

DINOS CONSTANTINIDES

ANTIGONE

LRC 109a

ACT I



magni

Magni Publications

DINOS CONSTANTINIDES

ANTIGONE

LRC 109a

Text: Sophocles

Duration: appr. 2 hours and 12 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.

.....

The text of *Antigone* is the English version by Dudley Fitts and Robert Fitzgerald and is used by permission of Harcourt Brace Jovanovich, Inc.; copyright, 1939, by Harcourt Brace Jovanovich, Inc.; copyright, 1967, by Dudley Fitts and Robert Fitzgerald.



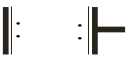


1. Instrumentation:

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-SCENE I, ODE I and SCENE II
ACT I-(BOOK B)

♩ = 80-88

Piano

p
pp

Chor.

mf

5 8

But now at last our new king is com - ing

5 SCENE I

Pno.

p
p

Chor.

7 8

Cre-on of Thebes, Me-noikeus'son In this sus - pi - cious dawn of his regn

Pno.

p

Chor.

9 8

what are the new com - plex - i - ties That shif - ting fate has wo - ven for him

f *>* *mf*

Pno.

f
mf

11 A1 [Enter CREON from the Palace, C.
He addresses the chorus from the top step

Chor.

Pno.

14

Cre.
Gentlemen: I have summoned you here this morning because I know that I can depend on you. You never hesitated in your duty to our late tuler Oedips, and when Oedips died, your loyalty was transferred to his children. Unfortunately, his two sons, Eleoclés and Polyneicês,

Pno.

15 *ff* *mf* 8^{va}-----

Cre.
Have killed each o - ther in bat-tle and I as the next in blood

Pno.

18

Cre.
have suc-ceed-ed to the full pow-er of the throne.

Pno.

B1

21

Cre. I am aware, of course, that no ruler can expect complete loyalty from his subjects until he has been tested in office.

Pno.

23

Cre. Nevertheless I have made the folling decision concerning the sons of Oedipus:

Pno.

(Keep repeating)

25

Cre. Eteoclés, who dies as a man should die, fighting for his country, is to be buried with full military honors, with all the ceremony that is usual when the greatest heroes die; but his brother Polyneicés, who broke his exile to come back with fire and sword against his native city and the shrines of his father's gods, whose one idea was to spill the blood of his blood and sell his qwn people into slavery _ Polyneicés, I say is to have no burial: he shall lei on the plain, unburied; and the birds and the scavenging dogs can do with him whatever they like.

Pno.

fff


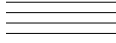
27

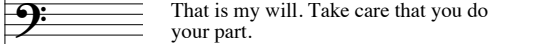
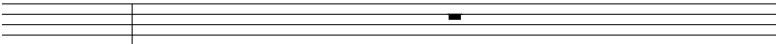
Chor. If that is your will, you have the right to enforce it: We are yours.


Cre. This is my command, and you can see the wisdom bihind it. As lon as I am king, no traitor is going to be honored with the loyal man.


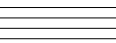
Pno.

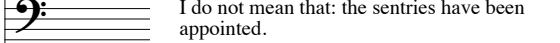
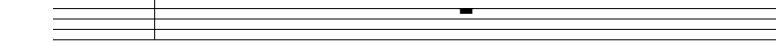
Antigone - Act I

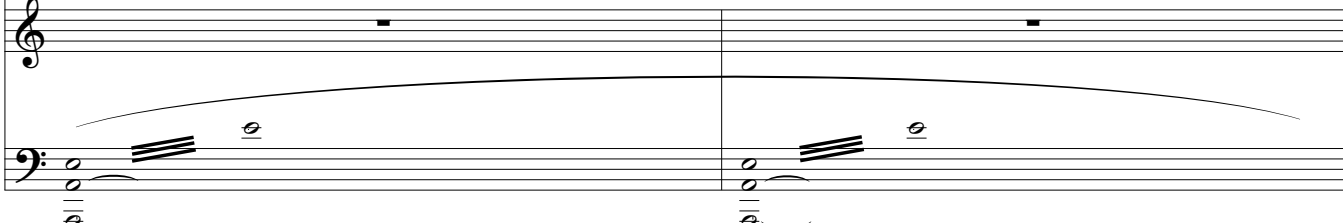
Chor.  We are old men: let the younger ones carry it out. 



Cre.  That is my will. Take care that you do your part. 

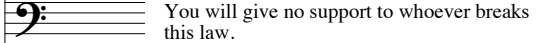
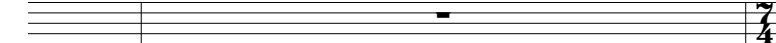
Pno. 


Chor.  Then what is it that you would have us to do? 

Cre.  I do not mean that: the sentries have been appointed. 

Pno. 

Chor.  Only a crazy man is in love with death! 

Cre.  You will give no support to whoever breaks this law. 

Pno. 

C1 $\text{♩} = 80-88$

Cre. *mf* *f* *mf*

And death it is yet mo-ney talks, and the wes-sest have some times been known to

Pno. *p* *trb*

Cre. *ff* *f*

count a few coins too ma - ny.

Sntry. *[Enter SENTRY from L.]* I'll not say that I'm out of breath from running, King, because every time I stopped to think about what I have to tell you, I feel like to going back.

Pno. *trb*

Cre. 39 Come to the point. What have you to say?

Sntry. I did not do it. I did not see who did it. You must not punish me for what someone els has done.

Pno. 39

41

Cre. A comprehensive defence! More effective, perhaps, if I knew its purpose. Come: what is it?

Sntry. *f* A dread - ful thing I don't know how to put it

Pno.

43

Cre. *f* Out with it!

Sntry. *mf* Well, then, the dead man Po - ly - nei - ces

Pno.

45

[Pause. The SENTRY is overcome, Fumbles for words. CREON waits impassively.] **D1** *f*

Sntry. out there some - one,

Pno. *mp*

[Pause. No sign from CREON

47

Sntry. new dust on the sli - my flesh!

Pno. *f* *mp* *f*

49 *mf*

Sntry. Some - one has gi - ven it bu - ri - al that way, and gone.

Pno. *f* *mp* *f*

[Long pause. CREON finally speaks with deadly control:

51 *f*

Cre. And the man who dared do this?

Pno. *mf* *mf* *p* *mf* *mp*

53

Cre. I swear I do not know!

Sntry. I swear I do not know!

Pno. *p* *mp*

55 *mf* *f*

[CREON's rage has been mounting steadily, but the SENTRY is too intent upon his story to notice it.]

Sntry. *f*

It was not I I do not know who it was but it was not I

Pno. *p*

58

Chor. I have been wondering, King: Can it be that the gods have done this?

Pno.

60

Chor.

Cre. *[Furiously]* **E1** Must you doddering wrecks Go out of your heads entirely? "The gods!" Intolerable! No, from the very beginning there have been those who have whispered together. Stiff-necked anarchists, putting their heads together scheming against me in alleys. There are the men, and they have bribed my own guard to do this thing. Money!

[To SENTRY] But you_!

Pno.

63 $\text{♩} = 80$ *f*

Cre. I swear by God and by the throne of God The

Pno. *p* *mf*

67 *ff* *f*

Cre. man who has done this thing shall pay for it!

Pno.

70 *f*

Cre. Find that man, bring him here to me, or your death will be the least of your prob-lems

Pno.

74 **F1** $\text{♩} = 88$ *f*

Cre. I'll string you up

Pno. *mf* *pp* *pp* *p*

78

Cre. a - live and there will be cer - tain ways to make you dis - co - ver your emp - loy - er be - fore you

Pno. *mp* *mp*

82

Cre. *ff* *mf*

die, and the pro-cess may teach you a les-son you seem to have missed. The dear-est pro-fit

Pno. *mp*

86

Cre. *mp* *sva* **G1**

is some-times all too dear. A fortune won is often misfortune.

Sntry. King, may I speak?

Pno. *ppp* *ppp*

90

Cre. Your very voice distresses me. By God, he wants to analyze me now!

Sntry. Are you sure that is my voice, and not your conscience?

Pno.

93

Cre. You talk too much. Sold your soul for some silver: that's all you've done.

Sentry. It is not what I say, but what has been done, that hurts you. May be; but I've done nothing.

Pno.

97

Cre. Your figures of speech may entertain you now; but unless you bring me the man, you will get little profit from them in the end. *[Exit CREON into the Palace.]*

Sentry. How dreadful it is when the right judge judges wrong!

Pno.

99

Sentry. "Bring me the man" _! I'd like nothing better than bringing him the man! But bring him or not, you have seen the last of me here. At any rate, I am safe! *[Exit SENTRY]*

Pno.

H1 (Chorus I remains on stage. Chorus II enters slowly and gathers up stage.)

100 DIM LIGHTS = 80-84

Pno.

Antigone - Act I

Pno.

104

[Lights up gradually →]

pp p

Chor. I

108

T

Man

p cresc. *ff* *pp*

gliss.

T

Man

p cresc. *ff* *pp*

gliss.

T

Man

p cresc. *ff* *pp*

gliss.

B

Man

p cresc. *ff* *pp*

gliss.

B

Man

p cresc. *ff* *pp*

gliss.

BB

Man

p cresc. *ff* *pp*

gliss.

BB

Man

p cresc. *ff* *pp*

gliss.

Man

Man

Pno.

108

mf

3

ff

II ♩ = 80-88

Chor. II

S
Pol - la ta - dthi - na kou - dthen an - thro - pou dthi - no - te - ron pel - lee

A
Pol - la ta - dthi - na kou - dthen an - thro - pou dthi - no - te - ron pel - lee

T
Pol - la ta - dthi - na kou - dthen an - thro - pou dthi - no - te - ron pel - lee

B
Pol - la ta - dthi - na knou - dthi an - thro - pou dthi - no - te - ron pel - lee

Pno.

[Shadow activity portraying scenes of every day life.
This could be done with moving figures behind screen.]

Chor. II

S
Tou - to ke po - liou pe - ran pon - dou hi - me - ri - o no - to ho - rei pe - ri - vhi - - -

A
T
B

Pno.

117

S
eidth-mas-sin the-on te tan i-per-ta - tan gan af-thi-ton a-ka-ma-ton a-po-tri-e-te

A
eidth-mas-sin the-on te tan i-per-ta - tan gan

T
eidth-mas-sin the-on te tan i-per-ta - tan gar

B
eidth-mas-sin the-on te tan i-per-ta - tan gar

Pno.

119

S

A

T

B

Pno.

122

Chor. II

S

A

T

B

Pno.

124

Chor. I

T

B

BB

Pno.

J1 $\text{♩} = 80$

tutti ff (shout)

tutti ff Man (shout)

tutti ff Man (shout)

Man

127 *tutti ff* (shout) *tutti mf* 3

Soprano: Man o fate of man

Alto: Man o fate of man

Tenor: Man o fate of man

Bass: Man o fate of man

Chor. II

127 Man Man o fate of man -

Piano

131 *ff* 3 3 3

134 *tutti ff* 3

Tempo: ♩ = 88

Chor. I

Tenor: Man o fate of man wor-king both good and e-vil

Bass: Man o fate of man wor-king both good and e-vil

Bass: Man o fate of man wor-king both good and e-vil

Piano

137

Chor. II

S

A

T

B

Pno.

139

Chor. II

S

A

T

B

Pno.

K1

mf *cresc.*

142

Chor. II

S

A

T

B

Pno.

144

Chor. II

S

A

T

B

Pno.

rit. [Shadow activity ends.]

f *pp* *ff* *p*

Antigone - Act I

L1 Solo Baritone $\text{♩} = 66$

147 *mf* 3 *f*

Chor. I BB

Num-ber-less are the word's won-ders, but none more won-der-ful than man, the storm gray ses yields to his prow's, the

Pno.

150 3 *f*

Chor. I BB

huge crests bear him high

S

A

Chor. II

T

B

Pno.

Antigone - Act I

153

Baritone Solo *mf* 5

Chor. I BB

Earth ho-ly and i-nex-

Chor. II

S

A

T

B

Pno.

153

156

Chor. I BB

haus-ti-ble is gra-ven with shin-ing fur-rows where his plows have gone year af-ter year, the time-less la-bor-of

Chor. II

S

A

T

B

Pno.

156

p

Of

Of

Of

Of

Of

M1 Più mosso

[ANTISTROPHE 1]

ff

$\text{♩} = 72-76$

159

Chor. I

T
The light-boned birds and beasts that cling to co - ver, The little

B
The light-boned birds and beasts that cling to co - ver, The little

BB
ff tutti
stal - lions The light-boned birds and beasts that cling to co - ver, The little

Chor. II

S
stal - lions

A
stal - lions

T
stal - lions

B
stal - lions

159

Pno.

f *mf*

161

Chor. I

T
 fish light - ing their reach - es of dim wa - ter all are ta - ken, tarmed n the net of his mind, The

B
 fish light - ing their reach - es of dim wa - ter all are ta - ken, tarmed in the net of his mind, The

BB
 fish light - ing thei reach - es of dim wa - ter all are ta - ken, tarmed in the net of his mind, The

Pno.

163

Chor. I

T
 lion on the hill re - sign to him amd his

B
 lion on the hill the wild horse win - dy - maned, re - sign to him and his

BB
 lion on the hill the wild hoese win - dy - maned, re - sign to him and his

Pno.

166

3 5

blunt yoke has brok-en the sult-ry shoul - der of the moun - tain bull

3 5

blunt yoke has brok-en the sult-ry shoul - der of the moun - tain bull

3 5

blunt yoke has brok-en the sult-ry shoul - der of the moun - tain bull

ff

Chor. II

S

ff

A

ff

T

8

166

7 3 5

Pno.

169

Chor.

He fash-ions to his good use

N1 (Solo1) (Solo2)

words al - so and thought as ra - pid as air,

mf

al - so ra - pid as air, use

mf

al - so ra - pid as air, use

Chor. I

T

B

BB

Chor. II

S

A

T

B

ff

ff

ff

ff

Pno.

169

f

171

Chor.

T

Chor. I

B

BB

S

A

Chor. II

T

B

Pno.

mf

mf

tutti

is his skill snow

(Solo4) (Solo5) (Solo6)

state craft is his and his the skill that def-ects the ar - rows of snow

mf

f

mf

174

Chor. I

T
The spears of win-ter rain from ev-ry wind he has made him-self

B
tutti
The spears of win-ter rain from ev-ry wind he has made him-self

BB
tutti
The spears of win-ter rain from ev-ry wind he has made him-self

Chor. II

S
A
T
B

Pno.

mf

mf

177

Chor. I

T
se - cure from all but one in the late wind of death he can not

B
se - cure from all but one in the late wind of death he can not

BB
se - cure from all but one in the late wind of death he can not

Chor. II

S
3 3

A
3 3

T
3 3

B
3 3

Pno.

177

f

f

180 *Lights dim.*

Chor. I

T stand

B stand

BB stand

Chor. II

S

A

T

B

180 *ff*

ff

O1

[Chorus II exits slowly]

Pno.

183

Pno.

185

Pno.

Antigone - Act I

[Chorus II off stage]

Pno.

187 3 *Sva* 3 *p*

189 $\text{♩} = 72$ [*Lights on*] [ANTISTROPHE 2] *mf*

Chor. I

T *mf* O clear in - tel - li - gence

B *mf* mea - sure *mf* O clear in -

BB *mf* O clear in - tel - li - gence force be - yond all *mf* O clear in - tel - li - gence

Pno.

189 *mp*

191 Solo *tutti* 3

Chor. I

T *tutti* O clear in - tel - li - gence O fate of man, wor - king both good and e - vil!

B *tutti* tel - li - gence O fate of man, wor - king both good and e - vil!

BB *Solo* *tutti* O clear in - tel - li - gence O fate of man, wor - king both good and e - vil!

Pno.

191 *ff*

Sub

P1

193

f - Rit. - -

Chor. I T
 when the laws are kept

B
 when the laws are kept how proud-ly his ci - ty stand! when the

BB
 when the laws are kept

Pno.
ff *mf* *cresc.* *p*

♩ = 66
 3

197

f 5

Chor. I T
 Ne - ver may the a - nar - chic man fins re - state

B
 laws are bro - ken what of his ci - ty then? Ne - ver may the a - nar - chic man find re - state

BB
 Ne - ver may the a - nar - chic man find re - state

Pno.
f *tutti* 5

200

tutti ff

Chor. I T
 my health thoughts

B
 my health. Ne - ver be it said that my thoughts are his thoughts

BB
 my health

Pno.
p

Q1

SCENE II

204 = 76-80 *mf* [Re-enter SENTRY leading ANTIGONE 3

ff *S^{va}*-----,

Chor. *mf* What does this mean? sure-ly this cap-tive wo-men is the-prin-cess An-ti-go-ne

Chor. I T An-ti-go-ne

B An-ti-go-ne

BB An-ti-go-ne

Pno. 204

Chor. 208 *mp* why should she be ta-ken? Just com-ing from the house *f* [Enter Creon, C.]

Cre. Here is the one who did it! We caught her in the very act of burying him. Where is Creon?

Sntry.

Pno. 208

211 *[Severely]*

Cre. What has happened? Is this the truth?

Sntry. O King, Here is the woman.
She is the guilty one:
We found her trying to bury him. I saw her with my own eyes.
Can I say more?

Pno.

215

Cre. The details: come, tell me quickly!

Sntry.

(Sentry)
It was like this: We went back and brushed the dust away from the body. Then suddenly, a storm of dust roared up from the earth, the whirlwind lasted a long time, but passed; and then we looked, and there was Antigone! When she found the bare corpse, and all her love's work wasted, she wept, and cried on heaven to damn the hands that had done this thing. And then she brought more dust and sprinkled wine three times for her brother's ghost. We ran and took her at once. She was not afraid, she denied nothing.

Pno.

218 **S1** ♩ = 72 *mp*

Ant. I do I de - ny no - thing

[Slowly, dangerously]

Cre. And you Antigone,
You with your head hanging,
do you confess this things?

Pno.

Fast ♩ = 100

222

Ant. It was public.
Could I help hearing it?

Cre. [To SENTRY: You may go
[Exit SENTRY Tell me, tell me briefly:
[To ANTIGONE: Had you heard my proclamation touching this matter?

Pno. *pp*

225

Cre. And yet you dared defy the law.

225

Pno. *ff*

228

Ant. I dared. It was not Gods pro - cla - ma - tion. That fi - nal jus - tice that rules the

228

Pno. *pp p*

231

Ant. world be - low makes no such laws Your e - dict, king, was

232

Pno. *mp*

T1

236 *mp*

Ant. *strong*

But all your strength is weakness itself against the immortal unrecorded laws of God. They are not merely now: they were, and shall be, operative forever, beyond man utterly.

Pno. *Faster* $\text{♩} = 72$ *mp*

240

Ant. I knew I must die e - ven with - out your de - cree

Pno.

244 *ossia 8ve down* U1

Ant. I am on - ly mor - tal And if I must die now, be - fore it is my time to die,

Pno.

248 *ff*

Ant. sure - ly this is no hard - ship can a - ny - one li - ving as I live with

Pno.

Ant. *ossia 8ve down*
252 *3* *3* *3*
e - vil all a - bout me think death less than a friend? This

Pno.

Ant. **V1** *ossia 8ve down*
256 *3* *3*
death of mine is of no im - por - tance but

Pno.

Ant. *3* *3* *3* *3*
if I had left my bro - ther ly - ing in death un - bu - ried,

Pno.

Ant. *f* *3* *3* *3* *3* *ff*
264 I should have suf - fered, Now I do not

Pno.

W1

268

Ant. You smile at me. Ah Creon, think me a fool, if you like; but it may be well be that a fool convicts me of folly.

Chor. Like fa-ther, like daugh-ter both head strong

Pno. *pp* *mf* *f*

271

Chor. deaf to rea-son! she has ne-ver learned to yield.

Cre. This girl is guilty of double insolence. Breaking the given laws and boasting of it. Who is the man here, She or I, if this crime goes unpunished? Sister's child, or more than sister's child, Or closer yet in blood-she and her sister Win bitter death for this!

[To servants: Go, Arrest Ismenê. I accuse her equally. Bring her.]

Pno. *mp* *f* Fast

274

Ant. Creon, what more do you want than my death?

Cre. Nothing. That gives me everything.

Pno. *p* *f*

276

Ant. Then I beg you to kill me. *Slow p* Were their lips not frozen shut with fear of you. [Bitterly

All these men here would praise me

Pno. *p mf pp*

279 **X1** *p* *ossia8vedown* *ff*

Ant. at the good for - tune of kings Licensed to say and do whatever they please!

Pno. *p mf f*

281

Ant. No, they are with me. But they keep their tongues in leash.

Cre. You are alone here in that opinion. May be. But you are guilty, and they are not.

Pno. *ff pp ff*

284

Ant. There is no guilt in reverence for the dead. My brother too.

Cre. But Eteoclés was he not your brother too? And you insult his memory?

Pno. *ff* *ff* *f* *ff* *p*

288 Slow *p* [*Softly*]

Ant. The dead man would not say that I in - sult it.

Pno. *pp* *pp*

292 Y1

Ant. His own brother, traitor or not and equal in blood. Ne - ver - the - less, there are ho - nors

Cre. He would: for you honor a traitor as much as him. He made war on his country. Eteoclés defended it.

Pno. *p* *pp*

very slow $\text{♩} = 54-60$
mp $\text{♩} = 54-60$

296
Ant. due all the dead. Ah, Creon, Creon,
Which of us can say what
the gods hold wicked?

Cre. But not the same for the wicked
as for the just An enemy is an enemy,
even dead.

296
Pno. *8^{va}*

300 very slow *mp* ♩ = 54-60
Ant. It is my na - ture to join in love

300
Pno. *pp*

304
Ant. not hate.

Cre. [Finally losing patience]
Go join them, then; if you must have
your love, find it in hell.

304
Pno. *ff*

Z1 [Enter ISMENE, guarded]

306 *Slow* $\text{♩} = 66$ *mp*

Chor. *mp*

But see, Is - me - nê comes Those tears are sis - ter - ly, the

Pno. *pp* *mp*

311

Chor. *mp*

cloud that sha - dows her eyes rains down gentle sor - row

Pno. *pp* *mp*

315

Ism. Yes, if she will let me say so.
I am guilty.

Cre. You too, Ismenê,
Do you confess your share in this crime,
or deny it? Answer me.

Pno. *pp*

317 (Slow) [Coldly]

Ant. No, Ismenê.
You have no right to say so.

Ism. I am here to join you, to take
my share of punishment.

Pno. *p* warmly *mf*

319

Ant. The dead man and the gods who rule
the dead know whose act this was.

Ism. Do you re - fuse me, An - ti - go - ne

Pno. *f* *p* *p* *p*

Slow *mf* = 66 *mp*

323 AA1 *mf* *f* *f* 3

Ism. I want to die with you I too have a du - ty that I 3

Pno. *p* *mf*

327 *mf* *f* *p* *pp*

ossia δ vedown

Ism. must dis - charge to the

Pno. *p* 3 3

331

Ant. You shall not lesson my death by sharing it.

Ism. dead. But can I do nothing?

Pno. *mp* *p* *p*

334

Ant. Yes. Save yourself, I shall not envy you. No more, Ismenê.

Ism. But we are equally guilty!

Pno. *ff* *ff* *Sub*

337 **BB1**

Ant. You are alive, but I belong to Death.

Cre. *[To the chorus:*
Gentlemen, I beg you to observe these girls:
One has just now lost her mind; the other,
it seems, has never had a mind at all.

337

Pno.

339 *Very Slow* $\text{♩} = 54-60$ *mp*

Ism. But how could I go on li-ving with-out her?

But your own son's bride!

Cre. You are.
She is already dead.

339

Pno.

342 *very slow* $\text{♩} = 54$ *mp*


Ant. O dear-est Hai-mon, how your fa-ther wrongs you

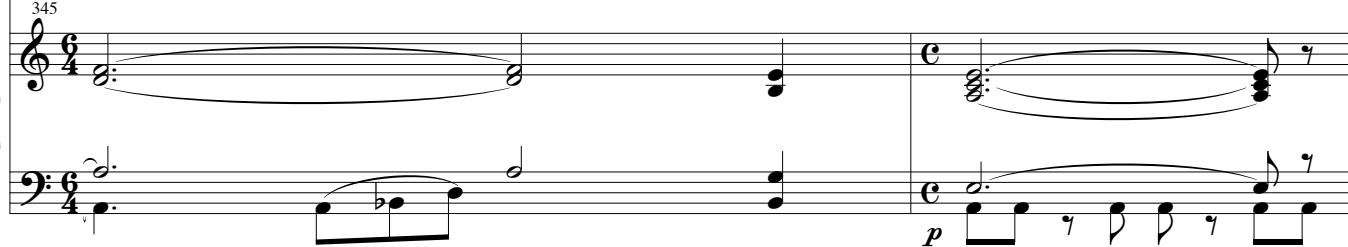
Cre. I want no wicked women for my sons!

342

Pno.

345 *mp* 3

Chor. 

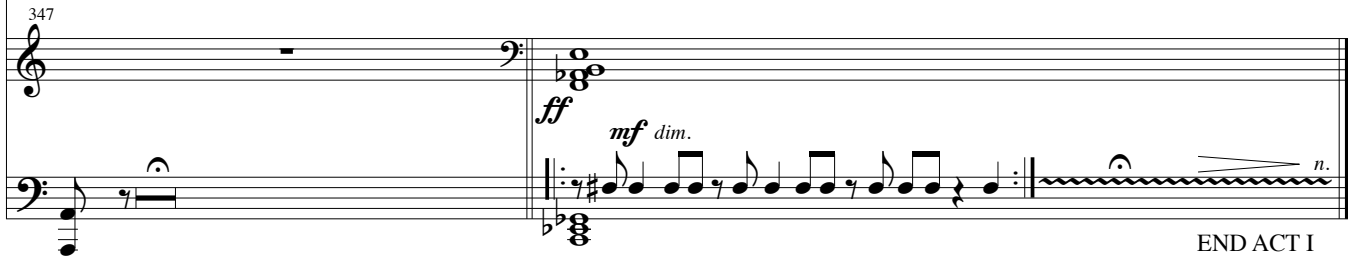
Pno. 

347 No; Death will do that for me.
But enough of this talk!

[to guards:
You, there, take them away and guard them well:
For they are but women, and even brave men run
when they see death coming.

[Exeunt ISMENE, ANTIGONE and GUARDS
[Lights dim gradually to complete dark CURTAIN FALLS

347 *ff* *mf dim.* *n.*

Pno. 

END ACT I