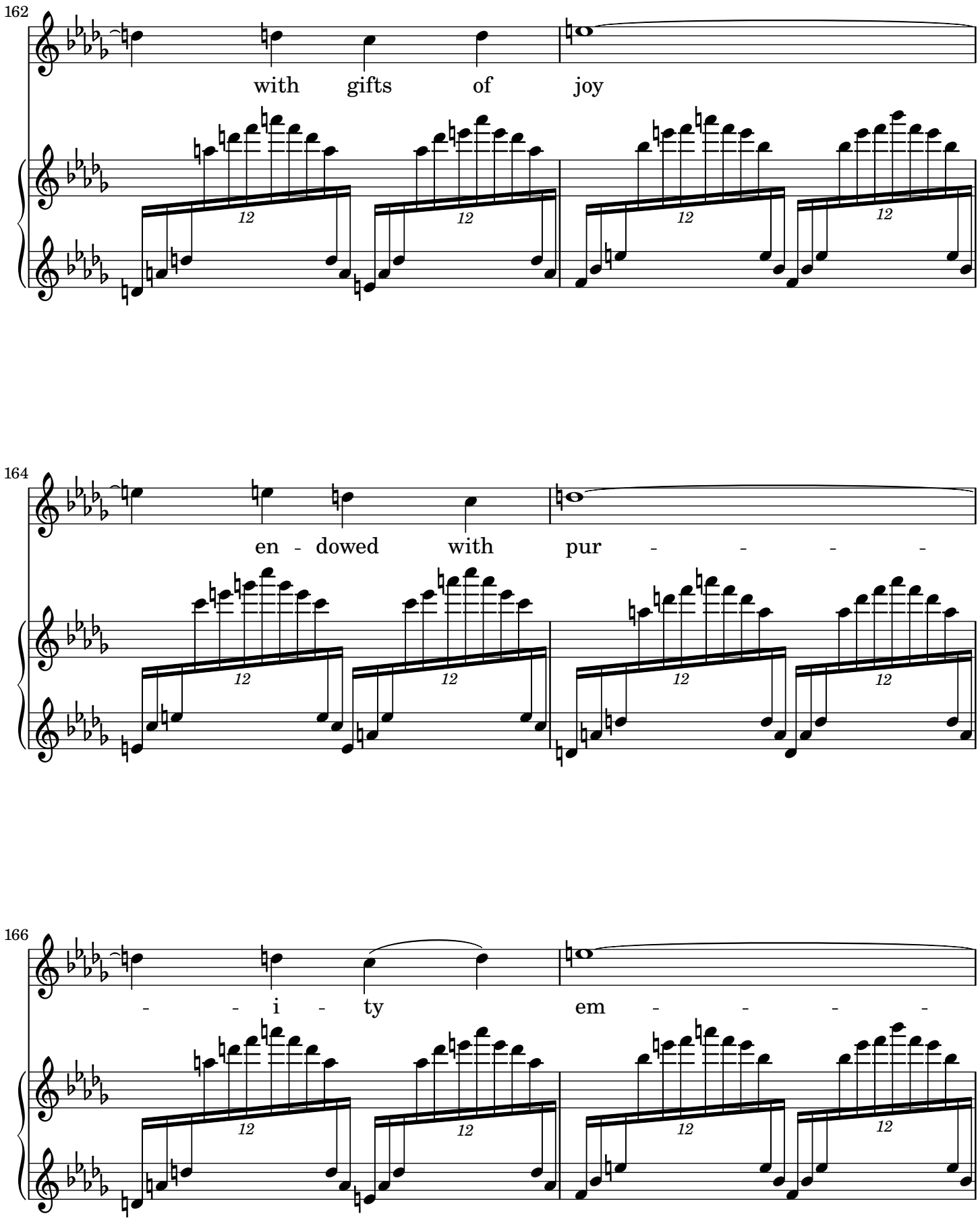

96
pp
dramatic exhausted breathing
I am with him now
99
neutral syllable...
f
ah
freely...
104
Vision of rhinoceros, see libretto....

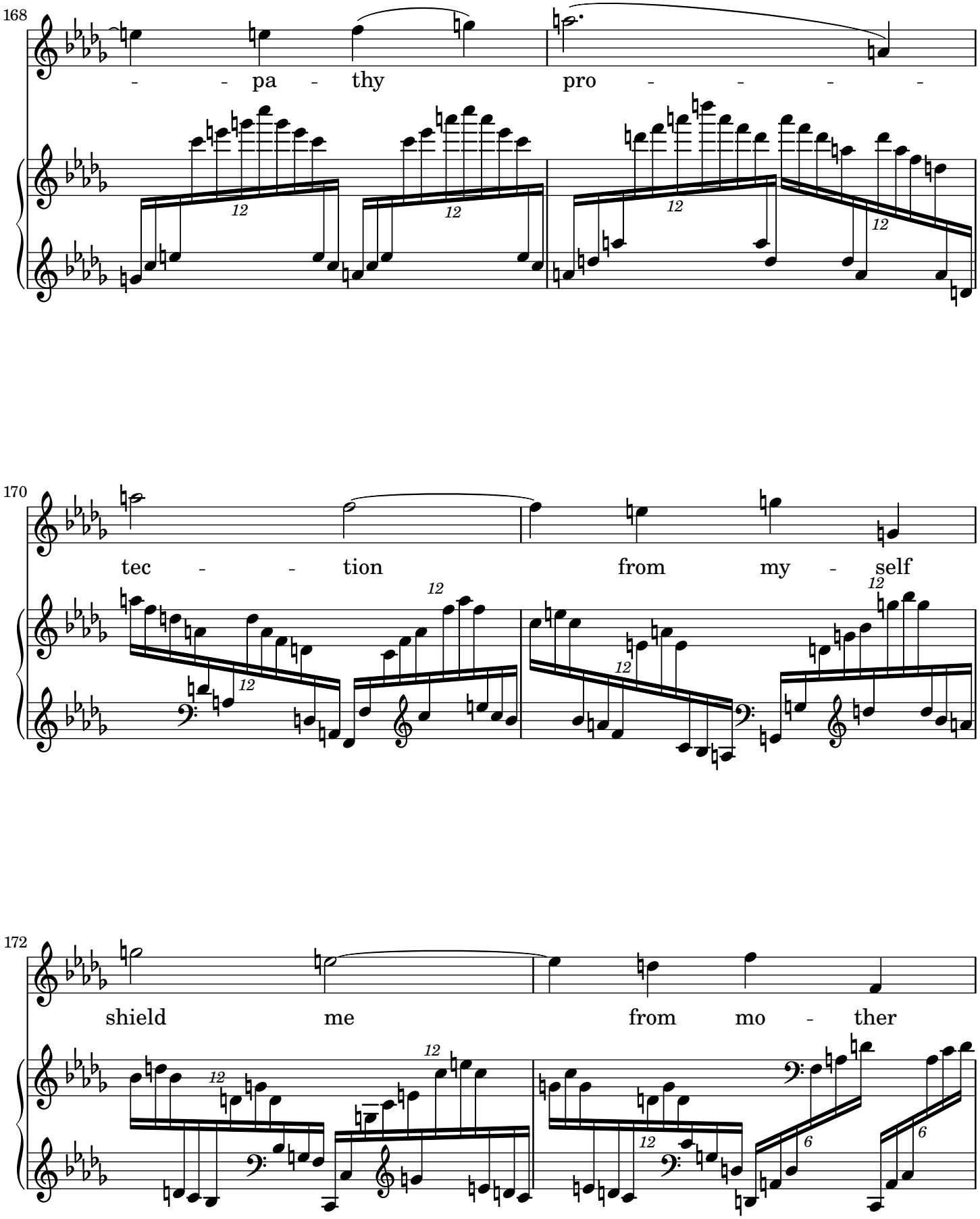

109
mp
f
he - -
f
115
ro my he - ro is
120
here

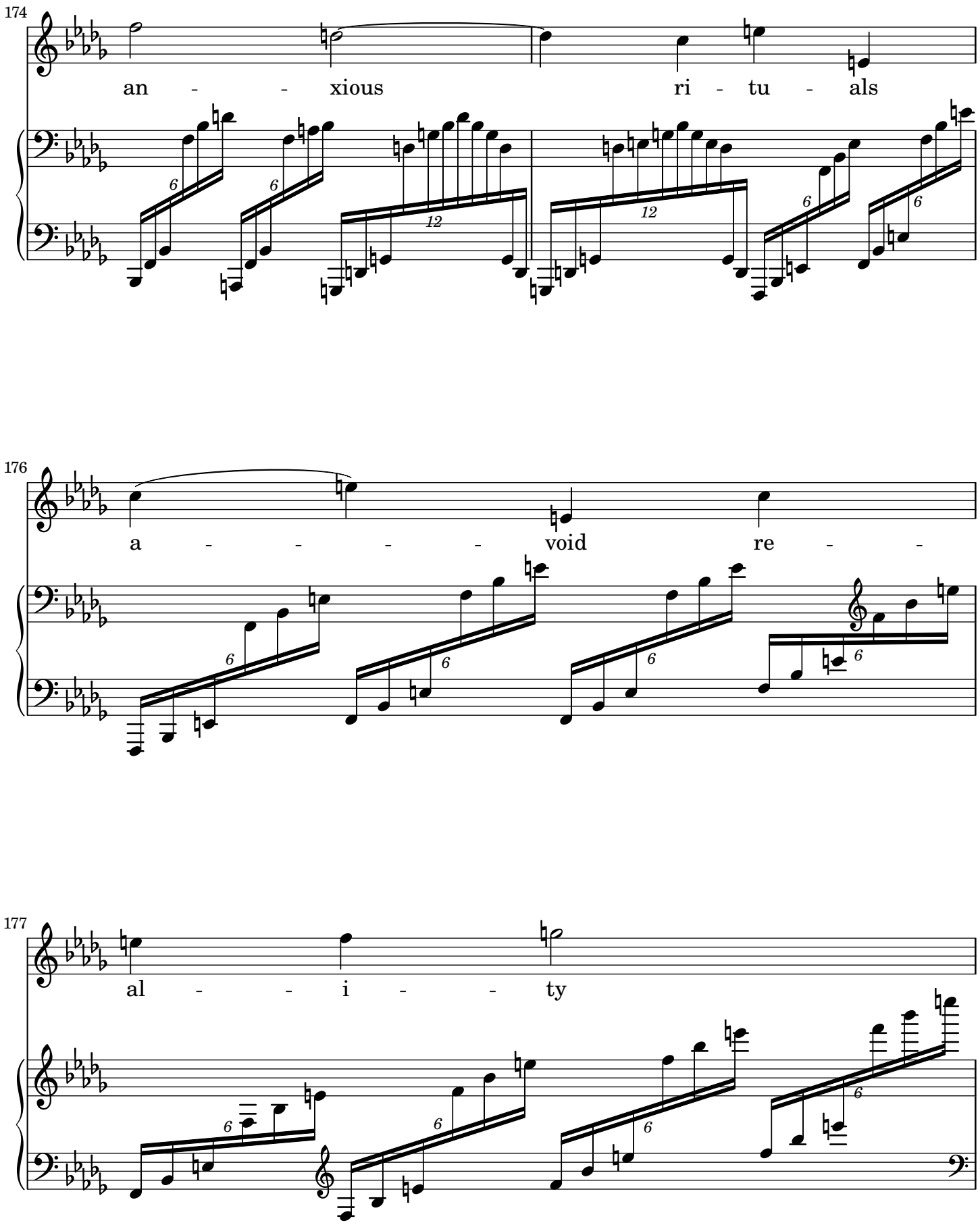

125
be - hold him a - dore him he is my strength I con - jure your
130
vis - ion to be seen by all oh can you see him
134
you must see him tell me what you see and those not wor - thy


138
will not see him hear his migh - ty voice kiss his ten - der
142
feet rise up through me con-jure psy - cho man
sp
ff
sp
f
146
win - dow to my soul my blood mate
mf
f


150
di - a - la - ted eyes a sixth sense in my bones
mf
154
I sense the world I sense the beau-ty of eve - ry thing
159
he has the gift to make my bliss
12


162
with gifts of joy
12
12
12
12
164
en - dowed with pur - - - -
12
12
12
12
166
- - i - ty em - - - -
12
12
12
12


168
- - pa - thy pro - - - -
170
tec - - tion from my - self
172
shield me from mo - ther


174
an - - xious ri - tu - als
176
a - - - - void re - -
177
al - - i - - ty

178

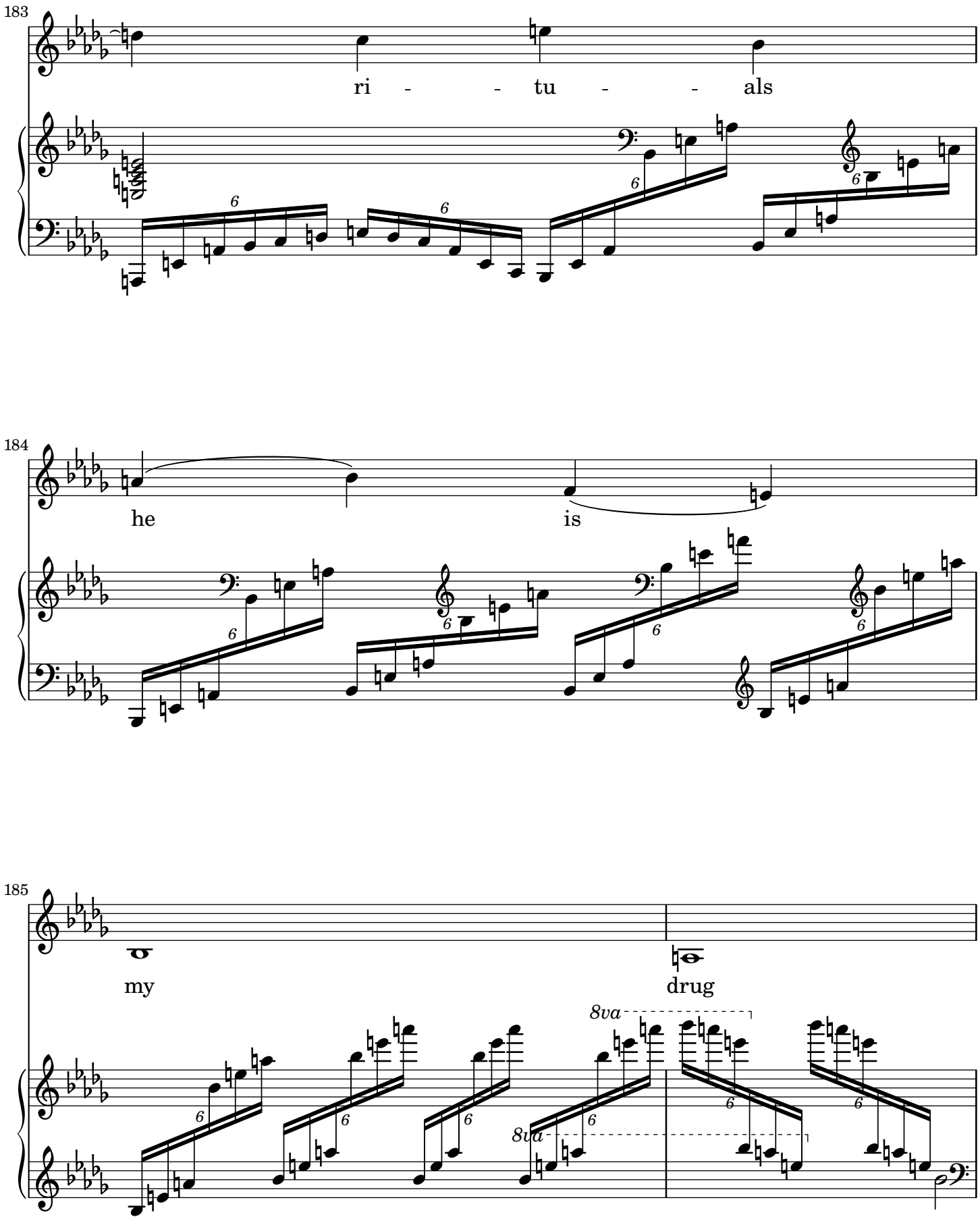
pro - tect my dreams

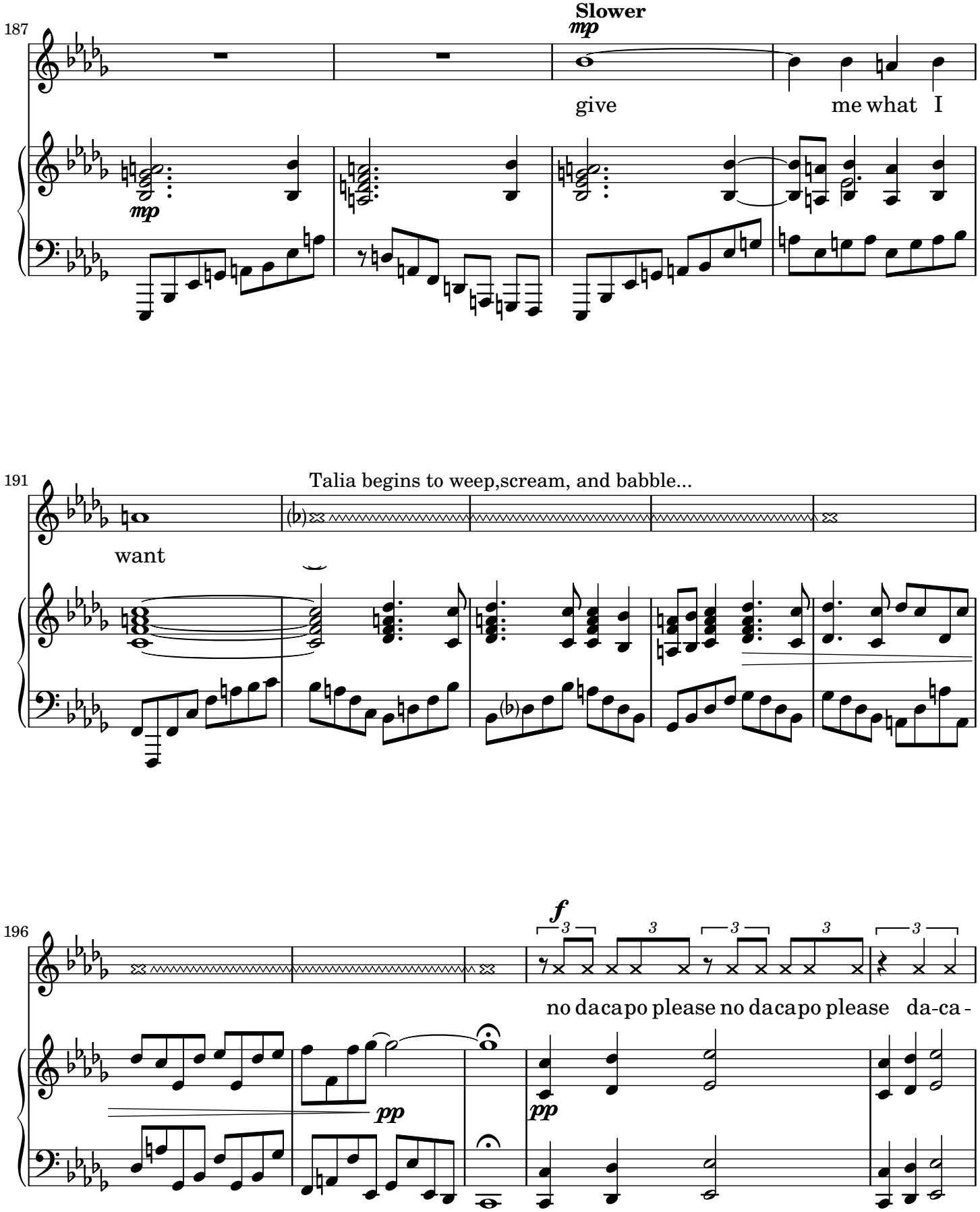
180

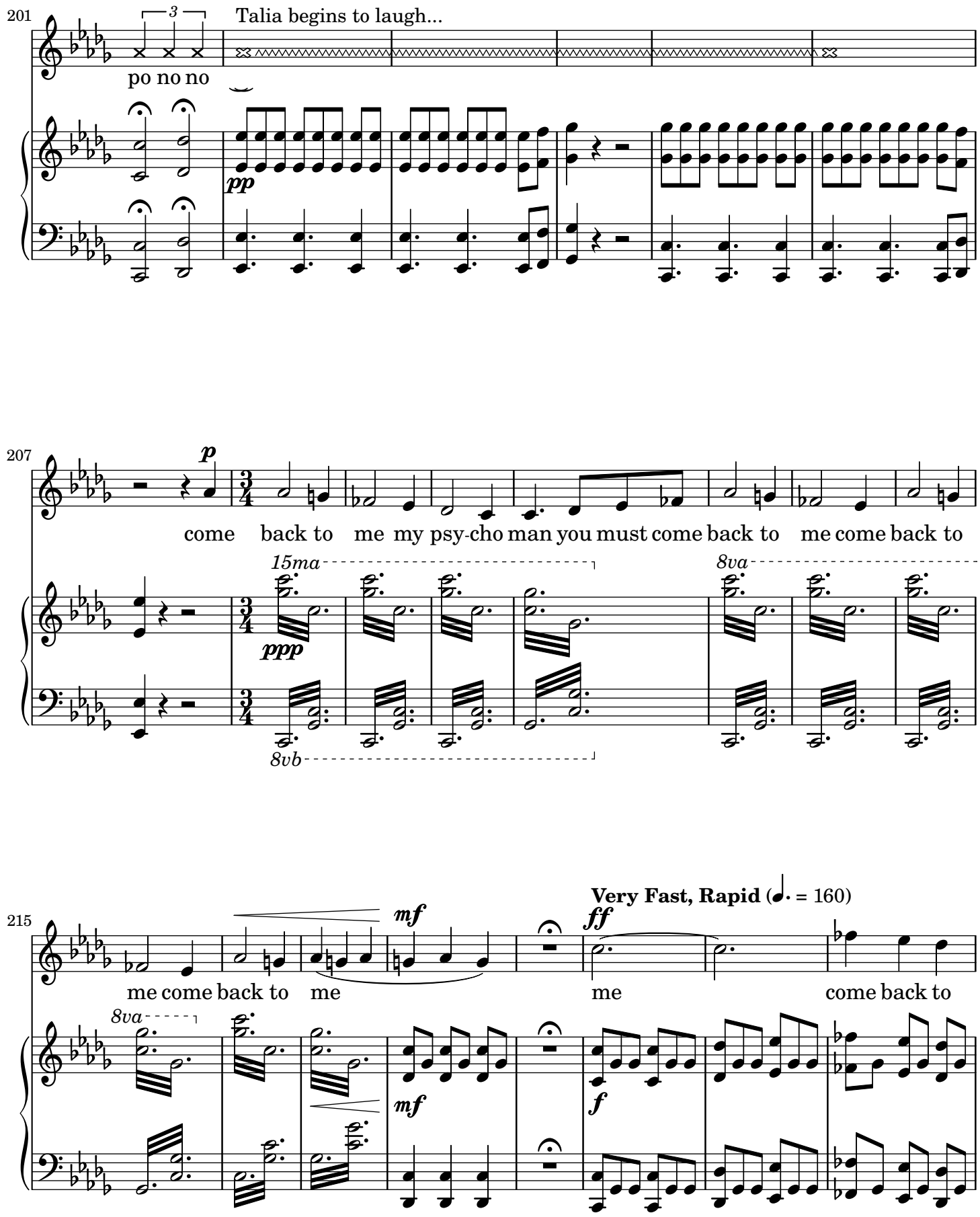
shield me from mo - ther

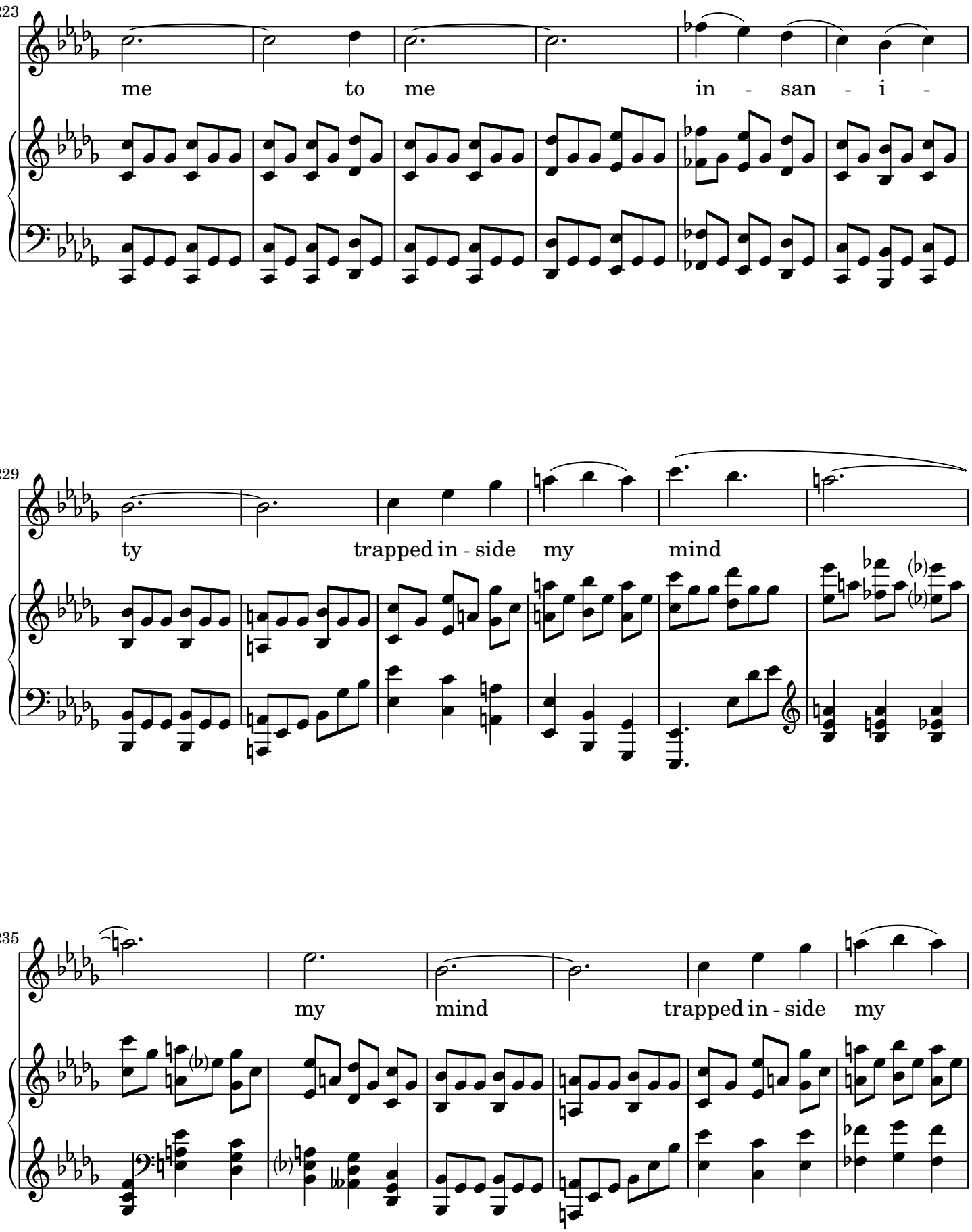
182

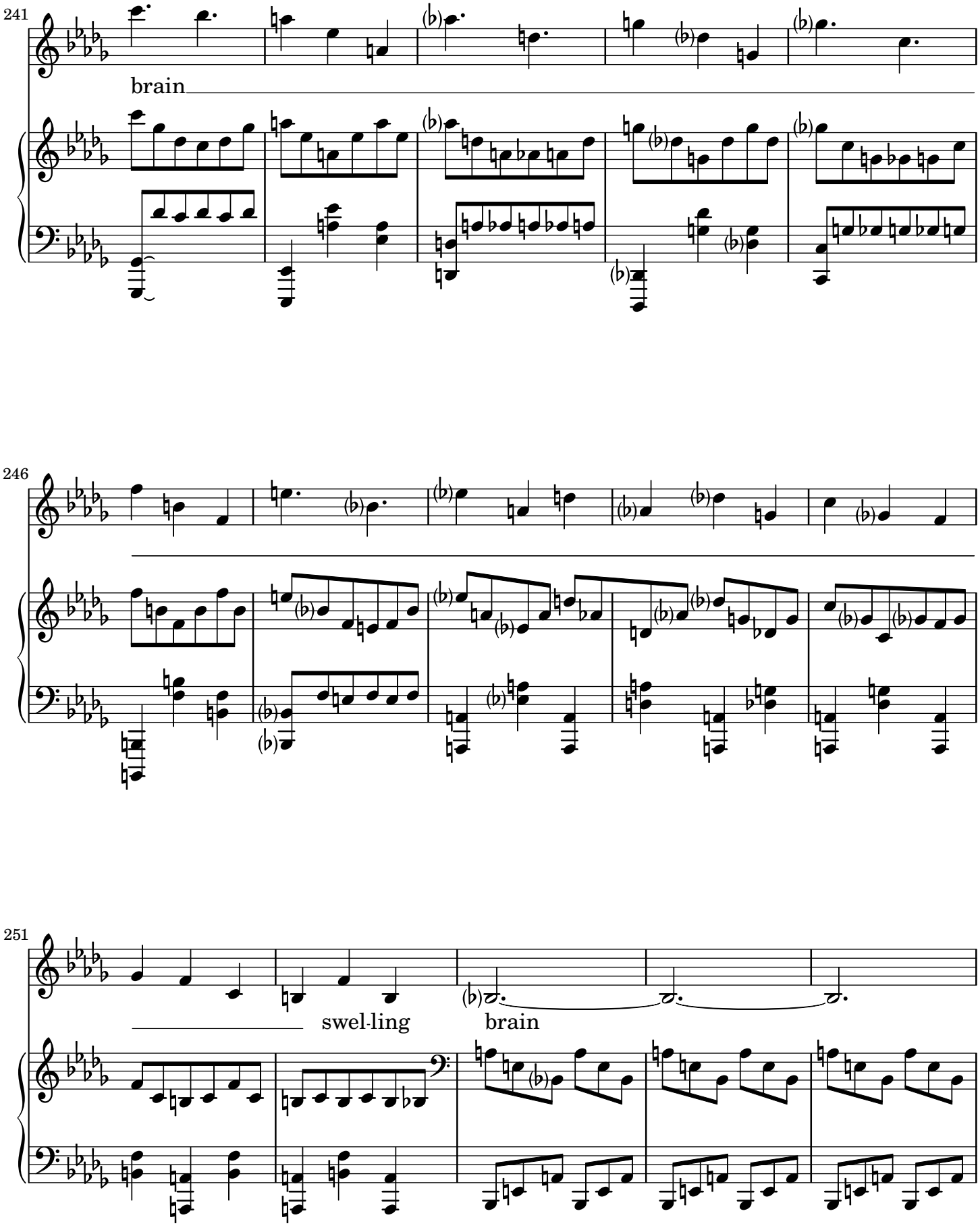
an - - - - - xious


183
ri - - tu - - als
184
he
is
185
my
drug
8va
8va

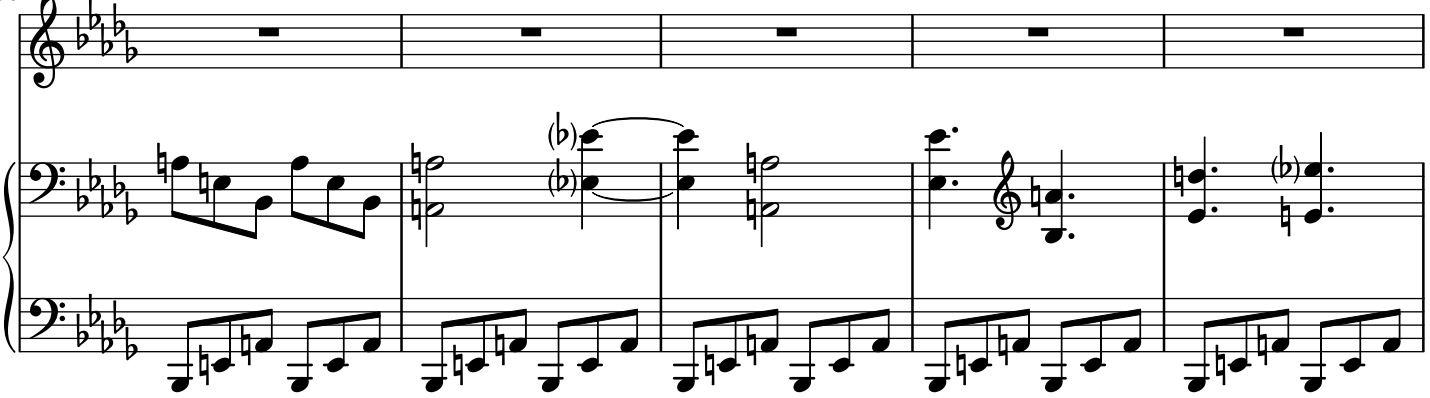

187
Slower
mp
mp
give
me what I
191
Talia begins to weep,scream, and babble...
want
196
f
3
pp
pp
no dacapo please no dacapo please da-ca -


201
Talia begins to laugh...
po no no
pp
207
p
come back to me my psy-cho man you must come back to me come back to
15ma
8vb
ppp
8va
215
me come back to me
mf
Very Fast, Rapid (♩. = 160)
ff
me come back to
8va
mf
f

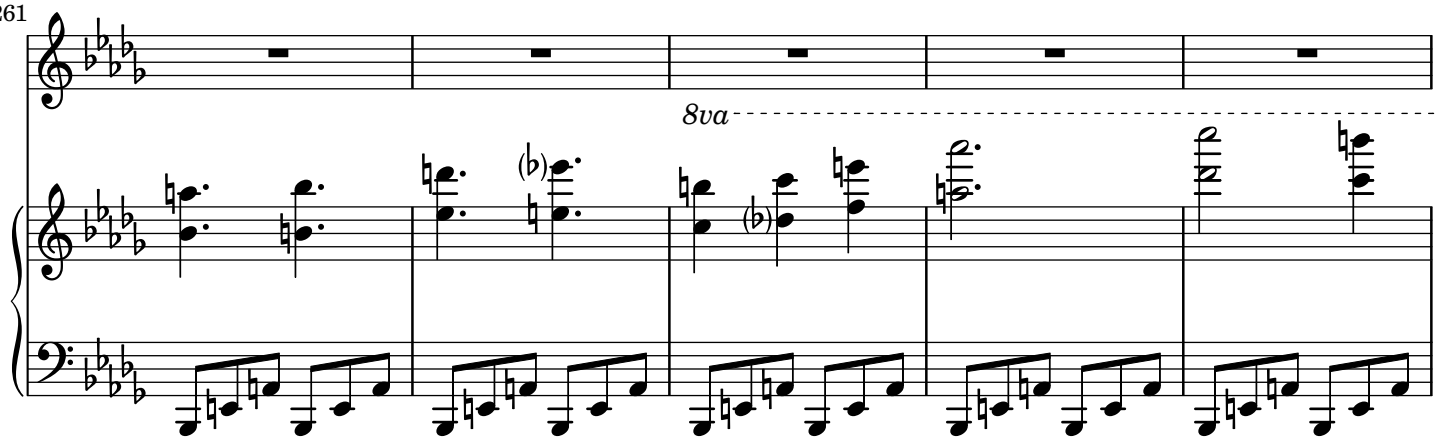

223
me to me in - san - i -
229
ty trapped in - side my mind
235
my mind trapped in - side my


241
brain
246
251
swel·ling
brain

256

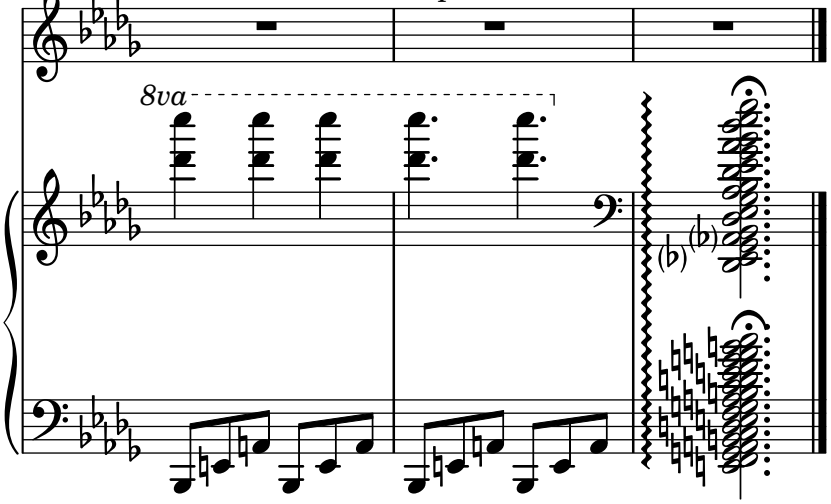


261



266

Harold passes out on floor from exhaustion, see libretto....



The Sun and Moon Collide

Harold Unconscious

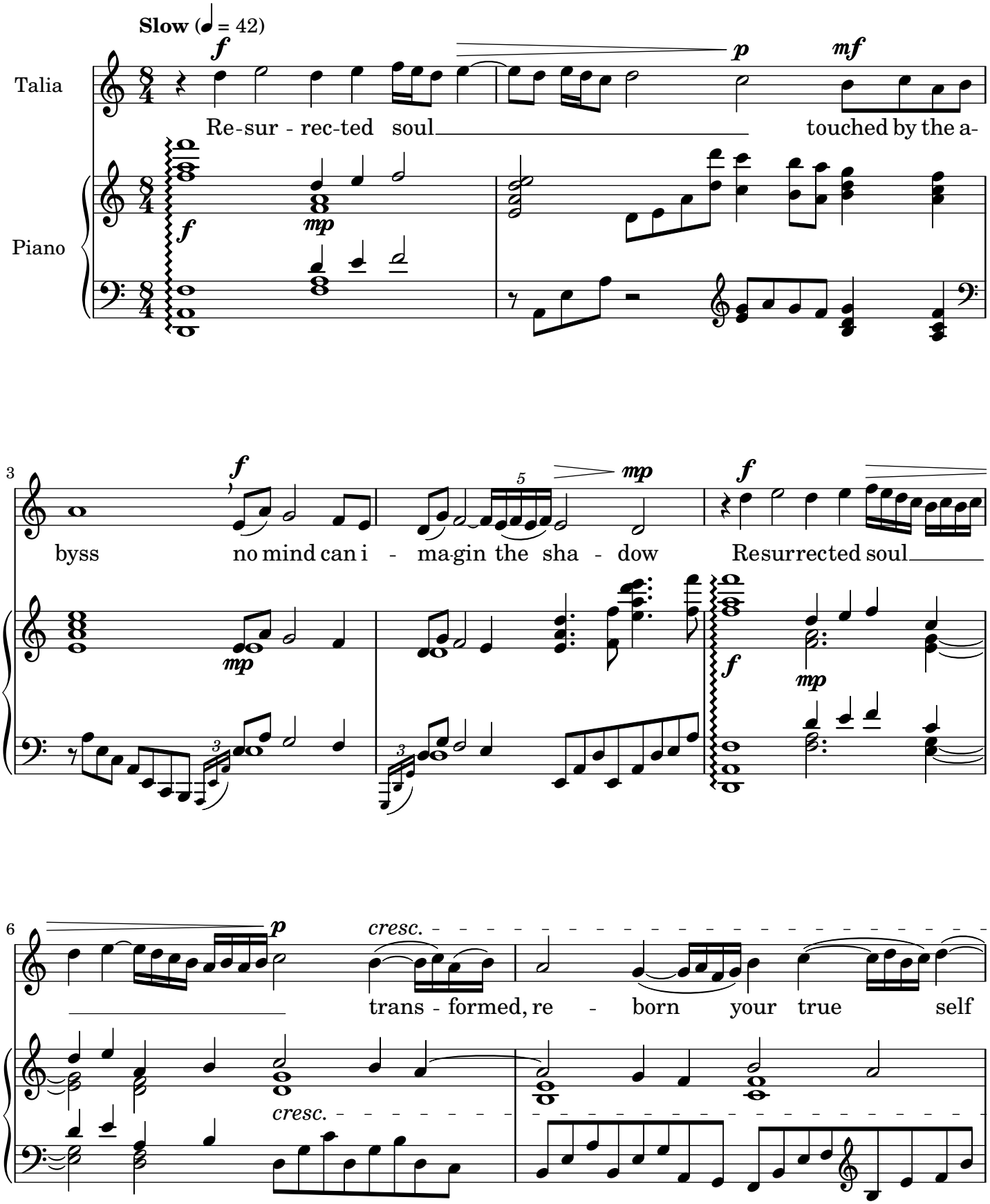
Talia becomes panicked uncontrolled, screaming, and very loud.
She neals besides him and holds him.
He's out, his spirit is gone
He's traveling to another world
Come back, come back to me
you shall return to me
you cannot leave without me...
Talia mounts Harold's hips as if to have intercourse with him.
Talia slaps his face, bangs his chest, and pumps his arms.
She flails her arms wildly, groans, and spits
She performs mouth to mouth resuscitation.
Spirits awake, meet me here, now
demon, devil, shadow phantom, give back this soul to me.
Harold remains still as if dead.
Talia stands and back slowly away.
After a silent pause Harold resuscitates.
Spirit, you have come back to me.
Spirit, you have returned to my world.
Tell me of your journey into death and birth.
Where was death, give me the map.

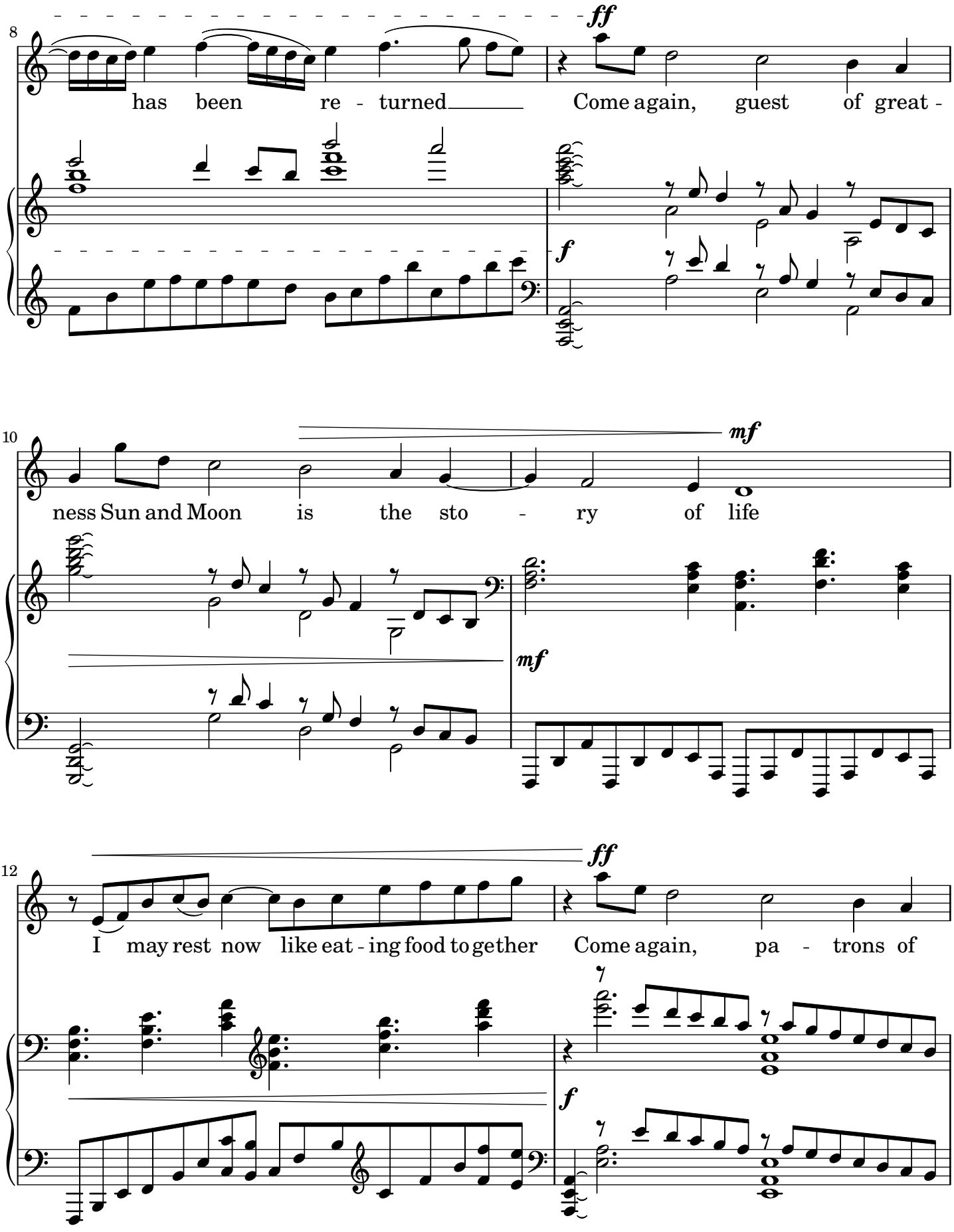
Harold:
What did you do to me?
Talia:
What did you see? Where were you? Darkness? Light?

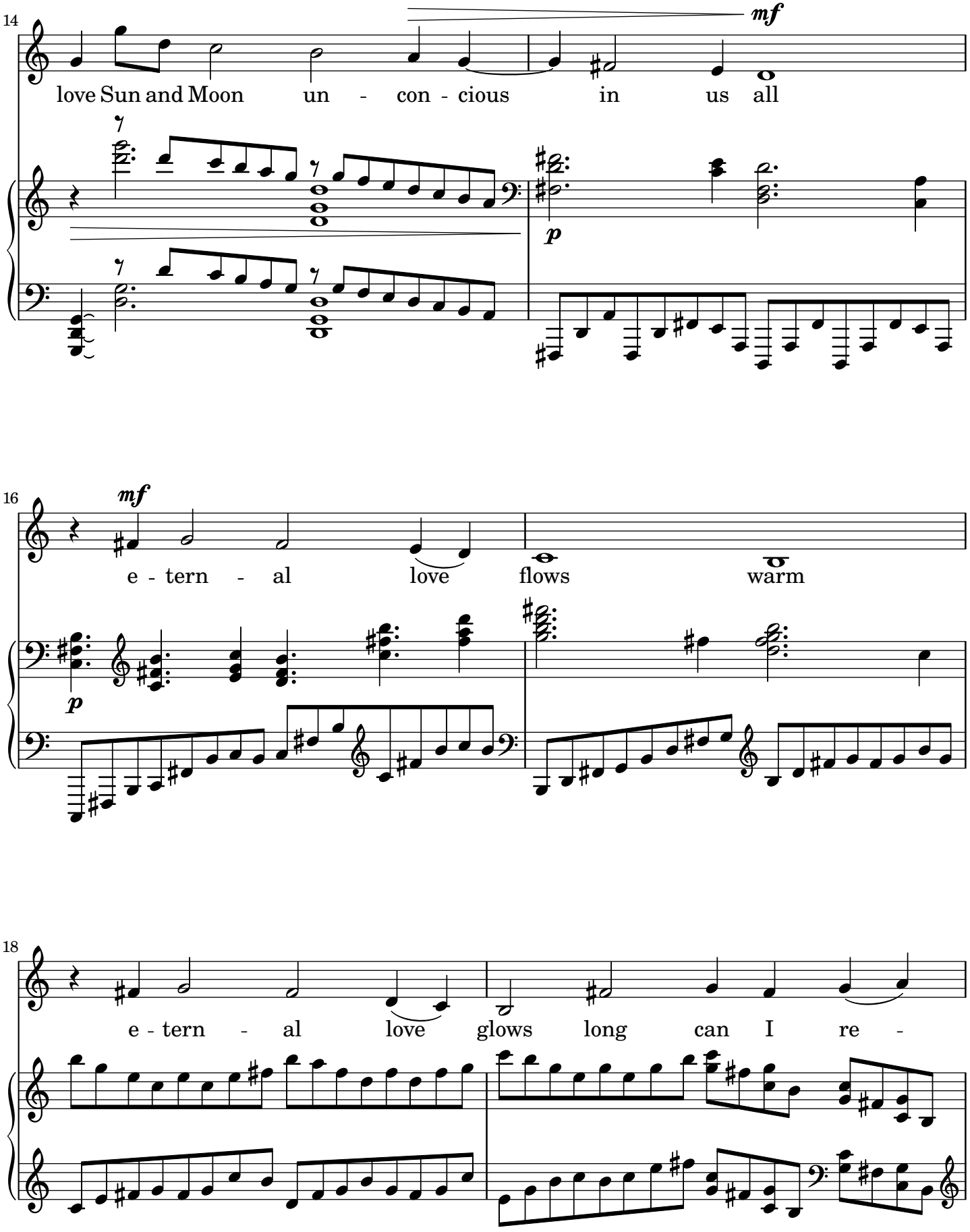
Harold:
We need to rehearse for the concert.
They both rise to assume their roles as musicians.
Song of Resurrection...

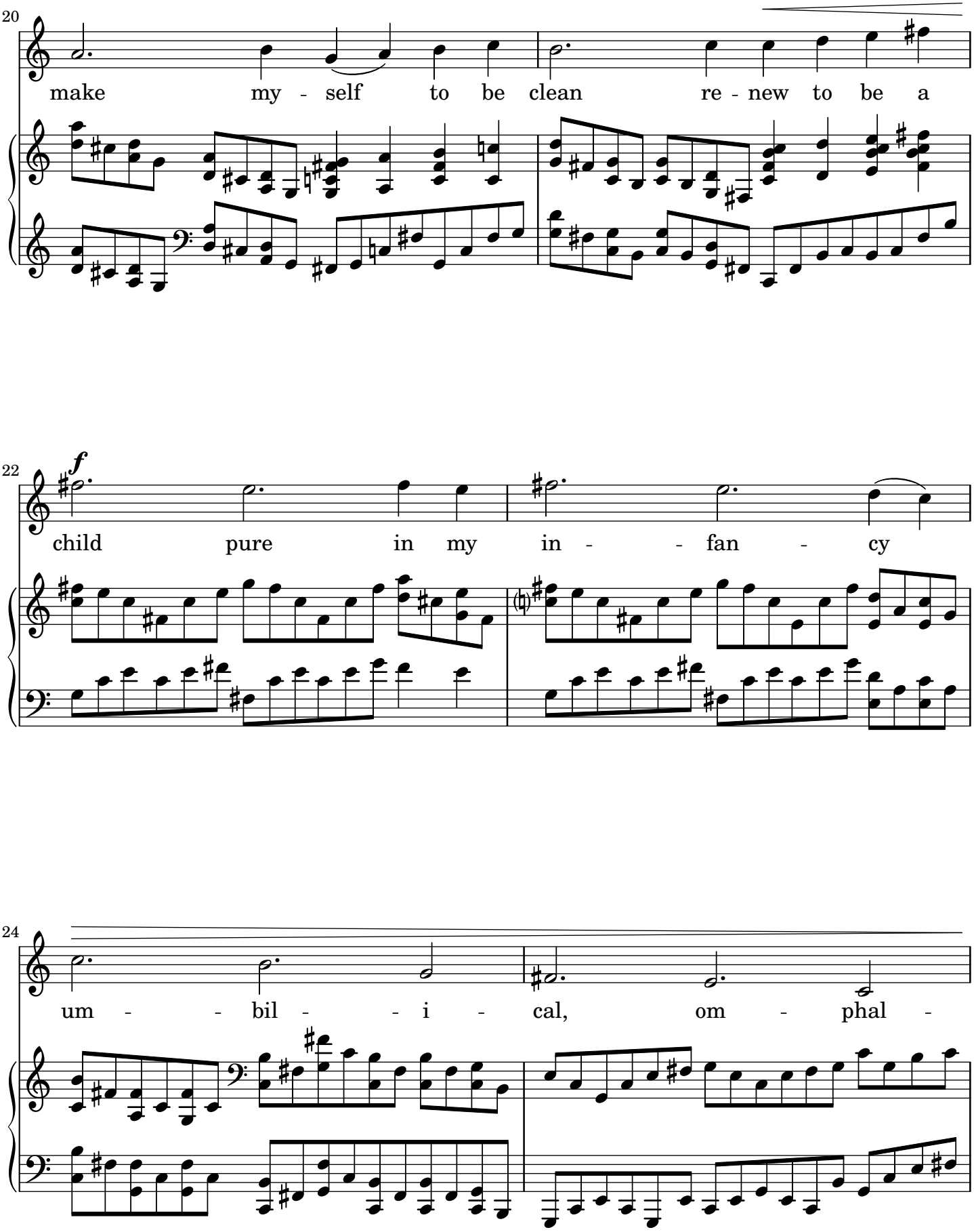
Song of Resurrection

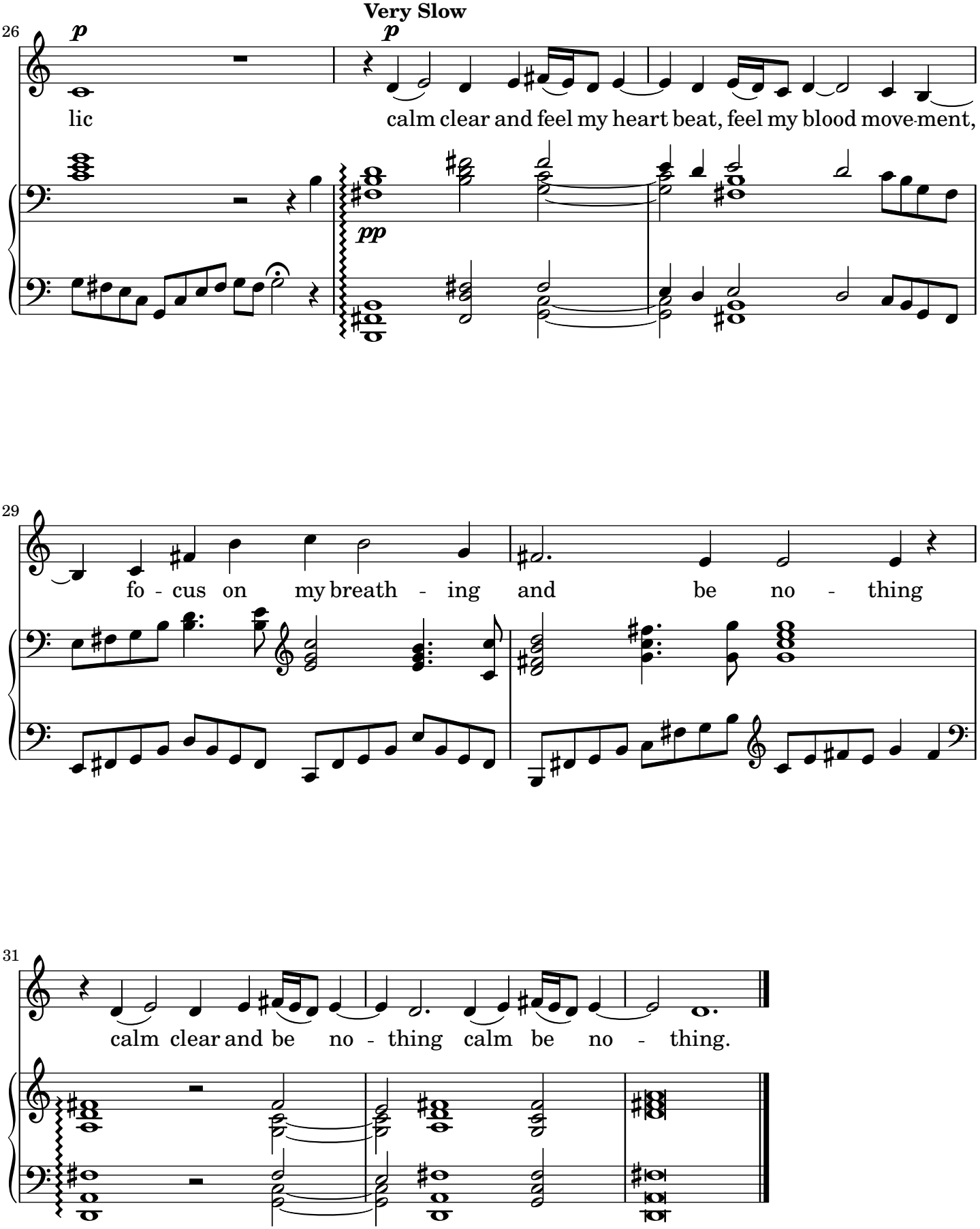
Aria




8
has been re - turned
Come again, guest of great -
ff
f
10
ness Sun and Moon is the sto - ry of life
mf
mf
12
I may rest now like eat - ing food to gether
Come again, pa - trons of
ff
f


14
mf
love Sun and Moon un - con - cious in us all
p
16
mf
e - tern - al love flows warm
p
18
e - tern - al love glows long can I re -


20
make my - self to be clean re - new to be a
22
f
child pure in my in - - fan - cy
24
um - - bil - - i - cal, om - phal -


Very Slow
26
p
p
pp
lic
calm clear and feel my heart beat, feel my blood move-ment,
29
fo - cus on my breath - ing and be no - thing
31
calm clear and be no - thing calm be no - thing.