

# Symphony 3: Hermeneutic Renewal

## 1. Of Socratic Virtue & Euripedes' Orestes

Philip Armstrong

Adagio ♩=60

4

11 **A** 14 **B** 4

32 **C** 3

39 2 *mp* *p* *rall.* 3 2 *mp* *p*

# 2. Of Augustine Soteriology & Hildegard's Harmony of All Heaven & Luther's Love and Grace

Philip Armstrong

Adagio  $\text{♩} = 68$

18

*mf*

21 **A**

26

31

35 **B**

*mf*

42

46

50 **C**

55

60 **D**  
6

69 **E**

74

77  
6

85 **F** Andantino  $\text{♩} = 80$  **G**  
14 9

108 **H** **I**  
12 12

132 **J**  
13

145 **K**  
11

### 3. Of Leibniz's Rationalism & Bach's Well-Tempered Clavier

Philip Armstrong

$\text{♩} = 96$  Prelude  
4

8

12 **A**

16 3

22

25 **B**

28 3

33 **C**

39

41 **D**

5

*mf p mf p mf p mf p*

48

*mf p mf p p mf p mf*

51

*f*

54 **E** Fugue

10 **F** 11 **G**

*mp*

78

*f p*

82

*mp f mp*

86 **H**

2

*mp mf*

93

*p f*

96

4 poco rall.

*p*



73 *rall.* **H** Poco più mosso ♩ = 124 (Development) **7**

84 **I** **J** **8** *f* *p*

96

99 **K** Sublation **5** *mf*

107 **L** *p*

111 **M** *p*

113 **2** *mp* *mp* *mp* *p*

120 **N** **9** **2** *mp*

**O** Recapitulation *f*

133

137 **P** **3** **6**

# 5. Of Schopenhauerian Will & Wagner's Tristan and Isolde

Philip Armstrong

Grave  $\text{♩} = 45$

20 A 6 *p*

29 B 3 15

48 C D 16 2 *p*

70 2 3

79 E 14

# 6. Of Wittgenstein's Tractatus & Schoenberg's Variations Op 31

Philip Armstrong

rit. . . .

Andante ♩ = 76

**A**

Musical staff with a 4/4 time signature. It contains two measures of whole rests, each marked with a '7' above the staff, and a final measure with a whole rest.

16 **B** A tempo (♩ = 76)

Musical staff starting at measure 16. It begins with a whole rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. A fermata is placed over the A4 note. This is followed by a quarter rest, a quarter note G#4, a quarter note F#4, and a quarter note E4. A fermata is placed over the F#4 note. This is followed by a quarter rest, a quarter note D#4, a quarter note C#4, and a quarter note B3. A fermata is placed over the C#4 note. The staff ends with a quarter rest, a quarter note G#4, a quarter note F#4, and a quarter note E4. Dynamics include *mf* and *mp*. There are also slurs and accents.

22

Musical staff starting at measure 22. It begins with a quarter note G#4, a quarter note A4, and a quarter note B4. A fermata is placed over the A4 note. This is followed by a quarter rest, a quarter note G#4, a quarter note F#4, and a quarter note E4. A fermata is placed over the F#4 note. This is followed by a quarter rest, a quarter note D#4, a quarter note C#4, and a quarter note B3. A fermata is placed over the C#4 note. The staff ends with a quarter rest, a quarter note G#4, a quarter note F#4, and a quarter note E4. Dynamics include *mf*. There are also slurs and accents.

26

Musical staff starting at measure 26. It begins with a quarter note G#4, a quarter note A4, and a quarter note B4. A fermata is placed over the A4 note. This is followed by a quarter rest, a quarter note G#4, a quarter note F#4, and a quarter note E4. A fermata is placed over the F#4 note. This is followed by a quarter rest, a quarter note D#4, a quarter note C#4, and a quarter note B3. A fermata is placed over the C#4 note. The staff ends with a quarter rest, a quarter note G#4, a quarter note F#4, and a quarter note E4. Dynamics include *f*. There are also slurs and accents.

29 **C**

Musical staff starting at measure 29. It begins with a quarter rest, a quarter note G#4, a quarter note A4, and a quarter note B4. A fermata is placed over the A4 note. This is followed by a quarter rest, a quarter note G#4, a quarter note F#4, and a quarter note E4. A fermata is placed over the F#4 note. This is followed by a quarter rest, a quarter note D#4, a quarter note C#4, and a quarter note B3. A fermata is placed over the C#4 note. The staff ends with a quarter rest, a quarter note G#4, a quarter note F#4, and a quarter note E4. Dynamics include *mp*, *p*, and *f*. There are also slurs and accents.

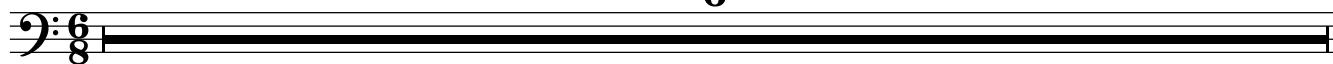
34

rall. . . .

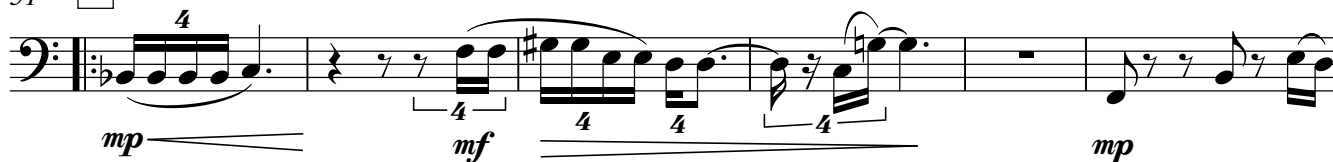
Musical staff starting at measure 34. It begins with a quarter note G#4, a quarter note A4, and a quarter note B4. A fermata is placed over the A4 note. This is followed by a quarter rest, a quarter note G#4, a quarter note F#4, and a quarter note E4. A fermata is placed over the F#4 note. This is followed by a quarter rest, a quarter note D#4, a quarter note C#4, and a quarter note B3. A fermata is placed over the C#4 note. The staff ends with a quarter rest, a quarter note G#4, a quarter note F#4, and a quarter note E4. Dynamics include *mp*. There are also slurs and accents.

45 **D** Tempo di valzer Viennese ♩=60

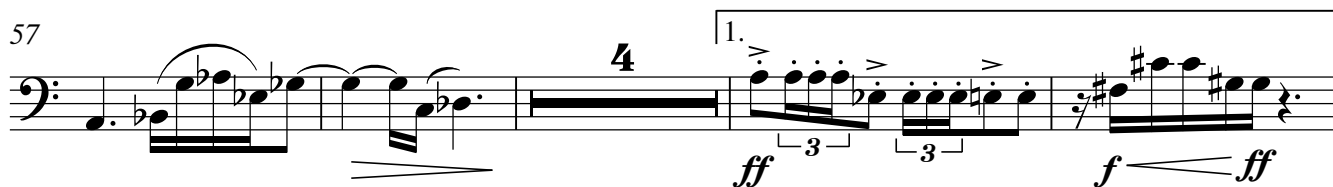
6



51 **E**



57



65

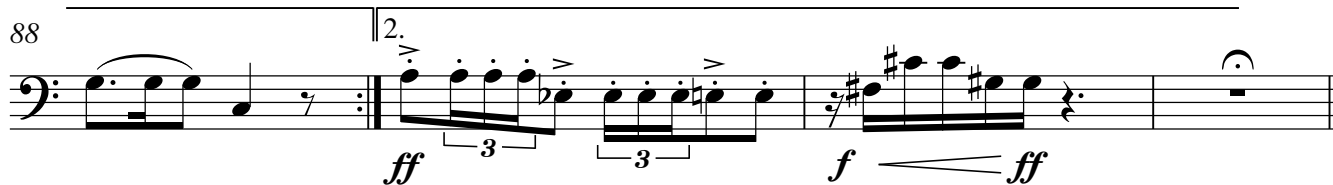
12

**F**

10



88



# 7. Of Lévi-Strauss's Structuralism & Lutosławski's Second Symphony

Philip Armstrong

Moderato ♩ = 100 A rall. . . . .

12 5 2

21 B Adagio ♩ = 68 C Andante moderato ♩ = 90

17 22

60 D Allegro ♩ = 120

*f > p f > p f > p f > p* 5 accel. . . . .

65

*f > p f > p f > p* 5

73

*mf* f

80 E Allegro Vivace ♩ = 156

4 3 tr tr tr

89 tr tr tr tr tr tr mp

*f f f mp*

95 F 3 f p f > p f

*f f p f > p f*

101 5

*p f > p f p f > p f p f p*

110 G 5 7

*f > p f p*



# 9. Of Berdyaev's Existentialism & Gubaidulina's Offertorium

Philip Armstrong

Moderato ♩=96

**10**   **A**   **11**   **B**   **21**

43 **C**   **15**   **D**   **16**   **E**   **6**

82   **5**   **F**

97 **G**   **15**   **H**

122 **I**   **8**   **J**   **10**   **rall.**   **2**

142 **K** Adagio ♩=76

22 10

178 21 2 mp

206 2 mp mp mp

214 2 4

pp mf mp mp mp

# 10. Of Levinas' Phenomenology & Millennial Self-Consciousness

Philip Armstrong

Moderato  $\text{♩} = 96$  (Greetings)

5

10

18 **A**

27 **B** Allegro Moderato  $\text{♩} = 112$  (Dialogue)

31

35 **C**

39

45

47

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

54

**E** Tempo primo ♩=96

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

64

71

**F**

*p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

84

**G**

*p* *p* *p* *p* *p* *p* *p*

91

accel. . . . .

*p* *p* *p* *p* *p* *p*

97

**H** Allegro Moderato ♩=112

*mp* *p* *p* *f* *p* *f* *p*

104

**I**

*f* *p* *f* *p* *f* *p*

107

*f* *p* *f* *p* *f* *p*

110

*f* *p* *f* *p*

116 **J**

*f* *p* *f* *p*

accel. . . .

119

*f* *p* *p*

128 **K** Allegro ♩=128  
10

*mp* *mf* *mp*

141

*mf* *mf*

144 **L**

*mp* *mf*

151

*p* *p*

155 **M**

*mf* *p*

163 *p*

166 *mf* **N** *f*

175 **O** **15**

190 **P** *p*

196 *mf* **Q** *mp* **Vivace** ♩=140 **2**

203 *mf* *mf* *f*

207 **2** **R** **11**

220 *f*

221 *mf* *mf* *f* **S**

225 **T**

*f* *mf* *f*

235

*mf* *f* *mf* *f*

239 **U**

*mf* *f*

244

246

*f*

249

*mp* *ff*