

## **Symphony 4: Of Ecology and Mind**

Philip Armstrong

### Solo voices

Soprano:

Artemis (2), Iphigenia (3), Dasithea (4), Echo (6)

Mezzo-soprano:

Niobe (2), Nyx (4), Polyxena (5), Psyche (6)

Tenor:

Phaedimus(2), Hypnos (4), Eros (6), Cosmoscope (7)

Bass baritone:

Socrates (1), Apollo (2), Thanatos (4), Pan (6)



# 1. Of Contingency for bass baritone and orchestra

Philip Armstrong

Andante  $\text{♩} = 72$ 

4 **A** 5 **B** *mp*

The wa - ter

13

flows. All things in mo - tion, No - thing at

17 **C** 3 **D** 5 **E** *mp*

rest; The doc - trine of He ra -

28 *mf*

cli - tus; Ne - ver a - gain can we i - mmerse un - to the same

32 **F** *f* 3 **G** *mp*

ri - ver. All is con - tin - gent. Then

38 *f* *mp* 2

could this be some o - ther way, some o - ther way?

44 **H** 7

Artemis  
Niobe  
Phaedimus  
Apollo

## 2. Hubris for vocalists and orchestra

Philip Armstrong

Art. **Adagio**  $\text{♩} = 68$  **A** 12 **B** 10 **C** 2 **D** 7 9

Nio. **E** 8 **F** 2 *mf* 3 What mad - ness is this

Nio. *f* 3 do - cile de - fe - rence? What non - sense this re - ve - rence for the

Nio. *f* 3 gods? What fool - e - ry to ho - nour the un - seen?

Art. **G** **Andante**  $\text{♩} = 90$  *mp* 3 Shall mor - tals act as Ni - o - be de - mands. To pray with whis - pers, to doubt the

Art. **H** **Adagio**  $\text{♩} = 68$  (Tempo Primo) *rit.* 2 go - ddes? Peo - ple of Thebes,

Nio. *f* 2 3

Nio. *mf* 3 ri - vals to A - tti - ca, Drop this su - per - sti - tious na -

66 *f*

Nio. i - vi - ty, *f*

Apo. *f* 3

The peo - ple of Thebes flock to the tem - ple. They

**I**

69 *f*

Nio. Re - lease your - self of guile - less

Apo. wear lau - rel gar - lands a - bout their heads.

**J**

71 *mf*

Nio. i - nno - cence, Leave this tem - ple and this non - sense be -

73 *mp* *f*

Nio. hind. It is I that has the no - ble ti - tle. Daugh - ter of Tan - ta - lus, the

76 *mf*

Nio. king of kings, My en - dow - ment is strength and en -

Apo. *f*

They

**K**

78 *f*

Nio. du - rance.

Apo. 3

come to pay ho - nour to the go - dess. But then the ro - yal Ni - V.S.

81 *f* *mp* *f*

Phae. I feel I feel I feel the bla - zing

Apo. o - be stands forth.

83 *mf*

Nio. It is the si - new of one who up - holds The ce - les - ti - al hea - vens

Phae. heat!

Apo. She

**L**

86

Nio. far a - bove.

Apo. flaunts her long tress - es of gol - den hair. She re - veals a dis -

**M**

89 *f*

Apo. dain - ful de - mean - our. Ni - o - be a - sserts her

91 *ff*

Apo. no - ble birth - right. Her an - ces - try ex - ceeds that of the gods.

93 *mf*

Apo. And then she boasts the migh - ty Tan - ta - lus Served

95 *f*

Apo. ta - ble at the ban - quet of the gods. She should have known the fate of

98 **N** Andante ♩ = 90 *mp*

Art. From the realm of the gods, on O-

Apo. Mar - sy - as.

102 *mf*

Art. lym - pus, The go - ddes - per - ceives the

105 **O** Adagio ♩ = 68 (Tempo Primo)

Art. scold - ing a - ffront.

Nio. *mp* This ci - ty is se - cured by my

109 *mf* *f*

Art. hus - band. His vaults are piled high with bound - less trea - sures.

Nio.

112 **P** Andante ♩ = 90 *mp*

Art. Nia - o - be should have learned from A - rach - ne, The

115 *2* *3*

Art. wea - ver caught in her own tang - led web. They knew each o - ther as pre - tty

118 **Q** Adagio ♩ = 68 (Tempo Primo)

Art. mai - dens.

Nio. *mf* *3* *3* I am a mo - ther, a V.S.

121 *mf*

Art. As beau - ti - ful as the

Nio. mo-- ther, to se - ven daugh - ters,

124 *mf*

Art. flo - wers in spring.

Nio. And se - ven fair sons, as lean and

126 *f*

Nio. hand-some As the first men who walked u-pon the earth. My bold an - ces-try is

129 **R** *mf* *port.*

Nio. of the Ti - tans. My pride and ha - ppi - ness are well de-served.

132

Nio. The The - ban folk shall ho - nour, ho - nour

134

Nio. my glo - ry.

137 *mp* *port.* *mf*

Nio. The go - ddess Le - to has a - chieved far less.

140 **S** *mf*

Nio. The go- ddess Le - to has a - chived far less..

142

Nio.

Apo. *mp*

He claimed the pre - e - mi - nence of his

144

Art.

Apo. *mf*

Ni -

pipe. He wa - gered his own skin in a con - test.

**T**

146

Art.

Apo. *mf*

o - be shall plead for mer - cy at the last,

Ni - o - be treats the go - ddes with con - tempt. Phoe - bus A -

148

Art.

Apo.

Shel - ter - ing her off - spring from the car - nage. Save me this

po - llo is the son of Zeus, Ar - te - mis is the

150

Art.

Apo.

last child, my young - est, she begs. But still the vir - gin

daugh - ter of Le - to, **U** the di - vine twins shall

152

Art.

Apo. *f*

pro - ge - ny shall die.

not de - fer ven - geance. He de - fied the gods with V.S.

155 *ff* 3 slight and slan - der. The skin was flayed from his limbs and tor - so.

156 *mf* Art. My child - ren, be - go - tten of di - vine spark, My  
Apo. *mf* Ni - o - be is ver - y full of her -

158 Art. god - li - ness has been dis - cre - di - ted, The sa - cred rites have been  
Apo. self. She is con - cei - ted, led by va - ni - ty. She shall be left

161 Art. spurned and re - nounced.  
Apo. *f* child - less, and a wi - dow. The fool born of

163 Apo. 5 Tan - ta - lus has mocked me, And boast - ed her mor - tal breed as su - preme.

165 *f* *ff* 5 Apo. She has ri - di - culed all things tran - scen - dent.

167 **V** Andante ♩ = 90 *mp* Art. She is en - raged be - yond count and mea - sure.

170 *mf* *rit.* - - - -

Art. She su-mmons her two off-spring to her side.\_\_\_\_\_

**W** Adagio ♩ = 68 (Tempo Primo)

173 *mf* *port.*

Nio. The mo - ther of a mere two, one se - venth

175

Nio. The pro - ge - ny I have\_\_\_\_\_ born to\_\_\_\_\_ the world.

177

Nio.

Apo. *mp*

She is queen to an al - might - y hus - band Who

179

Apo. go - verns\_ o - ver the broad lands a - bout. She is mo - ther to beau - ti - ful

182 **X** **Y** **Z** *f* *ff*

Apo. child - ren; They have in - he - ri - ted her

196 *mf*

Art. A - po - llo shall let loose with pro -

Apo. *mf* win - some looks. Ni - o - be is se - vere - ly puffed with V.S.

198

Art. *f* jec - tiles, The barbed points smi - ting u - pon the

Apo. *f* pride. I see lips fro - zen in - to in -

200

Art. boys breasts, The life force gush - ing out in streams of blood.

Apo. ac - tion, A state of de - spair, no more the proud tongue.

202

Apo. *ff* Ar - te - mis shall dis - patch the

204

Apo. *f* che - rished girls, Her fur - tive a - rows winged

206

Apo. with qui - e - tus, The be - sto - wal of a grue - some de - mise. The dy - ing sis - ters

208

Art. *f* She shall stand be - fore the fu - ne - ral pyres.

Nio. *f* The mo - ther of a mere

Phae. *f* I feel the bla - zing

Apo. shall gasp their last sighs. The flesh was laid bare to the e - le - ments.

210

Art. There shall be tears of so - row and re - morse.

Nio. two, one se - venth

Phae. heat! The sand is hot!

Apo. The guts were ex - posed to the gla - ring sun.

**BB**

212 *mp* *clap*

Nio. She has no do - main in this earth - ly realm.

**CC**

215

Nio. She is as fee - ble, as fee - ble, as fee -

**DD**

218

Nio. ble as a blind Cy - clops. I sur - pass

221

Nio. her glo - ry

222

Nio. in all re - gards.

Phae. **EE** *mf* 227 They bring a qui-ver of gol-den a-rrows, They shroud their hea-ven-ly

Phae. 230 forms in the clouds. They de-scent to The-ban to-wers be-low.

Phae. **FF** *f* 231 A-po-llo comes to the young Phae-di-mus. The boy is train-ing in the

Phae. 236 wrest-ling pit. He gra-pples on the floor with a-no-ther.—

Phae. 238 — His oil-y skin glis-tens in the bright light. He e-

Phae. 240 xerts his ev-ry musc-le to strength. He does not see that which moves close to him.

Phae. 243 The bent bow hold-ing its sa-gi-ttate bolt. *mf* He

Phae. **GG** 246 does not fore-see that which a-waits him, The writh-ing pain, his

Phae. 249 blood drench-ing the sand. *mp* Fleet-ing-ly — he knows the

Phae. 252 joy and de-light Of the fea-thered shaft, and

Phae. 254 those who bear it.

# 3. The Round River

## for soprano and chorus

Philip Armstrong

**Moderato** ♩=108 **A** *f* *mf*

Iph. Its cu-rrant isa stream of e-ner-gy Flow-ing from the soil in-to the

13  
Iph. fo - li - age, Thence un - to a - ni - mals, Thence back in - to the soil, In a ne-ver end - ing

16  
Iph. *p* cir - cle of life; The Earth as a sin - gle or - ga - ni - sm.\_\_\_\_

19 **B** **C** *mp*  
Iph. 8 We ride the logs and drift wood\_\_\_\_ That

31  
Iph. *mf* float a - long the Round Ri - ver,\_\_\_\_ We guide the di-rec-tion and

35  
Iph. speed. E-co-lo-gy is an in-fant just learn-ing to walk, A u - ni - ver - sal cu - ri -

38  
Iph. o - si - ty to un - der - stand this life, A state of har - mo - ny\_\_\_\_ be - tween peo - ple and the land.

42 *p* *f* **D**  
Iph. Con-ser-va tion may thus fo-llow.\_\_\_\_ The Round Ri - ver\_\_\_\_ Flows\_\_\_\_ in - to it -

46  
Iph. self.\_\_\_\_ Re - fle - xive, In - fi - nite - ly re - gre - sive,\_\_\_\_ It speeds a round\_\_\_\_

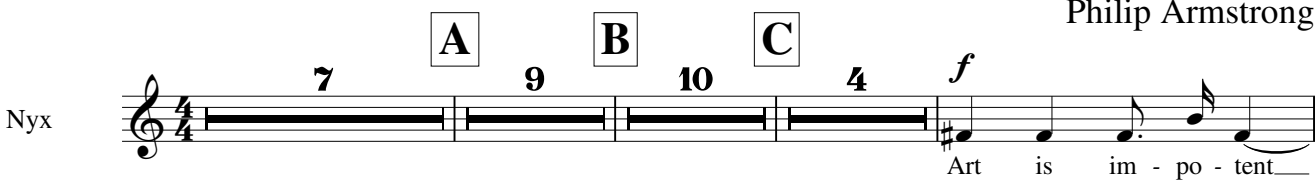
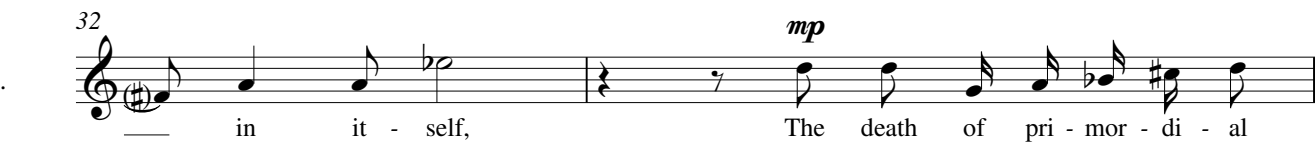
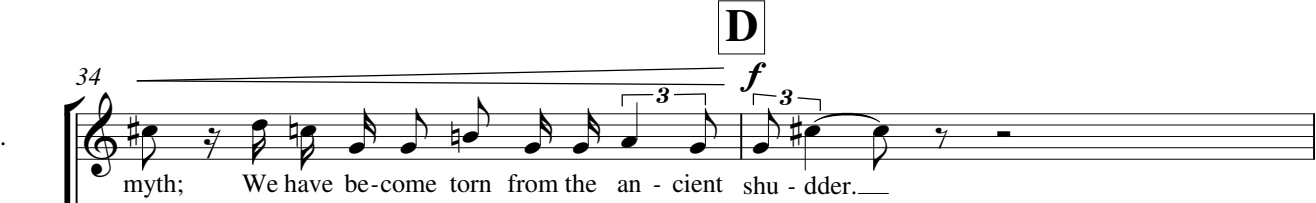
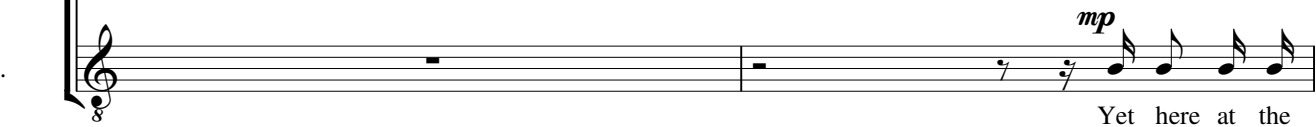
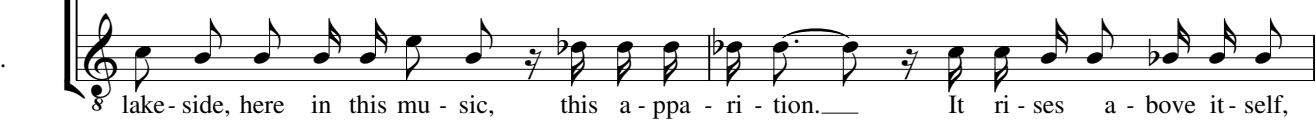
50 *mf* *p*  
Iph. \_\_\_\_ In an end - less loop, In an end - less loop.\_\_\_\_

Dasithea  
Nyx  
Hypnos  
Thanatos

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

Adagio ♩ = 60

Philip Armstrong

Nyx.   
32 Nyx.   
34 Nyx.   
Hyp.   
36 Das.   
Hyp.   
38 Das.   
Hyp. 

40

Das. *f* fo - rest sings of more <sup>3</sup>than it speaks, An ex - tra script of veiled mean - ing,

Nyx. *f* An ex - tra script of veiled mean - ing,

Hyp. *f* fo - rest sings of more than it speaks, An ex - tra script of veiled mean - ing,

Tha. *f* An ex - tra script of veiled mean - ing,

42

Das. The ge - ne - ra - tive\_\_ e - mer - gence of

Nyx. *mp* Mo-men - ta - ry, fleet - ing,

Hyp. *mp* The ge - ne - ra - tive\_\_ e - mer - gence of

Tha. *mp* Mo-men - ta - ry, fleet - ing,

44

Das. **E** spi - rit. **7** **F** **5** **G** **3**

Hyp. *8* spi - rit. **7** **5** **3**

60 *mf* **H**

Tha. When the Ro-man - tic i - ma-gines that, through re - flec-tion and the - ma-tic con - tent,

62 *mf*

Tha. It can grasp art's e - mer - gent e - ther, Then there is re - fu - ta - tion of a - ny re -

64 *f*

Tha. duc-tion to an en - ti - ty or u - ni-ver-sal con - cept. This claim to u - ni - ver-sal truth is

66 *mf*

Tha. self - de-stry-ing. This af - ter-i - mage of the pri-mor-di-al shu-dder, Freed from the

68

Tha. fa-ble de-cep-tion of its be-ing - in - it - self, The truth of spi - rit is un - truth, for

70 **I**

Tha. truth is real, and no spi - rit is sub - stance. **3**

75 **J** **K** *mf*

Das. **10** **5** The

91

Das. bour - geois dog - ma of art's in - tu - i - ta - bi - li - ty, —

92 **L**

Das. *mf* re-futes dis-cur-sive think-ing, yet it

Nyx. *mf* The norm of in-tu-i-ta-bi-li-ty re-futes dis-cur-sive think-ing,

94 *f* al-so su-pre-sses non-con-cep-tual me-di-a-tion.

Das. *mf* Art's in-tu-i-ta-bi-li-ty is a self-con-tra-dic-tion.

Nyx. *mf* Art's in-tu-i-ta-bi-li-ty is a self-con-tra-dic-tion.

Tha. *mf* The

96 Tha. more the work be-comes po-si-ti-vis-tic and is said to be i-

97 **M**

Hyp. *mf* The more its spi-rit is re-i-fied as an i-deal

Tha. den-ti-cal to its in-tu-i-ta-bi-li-ty,

99 Hyp. *f* mes-sage, Rea-dy to pro-vide a pre-su-pposed a pri-o-ri an-swer and so-lu-tion in con-

Tha. *mf* Rea-dy to pro-vide a pre-su-pposed a pri-o-ri an-swer and so-lu-tion in con- V.S.

101 *mf*

Das. It re - i - fies in - tu - i - ta - bi - li - ty

Nyx. It re - i - fies in - tu - i - ta - bi - li - ty

Hyp. cep - tu - al terms. It re - i - fies in - tu - i - ta - bi - li - ty

Tha. cep - tu - al terms. It re - i - fies in - tu - i - ta - bi - li - ty

102

Das. as im - pe - ne - tra - ble, Guar - ded a - gainst sub - ver - sivethreats to the har - mo - nies the work pur -

Nyx. as im - pe - ne - tra - ble, Guar - ded a - gainst sub - ver - sivethreats to the har - mo - nies the work pur -

Hyp. as im - pe - ne - tra - ble, Guar - ded a - gainst sub - ver - sivethreats to the har - mo - nies the work pur -

Tha. as im - pe - ne - tra - ble, Guar - ded a - gainst sub - ver - sivethreats to the har - mo - nies the work pur -

104

**N** Andante ♩ = 80 **O** Tempo Primo ♩ = 60

Das. por - te - dly re - flects.

Nyx. por - te - dly re - flects.

Hyp. por - te - dly re - flects.

Tha. por - te - dly re - flects.

113 *mp* **P**

Nyx. 

The e - ther is par - ti - cu - lar, and va - ri - a - ble, ex -

118 *mf* *mp*

Nyx. 

change a - ble, but not in - ter - change a - ble, Here there — is no i -

124 *mf*

Nyx. 

den - ti - ty of the spi - ri - tual and the non - spi - ri - tual.

129 **Q** **R** Andante ♩ = 80 *p* *mp*

Nyx. 

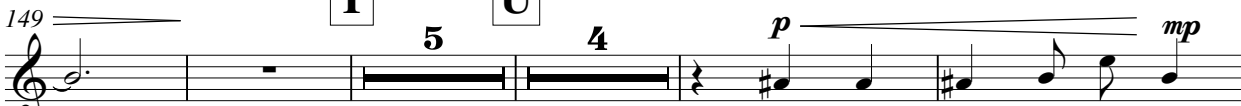
Our mu - sic be - comes o - ther — than the tan - gi -

141 **S** *p* *mp*

Nyx. 

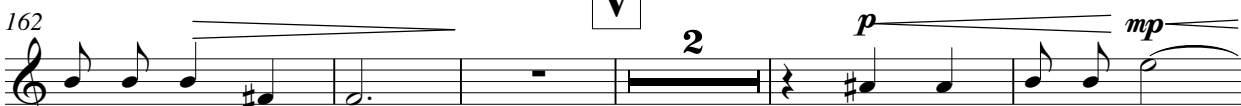
ble, — By be - com - ing the tan - gi - ble,

149 **T** **U** *p* *mp*

Nyx. 

Not through lo - cal - i - sa -

162 **V** *p* *mp*

Nyx. 

tion in space - time, — By the i - mma - nence, —

169 *p* *p*

Nyx. 

i - mma - nence, — Of the

175 *mp* *p*

Nyx. 

aes - the - tic.

Polyxena  
Organ  
Pedals

## 5: The Ecology of Wisdom for mezzo-soprano and organ

Philip Armstrong

**Largo** ♩=60

Polyxena

Organ

Pedals

*f*

7

Poly.

*f*

The hu - man in - tru - sion is ex - ce - ssive; \_\_\_\_\_

Org.

Ped.

*p*

10

Poly.

*p*

Live

Org.

Ped.

Polyxena, Organ, Pedals

12 **A**

Poly. *light* and trace - - less,

Org. **A**

Ped.

13 *mf*

Poly. sus - tai - - na - ble!

Org.

Ped.

14 *p* *mp*

Poly. Deep e -

Org.

Ped.

Polyxena, Organ, Pedals

15 **B**

Poly. *co - lo - gy, de -*

Org. *mp*

Ped.

16

Poly. *rived of e - thics,*

Org.

Ped.

17

Poly. *As a*

Org.

Ped.

Polyxena, Organ, Pedals

18

Poly. *bi - o - sphe - ric e - ga - li - ta - ri - an.*

Org. *mp*

Ped.

20 **C**

Poly. *f* *All li - ving things*

Org. **C** *f*

Ped. *f*

25

Poly. *have in - trin - sic va - lue, in - de -*

Org.

Ped.

V.S.

Polyxena, Organ, Pedals

27 *mp*

Poly. pen - dent of their u - ti - li - ty. \_\_\_\_\_

Org. *mp*

Ped. *mp*

Polyxena, Organ, Pedals

32 *mp*

Poly. ta - king care of

Org. *mp*

Ped.

33

Poly. na - - ture.

Org.

Ped.

34 **E** *f* *mp*

Poly. Re - fute a - tom-ist e - ssence That di

Org. **E** *f* *p*

Ped. *f*

V.S.

Polyxena, Organ, Pedals

36

Poly. vides the hu - man from

Org.

Ped.

37

Poly. na - - - ture. A - ssert a

Org.

Ped.

38 **F**

Poly. to - tal field vi - sion of the world, the u - ni - ty of

Org. **F**

Ped. *f*

Polyxena, Organ, Pedals

40

Poly. *mf*

life, of di - ver - si - ty, of in - ter - de -

Org.

Ped.

42 *mf*

Poly. pen - dence; The i -

Org.

Ped.

43 *mp*

Poly. den - ti ty of a li - ving thing is

Org.

Ped. *mf*

V.S.

Polyxena, Organ, Pedals

45 *mf*

Poly. *f*

foun - ded u - pon e - co - lo - gi eal re - la - tions with the

Org. *f*

Ped. *f*

47 *mp* **G** *f*

Poly. rest. When du - ty is per - formed

Org. *mp* **G** 3

Ped. *mp*

49 *mp*

Poly. not for the ca - te -

Org. 3

Ped.

Polyxena, Organ, Pedals

50

Poly. *go - ri - cal im - pe - ri - tive,*

Org.

Ped. *mp*

51 *f*

Poly. *but for in - - cli - -*

Org.

Ped.

52

Poly. *na - - tion,*

Org. *p*

Ped.

V.S.

Polyxena, Organ, Pedals

53 *mp*

Poly. *Then* *it* *is*

Org.

Ped.

54

Poly. *beau - ti - ful* *ac - - tion.*

Org.

Ped.

55

Poly.

Org.

Ped.

Echo  
Psyche  
Eros  
Pan

## 6. The Way of the One and the Many

for vocalists, chorus, organ and orchestra

♩ = 80 Andante

**A** **B**

Psyche 15 5 10

The

**C** 32

Ech. *mf* The inn - er - ness of

Psy. *mp* *mf* *mp* inn - er - ness, inn - er - ness of things,

36

Ech. *f* *p* things, The inn - er - ness of things, —

Psy. *f* *p* — The inn - er - ness of things, —

**D** **E** **F** 40 6 2 4 accel. Andantino ♩ = 92

Pan 6 2 4 *f* It is

54

Pan ac - tive, it is ac - tive im - pul - sion.

**G** 57 2

Pan

**H** ♩ = 72 Adagietto

61 *p* *mf* *p*  
 Ech. The world as will, the world

64 *mf* *mf*  
 Ech. as will and i - dea.

67 *p* *mf* *p*  
 Ech. The world as will and  
 Psy. *p* *mf* *p*  
 The world as will and

69 *mf* *p* *mf*  
 Ech. i - dea and i -  
 Psy. *mf* *p* *mf*  
 i - dea, and

71 *p* *mf* **I**  
 Ech. dea. Fall - ing in love,  
 Psy. *mf*  
 i - dea.

*mp*  
 Pan Fall - ing

74 *p* *mf*  
 Ech. fall - ing in love  
 Pan *mp* *f* *mp* *f*  
 fall - ing, fall - ing,

80

*mf* 3 *p* 3 *mf* 3

Ech. an - oth - ers sub - jec - ti - vi -

*mf* 3 *p* 3

Psy. an - oth - ers sub - jec - ti - -

Eros *p* 3

Pan *mp* *f* *mp* *f* fall - ing, fall - ing, fall - ing in love.

fall - ing, fall - ing, fall - ing in love.

82 *p*

Ech. *ty.*

Psy. *mf* 3 *p*

- - vi - ty.

Eros 3 3

fall - ing in love. fall - ing in love.

Pan *mp* *f* *mp* *f*

fall - ing, fall - ing,

83 **J** **K** *p* *mf* 3

Ech. 6 A sun - set, sil - hou -

Psy. 6 *p* *mf*

A sun - set,

Eros 3 6

fall - ing in love.

Pan *mp* *f* 6

fall - ing,

91 *p* 3 *mf* 3 *p* 3

Ech. ette of all ob - jects, a sun - set,

Psy. 3 *p* *mf* 3

sil - hou - ette of all ob - jects,

93 *mf* 3 *p* *mf*

Ech. the di - - ffe - rence be - tween them

Psy. of all, of all.

95 3 *p* *mf* 3

Ech. is re - moved,

99 **L** 2 *mf* 3 3 3

Eros Mind is the re - flex - ive, pur - pos - ive as - pect

104 *f*

Eros Mind is, mind

106

Eros is, mind is, mind is, mind is,

108 *p* *mf* *p* *mf*

Ech. mind, mind,

Psy. *p* *mf* *p* *mf*

Eros *p* *mf* *p* *mf*

re - flex - ive mind, re - flex - ive mind,

Pan *p* *mf* *p* *mf*

mind, mind,

V.S.

111

Ech. *p* *mf* *p* *mf* *p*

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

Eros re - flex - ive mind, *p* *mf* *p*

Pan mind, *p* *mf* mind. *p*

mind, mind.

114 **N** *mf* *f*

Ech. Sub - jec - ti - vi - ty, sub - jec - ti - vi - ty, sub - jec -

Psy. *mf* *f* Sub - jec - ti - vi - ty, sub - jec - ti - vi - ty,

Eros *mf* *f* Sub - jec - ti - vi - ty, sub - jec -

Pan *mf* Sub - jec - ti - vi - ty, sub - jec -

116 *p* *f* **2**

Ech. ti - vi - ty, re - flex - ive mind! **2**

Psy. sub - jec - ti - vi - ty, is mind! **2**

Eros *p* *f* ti - vi - ty, re - flex - ive mind! **2**

Pan *p* *f* re - flex - ive mind! **2**

119

*p* *mf* *p*

Ech. Re - flex-ive mind, is mind!\_\_\_\_\_

*p* *mf* *p*

Psy. Mind, is mind!\_\_\_\_\_

*p* *mf* *p*

Eros Mind, is mind,\_\_\_\_\_ is mind!

*mf* *p*

Pan Mind, is\_\_\_\_\_ mind,\_\_\_\_\_ is mind!

121

*p* *p* *p* *p*

Ech. Ma-tter pre-sent to it - self, to it - self

*p* *p* *p* *p*

Psy. Ma-tter pre-sent to it - self, to it - self

124

*mf* *p*

Ech. e - ven if, e - ven if in - di -

*mf* *p*

Psy. e - ven if, e - ven if in - di - V.S.

126

Ech. *mf* *p* *mf* *p*  
vi - dual ob - jects are not.

Psy. *mf* *p* *mf* *p*  
vi - dual ob - jects are not.

Eros *mf* *p*  
Love!

Pan *mf* *p*  
Love!

129

Psy. **P** **Q** *p*  
E - v'ry in -

140

Ech. *p*  
not mere - ly

Psy. *mf* *p* *mf* *p*  
stance of ma - tter is not mere - ly

142

Ech. *mf* *p* **4**  
ma - ni - fest, but pre - sent.

Psy. *mf* *p* **4**  
ma - ni - fest, but pre - sent to it - self.

149 **R**

Ech. *p* *mf* *p* *mf*  
Sub - jec - ti - vi - ty is,

Psy. *p* *mf* *p* *mf*  
Sub - jec - ti - vi - ty is,

Eros *p* *mf* *p* *mf*  
Sub - ject,

Pan *f* *f*  
Ti - vi ty, ti - vi ty,

151 *f* *p* *mf* *f*  
is, is a func - tion of the

Psy. *f* *p* *mf* *p* *mf* *f*  
is, is a func - tion of the

Eros *f* *p* *mf* *p*  
is, is a func -

Pan *f* *f*  
ti - vi ty, ti - vi ty,

153 *p* *f* *p* *mp*  
re - fle - xive ac - tion of

Psy. *p* *f* *p* *mp*  
re - fle - xive ac - tion of

Eros *mf*  
- tion

V.S.

155 *mp*

Ech. self rea - li - za - tion.

Psy. self rea - li - za - tion.

158 **S** ♩ = 88 Andantino *mp*

Ech. is not

Psy. The u - ni - verse is not

160 *f mp*

Ech. a great ma-chine but a thought.

Psy. a great ma - chine but a great

162 *mp* **2** *p mf*

Ech. Ac - tive

Psy. thought.

**T** Allegro ♩ = 144

166 *p* *mf*

Ech. glo - bal, cos - mic self,

Psy. *p* *mf* *p*  
Cos - mic self, cos - mic

Eros *mp*  
Cos - mic self,

Pan *mf*  
Ac - tive glo - bal,

169 *mf* *p*

Psy. self, ac

Pan *mf*  
ac - tive glo - bal,

171 *mf* *p* *mf*

Psy. tive glo - bal cos - - - mic.

Eros *mp* *mp*  
cos - mic self, cos - mic self.

Pan *mf*  
ac - tive glo - bal, ac - tive glo - bal,

**U** Andantino ♩ = 88

173 **4**

Ech.

177

Psy. *p* *mf* *p*  
The u - 3 ni - verse is a

Eros *p* *mf* *p*  
The u - 3 ni - verse is

179

Psy. *mf* *p* *mf* *p* *mf*  
3 great in - fi - nite - ly

Eros *mf* *p* *mf* *p* *mf*  
it - - self,

182

Psy. *mp* *f* *mp*  
mod - u - la - ted field im - pul - sion.

Eros *mp* *f* *mp*  
ac - tive 3 glo - bal, ac - tive 3 glo - bal, ac - tive 3 glo - bal.

184 **V** Allegro ♩ = 144 *mp* *mf* *mp*

Psy. *mp* *mf* *mp*  
How it feels, of how re - a - li - ty feels

Eros *mf* *p* *mf*  
Ac - tive glo - bal, feels,

Pan *p* *mf*  
Ac - tive glo - bal, feels,

188 *mf* *p*

Psy. to it - self to it -

Eros ac - tive glo - bal,

Pan ac - tive glo - bal,

191 *mf* *p* *mf*

Psy. self from the in - - - side.

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

Pan ac - tive glo - bal, ac - tive glo - bal,

193 **W** Adagietto  $\text{♩} = 72$  *mp* *f* *f*

Pan Great - er whole, from,

200 *f* *f* *mf* *mf*

Pan great - er whole, the great - er whole.

204 *p* **X** *mf* *p*

Ech. It. feels an i - nner - ness,

Pan

209 *mf* *p*

Ech. i - nner - ness, It. feels

V.S.

212 *mf* *p*

Ech. i - nner - ness, \_\_\_\_\_ it. feels.

Eros *p*  
It feels an \_\_\_\_\_

215 **Y** *accel.* . . . . .

Eros  
i - nner - ness \_\_\_\_\_ to its, its re - a - li - ty \_\_\_\_\_

219

Eros  
— as well as, \_\_\_\_\_ as an out - er, out - er - ness.

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

Ech. Phy - si - ca - li - ty be - comes\_

Psy. *p* Phy - si - ca - li - ty be - comes\_

Eros *p* Phy - si - ca - li - ty be - comes\_

Pan *f*  
E -

225

Ech. *f* *p* *mf*  
e - xis - tent si - mul -

Psy. *f* *p* *mf*  
e - xis - tent si - mul -

Eros *f*  
e - xis - tent

Pan  
xis - tent

228

Ech. *p* *f* *f*  
ta - ne - ous with sub - ject - i - vi - ty.

Psy. *p* *f* *f*  
ta - ne - ous with sub - ject - i - vi - ty.

Eros *f* *f* *f*  
with sub - ject - i - vi - ty.

Pan *f* *f* *f*  
with sub - ject - i - vi - ty.

237 **AA**

Ech.

Psy.

Eros

Pan

Nei - ther, nei - ther, Re du

Nei - ther, nei - ther,

mf p mf p

p p

Re du

234

Ech.

Psy.

Eros

Pan

ces, re du ces, re du ces, re du ces,

ces, re du ces, re du ces,

neither re - du - ces,

re du ces,

p p mp mf

mp mf

mf

re du ces,

237

Ech. *p* *mf* *f* *f*  
re - du - ces, e - xis -

Psy. *p* *mf* *f* *f*  
re - du - ces, e - - xis -

Eros *p* *mf* *f* *f*  
re - du - ces, e - - xis -

Pan *p* *mf* *f* *f*  
re - du - ces, e - xis -

239

Ech. *f* *p*  
tent, \_\_\_\_\_ to the o - ther.

Psy. *f* *p*  
tent, \_\_\_\_\_ to the o - ther.

Eros *f* *p*  
tent, \_\_\_\_\_ to the o - ther.

Pan *f* *p*  
tent, \_\_\_\_\_ to the o - ther.

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

Philip Armstrong

**Andante** ♩=72

**Cosmoscope** **6** *mp*

There is some thing it is like\_\_\_\_ to be a mind, A par-ti-cle of e-ner-gy,

**Cos.** **13** **A** **2** *mf* *f*

A na - tu - ral\_\_\_\_ world in - te - gra - ting the phy - si - cal and the phe - no -

**Cos.** **19** **B** *mf* *f* *mf*

- me - nal. Of mind groun - ded at the fun - da - men - tal le vel.\_\_\_\_ Com - pa - ti - ble\_\_\_\_

**Cos.** **25** *f* **7**

\_\_\_\_with cau - sal\_\_\_\_clo - sure, A mind in - trin - sic to the phy - si - cal.

**Cos.** **38** **C** **3** *mp*

The ste - ri - li - ty\_\_\_\_ of the ma - te - ri - al is o - ver - come, The in - e - ffi - ca - cy of

**Cos.** **48**

the e - pi - phe - no - me - nal is van - quished; E - mer - gence with out\_\_\_\_ sub - stance du - a - li - sm.

**Cos.** **54** **D** **2** *mp*

There is some thing it is like\_\_\_\_ to be free.\_\_\_\_

**Cos.** **60** **7**

\_\_\_\_ to be free.\_\_\_\_