

Symphony 3: Hermeneutic Renewal

1. Of Socratic Virtue & Euripedes' Orestes

Philip Armstrong

Adagio ♩=60

10 6

19 4 7

32 12 2

mp

p

rall.

A B C

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

Philip Armstrong

♩=96 Prelude

4 **f** **mp** **2**

11 **A** **6** **p** **mf**

21 **f** **2**

25 **B** **p** **mf** **p** **mf** **p** **mf**

29 **C** **3** **4** **f** **mp**

41 **D** **7** **p**

50

54 **E** **F** **G** **Fugue** **10** **11** **7** **mf** **p** **mf** **p** **f** **mp**

85 **H** **mf** **mf** **mp** **7**

97 **mp** **poco rall.** **2** **2** **p**

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

Philip Armstrong

Maestoso ♩ = 72 poco accel.

3

p < *pp* *p* < *mp* > *pp*

10 **A** I. Allegro con brio ed appassionato ♩ = 116 **3**

p ————— *pp*

16

f > *mp*

20 **B** **C**

8 **4** *mf*

35 **D**

mf **4** *f* > *mp*

44 **E** II

4 *mp* *mp*

50

mp

52 **F**

7

59 **7**

f > *f* > *f* > *f*

69 **3** **2** *rall.*

f

76 **H** **6** *Poco più mosso* ♩ = 124 (Development)

p *mf*

84 **I** **6**

p *mf*

92 **J** **8** **K** *Sublation* **6**

107 **L** **4** **M** **4**

mp > *mp* > *mp* >

120 **N** **11** **3** **3**

mf

O *Recapitulation*

133 **3** **3** *mf* *mp*

139 **2** **P** **3**

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

Philip Armstrong

Grave $\text{♩} = 45$

20 6 *p*

29 3 *p* 13

48 16 15

79 14

A B C E

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

Philip Armstrong

rit. . . .

Andante ♩ = 76

7 A 7

16 B A tempo (♩ = 76)

mf *mf* *mf* *p*

21

p < mf *p* *mf*

26 C

3 3 *mp*

33

2 6 2 *mp* rall. . . .

45 D Tempo di valzer Viennese ♩ = 60

2 3 *mp* *f*

51 **E**

mf *mp*

58

mp *f* *ff*

64

f *ff* *mp*

F

77

f

89

ff *f* *ff*

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

Philip Armstrong

Moderato ♩ = 100
12

A

p *p*

17

rall.

mp *p* *p*

21 **B** Adagio ♩ = 68 17

C Andante moderato ♩ = 90 22

60 **D** Allegro ♩ = 120

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

64

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

71

accel.

mp

73

5

mf

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

Philip Armstrong

Moderato ♩=96

10 **A** 11 **B** 4 3 *p*

30 2 3

39 **C** 14

58 **D** 3 *p* 3

66 3 6

74 **E** 3 3 *mf* 3 3

87 **F** 3 3 3 3 3 3 *mp*

92 3 3 3 3 *mf*

97 **G** **15** **H**

mp

116

mf

122 **I** **8** **J** **10** **2** **3**

rall.

142 **K** Adagio ♩=76 **22**

mp

167 **15** **13**

mp

198

p *mf*

204 **11**

mp

217 **4**

pp

10. Of Levinas' Phenomenology & Millennial Self-Consciousness

Philip Armstrong

Moderato $\text{♩}=96$ (Greetings)

The musical score is written for Oboe 2 in 4/4 time. It consists of six sections, A through F, each with specific dynamics and articulations. Section A (measures 12-21) starts with a *mf* dynamic and includes a five-measure rest. Section B (measures 27-34) is marked *Allegro Moderato* with a tempo of $\text{♩}=112$ and includes a two-measure rest. Section C (measures 35-48) includes an eight-measure rest and a four-measure rest. Section D (measures 49-51) includes a two-measure rest. Section E (measures 52-64) is marked *Tempo primo* with a tempo of $\text{♩}=96$ and includes a five-measure rest. Section F (measures 71-74) includes a two-measure rest. Dynamics range from *mf* to *f*, with crescendos and decrescendos. Articulations include accents and slurs.

163 *p* *mf*

Musical staff 163-166: Treble clef, starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The staff contains a melodic line with various intervals and a fermata over the final measure.

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

Musical staff 167-188: Treble clef, starting with a piano (*p*) dynamic. It features a rest for 7 measures followed by a rest for 15 measures. A box labeled 'N' is above the first measure and a box labeled 'O' is above the 15-measure rest.

190 *p* **P** *mf* *p* *trm* 3 *trm*

Musical staff 190-192: Treble clef, starting with a piano (*p*) dynamic. It includes a trill (*trm*) and a triplet of eighth notes. A box labeled 'P' is above the first measure. Dynamics range from *p* to *mf* and back to *p*.

193 **Q** *mf* *mp* 4 2 Vivace ♩=140

Musical staff 193-202: Treble clef, starting with a mezzo-piano (*mp*) dynamic. It features a 4-measure rest followed by a 2-measure rest, then a section marked 'Vivace' with a tempo of ♩=140. A box labeled 'Q' is above the first measure.

203 *mf* *mf* *f* *f* *mp* 3 3 3 3 3

Musical staff 203-205: Treble clef, starting with a mezzo-forte (*mf*) dynamic. It features five triplet markings over eighth notes. Dynamics range from *mf* to *f* and back to *mp*.

206 **R** 2 3 *mf*

Musical staff 206-212: Treble clef, starting with a mezzo-forte (*mf*) dynamic. It features a 2-measure rest followed by a 3-measure rest. A box labeled 'R' is above the first measure.

213 *f* *mf* *f* 3 3

Musical staff 213-215: Treble clef, starting with a forte (*f*) dynamic. It features two triplet markings over eighth notes. Dynamics range from *f* to *mf* and back to *f*.

216 *mf* *mf* 3 3

Musical staff 216-217: Treble clef, starting with a mezzo-forte (*mf*) dynamic. It features two triplet markings over eighth notes. Dynamics range from *mf* to *mf*.

218 *f* 3

Musical staff 218-220: Treble clef, starting with a forte (*f*) dynamic. It features a triplet marking over eighth notes.

221 **S**

6

mf *f* *mf* *f*

230 **T**

2

mf *mf* *mf*

235

mf *mf* *mf*

238

mf *mf*

240 **U**

2

mf

244

f *mf* *f* *mf*

246

f *mf* *f*

248

2

mp *ff*