

# Symphony 3: Hermeneutic Renewal

## 1. Of Socratic Virtue & Euripedes' Orestes

Philip Armstrong

Adagio  $\text{♩} = 60$

**A** 10 2 *pp*  $\curvearrowright$  *p*

16 2 *pp*  $\curvearrowright$  *p*

25 **B** 3 *mp*

32 **C** 12 *rall.* 2

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

Philip Armstrong

**♩=96 Prelude**

**A** 12 3

*p* *mf*

17 *pp* *mf* 4

**B** 25 8 **C** 8 **D** 12

**E** 54 **F** 10 **G** 11 11 **Fugue**

**H** 86 15 2 *poco rall.*

Detailed description: The score is written on five staves of music. The first staff is the beginning of the Prelude, marked with a tempo of quarter note = 96. It features a 12-measure rest followed by a 3-measure rest, then a melodic phrase starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The second staff continues the Prelude with a piano (*pp*) dynamic and a mezzo-forte (*mf*) dynamic, ending with a 4-measure rest. The third staff contains two 8-measure rests labeled B and C, followed by an 8-measure rest labeled D and a 12-measure rest. The fourth staff is the beginning of the Fugue, marked with a tempo of quarter note = 96. It features a 10-measure rest labeled E, followed by an 11-measure rest labeled F, and another 11-measure rest labeled G. The fifth staff continues the Fugue with a 15-measure rest labeled H, followed by a 2-measure rest, and a *poco rall.* marking.

# 4. Of Hegelian Dialectics & Beethoven's Piano Sonata Op 111

Philip Armstrong

Maestoso ♩ = 72

61 *p* *p* *p* *p* *p*

65 *p* *p* 7 rall. 2

76 **H** Poco più mosso ♩ = 124 (Development) **I**  
8 *mp* *mp*

87 2 *p*

92 **J** 8 **K** Sublation 2 *p* *mf*

105 *f* *p* *f* *p* **L**

109 *p* *p* *p*

112 **M** 8 **N** 9 *p* *mf*

131 **O** Recapitulation *mf* *mf* *mp* *mf*

135 2 *mp* *mf* *p* *mf* *p* *f*

141 **P** 6

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

Philip Armstrong

Grave  $\text{♩} = 45$

20 **A** 5 *p*

28 **3** *mf*

33 **B** **C** 4 *p* *mf* *p*

55 *p* *mf* *p* **3**

62 *mf* **3** *mf* *p* **D** **3**

69 *mf* *p*

73 **3**

79 **E** **2** *mp* *p* *mp* **2**

87 **3** *p*

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

Philip Armstrong

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Andante ♩ = 76

**A**

16 **B** A tempo (♩ = 76)

24 **C**

33

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

51 **E**

62

77 **F**

85



80 **E** Allegro Vivace ♩ = 156

*f*

Musical staff 80-83: Treble clef, 3/4 time signature. Measure 80 has a whole rest. Measure 81 starts with a forte (*f*) dynamic and contains a sixteenth-note melody. Measure 82 continues the melody. Measure 83 ends with a fermata over a whole note.

84 **F**

11

*p* *p* *mf* *p*

Musical staff 84-88: Treble clef, 3/4 time signature. Measure 84 has a half rest. Measure 85 has a whole rest with a first ending bracket labeled '11'. Measure 86 starts with a piano (*p*) dynamic. Measure 87 has a mezzo-forte (*mf*) dynamic. Measure 88 ends with a piano (*p*) dynamic.

99

*mf* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Musical staff 99-103: Treble clef, 3/4 time signature. Measures 99-103 feature a rhythmic pattern of eighth notes with various dynamics: *mf*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.

104

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

Musical staff 104-108: Treble clef, 3/4 time signature. Measures 104-108 feature a rhythmic pattern of eighth notes with dynamics: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*.

110 **G**

*mf* *mf*

Musical staff 110-114: Treble clef, 3/4 time signature. Measures 110-114 feature a rhythmic pattern of eighth notes with mezzo-forte (*mf*) dynamics.

115

2

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

Musical staff 115-119: Treble clef, 3/4 time signature. Measure 115 has a half rest. Measure 116 has a first ending bracket labeled '2'. Measures 117-119 feature a rhythmic pattern of eighth notes with dynamics: *f*, *p*, *f*, *p*, *f*, *p*.

120

*f* *p* *f*

Musical staff 120-124: Treble clef, 3/4 time signature. Measures 120-124 feature a rhythmic pattern of eighth notes with dynamics: *f*, *p*, *f*.

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

Philip Armstrong

Moderato  $\text{♩} = 96$

**A**

10 3 5

*p* < *p* < *mf*

22 **B**

5 2

*p*

34 3

*p*

43 **C**

6

*p*

56 **D**

2

*p*

65 3

74 **E**

3 3 6

*mf*

87 **F**

3 3 2

92 3 3

*mp*



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

Philip Armstrong

Moderato ♩=96 (Greetings)

8 5

*mf*

18 **A**

9

27 **B** Allegro Moderato ♩=112 (Dialogue)

*mf*

30

*p* *mf*

32

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

34 **C**

36

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

38

*f* *p*

4

**D**

44

*f*  $\text{—}$  *p*      *f*  $\text{—}$  *p*

46

*f*  $\text{—}$  *p*

50

*mf*      *f*      *p*

52

**E**    **Tempo primo** ♩=96

57

*p*

61

64

**F**

71

*p*

80

87 **G**

4

*p*

94 *accel.*

97 **H** Allegro Moderato ♩=112

*mp*

99 *p* *mf*

101 *p*

103 *f* *p* *f* *p* 3

105 **I** *f* *p* *f* *p*

107 *f* *p* *f* *p*

109 *f* *p* *f* *p* 4

116 **J**

*f*  $\rightrightarrows$  *p*      *f*  $\rightrightarrows$  *p*

118

*p*

124 *accel.* **K** Allegro ♩=128

4 13 3 3

144 **L**

5

*mf*  $\rightrightarrows$  *mf*

*mp*  $\rightrightarrows$  *mf*

151 3 2

*p*

156 **M**

4 (b) *tr*

*p*  $\rightrightarrows$  *mf*

162 (b) *tr*

*p* 4 **N** 8

175 **O**

4 *tr*

*p*  $\rightrightarrows$  *mf*

181 (b) *tr*

*p* 8 **P** 3 *p*

194

197 **Q** Vivace ♩=140 *mf*

209 **R** *f* *mp* *f* *mp*

215 *f*

221 **S** *f* *mp* *f* *mp*

230 **T** *f* *mf* *f*

235 *mf* *f* *mf*

238 *mf* *mf*

240 **U** *mf* *mf*

Musical score for Clarinet 2, measures 243-249. The score is written in treble clef with a key signature of one sharp (F#). Measure 243 begins with a dynamic marking of *f* and contains eighth notes with accents. Measure 245 continues with similar eighth-note patterns. Measure 247 features a dynamic marking of *f* and a crescendo hairpin leading to a dynamic marking of *mp* at the end of the measure. Measure 249 starts with a dynamic marking of *ff* and includes a fermata over a quarter note. A rehearsal mark '2' is placed above the first measure of this system.