

# Symphony 3: Hermeneutic Renewal

## 1. Of Socratic Virtue & Euripedes' Orestes

Philip Armstrong

Adagio ♩=60

*mp*

7

11 **A** 14 **B** 7

32 **C**

*mp*

39 *rall.*

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

Philip Armstrong

**♩=96 Prelude**  
**2**

*p* *mf* *f*

7

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

12 **A** **5**

*mf* *p* *mf*

21

*f* *mp*

25 **B**

*f* **3**

33 **C** **3**

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

39 **D** **5**

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

48

*mf* *f*

54 **E** Fugue **F** **G**

10 11 7

*mp*

85 **H**

*mf mp mf p*

91 **I**

7

*mp* *poco rall.* *p*

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

Philip Armstrong

Maestoso ♩ = 72

3

*mp* *pp*

poco accel. . . . .

6

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

6

20 **B** 8 **C** 4

33

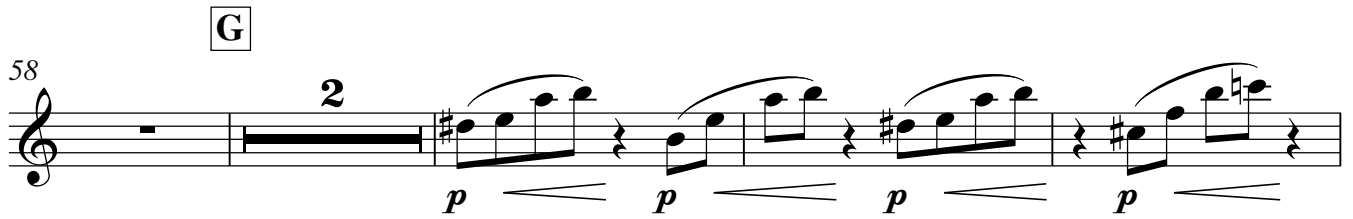
36 **D** 4

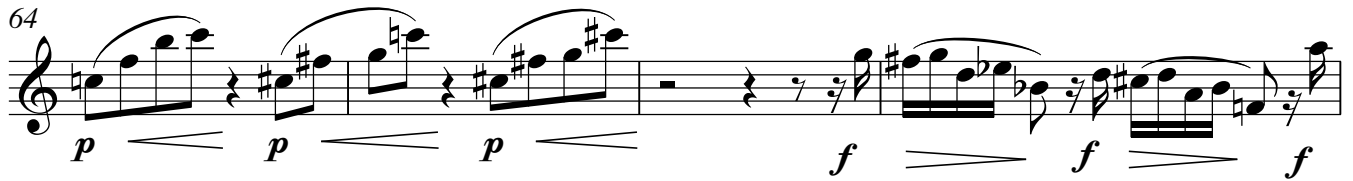
44 **E** II

48

51 **F**

55 

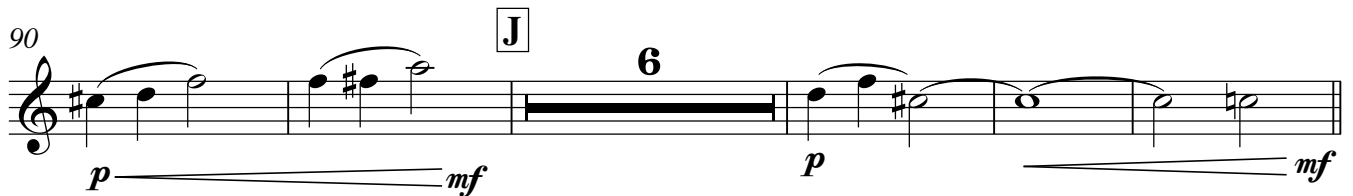
58 **G** 

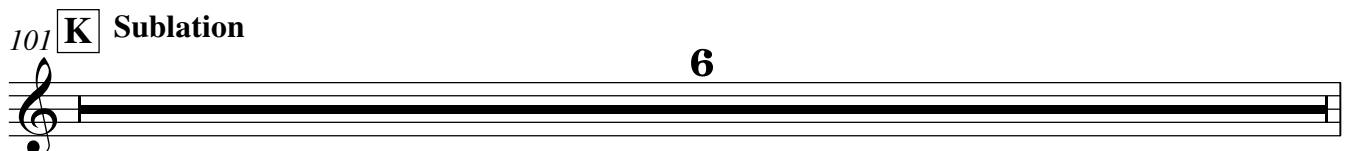
64 

68 

71 **H** *rall.* 

84 **I** 

90 **J** 

101 **K** **Sublation** 

107 **L**

*p* *p* *p*

112 **M**

*mp* *mp* *mp* *mp* *mp*

120 **N**

*mf* *mf*

**O** Recapitulation

133

*mf* *mp* *mf* *mp*

137 **P**

*mp* *f*

142

*mp*

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

Philip Armstrong

Grave  $\text{♩} = 45$

20 **A** 6 *p*

29 **B** 3 13 *p*

48 **C** 8 *p* *mf* *p*

59 2 3 *p* *mf*

64 **D** *p* *mf* *p*

70 *mf* *p* 3

79 **E** *p* 2

86 *mp* 3

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

Philip Armstrong

Andante ♩ = 76

Musical staff 1: Oboe 1 part, measures 1-5. Dynamics: *p*

Musical staff 2: Oboe 1 part, measures 6-10. Dynamics: *p*. Section marker **A** is present above measure 7.

Musical staff 3: Oboe 1 part, measures 11-14. Dynamics: *p*, *pp*

rit. . . **B** A tempo (♩ = 76)

Musical staff 4: Oboe 1 part, measures 15-19. Dynamics: *mf*. Section marker **B** is present above measure 15.

Musical staff 5: Oboe 1 part, measures 20-23. Dynamics: *p*

Musical staff 6: Oboe 1 part, measures 24-28. Dynamics: *mf*, *p*. Includes triplets and a fermata in measure 28.

Musical staff 7: Oboe 1 part, measures 29-34. Dynamics: *p*. Section marker **C** is present above measure 29.

Musical staff 8: Oboe 1 part, measures 35-38. Dynamics: *p*. Includes a fermata in measure 35.

41

rall. . . . .

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

51 **E**

57

64

**F**

76

88

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

Philip Armstrong

Moderato ♩ = 100  
12

**A**

*p* *p* *p* *mp* 3

17 *p* *p* *p* 3 3 3

rall. . . . .

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

60 **D** Allegro ♩ = 120

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

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

68 *mf* *p* *mf* *p*

71 *mp* 3 3 3 3 *mf*

accel. . . . .

74 3 *f* *mf*



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

Philip Armstrong

Moderato  $\text{♩} = 96$

2 *p* 5

11 **A** 11 **B** 3

11 *p*

32

43 **C** 5

43 *p* *mp*

56 **D**

56 *mp* 3 *p*

64

74 **E**

74 *mp* *mf* 7

87 **F**

mp 3 3 3 3 3 3

Musical staff 87-91: Treble clef, key signature of one sharp (F#). Measure 87 starts with a dynamic marking of *mp* and a triplet of eighth notes. Measures 88-91 contain various triplet patterns and rests.

92

3 3 3 3 3 mf

Musical staff 92-96: Treble clef, key signature of one sharp. Measures 92-96 feature continuous triplet patterns, with a dynamic marking of *mf* at the end.

97 **G** **H**

15 3 mp 3 3 3

Musical staff 97-101: Treble clef, key signature of one sharp. Measure 97 is a whole rest of 15 measures. Measure 98 starts with a dynamic marking of *mp* and a triplet. Measures 99-101 continue with triplet patterns.

116

3 3 3 3 3 3 mf

Musical staff 116-121: Treble clef, key signature of one sharp. Measures 116-121 feature continuous triplet patterns, with a dynamic marking of *mf* at the end.

122 **I** **J**

8 10 2 rall. 3/4

Musical staff 122-126: Treble clef, key signature of one sharp. Measures 122-123 are whole rests of 8 measures. Measures 124-125 are whole rests of 10 measures. Measure 126 is a whole rest of 2 measures, marked *rall.*. The staff ends with a 3/4 time signature.

142 **K** Adagio ♩=76

22 15 mp mp

Musical staff 142-156: Treble clef, 3/4 time signature, key signature of one sharp. Measure 142 is a whole rest of 22 measures. Measure 143 starts with a dynamic marking of *mp*. Measure 157 is a whole rest of 15 measures. Measure 158 starts with a dynamic marking of *mp*.

183

13 p mf

Musical staff 183-197: Treble clef, key signature of one flat (Bb). Measure 183 is a whole rest of 13 measures. Measure 184 starts with a dynamic marking of *p*. Measure 197 ends with a dynamic marking of *mf*.

201

mp

Musical staff 201-205: Treble clef, key signature of one flat. Measure 201 is a whole rest. Measure 202 starts with a dynamic marking of *mp*. Measures 203-205 continue with melodic lines.

206

11 4 pp

Musical staff 206-210: Treble clef, key signature of one flat. Measure 206 is a whole rest of 11 measures. Measure 207 starts with a dynamic marking of *pp*. Measure 208 is a whole rest of 4 measures. Measure 209 is a whole rest.

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

Philip Armstrong

Moderato ♩=96 (Greetings)

5 *mf* **A**

12 *mp* *mf* *mf*

21 *mf* *mf* *mp* **3**

27 **B** Allegro Moderato ♩=112 (Dialogue) *mf* **2** *mf* **2**

35 **C** *mf* **5** *mf* **2** *f*

44 **D** *mf* **4** *mf* *f*

51 **E** Tempo primo ♩=96 *mf* *f* **6** **5** *mp*

65 *mp* *mp* **2**

70 **F**

*mf*

73

*f* *mp*

81

*mp*

86 **G**

*mf* accel.

89

*f* *mp*

97 **H** Allegro Moderato ♩=112

*mf*

105 **I**

*mf* *p* *mf*

108

*p*

112 *mf* *f* *mf* *f* *mf* *f* *mf*

115 *mf* *f* *mf* *p* **J** **8**

126 **acc.** *mp* *mf* *mp* *mf* *mp*

129 *mf* *mp* *mf* **K** **Allegro**  $\text{♩} = 128$  **8**

138 *mp*

139 *mp* **4**

144 **L** **10** *p* *mf* **3**

156 **M** *p* **6** *p* **3**

164 *mf*

167 **N** **O** 7 15

190 **P** *p* *mf* *p*

192 **Q** *Vivace* ♩=140 4 2 *mp*

202 *mf* *mf* *f* *f* *mp*

206 **R** 2 3 *mf* *f*

211 *mf* 3 *f* *mf*

217 3 *f* 3 *f*

219 *f* 3

221 **S** 3

224 *mf* *f* *mf*

227 *f* *mf* *mf*

234 *mf* *mf* *mf*

237 *mf* *mf* *mf*

240 *mf*

244 *f* *mf* *f* *mf*

246 *f* *mf* *f*

248 *mp* *ff*

T

4

U

2

2