

Symphony 3: Hermeneutic Renewal

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

Philip Armstrong

Adagio $\text{♩} = 68$

1: B-F, 2: A-D, 3: F-Bb, 4: C-F, 5: A-D

improvise effects by bowing (using cello/bass bow) edge of inverted cymbal placed on timp 3, while using timp pedal to raise and lower pitch

3

9

21 **A** 14 **B** 15

50 **C** 10 **D** 10

70 **E** 15

85 **F** **Andantino** $\text{♩} = 80$ 14 **G** 9

108 **H** 12 **I** 12

132 **J** 13

145 **K** 11

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

8 8

92 **J**

tr tr tr 6

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

101 **K** Sublation **L**

6 5 8 **M**

O Recapitulation

120 **N**

13 tr tr

f > < *f* > <

137

tr tr

f *p* < *mf* *mp* <

141 **P**

5

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

Philip Armstrong

Grave $\text{♩} = 45$
3:B, 4:Ab, 5:G

9 8

21 **A** 12 **B** 5 8

48 **C** 14 **D** 14

79 **E** 2 7

p *f*

p

mf *pp*

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

Philip Armstrong
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Andante ♩ = 76

8 A 7

16 B A tempo (♩ = 76)

13 C 14 2

rall.

45 D Tempo di valzer Viennese ♩ = 60

6

51 E 12

1. 2: D#, 3:C#, 4:G#, 5: F#

pp *p*

69

pp

74 F 12 2

tr *mp* *mf*

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

Philip Armstrong

A Moderato ♩ = 100 **12** rall. **5** **2**

B Adagio ♩ = 68 **17** **C** Andante moderato ♩ = 90
1: A♭, 2: F, 3: D, 4: B♭, 5: G

41 (tr) 2: E **2**
p < *mf* > *p*

47 *p* < *mf* > *p*

52 *p* < *mf* > *p*

D Allegro ♩ = 120 **11** **8** accel.

p < *f* > *p*

Allegro Vivace ♩ = 156

80 **E**

4 5: G \flat *tr* 3 3 3 2

p \leftarrow *f*³

89 **F**

2 4 *tr* **F** 7

\leftarrow *p* *p* \leftarrow *f*

104 1: A \flat , 2: E, 3: D, 4: B \flat , 5: G \flat

104 *tr* 2 3 3 3

p \leftarrow *f*³ *mf* \leftarrow *f*³

110 **G**

4 3 3 3 3 3 3 3

mf \leftarrow *f*³ *mf* \leftarrow *f*³

119

*f*³ 3 3 *tr* *p* \leftarrow *f*³ 3 3

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

Philip Armstrong

Largo ♩=52

roll (with soft sticks) inverted cymbal placed on timp, while using pedal

The musical score is written on a single bass clef staff in 4/4 time. It consists of four systems of music, each with a measure number at the beginning and dynamic markings below the staff.

- System 1 (Measures 1-9):** Starts with a trill (tr) above the staff. The notes are quarter notes with stems pointing right. Dynamics are *mp* for measures 1-3, *mp* for measures 4-6, and *pp* for measures 7-9.
- System 2 (Measures 10-16):** Measure 10 has a rest of 3 measures, followed by a rest of 8 measures. Measure 16 has a trill (tr) above the staff. Dynamics are *mp* for measures 16-17 and *pp* for measure 18.
- System 3 (Measures 17-23):** Measure 17 has a rest of 7 measures, followed by a rest of 2 measures. Measure 23 has a trill (tr) above the staff. Dynamics are *mp* for measures 23-24.
- System 4 (Measures 24-32):** Measure 24 has a trill (tr) above the staff. Measure 28 has a rest of 9 measures. Measure 32 has a half note. Dynamics are *mp* for measures 24-27 and *pp* for measures 28-31.

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

Philip Armstrong

Moderato ♩=96

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

43 **C** 2: F, 3:C, 4:A, 5:G#

6 *tr* **6**

pp

58 **D**

tr *tr*

pp *pp*

68

tr *tr*

pp *pp*

74 **E** **F** 1: G, 2: Eb, 3:D, 4:Ab, 5:F

12 **7** *tr*

mf *p*

97 **G**

3 **3** **3** *tr* **2**

f *mf* *p*

103 *tr* **3** **3** **3** *tr* **4**
mp *f* *mf* *p*

112 **H** **7** *tr*
mp

122 **I** **3** **3** **3** **6**
f

130 **J** **10** *rall.* **2** **K** Adagio ♩=76 **22** *tr*
pp

166 **10** 4: G, 5: F# *tr* **10** *tr* **14**
pp *p*

203 *tr* *tr* **4** *tr* *tr*
p *p*

211 **4** *tr* *tr* **7**
p

10. Of Levinas' Phenomenology & Millennial Self-Consciousness

Philip Armstrong

Moderato ♩=96 (Greetings) **A** 17 9

B **Allegro Moderato** ♩=112 (Dialogue) **C** 8 9

D 13 **E** **Tempo primo** ♩=96 1:A 2:F, 3:B♭, 4:A, 5: G 10

F 3 7 *p* *mf*

G 3 *mf* *accel. mf*

91 4

H **Allegro Moderato** ♩=112 **I** **J** *accel.* 8 11 10 4

K **Allegro** ♩=128 *tr* 3 *tr* 3 11

p *f* *p* *f*

144 **L** 12 **M** 11 **N** 8 **O** 9 *tr* 3 *p* < *f*

186 *tr* 3 *p* < *f* *tr* 3 *p* < *f*

190 **P** 7 **Q** Vivace ♩=140 11 3 2:F# *f* *tr*

209 **R** (tr) 11 **S** 11 **T** *tr* *p* < *f*

234 *tr* *p* < *f* *tr* *p* < *f* *tr* *p* < *f*

240 **U** 3 3:D *f*

245

247 4 *ff*