
BRADLEY SCOTT ROSEN

ANTIGONE

VOLUME I

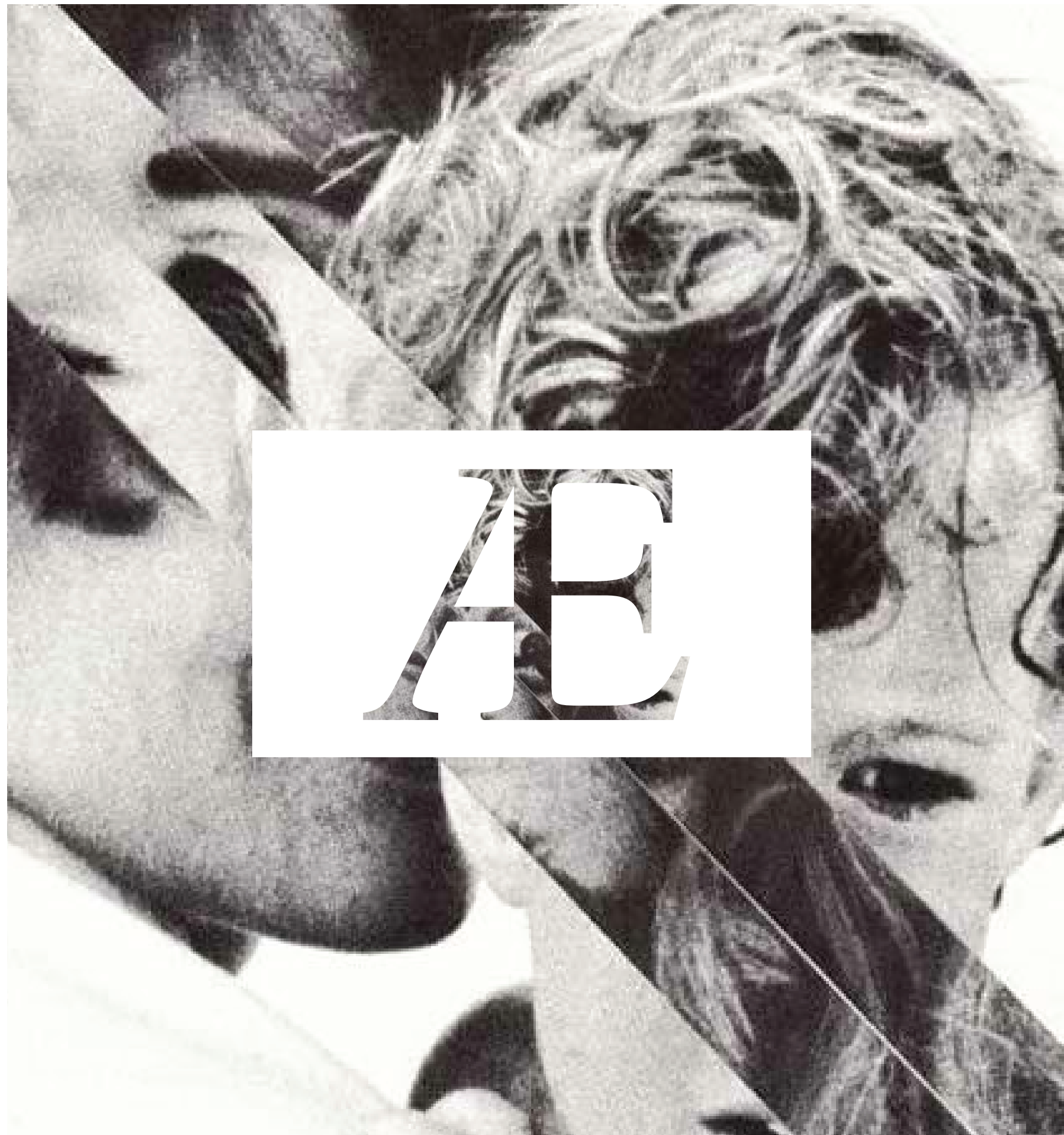
SCORE

April 2014
September 2014

Germany
California

“Often enough I tried
language, often
enough I tried song,
but they didn’t hear
you.” - Hölderlin

For Alice Teyssier
and the Talea
Ensemble



ANTIGONE

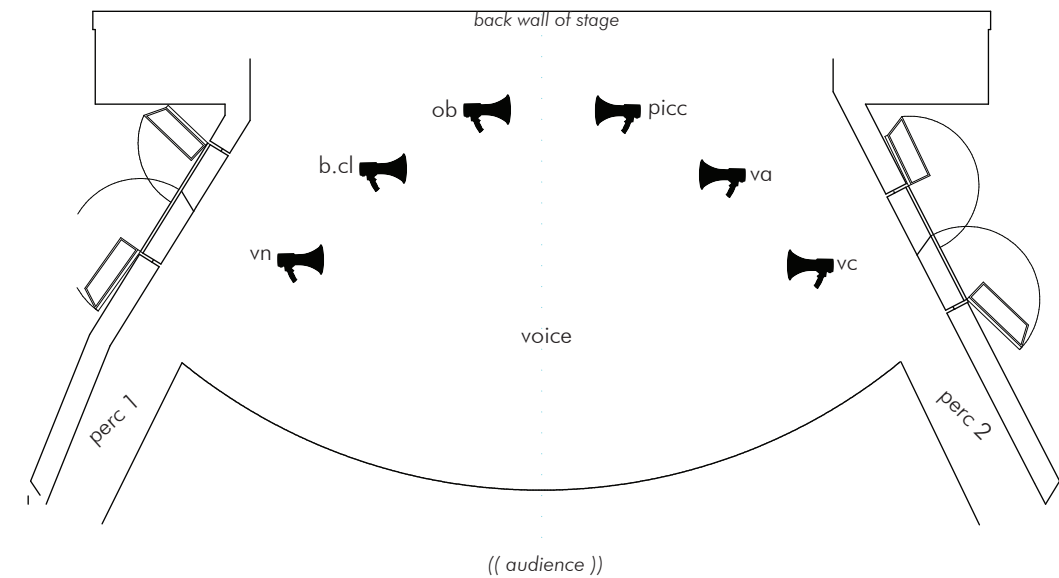
for nine musicians/speakers

A NOTE ON THE PIECE

In the summer of 2013, I was arrested and spent a night in jail; this brief, yet all-too-real brush with power and disciplinary structures proved to be the first solidification of a theme. This experience colored my reading around that time, which consisted of theories surrounding the symbolic and biological death, power and marginalization (Zizek, Hegel, Foucault...). The recurring and unforgettable character of Antigone, introduced to me by Hegel, led me not only to the Greek tragedies but also to the Brecht play devoted entirely to her (*The Antigone of Sophocles*), which seemed to connect these lofty thoughts to my disconcerting imprisonment; I devoured the book in a single afternoon and Antigone became my muse for this project.

If there's anything to be learned about power from Antigone - and from our daily dose of reality in the news and in our communities - it is that power is stealthy. Public opinion is formed by institutional ideologies and control mechanisms but in turn maintains them. Our main form of self-preservation comes by way of actively engaging with our experiences, connecting them to our intellectual pursuits and possibly sharing them in an active, personalized way: in my case, through a mixed medium of music, gesture and thought. This project has been an experiment in contemplating a political point of view in the least prescriptive of ways. Rather than set the play to music, or attempt to translate the play into a musical form, I have decided to create a type of sonic object that - much like modern daily life - invites us to allow a smorgasbord of ideas, manifestations, images and signifiers to wash over us. We engage our individual experience, our intellect, our creativity.

-BSR



ANTIGONE is scored for 9 musicians:

- Soprano [also: braided cloth]
- Piccolo [also: iPod (or similar playback device), megaphone]
- Oboe [also: megaphone]
- Bass clarinet [also: megaphone]
- Violin [also: megaphone]
- Viola [also: microphone, canvas board, megaphone]
- Cello [also: megaphone]
- 2 Percussion [each: 1 bell, 1 China cymbal, 1 snare drum, 1 bass drum]

The megaphones should be set up facing the singer, creating a type of "panaudicon", or sonic gaze around her. The megaphone microphones are meant to filter the sounds created by the six inner instrumentalists, and should be placed wherever feels comfortable for each player.

Speaking and gestures are also an integral part of the piece.

ANTIGONE

for nine musicians/speakers

PERFORMANCE INSTRUCTIONS

TIME/SPACE

The score is written proportionally. Each page should last about 30 seconds and is divided into three sub sections of roughly 10 seconds. Performers should strive to place their sonic interventions not only at the logical place on the page, but also according to orders of events between the various instruments.

BEAMS, STEMS AND NOTEHEADS

Durations are indicated by the length of the beam, with the appearance of a new notehead and stem demarcating any new articulation.

The degree of tone desired is shown by the shading present within the notehead; white noteheads indicate breathy noise with minimal tone while black noteheads suggest a full-bodied tone. Performers should find nuances between these two extremes based on the kinds of noteheads used in their part:



SPOKEN TEXT

Most of the instrumentalists are asked to speak texts. Texts are placed within boxes, which in their graphic placement show the desired duration of the intervention (this will sometimes mean that the rate of speech must increase in order to fit the full segment into the allotted duration).

Various distinctions in sound and affect are given through expressive adjectives, shades of tone and intensity, which can be reflected also in the typeface chosen. Although they remain temporally proportional, these affective nuances are not meant to become overly theatrical and can remain within colloquial conventions. (Unless otherwise indicated, read the phrases at a normal pace.)

Abbreviations:

- wh: whisper
- sp: normal speaking voice
- afap: as fast as possible

CANVAS CLOTH

Most of the instrumentalists are also given a piece of canvas which will be torn as a musical gesture; it is indicated by a square notehead with a "tear" in it and followed by a beam showing the duration of the gesture, the speed of the tear, and the resulting dynamic. This can, of course, be interpreted rather loosely.



VOICE

● Canvas over mouth. The canvas will be kept there, during singing and speaking, for the duration of the subsequent beam, until released with this symbol:

✕ Provoking, instigating kissing sound. Often in quick succession.

≡ Primal, visceral "vibrato" achieved by knocking gently on the chest cavity during singing or humming.

PICCOLO

▶ Using media playback device (iPod, etc...), play designated tracks for the duration indicated until the symbol

OBOE

All multiphonics and color fingerings were taken from 'The Techniques of Oboe Playing' by Peter Veale and Claus-Steffen Mahnkopf.

⋯ Vocal fry, oscillating between vowels [o] and [a], creating a contour. (see p. 6).

CLARINET

Throughout the piece, cover the bell entirely with laminated paper.

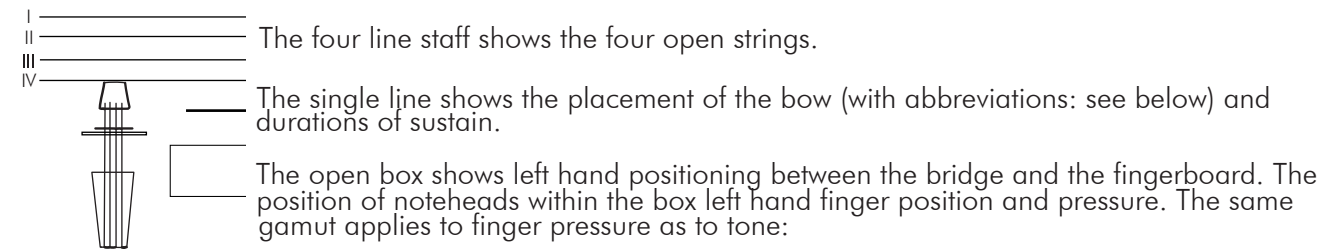
↓ Air sounds, created by blowing through the body of the clarinet after having removed the mouthpiece.

✕ Key clicks, which may happen in combination with air sounds as notated above.

⌞ Maximum pressure/impedance of air flow with all holes closed. The white diamond indicates a release of the keys, resulting in an abrupt air sound. No pitches should emerge.

STRINGS

The score uses two types of notation for the strings. Traditional staves are used (ie: p. 2) to indicate specific pitches. For more gestural motives, the notation is deconstructed into performance parameters as follows:



almost no pressure ----- normal pressure ----- over-pressure

Abbreviations for bow positioning:

- as: on the bridge
- sp: sul ponticello
- or: ordinary
- lh: left hand (bow traveling towards the left hand, with the least amount of resistance possible, while still making contact)

Irregular, unmeasured tremolo

Right hand: this will indicate where the tremolo travels over the instrument. Use approximately 3/4 of the instrument.

Bow tremolo

Audible, "inspired" inhalation accompanied by upward head gesture.

Audible, "passionate" exhalation accompanied by downward head gesture.

Bow directly on microphone.

"Arborescent stems": the primary aspect of the figure remains constant while another changes in some way.

Nodal tremolo: tremolo between an open string and a nodal point on that string. The tremolo should be executed extremely fast, preventing either tone from singing.

Bow behind the bridge.

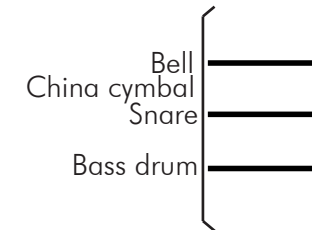
Rapid bow tremolo between the bridge and the left hand.

() Gestural indication to freeze in playing position.

Trill between different finger pressures.

PERCUSSION

The percussionists play identical set-ups, with the three-line staff being reduced to one line when possible (snare):



Throughout the piece, the snare drum should be mounted so the snares face up. Ensure that the snares are completely suspended over the drum head, allowing the strum to resonate.

Some suggestions for mallets and sticks are given (soft, medium, hard, wood...); please use your discretion.

Irregular, unmeasured tremolo.

Position on the head, in this case on the rim, at the tightest part of the head. The dot will shift within the circle, (ie: on page 3 indicates in the center of the head)

Index finger strike.

Knife on bell.

ss Snare strum: strummed with the thumb and index finger or thin metal beater. At times, the snares may lightly touch the head, creating a crackling sound: this indeterminacy is desirable.

Scrape fingernails against the snares.

Snares on. A white box without the zig-zag indicates snares are off. When this symbol connects to a notehead on the staff, the desired result is loud.

Harmonic on the bell: let ring after the strike. Both bells should yield complex harmonics around F#-G#.

Hit snare drum rim.

In a long war, the older brother died for us: One among many who died young in the tyrant's service. But our younger brother saw his brother trampled under the warhorses' hooves and fled from an unfinished battle.

It has been made known in the city, that he will be left unwept and without a grave.

BLACKOUT!

Antigone

fast and very articulate stage wh.

We begin in the dark and birth is the death of us

p *mf*
mm (relaxed lips)

picc



p

which men can decipher in a thousand different ways without ever finding the right answer or the best one.

ppp

ob.

ppp

mmm

takes something from it.

p

b. cl.

*all holes closed w/o mp
PSSHHHTT!
sfz *ppp* *f* *sfz*

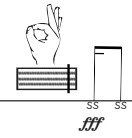
Music is not a language.

Any musical piece is akin to a boulder with complex forms

with striations and engraved designs atop and within

perc. 1

MM
fff

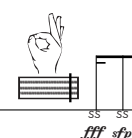


fff

SM
sfz ppp

perc 2

MM
fff



fff sfz

SM
sfz ppp

vln.

one is one's own history the sum of all things one has perceived experienced and thought. [pause] That's what you have that's what you work with.

(With loathing.)
Music is not a language.

vla

bow
(very gentle onset)
ppp *mf*

A sentence by itself is clean, the very next one takes something from it.

vlc.

Supertitles

You will be caught in lawlessness.

I do.

They mean the unwritten unfailing eternal ordinances of the gods that no human being can ever out run.

Antigone

match bell (b/t f#-g#)

(pop!) (8vb poss.) --->

(dry/louder than rest)
SP. but effortless
Well if you call that law

SP. (articulate)
Zeus does **not**, justice does **not**, the dead do **not**. What they call law did **not** begin today or yesterday when they say law they do **not** mean a statu---

(they do not mean a statu-) [u]
ppp < p

picc

(cop-like... "you're under _!!!")

ARREST!
"f"

wh. (scholarly)
Need it be said that it is a breaking point in your life, a bolt of lightning which has scored a direct hit on you. as a result of which people often slip into insanity

ob.

(cop-like... "you're under _!!!")

ARREST!
"f"

b. cl.

(cover bell)

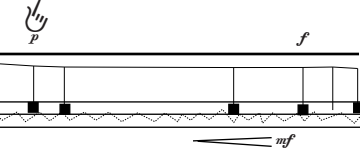
wh. (anguished)

That it is an unas\$ssim#ila%&%@ble spiritual earthquake not every person can cope with

perc. 1

"harmonic bell" release finger immediately after strike - pitch should be b/t F and G. Strike with wood of mallet. (harm. bell)

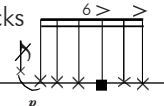
RT+RR



"harmonic bell" release finger immediately after strike - pitch should be around C#. Strike with wood of mallet. (harm. bell)

perc. 2

sticks



vln.

wh. (didactic)

is an instantaneous

wh.

shhhhhhhhhattering
thrusssssssssssssssssssssssssssssssssss

sp. somersault from one state into another.

vla

wh. afap: (clinical)

as a result of which people often slip into insanity

vlc.

SP. (in agreement)

mmm mmhmmm
m hmmm

wh. expulsion

wh.
The prisoner

Supertitles
 Of course^① I will die / And death is fine /
 this has no pain / ④ To leave a mother's son
 lying out there unburied /
 That would be pain
 (((flash)))no doubt the god of
 death will save her life.

Antigone
 [a] *f* *p* *f* *p* *sfz* *p*
 of today or yesterday
 (statu-)te
 wh. *afap* (chide)
 People want to see their lives on stage.
 3

picc
 ob.
 b. cl.
 perc. 1
 perc. 2
 vln.
 vla
 vlc.
 RH thumb + 4th finger trem
 hold bell over snares: allow for bell to resonate drum (sympathetic vib.)
 RT + RR
sempre
 pizz. trem
 pizz. trem

B

Supertitles

① Enemies the house it takes to dust
 ② justice
 ③ The justice it takes to dodge
 ④ a bullet
 ⑤ The bullet it takes to justify
 ⑥ lovers

The love in which to delete your own darling

Here we are we're all fine.

Antigone

wh. (sync w/cloth rip)

(hold cloth out like you are reading a book and in fluid motion, bring cloth to mouth)

The darling you dust, the dust you disperse
 the you who does not, does not what? does n[ah]

The dust it takes to hou-----se
p mf ff

[a]

p f sfz

picc

ob.

b. cl.

perc. 1

RT+RR

perc 2

vln.

vla

vlc.

The score includes staves for Piccolo (picc), Oboe (ob.), Bassoon (b. cl.), Percussion 1 (perc. 1), Percussion 2 (perc 2), Violin (vln.), Viola (vla), and Violoncello (vlc.). Each staff contains musical notation with dynamic markings (p, mf, ff, ppp, f, sub p) and performance instructions. The percussion parts include specific techniques like 'SS' (snare stick) and 'RT+RR' (right tom/tom). The string parts include 'pizz. trem' (pizzicato tremolo) and 'sempre' (sempre).



bow air

arco stop

box represents:
 LH mvmt [sul A]
 head mvmt
 and audible inhale/exhale

p mp p f p ff mf ppp

Supertitles: I say that I did it and I do not deny it People want to see their lives on stage.

Antigone: (irreg. vib ok) *sfz mf* mm why ___ *mf* mm why ___ so o *sfz*
sp. (slightly louder than ensemble) No one shed a tear for me as I went to my new strange grave. For I'm a strange new kind of inbetween thing aren't I, not at home with the dead nor with the living. wh. (afap) kill me!

picc: *pp* no one pattern ever takes precedence over the others. wh. *mf* It is **much** more radical to play with the content than with the aesthetics of the image.

ob.: *pp mf p* The Antigone of Sophocles dramatizes the meshing of intimate and public, of private and historical existence. (Pause. Change to poetic tone. Low.) Because we suffer, we acknowledge we have erred, Antigone represents the tragic collision of right against right.

b. cl.: (card cover bell) *ppp* The most interesting aspect for me, working exclusively with patterns, is that there is [normal speaking voice vocal fry!]

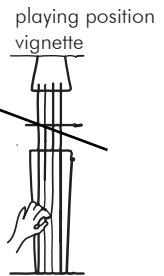
perc. 1: let ring *fff*

perc. 2: *ppp*

vln.: there is not one organizational procedure more advantageous than another, perhaps because no one pat...

vla.: (afap) wh. (obsessive) Do not use an enigmatic story while always retaining a high compositional level. x3 wh. (reading for the first time/discovering) Anyone who uses violence against his enemy will turn and use violence against his own people.

vlc.: wh. (didactic) the community . . . will honor the one who was found on its side; but the government, the restored unitary self of the community, will punish him who already proclaimed its devastation on the walls of the city. *ppp p*



Supertitles: Because we suffer, we acknowledge we have erred. Lead her out. ① Go down alive into the world of the dead. ② Power never gives and violence never examines its motives.

Antigone: start with solid pitch, then gliss/wander until you can match bell. (b/t f#-g#) *p* *mf* *f* *sfz* *sp.* **NO!** *no*

(LOUD ujjayi breath Ad. Lib)

picc: *sp. (afap)* *sub* *mf* interesting! *wh.* Music is not a language. Any musical piece is akin to a boulder with complex forms, with striations and engraved designs atop and within, which men can decipher in a thousand different ways without ever finding the right answer or the best one.

ob.: (vocal fry) fluctuate b/t [a] and [o] *p* [o] *mp*

b. cl.: *sp. (afap)* *sub* *mf* interesting! *wh.* Go down alive into the world of the dead.

perc. 1: hold bell over snares: allow for bell to resonate drum (sympathetic vib.) *SM* *ppp* *mf* *p* *mf* let ring

perc 2: *f* *f*

vln.: *wh.* no one pattern **ever** takes precedence over the others. *wh. (rhythmic/becomes unintelligible)* *wh.* *againsstright* → *

vla: *wh. (didactic)* The Antigone of Sophocles dramatizes the meshing of intimate and public, of private and historical existence. (Pause. Change to poetic tone. Low.) Because we suffer, we acknowledge we have erred, Antigone represents the tragic collision of right against right. *wh.* Go down alive into the world of the dead.

vln. I-IV: *sp.* *v*

vln. I-IV: *sp.* *v*

Supertitles You do not see the State's Order, that is from God.

Antigone (▲) wh.. rather be forgotten than remembered for (hold breath) giving in Hum "remember me" theme ad. lib. pp

picc

ob.

b. cl. *PPP* *PPP* Portamento

perc. 1

perc 2

vln. *slow bow*

vla

vlc. *slow bow*

Supertitles

① Fathers's daughter ② daughter's brother ③ sister's mother
 ④ mother's son ⑤ his mother and his wife were one

she was a child in her birdgrief

① He who seeks power is drinking salt water.
 ② He can't hold it in but he has to have more.

Antigone

(retch)

sp. (staidly)
 am born of love NOT ha... [ei] mf mp p [ei] mf

(offset from perc 2 by ca. 16th note)
 ^ = cover mouth w/cloth

wh...→ sp.
 wave the white flag p

picc

ob.

b. cl.

perc. 1

sub sfz p

perc 2

vln.

vla

vcl.

Supertitles: *((flash))*no doubt the god of death will save her life.

Antigone: wave the white flag **wave the white flag**
WAVE THE WHITE FLAAAAAAAAAG *"f"*

no *mf* trou - ble no *f* no *mf* o *ff* in - thy breast *pp* mmm *mf*

picc. *p* *ff*

ob. *ppp* *ff* *mf*

b. cl.

perc. 1 *ppp* *"p"* *p*

perc. 2 *ppp* *f* *ppp* *ff* *ppp* *fff*

vln. *SM*

vla. *wh. (serenely)*
 I bought art supplies and I'm going to open them up. This is my letter opener and (pause) uh (pause) i'm gunna learn to draw

vlc. *canvas board*

(slowly) *ppp*

(mute bell by aggressively pressing the bell to your chest, over your heart. sync w/Antigone) *SM*

bow air *p* *ffz* *p* *ff*
 [sul A]

Supertitles

No one shed a tear for me as I went to my new strange grave. For I'm a strange new kind of inbetween thing aren't I, not at home with the dead nor with the living.

Antigone



Hum "When I am Laid" theme ad. lib.

p

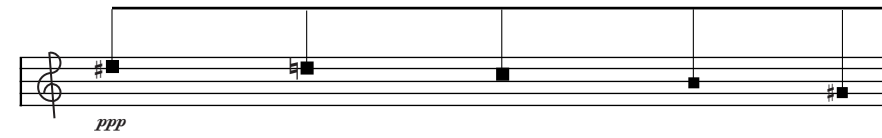


-believer who has a nostalgia for belief

sp.

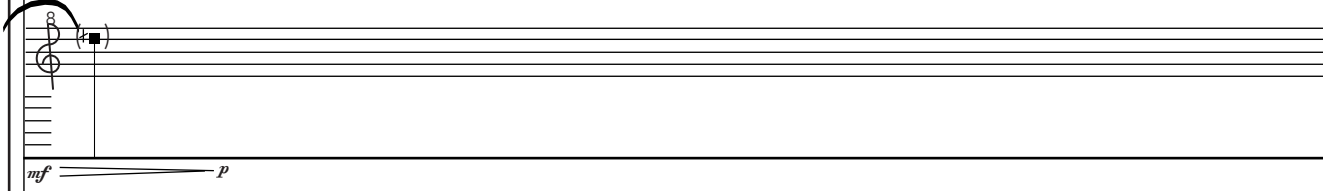
ppp am an un- *p*

picc

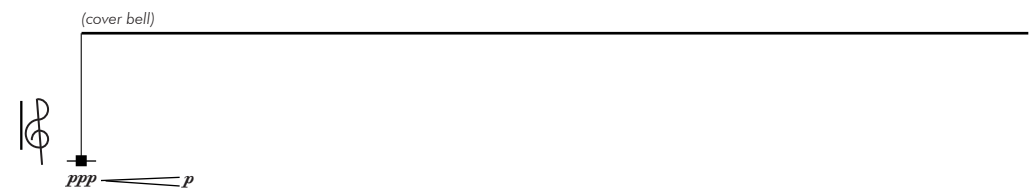


ppp

ob.



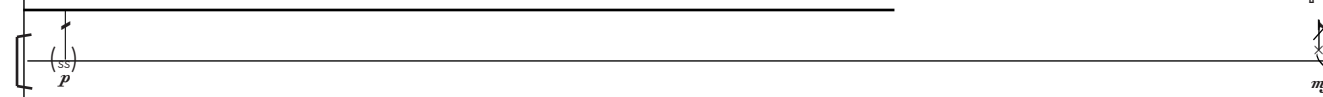
b. cl.



(cover bell)

ppp *p*

perc. 1



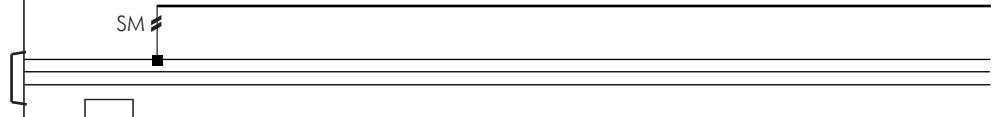
mf

p

mp *sfz*

hold bell over snares:
allow for bell to resonate drum
(sympathetic vib.)

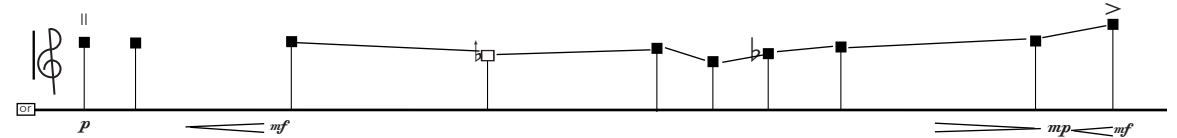
perc 2



SM

sfz

vln.



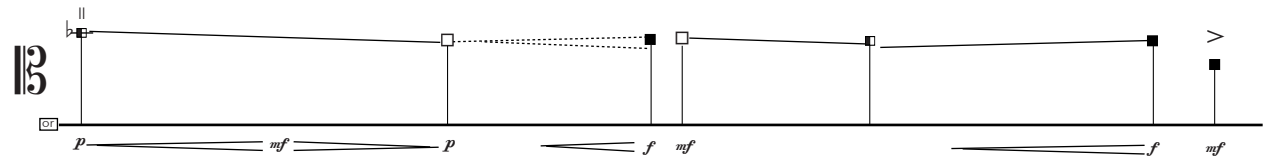
p

mf

mp

mf

vla



p

mf

p

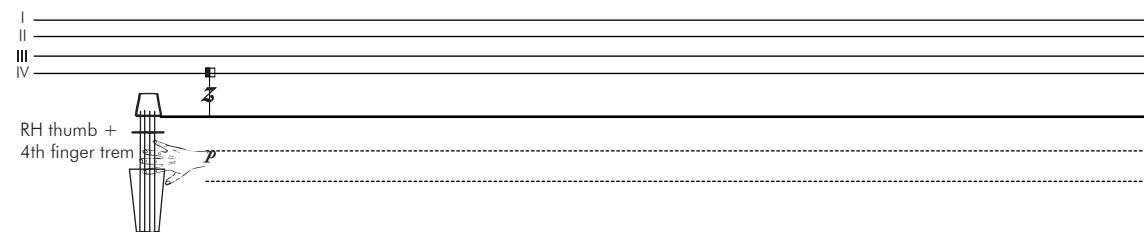
f

mf

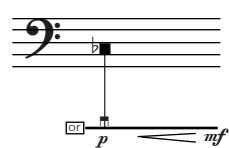
f

mf

vlc.



RH thumb +
4th finger trem



p

mf

E

Supertitles

① The blind man follows the sighted child but after the blind man comes one blinder still.
 ② Theft follows theft. Need breeds need.
 More means more. ③ In the end, it is none. (SUPERTITLES SOLO)

Antigone

mm why
pp *p*

picc



ob.

(all pitches slightly unstable)

p *sub*
mf

sub
ppp

b. cl.

perc. 1

perc 2

5
p

5
p

vln.

vla

vlc.

bow
 (very gentle onset)

legato

Supertitles: you've made a structural mistake with life and death my dear you've put the living underground and kept the dead up here that is so wrong. **War makes new rights and wrongs.** ...→ *

Antigone: **LISTEN!** I am a force of the past. War makes new rights and wrongs. Blood smells the same, be it ours or theirs, and it intoxicates.

picc: (match voice then gliss to C#) **VICTORY!** ("chant"-like call and response) stage wh. (crowd)

ob.: **VICTORY!** ("chant"-like call and response) stage wh. (crowd) **VICTORY!**

b. cl.: **VICTORY!** ("chant"-like call and response) stage wh. (crowd) **VICTORY!**

perc. 1: (strike with handle of SM) let ring **VICTORY!**

perc. 2: (strike with handle of SM) let ring **VICTORY!**

vln.: **VICTORY!** ("chant"-like call and response) stage wh. (crowd) **VICTORY!**

vla: **VICTORY!** ("chant"-like call and response) stage wh. (crowd) **VICTORY!** sp. (humble) My style is eclectic; it is made up of elements and material taken from diverse sectors of culture; extracts of dialects

vlc.: **VICTORY!** ("chant"-like call and response) stage wh. (crowd) **VICTORY!**

Supertitles: The Antigone of Sophocles dramatizes the meshing of intimate and public, of private and historical existence. Beacause we suffer, we acknowledge we have erred, Antigone represents the tragic collision of right against right. (flash) Free Antigone! The blind man follows the sighted child but after the blind man comes one blinder still. The dead lie with the dead.

Antigone: **LISTEN!** *fff* *f* *ff*

Louder than ensemble
Fast - proclaim!

Ah, Desperation that knows no laws! Ah, Anarchy, free love of holiness, with your valiant songs! Old men, keep dreaming of battles for young men to fight. He beds us all alike, the god of death. I do not live to hate, but to love. I don't like anyone who loves with words alone (finish after vla.)

muffled [m] + [im] sounds *p* *sfz* *sim.*

picc: (Freeze!) (sp. to wh. "iii" should be loud wh.) *sp. (disregarding, cold)*

The blind man follows the sighted child but after the blind man comes one blinder still.

ob.: (Freeze!) (vocal fry)

Viiii----- *p* *mf* *p*

b. cl.: (Freeze!) (sp. to wh. "iii" should be loud wh.) *sp. (anguished)*

Theft follows theft. Need breeds need. More means more. (Clears throat. Prosaic.) In the end, it is none.

perc. 1: *f* *ppp*

perc 2: *sfz* *ss*

vln.: (Freeze!) (sp. to wh. "iii" should be loud wh.)

The city is drunk with premature victory. I have seen terrible things.

vla: (Freeze!) (finish before Antigone)

popular and classical music. There are references to painting, to architecture, to the humanities. I do not intend to create or impose a style. What is created in me by the stylistic magma is a sort of fervour, of passion, which drives me to take possession of any material, in whatever way which I deem necessary for the film's economy.

vlc.: (Freeze!) *sp. (disregarding, cold)* *p*

Victory is such a lonely word.

Supertitles
 We follow him still, and it's all downhill. Our violent hand shall now be cut off, so that it shall not strike again. But she who saw it all could only help the enemy who now comes to destroy us. Time is short and the unknown surrounds us and it isn't enough just to live unthinking and happy, and to only learn wisdom with age, for we are accomplice to sin.

Antigone
 He dooms animals and mountains technically by yoke he makes the bull bend, the horse to its knees and utterance and thought as clear as complicated air and moods that make a city moral these he taught himself the snowy cold he knows to flee and every human exigency crackles as he plugs it in every outlet works but one :death stays dark.

picc
 sfz

ob.
 sfz

b. cl.
 sfz p ppp

perc. 1
 ss ppp sfz

perc. 2
 ss ppp sfz

vln.
 sfz

vla
 sfz

vlc.
 sfz

rip cloth w/teeth throughout recit: intensity of rip ad. lib

Wait for Antigone to finish and after her last word play for 8-10 more seconds and end together.