

Antitheses

Poetry by: W. B. Yeats
David Madden*

for voice, speaker, and chamber orchestra

Dinos Constantinides

LRC 38

Slow ♩ = 66

The musical score is written for a chamber orchestra and a speaker/voice. It consists of ten staves. The top staff is for the Speaker and Voice [tenor], which is mostly silent. The second staff is for Flutes 1 and 2, with dynamics *f*, *dim.*, *p*, and *cresc.*. The third and fourth staves are for Trombones 1, 2, and 3, with dynamics *mp* and *cresc.*. The fifth staff is for Percussion (Temple Block) with dynamic *f*. The sixth and seventh staves are for Harp or Piano, with the instruction [Piano]. The eighth, ninth, and tenth staves are for Violin I, Violin II, and Viola, with dynamics *f* and *pizz*. The eleventh staff is for Cello and Double Bass, with dynamics *f* and *pizz*. The score is in 4/4 time and features complex rhythmic patterns and dynamic markings.

*Leda and the Swan *f*
Leda and the Paratrooper

© 1975 - 1984 Magni Publications
www.magnipublications.com

*a single or double string quartet
could replace the string section.

5 **Fast** ♩ = 152 - 160

Sp. V. 8

1 Fl. 2

1 Tbn. 2

3 Tbn. 3

Perc. 5

Hp. or Pno

5 **Fast** ♩ = 152 - 160

Vln. I

Vln. II

Vla.

Vc. + D.B.

8

Sp. V.

8

1
Fl.
2

mf *cresc.*

8

1

Tbn. 2

3

Perc.

8

Hp.
or
Pno

mp *cresc.*

8

Vln. I

cresc.

Vln. II

cresc.

Vla.

cresc.

Vc.
+
D.B.

cresc.

This musical score, titled "Antitheses", is for a symphony orchestra. It features a variety of instruments and includes dynamic markings such as *f* (forte). The score is divided into several systems, each with a double bar line and repeat sign at the beginning. The instruments and their parts are as follows:

- Sp. V. (Soprano Violin):** Part 1, starting with a double bar line and repeat sign.
- Fl. (Flute):** Parts 1 and 2, playing a complex melodic line with many accidentals.
- Tbn. (Trumpet):** Parts 1, 2, and 3. Part 1 has a *f* marking and a melodic line. Parts 2 and 3 have *f* markings and melodic lines.
- Perc. (Percussion):** Part 1, with a double bar line and repeat sign.
- Hp. or Pno (Harpsichord or Piano):** Parts 1 and 2, playing a rhythmic accompaniment.
- Vln. (Violin):** Parts I and II, playing a complex melodic line with many accidentals.
- Vla. (Viola):** Part 1, playing a complex melodic line with many accidentals.
- Vc. + D.B. (Violoncello and Double Bass):** Part 1, playing a complex melodic line with many accidentals.

Antitheses

14 = spoken with inflection according to placement on staff Speaker* **Slow** ♩ = 66 **f ff**

Sp. V. 8 A sud-den blow! flutter-----

1 Fl. 2 **ff** string. **ff**

1 string. **f**

Tbn. 2 string. **f**

3 string. **f**

Perc. 14 t. blk. Slap stick

Hp. or Pno string. *Glissando* **fff** **ff**

Vln. I **ff** string. **ff** pizz arco sul pont.

Vln. II **ff** string. **ff** pizz arco sul pont.

Vla. **ff** string. **ff** pizz arco Bend the sound **pp**

Vc. + D.B. **ff** string. **ff**

Antitheses

[Speaker] A *mf*

Sp. V. 20 8 the great wings beat-ing still a -

1 Fl. 2 20 a 2 \sharp

1 20 *pp*

Tbn. 2 20 *pp*

3 20 *pp*

Perc. 20 Sus Cymbal *mf* t. blk.

Hp. or Pno 20 *f* *mf* \triangleleft *f*

Vln. I 20 *pp* *ord.* *arco* *f*

Vln. II 20 *ord.* *mp* \triangleleft *ff*

Vla. 20 *pp*

Vc. + D.B. 20 *pizz* *arco* cellos *ff* *pp*

Antitheses

Fast $\bullet = 126$

Sp. V. 8 bove the stag-ger-ing girl

1 Fl. 2 *ff*

1 Tbn. 2 3

Perc.

Hp. or Pno *f*

Vln. I *f cresc.* *ff*

Vln. II *f cresc.* *ff*

Vla. *f cresc.* 3

Vc. + D.B. *ff*

Slow ♩ = 56

29

Sp. V. 8 her thighs car - essed by the dark webs her nape

1 Fl. 2 *ff* *p*

1 Tbn. 2 3

Perc. 29 t. blk. *f* *mf* vibr.

Hp. or Pno

29 Slow ♩ = 56

Vln. I *pp* sul pont. ord.

Vln. II *pp* sul pont. ord. *mp* *p*

Vla. *ff* *pp* cellos

Vc. + D.B. *pp*

34 *pp* $\overbrace{\hspace{2cm}}^3$

Sp. V. 8 caught in his bill, He holds her help-less

1 Fl. 2 *mf*

1 *f*

Tbn. 2 *f*

3 *f*

Perc. 34

Hp. or Pno 34

Vln. I 34 *mf*

Vln. II *mp* *mf* *mf* *pp*

Vla. *mf* *pp*

Vc. + D.B. *f* *pp*

Antitheses

Moderate ♩ = 72

[voice] *mf*

38

Sp. V. 8 breast upon his breast How can those ter-ri-

1 Fl. 2

1

Tbn. 2

3

Perc. 38 s. cym. Snare Drum (brush) *pp* *mp*

Harp or Pno 38 [Harp] *mp*

Vln. I 38 Moderate ♩ = 72 *pizz* *arco* *mp* *p* *mp*

Vln. II *mp*

Vla. *mp*

Vc. + D.B. *mp* D. Basses too

45
8
fied vague fin-gers push The fea-thered glo-ry from her loo-sen-ing thighs? —

1.
mf

p *p* *p* *p*

Perc.

Hp. or Pno

45
mf *mf* *mf*

Vln. I

Vln. II

Vla.

Vc. + D.B.

mf *mf* *mf*

f

52 *mf* \triangleright

Sp. V. 8

1 Fl. 2 *f* *8va* \triangleright

1 *p*

Tbn. 2 *p*

3 *p*

Perc. 52

Hp. or Pno *mp* *mf*

Vln. I *mf* *f* 3

Vln. II *mp* *f* 3

Vla. *mp* *mf* *f* 3

Vc. + D.B. *mp* *mf* *f* 3

59 B [voice] *f*

Sp. V. 8 *f* And how can bo-dy laid in that white rush but feel the strange

1 Fl. 2

1 *mf* *mp*

Tbn. 2 *mp* *mp*

3 *mf* *mp* *mp*

Perc. 59 *mf* vibraphone

Hp. or Pno *mp*

59 B Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. + D.B. *mp*

mf

Sp. V.
8 heart beat - ing where³ it lies _____

1
Fl. 2

mf

1

Tbn. 2

3

mf

Perc.

Hp. or Pno

f *f* [Piano]

Glissando

Vln. I

Vln. II

Vla.

Vc. + D.B.
pizz *f* *arco*

f

This page of a musical score, titled "Antitheses" and numbered "16", covers measures 78 through 83. The score is arranged in a standard orchestral format with the following parts and staves:

- Sp. V.:** Solo Violin, measures 78-83, mostly rests.
- 1 Fl. 2:** First Flute, measures 78-83, featuring a melodic line with a dynamic marking of *f* and a key signature change to one flat.
- 1:** First Clarinet, measures 78-83, playing a complex rhythmic pattern with triplets and quintuplets, marked *f*.
- Tbn. 2:** Second Trombone, measures 78-83, playing a rhythmic pattern with triplets and quintuplets.
- 3:** Third Trombone, measures 78-83, playing a rhythmic pattern with triplets and quintuplets.
- Perc.:** Percussion, measures 78-83, featuring a melodic line with a dynamic marking of *f* and a vibrato marking.
- Hp. or Pno:** Harp or Piano, measures 78-83, playing sustained chords with a dynamic marking of *f*.
- Vln. I:** Violin I, measures 78-83, playing a melodic line with a dynamic marking of *f*.
- Vln. II:** Violin II, measures 78-83, playing a melodic line with a dynamic marking of *f*.
- Vla.:** Viola, measures 78-83, playing a melodic line with a dynamic marking of *f*.
- Vc. + D.B.:** Violoncello and Double Bass, measures 78-83, playing a melodic line with a dynamic marking of *f*.

The score includes various musical notations such as dynamics (*f*), articulation (>), slurs, and complex rhythmic figures like triplets and quintuplets. The key signature changes from one sharp to one flat between measures 78 and 79.

85 C **Slow** ♩ = 56 [speaker] *f* *ff*

Sp. V. 8 A shudder in the loins engenders there, The broken wall, the burning roof and tower. And Agamemnon dead.

1 Fl. 2 85 *mf* Repeat until speaker is through with the word "tower."

1 Tbn. 2 85 *pp*

3 Tbn. 3 85 *pp*

Perc. 85 *mf* *pp*

Hp. or Pno 85 [Piano]

Vln. I 85 C **Slow** ♩ = 56 *p* sul pont. ord. pizz *ff*

Vln. II *p* bend the sound *ff* pizz

Vla. *p* sul pont. *ff* ord. cello solo

Vc. + D.B. *p* *pp* Repeat until speaker is through with the word "tower." *pp*

92

Sp. V. *8* Be-ing so caught up, So mas-tered by the brute blood of the

1 Fl. 2 *f*

1 Tbn. 2 3

Perc. Temple blocks cowbell *f f*

Hp. or Pno

Vln. I *arco f* *pizz*

Vln. II *arco f* *f pizz*

Vla. *f* *p*

Vc. + D.B. *tutti vc. and D.B.* *f* *p*

Moderate $\text{♩} = 72$

Sp. V. 8 [voice] *mf*
air, Did she put on his know-ledge with his po-wer — be-fore the in-di-ffe-rent

1. *p* *mp* *mf* *p*

1 *mp* *p*

2 *mp* *p*

3 *mp* *p*

Perc. *mp* *p*

Hp. or Pno

Vln. I *arco* *p* *mp*

Vln. II *arco* *p* *mp*

Vla. *mp*

Vc. + D.B. *mp* *p*

104 **Slow** ♩ = 66 D

Sp. V. 8 beak could let 3 her drop?

1 Fl. 2 *mf* > *p* *mp*

1 Tbn. 2 *pp* < *mf* > *mp*

3 *pp* *p*

Perc. T. Blk.


Hp. or Pno *f* *ff*

Vln. I **Slow** ♩ = 66 D
pizz *arco*

Vln. II *ff* *mp* > *p* *arco*

Vla. *ff* *p*

Vc. + D.B. *p*

Fast  = 152 - 160

110

Sp. V.

mf

1 Fl. 2

a 2

mf

f

secco

1

f

f

secco

2 Tbn. 2

p

f

f

secco

3

f

f

110

Perc.

110

Hp. or Pno.

110

Vln. I

Fast  = 152 - 160

f

Vln. II

f

Vla.

f

Vc. + D.B.

pizz

f

113

[voice] *f* *mf* $\text{Slow } \bullet = 66$

Sp. V. 8 Wind marched a-long the

1 Fl. 2 *a 2^{va}* *mf*

1 *mp*

Tbn. 2 *mp*

3 *mp*

Perc. *vibr.* *ff*

Hp. or Pno *ff*

$\text{Slow } \bullet = 66$

Vln. I *mf*

Vln. II *mf*

Vla. *arco* *mf*

Vc. + D.B. *mf*

116 *f* *p* *f mp* [speaker]

Sp. V. line, pins clenched on slip and hose she saw Lux crisping

1 Fl. 2

1 116 *pp* 5

Tbn. 2 *pp* 5

3 *pp* 5

Perc. 116

Harp. or Pno 116 *f*

Vln. I 116

Vln. II

Vla.

Vc. + D.B. cello solo *mp*

Detailed description: This page of a musical score, titled 'Antitheses' and numbered '23', covers measures 116 through 120. The score is written in 4/4 time. The vocal line (Soprano) begins at measure 116 with the lyrics 'line, pins clenched on slip and hose she saw Lux crisping'. The vocal melody is marked with dynamics *f*, *p*, *f*, and *mp*. The instrumental accompaniment includes Flute 1 and 2, Trombone 1, 2, and 3, Percussion, Harp or Piano, Violin I and II, Viola, and Cello/Double Bass. The Trombone and Percussion parts feature *pp* dynamics and a five-measure rest in measure 119. The Harp/Piano part has a *f* dynamic in measure 119. The Cello/Double Bass part has a *mp* dynamic and a 'cello solo' instruction in measure 120. The score uses various musical notations such as slurs, accents, and dynamic markings.

Fast ♩ = 126

Slow ♩ = 56

121

Sp. V. 8 on her soap-suds wrists, She ran across grass

1 Fl. 2 *ff*

1 Tbn. 2 3 *f*

Perc. Temple Block *f*

Hp. or Pno *f*

121

Vln. I Fast ♩ = 126 Slow ♩ = 56 *f* *p* *pp*

Vln. II *f* *p* *pp*

Vla. *f* *p* *pp*

Vc. + D.B. *f* *p* *pp*

125

Sp. V. [voice] *f* [speaker]

tender As hymen against horn, toward blow-ing

1 Fl. 2 *f* *f* *sfp* *8va*

1 Tbn. 2 *pp* *pp* *pp*

Perc. *f*

Hp. or Pno *mp* *f*

Vln. I *p* *f* *pizz* *arco* *f* *sfp*

Vln. II *p* *f* *pizz* *arco* *sfp*

Vla. *p* *f* *pizz* *arco* *sfp*

Vc. + D.B. *f* *sfp*

130 *mp* [voice] **Fast** ♩ = 126 **Slow** ♩ = 56 [voice] *mp* 3

Sp. V. 8 silk and eye-white bir-ches Fin-gers reach-ing a-

1 Fl. 2 *pp* *p cresc.* *f* *mp* 1.

1 Tbn. 2 3 *pp*

Perc. 130 t. blk. *f*

Hp. or Pno

Vln. I *p cresc.* *f* **Fast** ♩ = 126 **Slow** ♩ = 56

Vln. II *p cresc.* *f*

Vla. *p cresc.* *f*

Vc. + D.B. *p cresc.* *f*

135 *mf* *mf* *f* *p* [speaker]

Sp. V. 8 mong rip-pling silk She watched a speck on the sun Be- come a

1 Fl. 2

1 2 3

Tbn. 2 3

Perc.

Hp. or Pno

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

pp *pp* *pp* *pp*

mp *p* *p* *mp* *p*

[voice] *mf*

p

Sp. V. 8 pa-ra-chute be-come a bird Be-come a pa-ra-chute and, poised on her

1 Fl. 2

1 Tbn. 2 3

Perc.

Hp. or Pno *p*

Vln. I *mp*

Vln. II solo tutti *mp*

Vla. solo tutti *mp*

Vc. + D.B. cello solo tutti vc. and D.B. cellos *p*

150 rit. *a tempo* [speaker] [E] [voice] *mf*

Sp. V. 8 toes watched it down, wind-stiff, as silk stung Flying o-ver clo-ven field
come her cheek.

1 Fl. 2

1 Tbn. 2 3 *pp* *mp*

Perc. 150 t. blk. sus. cymbal *mf* *mp*

Hp. or Pno

150 rit. *a tempo* *pizz* *arco* [E] *mp* *p* *p* *p*

Vln. I *mp* *p* *mp*

Vln. II *p*

Vla. *p* *p*

Vc. + D.B. D.B. too

160 *p* [speaker]

Sp. V. she saw him land and stag-ger, The chute drag him on his back She, apron slung, house dress from throat to knee undone.

1. *mp*

160

1

2

3

Perc. vibraphone

160

Hp. or Pno

160

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. + D.B. *p* cellos

p *p*

Detailed description: This page of a musical score, titled 'Antitheses', page 30, contains measures 160 through 167. The score is for a vocal soloist (Sp. V.) and a full orchestra. The vocal line begins with the lyrics 'she saw him land and stag-ger, The chute drag him on his back' and continues with 'She, apron slung, house dress from throat to knee undone.' The vocal part is marked with a dynamic of *p* (piano) and includes a speaker icon. The instrumental parts include Flute 1 and 2, Trombone 1, 2, and 3, Percussion (vibraphone), Harp or Piano, Violin I and II, Viola, and Violoncello/Double Bass. Dynamics for the instruments range from *mp* (mezzo-piano) to *p* (piano). The score features various musical notations such as slurs, accents, and dynamic markings.

167 [voice] *mf* *f*

Sp. V. 8 Flung her-self u - pon him where he rocked on a ruffle of

1. 2.

1. Fl. 2. *mf* *p*

1. Tbn. 2. 3. *p* *p* *p*

Perc. 167

167 Hp. or Pno *mf*

167 Vln. I *p* *mf* *pizz*

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

Vla. *p* *mf* *pizz*

Vc. + D.B. *mf* *pizz* *mf*

Fast $\bullet = 126$

173

Sp. V. 8 silk clouds still turn-ing in his bel - ly

1. *p*

173

1 *pp*

Tbn. 2 *pp*

3 *pp*

Perc.

Hp. or Pno

173

Vln. I *pp* 3

Vln. II *pp* 3

Vla. *pp*

Vc. + D.B. *pp* 3 3 3

176
Sp. V. 8 Sun on the tip of his tongue, still the sky turn - ing

176
1 Fl. 2 3

176
1 Tbn. 2 3

176 S. Dr.

176 *pp*
Hp. or Pno *pp*

176
Vln. I 3

Vln. II 3

Vla. 3

Vc. + D.B. 3

Antitheses

Moderate ♩ = 72

[voice] *mf*

Sp. V. 8 in the ex-pir - ing silk. How can those ter-ri - fied vague fin-gers push the

1 Fl. 2 3 *string.* 1. *mf*

1 *mp*

Tbn. 2 *mp*

3 *mp*

Perc. S. Dr. (brush) *mp*

Hp. or Pno *string.* [Harp] *mp*

Moderate ♩ = 72

Vln. I *string.* *mp*

Vln. II *string.* *mp*

Vla. *string.* *mp*

Vc. + D.B. *string.* *mp*

184 *f* [speaker]

Sp. V. 8 fea-thered glo-ry from her loo-sen-ing thighs, _____

1 Fl. 2 *f* *dim.*

1 Tbn. 2 *p*

3 *p*

Perc. 184

Harp. or Pno *mp*

Vln. I *mf*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. + D.B. *mf* *mp*

191

Sp. V. 8

Flung herself upon him where he rocked on a ruffle of silk clouds still turning in his belly,
sun on the tip of his tongue, still the sky turning in the expiring silk.

191 (8^{va}) loco

1 Fl. 2 *mp*

1 Tbn. 2 3 *pp* *pp* *pp* *mp* *mp* *mp*

Perc. 191 *vibr.*

Hp. or Pno 191 *p*

Vln. I 191 *p* 3

Vln. II 191 *pp* *p* 3

Vla. 191 *pp* 3

Vc. + D.B. 191 *pp* *pp* cellos

Slow $\text{♩} = 56$ F

200

Sp. V.

1
Fl. 2

mf *mp*

1

p *pp* *p*

Tbn. 2

p *pp*

3

p *pp*

Perc.

200

Hp. or Pno

mp *mp* *8va*

200

Vln. I

mf *p*

Vln. II

p

Vla.

p

Vc. + D.B.

D. Bases too

Detailed description: This is a page of a musical score for the piece 'Antitheses', page 37. The score is written for a full orchestra and includes parts for Spanish Violin (Sp. V.), Flute (Fl.), Trombone (Tbn.), Percussion (Perc.), Harp or Piano (Hp. or Pno), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc. + D.B.). The music is in 4/4 time and begins at measure 200. The key signature has one sharp (F#). The score features various dynamic markings such as *mf*, *mp*, *p*, and *pp*, along with performance instructions like accents (>) and hairpins (< and >). The Flute part has a first and second line. The Trombone part has two and three lines. The Harp/Piano part has a grand staff with an 8va marking. The Violin I part has a dynamic change from *mf* to *p*. The Viola and Violoncello/Double Bass parts have a dynamic marking of *p*. The Double Bass part has the instruction 'D. Bases too'.

208

Sp. V.

1
Fl. 2

dim. *pp*

1

2
Tbn. 2

p *dim.* *pp*

3

p *dim.* *pp*

Perc.

Sus. Cymbal

Hp.
or
Pno

8^{va} *[Piano]mf* *mp*

208

Vln. I

pp *sul pont.*

Vln. II

pp *sul pont.*

Vla.

pp *sul pont.*

Vc.
+
D.B.

pp *pizz* *mf* *mp*