

**Miroslav Tóth**

# **EYE FOR AN EYE**

One act video opera for two solists, five employees, tv news reporter, soldier in a training tank TU-34, chamber ensemble: violoncello, baritone saxophone, trombone, cimbalom, drumset and extensive vocal choir



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# EYE FOR AN EYE

One act video opera for two solists, five employees, tv news reporter, soldier in a tranining tank TU-34, chamber ensemble: violoncello, baritone saxaphone, trombone, cimbalom, drumset and extensive vocal choir

Premiere: 14.1.2015, Kasárne Kulturpark Košice, Slovak republic

Music: Miroslav Tóth  
 Libreto: Marek Kundlák  
 Story: Marek Kundlák, Miroslav Tóth  
 Dramturgy: Marek Kundlák, Miroslav Tóth  
 Film Director, Script, Camera: Miroslav Tóth  
 Theather Director: Marek Kundlák  
 Costumes: Emma Korpová, Kristína Horníková  
 Production: Zuzana Kotiková, Lucia Potokárová

## Parts

1. Cemetery I.
2. Five beginnings
3. Ouvertura
4. Due recitative
5. Canzonetta
6. Meditativo
7. Balleto
8. Campagna – il ritmo del ballo
9. Offertorio, recitativo e coro
10. Don't let me be to good / Intermezzo
11. Aria with a Knight
12. Battaglia
13. La ditta – core e coda
14. Finale, per due voci e violoncello
15. Cemetery II.

## The plot

The story takes place in eastern-Slovakian town of Humenné. It depicts the struggle of an ex-soldier to fit in the civil shoes after leaving the army. He comes to Humenné with a plan to open a weapon factory. There's a significant tension between his civil present and his military past. This unnamed "Man" tries to benefit from the position of the town in "forgotten east" far from the capital, and also from the high unemployment rate of the highly poluted region, nicknamed as "a triangle of death". The goal seems to be reachable and we witness the Man's green-suit cynicism that makes him successful in his path. How far does this attitude lead him?

## Darution

64 min.

## Personel from premiere

Man – Marek Kundlák (barytón, contratenor, extensive vocal)

Assistant – Samuel Szabo (falzett)

Five employees – Andrea Ľuptáková, Kristína Hanzenová, Kristína Horníková, Anna Čonková, Erik Pánčí  
 Broadcaster, Soldier in a tank

Musica falsa et ficte ensemble

Miroslav Tóth – conductor

Andrej Gál – cello, Kováts Gergő – barithon sax., Mikuláš Havrla – trombone, Michal Pal'ko – cimbalom,  
 Gergely Kovács – drumset

Extensive singers : Andrea Ľuptáková, Kristína Hanzenová, Kristína Horníková, Anna Čonková, Erik Pánčí

## EXPLANATORY

### **Interpretation**

Relation between interpretation / improvisation / composition in real time

The score that you are holding in your hand is a result of notation which condenses a number of interpretational traditions. It is a blend of traditional composing notation, composition in real time and meta-genre interferences. Meta-genre character of this piece is here the key constructional factor. Paradoxically, the diversity of styles and genres forms its compactness. With this piece, there is a need for flexible performers who are skilled in interpretation of contemporary music, as well as old music (baroque, classicism), free improvisation and extensive vocal techniques (small choire). This opera is a proof that it is possible to combine the variety of performers into one unity.

We have also reevaluated the role of the conductor. He carries attributes of the originator of certain energy. Please, do not take this in transcendental or spiritual terms, but rather the pragmatic one (physical and interpretational). This is because the conductor watches over the interpretational aspects – the accuracy of cues for different voices and instruments, dynamics, phrasing, agogics and rhythm, but he is also the originator of the style. This separates him from an interpreter of aleatoric scores, who only interprets the written notes. The “energetic” aspect of conducting of different gestures (explained below) defines the selection of the character of interpretation. The conductor interprets the score that includes the traditional writing as well as gesture symbols and aleatoric and free improvisational passages. Together with the musicians, the conductor, whilst following certain rules, have an opened range of changes that can result in different performance outcomes of the same piece, whenever played again. Why is it so? With my frame of work, I am following the tradition of “the composer on-stage”, hence the way of choosing the best musical material not only during composing period, but also during the interpretation itself.

### **Description of the conducting symbols/gestures and how to execute them**

Symbols were carefully chosen to be clearly visible in the act of conducting in order to stimulate immediately the interpretational creativity of the musicians. Before I get to the characteristics of different symbols, I need to point out that, before every staging, there is a need for a sufficient training in interpretation of the symbols in different tempos, setups and dynamics. Symbol is a sign. Sign is a character and musicians are welcome to interpret the character of music creatively, i.e. vary it. This is not anymore the aleatoric variation, but rather an improvisational one, as we know it from jazz tradition. This leads to “liveliness” of the piece.



- Symbol “ohm” - producing of ambient fields. Instruments or voices produce gentle, subtle, non-disturbing tones or sounds.



- Symbol “sforzato” - any/all instrument(s) choose a random tone and play the loudest possible sforzato



- Symbol “sumo” - playing fortissimo of random, most sonorous low note of the instrument



- Symbol “sacra” - playing melodies associated with sacral/church music



- Symbol “scratch” - producing of scratched tone in forte. Singers can choose from fonems such as “kříří”, “szíří”, “szzzz” and alikes.



- Symbol “x” - each instrument has an individually assigned character for the symbol “x”. The conductor can use these throughout the entire piece, according to momental sound of the music. It is advised to use it in parts “Cemetery I.” and “Cemetery II.” for cymbalon, trombone and cello. In part “Cemetery II.” the cello plays a special technique “old wood sound”, where there is pressure applied on the bow, producing a screechy sound.



- Symbol “u” - for choire – singing of the vowel “u”



- Symbol “a” - for choire – singing of the vowel “a”



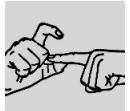
- Symbol "metal" - very energetic playing, as known from metal music



- Symbol "free improvising" - in context of the 60's – 70's tradition of atonal, noise or free-jazz music in tempo 'presto'



- Symbol "romantic" - character of romantic balad sound, smooch, slow and sweet music



- Symbol "G" - playing of the note "G" on any instrument, on arbitrary position

## Conductor

The conductor determines the dynamics and tempo of the piece. Also, by movement of the hands, he can determine the character of glissando, or the immediate start or end of a phrase.

The conductor can change the pitch of the instruments tone by a given interval by showing the number 1-8 on his fingers. When, for instance, he calls for an ambient field by the symbol "ohm", by showing an additional "2" he can modulate the character higher by a second. This offers the possibility of creative changes.

## Score / notation of time, cues of different parts

The score contains snapshots of the projection, which serve as orientational starting points of each scene. Included is also the information on the duration of individual scenes (X'X'' - min/sec).

## Musicians and actors layout

Actors are acting on the stage, the musicians and the conductor are seated in front of the stage that is heightened enough to avoid musicians blocking the spectators view (80-100cm). Musicians are seated in a semicircular layout in following order (left to right): drums, trombone, barytone sax, cymbalon, cello, 5 choir singers amplified by microphones. The conductor is seated in front of them making sure he has a good view of all musicians, stage and 3 projections.

## Eye For an Eye – light design (see the lighting design sketch)

- the lighting is executed in a simple way, standard small theatre stage lighting equipment is required
- the red circled areas /table, cupboard and stat.bike/ are sharply "cut" with spots and front lights; overlapping too much the shown area can cause undesired interference with the 3 projection screens
- the red circled area below the punching bag should be lightened from above only
- on the front stage there is side spot, very thin and narrow from left, so that it lightens a standing man
- at least 4 contra lights
- the red circled areas on the sides of the stage are lightened by narrow spots from above
- one searchlight is an advantage.

## Stage



## LIBRETTO

(translation to english from slovak language)

### **Part: Five beginnings**

**Man:** Next year, The Ministry of Defence will raise their budget by €50mil. Well, €50mil., what can we supply for €50mil... Well, maybe a few pairs of socks for each soldier, maybe 2 more bread rolls for breakfast, maybe a few night vision devices too. That's roughly the €50mil. (...) That's nothing. They need 10 times more... 20 times more. But, well... Ministry of Defence of Slovak Republic... (chuckles) It's a good place.

**TV Broadcaster:** We're back, you're watching the headline news. In 2015 we will spend €50mil. more on defence than this year. It probably won't be a big deal, but still enough to avoid Slovakian army falling into shame. After the purchase of „Spartans“, the Minister is bold enough for another big modernization. This time it will be helicopters. But the analyst notices that this is still far away from our promises to NATO.

**Man:** The root of all evil: slavish morality of humility, chastity, non-egoism and absolute obedience has won. As I walked around the town, looking for a suitable residence for our company, immediately I fell in love with this place because of this animal. Because it represents the exact opposite of what I've just cited. It's an animal of force, an animal designed for survival, for enforcing its existence.

### **Part: Due recitativi**

**Man:** People need order. Such as they need to clean up their rooms, flats, houses, streets, cities, offices, they also need to tidy up their lives. The nature has always had its self-cleaning mechanisms, the Earth can clean itself. And the reasoning people also need to clean themselves from time to time. That's what the war is for. Simply - the stronger one always eats the weaker one. It's not different among the people. We shouldn't take it like „the war is bad, the war is painful“. Of course, maybe it's not anything desirable. But it's natural that way. The lion eats the lamb as the stronger eats the weaker. Does it sound cynical? Maybe. But that's how it is. The war is the dry cleaner of the mankind.

**Man:** Let's get this straight: where do these people work. In chemical plants. That's what we need, what we want? It's about the people's health. Recently, there were municipal elections - the politicians promise new roads, new parking places, new homes for young families etc. Are politicians capable of making it real? How? I want to give jobs to the people - a decent job for decent money. A decent standard of life. Can politicians supply this? No no. The people deserve a dignified life. And I can partially give it to them. Or they would work in chemical plants that contaminate all the environment around? I saw a house, painted like 5 years ago. And all the rains, all the shit, the black, the smog that was leaking down the walls... Do the people really need to pollute their air themselves? While believing that they feed their families? Well thanks for that. People are prejudiced. They think „the weapons, the war“... It's a job just as any other. After all, they wouldn't even know what exactly they're manufacturing. He works on this piece, he works on that one and when it's put together, we have a product that we sell for good money. There's nothing wrong about it. I pay the taxes.

### **Part: Canzonetta**

**Man:** Ďzingo bug éj... lubilut jambazut. Sibirut jachmin buz at! Ej ji-i-i-i-i! Mihih-i-it! Ih-i-i-i-i-i-i-i... Azva ichomi-it t-t-t-t-t ááá..... a a a a a a .... Tkvan či si bomba tvisi ni mi to mombit tomba. Skep taku stil. Mihi hi hi hi.... Mi hi hi hi.... Aaaa! Miaua. Niaj. Iui-i-i-i-i. Mirikvisantčingi intgrisantihop... Ratanananana! Dananadadanana! Dada ú! Dada ú! Dansabidrub simbirut vechšim biz un net sim rim rrrrrrr.

### **Part: Meditativo**

**Man:** Effective defense - that's the keystone of every game. And the keystone of every state too. It's not just about our country, but any country that needs to buy technologies for their own defense. It's the keystone of survival. Therefore I'm glad that our company's activities in this town enable us to support these beautiful activities that lead young people to thirst for goal, energy, commitment, and... Philanthropy is still a young concept in our country and I think we should support these activities. After all, with my previous company we made business with rubber and we also produced hockey pucks, so my attitude to this sport is a matter of my heart and I'm really happy that this way I can continue to support this wonderful sport - these energetic young people who long for success, for victory.. And I think that this is also the keystone of achievements.

### **Part: Campagna**

**Man:** Dear friends. I stand before you today for one simple reason. I'm not here by coincidence, I chose your town willingly, to give you one basic question than many of you are concerned with. The question is: how many of your kids, kids of Humenné, study or work away from this beautiful town? Ask this question yourselves and you will answer it too: Too many. I don't like that. I like this town because of its beautiful people who don't deserve their families getting torn apart just because their kids can't find work in this region. This country doesn't deserve such emigration as 100 years ago. We know what happened to our grandfathers who stayed in America, leaving their families behind forever. Do we want this to happen now, in the modern world? Surely not! That's why I stand here today, offering you jobs! I can solve this problem, partially at least. I stand here offering you jobs that are decent, well paid, and you don't need to feel ashamed of them. Jobs after which you can go to bed knowing that you've done something for your families. After all - we are doing this for our kids. We are doing this for our kids! Dear citizens, you are doing it for your kids!

### **Part: Offertorium**

**Man:** Sacrifice. Whatever we do in our lives, we all need to sacrifice something. OK, there are also war victims, sure, but we are talking about the defense. We are not talking about attacking. Really, this is about defending the nation, defending the state. You cannot compare it with an assault. After all, weapons don't kill people. People kill people. It's like you would say that pencils write novels. It's people.

### **Part: Don't let me be to good**

**Man:** Pakežuva čuvbo hi imžichvi čviršchmišli svi rachtirí tambeduchtichla givili ach mu zsigi hi gi mi hi ha gaturum dr-r-r-r-i jaba diba da dinda piki ški tunku miki šku bio bio rakitimi oij hách mikl mividrab mividrab áhm abadučima bataterméstnuna rakasamustap! Zimba paka. Pangá reziduma epesetuma. Rigabasanatrumanapana, labidanapastramanumpa, hach nabidusumatreme. Anima he-é-é ch by matruma. Hop minutrap himcvojk ik mi cví, cion ka – ka- ka – ka – ka igh ka – ka – ka- ka- ka igh ka – ka – ka- ka – ka – Kam idam šimu tschiuring lat! im óp kivrapat namtriump givirup lapamcá. Di vi dup lampacá! Lapa timcu tóá – hop!

**(Vocal)** Everytime you walk inside  
 It's your gun, I'm waiting for  
 It's the bullets, it's the steel  
 Making my hart something to feel  
 Be my hero  
 Be my killer  
 Walk inside and turn me bitter  
 I step, you shoot  
 Don't let me be to good.

### **Part: Intermezzo**

**Man:** The employee is the alpha and omega of every company - of every well-working company. I think that if the boss doesn't value his employees and he cannot show it to them adequately, the employee cannot feel important, essential, appreciated and that the job is worth something. The relationship between boss and employee must be fair. It must be built on principles that are followed and if they are not, there must come a punishment.

### **Part: La Ditta**

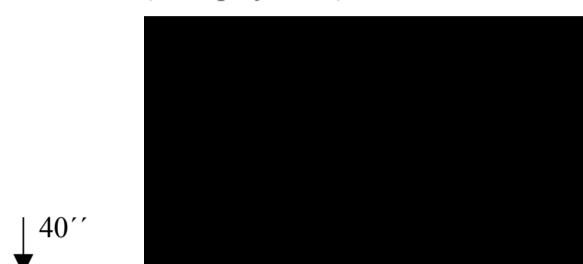
**Man:** Loyalty is one of the greatest values in a job. There would be no good results without loyalty, because then you have no guarantee that the employee does what he's supposed to. It's not about telling him 3 times the same. Once said - it's saintly. A loyal employee doesn't set you up, doesn't steal from you, doesn't lie to you. A loyal employee is your gold in the company.

# Cemetery

Eye for an Eye

music: Miroslav Tóth  
libretto: Marek Kundlák

(videoprojection)



↓ 40''

**A** part Dark

Violoncello

Grave / senza regolare metro  
(gliss / senza regolare metro)

Violoncello: *ppp*, *pp*, *p*

Cimbalom

(cluster with hand)

Cimbalom: *p*, *sfp*, *p*

(note "ES" is prepared with a rubber)

Voice

45 - 55''

5

(slow and create)

Vc.

arco, gliss.

Cim.

choir / cluster + gliss.

20''

Voice: (slow and create) arco, gliss., choir / cluster + gliss.

Vc.: gliss.

Cim.: gliss.

Tbn.

(free variation of pitch)

Dr.

gliss.

f ff pp

f ff pp

f ff pp

f pp

12

Voice Vc. Cim. Bari. Sax. Tbn. Dr.

**B**

3'' (free pitch) 10'' (free pitch)

4'25'' part Cemetery

Marcia funebre / senza regolare metro

conductor symbol

**1.**

1,2&amp;3 voice - choir

**1.****2.**

20

Voice Vc. Cim. Bari. Sax. Tbn.

pietoso

Hu men né **p**

Hu men né **p**

Strá..žské

**pp**

10

**3.**

Voice: 30 Vra nou nad Top l'ou

**1.**

Vc.: **p** Hu men né

Cim. {

Bari. Sax. **p**

Tbn. wavy line

Dr. **p**

**4.**

4&5 voice - scratch tones

Hu men né

**4.** cluster **p** **mf**

**4.** **mp** snare **p**

40

Voice: **p** 4&5 voice

**1.** 1,2&3 - choir  
4&5 voice - scratch tones

Vc.: **p** Hu men né

Cim. { **p**

Bari. Sax. **p**

Tbn. **p**

Dr. **p** **ppp**

# Five beginnings

**A**



55''

Man (video)

**B**



1'22''

**SPOKEN WORDS**

Next year, The Mi-nis-try of De-fence will raise their budget by €50mil.

3

Man (video)

Well, €50mil., what can we sup-ply for €50mil... Well, may-be a few pairs of socks for each soldier, may-be more bread rolls for break-fast, maybe a few

17

Man (video)

night vision devices too. Thats roughly the €50mil. Thats nothing. They need times more.. times more. But, well Ministry of Defence of Slovak Republic...

31

Man (video)

(chuck-les) Its a good place.

5''

C

28''

It probably won't be a big deal, but still enough to avoid army falling into shame. After the purchase of „Spartans“,

ARMÁDA DOSTANE VIAC

18:42

HLAVNÉ SPRÁVY

TV News report (video)

**SPOKEN WORDS**

We're back, you're watching the headline news. In 2015 we will spend €50mil. more on defence than this year.

Vc.

**fp**

41

TV News report (video)

It probably won't be a big deal, but still enough to avoid Slovakian army falling into shame. After the purchase of „Spartans“, the Minister is bolt

Vc.

55

TV News report (video)

enough for another big modernization. This time it will be helicopters. But the analyst notices that this is still far away from our promises to NATO.

Vc.



1'10''

**D** *mf*

**SPOKEN WORDS**

The root of all evil: slavish morality of humility, chastity, non-egoism and absolute obedience has won. As I walked around the town, looking for

Voice (choir)

**88** *pp* cluster and phrasing with gliss

**88** *pp* cluster and phrasing with a gliss

Vc.

**74**

Man (video)

a suiting residence for our company, immediately I fell in love with this place because of this animal. Because it represents the exact opposite of what

Voice (choir)

**88** *pp* cluster and phrasing with a gliss

**88** *pp* cluster and phrasing with gliss

Vc.

**88**

Man (video)

I've just cited. It's an animal of force, an animal designed for survival, for enforcing its existence.

Voice (choir)

**88** *pp* > cluster and phrasing with a gliss

**88** *pp* & **88** *pp* cluster and phrasing with a gliss

Vc.

**96**

Voice (choir)

**p**

(from video projection)

Vc.

Bari. Sax.

**p** free lowest pitches

Tbn.

**mf**

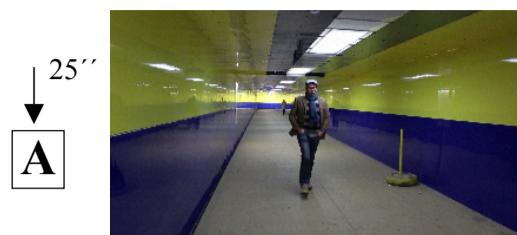
1'15''

10''



# Ouverture

13



**B** ♩ = 120 Energico / galante

(falsetto)

Man (video)

Violoncello

*f* la lá - - -

tr~

Music score for Man (video) and Violoncello. The Man (video) part consists of a bass line with eighth-note patterns and lyrics 'la lá'. The Violoncello part is mostly silent. Measure 1 ends with a fermata over the cello staff.



Man (video)

Cim.

Vc.

*f*

tr~

(falsetto)

Music score for Man (video), Cimbalom (Cim.), and Violin (Vc.). The Man (video) part has a bass line with sixteenth-note patterns. The Cimbalom and Violin parts provide harmonic support. Measure 2 ends with a fermata over the Vc. staff.



12

continue in impro

Man (video)

Cim.

Vc.

Bari. Sax.

*f*

tr~

Music score for Man (video), Cimbalom (Cim.), Violin (Vc.), and Bassoon (Bari. Sax.). The Man (video) part continues its bass line. The Cimbalom and Violin parts play eighth-note patterns. The Bassoon part enters in measure 12. Measure 13 ends with a fermata over the Bari. Sax. staff.



16

Cim.

Vc.

Bari. Sax.

*f*

tr~~~~~

tr~~~

Music score for Cimbalom (Cim.), Violin (Vc.), and Bassoon (Bari. Sax.). The Cimbalom and Violin parts play eighth-note patterns. The Bassoon part joins in measure 16. Measure 17 ends with a fermata over the Bari. Sax. staff.

20

Cim. { repeat whole of the motiv

Vc. (tr)

Bari. Sax.

Tbn. f tr~~~~

=

24

Cim. { repeat whole of motiv

Vc. tr~~~~

Bari. Sax.

Tbn. repeat f

Dr. f tr~~~~

=

29

Man (video) [Redacted]

Man (stage)

Vc. la lá\_\_ la ff

Tbn. tr~~~~

34

↓ 15'' **D** Vivace ↓ 7'' ↓ 10' ↓ 10'' 15

Man (video)

Man (stage)

Voice

Cim.

Vc.

Bari. Sax.

Tbn.

Dr.

voice 1 (tutti gliss.)

*ff* *gliss.* *gliss.* *gliss.* *rfz* *rfz* *p*

*ff* *gliss.* *gliss.* *gliss.* *rfz* *rfz*

≡

41

↓ 10'' ↓ 30'' **E**

Man (video)

Man (stage)

Voice

Vc.

Dr.

voice 1 voice 2 voice 1 voice 2 voice 1 (falsetto)

*p* *f* *mf* *f* *p*

*mf*

*f*

46

Voice

Cim.

Vc.



51

Voice

Cim.

Vc.

Bari. Sax.



55 + voice 2

Voice

Cim.

Vc.

Bari. Sax.

Tbn.

Dr.

59

Voice

Cim.

Vc.

Bari. Sax.

Tbn.

Dr.

continue in impro



63

Voice

Cim.

Vc.

Bari. Sax.

Tbn.

Dr.

↓ 15'' Presto

**F** ↓  
25'' Grave

**p**

**p**

**p**

**p**

continue in impro







# Canzonetta

**A Allergo assai, extensive improvise**

Man (video)

Baritone Saxophone

Drum Set

Man (video)

Cim.

Bari. Sax.

Tbn.

Dr.

Man (video)

Voice

Cim.

Vc.

Bari. Sax.

Tbn.

Dr.

**12** **f** Ďzingo bug éj... lubilut jambazut. Sibirut jachmin buz at! Ej ji-i-i-i-i! Mihih-i-it! Ih-i-i-i-i-i-i-i... Azva ichomi-it t-t-t-t-t ááá..... a a a a a a ....

improvise in same character as a Man / recorded extensive voice

**27** **f** Tkvan či si bomba tvisi ni mi to mombit tomba. Skek taku stil. Mihi hi hi hi.... Mi hi hi hi.... Aaaa! Miaua. Niaj. Iui-i-i-i-i. Mirikvisantčingi intgrisantihop...

improvise in same character as a Man / recorded extensive voice

improvise in same character as a Man / recorded extensive voice

**B** **55''**

**C Part Box (on stage)** **30''**

Dananadadanana! Dada ú! Dada ú! Dansabidrub simbirut vechšim biz un net sim rim rrrrrrr.

**B** **fff**

**sfz**

**fff**

**sfz**

**fff**

**sfz**

**fff**

**sfz**

**fff**

**sfz**

**fff**

**sfz**

(numbers of sfz's depends from stage action)

40

Voice

Cim.

Vc.

Bari. Sax.

Tbn.

Dr.

sfz

50

10''

**D**

Man (video)

2'35''

**E** Moderato rit.

Man (video)

Voice

Cim.

Vc.

Bari. Sax.

Tbn.

Dr.

p

p

pp

pp

pp

pp

attaca - Meditativo

# Meditativo

**A**  40'' **Gurling adagietto**

**B**  1'35'' **SPOKEN WORDS**

Effective defense - that's the keystone of every game. And the keystone Philanthropy is still a young concept in our country and I think we

Man (video)

Voice (choir)

Violoncello

Barythone sax.

Trombone

Drum Set

**pp**

**mp** gurling sound

**p** gurling sound

**pp** noisy sound on cymbals / other percussions

**pp**

**pp**

**p** (snare)

**pp** (snare)

8

Man (video)

of every state too. It's not just about our country, but any country that needs to buy technologies for their own defense. It's the keystone of survival. Therefore should support these activities. After all, with my previous company we made business with rubber and we also produced hockey pucks, so my attitude to this

Vc.

Bar. sax.

Tbn.

Dr.

16

Man (video)

I'm glad that our company's activities in this town enable us to support these beautiful activities that lead young people to thirst for goal, energy, commitment, and...

Sport is a matter of my heart and I'm really happy that this way I can continue to support this wonderful sport - these energetic young people who long for success, for victory... And I think that this is also the keystone of achievements.

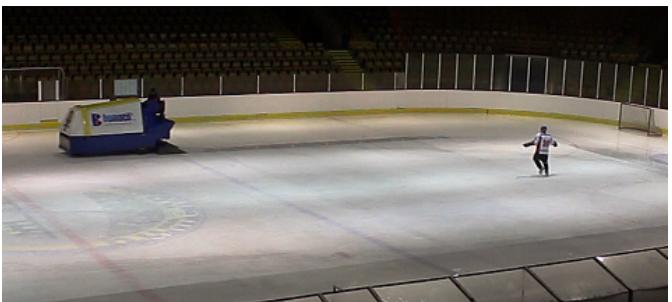
Vc.

Bar. sax.

Tbn.

Dr.

# Balleto



**A**

*J. = 100*

Cimbal { *mp*  
pizz.

Violoncello { *mf*

**B**

11 Cim { *mf*  
pizz.

Vc. { *mf*

Bari. Sax. { *mf*  
brutalsound, but not loud

20 Cim {

Vc. {

Bari. Sax. {

29 Cim {

Vc. { *f*  
arco / sul pont.

Bari. Sax. {

Tbn. { *mf*

38

Cim.  
Vc.  
Bari. Sax.  
Tbn.

46

**D**  
(tutti)

S.  
Cim.  
Bari. Sax.  
Tbn.  
Dr.

Ko mo sen ta tan te en tre pe ra man te To re sie ra čan te u na tu re ma nte  
*mf*

53

S.  
Cim.  
Dr.

Tie ra pa ra zan te mi mi tu ra ba nte ko men tu ra fran te su re ke re san te kre a tu ra sem pre man če ko lo se o o pe ran te

61

S. Men ta li te ňi ne fin te pa ra čin te o ke na ra si tu vy fin ti le mi tu

**E solo**

Mi tu re sa a mo re ko  
*mf*

Cim

Vc. pizz.  
*mf*

Dr.

70

S. me tal San cta ro de em ra si na a re ku ra ma ni fes ta ma am ba

Vc.

**F**

79

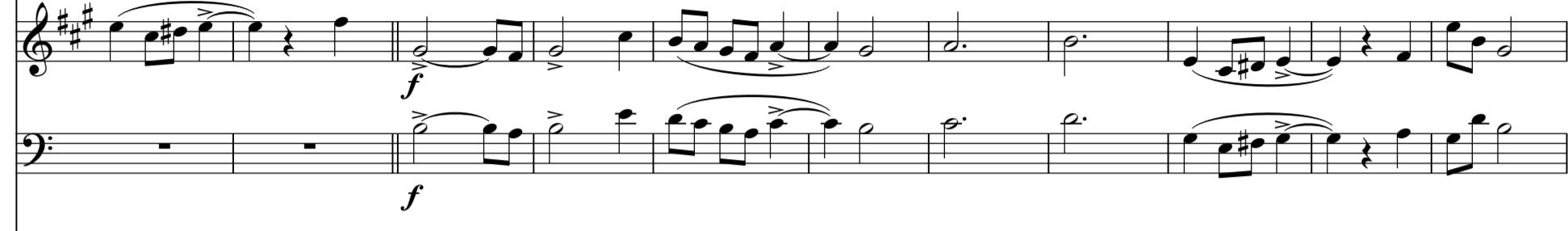
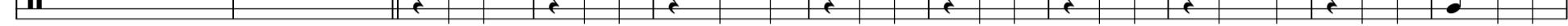
S. Mi tu re sa a mo re ta

Cim  
*mp*

Vc.

Bari. Sax. brutal sound, but piano  
*p*

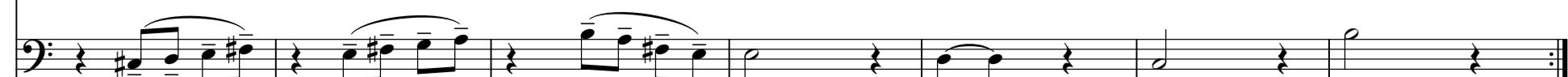
89 G

Cim. {    
 Bari. Sax. {    
 Tbn. {    
 Dr. { 

100

Cim. {    
 Vc. {    
 Bari. Sax. {    
 Tbn. {    
 Dr. { 

108

Cim. {    
 Vc. {    
 Tbn. { 



# Campagna



↓ 20''  
**A** Printing fabric

**B** Il ritmo del balletto  
(Man from video projection determinate a conductor tempo)

(Mark from video projection determinate a conductor tempo)

**Man (video)**

**Voice tutti**

**Cim.**

**Vc.**

**Bari. Sax.**

**Tbn.**

**Dr.**

legato

a **p**

a

**pp**

**p**

**p**

**pp**

**p**

**p**

**p**

**pp**



2

## Larghetto ♩ = 58 / Aria from printing fabric

10

*mf*

Man  
(video)

á

á

sa\_ncta a\_

D      fis -64      G6

D64      G

D6      Eesus

A<sup>7</sup>

D      fis -64      G6

D64      G

Cim.

*mf*



3

Square  $\downarrow = 80$

23

**D** Square ♩ = 80

Man (video)

Cim.

Tbn.

p

34 *f*  
 Man (video) **SPOKEN WORDS**  
 Dear friends. I stand before you today for one simple reason. I'm not here by coincidence, its beautiful people who don't deserve their families getting torn apart

Tbn.

45  
 Man (video)  
 just because their kids can't find work in this region. This country doesn't deserve such I chose your town willingly, to give you one basic question than many

Cim.  
 ↓  
 Bari. Sax.  
 ↓  
 Tbn.

56  
 Man (video)  
 of you are concerned with. The question is: how many of your kids, kids of Humenné, emigration as 100 years ago. We know what happened to our grandfathers

Cim.  
 ↓  
 Vc.  
 ↓  
 Bari. Sax.  
 Tbn.

67  
 Man (video)  
 who stayed in America, leaving their families behind forever. Do we want this to study or work away from this beautiful town? Ask this question yourselves

Cim.  
 Vc.  
 Bari. Sax.  
 Tbn.

78

Man  
(video)

and you will answer it too: Too many. I don't like that. I like this town because of you jobs that are decent, well payed, and you don't need to feel ashamed

Cim.

Vc.

Bari.  
Sax.

Tbn.

*mf*



89

Man  
(video)

of them. Jobs after which you can go to bed knowing that you've done something happen now, in the modern world? Surely not! That's why I stand here

Voice  
tutti

*mf*

free pitch

Cim.

Vc.

Bari.  
Sax.

Tbn.

Dr.

99

Man  
(video)

today, offering you jobs! I can solve this problem, partially at least. I stand here offering for your families. After all - we are doing this for our kids.

Voice tutti

Cim.

Vc.

Bari. Sax.

Tbn.

Dr.

**Noise Wall**

107

Man  
(video)

We are doing this for our kids! Dear citizens, you are doing it for your kids! We are doing this for our kids! We are doing this for our kids!

Voice tutti

Cim.

Vc.

Bari. Sax.

Tbn.

Dr.

# Offertorio, recitativo e coro

31



1'00''  
A *p*

Man (video) **SPOKEN WORDS**

Sacrifice. Whatever we do in our lives, we all need to sacrifice something. OK, there are also war victims, sure, but we are talking about the defense.

Vc. *p*

Man (video)

We are not talking about attacking. Really, this is about defending the nation, defending the state. You cannot compare it with an assault. After all, weapons don't kill people.

Vc.



1'45''  
B Cannon

*Allegro* (falzeto)

22 Man (video)

People kill people. It's like you would say that pencils write novels. It's people.

Voice 1

Voice 2

Vc.

Bari. Sax.

*Largo* a

*mf* *mf*

*mf Largo*

a

*mf*

*Largo*  
*mf Largo*

C no metrum

34 Man (video)

Voice 1

Voice 2

Vc.

Bari. Sax.

*p*

42

Man  
(video)

Voice 1

Voice 2

Vc.

Bari. Sax.

This section of the musical score shows five staves. The first three staves (Man (video), Voice 1, Voice 2) are in common time with a key signature of one sharp. The last two staves (Vc., Bari. Sax.) are in 3/4 time with a key signature of one sharp. The music consists of eighth and sixteenth note patterns. Measure 42 starts with a forte dynamic. Measures 43-44 show a continuation of the melodic line. Measure 45 begins with a piano dynamic. Measures 46-47 continue the pattern. Measure 48 concludes with a forte dynamic. Measure 49 starts with a piano dynamic.



after shooting from gun stop playing....

49

Man  
(video)

Voice 1

Voice 2

Vc.

Bari. Sax.

This section of the musical score shows five staves. The first three staves (Man (video), Voice 1, Voice 2) are in common time with a key signature of one sharp. The last two staves (Vc., Bari. Sax.) are in 3/4 time with a key signature of one sharp. The music continues the eighth and sixteenth note patterns established in measure 49. Measures 50-51 show a continuation of the melodic line. Measures 52-53 continue the pattern. Measures 54-55 conclude the section with a final forte dynamic.



# Don't let me be too good



**A** Intermezzo

15'' ↓ 10'' ↓ 5'' ↓

Man (video) (shooting) (shooting) (shooting)

Tbn. *f*

Dr.

**B**  $\text{♩} = 145 / \text{energico}$

Pakežuva čuvbo hi imžichvi čviršchmišli svi rachtirí tambeduchtichla

(only bass drum) *f*

9

Man (video) givili ach mu zsigi hi gi mi hi ha gaturum dr-r-r-r-i jaba diba da dinda piki ški tunku miki šku bio bio rakitimi oij hách mikl mividrab mividrab áhm abadučima

Dr.

18

Man (video) bataterméstnuna rakasamustap! Zimba paka. Pangá reziduma epesetuma. Rigabasanatrumamanapana, labidanapastramanumpa, hach nabidusumatreme.

Dr.

27

Man (video) Anima he-é-é ch by matruma. Hop minutrap himcvojk ik mi cví, cion ka - ka - ka - ka - ka igh ka - ka - ka - ka - ka igh ka - ka - ka - ka - Kam idam idam

Dr.

36

Man (video) Šimu tschiuring lat! im óp kivrapat namtriump givirup lapamcá. Di vi dup lampacá! Lapa timeu tóá - hop!

Cim. *f*

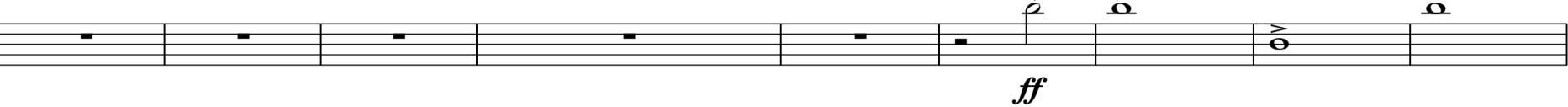
Bari. Sax. *f*

Tbn. *f*

Dr. (character of dark disco pop)

44

Cim. {  ff

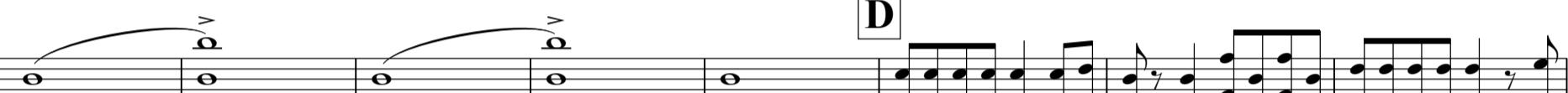
Vc. {  ff

Bari. Sax. {  ff

Tbn. {  ff

Dr. { 

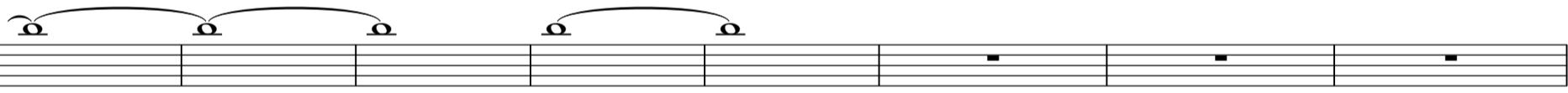
53

Cim. {  ff

Vc. {  ff

Bari. Sax. {  ff

Tbn. {  ff

Dr. { 

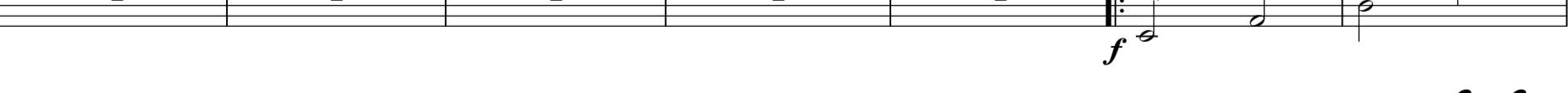
61

Voice 1,2&3 {  ff

Cim. {  Eve ry time you wal kin side

Bari. Sax. {  Risoluto

Tbn. {  f

Dr. { 

68

Voice 1,2&3      it's your gun I'm wai ting for      It's the bu llets it's the steel      ma king my hard some thing to feel      Eve ry time you

Cim.

Vc.

Bari. Sax.

Tbn.

Dr.

75

Voice 1,2&3      wal kin side      it's your gun I'm wai ting for      It's the bu llets it's the steel      ma king my hard some thing to feel

Cim.

Vc.

Bari. Sax.

Tbn.

Dr.

82 (solo)

Voice 1,2&3      Be my he ro be my kil ler walk in side and turn me bit ter

Cim.

Vc.

Dr.

36 92

(whisper, cold)

Voice 1,2&3

I step you shoot don't let me be to good Be my he ro be my kil ler

(choir)

Cim.

Vc.

Bari. Sax.

Tbn.

Dr.

102

Man (video)

Voice 1,2&3

walk in side and turn me bit te r

Cim.

Vc.

Bari. Sax.

Tbn.

Dr.

 15''

 1'05''

**F**

**G** Part: Reminiscenza

**SPOKEN WORDS**

Man (video) 110 (8) >>> (3x shotings) The employee is the alpha and omega of every company - of every well-working company. I think that if the boss doesn't

Tbn.

121

Man (video)

value his employees and he cannot show it to them adequately, the employee cannot feel important, essential, appreciated and that the job is worth something.

131

Man (video)

The relationship between boss and employee must be fair. It must be built on principles that are followed and if they are not, there must come a punishment.



# Aria with a Knight

2'30'' Allegro maestoso

Man (video)

Choir

Cim.

Vc.

Bari. Sax.

Tbn.

a *mf*

1

p

p

p

p

p

p

p

p

p

p

p

p

2

p

p

p

p

p

p

9

Man  
(video)

Choir

Cim.

Vc.

Bari. Sax.

Tbn.

a a a a a

3 4

p pp

p pp

p pp

p pp

p pp

p pp



23

Man (video)

Choir

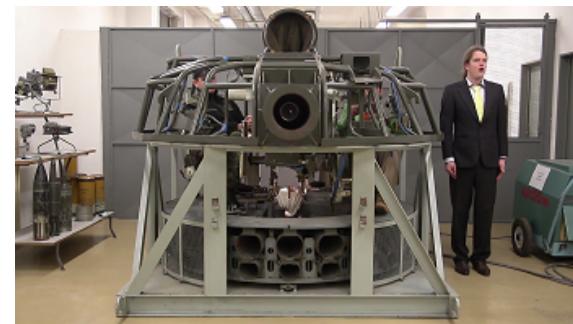
Cim.

Vc.

Bari. Sax.

Tbn.

# Battaglia



**A**

20'' Cleaning of cannon

**B**

1'25'' Tercetto / elogio  
Allegretto poco mosso

Man (video)

Assistent (video)

Soldier (video)

Choir

Cim.

Vc.

Bari. Sax.

Tbn.

32

mf ha ha ha a ha (ugly) ha ha ha a ha (shouting) ff \* Stlač! (Push!) ppp ppp ppp ppp ppp ppp ppp

Equal signs symbol

42

Man (video)

Assistant (video)

Soldier (video)

ha a ha ff \* Vypnút! (Trunoff!) ff \* Trieštivá! (Shatter!) ff \* Nabít! (Load!)

50

Man  
(video)

Assistent  
(video)

Soldier  
(video)

ha

≡

55

Man  
(video)

Assistent  
(video)

Soldier  
(video)

— a ha ha ha a ha ha ha a —

*mp*

Cim.

Vc.

Bari.  
Sax.

Tbn.

(free low pitch)

*fp*

(free low pitch)

*fp*

(free low pitch)

*fp*

(free low pitch)

*fp*

attaca - La Ditta



# La Ditta

**A Andante maestoso tragicó**

Man (video) *mf*

Claps on table *sfp* *sfp* *sfp* *sfp*

Choir (video) *p* *mf* 1.voice *mf* 1.voice *mf*

Choir tutti *mf* 2.voice *mf*

**B Part: Training Camp**

12 *ff* *fff*

Man (video)

Claps on table *sfp* *sfp* *sfp*

Choir (video) *f* *ff* *ff*

Choir tutti 1.voice 3.voice *f* 2.voice *ff* 2.voice 4.voice *p*

riadená improvizácia

24 **SPOKEN WORDS**

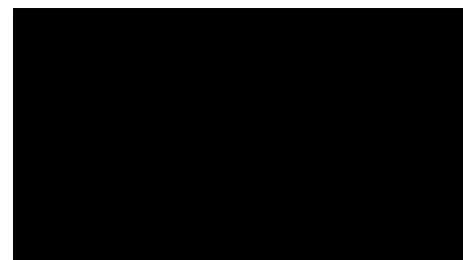
Man (video) There would be no good results without loyalty, because then you have no guarantee that the employee does what he's supposed to. It's not about telling him 3 times

Choir (video) *pp* *gliss.* *p* *pp* *gliss.* *gliss.*

39 **SPOKEN WORDS**

Man (video) the same. Once said - it's saintly. A loyal employee doesn't set you up, doesn't steal from you, doesn't lie to you. A loyal employee is your gold in the company.

Choir (video) *gliss.* *gliss.* *mp* *p* *mf* *p*


**C Part: Finale**
*J = 60*

54      **ff**      gliss.      gliss.      gliss.      gliss.

Choir (video)      a

Choir tutti      ff      gliss.      gliss.      gliss.      gliss.      gliss.      gliss.      pp

a

Vc.      delicattissimo      *p*

62

Cim.      *p*

Vc.

68

Cim.

Vc.

Bari. Sax.      *p*

74

Cim.

Vc.

Bari. Sax.

80

Cim.

Vc.

Bari. Sax.

Tbn.      *p*

The musical score consists of five systems of staves. System 1 (measures 54-57) features the Choir (video) and Choir tutti parts, both performing glissandi on the note 'a'. The Choir tutti part ends with a dynamic of **pp**. System 2 (measures 62-67) shows the Cimbalom, Double Bass, and Bassoon parts playing eighth-note patterns. System 3 (measures 68-73) continues these patterns. System 4 (measures 74-79) adds the Bassoon. System 5 (measures 80-85) adds the Trombone. Measure numbers 54, 62, 68, 74, and 80 are indicated at the beginning of each system respectively. Dynamics **ff**, **gliss.**, **pp**, *p*, and *delicattissimo* are used throughout the section.

86

Cim. Vc. Bari. Sax. Tbn. Dr.

(snare)

*p*

accel.

92

Cim. Vc. Bari. Sax. Tbn. Dr.

*f*

accel.

*f*

*f*

*f*

98

Cim. Vc. Bari. Sax. Tbn. Dr.

poco accel.

Presto

*ff*

poco accel.

*ff*

Presto

*ff*

*ff*

*ff*

A tempo  $\text{♩} = 60$

107 delicatissimo

*p*

Vc.

113 **solo**

Choir tutti      a

Vc.

This section starts with a 'solo' instruction for the choir. The vocal line consists of eighth-note patterns with grace notes. The bassoon part follows a similar pattern below it. Measure 113 ends with a fermata over the bassoon part. Measures 114-115 show the choir continuing its eighth-note pattern. Measures 116-117 show the bassoon continuing its pattern. Measure 118 shows the choir starting a new eighth-note pattern. Measure 119 concludes with a single eighth note followed by a fermata.



119 **Two voices**

Choir tutti

Cim. *p*

Vc.

Bari. Sax. *p*

This section is titled 'Two voices'. It features two distinct melodic lines: one from the choir and one from the cimbalom. The bassoon and baritone saxophone provide harmonic support. The dynamics are marked 'p' (pianissimo) throughout this section.



125 **Three voices**

Choir tutti

Cim.

Vc.

Bari. Sax.

Tbn.

accel.

poco accel.

accel.

poco accel.

This section is titled 'Three voices'. It adds a fifth voice, the tuba, to the ensemble. The music includes dynamic markings such as 'p' (pianissimo), 'accel.' (accelerando), and 'poco accel.' (slower accelerando). The bassoon and baritone saxophone continue their harmonic role, while the tuba provides a low, sustained harmonic foundation.



**D Part: Food**

131 **Presto**

Man (video)

Choir tutti

Cim.

Vc.

Bari. Sax.

Tbn.

**Eating** **p**

**ff**

**ff**

**ff**

**f**

**ff**

**ff**

Musical score for orchestra and video. The score includes parts for Man (video), Choir tutti, Cim., Vc., Bari. Sax., and Tbn. The vocal part for the man is labeled "Eating" with a wavy line icon and dynamic "p". The orchestra parts are labeled with dynamics "ff" and "f". Measure numbers 131 and 140 are indicated.



**E part: On the Table**

140 **A tempo ♩ = 60**

Man (video)

Assistent (video)

Claps on table

Vc. (video)

**sfz**

**delicattissimo**

**mf**

Musical score for orchestra and video. The score includes parts for Man (video), Assistent (video), Claps on table, and Vc. (video). The vocal part for the assistant is labeled "sfz". The cello part is labeled "delicattissimo" and "mf". Measure number 140 is indicated.

147 **(smacking in the rhythm of the melody)**

Assistent (video)

Claps on table

Vc. (video)

**p**

**sfz**

**sfz**

Musical score for orchestra and video. The score includes parts for Assistent (video), Claps on table, and Vc. (video). The vocal part for the assistant is labeled "p". The cello part is labeled "sfz". Measure number 147 is indicated.

153

Assistant (video)

Claps on table

Vc. (video)

*mf*

*sfz*

159

Claps on table

Vc. (video)

*sfz*

165

Vc. (video)

171

Man (video)

Vc. (video)

*f*

la

177

Man (video)

Vc. (video)

continue / improvise

183

Man (video)

Vc. (video)

186

Man (video)

Vc. (video)

*p*

*rit.*

*p*

*(burp)*

*grr*

*p*



# Cemetery II.

2'00'' **Grave estremo**

Cim. {  ***pp***  
 Vc. (scratch tones)   
 Bari. Sax.   
 Tbn. 

8  
 Cim.   
 Vc.   
 Bari. Sax.   
 Tbn. 

fine