

Symphony 3: Hermeneutic Renewal

1. Of Socratic Virtue & Euripedes' Orestes

Philip Armstrong

Adagio ♩=60

10

A

mp 2 2 7 2 2 7 2

16 2 7 4 2 7 2 2

B

25 7

32 **C** 12 rall. 2

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

Philip Armstrong

The musical score is written for Piccolo in 4/4 time. It consists of two main sections: a Prelude and a Fugue.

Prelude: Starts at measure 1. It features a tempo marking of ♩=96. The score is divided into measures with the following counts: 12, 3, and 7. A dynamic marking of *p* (piano) is shown with a hairpin crescendo leading to *mf* (mezzo-forte). A key signature change to one sharp (F#) is indicated. A fermata is placed over the final note of the prelude.

Fugue: Starts at measure 25. It is divided into measures with the following counts: 8, 8, 12, 10, 11, and 11. A tempo marking of *poco rall.* (poco rallentando) is shown with a dashed line. A fermata is placed over the final note of the fugue.

Section markers A through H are placed above the staves to indicate specific points in the music.

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

Philip Armstrong

Maestoso ♩ = 72

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

10 **A** I. Allegro con brio ed appassionato ♩ = 116 **B**
6 4 7 *mp* > *pp*

28 **C** **D** 7 3 4 *mp*

44 **E** II 8 **F** 7 **G** 4 *mp* *f*

64 9 2 *rall.* *p*

76 **H** Poco più mosso ♩ = 124 (Development) **I** 8 2 *f* *mp*

87 3 *f* *p* *mf*

92 **J** 9 **K** Sublation 3 *mp* < *mp* <

107 **L** 5 **M** 4 *mp* < *mp* <

120 **N** 13 **O** Recapitulation 7 *mp* > *mp* > *mp* >

141 **P** 6 *mp* *f*

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

Philip Armstrong

Grave $\text{♩} = 45$

9 *mp*

12 *f* *pp* *pp*

19 *pp* *pp* **A**

22 *mp*

33 **B** *pp* *pp*

48 **C** *pp* 10

64 **D** *p* 5

79 **E** *pp* *pp* 2

86 *p* 3 3 3 3

88 4

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

Philip Armstrong

rit. . . .

Andante ♩ = 76

A

16 **B** A tempo (♩ = 76)

21

rall. . . .

29 **C**

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

51 **E**

65 **F**

Piccolo

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

Philip Armstrong

Moderato ♩ = 100
12 A 5 2 rall.

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

60 D Allegro ♩ = 120
f mp f mp f mp f

63 *mp f mp f*

66 *mp mp³ 3 3 3 3 3 3 3 3* accel.

74 3 3 3 3 3 3 3 3 4

80 E Allegro Vivace ♩ = 156 F 15 9 *f p f p*

107 G *f p mf*

113 *mf f p*

120 *f p* *f < f < f < f <*

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

Philip Armstrong

Moderato $\text{♩} = 96$

A 10 *p* 3

18 **B** 4 15 *p* 3

43 **C** 14 **D** 12 *p*

74 **E** 2 *p* *mf* 8

87 **F** *mp* *f* *mp*

92 *f* *mp* *f*

97 **G** 15

112 **H**

mp *f* *mp*

117

f *mp* *f* *mp*

122 **I** **J**

p

137 **K** Adagio $\text{♩} = 76$

p *p*

159

p

178

pp *pp*

193

p *p*

210

p

219

p

10. Of Levinas' Phenomenology & Millennial Self-Consciousness

Philip Armstrong

Moderato ♩=96 (Greetings)

A

B Allegro Moderato ♩=112 (Dialogue)

C

D

E Tempo primo ♩=96

61 *mp* *mp*

64 *mp* *mp*

66 *mp* *mp*

68 *mp* *mp*

71 **F** 6 *mp* *mp*

80 *mp* *mp*

82 *mp* *mp*

84 *mp* *mp*

87 **G** *mf* *f* 3

94 accel. . . .

mp *mp*

H Allegro Moderato ♩=112

97

mp *mp*

I

105

mf *f*

J accel. . . .

116

mp *mf* *mf*

K Allegro ♩=128

129

mf *mf* *mp* *mp*

137

mp *mp*

139

mp

143 **L** mf mf p

151 mf p **3**

156 **M** **4** mf p

161 mf p **4**

167 **N** **8** **O** **4** mf p

180 mf p **8**

190 mf p mf

192 **Q** **Vivace** $\text{♩} = 140$ **4** **4** **7** p mp

209 **R** **2** mf f mf

213

Musical notation for measures 213-215. Measure 213 starts with a treble clef and a key signature of one flat. It features a triplet of eighth notes (G4, A4, Bb4) with an accent (>) and a dynamic marking of *f*. Measure 214 continues with a triplet of eighth notes (Bb4, C5, D5) with an accent (>) and a dynamic marking of *mf*. Measure 215 contains a whole rest with a dynamic marking of *f*. A measure rest for 4 measures follows.

219

Musical notation for measures 219-220. Measure 219 begins with a whole rest, followed by a triplet of eighth notes (G4, A4, Bb4) with an accent (>) and a dynamic marking of *f*. Measure 220 contains four eighth notes with accents (>) and dynamic markings: *f*, *mf*, *f*, and *mf*.

221

Musical notation for measures 221-223. Measure 221 starts with a square box containing the letter 'S' above a triplet of eighth notes (G4, A4, Bb4) with an accent (>) and a dynamic marking of *mf*. Measure 222 continues with a triplet of eighth notes (Bb4, C5, D5) with an accent (>) and a dynamic marking of *mf*. Measure 223 contains two triplets of eighth notes: the first is (G4, A4, Bb4) with an accent (>) and a dynamic marking of *f*, and the second is (Bb4, C5, D5) with an accent (>) and a dynamic marking of *f*. The piece concludes with a dynamic marking of *mp*.

224

Musical notation for measures 224-225. Measure 224 begins with a whole rest, followed by a triplet of eighth notes (G4, A4, Bb4) with an accent (>) and a dynamic marking of *mf*. Measure 225 contains a triplet of eighth notes (Bb4, C5, D5) with an accent (>) and a dynamic marking of *f*, followed by a whole rest with a dynamic marking of *mf*.

228

Musical notation for measures 228-230. Measure 228 starts with a treble clef and a key signature of one flat. It features a triplet of eighth notes (G4, A4, Bb4) with an accent (>) and a dynamic marking of *f*. Measure 229 continues with a triplet of eighth notes (Bb4, C5, D5) with an accent (>) and a dynamic marking of *mf*. Measure 230 contains a whole rest with a dynamic marking of *f*. A measure rest for 2 measures follows.

232 **T**

6

mf *mf*

240 **U**

3

mf *f*

244

mf *f* *mf* *f*

246

mf *f*

247

3

mf *ff*