

Soprano
Alto
Tenor
Bass

Symphony 4: Of Ecology and Mind

3. The Round River for soprano and chorus

Philip Armstrong

f Moderato ♩=108

mp *f* *mf*

The Round Ri - ver_____ Flows_____ in - to it - self._____ Re -

f *mp* *f* *mf*

The Round Ri - ver_____ Flows_____ in - to it - self._____ Re -

f *mp* *f* *mf*

The Round Ri - ver_____ Flows_____ in - to it - self._____ Re -

f *mp* *f* *mf*

The Round Ri - ver_____ Flows_____ in - to it - self._____ Re -

5

f

fle - xive, In - fi - nite - ly re - gre - sive,_____ It

f

fle - xive, In - fi - nite - ly re - gre - sive,_____ It

f

fle - xive, In - fi - nite - ly re - gre - sive,_____ It

f

fle - xive, In - fi - nite - ly re - gre - sive,_____ It

V.S.

7

speeds a - round In an end - less loop. The

speeds a - round In an end - less loop. The

8 speeds a - round In an end - less loop. The

speeds a - round In an end - less loop. The

10 **A**

Round Ri - ver Ri - ver Flows

Round Ri - ver Ri - ver Flows

8 Round Ri - ver Ri - ver Flows

Round Ri - ver Ri - ver Flows

14

as a sin gle or - ga -

as a sin - - gle or - ga -

8 as a sin - - gle or - ga -

as a sin - - gle or - ga -

18 **B**

f *mp* *mf*

ni - sm. The Round Ri - ver Flows in - to it - self. Re -

f *mp* *mf*

ni - sm. The Round Ri - ver Flows in - to it - self. Re -

f *mp* *mf*

8 ni - sm. The Round Ri - ver Flows in - to it - self. Re -

f *mp* *mf*

ni - sm. The Round Ri - ver Flows in - to it - self. Re -

22 *f*

fle - xive, In - fi - nite - ly re - gre - sive, It

f

fle - xive, In - fi - nite - ly re - gre - sive, It

f

8 fle - xive, In - fi - nite - ly re - gre - sive, It

f

fle - xive, In - fi - nite - ly re - gre - sive, It

24 *mp*

speeds a - round In an end - less loop,

mp

speeds a - round In an end - less loop, In an

mp

8 speeds a - round In an end - less loop, In an

mp

speeds a - round In an end - less loop, V.S.

27 **C**

end - less loop, Round

end less loop,

end - less, end - less, loop,

In an end - less, end - less, end - less,

32

Ri - ver, an end - less loop,

Round *mf* Ri ver, an end - less loop.

Round Ri - ver, Ri - ver, an end - less loop.

Round Ri - ver, Round Ri - ver, an end - less

36

an end - less loop, the Round Ri - ver,

an end - less the Round Ri - ver, an

the Round Ri - ver,

loop, the Round Ri - ver, an

40

an end less loop. The

end - - - less loop. The

an end less loop. The

end - less, an end - less loop. The

44 **D**

Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re -

Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re -

Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re -

Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re -

48

gre - sive, It speeds a - round In an end - less

gre - sive, It speeds a - round In an end - less

gre - sive, It speeds a - round In an end - less

gre - sive, It speeds a - round In an end - less

V.S.

51

p loop, In an end - less loop. _____

p loop, In an end - less loop. _____

p loop, In an end - less loop. _____

p loop, In an end - less loop. _____

Soprano
Alto
Tenor
Bass

4. Aesthetic Theory for vocalists, chorus, organ and orchestra

Philip Armstrong

Adagio $\text{♩} = 60$

Soprano

7

8 **A**

mf *ff*

S. These a - sser-tions of fa - tal - i - sm shall not a - li - e - nate;

A. These a - sser-tions of fa - tal - i - sm shall not a - li - e - nate;

T. These a - sser-tions of fa - tal - i - sm shall not a - li - e - nate;

B. These a - sser - tions shall not a - li - e - nate;

gliss.

10

p

S. A truth and inn - er wis-dom shall lift us a - bove the poles of

A. A truth and inn - er wis-dom shall lift us a - bove the poles of

T. A truth shall lift us a - bove the

B. A truth shall lift us a - bove the

V.S.

13 *mf* *p*

S. po - wer and emp - ty ad - vance

A. *mf* *p* *p* And re - me - dy the

T. *mf* *p* *p* And

B. *mf* *p* po - wer and emp - ty ad - vance

16 **B** *mf* *ff*

S. The life wi - thin of au - to - no - my and

A. *mf* *ff* *gliss.* poi - son of ex - ploi - ta - tion. The life wi - thin of

T. *mf* *ff* re - me - dy the poi - son of ex - ploi - ta - tion. The life wi - thin of

B. *mf* *ff* The life wi - thin

18 *mf* *ff* *p*

S. cre - a - ti - vi - ty shall o - ver - come The

A. *mf* *ff* *gliss.* *p* cre - a - ti - vi - ty shall o - ver - come The

T. *mf* *ff* cre - a - ti - vi - ty shall o - ver - come

B. *mf* *ff* *p* shall o - ver - come The

20

S. *mf*
ty - rant of a life with - out, de - ter - mined of si - lent re - gu - la - tion.,

A. *mf*
ty - rant of a life with - out, de - ter - mined of si - lent re - gu - la - tion.

T. *p* *mf*
Si - lent re - gu - la - tion

B. *mf*
ty - rant of re - gu - la - tion

22

S. *p* *mf*
whispering
si - lent re - gu - la - tion. si - lent re gu lation
each vocalist improvises based upon the bracket

A. *p* *mf*
whispering
si - lent re - gu - la - tion si - lent re - gu - la - tion
each vocalist improvises based upon the bracket

T. *p* *mf*
whispering
si - lent re - gu - la - tion si - lent re - gu - la - tion
each vocalist improvises based upon the bracket

B. *p* *mf*
whispering
si - lent re - gu - la - tion si - lent re - gu - la - yion
each vocalist improvises based upon the bracket

25 *mf* *ff* *mf* *ff*

S. The spon-ta - ne - i - ty of the inn-er-most realm shall li - be-rate

A. *mf* *ff* *mf* *ff*
The spon-ta - ne - i - ty of the inn-er-most realm shall li - be-rate

T. *mf* *ff* *mf* *ff*
The spon-ta - ne - i - ty shall, shall, shall li - be - rate;—

B. *mf* *ff* *mf* *ff*
The spon - ta - ne - ous shall li - be - rate;

27 **C** *p* *mf*

S. U - ni - ty of mind and spi - rit.

A. *p* *mf*
There shall be u - ni - ty of mind and spi - rit.

T. *p* *mf*
U - ni ty of mind and spi - rit.

B. *p* *mf*
There shall be u - - ni - ty of mind and spi - rit.

30 *p* *p*

S. This pur - pose gui ded

A. This o -

T. This *p* pur-pose gui-ded of aes-the-tic know-ledge,

B. This pur - pose gui - ded, —

33

S. This o - pen path of a - gen - cy and free - dom. *mf*

A. pen path of a gen - cy and free - dom. *mf*

T. This o - pen path of a - gen - cy and free - dom. *mf*

B. This o - pen path of a - gen - cy and free - dom. *mf*

35 **D**

B. 8 *f* The

44 **E**

S. *p* The i - mma-nence, the i - mma nence of the non -

A. *p* The i - mma-nence, the i - mma nence of the non -

T. *p* *mf* *p* *mf* *p* *mf* The i-mma-nence, the i-mma-nence, the i-mma-nence

B. *p* *mf* *p* *mf* *p* *mf* i - mma-nence, the i-mma-nence, the i-mma-nence, V.S.

45 *f* *mp*

S. - e - xis - tent The an - ti - the - sis of the em - pi - ri -

A. - e - xis - tent, The an - ti - the - sis, em - pi - ri - cal,

T. *p* *f* of the non - e - xis - tent The an - ti - the - sis of the em - pi - ri -

B. *f* em pi - ri -

47 *mf* *p*

S. cal, The ne - ga - tion, the ne - ga - tion the ne - ga - tion of

A. The ne - ga - tion, the ne - ga - tion the ne - ga - tion of

T. *p* *p* *mf* *p* *mf* *p* *mf* cal, The ne - ga - tion, the ne - ga - tion, the ne - ga - tion

B. *p* *p* *mf* *p* *mf* *p* *mf* cal, The ne - ga - tion, the ne - ga - tion, the ne - ga - tion,

49 *f* *mp* *mf* *p*

S. the ma - te - ri - al or - der of the world.

A. the ma - te - ri - al or - der of the world.

T. *p* *f* *p* of the ma - te - ri - al or - der

B. *f* *p* or - der.

52 **F**

S. *p* The non -

A. *p* If, if to call the non - e - xis - tent to e -

T. *p* If to call, if to call the non - e - xis - tent to e -

B. *p* If, if to call the non - e - xis - tent to e -

54 *mf* *p*

S. - e - xis - tent, how it could be non - e - xis - tent if it did not e - xist,

A. *mf* *p* xis - tence is to ask how it could be non - e - xis - tent if it did not e - xist,

T. *mf* *p* xis - tence is to ask how it could be non - e - xis - tent if it did not e - xist,

B. *mf* *p* xis - tence is to ask how it could be non - e - xis - tent if it did not e - xist,

56 *f*

S. Then there, then there is the ex - plo -

A. Then there, then there is the ex - plo -

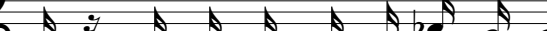
T. Then there is the ex - plo -

B. *p* Then there is the ex - plo - *mf*

Then there, Then there, Then there V.S.

73

T.  the a - ppear - ance of an - o - ther, — and ob - ject ma - ni - fest.

B.  the a - ppear - ance of an - o - ther, — and ob - ject ma - ni - fest.

J

75

S. *p* The sen-su-al *p* Art con

A. *p* The spi-rit draws the sen-su-al un-to its own sphere. *mp* *p* 5

T. *p* 3 Art con-

B. The spi-rit draws the sen-su-al un-to its

77

S. *mp* *p* 3 *mp* *p* 3 *p* 3

- sumes it-self, con-sumes it-self and ne-

A. *mp* *p* *mp* 3

Art con-sumes it-self Art con-sumes

T. *mp* *p* 3

8 sumes it-self Art con-sumes it-self Art mi-li-

B. *mp* *p*

own sphere. Art mi-li-tates

80

S. *mf* 3

gates, ne-gates the re-a-li-ty of spi-rit.

A.

T. *mp* *p*

tates, *mp* *p* but in

B. *mp* *p*

a- gainst the con-cept, but in do-ing V.S.

82 *p* *mp*

S. Art is di - a - lec - tic with spi - rit in - he - rent.

A. *p* Art is di - a - lec - tic with spi - rit in - he - rent with - in it. *p* Thus it is

T. *mp* *p* do - ing so re - quires con - cepts. Thus it is ab - so -

B. *mp* *p* so re - quires con - cepts. Thus it is ab - so -

84 *p* *mf* **K**

S. Thus it is ab - so - lute.

A. ab - so - lute.

T. *mp* lute.

B. *mp* lute.

86 *p* *f*

S. This con - trol and do - mi - na - tion

A. *p* *f* This con - trol and do - mi - na - tion

T. *p* *mf* *p* *f* This con - trol this con - trol and do - mi - na - tion by

B. *p* *mf* *p* *mf* This con - trol, this con - trol by na - t'ral law,

87 *p*

S. by na-t'ral, by na-t'ral law, This will to treat the

A. by na-t'ral, by na-t'ral law, This will to treat the ri-

T. *p* *mf* *p* *mf* *p*
na t'ral law, na t'ral law, This will to treat the

B. *p* *mf* *p* *mf*
na t'ral law, na t'ral law,

89 *mp* *p* *f*

S. ri - ches of na - ture as sole-ly be - ne - fi-cient is re - fu - ted

A. *mp* *p* *f*
- ches of na - ture as sole-ly be - ne - fi-cient is re - fu - ted

T. *mp* *p* *mf* *p* *f*
ri - ches of na - ture, Sole - ly be - ne - fi-cient is re - fu - ted,

B. *p* *mf* *p* *mf* *p* *mf*
Sole - ly, Sole - ly, Sole - ly,

91 *p*

S. By in - tu - i - tion of what is not in - tu - i - ta - ble.

A. *p* *mf* *p* *mf*
By in - tu - i - tion of what is not in - tu - i - ta - ble.

T. *p* *mf* *p* *mf*
Sole - ly, Sole - ly,

B. *p* *mf* *p* *mf*
Sole - ly, Sole - ly,

92 **L** **4**

S.

96 **M**

S. *p* *f*
The more the la - bour of art is ob-jec - ti-fied,

A. *p* *f*
The more the la - bour of art is ob-jec - ti-fied,

T. *mp* *f*
The la-bour of art, la-bour of art, la-bour of art,

B. *f* *mp* *f*
The more, the more ob - jec - ti - fied, ob - jec - ti - fied, ob - jec - ti - fied,

98 *mp* *mf*

S. The more the work rings holl - ow and

A. *p* *mf*
The more the work rings holl - ow and be - comes

99 *p* *p*

S. be - comes a - li - en. The ra - di - ance of con - ste -

A. *p*
a - li - en un - to it - self. The ra - di - ance of con - ste -

T. *mp* *f*
The ra - di - ance,

B. *f* *mp* *f*
The more, The ra - di - ance,

100 *f* *mp* *mf*

S. la - tions that be-come ci - phers, This no - tion of art as po - li - ti -

A. la - tions

T. *p* *mf*
The ra - di - ance of con - ste - la - tions, —

B.

102 *p* *f* *p* *f*

S. c'lly en - gaged, En - light - en - ment va - lues;

A. *p* *f*
re - gress - es back to En - light - en - ment va - lues;

T. *f* *mp* *f*
En - light - en - ment va - lues; — It

B. *mp* *f*
En - light - en - ment va - lues;

103 *p* *mf* *p* *f*

S. It in - te - grades art un - to the re - a - li - ty — it o - ppo - ses.

A. *p* *mf* *p* *f*
It in - te - grades art un - to the re - a - li - ty — it o - ppo - ses.

T. *p* *mf* *mp* *f*
shuff - les a - way the an - ti - the - sis of art to re - a - li - ty;

B. *mf* *mp* *f*
to re - a - li - ty;

V.S.

N Andante ♩ = 80

105 *p* *mp* *p*

T. The sen - sual here as re - frac - ted tim - bre;

O Tempo Primo ♩ = 60

109 *p* *3*

B. If the world is ruled by the u - ni-ver - sal, then the con-tin - gent must be-come

111 *mf* *p* *p*

A. Ar - tis - tic con -

B. ab - stract ne - ce - ssi - ty.

113 *p* *mp* *p* *mp*

S. by a - na - ly - sis

A. cep-tion by a - na - ly - sis can prove in - tu - i - ta - ni - li - ty, for

T. Ar - tis - tic con-cep - tion can prove, for

B. Ar - tis - tic con-cep - tion can prove, for

115 *p* *p* *p*

S. all such a - na - ly - sis is per - va - ded by the con-cep - tu - al,

A. all such a - na - ly - sis is per - va - ded by the con-cep - tu - al,

T. all such a - na - ly - sis is per - va - ded by the con-cep - tu - al,

B. all such a - na - ly - sis

117 **P**

S. *2* *p* Its te - los is not of the spec - trum, con - struc - ted

A. *2* *p* Its te - los is not of the spec - trum, con - struc - ted

T. *2* *p* Sub - sti - tu - tive; Its te - los is not of the spec - trum, con - struc - ted

B. *2*

121 *mf*

S. by a con - stant u - ni - ver - sa - li - ty.

A. by a con - stant u - ni - ver - sa - li -

T. *mf* by a con - stant *mf* Pla - to - nic u - - ni -

B. u - - - ni

122 *mf*

S.

A. *mf* ty.

T. ver - sa - li - ty.

B. ver - sa - li - ty.

125

S. *p* i - mme - di - a - cy,

A. *p* Spi - rit is the func - tion of that of which it ri - ses. This sen - suous *p*

T. This sen - suous

127

S. *p* de - nied *mf* by fu - sion,

A. i - mme - di - a - cy, de - nied by a - ny fu - sion, *p*

T. i - mme - di - a - cy, de - nied by a - ny fu - sion, *mf*

B. *p* i - mme - di - a - cy. *mf*

129 **Q_p**

S. *p* This spi - rit

A.

T. *p*

B.

130

S. *f*
is not in-dis-cer-ni-ble from the sen-su-al e-le-ment;

A. *p* *f*
in-dis-cer-ni-ble from the sen-su-al e-le-ment;

T. *p* *mf* *p* *f* *p* *mf*
E-le-ment; sen-su-al e-le-ment; e-le-ment;

B. *p* *mf* *p* *mf* *p* *mf*
E-le-ment; e-le-ment; e-le-ment; e-le-ment;

132 **R** Andante ♩ = 80

S. *p*
of

A. *p*
of

T. *p* *mp*
We shall re-co-ver the en-chant-ment

136 *mp* **S**

S. *mp*
these en-vi-rons.

A. *mp*
these en-vi-rons.

T. *p* *mp* *p* *mp*
O-ther

B. *p* *mp* *p* *mp*
O-ther

T

151 *p* *mp* *p* *mp*

T. 8 O - - - - ther - - -

U

156 *p*

T. 8 2 O - ther, 3

B. 2 *p* 3

O - - - - ther - - -

V

165 *p*

T. 8 O - ther, 3

B. *p* 3

O - - - - ther, - - -

172 *p*

T. 8 O - ther, 7

B. *p* 7

O - - - - ther, - - -

Soprano
Alto
Tenor
Bass

6. The Way of the One and the Many

for vocalists, chorus, organ and orchestra

$\text{♩} = 80$ Andante

A

15 *p*

Soprano We seek, we seek re - con -

Alto We seek, we seek re - con -

Tenor

Bass

18 *mf* *p*

S. ci - li - a - tion, re - con - ci - li - a - tion with the world, -

mf *p*

A. ci - li - a - tion with the world, -

B

21 *mf* *mf* *p*

S. We shall, we shall em - brace the in - tu - i -

A. We shall em - brace the in -

T. We

V.S.

24

S. tive, em - brace the in - tu - i - tive gist, *p*

A. tu - i - tive gist, *p*

T. *p* *f* *p* *p*
imprvise independently guttural sounds

B. *p* *f* *p*
imprpoovise independently guttural sounds

26

S. Of ma - tter im - bued *p*

A. Of ma - tter im - bued *p*

T. *f* *p*
Of ma - tter im - bued

B. *p* *f*
Of ma - tter im - bued

29

S. with the sub - ject - i - val di - - men - *mf*

T. *p* *f* *p* *p*

B. *p* *f* *p*

31 *p* **C** **3**

S. sion.

T. *f* *p* **3**

B. *p* *f* **3** *mp*

The

36 *p* *mp*

T. The inn - er - ness of things.

B. *p* inn - er, The inn - er, inn - er - ness of things.

40 **D** *p* *mf*

S. An ex - ten - tion of sub - jet - i - vi - ty

A. *p* *mf* An ex - ten - tion of sub - jet - i - vi - ty

T. *p*

B. *p*

V.S.

43 *p*
 S. to phy - si - cal matt - er is re - quired.
 A. to phy - si - cal matt - er.
 T. *p*
 8 It is

46 **E** *accel.*
 T. not, It is not pass - ive or
 B. *p*
 8 It is not pass - ive, not pass - ive or

51 **F** Andantino ♩=92 *mf*
 T. sta - tic, It is ac - tive.
 B. *mf*
 8 sta - tic,

54
 T.
 B. *p* *f* *p*

55 *p* *f* *p*
 T. *p* *f*
 B. *p* *f*

[illegible]

90 **K**

T. *mp* *< f* *mp* *< f* *mp* *< f*
Fall - ing, fall - ing, fall - ing,

B. *mp* *< f* *mp* *< f* *mp* *< f*
Fall - ing, fall - ing, fall - ing,

95 *mf* *> p* *mf* *> p*
S. En - chant - ment, en - chant - ment,

A. *mf* *> p* *mf* *> p*
En - chant - ment, en - chant - ment,

T. *p* *> mf* *> p* *p* *> mf* *> p*
love, en - chant - ment, love, en - chant ment,

B. *mp* *> p* *mf* *> p* *mf* *> p*
in love, en - chant - ment, love, en - chant - ment,

97 *mf* *> p* *mf* *> p*
S. en - chant - ment, en - chant - ment.

A. *mf* *> p* *mf* *> p*
en - chant - ment, en - chant - ment.

T. *p* *> mf* *> p* *p* *> mf* *> p*
love, en - chant - ment, love, en - chant - ment.

B. *mf* *> p*
love, en - chant - ment, love.

99 **L**

A. *mp* *3* pur - pos - ive, pur - pos - ive, pur - pos - ive, pur - pos - ive,

T. *p* *3* The — pur - pos - ive,

B. *mp* *< f* Mind is, mind is, mind is, mind is,

101 *mp* mind is the re - flex - ive, pur - pos - ive — as - pect —

104 *mp* pur - pos - ive as - pect — of the self di - rec - tive, —

106 self re - a - li - - sing — sys - etm, —

108

S. *p* *mf* mind, — mind, —

A. *mp* *5* pur - po - sive as - pect, mind, — pur - po - sive as - pect, mind, —

T. *mp* *5* pur - po - sive as - pect, mind, — pur - po - sive as - pect, mind, —

B. *p* *mf* re - - flex - ive, re - flex - ive,

V.S.

110 *mf*

S. *mf*

A. *mf* *mp* 5
pur - po - sive as - pect,

T. *mf* *mp* 5
pur - po - sive as - pect,

B. *p* *mf* *p* *mf*
re - flex - ive, re - flex - ive,

112

S. *p* *mf* *p* *mf*
mind, mind.

A. *p* *mf* *p* *mf*
re - flex - ive mind, mind.

T. *p* *mf* *p* *mf*
mind, mind.

B. *p* *mf* *p* *mf*
re - flex ive mind.

115 **N**

S. *f*
Sub - jec - ti - vi - ty, sub - jec - ti - vi - ty, sub - jec -

116

S. *p* *f* **4**
ti - vi - ty, re - flex - ive mind!_____

A. *f* **4**
is mind!_____

T. *p* *f* **4**
re - flex - ive mind!_____

B. *p* *f* *p* **4**
is mind!_____

121 **O**

S. **7** *mf* *p* **5**
En - chant - ment,

A. **7** *mf* *p* **5**
En - chant - ment,

T. **7** *p* *mf* *p* **5**
Love; en - chant - ment,

B. **7** *mp* *mf* *p* **5**
Not; en - chant - ment,

V.S.

129

S. *mf* *p* *mf* *p* *mf* *p*
en - chant - ment, en - chant - ment, en - chant - ment.

A. *mf* *p* *mf* *p* *mf* *p*
en - chant - ment, en - chant - ment, en - chant - ment.

T. *p* *mf* *p* *p* *mf* *p* *p* *mf* *p*
love, en - chant - ment, love, en - chant - ment, love, en - chant - ment.

B. *mf* *p* *mf* *p*
love, en - chant - ment, love, en - chant - ment, love,

132 **P** *mf* 3 3
B. blo - ssoms, blo - ssoms,

133 *mp* 3 3 3 3
S. Sub - jec - ti - vi - ty

A. *mp* 3 3 3 3
Sub - jec - ti - vi - ty

T. *mp*
Sub jec - ti - vi - ty

B. 3 3
blo - ssoms, blo - ssoms,

135

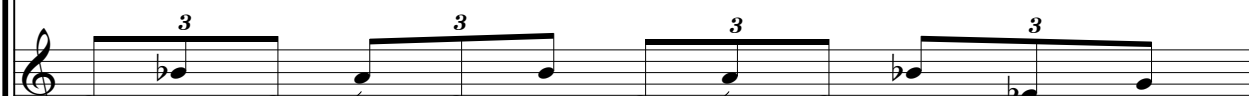
S. 
blo ³ - - ³ ssoms in ³ - to ³ ²

A. 
blo - - ssoms in - to ³ ²

T. 
blo - - ssoms in - to ²

138 **Q**

S. 
sen ³ - - ³ ti - - ³ - - ³ ence. ³ ²

A. 
sen - - ti - - - - - ence. ³ ²

T. 
sen - - -

139

T. 
-ti - - - - - ence. ⁵

B. 
p sen - - - - - ti - - - - - ence. ⁵

145 *p* *mf*

S. Sub - jec - ti - vi - ty an in - di - vi - si - ble

A. *p* *mf*

A. Ne - ce - sse - ri - ly an in - di - vi - si - ble

148 *p* **R** 9 **S** ♩ = 88 Andantino

S. u - ni - ty.

A. *p* 9

A. u - ni - ty.

B. 9 *mf* 3

B. Ac - tive glo - bal

159 3

B. cos - mic self, ac - tive glo - bal cos - mic self,

161 *p*

T. 8

B. 3

B. ac - tive glo - bal cos - mic self.

163 *f* *p* *p*

T. 8

164 *f*

T. 8

B. 3

B. Ac - tive glo - bal cos - mic self.

166 **T** Allegro ♩ = 144 **6**

B. *ac - tive glo - bal cos - mic self.*

173 **U** Andantino ♩ = 88 *p*

A. *Self,*

T. *mf* *3* *ac - tive, glo - bal*

B. *mf* *3* *Ac - tive, ac - tive glo - bal*

175

A.

T. *8* *cos-mic³ self, ac - tive³ glo - bal cos - mic³ self,*

B. *cos-mic self, ac - tive glo - bal cos - mic self,*

177

T. *8* *ac - tive³ glo - bal.* *p*

B. *ac - tive glo - bal cos-mic self, self,* *pp*

179 *f* *p* *p*

Perc. *mf* *3* *pp*

B. *cos- mic self,* *V.S.*

180 Perc. *f* *p* *mf*

B. *mf* *p* *mf*

ac - tive glo - bal self,

182 T. *mf* *p* *mf*

ac - tive *3* glo - bal, ac - tive *3* glo - bal, ac - tive *3* glo - bal.

B. *mf* *p* *mf*

ac - tive glo - bal, ac - tive glo - bal, ac - tive glo - bal.

184 V Allegro ♩ = 144

S. *p* *mf* *p* *mf*

To it - self from the in - side.

193 W Adagietto ♩ = 72

A. *mp* *mp*

Cen - ters, cen - ters,

T. *mp* *mp* *mp* *mp*

The great - er, se - pa - ra - ted, cen - ters, cen - ters,

B. *mf* *mf* *mf*

Cen - ters, cen - ters, cen - ters,

196

S. *mp* *f* *f*
Sub - jec - ti - vi - ty from,___

A. *mp* *f* *f*
cen - ters of sub - jec - ti - vi - ty from,___

T. *mp* *f* *f*
cen - ters of sub - jec - ti - vi - ty from,___

B. *f* *f* *f* *port.*
the___ great - er whole, from,___

199

S. *p* *f* *f*
se - pa - ra - ted from the___

A. *p* *f* *f*
se - pa - ra - ted from the___

T. *mp* *f* *f*
cen - ters, se - pa - ra - ted from the___

B. *p* *f* *f*
— great - er whole, the___ V.S.

202

S. *f* *f*
great - er whole.

A. *f* *f*
great - er whole.

T. *mf* *mf*
great - er whole.

B. *mf* *mf*
great - er whole.

205 **X** **Y**

T. *p*
It feels i -

B. *mp* *f* *mp* *f*
It feels, it feels,

217 **accel.**

T. *mp* *f* *mp* *f* *mp* *f*
inner - ness as well as

B. *mp* *f* *mp* *f* *mp* *f*
it feels, it feels, it feels,

220

T. *mp* *f* *mp* *f* *mp* *f*
an out - er - - - ness.

B. *mp* *f* *mp* *f* *mp* *f*
it feels, it feels, it feels.

223 **Z** Andantino $\text{♩} = 84$ **AA**

S. *f* E - xis -

A. *f* E - xis -

T. *f* E - xis -

B. *f* E - xis -

239 *f* *p* *f*

S. tent, _____

A. *f* *p* *f* tent, _____

T. *f* *p* *f* tent, _____

B. *f* *mp* *f* tent, _____

Soprano
Alto
Tenor
Bass

7: Of Mind for tenor, chorus, organ and orchestra

Philip Armstrong

Andante ♩=72

p

Soprano
There _____ is _____ some - thing

p

Alto
There _____ is _____ some - thing

p

Tenor
Some - thing _____

p

Bass
There is some - thing _____ to

8 *mp*

S.
it is like _____ to be a mind, A par - ti - cle of e - ner - gy,

mp

A.
it is like to be a mind, A par - ti - cle of e - ner - gy,

mp

T.
_____ it is like, _____ to be a mind, A par - ti - cle of e - ner - gy,

mp

B.
be _____ a mind, a mind,

13 **A** **6** **B** **17** *p*

S. Is o - ver -

38 **C**

S. come, is o - ver - come, The ste - ri - li - ty *mp*

A. *p* Is o - ver - come, The *mp* ste - ri - li - ty

T. *p* The *mp* ste - ri - li - ty

B. *p* The ste - ri - li - ty *mp* of the

43 **6**

S. of the ma - te - ri - al is o - ver - come,

A. of the ma - te - ri - al is o - ver come,

T. of the ma - te - ri - al is o - ver - come,

B. ma - te - ri - al is o - ver - come,

53 D

S. *p* *mp*
There _____ is _____ some - thing it is like _____

A. *p* *mp*
There _____ is _____ some - thing it is _____

T. *p* *mp*
Some - thing _____ it is like, _____

B. *p* *mp*
There is some - thing _____ to be _____

58 **9**

S. _____ to be free. _____

A. like to be free. _____

T. _____ to be free. _____

B. _____ free. _____