

Symphony 3:
Hermeneutic Renewal

Philip Armstrong

Harp

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1. Of Socratic Virtue & Euripedes' Orestes

Philip Armstrong

Adagio ♩=60

DCB/EFG♭A

Measures 1-6 of the harp part. The music is in 6/8 time with a key signature of two flats (B♭ and E♭). The dynamic is *mp*. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with dotted half notes and quarter notes.

Measures 7-10 of the harp part. The melodic line continues with eighth notes and quarter notes, and the left hand accompaniment remains consistent with the previous measures.

Measures 11-15 of the harp part. Measure 11 is marked with a box 'A'. Measures 12-15 feature a more active right hand with sixteenth-note patterns, while the left hand continues with dotted half notes. Four-measure rests are indicated above measures 12, 13, 14, and 15.

Measures 16-20 of the harp part. Measures 16-17 feature sixteenth-note patterns in the right hand. Measures 18-20 continue with a mix of eighth and quarter notes in the right hand and dotted half notes in the left hand.

Measures 21-24 of the harp part. Measures 21-22 are marked with a box 'A'. The right hand has a *p* dynamic, while the left hand has a *mf* dynamic. Measures 23-24 feature a *mp* dynamic in the right hand with triplet patterns and a *p* dynamic in the left hand.

Measures 25-28 of the harp part. Measure 25 is marked with a box 'B'. The right hand has a *mp* dynamic, and the left hand has a *mf* dynamic. Measures 26-28 feature a *mf* dynamic in the right hand with a rising melodic line and a *mf* dynamic in the left hand.

28 *mf* *p*

30 *mf*

32 **C**

37

42 *rall.*

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

Philip Armstrong

Adagio $\text{♩} = 68$

20 A 14

35 B 15 C 10 D 10

70 E 15

F Andantino $\text{♩} = 80$
DbCbB/EFbGbAb

85 *p* 8^{va} 8^{va}

88 8^{va}

91 8^{va} 3 3

Harp

134

pp *mf*

136

p *pp* *mf*

138

p *pp* *mf*

140

p *pp* *mf*

142

p *mf*

145 **K**

11

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

Philip Armstrong

Grave $\text{♩} = 45$

20 A 12

33 B 15 C 16

D DCB/E♭F#GA
64 *p*

67 E 11 14

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

Philip Armstrong
rit. . . .

Andante ♩ = 76

A

8 7

16 **B** A tempo (♩ = 76) **C** D#C#B/EF#G#A

13 3

mp *f*

34

mp *f*

4 4

39

F#

p

3 2

rall.

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

3 3

Harp

48

mp *f* *mp*

51 **E**

7 *mp* *f*

1.
63

5 *p*

72

2.
77 **F**

12 **2**

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

Philip Armstrong

Moderato ♩ = 100 **12** **A** **5** rall. **2**

21 **B** Adagio ♩ = 68 **17** **C** Andante moderato ♩ = 90 **22**

60 **D** Allegro ♩ = 120 **12** accel. **8**

E Allegro Vivace ♩ = 156
DC#B/EFGA#

83 **F** **13** **14** **G** **14**

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

Philip Armstrong

Moderato ♩=96

10 A 11 B 21

43 C 15 D 16 E 13

87 F 10

97 G 15 H 10

122 I J DCB/EFGA 8 5 5 5 3 7 2 rall. 3/4

142 K Adagio ♩=76 3 3 3 5 3 2 2

146 3 3 3 5 3 mp 5 8 8

157 $F\#$

mp

6

$E\flat F\flat$ 3

3

3

5

3

166 $F\#$

15

3

3

3

5

3

184 $F\flat$

18

3

3

3

5

3

205 $F\#$

9

3

3

3

p

216

5

3

3

3

3

p

219

5 3 3 3 3

p

222

5 3

10. Of Levinas' Phenomenology & Millennial Self-Consciousness

Philip Armstrong

Moderato ♩=96 (Greetings)

A

17 9

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

C

8 9

44 **D** **E** Tempo primo ♩=96
DC \flat B \flat /E \flat FGA \flat

13 6

65

67

69 C \sharp /G \flat

71 **F** B \sharp

74 C \flat B \flat /G \sharp

81

83 $E\flat_4$

85 $A\flat_4$ *mf*

87 **G** $C\flat_4$ *p*

89 *f* 6 *accel.*

97 **H** Allegro Moderato $\text{♩}=112$ **I** **J** *accel.*

8 11 10 4

130 **K** Allegro $\text{♩}=128$ **L** **M** **N**

14 12 11 8

O **P** **Q** Vivace ♩=140

DbCBb/EbFbGA

175 15 7 3 3 4

mf *mf*

203 3 3

mf *mf*

204 5 5 5 5

mp *f*

R **S** 3 12 3 3

mf *mf*

222 5 5 5 5

mp *f*

T **U** 8 8 9

249 5 5

mp

250

f