

Philip Armstrong

Third Symphony Hermeneutic Renewal

Percussion II

Percussion:

Timpani

Percussion I

Bass drum (2 3 6 7 8 9 10)

Percussion II

Tam-tam (2 5 9)

suspended cymbal (1 5 6 7 9 10)

crash cymbals (10)

Zills (finger cymbals) (8)

triangle (3)

thunder sheet (10)

2 congas (1 9)

2 temple blocks (7 10)

Tubular bells (2)

Percussion III

snare drum (7 9 10)

maracas (3 6)

castanets (1)

tambourine (2 7 10)

claves (10)

whip (8)

crotales (1 & 2)

Percussion IV

marimba (2 5 7 9 10)

glockenspiel (1 2 10)

crotales (10)

tubular bells (8 10)

Symphony 3: Hermeneutic Renewal

1. Of Socratic Virtue & Euripedes' Orestes

Philip Armstrong

Adagio ♩=60

6/8 4

mp

9

A

6

mp 2

18

2

mp

2

mp 2

4

25 B

5

Bow sus. cym. (with cello/bass bow)

p *mf*

32 C

6

mp

41

rall.

2

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

Philip Armstrong

Adagio $\text{♩} = 68$

Tam-tam $\text{♩} = 68$

14 T-t.

23 T-t.

35 Tub. B.

42 T-t.

50 T-t.

54 Tub. B.

Rehearsal marks: A, B, C

Measure numbers: 9, 6, 4, 3, 3, 5, 2, 4

Dynamics: *p*, *mf*

Trills: *tr*

60 **D**

Tub. B.

T.-t.

tr

p *mf*

3

67 **E**

T.-t.

tr

p *mf*

3 **5**

77

T.-t.

tr

p *mf*

4

tr

p *mf*

85 **F** Andantino $\text{♩} = 80$ **G**

Tub. B.

14 **9**

108 **H** **I**

Tub. B.

12 **12**

132 **J**

Tub. B.

13

145 **K**

Tub. B.

11

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

Philip Armstrong

Triangle $\text{♩} = 96$ Prelude $\frac{4}{4}$ **5** *p* **5**

Tri. **13** **A** **9** *p*

Tri. **25** **B** **8** **C** *p* **4**

Tri. **41** **D** **12**

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

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

Detailed description: The image shows a musical score for a triangle. It consists of six staves, each representing a different section of the piece. The first staff is labeled 'Triangle' and starts with a 4/4 time signature and a tempo marking of quarter note = 96. It features a 5-measure rest, followed by a series of notes, and another 5-measure rest. The second staff is labeled 'Tri.' and starts with a 9-measure rest, followed by notes and a 1-measure rest. The third staff is labeled 'Tri.' and starts with an 8-measure rest, followed by notes, a 4-measure rest, and notes. The fourth staff is labeled 'Tri.' and starts with a 12-measure rest, followed by a note. The fifth staff is labeled 'Tri.' and starts with a 10-measure rest, followed by notes, an 11-measure rest, notes, an 11-measure rest, and notes. The sixth staff is labeled 'Tri.' and starts with a 15-measure rest, followed by a 2-measure rest, and a note. Various section markers (A-H) and dynamics (p) are indicated throughout the score.

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

Philip Armstrong

Tam-tam $\text{Grave } \text{♩} = 45$
 $\frac{4}{4}$ **3** *tr* *p* *f* **3** *tr* *p*

Cym. **11** **9** **A** **9** *tr* *p*
T.-t. *(tr)* **9** **9** *f*

Cym. **31** **B** **15** *mf*

Cym. **48** **C** **16** **D** **2** *tr* *p* *mf* **2**

Cym. **70** *tr* *p* *mf* **7**

Cym. **79** **E** **14**

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

Philip Armstrong
rit. . .

Andante ♩ = 76

Cymbals $\text{H} \frac{4}{4}$ **7** **A** **7** *tr* *p*

16 **B** A tempo (♩ = 76) **C** **12** **14** rall. . . **2** $\frac{6}{8}$

45 **D** Tempo di valzer Viennese ♩ = 60 **6**

51 **E** **11** *tr* 1. **11** *tr* *p* *ff* *p* *mf*

77 **F** **12** 2. *ff*

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

Philip Armstrong

The score is divided into sections A through G, each with specific tempo and time signature markings:

- Section A:** Cymbals, Moderato $\text{♩} = 100$, 12 measures, 5/8 time signature.
- Section B:** Cym., Adagio $\text{♩} = 68$, 17 measures, 4/4 time signature.
- Section C:** Cym., Andante moderato $\text{♩} = 90$, 22 measures, 4/4 time signature.
- Section D:** Cym., Allegro $\text{♩} = 120$, 12 measures, 3/4 time signature. Includes markings for *tr*, *p*, and *f*.
- Section E:** Cym., Allegro Vivace $\text{♩} = 156$, 16 measures, 3/4 time signature.
- Section F:** Tem. Bl., 9 measures, 3/4 time signature. Includes *f* and triplet markings.
- Section G:** Tem. Bl., 4 measures, 3/4 time signature. Includes triplet markings.

Additional markings include *accel.*, *rall.*, and various bar lines and repeat signs.

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

Philip Armstrong

Largo ♩=52

Finger Cymbals $\frac{4}{4}$ 12 A 9

Zills 22 B 6 C 7 D 4 *mp*

Zills 40

Zills 43 E 9

Congas
Cymbals
Tam-tam

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

Philip Armstrong

Moderato ♩=96

Congas

Cymbals

Tam-tam

11 **A** **B** 4 14

T.-t.

43 **C** 5

Congas

52 2

Congas

58 **D** **E** 16 11

Congas

87 **F** 8

Cym.

p *mf* *mp* *p*

97 **G**

Cym. **f** **4** *tr* *mp* **f** **7**

112 **H**

Cym. **8** *tr* *mp*

122 **I** **J** **7** **10** *rall.* **2** **3/4**

Cym. **f**

142 **K** Adagio $\text{♩} = 76$ **15** *bow sus. cym.* **4** **p** **p** **p**

Cym.

165 **10** **4** **p** **p** **p**

Cym.

184 **9** **14** *tr* **p** **p** **p**

Cym.

210 *(tr)* **4** *tr* **7** **mf** **p** **mf**

Cym.

Thunder sheet
Temple blocks
Cymbals

10. Of Levinas' Phenomenology & Millennial Self-Consciousness

Philip Armstrong

Moderato ♩=96 (Greetings)

Thunder sheet

Temple blocks

Cymbals

7 **A**

Thun.

Tmp. bl.

19

Tmp. bl.

23

Tmp. bl.

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

Thun.

35 **C** 7 *tr* **D** 5 *tr* 6
Cym. *p* *mf* *p* *mf*

57 **E** Tempo primo ♩=96 **F** 12 13 *pp* *mf* *pp*

85 **G** 9 accel.
Cym. *mf*

97 **H** Allegro Moderato ♩=112 **I** 8 9 *tr* *p* *mf*

116 **J** 10 3 3 3 accel.
Tmp. bl. *mf*

128 **K** Allegro ♩=128 2 8 *mf*

139 4
Tmp. bl.

144 **L**

8

mf

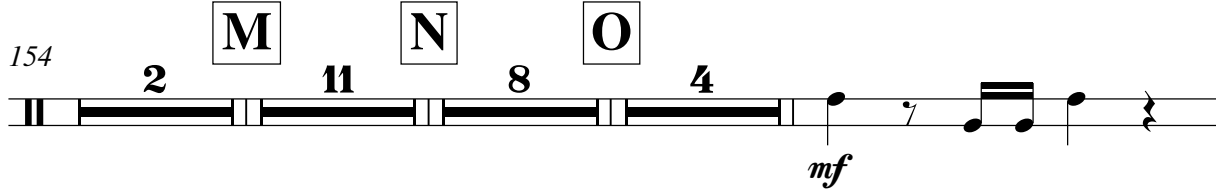


154

M **N** **O**

2 11 8 4

mf

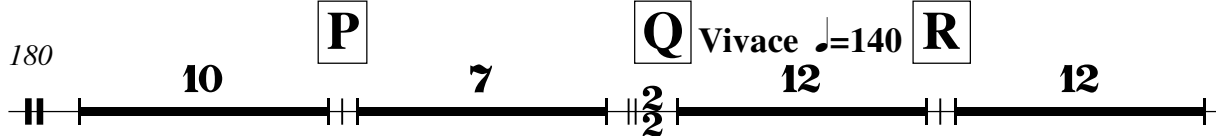


180

P **Q** **R**

10 7 12 12

Vivace ♩=140



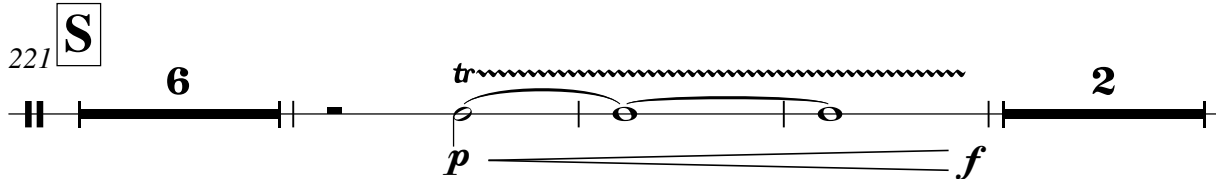
221 **S**

6

tr

p f

2

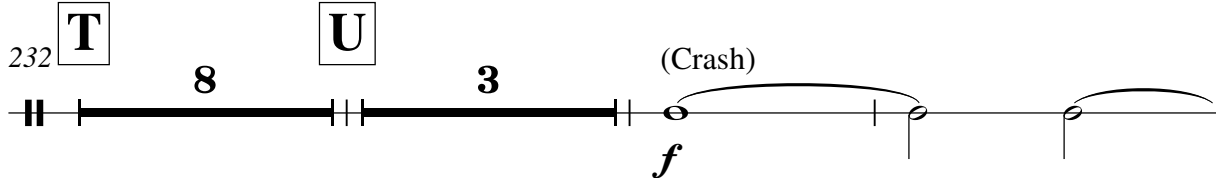


232 **T** **U**

8 3

(Crash)

f



245

4

