

DINOS CONSTANTINIDES

ANTIGONE

Prologue and Parodos

LRC 109c



Magni Publications

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ANTIGONE *Prologue and Parodos*

LRC 109c

Text: Sophocles

Duration: appr. 20 minutes

The composer began work on his three-act opera Antigone, based on the play by Sophocles, twenty years ago and completed it in 1989. It was premiered in 1993 by the Baton Rouge Opera. The opera is performed in three acts and follows the original story closely. The first act offers background information on the fight to the death between Antigone's two brothers over the kingship of Thebes and Antigone's plan to bury her brother Polyneices.

The burial of her brother has been forbidden by the new king, her uncle Creon. The second act focuses on Antigone's confrontation with Creon and the conflict between Creon and his son, Haimon. The final act centers on Creon's realization that he has wronged Antigone and the tragic consequences of his rash actions. This selection is the opening scene of the completed opera, Antigone.

.....

The music of Dinos Constantinides has been performed throughout the world. He is the recipient of many grants, commissions and awards, including first prize in the 1981 Brooklyn College International Chamber Opera Competition and the 1985 First Midwest Chamber Opera Conference. He also received the 1985 American New Music Consortium Distinguished Service Award, the 1989 Glen Award of l'Ensemble of New York, several Meet the Composer grants and numerous ASCAP Standard Awards. In the 1994 he was honored with a Distinguished Teacher White House Commission on Presidential Scholars.

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1. Instrumentation:

Flute
Oboe
Clarinet in Bb
Bassoon
Horn in F
Trumpet in C
Trombone
Percussion: timpani, temple blocks, wood block, snare drum, triangle, suspended cymbal, cowbell, vibraphone, chimes (d and a)
Strings

2. Soloists:

Antigone (mezzo soprano)
Ismene (soprano)
Choragos (tenor)
Male chorus (14 singers)

3. Explanation of symbols

	Entry Cue
	Holding of note
	Continuous repetition of the figure inside the repeat markings
	Accelerando
n	Nothing
Prolonged line 	Interrupt the sound at will

Score in C
Text: Sophocles

Antigone

Prologue

Dinos Constantinides

$\text{♩} = 80-84$

STAGE ALMOST DARK

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion

Antigonê

Ismenê

Violin I

Violin II

Viola

Cello

Double Bass

Prologue

Dinos Constantinides

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LIGHTS UP GRADUALLY

WITH LIGHTS SUGGEST DAWN

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

p

p

p

f

mf

f

mf

Fl. A

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

Ism.

Vln. I A

Vln. II

Vla.

Vc.

D.B.

accel.

cresc.

3

f cresc.

3

mf cresc.

3

mp

cresc.

3

p cresc.

senza sord.

p cresc.

cresc.

3

mp

cresc.

3

p cresc.

cresc.

3

p cresc.

cresc.

3

arco

mp

p

cresc.

3

$\text{♩} = 100$

Fl. 21 ff

Ob. ff

B♭ Cl. f mp mf dim.

Bsn. f mp mf dim.

Hn. f mp

C Tpt. f mp

Tbn. f mp

Perc. 21

Ant. 21

Ism. 21

Vln. I 21 f dim.

Vln. II 21 f dim.

Vla. 21 f dim.

Vc. 21 f dim.

D.B. 21 f

$\text{♩} = 80-84$

Fl. B
 p

Ob.

B♭ Cl. p

Bsn. p

Hn. mp

C Tpt. mp mf p

Tbn. mp p p

Perc. *Temp.* mf

Ant.

Ism.

$\text{♩} = 80-84$

Vln. I B pp

Vln. II pp

Vla. pp

Vc. pp

D.B. pp $pizz.$ mf p $arco$

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

29

accel.

p cresc.

p cresc.

p cresc.

p cresc.

mp

p

29

mp

29

29

29

pizz.

arco

p cresc.

ANTIGONE AND ISMENE ENTER FROM THE CENTRAL DOOR OF THE PALACE

Fl. = 100 **Ob.** **B♭ Cl.** **Bsn.** **Hn.** **C Tpt.** **Tbn.** **Perc.** **Ant.** **Ism.**

Vln. I **Vln. II** **Vla.** **Vc.** **D.B.**

34 **C** = 80-84

Fl. **Ob.** **B♭ Cl.** **Bsn.** **Hn.** **C Tpt.** **Tbn.** **Perc.** **Ant.** **Ism.**

Vln. I **Vln. II** **Vla.** **Vc.** **D.B.**

34 **Timp.**

34 **Vln. I** **Vln. II** **Vla.** **Vc.** **D.B.**

39

Fl.

Ob. *Solo*

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

39

Ant.

Ism.

Is - me - nē, dear sis - ter, You would think that we had al - read - y

39

Vln. I

Vln. II

Vla.

Vc.

D.B.

D

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

suf-fered ————— e - nough———— for the curse on

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Oe - di - pus : I

arco

Fl. *mp* *mf* *mf* *mf*

Ob. *mp*

B♭ Cl.

Bsn. *mf*

Hn.

C Tpt.

Tbn.

Perc. *Triangle* *mf*

Ant. *f* can - not i - mag - ine an - y grief that you and I have ³ not gone *mf* *f* *dim.*

Ism.

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *mp*

D.B.

E

mp

Fl. *mf* rit....

Ob. *f* *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *mf* con sord.

C Tpt. *mf*

Tbn. *mf*

Perc. *f* Timp.

Ant. *mf* through .

Ism.

Vln. I *pizz.* *f* rit....

Vln. II *f* *pizz.*

Vla. *pizz.* *mf* *arco* 3 *f* *mf*

Vc. *pizz.* *mf* *arco* 3 *f* *mf*

D.B. *mf* *pizz.* *arco* 3 *f* *mf*

65 **F** *Slow*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

S.Cym.

(Spoken) p

And now _____ Have they told you

Slow arco

71

Fl.

Ob. *p*

B♭ Cl.

Bsn. *p*

Hn.

C Tpt. *p*

Tbn.

Perc. *T.Blk.* *f*

Ant. *3* of the new de - cree *3* of our King Cre-on? *(Agitated)* *3* I have heard no - thing : I

Ism.

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

D.B. *pp*

75

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *cowbell*
mp

Ant.

Ism. *(Slow)*
know that two sis - ters lost two bro - thers, a double death in a single hour;

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc.

D.B.

G *Fast* $\text{♩} = 138+$

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn.

C Tpt. *senza sord.*

Tbn.

Perc.

Ant.

Ism.

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

D.B. *cresc.*

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Ant.
Ism.
Vln. I
Vln. II
Vla.
Vc.
D.B.

ff *ffff* *f*
ff *ffff* *f*
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
ffff
pizz.
f
pizz.
f
f
f
f
ffff

ffff

and I know that the Ar - gi - ve ar - my Fled in the

$\text{♩} = 120$

(Images of the war in background)

STAGE ALMOST DARK

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *mp*

Hn. *mp*

C Tpt. *mp*

Tbn. *mp*

Perc. *mp* 5 *cresc.*

Ant.

Ism. night.

Vln. I arco *pp* *poco a poco cresc.* H

Vln. II arco *pp*

Vla. *tr* *tr* *pp*

Vc. *pp*

D.B. *pp*

Fl.

Ob.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. *f cresc.*

Ob. *f cresc.*

B♭ Cl. *f cresc.*

Bsn. *f cresc.*

Hn. *f cresc.*

C Tpt. *f cresc.*

Tbn. *f cresc.*

Perc. *f cresc.* 5 *ff* 5

Ant.

Ism.

Vln. I *f cresc.*

Vln. II *f cresc.*

Vla. *f cresc.*

Vc. *f cresc.*

D.B. *f cresc.* *ff*

Musical score for *Antigone: Prologue and Parodos*, page 21, system 97. The score consists of 12 staves, each representing a different instrument or voice part. The instruments listed from top to bottom are: Flute (Fl.), Oboe (Ob.), Bassoon (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Antiphon (Ant.), Ismene (Ism.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vcl.), and Double Bass (D.B.). The score is divided into measures by vertical bar lines. Measure 1 contains mostly rests. Measures 2 through 6 show various patterns of eighth and sixteenth notes, with some sustained notes. Measure 7 contains mostly rests. Measures 8 through 12 show patterns of eighth and sixteenth notes, with some sustained notes. Measure 13 contains mostly rests. Measures 14 through 18 show patterns of eighth and sixteenth notes, with some sustained notes. Measure 19 contains mostly rests. Measures 20 through 24 show patterns of eighth and sixteenth notes, with some sustained notes. Measure 25 contains mostly rests. Measures 26 through 30 show patterns of eighth and sixteenth notes, with some sustained notes. Measure 31 contains mostly rests. Measures 32 through 36 show patterns of eighth and sixteenth notes, with some sustained notes. Measure 37 contains mostly rests. Measures 38 through 42 show patterns of eighth and sixteenth notes, with some sustained notes. Measure 43 contains mostly rests. Measures 44 through 48 show patterns of eighth and sixteenth notes, with some sustained notes. Measure 49 contains mostly rests. Measures 50 through 54 show patterns of eighth and sixteenth notes, with some sustained notes. Measure 55 contains mostly rests. Measures 56 through 60 show patterns of eighth and sixteenth notes, with some sustained notes. Measure 61 contains mostly rests. Measures 62 through 66 show patterns of eighth and sixteenth notes, with some sustained notes. Measure 67 contains mostly rests. Measures 68 through 72 show patterns of eighth and sixteenth notes, with some sustained notes. Measure 73 contains mostly rests. Measures 74 through 78 show patterns of eighth and sixteenth notes, with some sustained notes. Measure 79 contains mostly rests. Measures 80 through 84 show patterns of eighth and sixteenth notes, with some sustained notes. Measure 85 contains mostly rests. Measures 86 through 90 show patterns of eighth and sixteenth notes, with some sustained notes. Measure 91 contains mostly rests. Measures 92 through 96 show patterns of eighth and sixteenth notes, with some sustained notes.

Fl. I *fff* *dim.* *dim.*

Ob. *fff* *dim.* *dim.*

B♭ Cl. *fff* *dim.* *dim.*

Bsn. *fff* *dim.* *dim.*

Hn. *fff* *dim.* *dim.*

C Tpt. *fff* *dim.* *dim.*

Tbn. *fff* *dim.* *dim.*

Perc. *fff* *dim.* *dim.*

Ant. *fff* *dim.* *dim.*

Ism. *fff* *dim.* *dim.*

Vln. I I *fff* *dim.* *p*

Vln. II *fff* *dim.* *p*

Vla. *fff* *dim.*

Vc. *fff* *dim.*

D.B. *fff*

IMAGES END

Slow $\text{♩} = \text{ca.} 80$

J

Fl.

Ob.

Bsn.

B♭ Cl.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Slow $\text{♩} = \text{ca.} 80$

pp *p*

pp *p*

ffff *p*

ffff dim. *ppp* *n* *mf*

mf

I thought so. And

But be - yond this no - thing.

pp

dim. *p* *pp*

dim. *p* *pp*

Fl. *III* *mf*

Ob. *p* *mf*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Perc. *[# • - •]*

Ant. *f* *poco a poco dim.* *mf*
that is why I want-ed you to come out here with me _____ There

Ism.

Vln. I *mf*

Vln. II

Vla. *mf*

Vc. *arco*

D.B. *mp* *arco* *mp*

Fl. *p* *f*

Ob. *mf* *p* *mf* *f*

B♭ Cl. *mp*

Bsn. *mf*

Hn. *mp*

C Tpt. *senza sord.* *mp*

Tbn. *mp*

Perc. *Tim.* *fff*

Ant. *dim.*
is some - thing we must do. *mf* *f* *dim.*

Ism. Why do you speak so strange - ly? *dim.*

Vln. I *mp* *dim.*

Vln. II *mp* *dim.*

Vla. *mp* *dim.*

Vc. *mp* *dim.*

D.B. *mp* *dim.*

K *Fast* ♩ = 120+

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

Perc.

Ant.

Ism.

Vln. I Vln. II Vla. Vc. D.B.

121

122

123

Lis - ten, Is - me - nê: Cre - on bur - ied our bro - ther E - te - o - clès with mil - i - tar - y hon - ors,

121

122

123

pizz.

pizz.

> pp

> pp

> pp

> pp

> pp

126

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

Perc.

Ant. *gave him a sol - dier's fu - ner - al, and it was right, that he should, but Po - ly - nei - cès, who*

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 130

Ob.

B♭ Cl.

Bsn.

Hn. 130

C Tpt.

Tbn.

Perc. 130
poco a poco cresc. *mf*

Ant. 130
fought as brave - ly and died as mis - era - bly, They say that Cre-on has

Ism.

Vln. I 130
poco a poco cresc. *mf*

Vln. II 130
poco a poco cresc. *mf*

Vla. 130
poco a poco cresc. *mf*

Vc. 130
poco a poco cresc. *mf*

D.B. 130
poco a poco cresc. *mf*

134 *rit.....* L Slower ♩ = 72

Fl.

Ob. *mp*

B♭ Cl. *p*

Bsn. *p*

Hn. *p* *mp*

C Tpt. *p* *mp*

Tbn. *p* *mp*

Perc. *p*

Ant. *mf* *f* *ff* (quasi gliss.)
sworn No one shall bu - ry him, no one _____

Ism.

Vln. I *rit.....* L Slower ♩ = 72 *mp* < *mf*

Vln. II

Vla.

Vc.

D.B.

Fl. *f*

Ob. *f*

B♭ Cl.

Bsn. *mf* 5

Hn. *mf*

C Tpt. 5

Tbn.

Perc.

Ant. *ff*
mourn for him , But his bo-dy must lie in the fields,

Ism.

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *pizz.* *mf* *f*

Vc. *mp* *pizz.* *mf*

D.B. *mp* *mf*

143

Fl. *mf* *p* *mf*

Ob. *mf* *p*

B♭ Cl. *mf* *mp*

Bsn. *mf* *dim.* *p* *p*

Hn. *p*

C Tpt.

Tbn. *p*

Perc.

143

Ant. *f dim.* *mp* *f* *dim.* *3*
a sweet treas - ure for car - rion birds to find as they

Ism.

143

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *arco* *p*

D.B. *arco* *mp* *p*

147

M

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

147

Ant.

Ism.

147

Vln. I

Vln. II

Vla.

Vc.

D.B.

search for food. That is what they say,

con sord.

mp

mf

f

p

Fl. *f* *mf* *mp* *dim.*

Ob. *f* *mf* *p*

B♭ Cl. *f* *mp* *mf* *p*

Bsn. *f* *mp* *mf* *p*

Hn. *senza sord.*

C Tpt. *pp*

Tbn.

Perc.

ff *(quasi gliss.)* *dim. →*

Ant. and our good Cre-on is co - - - - ming

Ism.

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

D.B. *dim.* *p*

Antigone: Prologue and Parodos

Fl. *p* *f* *f* *fff* >

Ob. *f* *f* *fff* >

B♭ Cl. *p* *p* *f* *fff* >

Bsn. *mp* > *p* *p* *f* *fff* >

Hn. *mf* *mf* *mf* *fff* >

C Tpt. *mf* *mf* *mf* *fff* >

Tbn. *mf* *mf* *mf* *fff* >

Perc. *pp* *f* *fff* >

Ant. *mp* *p* < *ff* < *fff* here to an-nounce it pu bli - cly -

Ism.

Vln. I *f* *ff* *fff* >

Vln. II *f* *ff* *fff* >

Vla. *ppp* *f* *ff* *fff* >

Vc. *ppp* *f* *ff* *fff* >

D.B. < *ppp* *f* *ff* *fff* >

161

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. Ant.

Ism.

Vln. I Vln. II Vla. Vc. D.B.

Slow *quasi recitativo*

mf *sf mp* *ppp* *mf* *sf mp* *ppp* *mf* *sf mp* *ppp* *mf* *sf mp* *ppp* *p > ppp* *ff*

And the penalty- Stoning to death
in the public square! There it is,
And now you can prove what you

161

mf *sf mp* *ppp* *mf* *sf mp* *ppp*

n *n* *n* *n* *n*

♩ = 66

167

Fl.

Ob.

B♭ Cl.

Bsn.

pp

mp >

167

Hn.

C Tpt.

Tbn.

167

Perc.

167

Ant.
are A true sis- ter;
or a trai - tor to your fam - i - ly

Ism.

f 3

167

Vln. I

Vln. II

Vla.

mf dim.

Vc.

p

D.B.

p

Fl. *mf* *pp*

Ob. *p* *pp* *mp*

B♭ Cl. *p* *pp*

Bsn. *>p* *pp*

Hn. *secco ff*

C Tpt. *secco ff* *mp*

Tbn. *secco ff*

Perc. *mp* *p ff* *sfp*

Ant. *f*
—, You must de-cide whe-ther you will help me or not.

Ism. *ff (Agitated)*
Antigoné, You are mad!
What could I possibly do?

Vln. I *pizz.* *pp* *ff* *pizz.*

Vln. II *pp* *ff*

Vla. *pizz.* *pp* *ff* *pizz.*

Vc. *pp* *ff* *pizz.*

D.B. *pp* *ff*

Antigone: Prologue and Parodos

178

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

cowbell

mf

178

Ant.

Ism.

f

ff

p

Is - me - nê, I am go-ing to

I do not un - der - stand you. Help you in what?

178

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

f

arco

f

arco

f

arco

f

arco

f

183

Fl.

Ob.

B♭ Cl.

Bsn.

pp

Hn.

C Tpt.

Tbn.

p

Perc.

183

Ant.

bur - y him. Will you come? —————

Ism.

f

Bur-y him You have just said the new law

Vln. I

Vln. II

Vla.

Vc.

D.B.

187 Q

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

187

Ant.

Ism.

187 f

He is my broth-er. And he is your broth-er, too.

for-bids it. But think of the dan-ger!

187 Q

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. *f*

Ob.

B♭ Cl.

Bsn.

Hn. *f*

C Tpt. *f*

Tbn. *f*

Perc. *Temp.* *f*

Ant. *f* *ff* *f*
Cre-on is not strong e-nough to stand in my way.

Ism. Think what Cre-on will do!

Vln. I *f*

Vln. II *f*

Vla.

Vc.

D.B.

Antigone: Prologue and Parodos

Fl. *cresc.*

Ob. *f* *cresc.*

B♭ Cl. *f* *cresc.*

Bsn. *f* *cresc.*

Hn. *cresc.*

C Tpt. *cresc.*

Tbn. *cresc.*

Perc. *fff* *dim.*

Ant. -

Ism. -

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *f* *cresc.*

Vc. *f* *cresc.*

D.B. *f* *cresc.*

195

195

195

195

195

200 R

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. Ant.

Ism. Ah sis - ter! Oe - di - pus died, eve - ry one

Vln. I Vln. II Vla. Vc. D.B.

206

Fl.

Ob.

B♭ Cl.

Bsn.

p

Hn.

C Tpt.

Tbn.

Perc.

p

Ant.

Ism.

hat-ing him for what his own search brought to light, his eyes Ripped out by his

3

Vln. I

Vln. II

3

Vla.

Vc.

D.B.

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Perc. Ant. Ism.

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Perc. Ant. Ism.

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Perc. Ant. Ism.

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Perc. Ant. Ism.

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Perc. Ant. Ism.

Vln. I Vln. II Vla. Vc. D.B.

rit.... S Slower

p *mp*

n *mp*

p *mp* *con sord.*

n *3* *f*

mf *f* *mp*

sf p

f *f* *3*

n *mf* *3* *f dim.*

n *mf* *3* *f dim.*

n *f* *pizz.*

n *f* *pizz.*

n *f* *pizz.*

n *f*

own hand; and lo - cas-tē died, His moth-er and wife at once: she

rit.... S Slower

mf *3* *f dim.*

mf *3* *f dim.*

n *f* *pizz.*

n *f* *pizz.*

n *f* *pizz.*

n *f*

Fl. Ob. B♭ Cl. Bsn. rit..... Slow = 76

Hn. C Tpt. Tbn. 215

Perc. Ant. 215

Ism. twist-ed the cords that stran-gled her life; and our two

Vln. I Vln. II Vla. Vc. D.B.

Musical score for Antigone: Prologue and Parodos, page 47, showing staves for various instruments:

- Fl.**: Flute. Starts with a melodic line, followed by sustained notes and dynamic markings **p** and **mf**.
- Ob.**: Oboe. Sustained notes with dynamic markings **p** and **>**.
- B♭ Cl.**: Bassoon. Sustained notes with dynamic marking **p**.
- Bsn.**: Bassoon. Starts with a melodic line, followed by sustained notes and dynamic marking **mf**.
- Hn.**: Horn. Sustained notes with dynamic marking **p**.
- C Tpt.**: C Trumpet. Sustained notes with dynamic marking **p**.
- Tbn.**: Trombone. Sustained notes with dynamic marking **p**.
- Perc.**: Percussion. Sustained notes.
- Ant.**: Antiphon. Sustained notes.
- Ism.**: Ismene. Starts with a melodic line, followed by sustained notes and lyrics: "bro - - - thers 3 died, Each killed by the o - - - ther's".
- Vln. I**: Violin I. Sustained notes with dynamic marking **p**.
- Vln. II**: Violin II. Sustained notes with dynamic marking **p**.
- Vla.**: Viola. Sustained notes with dynamic marking **p**.
- Vc.**: Cello. Sustained notes with dynamic marking **p**.
- D.B.**: Double Bass. Sustained notes with dynamic marking **p**.

Measure numbers 219 are indicated above several staves.

224

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

T

senza sord.

f

mp

mp

senza sord.

mp

mp

mp

f

mf

sword _____ *And we* _____ *are left:* *But oh,* *An -*

T

229

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *mp*

Hn.

C Tpt.

Tbn.

Perc.

229

Ant.

Ism. *mf*
ti - go - nê, Think how much more ter - ri - ble than these our own

229

Vln. I

Vln. II

Vla.

Vc.

D.B. *arco*

233

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

dim.

233

233

233

death would be if we should go a - gainst Cre - on and

3

mf

dim.

→

233

233

dim.

dim.

dim.

dim.

dim.

dim.

236

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. Timp.

Ant.

Ism. do what he has for - bid - den! We are on - ly

Vln. I Vln. II Vla. Vc. D.B.

pizz.

240

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

wo - men, we ³ can - not fight ³ with men, An - ti - go - nê!

p

p

p

p

Musical score for *Antigone: Prologue and Parodos*, page 53, featuring 12 staves of music for various instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Trombone (Tbn.), Percussion (Perc.), Alto (Ant.), Bassoon (Ism.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.). The music is in common time (indicated by '244') and consists of four measures per staff. The vocal line for Ism. includes lyrics: "The law is strong, we must". Dynamics and performance instructions are included throughout the score.

Fl.
Ob.
B♭ Cl.
Bsn. *mf*
Hn. *mp*
C Tpt. *mp*
Tbn. *mf*
Perc.
Ant.
Ism. The law is strong, we must *f*
Vln. I
Vln. II
Vla.
Vc.
D.B.

248

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

give in to the law in this thing, and in worse. I

249

250

252

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. Ant. Ism.

Vln. I Vln. II Vla. Vc. D.B.

p *dim.*

p *dim.*

p *dim.*

p *dim.*

p *dim.*

p

Temp.

p

beg *the* *Dead* *to* *for - give me,* *but* *I* *am help-less:*

p

p

p

p

arco

Antigone: Prologue and Parodos

256

v *Faster* ♩ = 88

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. Ant.

Ism.

Vln. I Vln. II Vla. Vc. D.B.

pp *mf* *f*

pp *mf* *f*

pp *mf* *f*

pp *f* *f*

f > *pp*

f > *pp*

mf

pp

dim.

ff

I must yield to those in au-thor-i-ty. And I think it

dim.

pp

f

dim.

pp

f

dim.

pp

f

dim.

pp

f

Fl. 260

Ob.

B♭ Cl. 3

Bsn.

Hn. 260

C Tpt.

Tbn.

Perc. 260 Triangle

Ant. 260 if that is what you

Ism. is dan-ger - ous bu - si - ness to be al - ways med - dling

Vln. I 260

Vln. II

Vla.

Vc. f pizz. mf pizz. mp

D.B. f mf mp

Antigone: Prologue and Parodos

265 *Slower* ♩ = 92

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Perc. Ant. Ism. Vln. I Vln. II Vla. Vc. D.B.

pp *pp* *pp* *pp* *pp* *pp* *f ossia 8va. up* *mp* *mf* *pp* *mf* *pp* *mf* *pp* *pizz.* *p* *pizz.* *p*

think, I should not want you, e - ven if you asked to come — you have made your choice,

265 *Slower* ♩ = 92

Vln. I Vln. II Vla. Vc. D.B.

rit....

Slower ♩ = 84

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Perc. Ant. Ism.

rit....

Slower ♩ = 84

270

p

mf

mp

mp

mp

f

p

p

p

Temp.

mp

you can be what you want to be. But I will bur - y him; _____

Vln. I Vln. II Vla. Vc. D.B.

rit....

Slower ♩ = 84

270

pp

mf

pp

mp

pp

mp

arco

pizz

pp

mp

arco

mp

p

mp

mp

rit.... W **Faster** ♩ = 108

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

— and if I must die, I say that this crime is ho - ly: — I shall lie down with him in

rit.... W **Faster** ♩ = 108

p

pp

mf

f

— and if I must die, I say that this crime is ho - ly: — I shall lie down with him in

pp

pizz.

pp

pizz.

pp

pp

281

Fl.

Ob.

B♭ Cl.

Bsn.

281

Hn.

C Tpt.

Tbn.

281

Perc.

281

Ant.

death, and I shall be as dear to him as he to

Ism.

281

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. *mf* Ob. *mf* B♭ Cl. *mf* Bsn.

Hn. C Tpt. *mf* Tbn. *mp*

Perc. Ant. *ff* *f* *ff* *mf*
 me. It is the dead, not the liv - ing, who make the long - - - - est de - mands: We

Ism.

Vln. I *mf* *f* *mf* *mp*
 Vln. II *mf* *f* > *mf* *mp*
 Vla. *arco*
 Vc. *arco*
 D.B. *arco*

Fl. *p* *mf*

Ob. *p* *mf*

B♭ Cl. *p* *mf*

Bsn. -

Hn. -

C Tpt. *p* *pp* *f*

Tbn. -

Perc. *p*

Tim.

Ant. die for - e - ver ————— you may do as you like, since ap -

Ism. -

Vln. I *p* *pp* *mf*

Vln. II *p* *pp* *mf*

Vla. *p* *pp* *mf*

Vc. *p* *pp* *mf*

D.B. *p* *pp* *mf*

295

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

295

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

par - ent - ly the laws of the gods mean no - thing to you.

They mean a great deal to me; but I have no

pizz.

f

pizz.

arco

p

arco

f

p

X *Fast* ♩ = 112

Fl. **Ob.** **B♭ Cl.** **Bsn.**

Hn. **C Tpt.** **Tbn.**

Perc.

Ant.

Ism. strength to break laws that were made for the pub - lic good

Vln. I **Vln. II** **Vla.** **Vc.** **D.B.**

303

Fl. f dim. mf $>p$ mp
 Ob. f dim. mf $>p$ mp
 B♭ Cl. f dim. mf $>p$ mp
 Bsn. f mp

Hn. mf $>pp$
 C Tpt. mf $>pp$
 Tbn. mf $>pp$

Perc.

303

Ant. ff (quasi gliss.) f
 That must be your ex-cuse, ————— I sup-pose. But as for me, I will bur-y the

Ism.

303

Vln. I f mf $>$ mp
 Vln. II f mf $>$ mp
 Vla. f mf $>$ mp
 Vc. f mf $>$ mp
 D.B. f mf $>$ mp

Slow $\text{♩} = 80$

Fl. $\text{♩} = 80$
 Ob. $\text{♩} = 80$
 B♭ Cl. $\text{♩} = 80$
 Bsn. $\text{♩} = 80$
 Hn. $\text{♩} = 80$
 C Tpt. $\text{♩} = 80$
 Tbn. $\text{♩} = 80$
 Perc. $\text{♩} = 80$
 Ant. $\text{♩} = 80$
 Ism. $\text{♩} = 80$
 Vln. I $\text{♩} = 80$
 Vln. II $\text{♩} = 80$
 Vla. $\text{♩} = 80$
 Vc. $\text{♩} = 80$
 D.B. $\text{♩} = 80$

306

Fl. p
 Ob. p
 B♭ Cl. p
 Bsn. p
 Hn. pp
 C Tpt. mp
 Tbn. pp
 Perc.
 Ant. bro - ther I love .
 Ism.
 Vln. I pp
 Vln. II pp
 Vla. pp
 Vc. pp
 D.B. pp

Slow $\text{♩} = 80$

Ob. mp mf
 B♭ Cl. mp mf
 Bsn. p
 Hn. pp
 C Tpt. mp
 Tbn. pp
 Perc.
 Ant. An -
 Ism.
 Vln. I pp
 Vln. II pp
 Vla. pp
 Vc. pp
 D.B. pp

arco
 p
 pizz.
 p

Fl. *f* *p*

Ob. *f* *p* *mp*

B♭ Cl. *mp* *p* *mp*

Bsn. *mf* *mp* *mf*

Hn. *mf*

C Tpt.

Tbn. *mf*

Perc.

Ant. *mf* *f* *ossia 8va. up* *mf*
You need not be: you have your-self to con-si-der,

Ism. ti-go-nê, I am so a - fraid for you!

Vln. I *mf* *p* *mf*

Vln. II *mf* *p* *mf*

Vla. *arco* *p* *mf*

Vc. *mf*

D.B. *mf*

Y *Slow* ♩ = ca.56

System 1 (Measures 316-317):

- Fl.**: Rests in 3/4 time.
- Ob.**: Dynamics *p*, *pp*, *mp*.
- B♭ Cl.**: Dynamics *p*, *pp*.
- Bsn.**: Dynamics *p*, *pp*.
- Hn.**: Dynamics *pp*.
- C Tpt.**: Dynamics *pp*.
- Tbn.**: Dynamics *pp*.
- Perc.**: Rests in 3/4 time.

System 2 (Measures 317-318):

- Ant.**: Dynamics *p*. Text: "af - ter all. —"
- Ism.**: Dynamics *mp*. Text: "But no one must hear of this, You must tell no one! I will keep it a secret."
- Vln. I**: Dynamics *mp*, *pp*.
- Vln. II**: Dynamics *mp*, *pp*.
- Vla.**: Dynamics *mp*, *pp*.
- Vc.**: Dynamics *mp*, *pp*.
- D.B.**: Dynamics *mp*, *pp*, *arco*.

320

Fl.

Ob.

B♭ Cl.

Bsn.

320

Hn.

C Tpt.

Tbn.

320

Perc.

320

Ant.

f

Oh tell it! Tell

Ism.

se - cret, I prom - ise!

320

Vln. I

p

Vln. II

p

p

Vla.

p

Vc.

D.B.

322

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

e - very - one! Think how they'll hate you when it all comes

mf

324

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

324

Ant.

out if they learn that you knew a - bout it all the

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

326

Fl.

Ob.

B♭ Cl.

Bsn.

326

Hn.

C Tpt.

Tbn.

326

Perc.

Ant.

time!

Ism.

ff

fier-y!

mp

you should be cold with

326

Vln. I

Vln. II

Vla.

Vc.

D.B.

328

Fl.

Ob.

B♭ Cl.

Bsn.

328

Hn.

C Tpt.

Tbn.

328

Perc.

328

Ant.

Per - haps.

But I am do - ing on - ly

Ism.

fear.

328

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

330

what I must

mf

But can you do it?

330

330

330

Antigone: Prologue and Parodos

332

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

332

Ant.

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Z 1

2

sustained notes: interrupt sound at will

f

Very well: when my strength gives out, I shall do no more

mf

I say you can - not.

Impossible things should not be tried at all.

332

Fl. (3) *mf*

Ob. (4) *mf*

B♭ Cl. (5) *Moderate* ♩ = 80

Bsn. *mf*

Hn. 335 *mf*

C Tpt. *mf*

Tbn. *mf*

Perc. *ff*

335 *Temp.* *ff* Go away, Ismenē: I shall be hating you soon, and the dead will too, for your words are hateful. Leave me my foolish plan: I am not afraid of the danger, if it

Ant.

Ism.

Vln. I (3) *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

338

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Snare drum

338

Ant.

means death,
it will not
be
the worst
of

Ism.

Vln. I

Vln. II

Vla.

Vc.

D.B.

342

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. Ant. Ism.

Vln. I Vln. II Vla.

Vc. D.B.

pizz.

p

pizz.

f

f

deaths death, with - out hon - or

346

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

346

Ant.

Ism.

Go then, if you feel that you must. You are un - wise, but a

346

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score consists of two systems of music. The top system (measures 346-347) features woodwind instruments (Flute, Oboe, Bassoon, Clarinet), brass (Horn, C Trumpet, Trombone), and percussion (Percussion). The bottom system (measures 346-347) features voices (Antiphon, Ismene) and strings (Violin I, Violin II, Viola, Cello, Double Bass). Measure 346 starts with sustained notes from the woodwinds and brass. Measure 347 begins with a melodic line from the bassoon and bassoon entries. The vocal parts enter in measure 347, singing the lyrics "Go then, if you feel that you must. You are un - wise, but a". The strings provide harmonic support throughout the piece.

350

Fl. *mp* Ob. *mp* B♭ Cl. *mp* Bsn. *mf*

Hn. *mf* C Tpt. *mf* Tbn. *mf*

Perc. *Temp.* *mp*

350

Ant.

Ism. loy - al friend in - deed to those who love you *f* *dim.*

350

Vln. I *mp* *mf* *dim.*

Vln. II *mp*

Vla. *mp*

Vc. *pizz.* *mp* *(pizz.)*

D.B. *mp*

Antigone: Prologue and Parodos

EXIT INTO THE PALACE
Antigone goes off. L. Enter the Chorus

Fl. *f* — *p* *dim.* — *n*

Ob. — *dim.* — *n*

B♭ Cl. — *dim.* — *n*

Bsn. *p* — *mp* *mf* *mp* *dim.* — *n*

Hn. *p* — *n*

C Tpt. — *p* — *n*

Tbn. — *n*

Perc. *p* *dim.* — *pp* — *ppp*

Ant. — *n*

Ism. — *n*

Vln. I — *n*

Vln. II — *n*

Vla. — *n*

Vc. *p* *dim.* — *arco* — *n*

D.B. — *arco* — *n*

Parodos

AA Fast $\text{♩} = 120$

Strophe 1

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Percussion *Timp.*

mp

Male Chorus

mf (*Spoken with Expression*)

Now the long blade of the sun, lying le - vel east to west, touch-es with glo-ry

Choragos

Violin I

Violin II

Viola

mp

pizz.

Cello

mp

pizz.

Double Bass

mp

363

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

M.Ch.

Thebes of the se - ven Gates O - pen, un - lid - ed eye of gol - den day! O march - ing light A -

Cho.

Vln. I

Vln. II

Vla.

Vc.

D.B.

366

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

M.Ch.

Cho.

Vln. I

Vln. II

Vla.

Vc.

D.B.

croos the ed - dy and rush of Dir - cē's stream, Strik-ing the white shields of the en - e-my

369

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

M.Ch.

Cho.

Vln. I

Vln. II

Vla.

Vc.

D.B.

BB $\text{♩} = 76$

369

pp ff pp ff pp

369

thrown head - long back - ward from the blaze of morn - ing!

BB $\text{♩} = 76$

Fl. *f*

Ob. *mf*

B♭ Cl. *mp*

Bsn.

Hn. *dim.* *pp*

C Tpt. *pp cresc.* *dim.* *pp*

Tbn.

Perc. *ff dim.* *ppp*

M.Ch.

Cho.

Vln. I *ff* *dim.*

Vln. II *f cresc.* *pp*

Vla.

Vc.

D.B.

Fl. 375

Ob. 3 3 3

B♭ Cl.

Bsn.

Hn. 375

C Tpt.

Tbn.

Perc. 375 5 ff³ > pp

M.Ch.

Cho. 375 mf ff Po - ly - nei - cès their com - man - der rouse them with wind - y phra - ses,

Vln. I 375 3 3 3

Vln. II

Vla.

Vc.

D.B.

Fl. 378

Ob.

B♭ Cl.

Bsn.

Hn. 378

C Tpt.

Tbn.

Perc. 378 5 S.Cym. Tim. 5

M.Ch. 378

Cho. ff He the wild eagle screaming in-sults a-bove our land, His wings their

Vln. I 378

Vln. II

Vla.

Vc.

D.B.

This musical score page from 'Antigone: Prologue and Parodos' shows a complex arrangement of instruments and voices. The top section features woodwind parts (Flute, Oboe, Bassoon) and brass parts (Horn, Clarinet, Trombone). The middle section includes percussion (Percussion, Double Bass) and a vocal part for the Chorus. The vocal part for the Chorus includes lyrics: 'He the wild eagle screaming in-sults a-bove our land, His wings their'. The bottom section features string parts (Violin I, Violin II, Viola, Cello, Double Bass). Measure numbers 378 are indicated at the beginning of several staves. Dynamic markings such as ff, p, f, and ff are also present.

Fl. 382

Ob.

B♭ Cl.

Bsn.

Hn. 382

C Tpt.

Tbn.

Perc. 382 ff ff 5

M.Ch. 382

Cho. 8 shields of snow, His crest - their mar - shalled helms.

Vln. I 382 3 3

Vln. II

Vla.

Vc.

D.B.

Fl. 385 CC $\text{♩} = 126$ Ob. Antistrophe 1
 B♭ Cl. Bsn.
 Hn. C Tpt. Tbn.
 Perc. cowbell
 M.Ch. 385 ff
 Cho. A -against our se-ven gates in a yawn-ing ring
 the fam-ished spears came on-ward in the night;
 Vln. I 385 CC $\text{♩} = 126$
 Vln. II
 Vla. pizz. mp
 Vc. ff mp
 D.B. pizz. ff ff

388

Fl. ff

Ob.

B♭ Cl.

Bsn.

Hn. ff

C Tpt.

Tbn. ff *p*

Perc. *Snare drum* ff ff ff

M.Ch. $\frac{8}{8}$ But be - fore his jaws were sat-ed with our blood, or pine - fire took the gar-land of our tow-ers, He was

Cho.

Vln. I

Vln. II

Vla.

Vc.

D.B.

390

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

M.Ch.

R.S.

ff mp

ff mp

mp cresc.

thrown back; and as he turned, great Thebes no tend-er vic-tim for his nois-y pow-er — Rose like a dra-gon be -

Cho.

Vln. I

Vln. II

Vla.

Vc.

D.B.

DD Fast $\text{d} = 138+$

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn.

393 Snare drum

Perc. M.Ch. hind him, shout-ing war.

Cho.

DD Fast $\text{d} = 138+$

Vln. I Vln. II Vla. Vc. D.B.

393

ff ff ff ff

393 fff

393 hind him, shout-ing war.

393 ff ff ff ff

393 arco ff arco ff

396 *Slow* $\text{♩} = 72$

Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Tbn. Perc. M.Ch. Cho. Vln. I Vln. II Vla. Vc. D.B.

ff *p* *p* *p* *p* *ff* *ff* *pp* *mp* For God hates ut - ter - ly

396 *Temp.* *Slow* $\text{♩} = 72$

Vln. I Vln. II Vla. Vc. D.B.

p *p* *p* *p*

Fast

Fl. 400 | Ob. | B♭ Cl. | Bsn. | Hn. 400 | C Tpt. | Tbn. | Perc. | M.Ch. | Cho. | Vln. I 400 | Vln. II | Vla. | Vc. | D.B.

the bray of brag-ging tongues; and when he be-held their smil-ing, ***Fast*** Their swag-ger of gol-den helms,

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. 402

C Tpt.

Tbn. 402

Perc. 402 *ff* *pp* *ff* *ff*

M.Ch. 402

Cho. *ff* 3 the frown of his thun - der blast-ed Their first man from our walls.

Vln. I

Vln. II

Vla.

Vc.

D.B.

very fast →

404 EE ♩ = 120 Strophe 2

Fl. ff

Ob. ff

B♭ Cl. ff

Bsn. ff

Hn. gliss.

C Tpt. gliss.

Tbn. gliss.

Perc.

M.Ch. ff 3 We heard his shout of tri - umph high in the air turn to a scream; far out in a

Cho.

Vln. I very fast → EE ♩ = 120

Vln. II ff

Vla. ff

Vc. ff

D.B. ff

The musical score is divided into two sections. The first section, starting at measure 404, features woodwind instruments (Flute, Oboe, Bassoon, Clarinet) playing eighth-note patterns in eighth time, with dynamic markings 'ff'. It includes entries for Horn, Trombone, and Percussion. The vocal parts (Alto, Tenor, Bass, Chorus) enter with sustained notes followed by glissandos. The second section begins with a dynamic 'ff' from the strings (Violin I, II, Viola, Cello, Double Bass). The vocal parts sing lyrics in English: 'We heard his shout of tri - umph high in the air turn to a scream; far out in a'.

406

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

M.Ch.

Cho.

Vln. I

Vln. II

Vla.

Vc.

D.B.

406

Temp.

ffff > pp

f

ffff

flam-ing are He fell with his wind-y torch, and the earth struck him. And oth-ers storm-ing in fur-y no less than his found shock of death

408

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

M.Ch.

Cho.

Vln. I

Vln. II

Vla.

Vc.

D.B.

in the dust-y Joy of Bat-tle

sev - en cap-tains at sev - en gates yield - ed their dang - ing arms

pizz.

f

410

Slower

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc. *cowbell* *Timp.*

M.Ch.

Cho. *f* *fff*

to the god that bends the bat - tle - line and breaks it. These two on - ly, bro - thers in

Vln. I

Vln. II

Vla.

Vc.

D.B. *pizz.* *f*

Fast

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

M.Ch.

Cho.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Slow

cowbell

ff

f *ff*

p *pp* *fff* *mp*

blood, face to face in match-less rage, mir - ror - ring each the o - ther's death, clashed in long com - bat.

Fast

Slow

415 $\text{♩} = 72$

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. M.Ch.

Cho.

Vln. I Vln. II Vla. Vc. D.B.

FF

mp

sord.

p

sord.

p

Timp.

p

415

416

417

418

FF

mp

p

421 *Antistrophe 2*

Fl. $\text{♩} = 84$
 Ob. p
 B♭ Cl. n
 Bsn. p
 $\geq n$

Hn. ♩
 C Tpt. ♩
 Tbn. ♩

Perc. *Triangle* mp
Vibraphone pp let vibr.

M.Ch. *Tenor*
 But now in the beau-ti-ful morn-ing of

Cho. ♩

Vln. I $\text{♩} = 84$
 p

Vln. II ♩

Vla. mp
 $\geq p$

Vc. ♩

D.B. p

426

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

M.Ch.

Cho.

Vln. I

Vln. II

Vla.

Vc.

D.B.

A.C. (vibraphone)

victo-ry let The - bes of the man-y char-iots sing for Joy! with Bass-Baritone

with

p *mp*

3

3

pp

p

pp

pp

GG

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

M.Ch.

hearts for dancing we'll take leave of war: our temples shall be sweet with hymns of
 hearts for dancing we'll take leave of war: our temples shall be sweet with hymns of

Cho.

Vln. I

Vln. II

Vla.

Vc.

D.B.

429

p

429

p *mp*

429

GG

Antigone: Prologue and Parodos

107

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

M.Ch.

Ch.

Vln. I

Vln. II

Vla.

Vc.

D.B.

432

432

432

praise, and the long night shall e-cho with our cho-rus.

cho-rus.

432

432

432

432

pp

107

436 HH *Very Slow* ♩ = 76 *Moderate*

Fl. *dim.* Ob. *dim.* B♭ Cl. *mp* Bsn. *mp* *dim.* *p*

Hn. C Tpt. *sord.* *p* Tbn.

Perc. *dim.*

M.Ch.

Cho.

Vln. I *dim.* HH *Very Slow* *sord.* ♩ = 76 *Moderate* *3*
Vln. II *dim.* *sord.* *mp* *mp*
Vla. *dim.* *arco* *sord.* *p*
Vc. *dim.* *arco* *pp*
D.B. *dim.* *arco* *pp*

442

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

M.Ch.

Cho.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf dim.

mp dim.

pp

p

mp dim.

pp

mf

mp dim.

pp

3

p

mp

442

442

442

446
Fl.
Ob.
B♭ Cl.
Bsn.

446
Hn.
C Tpt.
Tbn.

446
Perc.

446
M.Ch.

Cho.

Vln. I
Vln. II
Vla.
Vc.
D.B.

II

Chimes
pp

II

The musical score for "Antigone: Prologue and Parodos" is presented in ten staves. The first section (measures 1-5) includes parts for Flute, Oboe, Bassoon, Horn, C Trumpet, Trombone, Percussion, Bassoon Chimes, and Double Bass. The second section (measures 6-10) includes parts for Violin I, Violin II, Cello, Double Bass, and Bassoon Chimes. The score is set against a background of sustained notes. Measure 1 features sustained notes across all staves. Measures 2-5 show rhythmic patterns with dynamics p, mp, and f. Measure 6 begins with sustained notes followed by eighth-note patterns. Measures 7-10 show sustained notes followed by eighth-note patterns with dynamics pp and f. Measure 10 concludes with sustained notes.

Musical score for orchestra and choir, measures 453-455.

The score consists of two systems of five staves each. Measure 453 starts with Flute, Oboe, Bassoon, and Clarinet playing eighth-note patterns. Measures 454 and 455 feature woodwind entries with dynamic markings: *mf*, *f*, *mf*, *f*, *mf*, *f*, *mp*, and *mf*. Measures 456 begin with Percussion and Marimba, followed by Chorus entries. Measure 457 concludes with Violin I, Violin II, Viola, Cello, and Double Bass providing harmonic support.

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
M.Ch.
Cho.
Vln. I
Vln. II
Vla.
Vc.
D.B.

460

Fl. Ob. B♭ Cl. Bsn.

Hn. C Tpt. Tbn.

Perc. M.Ch.

Cho.

Vln. I Vln. II Vla. Vc. D.B.

sord.

Woodblock

mf *>p* *p*

dim.

mp *dim.*

ppp

ppp

n