

Symphony 3: Hermeneutic Renewal

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

Philip Armstrong

**96 Prelude** **12** **A**

*mp*

15 **7**

25 **B** **8** **C** **8** **D** **12**

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

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

The musical score is written on a single staff in 4/4 time. It consists of several sections marked with letters A through H. Section A (measures 12-14) begins with a treble clef, a 4/4 time signature, and a tempo marking of quarter note = 96. It features a melodic line with eighth notes and rests, starting in a key with one flat. Section B (measures 25-26) is a whole rest. Section C (measures 27-28) is a whole rest. Section D (measures 29-30) is a whole rest. Section E (measures 54-55) is a whole rest. Section F (measures 56-57) is a whole rest. Section G (measures 58-59) is a whole rest. Section H (measures 86-87) is a whole rest. The score includes various musical notations such as rests, notes, and dynamic markings like *mp* and *poco rall.*



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

Philip Armstrong

Grave  $\text{♩} = 45$

9

13 8 A 12 B 15

48 C 14 mf

64 D 15 E 14

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

Philip Armstrong

rit. . . .

Andante ♩ = 76

7 A 7

16 B A tempo (♩ = 76) con sord. (straight mute)

9

*mf*

29 C senza sord. rall. . . .

12 2

*p* *f*

45 D Tempo di valzer Viennese ♩ = 60

6

51 E

10

*mp* *f* *ff* *f* *ff*

65 F

11 12

*mf*

89

2.

*ff* *f* *ff*

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

Philip Armstrong

Moderato ♩ = 100

7

mf

mf  $\overset{3}{\curvearrowright}$  f mf

11

$\overset{3}{\curvearrowright}$  f mf  $\overset{3}{\curvearrowright}$  f

14 **A** 5 rall. . . . **B** Adagio ♩ = 68 17

38 **C** Andante moderato ♩ = 90 con sord.

p mp p mp

44

p

9

57 senza sord.

mf  $\leftarrow$  f  $\rightarrow$  mf  $\leftarrow$  f  $\rightarrow$  mf  $\leftarrow$  f  $\rightarrow$  mf  $\leftarrow$  f  $\rightarrow$

60 **D** Allegro ♩ = 120 accel. . . . 11 3

ff

75 **4**  
*mf*

80 **E** Allegro Vivace ♩ = 156 **13**  
*f*

96 **F** **9** **3** **3**  
*f* *mf*

109 **G** **4** **3** **3** **3** **3** **3** **3**  
*f* *mf* *f* *mf*

117 **3** **3** **3**  
*f*

121 **3**  
*f*

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

Philip Armstrong

Largo ♩=52

12 A 9 B 6

28 C 7 D 3

*mp* *f* *p*

39

*f* *p* *f* *f* *p* *f*

43 E

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

47

*p* *f* *p* *f* *f* *p* *f*

50

*f* *p* *f*

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

Philip Armstrong

Moderato  $\text{♩} = 96$

**A** 10 **B** 21

43 **C** 5 2 *mp* *p* *mf*

56 **D** 10 *mp* *p* con sord. (straight mute)

72 **E** 3 7 *p* *mf* senza sord.

87 **F** 9 *mp*

97 **G** 2 *f* *fp < f* *f* *fp < f* *mp*

105 **H** 4 9 *f* *fp < f* *fp < f* *mp*

122 **I**

*f* *fp* < *f* *fp* < *f* **4**

130 **J** **10** *rall.* **2** **K** Adagio ♩=76 **42**

*p*

187 **6**

*p* < *mp*

197 **25**

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

Philip Armstrong

Moderato ♩=96 (Greetings)

27 **B** Allegro Moderato ♩=112 (Dialogue) 8

35 **C** 7

44 **D** 4

50 6

57 **E** Tempo primo ♩=96 **F** 14 6 9

87 **G** **9** **accel.**

97 **H** **Allegro Moderato** ♩=112 **I** **8** **9**

*p* *mf*

115 **J** **10** **4** **accel.**

130 **K** **Allegro** ♩=128 **L** **14**

*mf* *mp*

148 **M** **6** **3**

*mp*

157 **3** **3** **3**

*f* *mp* *mp* *f* *mp*

160 **7** **8** **3** **3**

*f* *mp* *f* *mp*

177 **3** **3** **11**

*f* *mp* *f* *mp*

190 **P** **7** **Q** **Vivace** ♩=140 **9**

206 *mf* *mf* *f* *f* *mp*

209 **R** *mf* **6**

218 *f*

221 **S** *mf*

227 **5** **T** **8** **U** *mf* *f*

243 *mf* *f* *mf* *f*

246 *mf* *f*

249 *ff*