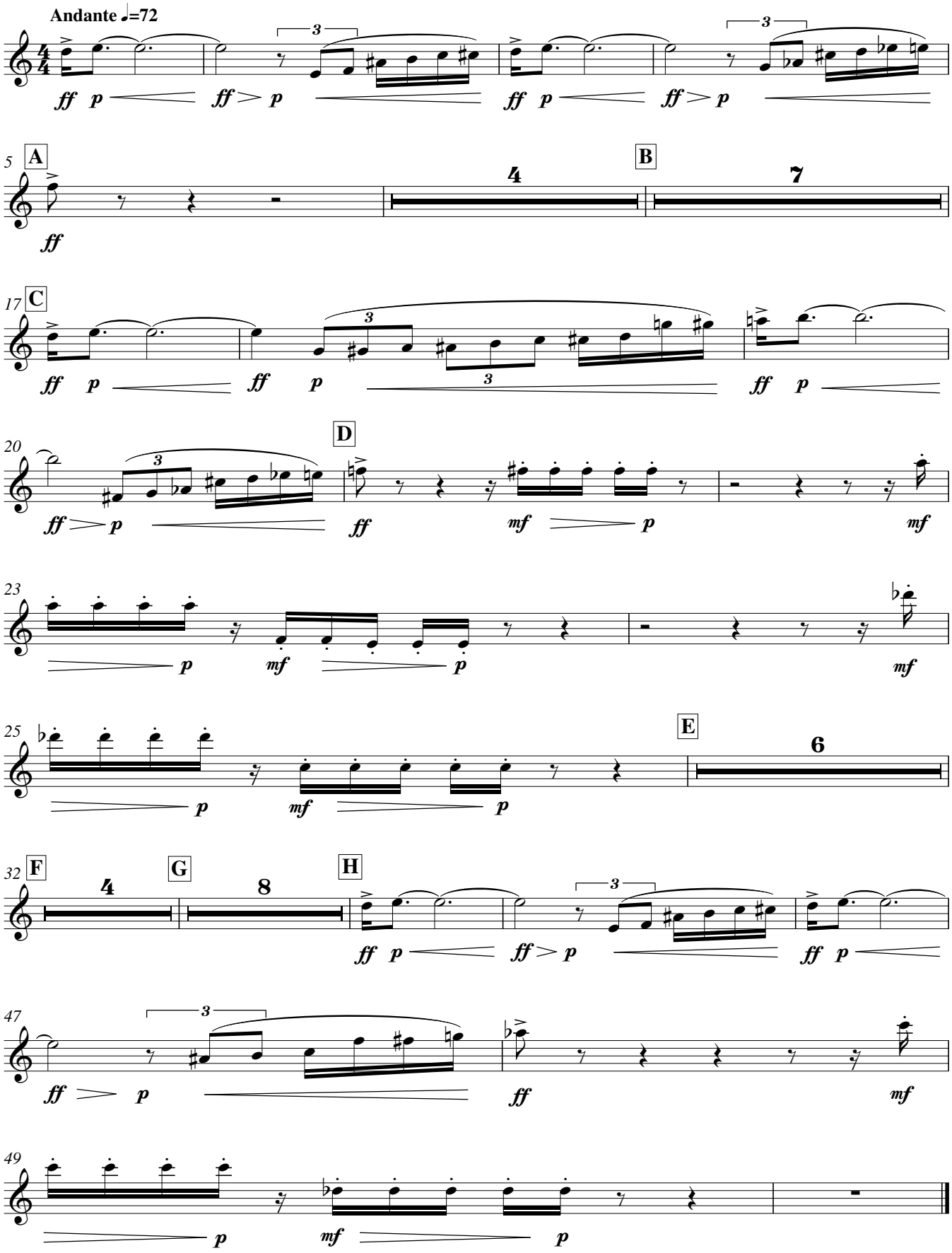
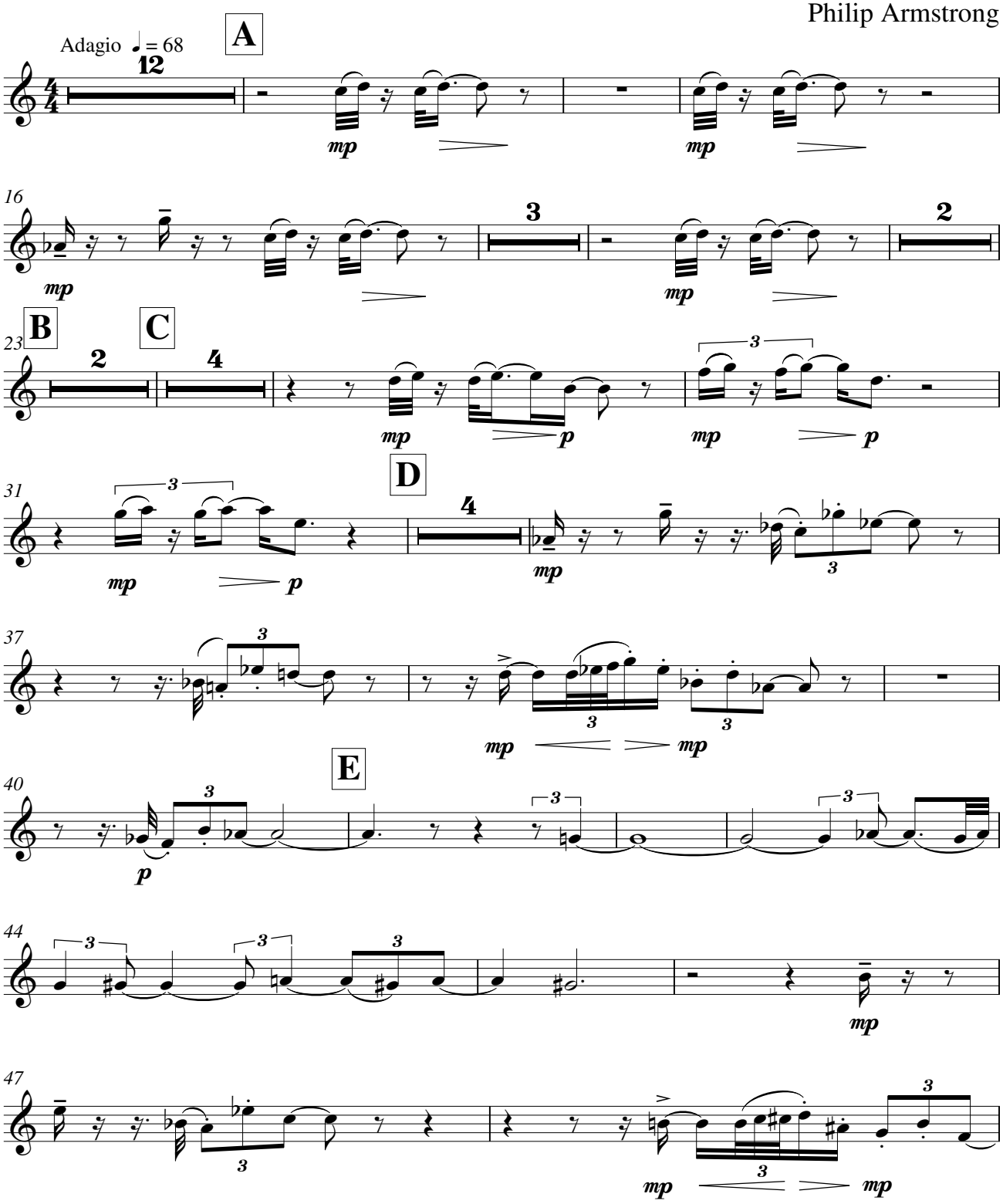
1. Of Contingency
for bass baritone and orchestra

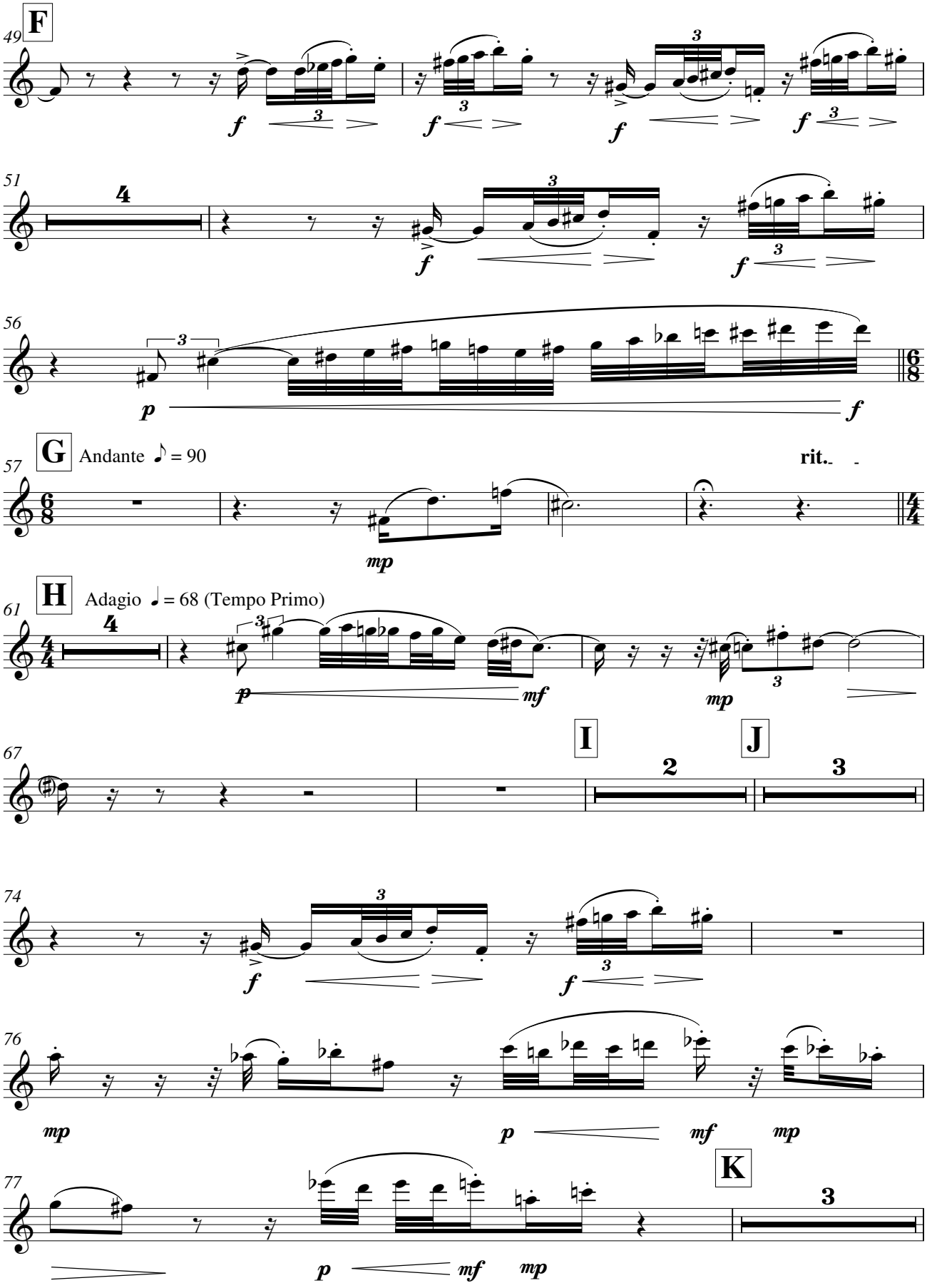
Philip Armstrong

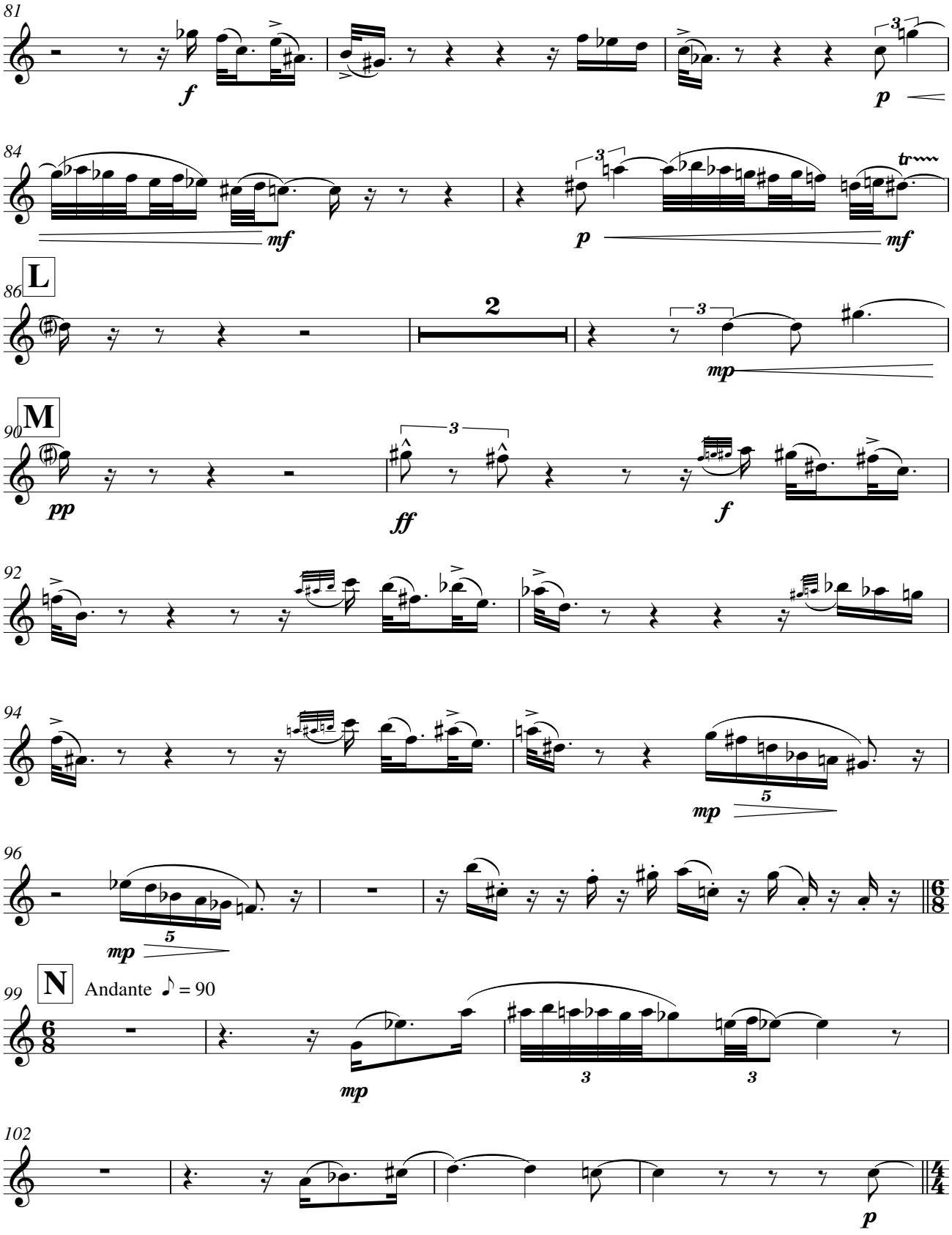


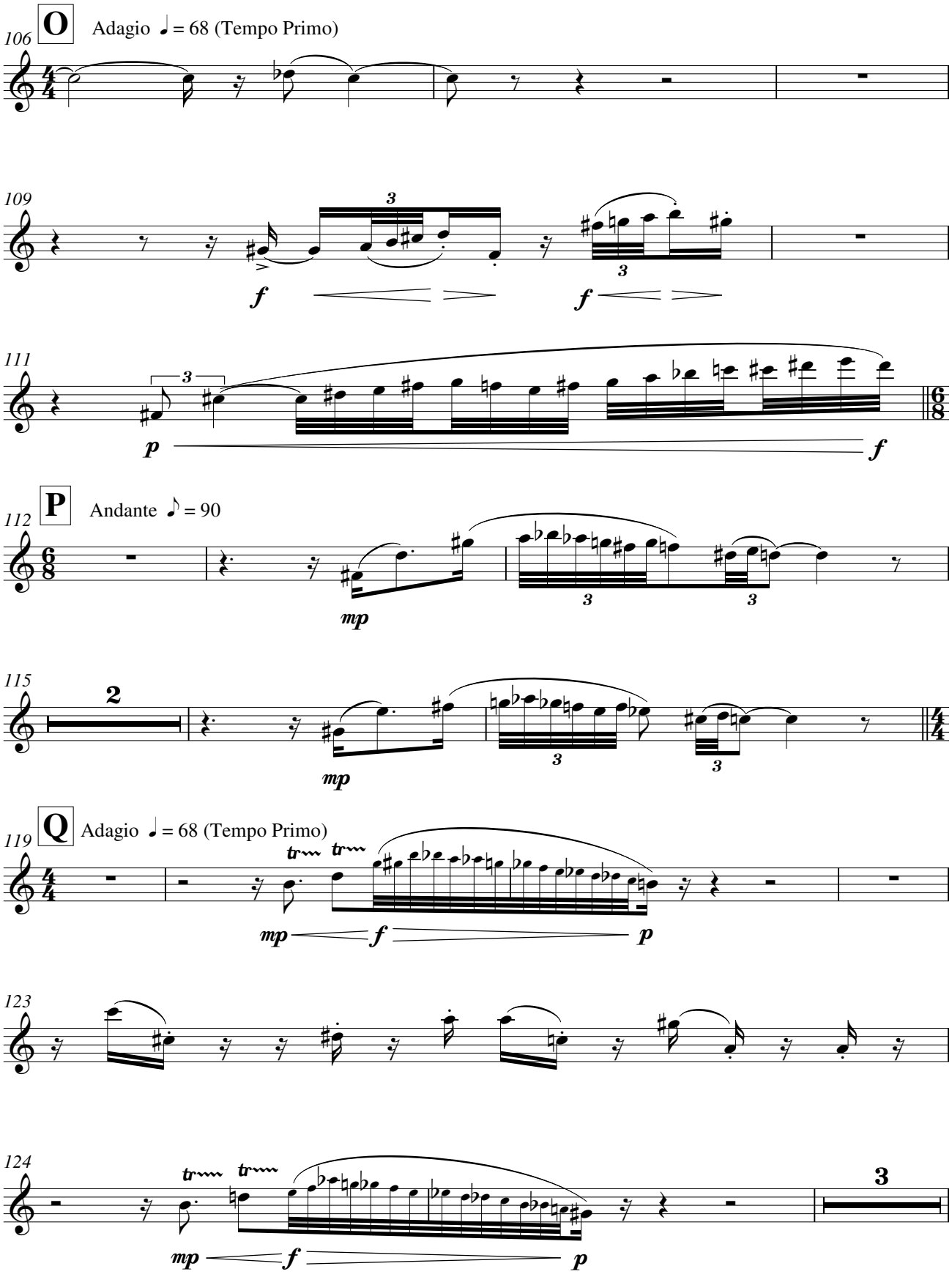
2. Hubris
for vocalists and orchestra

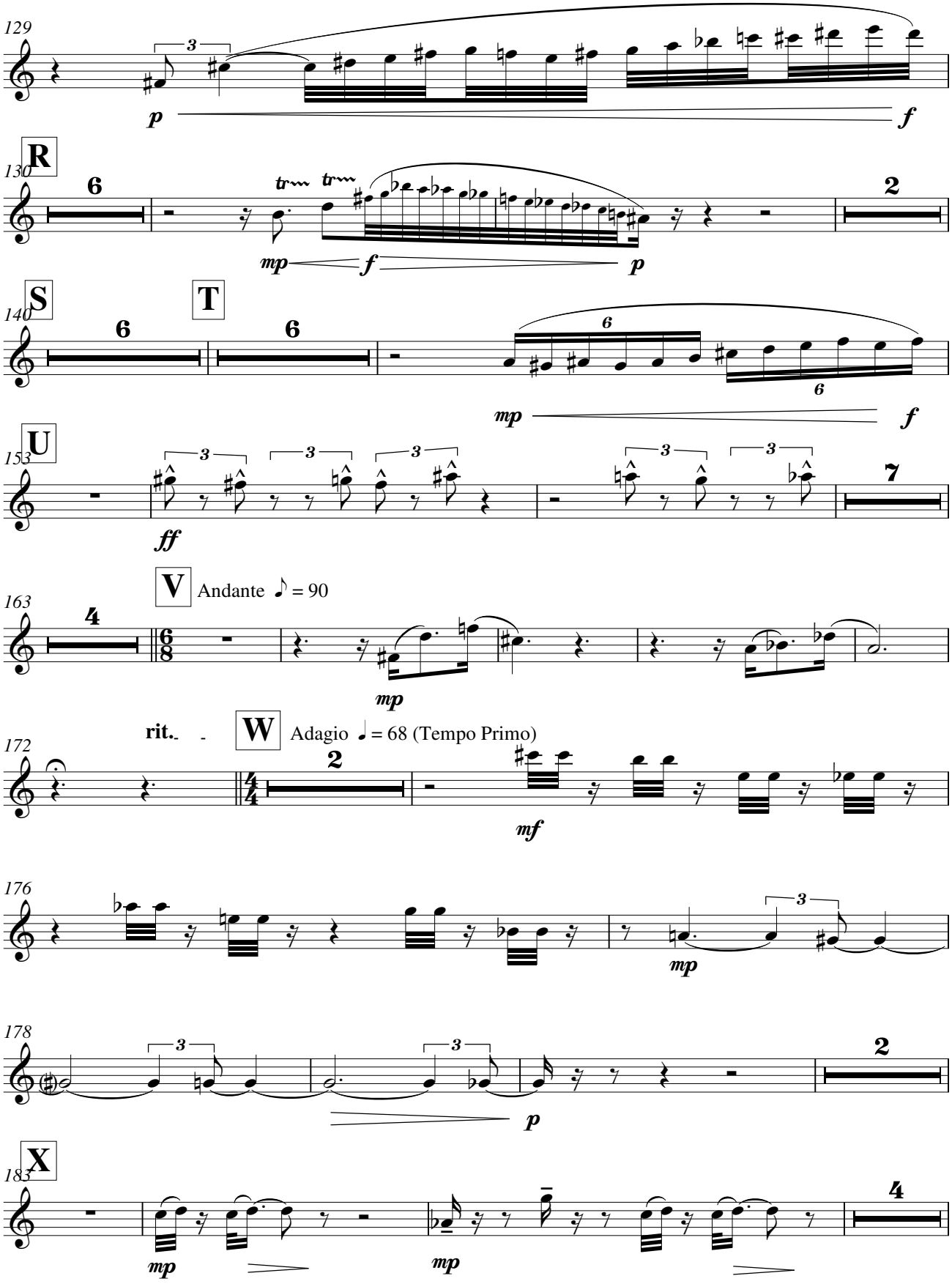
Philip Armstrong

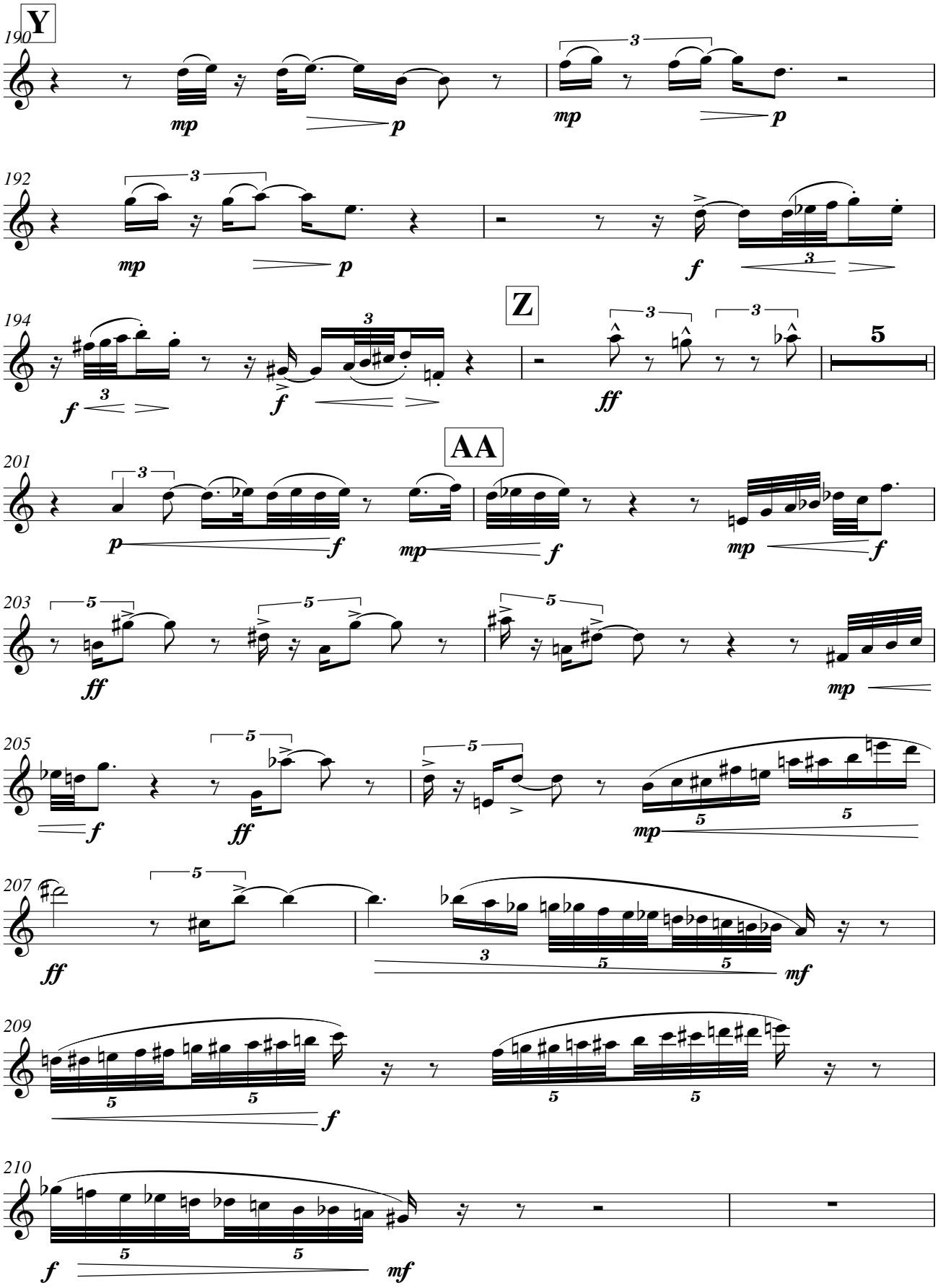


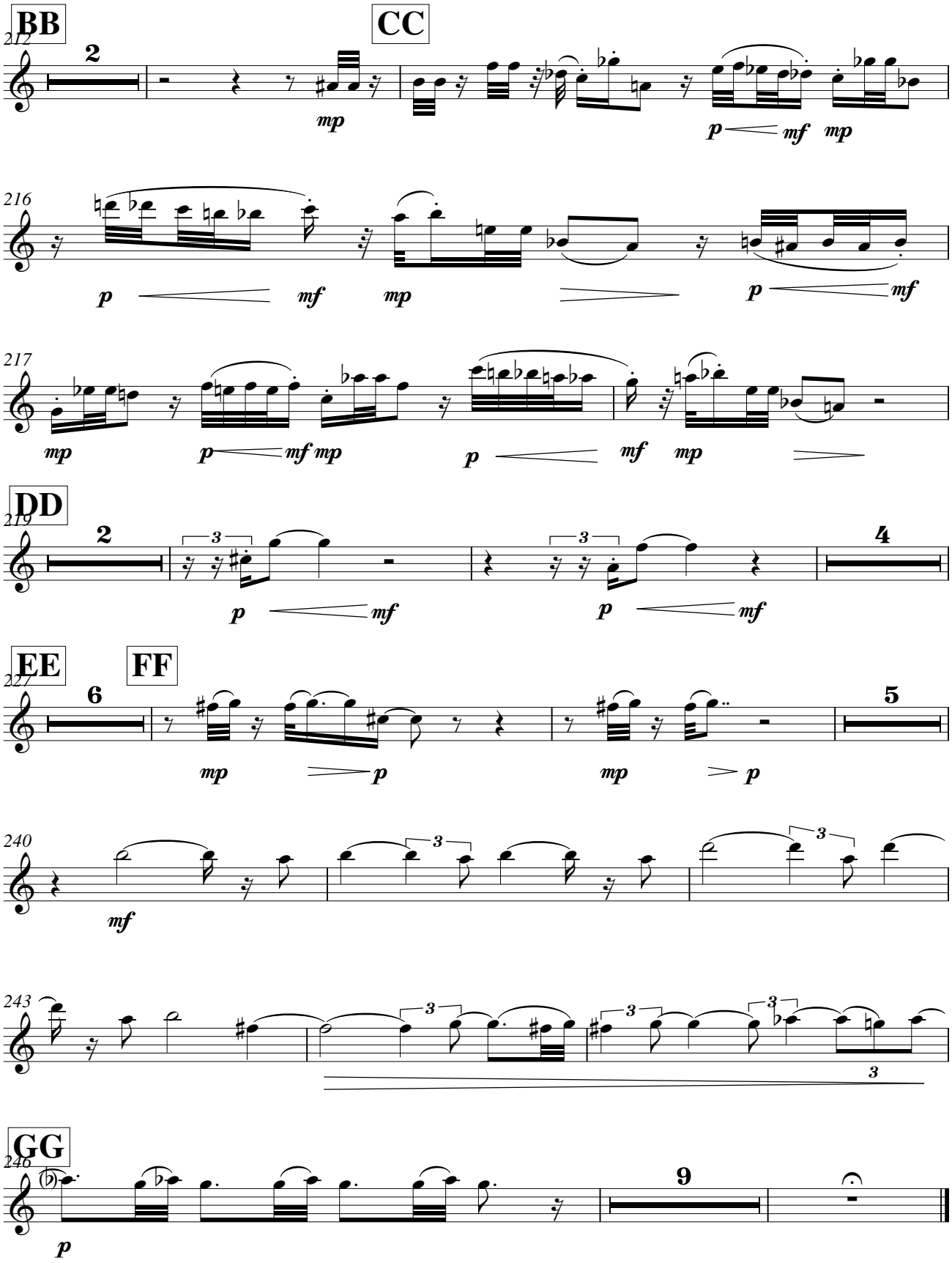

49
F
51
56
57
G
Andante ♪ = 90
rit.
61
H
Adagio ♩ = 68 (Tempo Primo)
67
I
J
74
76
77
K


81
f
p
84
mf
p
mf
tr
86
L
2
mp
90
M
pp
ff
f
92
94
mp
5
96
mp
5
99
N
Andante ♪ = 90
mp
3
3
102
p

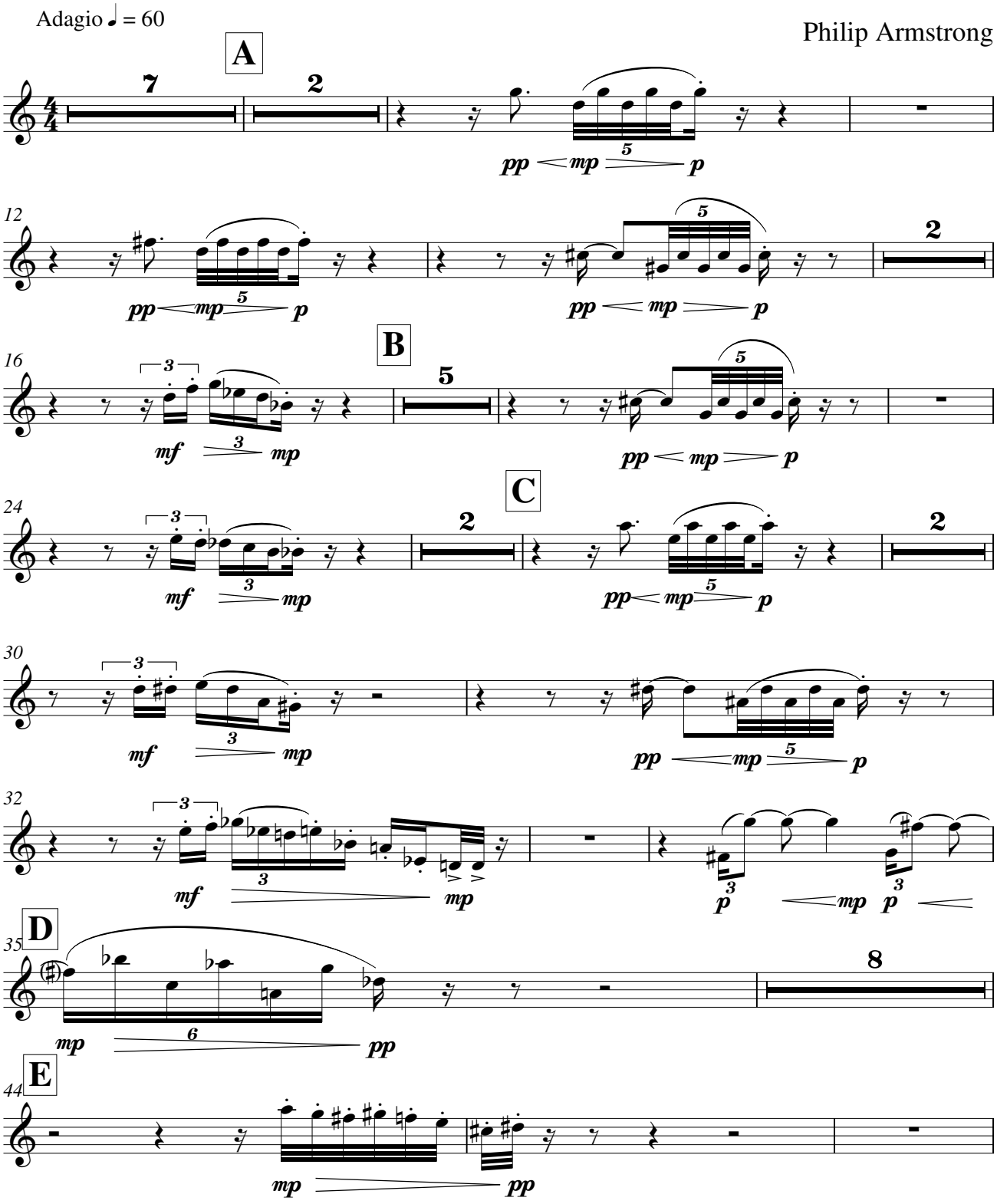

106
O
Adagio ♩ = 68 (Tempo Primo)
109
f
f
111
p
f
112
P
Andante ♪ = 90
mp
115
2
mp
119
Q
Adagio ♩ = 68 (Tempo Primo)
mp
f
p
123
124
mp
f
p
3

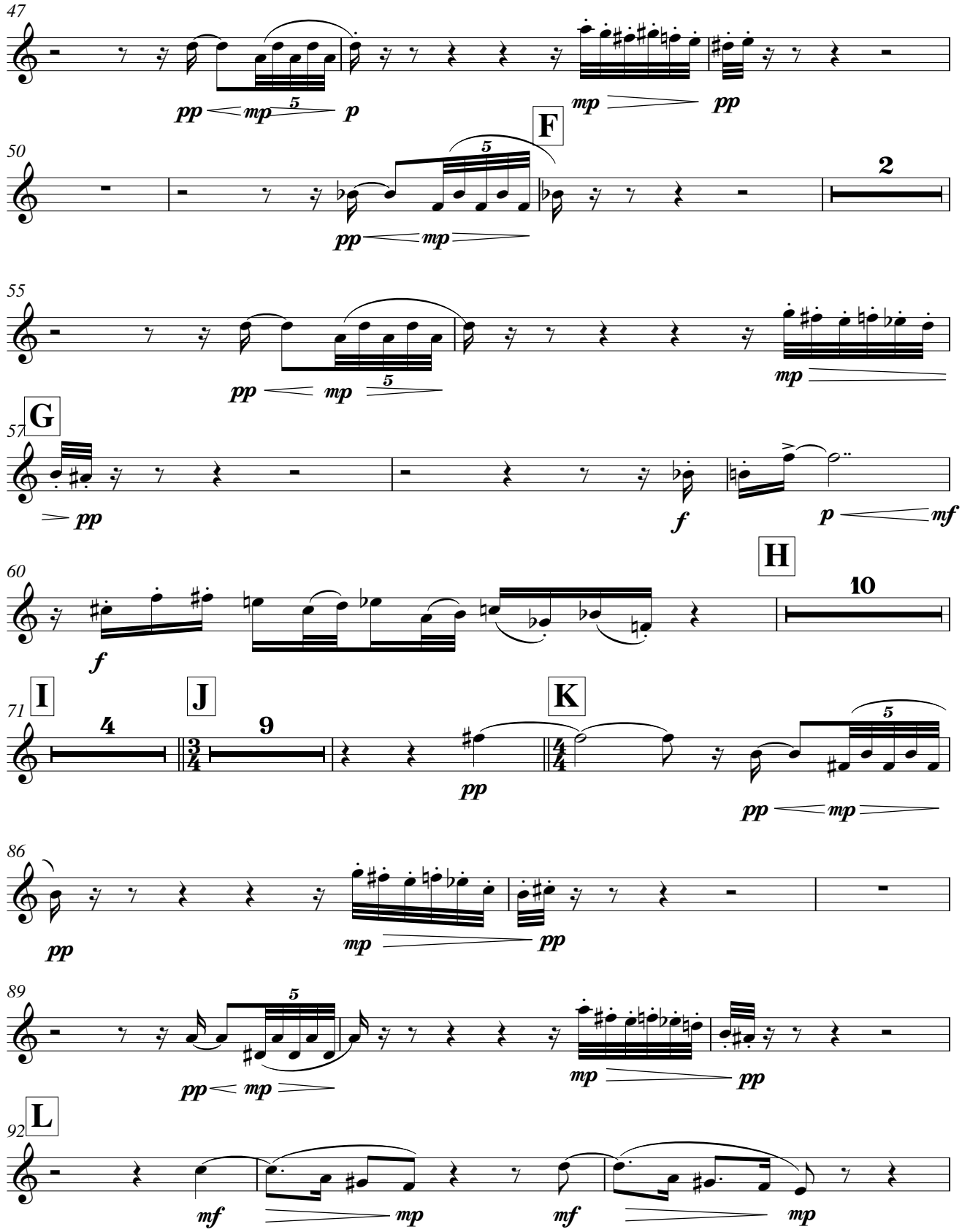

129
p
f
R
130
6
2
mp
f
p
S
T
140
6
6
6
6
mp
f
U
153
7
ff
V
Andante ♪ = 90
163
4
6/8
mp
rit.
W
Adagio ♩ = 68 (Tempo Primo)
172
2
4/4
mf
176
mp
178
2
p
X
183
4
mp
mp

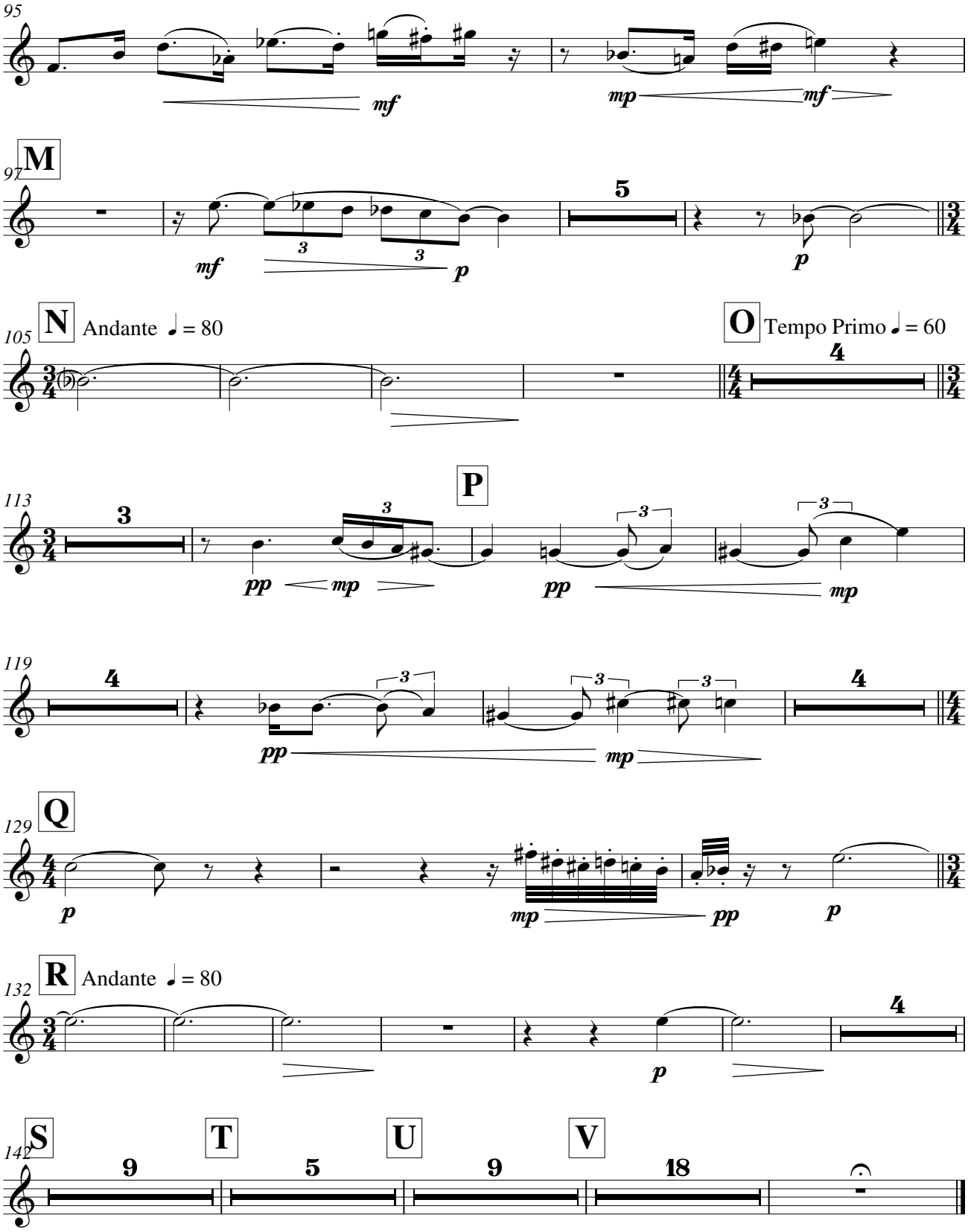

Y
190
mp
p
mp
p
192
mp
p
f
3
Z
194
f
f
ff
5
AA
201
p
f
mp
f
mp
f
203
ff
mp
205
f
ff
mp
207
ff
mf
209
f
210
f
mf


BB
CC
212
2
mp
p mf mp
216
p mf mp
p mf
217
mp
p mf mp
p
mf mp
DD
219
2
3
p mf
3
p mf
4
EE
FF
227
6
mp p
mp p
5
240
mf
3
3
243
3
3
3
3
GG
246
p
9

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

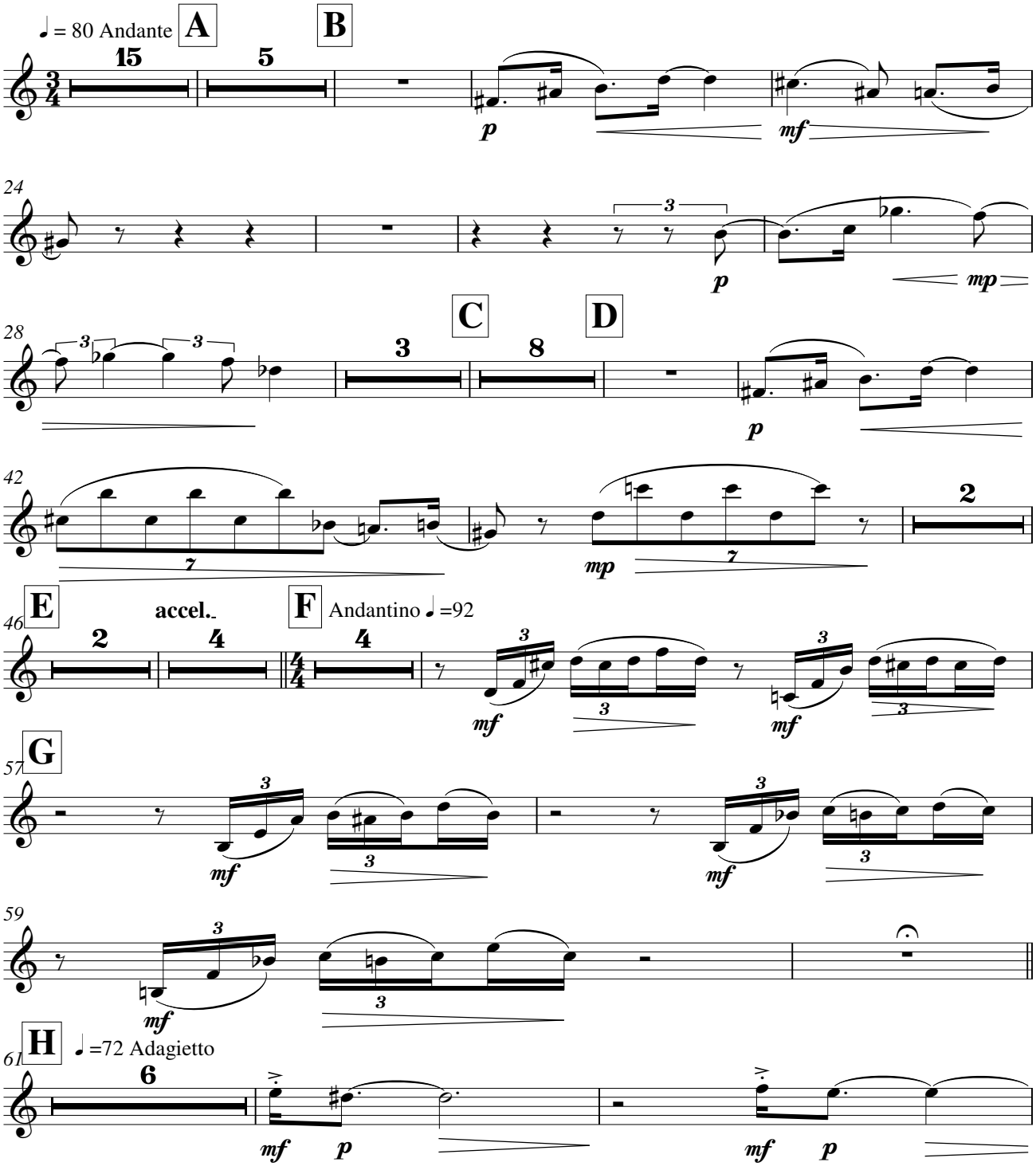


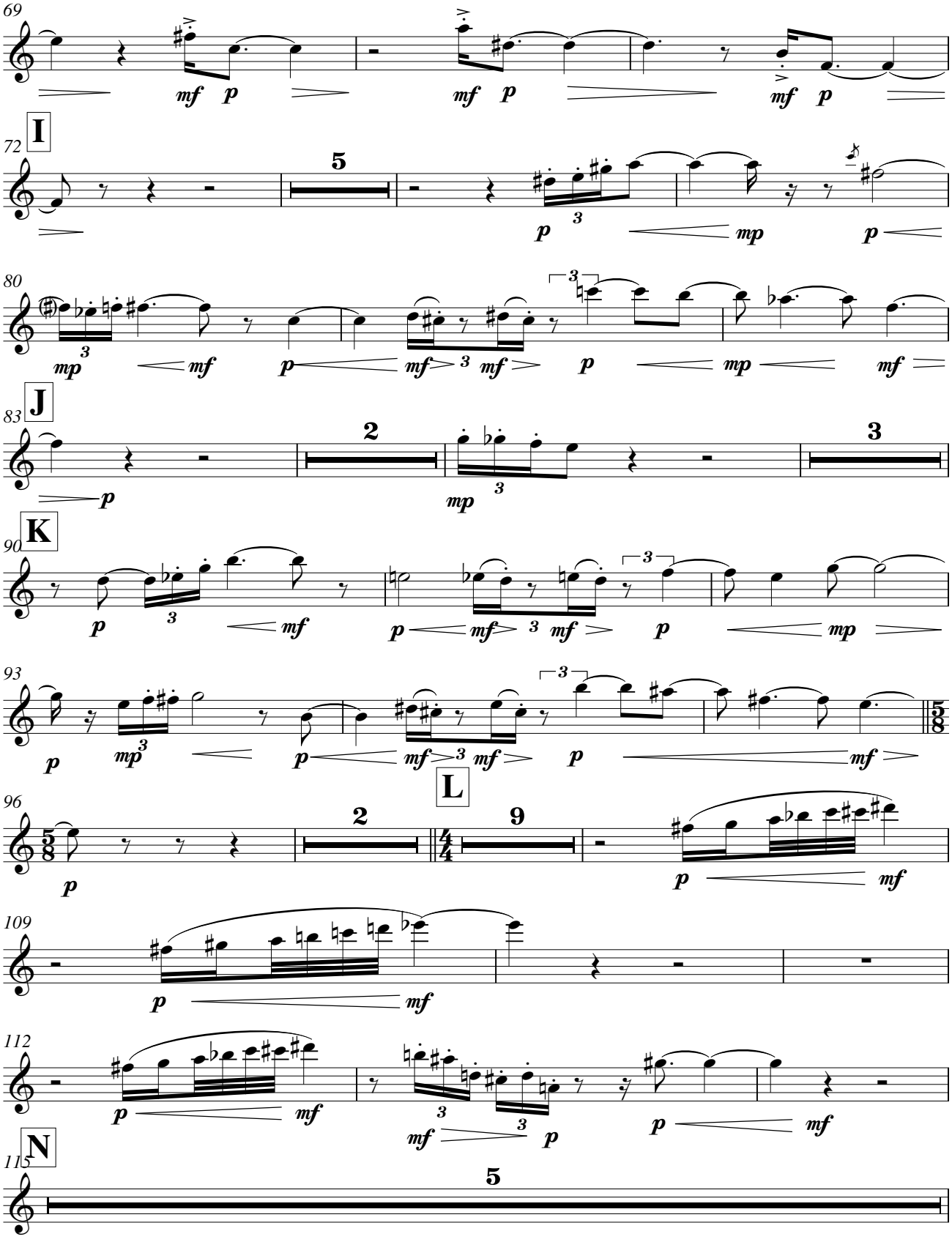

47
pp mp p
mp pp
50
F
2
pp mp
55
pp mp
mp
57
G
pp
f
p mf
60
H
10
f
71
I
4
J
9
K
pp
pp mp
86
pp
mp pp
89
pp mp
mp pp
92
L
mf mp
mf mp

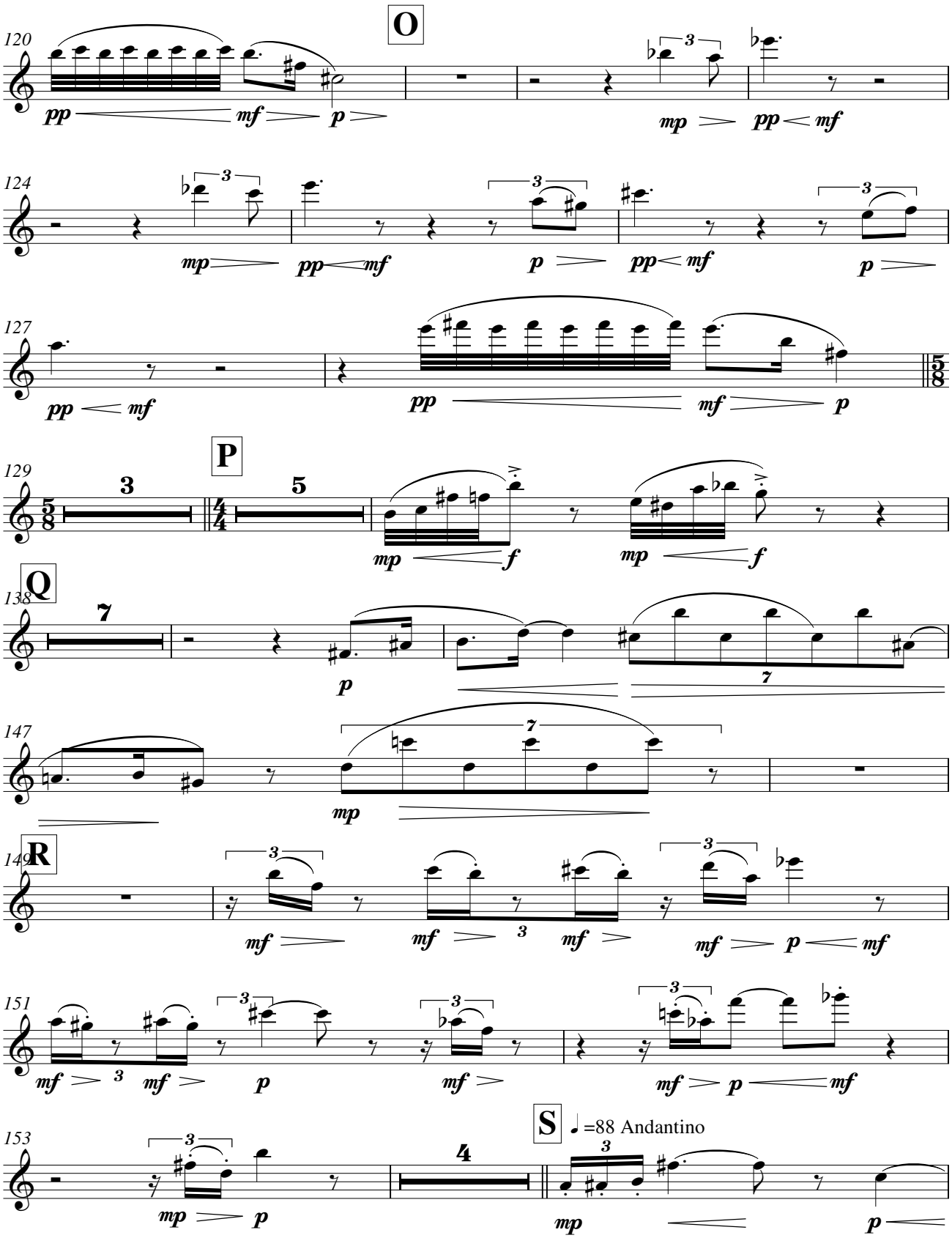

95
mf
mp
mf
97
M
5
mf
p
105
N
Andante ♩ = 80
O
Tempo Primo ♩ = 60
4
113
P
3
pp
mp
pp
mp
119
4
pp
mp
4
129
Q
p
mp
pp
p
132
R
Andante ♩ = 80
4
p
142
S
T
U
V
9
5
9
18

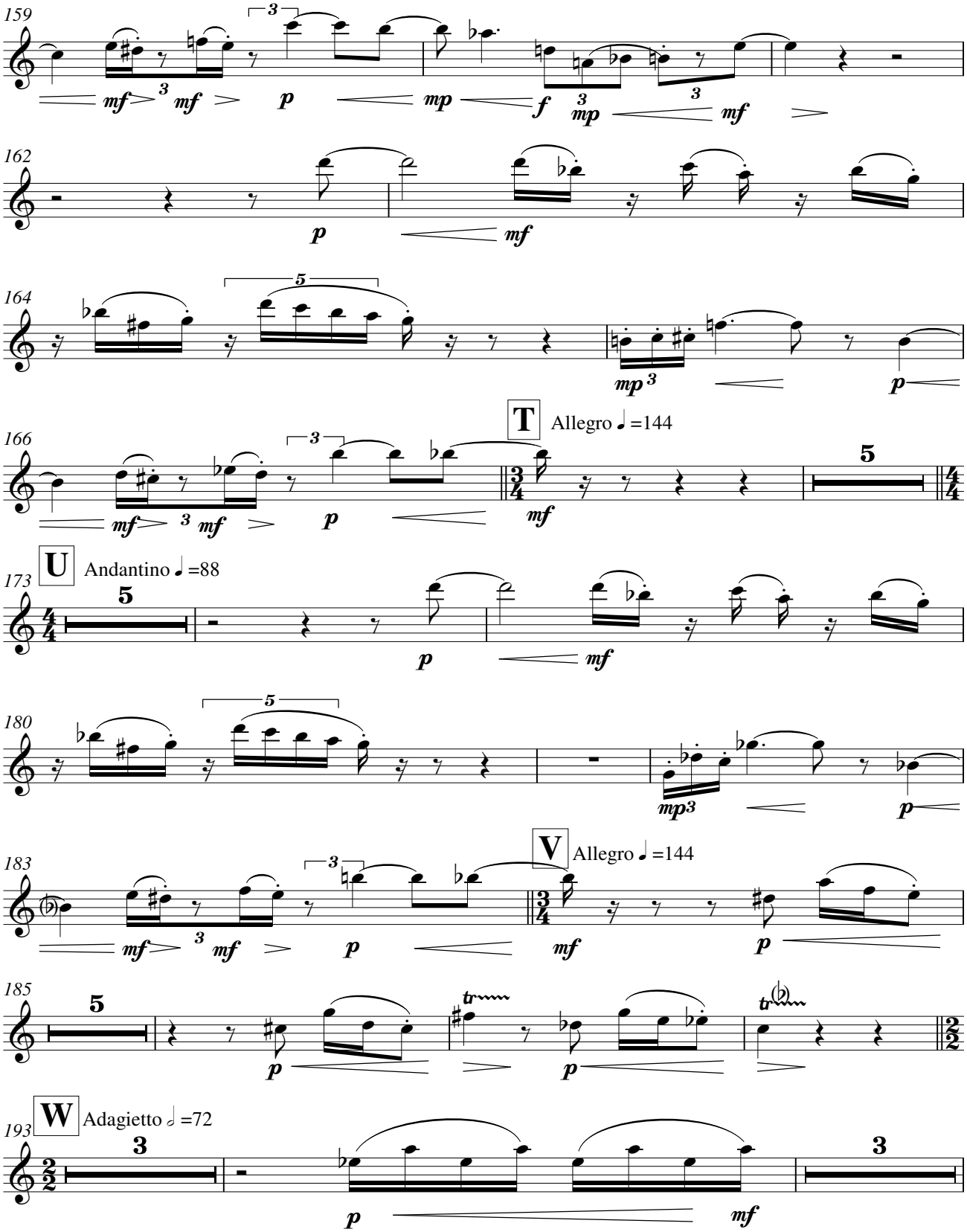
6. The Way of the One and the Many

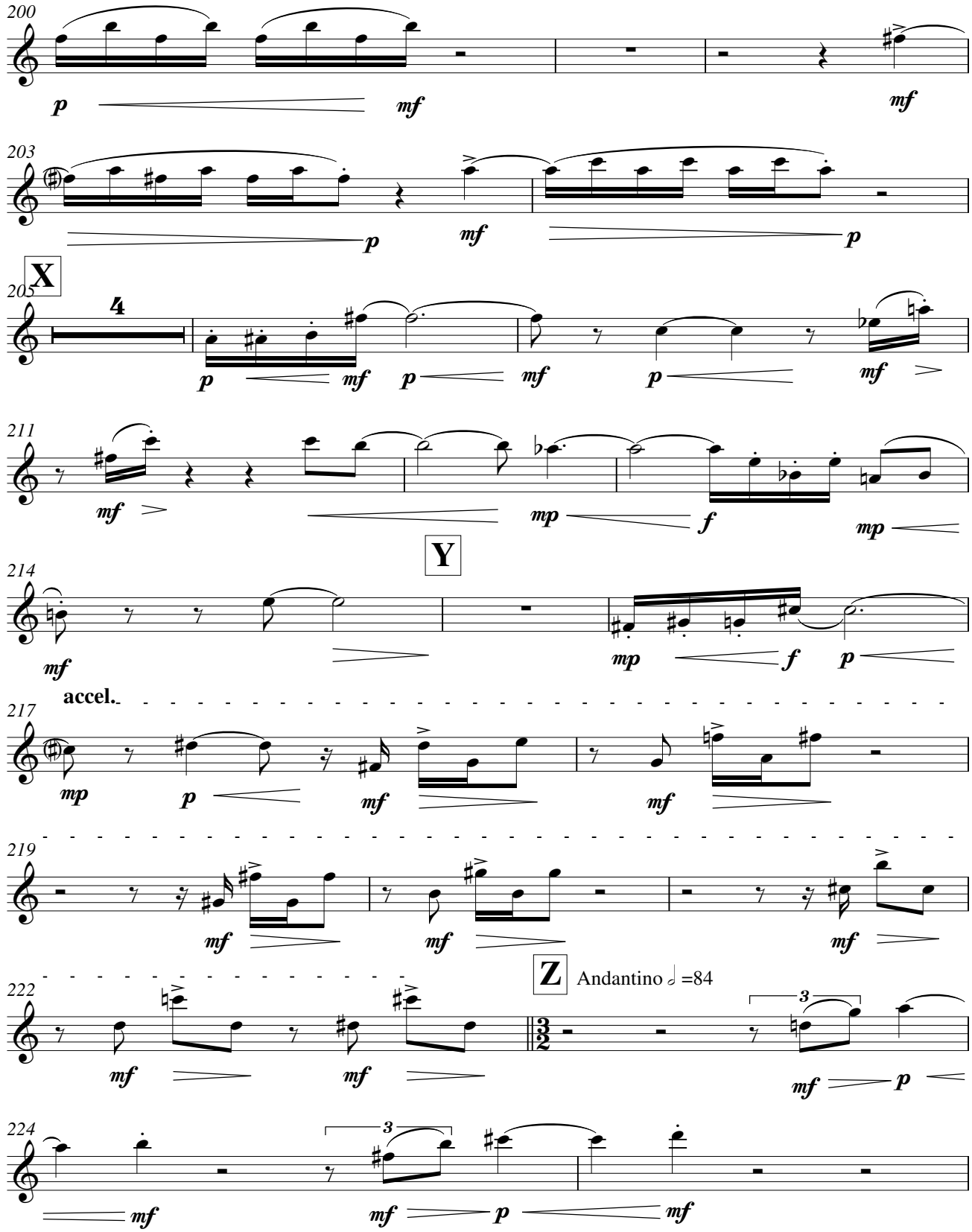
for vocalists, chorus, organ and orchestra

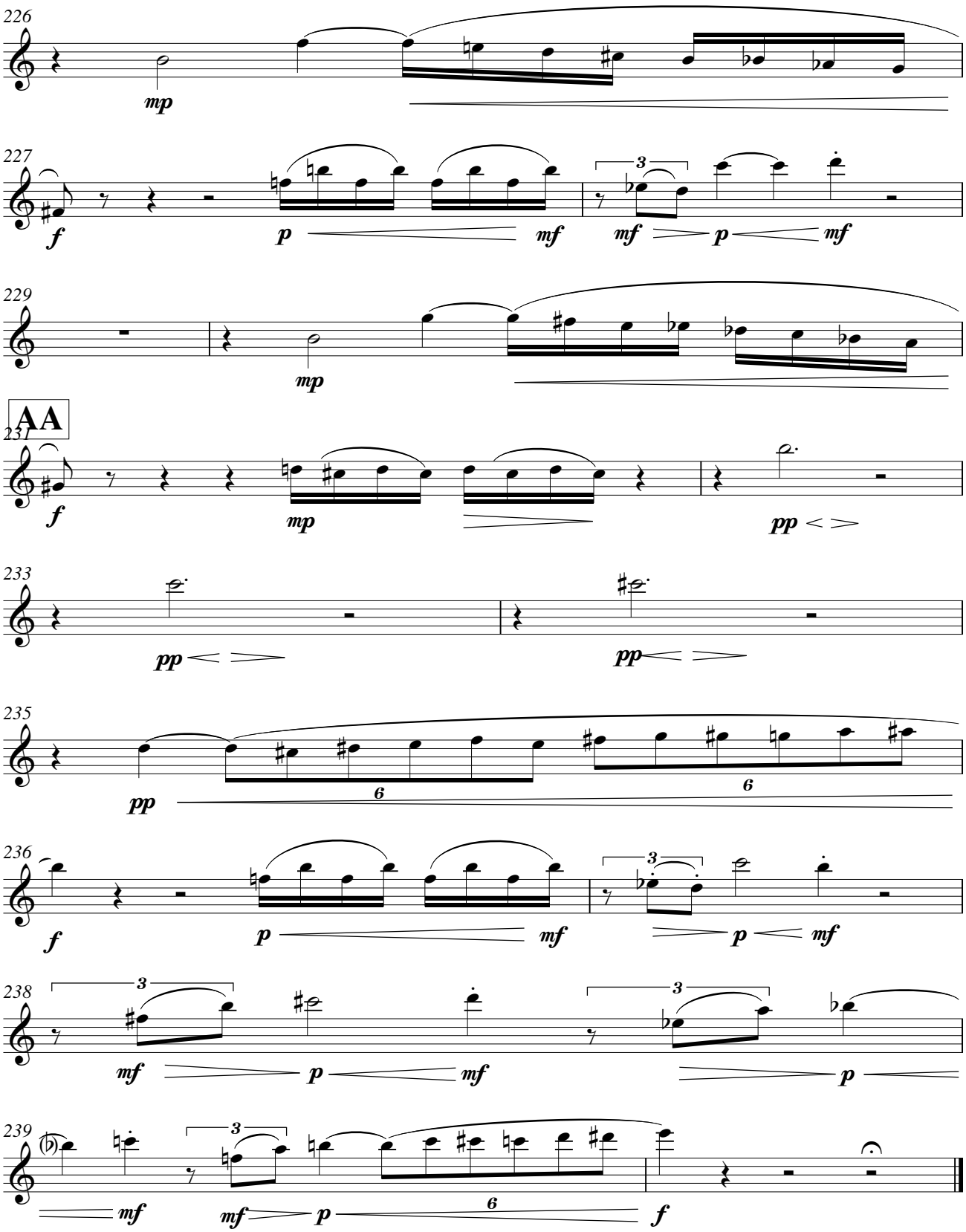



69
mf p
mf p
mf p
72
I
5
p
mp
p
80
mp
mf
p
mf
mf
p
mp
mf
83
J
2
3
p
mp
90
K
p
mf
p
mf
mf
p
mp
93
p
mp
p
mf
mf
p
mf
96
L
2
9
p
mf
109
p
mf
112
p
mf
mf
p
p
mf
115
N
5


O
P
Q
R
S
♩=88 Andantino


159
mf
mf
p
mp
f
mp
mf
162
p
mf
164
mp
p
166
T
Allegro ♩=144
mf
mf
p
mf
173
U
Andantino ♩=88
p
mf
180
mp
p
183
V
Allegro ♩=144
mf
mf
p
mf
p
185
p
p
193
W
Adagietto 𝅗𝅥=72
p
mf


200
p
mf
mf
203
p
mf
p
X
205
4
p
mf
p
mf
p
mf
211
mf
mp
f
mp
Y
214
mf
mp
f
p
accel.
217
mp
p
mf
mf
219
mf
mf
mf
Z
Andantino ♩ =84
222
mf
mf
3
mf
p
224
3
mf
mf
p
mf


226
mp
227
f
p
mf
mf
p
mf
229
mp
AA
231
f
mp
pp
233
pp
pp
235
pp
6
6
236
f
p
mf
p
mf
238
mf
p
mf
p
239
mf
mf
p
6
f