

Full Score in C
approx. 7 minutes

Commissioned by the Montgomery County Senior Youth Orchestra
Commemorating their 50th Anniversary (1946-1996)

ANTITHESIS

for Symphony Orchestra

Andreas Makris (1930-2005)

Completed in Washington D.C. on 15 September 1995

$\text{♩} = 160$

The musical score consists of ten staves of music. The top six staves are woodwind instruments: Flute I, II (G clef, 2/4 time); Oboe I, II (C clef, 2/4 time); Clarinet I, II in B♭ (C clef, 2/4 time); Bassoon I, II (F clef, 2/4 time); Horn I, II in F (C clef, 2/4 time); and Trumpet I, II in C (C clef, 2/4 time). The bottom four staves are brass instruments: Trombone I, II (B♭ clef, 2/4 time); Tuba (C clef, 2/4 time); Timpani (Bass clef, 2/4 time); and a percussion section including Snare Drum, Bass Drum, and Cymbals (all in 2/4 time). The score begins with a period of silence followed by a dynamic ff. At measure 10, the strings enter with a rhythmic pattern of eighth-note pairs. Measures 11-12 show a transition with eighth-note pairs and sixteenth-note patterns. Measures 13-14 feature eighth-note pairs and sixteenth-note patterns. Measures 15-16 show eighth-note pairs and sixteenth-note patterns. Measures 17-18 feature eighth-note pairs and sixteenth-note patterns. Measures 19-20 show eighth-note pairs and sixteenth-note patterns. Measures 21-22 feature eighth-note pairs and sixteenth-note patterns. Measures 23-24 show eighth-note pairs and sixteenth-note patterns. Measures 25-26 feature eighth-note pairs and sixteenth-note patterns. Measures 27-28 show eighth-note pairs and sixteenth-note patterns. Measures 29-30 feature eighth-note pairs and sixteenth-note patterns. Measures 31-32 show eighth-note pairs and sixteenth-note patterns. Measures 33-34 feature eighth-note pairs and sixteenth-note patterns. Measures 35-36 show eighth-note pairs and sixteenth-note patterns. Measures 37-38 feature eighth-note pairs and sixteenth-note patterns. Measures 39-40 show eighth-note pairs and sixteenth-note patterns. Measures 41-42 feature eighth-note pairs and sixteenth-note patterns. Measures 43-44 show eighth-note pairs and sixteenth-note patterns. Measures 45-46 feature eighth-note pairs and sixteenth-note patterns. Measures 47-48 show eighth-note pairs and sixteenth-note patterns. Measures 49-50 feature eighth-note pairs and sixteenth-note patterns. Measures 51-52 show eighth-note pairs and sixteenth-note patterns. Measures 53-54 feature eighth-note pairs and sixteenth-note patterns. Measures 55-56 show eighth-note pairs and sixteenth-note patterns. Measures 57-58 feature eighth-note pairs and sixteenth-note patterns. Measures 59-60 show eighth-note pairs and sixteenth-note patterns. Measures 61-62 feature eighth-note pairs and sixteenth-note patterns. Measures 63-64 show eighth-note pairs and sixteenth-note patterns. Measures 65-66 feature eighth-note pairs and sixteenth-note patterns. Measures 67-68 show eighth-note pairs and sixteenth-note patterns. Measures 69-70 feature eighth-note pairs and sixteenth-note patterns. Measures 71-72 show eighth-note pairs and sixteenth-note patterns. Measures 73-74 feature eighth-note pairs and sixteenth-note patterns. Measures 75-76 show eighth-note pairs and sixteenth-note patterns. Measures 77-78 feature eighth-note pairs and sixteenth-note patterns. Measures 79-80 show eighth-note pairs and sixteenth-note patterns. Measures 81-82 feature eighth-note pairs and sixteenth-note patterns. Measures 83-84 show eighth-note pairs and sixteenth-note patterns. Measures 85-86 feature eighth-note pairs and sixteenth-note patterns. Measures 87-88 show eighth-note pairs and sixteenth-note patterns. Measures 89-90 feature eighth-note pairs and sixteenth-note patterns. Measures 91-92 show eighth-note pairs and sixteenth-note patterns. Measures 93-94 feature eighth-note pairs and sixteenth-note patterns. Measures 95-96 show eighth-note pairs and sixteenth-note patterns. Measures 97-98 feature eighth-note pairs and sixteenth-note patterns. Measures 99-100 show eighth-note pairs and sixteenth-note patterns.

6 ♩ = 88

Bsn. I, II f ff

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II f ff

Tba. f ff

Timp. tr p ff

S. D.

B. D.

Cym.

Vln. I tr p ff

Vln. II tr p ff
w/sticks

Vla.

Vc. tr p ff

Cb. tremolo p ff

tremolo p ff

tremolo p ff

tremolo p ff

trem. p ff

tremolo p ff

p ff

12

Fl. I, II

Ob. I, II

Cl. I, II
in B \flat

Tri.

pp

tr

pp

= =

15

1 $\text{♩} = 160$

Fl. I, II

Ob. I, II

Cl. I, II
in B \flat

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

1

$\text{♩} = 160$

ff

ff

ff

ff

ff

19

Bsn. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Timp.

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

23 ♩ = 88

Bsn. I, II ♩ = 88

Hn. I, II in F

Tpt. I, II in C

Tbn. I, II

Tba.

Tim. ♩ = 88

S. D.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

MAKRIS: ANTITHESIS
MF 951 v.2.0

27

Fl. I, II *pp*
 Ob. I, II *pp*
 Cl. I, II in B \flat *pp*
 Tri. *pp*

30 **2** $\text{♩} = 160$

Fl. I, II
 Ob. I, II
 Cl. I, II in B \flat

Tri.

Vln. I *p* off
 Vln. II
 Vla.
 Vc.
 Cb.

35 *cresc.* gradually on *mf* cresc. *p*

Vln. I
 Vln. II

41

Vln. I Vln. II

3 *p*
div.

ff

p div. *p*

47

Vln. I Vln. II

Vla.

Vc.

Cb.

>*p*

div. >*p*

div. >*p*

div. >*p*

div. >*p*

51

Cl. I, II
in B♭

Bsn. I, II

Vln. I

Vln. II

Vla.

Vc.

Cb.

I.

mf

I.

mf

p

p

Fl. I, II

Ob. I, II

Cl. I, II
in B \flat

Bsn. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

56

a 2

f

mp cresc.

f

mf

mp

mf

mp

mf

mp

mf

mp

p

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

61

Fl. I, II
Ob. I, II
Cl. I, II
in B \flat
Bsn. I, II

Hn. I, II
in F
Tpt. I, II
in C
Tbn. I, II
Tba.

Timp.
S. D.

Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f
a2
f
f
f
f
tr
f
f
f
f
f

4

Fl. I, II

Ob. I, II

Cl. I, II
in B \flat

Bsn. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Timp.

S. D.

B. D.

Tri.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

S. D.

B. D.

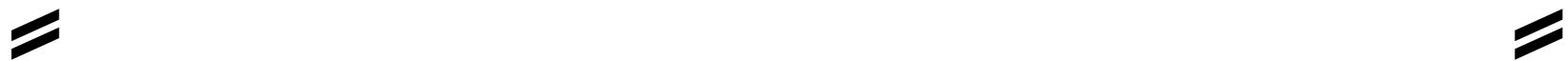
71

dim.

pp

dim.

pp



Vln. I

Vln. II

76 **5**

Vla.

Vc.

Cb.

f

f

f

ff

6

6

6

6

6



Vln. I

Vln. II

Vla.

Vc.

Cb.

82

v

v

v

v

v

6

6

6

6

6

7

8

6

6

7

8

6

6

7

8

6

6

7

8

6

6

7

8

6
88

Fl. I, II I.
Ob. I, II *mp*
Cl. I, II
in B \flat
Bsn. I, II *p*
Hn. I, II
in F I.
Tri. *p*

Vln. I *p* pizz.
Vln. II *p*

93

Fl. I, II
Ob. I, II
Cl. I, II
in B \flat
Bsn. I, II

Tri.

Vln. I
Vln. II
Vla.

cresc.
cresc.
(I.) cresc.
p cresc.
cresc.

cresc.
cresc.
cresc.

p cresc.

Fl. I, II

Ob. I, II

Cl. I, II
in B♭

Bsn. I, II

Hn. I, II
in F

Tbn. I, II

Tba.

S. D.

Tri.

Vln. I

Vln. II

Vla.

97

98

f

f

f

f

f

f dim.

f dim.

f dim.

p

p

p

f

f

f

f

102

Ob. I, II

Cl. I, II
in B \flat

Vln. I

Vln. II

Vla.

Vc.

7

p

7

p

7

p

7

p

7

p

108

Fl. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Tim.

S. D.

B. D.

Tri.

Cym.

7

p

7

mp *f* *mp* *f* *mp*

7

f

7

f

7

f

7

f

113

8

Fl. I, II

Ob. I, II

Cl. I, II
in B \flat

Bsn. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Tim.

S. D.

B. D.

Tri.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a 2

116

Fl. I, II
Ob. I, II
Cl. I, II
in B \flat
Bsn. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Timp.

S. D.
B. D.
Tri.
Cym.

Vln. I
Vln. II
Vla.
Vc.
Cb.

120

Fl. I, II

Ob. I, II

Cl. I, II
in B \flat

Bsn. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Timp.

S. D.

B. D.

Tri.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.



123 $\# \text{B}_\flat \text{E}$

Fl. I, II Ob. I, II Cl. I, II
in B \flat Bsn. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Timp.

S. D.

B. D.

Tri.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

9

126

Bsn. I, II *pp*

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Vc. pizz.

Cb. *p*

rit.

133 Slow

10 $\text{♩} = 76$

Cl. I, II in B \flat *mp*

Timp. *pp*

S. D. $\frac{5}{8}$ *pp*

B. D. $\frac{5}{8}$

10 $\text{♩} = 76$ I.

Slow arco

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Vc. *arco*

Cb. *arco*

ff

141

Cl. I, II
in B \flat

B. D.

149

Fl. I, II

Ob. I, II

Cl. I, II
in B \flat

Bsn. I, II

Timp.

S. D.

B. D.

11

II.

pp

pp

pp

pp

11

156

Fl. I, II

Ob. I, II

Cl. I, II
in B \flat

Bsn. I, II

Timp.

mp

pp

pp

mp

f

f

f

f

tr

pp

161

12

Hn. I, II
in F

Tbn. I, II

Tim.

S. D.

B. D.

Tri.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains three systems of music. The first system, starting at measure 161, includes parts for Horn I, II (in F), Trombone I, II, Timpani, Soprano, Bassoon, Triangle, and Cymbals. The second system, starting at measure 12, includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The third system, also starting at measure 12, includes parts for Violin I, Violin II, Viola, Cello, Double Bass, and Bassoon. Measures 161 and 12 are separated by a vertical bar line. Measures 12 are further divided by vertical bar lines into four measures. Dynamics such as *f* (fortissimo) and *tr* (trill) are indicated throughout the score.

166

Hn. I, II
in F

Tbn. I, II

Timp.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

170

Hn. I, II
in F

Tbn. I, II

Timp.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

174 *p*

Fl. I, II
Ob. I, II
Cl. I, II
in B♭
Bsn. I, II

180

Fl. I, II
Ob. I, II
Cl. I, II
in B♭
Bsn. I, II

S. D.
Tri.

187

I. 13 $\text{♩} = 88$

Fl. I, II
S. D.
Tri.

Vln. I
Vln. II
Vla.
Vc.
Cb.

193

Fl. I, II

Ob. I, II

Bsn. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

197

Fl. I, II

Ob. I, II

Bsn. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

201 **14** (off) accel.

Vln. I Cb.

205 $\text{d} = 160$ (off)

Vln. I Cb.

210 gradually on

Vln. I Cb.

215

Hn. I, II in F Tpt. I, II in C Tbn. I, II Tba.

Vln. I Vln. II Vla. Vc. Cb.

15 a²

15 div.

221

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

226

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

230

Fl. I, II
Ob. I, II
Cl. I, II
in B \flat
Bsn. I, II
Hn. I, II
in F

Fl. I, II
Ob. I, II
Cl. I, II
in B \flat
Bsn. I, II
Hn. I, II
in F

Tri.

Vln. I
Vln. II

234

Fl. I, II
Ob. I, II
Cl. I, II
in B \flat
Bsn. I, II

Fl. I, II
Ob. I, II
Cl. I, II
in B \flat
Bsn. I, II

Tri.

Vln. I
Vln. II

238

Fl. I, II

Ob. I, II

Cl. I, II
in B \flat

Bsn. I, II

Hn. I, II
in F

Tbn. I, II

Tba.

Tri.

Vln. I

Vln. II

Vla.

Vc.

mp cresc. *f*
cresc. *f*
p cresc. *f*
p cresc. *f*
— — 8 — 4 *f* dim. — *p*
— — 8 — 4 *f* dim. — *p*
— — 8 — 4 *f* dim. — *p*
— — 8 — 4 *f*
— — 8 — 4 *f*
— — 8 — 4 *f*
— — 8 — 4 *f*

243

17

Ob. I, II

Tri.

Vln. I

Vln. II

Vla.

Vc.

Cb.

247

Fl. I, II

Cl. I, II
in B_b

Vln. I

Vln. II

Vla.

Vc.

Cb.

252

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Timp.

S. D.

B. D.

Tri.

Cym.

Vln. I

Vln. II

Vla.

Vc.

18

Fl. I, II

Ob. I, II

Cl. I, II
in B \flat

Bsn. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Timp.

S. D.

B. D.

Tri.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

256 a²

261

Fl. I, II

Ob. I, II

Cl. I, II
in B \flat

Bsn. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Tim.

S. D.

B. D.

Tri.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.



266

Fl. I, II

Ob. I, II

Cl. I, II
in B \flat

Bsn. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

S. D.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains five systems of staves. The top system includes Flutes I & II, Oboes I & II, Clarinets I & II in B-flat, and Bassoons I & II. The second system includes Horns I & II in F, Trombones I & II in C, Trombones I & II in B-flat, and Tuba. The third system includes Snare Drum and Bass Drum. The bottom system includes Violin I, Violin II, Viola, Cello, and Double Bass. Measure 266 begins with rests for most instruments. It then transitions to a section where various instruments play eighth-note patterns. Dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano) are indicated. Time signatures change frequently, including 3/4 and 6/8. Measures 267-268 show more complex rhythmic patterns, including sixteenth-note figures and sustained notes. The score concludes with a final section of eighth-note patterns in 3/4 and 6/8 time.

272 **19**

Fl. I, II 

Ob. I, II 

Cl. I, II
in B♭ 

Bsn. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Tim.

19

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl. I, II

Ob. I, II

Cl. I, II
in B \flat

Bsn. I, II

Hn. I, II
in F

Tpt. I, II
in C

Tbn. I, II

Tba.

Timp.

S. D.

B. D.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

281

Fl. I, II
Ob. I, II
Cl. I, II
in B \flat
Bsn. I, II

Hn. I, II
in F
Tpt. I, II
in C
Tbn. I, II
Tba.

Timp.

S. D.
B. D.
Tri.
Cym.

Vln. I
Vln. II
Vla.
Vc.
Cb.