

DINOS CONSTANTINIDES

ANTIGONE

Prologue and Parodos

PIANO SCORE



magni

Magni Publications

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LRC 109cc

PIANO SCORE

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*.

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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:



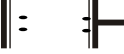


Antigone (mezzo soprano)

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

Antigone

Prologue

♩ = 80-84

Dinos Constantinides

STAGE ALMOST DARK

Piano

LIGHTS UP GRADUALLY

6

WITH LIGHTS SUGGEST DAWN

10

A

15

♩ = 100

20

3

ff

Musical score for measures 20-21. Measure 20 features a treble clef with a sharp sign and a bass clef with a quarter note. Measure 21 has a 3/4 time signature and a treble clef with a triplet of chords, and a bass clef with a sustained chord. Dynamics include *ff*.

22

Musical score for measures 22-23. Measure 22 has a treble clef with a complex chordal texture and a bass clef with a sustained chord. Measure 23 has a treble clef with a complex chordal texture and a bass clef with a sustained chord. Dynamics include *ff*.

♩ = 80-84

24

mf

pp

pp

p

cluster

B

Musical score for measures 24-26. Measure 24 has a 4/4 time signature and a treble clef with a quarter note, and a bass clef with a sustained chord. Measure 25 has a 5/4 time signature and a treble clef with a quarter note, and a bass clef with a sustained chord. Measure 26 has a 4/4 time signature and a treble clef with a quarter note, and a bass clef with a sustained chord. Dynamics include *mf*, *pp*, and *p*. A cluster is indicated in measure 26.

28

mf

p

accel.

Musical score for measures 28-31. Measure 28 has a treble clef with a quarter note and a bass clef with a sustained chord. Measure 29 has a treble clef with a quarter note and a bass clef with a sustained chord. Measure 30 has a treble clef with a quarter note and a bass clef with a sustained chord. Measure 31 has a treble clef with a quarter note and a bass clef with a sustained chord. Dynamics include *mf*, *p*, and *accel.*

ANTIGONE AND ISMENE ENTER FROM THE CENTRAL DOOR OF THE PALACE

33 $\text{♩} = 100$

f

35 $\text{♩} = 80-84$ C

dim. *p*

39 *mf* *f*

Ant. Is - me - nê, dear sis - ter, You would

mf

44 D

Ant. think that we had al-read-y suf-fered e -

mf

47

Ant.

nough for the curse on

7 3

49

Ant.

Oe-di-pus :

3 5

51

Ant.

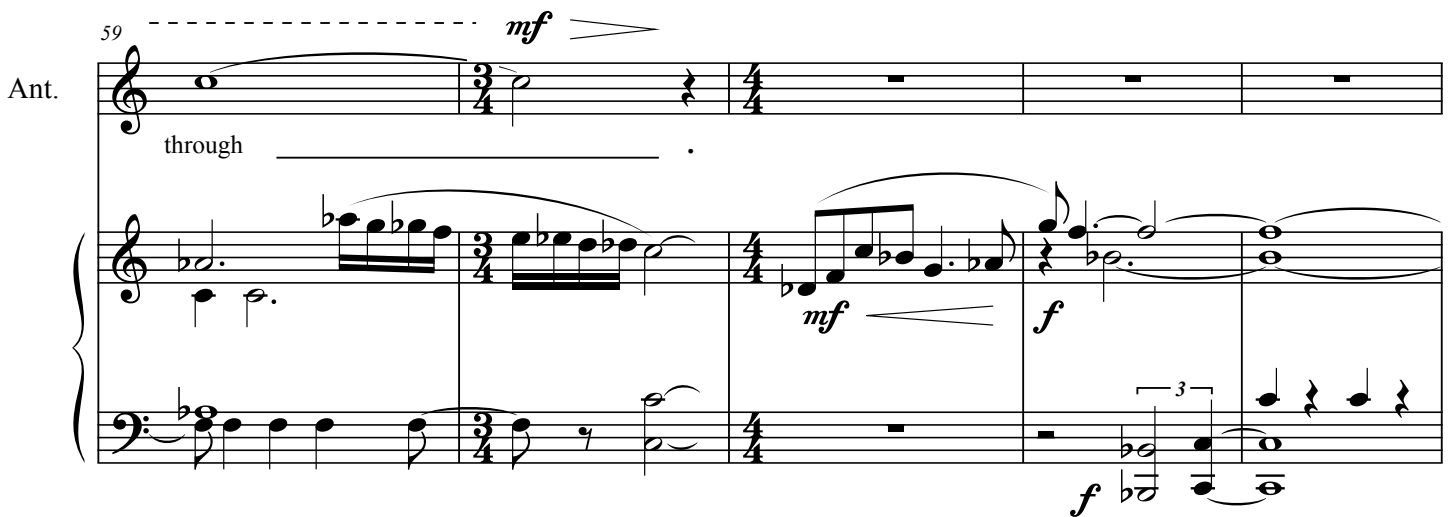
mf *f*
I can - not i - mag - ine an - y

3 3

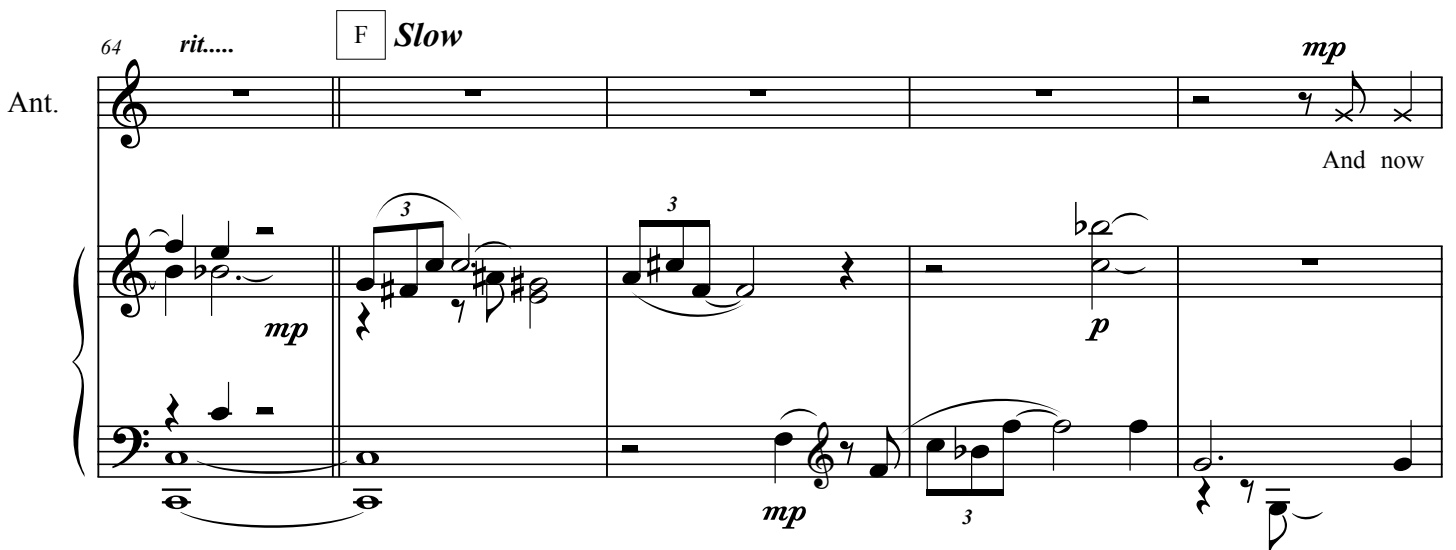
55 E *mf* *f* *dim.* -----

Ant. 

59 ----- *mf* *f*

Ant. 

64 *rit....* F *Slow* *mp*

Ant. 

69 *(Spoken)* *p*

Ant. Have they told you ³ of the new de - cree

72

Ant. ³ of our King Cre-on?

Ism. *(Agitated)* *mp* *(Slow)*

I have heard no-thing : I know that two

76

Ism. sis - ters lost two bro - thers, a double death in a single hour;

G *Fast* ♩ = 138+

Piano accompaniment for measures 80-81. The right hand features a rapid sixteenth-note melody, while the left hand plays a similar pattern an octave lower. Both hands are marked *ff* (fortissimo).

Ism. *ff*

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

Vocal line and piano accompaniment for measures 82-83. The vocal line has a fermata over the word "my". The piano accompaniment features a trill in the right hand and a melodic line in the left hand. The piano part is marked *fff* (fortississimo).

♩ = 120

(Images of the war in background)

STAGE ALMOST DARK

Ism.

Fled in the night.

Vocal line and piano accompaniment for measures 84-85. The vocal line includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. The piano part is marked *f* (forte) and *pp* (pianissimo).

Piano accompaniment for measures 86-87. The right hand plays a continuous sixteenth-note pattern, marked *poco a poco cresc.* (poco a poco crescendo). The left hand plays a melodic line with some chords.

88 H

Musical score for measures 88-89. The right hand features a continuous sixteenth-note pattern with a '6' fingering below each measure. The left hand plays a series of chords with a '6' fingering below each measure. A box labeled 'H' is positioned above the first measure.

90

Musical score for measures 90-91. The right hand features a continuous sixteenth-note pattern with a '6' fingering below each measure. The left hand plays a series of chords with a '6' fingering below each measure.

92

Musical score for measures 92-93. The right hand features a continuous sixteenth-note pattern with a '6' fingering below each measure. The left hand plays a series of chords with a '6' fingering below each measure.

94

Musical score for measures 94-95. The right hand features a continuous sixteenth-note pattern with a '6' fingering below each measure. The left hand plays a series of chords with a '6' fingering below each measure. At the end of measure 94, there is a downward-pointing arrow and a dynamic marking *f* *cresc.* in the right hand. In measure 95, the right hand has a whole note chord with a '12' fingering, and the left hand has a triplet of eighth notes.

96

Musical score for measures 96-97. The system consists of two staves. The upper staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains two measures of a whole note chord, each marked with a fermata and a dynamic marking of *ff*. The lower staff has a bass clef and contains two measures of eighth notes, each marked with a fermata and a dynamic marking of *ff*.

98

Musical score for measures 98-99. The system consists of two staves. The upper staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains two measures of a whole note chord, each marked with a fermata and a dynamic marking of *ff*. The lower staff has a bass clef and contains two measures of eighth notes, each marked with a fermata and a dynamic marking of *ff*.

100

Musical score for measures 100-101. The system consists of two staves. The upper staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains two measures of eighth notes, each marked with a fermata and a dynamic marking of *ff*. The lower staff has a bass clef and contains two measures of eighth notes, each marked with a fermata and a dynamic marking of *ff*.

102

Musical score for measures 102-103. The system consists of two staves. The upper staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains two measures of eighth notes, each marked with a fermata and a dynamic marking of *ff*. The lower staff has a bass clef and contains two measures of eighth notes, each marked with a fermata and a dynamic marking of *ff*.

IMAGES END

Slow ♩ = ca.80

mf

J

Ant. I thought so. And

Ism. But be - yond this no - thing.

Ant. that is why I want-ed you to come out here with me

f *poco a poco dim.*

115 *mf* *dim.*

Ant. There is some-thing we must do.

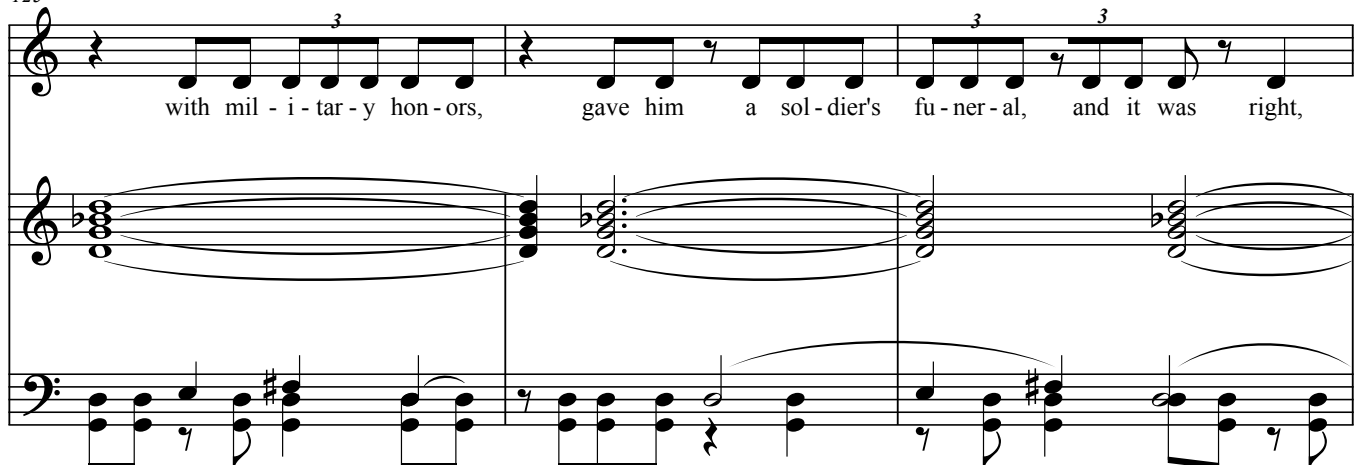
118 *mf* *f* *dim.* K *Fast* ♩ = 120+

Ism. Why do you speak so strange-ly?

122 *mf*

Ant. Lis-ten, Is-me-nê: Cre-on bur-ied our bro-ther E-te-o-clês

125

Ant.  with mil - i - tar - y hon - ors, gave him a sol - dier's fu - ner - al, and it was right,

128

Ant.  that he should, but Po - ly - nei - cês, who fought as brave - ly and

131

Ant.  died as mis - era - bly, They say that Cre - on has

134 *rit....* L *Slower* ♩ = 72
mf *f*

Ant. *sworn* No one shall bu - ry him,

138 *ff* (*quasi gliss.*)

Ant. no one mourn for him

140 *ff*

Ant. , But his bo - dy must lie in the fields,

143 *f dim.* *mp* *f* *dim.* 3

Ant. a sweet treas - ure for car - rion birds to find as they

147 *mp* *mf* M

Ant. search for food. That is what

150 *f* *ff* (*quasi gliss.*) *dim.* →

Ant. they say, and our good

153 *mp*

Ant. Cre - on is co - - - - - ming here

156 *p* *ff* *fff*

Ant. to an - nounce it pu - - - - - bli - cly

159 N

Ant.

161 **ff**

Ant. And the penalty- Stoning to death in the public square! There it is,

p

165 **Slow** *quasi recitativo*

Ant. And now you can prove what you are A true sis-ter; or a trai-tor

pp

$\text{♩} = 66$

170 **f**

Ant. to your fam-i-ly _____,

Ism. **ff (Agitated)**

Antigonê, You are mad!
What could I possibly do?

mf

P *Fast* ♩ = 120+

175 *f*

Ant. You must de - cide whe - ther you will help me or not.

mp

p

178 *f* *ff*

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

ff > *f*

181 *p* *f*

Ant. Is - me - nê, I am go - ing to bur - y him. Will you come? _____

pp

p

mf

mf

185 Q *f*

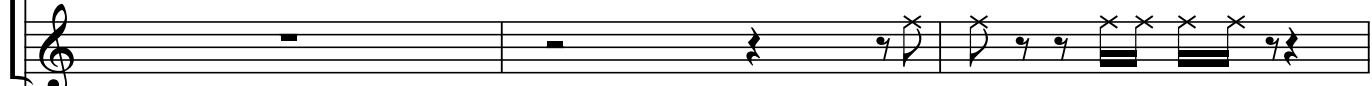
Ant.  He

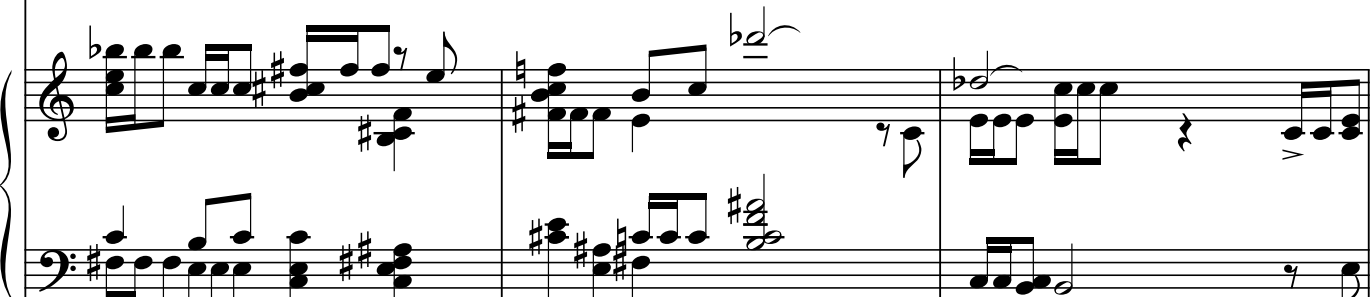
Ism.  *f*
Bur-y him You have just said the new law for-bids it.

 *p*

188

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

Ism.  But think of the dan-ger!



191

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

Ism. Think what Cre-on will do!

194

Ant. *f* in my way.

197

ff

200 R *mf poco meno*

Ism. Ah sis-ter! Oe-di-pus

205

Ism. died, eve-ry one hat-ing him for what his own search brought to

208

Ism. light, his eyes Ripped out by his own hand;

S *Slower*

211 *f* *rit....* *f* 3

Ism. and Io - cas-tê died, His moth-er and wife at once: she

215 3 *rit....* *mf*

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

Slow ♩ = 76 *f*

218 3

Ism. our two bro - - - - - thers 3 died, Each

222

Ism.

killed by the o - - - ther's sword And

T

226

Ism.

f *mf*

we are left: But oh, An - ti - go - nê,

230

Ism.

mf

Think how much more ter - ri - ble than these our own

233 *mf*

Ism. death would be if we should go a - gainst

235 *dim.*

Ism. Cre - on and do what he has for - bid - den!

238 *p* *mf* U

Ism. We are on - - - ly

240

Ism.

wo - men, we can - not fight with men, An -

f

p

243

Ism.

ti - go - nê! The law is

p

246

Ism.

strong, we must give in to the law in this

f *mf*

250

Ism.

thing , and in worse. I beg the

f *mf*

253

Ism.

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

dim. *mp* *f* *p*

256

Ism.

I must yield to

ff *Faster* ♩ = 88

258

Ism.

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

mf

mf

3

260

Ism.

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

3

$\text{♩} = 100$

263

Ant.

mf *f* *ossia 8va. up*

if that is what you think, I should not want you, e - ven if you

p *mp*

Slower ♩ = 92

267 *mp*

Ant. asked to come _____ you have made your choice,

pp

270 *rit....* *Slower* ♩ = 84

Ant. you can be what you want to be. *mp* *pp* *f* *mf* But I will

mf *mf* *p*

274 *f* *rit....* *Faster* ♩ = 108

Ant. bur - y him; _____ and if I must die, I say that this

f *mf* *pp* *pp*

278

Ant. *f* *mf*

crime is ho-ly: — I shall lie down with him in death, and

282

Ant. *f*

I shall be as dear to him as he to

286

Ant. *ff* *f*

me. It is the dead, not the liv-ing, who make the

289 *ff* *mf*

Ant. long - - - est de - mands: We die for - e - ver -

292 *ff* *f*

Ant. you may do as you like, since ap -

295 *mf* *mp* *f* *mp* *p*

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

Ism. They mean a great deal to

299 *mf* *f* *cresc. accel.*

Ism. me; but I have no strength to break laws that were made for the pub - lic

302 X *Fast* ♩ = 112 *ff* (*quasi gliss.*)

Ant. That must be your ex - cuse,

Ism. good

304 *f*

Ant. I sup - pose. But as for me, I will bur - y the

306 *Slow* ♩ = 80

Ant. bro - ther I love

mp

pp

310 *mf*

Ant. You need not

Ism. *mf*

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

mp

p

314 *f* *ossia 8va. up* *mf*

Ant. be: you have your - self to con - si - der, af - ter all.

mf

p

Y *Slow* ♩ = ca.56

317

Ant.

Ism.

mp

But no one must hear of this, You must

mp

319

Ism.

tell no one! I will keep it a se-cret, I prom-ise!

321

Ant.

f

Oh tell it! Tell e-very-one! Think how they'll hate you

323 *mf*

Ant. when it all comes out if they learn

325

Ant. that you knew a-bout it all the time!

Ism. *ff*

So

327 *mp*

Ant. Per-haps.

Ism. *mp*

fier-y! you should be cold with fear.

329 *mf*

Ant. But I am do - ing on - ly what I must

331 *mf*

Ant.

Ism. But can you do it? I say that you can-not.

333 *f* *mf*

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

Ism. Impossible things should not be tried at all.

335 **3** **4** **5** $\text{♩} = 80$
ff Go away, Ismenê:
Moderate
mp

Ant. 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,

Ism.

if it

p

338 *mf* *mp* **3**

Ant. means death, it will not be the worst of

pp

342 **3**

Ant. deaths death, with-out hon-or

ppp *f*

347

Ism. feel that you must. You are un - wise, but a

350

Ism. loy - al friend in - deed to those who love you!

EXIT INTO THE PALACE

Antigone goes off. L. Enter the Chorus

353

Ism.

356

mp *p* *ppp*

Parodos

Strophe 1

AA *Fast* ♩ = 120

mf (Spoken with Expression)

Male Chorus

Now the long blade of the

M.Ch.

361

sun, ly - ing le - vel east to west, touch - es with glo - ry

M.Ch.

363

Thebes of the se - ven Gates O - pen, un - lid - ed eye of

M.Ch. 365

gol - den day! O march - ing light A - croos the ed - dy and rush of Dir - cê's

M.Ch. 367

stream, Strik - ing the white shields of the en - e - my

ff

M.Ch. 369

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

ff

371 BB ♩ = 76

375 *mf* *ff*

Cho. 8

Po - ly - nei - cês their com - man - der rouse them with wind - y phra - ses,

377 *ff*

Cho. 8

He the wild ea - gle scream - ing

ff ³

379

Cho. *8*

in - sults a - bove our land,

381

Cho. *8* *f*

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

383

385

Antistrophe 1

M.Ch. 386 *ff*

A - gainst our se - ven gates in a yawn - ing ring

p

M.Ch. 387

the fam - ished spears came on - ward in the night;

M.Ch. 388

But be - fore his jaws were sat - ed with our blood,

p

M.Ch. 389

or pine - fire took the gar - land of our tow - ers, He was

ff

M.Ch. 390 *mp cresc.*

thrown back; and as he turned, great Thebes no tend-er vic-tim for his nois-y

ff *ff* *p*

mp

M.Ch. 392 *fff*

pow-er — Rose like a dra-gon be - hind him, shout - ing war.

fff

fff

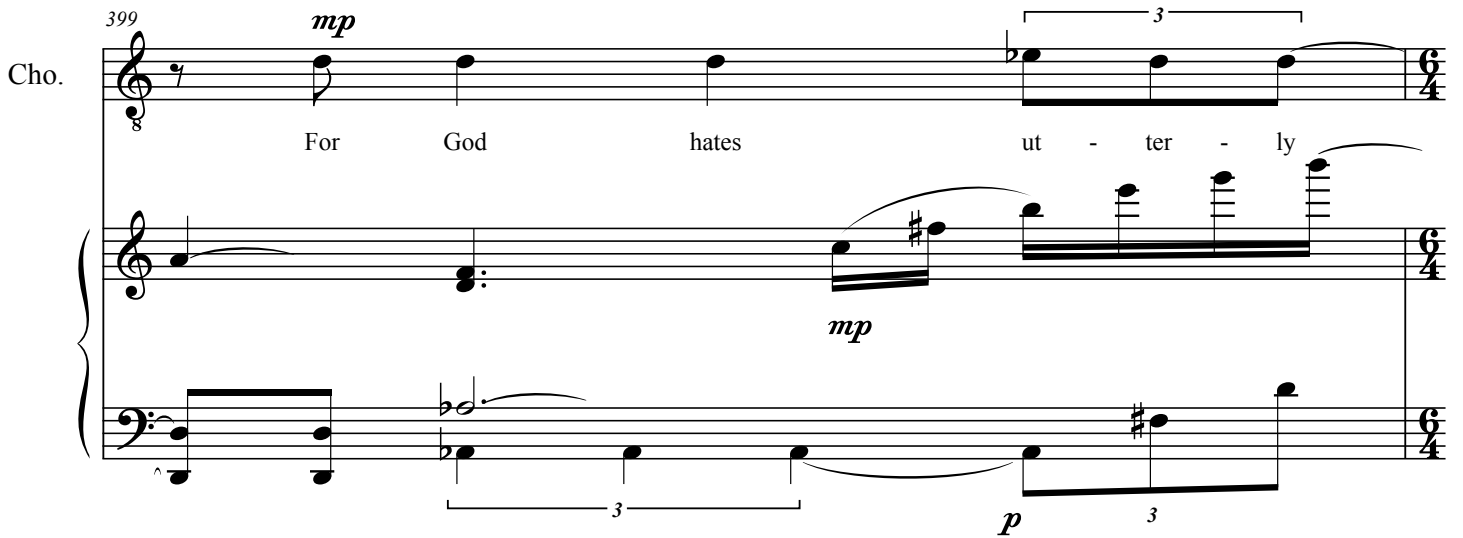
DD *Fast* ♩ = 138+

ff

396 *Slow* ♩ = 72

3

399 *mp*

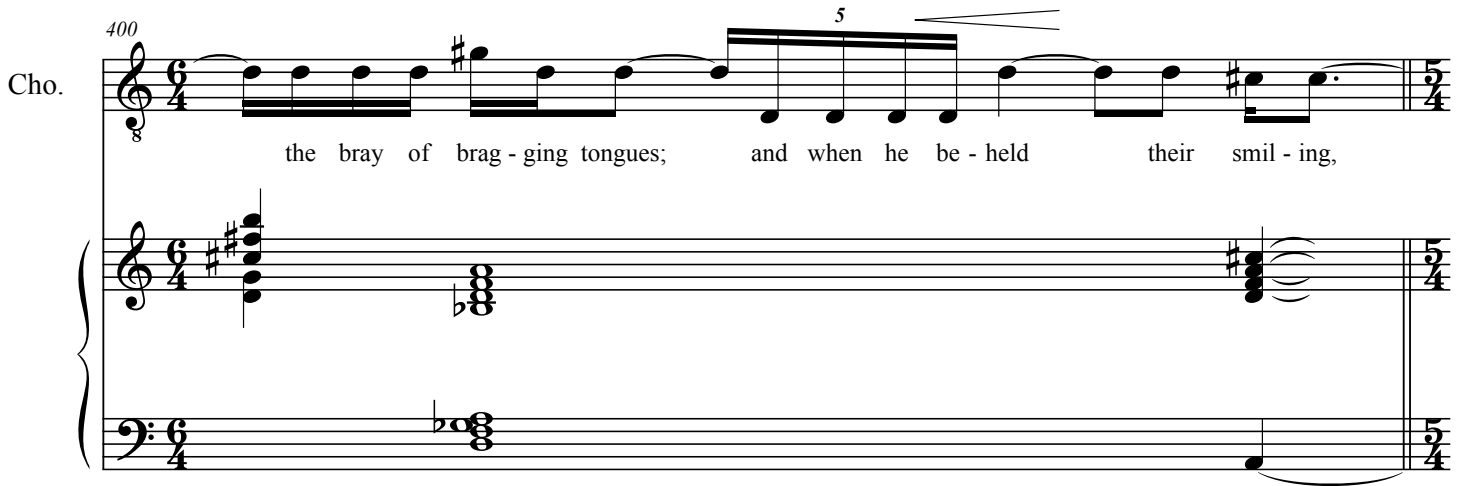
Cho. 

For God hates ut - ter - ly

mp

p

400

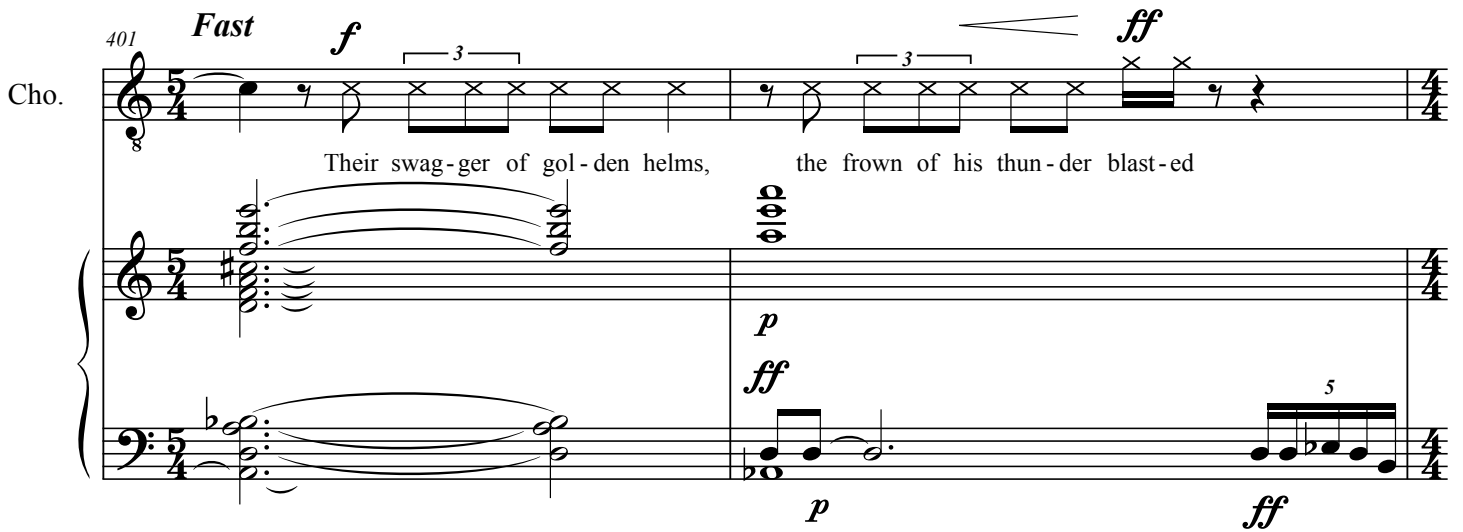
Cho. 

the bray of brag - ging tongues; and when he be - held their smil - ing,

mp

p

401 *Fast* *f*

Cho. 

Their swag - ger of gol - den helmets, the frown of his thun - der blast - ed

f

p

ff

p

ff

403

Cho. Their first man from our walls.

ff *ff*

EE ♩ = 120

Strophe 2

405

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

ff

406

M.Ch. flam - ing are He fell with his wind - y torch, and the earth struck him.

fff

407

M.Ch. And oth - ers storm - ing in fur - y no less than his found shock of death

f *fff* *mp*

ff *pp*

408

M.Ch. in the dust - y Joy of Bat - tle

f *mp*

mp

409

Cho. *f* *ff*

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

410

Cho. *f* *fff* *Slower*

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

412

Cho. *Fast* *f* *ff* *Slow* *p* *pp*

blood, face to face in match - less rage, mir - ror - ring each the o - ther's death,

414

Cho. *fff* *mp* ♩ = 72

clashed in long com - bat.

FF

mp

p

417

420

Antistrophe 2

Tenor

M.Ch.

423

M.Ch.

425

M.Ch. 427 *mp*
The - bes of the man - y char - iots sing for Joy! with *mp*
Bass-Baritone with *pp*

M.Ch. 429 *p* *mp*
hearts for danc - ing we'll take leave of war: our
p *mp*
hearts for danc - ing we'll take leave of war: our

M.Ch. GG 431
tem - ples shall be sweet with hymns of praise, and the long
tem - ples shall be sweet with hymns of praise, and the long

M.Ch.

433

night shall e - cho with our cho - rus.

night shall e - cho with our cho - rus.

435

dim.

HH *Very Slow*

$\text{♩} = 76$
Moderate

437

mp

pp

442

445

mf

Detailed description: This system contains measures 445 through 448. The music is in a key with one sharp (F#) and one flat (Bb). It features a complex texture with many beamed sixteenth notes and triplets. A dynamic marking of *mf* is present in the right-hand part. A fermata is placed over the final measure of this system.

449

mp

II

Detailed description: This system contains measures 449 through 452. It begins with a dynamic marking of *mp*. A section marker 'II' is enclosed in a box above the staff. The music continues with intricate rhythmic patterns, including triplets and beamed notes. A fermata is placed over the final measure of this system.

453

mf

Detailed description: This system contains measures 453 through 457. The music features a variety of rhythmic values and textures. A dynamic marking of *mf* is present. A fermata is placed over the final measure of this system.

458

f

p

Detailed description: This system contains measures 458 through 462. It starts with a dynamic marking of *f* and ends with a dynamic marking of *p*. The music is characterized by dense chordal textures and rhythmic patterns. A fermata is placed over the final measure of this system.

463

dim.

n

pp

Detailed description: This system contains measures 463 through 466. The first two measures are enclosed in a rectangular box. A dynamic marking of *dim.* is present. The music concludes with a dynamic marking of *pp* and a fermata over the final measure.