

Symphony 3: Hermeneutic Renewal

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

Philip Armstrong

$\text{♩} = 96$  Prelude

5

13 **A** 4 2

22

25 **B** 8 **C** *mp*

36 4 **D** 12

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

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

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

Philip Armstrong

Maestoso ♩ = 72

4 *ff* *mp* *poco accel.*

10 **A** I. Allegro con brio ed appassionato ♩ = 116 **B**

6 4 8

28 **C** **D** **E II**

8 8 8

52 **F** **G** *rall.* **H**

7 15 2

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

8 8

92 **J**

5

101 **K** Sublation *chiuso*

2

106 **L** **M** *aperto*

5 2 4

120 **N** **O** Recapitulation

13 8

141 **P**

3

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

Philip Armstrong

Grave  $\text{♩} = 45$

20 **A** 8 *p*

30 *mf*

33 **B** **C** 15 8 *mf*

58 2 *p*

64 **D** 2 2 *mp*

71 3 *p*

79 **E** 14

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

Philip Armstrong

rit. . . .

Andante ♩ = 76

**A**

16 **B** A tempo (♩ = 76)

27 **C**

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

51 **E**

76 **F**

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

Philip Armstrong

Moderato ♩ = 100

10

14 **A** 5 rall. . . . 2 . . . . **B** Adagio ♩ = 68 17

38 **C** Andante moderato ♩ = 90 9

52

56

60 **D** Allegro ♩ = 120 12 accel. . . . 4 . . . .

76

*mf* *f*

80 **E** Allegro Vivace ♩ = 156

*f*

96 **F** **G**

*f* *p* *f* *p* *tr* *tr*

114

*f*

# 8. Of Lewis' Trans-World Identity & Stockhausen's Sirius

Philip Armstrong

**Largo** ♩=52

**10**

*mp* *f*

**5**

**13** **A**

*p*

**5**

**8**

**22** **B**

*mf* *mf*

**3** **3**

**2**

**27** **C**

*f* *p* *f*

**31**

*mp* *f*

**5**

*p*

**35** **D**

**8**

**E**

**9**

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

Philip Armstrong

Moderato  $\text{♩} = 96$

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

43 **C** 9

58 **D** 16 **E** 5 6

87 **F** 10

97 **G** 2 3 3 7

108 **H** 3 3 2

112 **H** 10

122 **I** 8 **J** 10 rall. 2  $\frac{3}{4}$

142 **K** Adagio ♩=76

6 3

*pp* *p*

157 6 5 5

*mp* *mp* *mp*

176 2 44

*mp*

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

Philip Armstrong

Moderato ♩=96 (Greetings)

The musical score for Horn 4 is divided into several sections, each with specific tempo and dynamic markings:

- Section A:** Moderato, ♩=96. Dynamics: *mf*. Measure numbers: 7, 11, 5, 3.
- Section B:** Allegro Moderato, ♩=112 (Dialogue). Dynamics: *mp*, *mf*. Measure numbers: 27, 8, 9.
- Section C:** Measure numbers: 8, 9.
- Section D:** Measure numbers: 44, 6, 5. Dynamics: *mf*, *f*.
- Section E:** Tempo primo, ♩=96. Measure numbers: 57, 14, 7.
- Section F:** Measure numbers: 57, 14, 7.
- Section G:** Measure numbers: 81, 4, 7. Dynamics: *mf*, *p*. Marking: *accel.*
- Section H:** Allegro Moderato, ♩=112. Measure numbers: 97, 8, 11, 10, 4. Dynamics: *mf*. Marking: *accel.*
- Section I:** Measure numbers: 97, 8, 11, 10, 4.
- Section J:** Measure numbers: 97, 8, 11, 10, 4.
- Section K:** Allegro, ♩=128. Measure numbers: 130, 3, 8. Dynamics: *mf*, *f*.
- Section L:** Measure numbers: 133, 3, 8. Dynamics: *mp*, *mf*, *mf*, *f*.

144 **L** *mf* **2** *p* *mf*

150 **M** **5** **3** *f*

158 **3** **7** *f*

167 **N** **O** **8** **3** *f*

178 **3** **3** *f* *p*

183 *mf* *f* *mf* *f*

187 **3** *mp* *mf* *mf* *f*

190 **P** **7** **Q** **Vivace** ♩=140 **R** **12** **3** **3** *mf*

210 **3** **3** **6**

218

*f*

221

**S**

*mf*

227

**T**

*f* *f* *mp*

240

**U**

*f*

245

*f*

248

*ff*