Philip Armstrong

Symphony no. 4

Of Ecology and Mind

For vocalists, chorus, organ & orchestra

Introduction to the Music

Philip Armstrong's Symphony no. 4, Of Ecology and Mind, examines the ethical and metaphysical relationship between the human domain and that of the environment. It refutes the principles of anthropocentrism and it asserts the intrinsic value of nature and the associated moral imperatives for people to promote environmental sustainability and biodiversity. Each of the seven movements uses a text prepared by the composer based around the work of a writer who addresses these or related issues.

1: 'Of Contingency' is based upon Plato's 'Cratylus', in which Socrates argues that everything is subject to change, and that accordingly people possess the efficacy to make a positive difference in the world.

2: 'Hubris' is based upon Ovid's 'Metamorphoses', illustrating the pitfalls of arrogance towards nature.

3: 'The Round River' is based upon the work of Aldo Leopold, whose notion of a land ethic posits the natural environment as a community that is to be respected as a whole, and loved; an ethical action is one that underpins the integrity, stability and beauty of the 'land' community.

4: 'Aesthetic Theory' is based upon the work of Theodor Adorno, who asserted the value of the aesthetic, moral, expressivist aspect of human life oriented upon freedom, spontaneity and creativity; environmental degradation is motivated by disorientation and alienation from nature caused by a constricted positivist conception of rationality, which views natural processes as entirely predictable and easily manipulated, and is thus motivated by progress, authority, and technological regulation.

5: 'The Ecology of Wisdom' is based upon the work of Arne Naess, who argues for the principle of deep ecology and the refutation of atomist individualism.

6: 'The Way of the One and the Many' is based upon the work of Freya Mathews, who advances a sensuous rendition of panpsychism and the notion that the integrity of the natural environment and the world as a whole is grounded by the many diverse forms of consciousness and sentience.

7: 'Of Mind' is based upon the work of David Chalmers, who further develops the theory of Russellian Monism, the notion that conscious awareness is not an exclusively a contingent function of biology but is intrinsic to the fundamental level of nature and physicality.

Introduction to the Composer

Philip Armstrong was born in England and studied music composition at the Royal Academy of Music. After winning the prestigious Manson Prize for composition he received a scholarship to study composing with Peter Racine Fricker at the University of California, Santa Barbara. Thereafter he studied education and has worked at international schools in Vienna, Zurich, Munich, and in China and Japan. Since 2013 he has been Director and teacher of Theory of Knowledge at Thuringia International School, Weimar.

The music of Philip Armstrong has been performed in more than twenty countries across Europe, the US, and East Asia. Most recently his piece 'Sense and Significance', based on the writing of Gottlob Frege, was performed by the Bournemouth Symphony Orchestra conducted by Kirill Karabits, and his piece for violin and electro-acoustics was performed in the Festsaal at the Weimar Schloss by Friedemann Eichhorn, professor of violin at the University of Music Franz Liszt Weimar.

Instrumentation

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)

Chorus SATB
Organ

Orchestra:

2 flutes & 1 piccolo
2 oboes & 1 cor anglais (F)
1 clarinet (Bb) & 1 bass clarinet (Bb)
2 bassoons & 1 contra bassoon

4 horns (F)
3 trumpets (C)
2 tenor trombones & 1 bass trombone
1 tuba

5 percussion:

timpani

I) metal block, whip, glass wind chimes, slide whistle, 2 congas, drum kit (ride cymbal, high-hat, high & low wood block, snare drum, suspended cymbal, cowbell, pedal bass drum),

II) large bass drum, snare drum, 3 suspended cymbals (small, medium, large), 2 cowbells (large & small), 4 tom-toms,

III) crash cymbals, sizzle cymbal, small tam-tam (with double bass bow), 3 temple blocks, tenor drum, metal bowl with water, tambourine, triangle,

IV) marimba, vibraphone, glockenspiel, tubular bells, large tam-tam,

1 harp

strings

Composed in 2019
Duration: c. 45 minutes
The score is notated in C with standard octave transpositions

Symphony no. 4: Of Ecology and Mind

1. **Of Contingency**
For bass baritone (Socrates) and orchestra

Socrates
This water flows.
All things in motion,
Nothing at rest;
The doctrine of Heraclitus;
Never again can we immerse unto the same river.
All is contingent.
Then, could this be some other way?

2. **Hubris**
For soprano (Artemis), mezzo-soprano (Niobe), tenor (Phaedimus), bass baritone (Apollo) and orchestra

Niobe
What madness is this docile deference?
What nonsense this reverence for the gods?
What foolery to honour the unseen?

Artemis
Shall mortals act as Niobe demands?
To pray with whispers, to doubt the goddess?

Niobe
People of Thebes, rivals to Attica,
Drop this superstitious naivety,

Apollo
The people of Thebes flock to the temple.
They wear laurel garlands about their heads.

Niobe
Release yourself of guileless innocence,
Leave this temple and this nonsense behind.
It is I that has the noble title.
Daughter of Tantalus, the king of kings,
My endowment is strength and endurance.

Apollo
They come to pay honour to the goddess.
But then the royal Niobe stands forth.

Phaedimus
I feel the blazing heat! The sand is hot!

Niobe
It is the sinew of one who upholds
The celestial heavens far above.

Apollo
She flaunts her long tresses of golden hair.
She reveals a disdainful demeanour.
Niobe asserts her noble birth-right.
Her ancestry exceeds that of the gods.
And then she boasts the mighty Tantalus
Served table at the banquet of the gods.
She should have known the fate of Marsyas.

Artemis From the realm of the gods, on Olympus,
The goddess perceives the scolding affront.

Apollo The satyr dared to challenge Apollo.

Niobe This city is secured by my husband.
His vaults are piled high with boundless treasures.

Artemis Niobe should have learned from Arachne,
The weaver caught in her own tangled web.
They knew each other as pretty maidens.

Niobe I am a mother to seven daughters,

Artemis As beautiful as the flowers in spring.

Niobe And seven fair sons, as lean and handsome
As the first men who walked upon the earth.
My bold ancestry is of the Titans.
My pride and happiness are well-deserved.
The Theban folk shall honour my glory.
The goddess Leto has achieved far less.

Apollo He claimed the pre-eminence of his pipe.
He wagered his own skin in a contest.

Apollo Niobe treats the goddess with contempt.
Phoebus-Apollo is the son of Zeus,
Artemis is the daughter of Leto,
The divine twins shall not defer vengeance.

Artemis Niobe shall plead for mercy at the last,
Sheltering her offspring from the carnage.
Save me this last child, my youngest, she begs.
But still the virgin progeny shall die.

Apollo He defied the gods with slight and slander.
The skin was flayed from his limbs and torso.

Apollo Niobe is very full of herself.
She is conceited, led by vanity.
She shall be left childless, and a widow.

Artemis My children, begotten of divine spark,
My godliness has been discredited,
The sacred rites have been spurned and renounced.

Apollo The fool born of Tantalus has mocked me,
And boasted her mortal breed as supreme.
She has ridiculed all things transcendent.

Artemis She is enraged beyond count and measure.
She summons her two offspring to her side.

Niobe The mother of a mere two, one seventh
The progeny I have born to the world.

Apollo She is queen to an almighty husband
Who governs over the broad lands about.
She is mother to beautiful children;
They have inherited her winsome looks.

Apollo Niobe is severely puffed with pride.
I see lips frozen into inaction,
A state of despair, no more the proud tongue.

Artemis Apollo shall let loose with projectiles,
The barbed points smiting upon the boys' breasts,
The life force gushing out in streams of blood.

Apollo Artemis shall dispatch the cherished girls,
Her furtive arrows winged with quietus,
The bestowal of a gruesome demise.
The dying sisters shall gasp their last sighs.

Phaedimus I feel the blazing heat! The sand is hot!

Artemis She shall stand before the funeral pyres.
There shall be tears of sorrow and remorse.

Apollo The flesh was laid bare to the elements.
The guts were exposed to the glaring sun.

Niobe She has no domain in this earthly realm.
She is as feeble as a blind Cyclops.
I surpass her glory in all regards.

Phaedimus They bring a quiver of golden arrows.
They shroud their heavenly forms in the clouds.
They descend to Theban towers below.
Apollo comes to the young Phaedimus.
The boy is training in the wrestling pit.
He grapples on the floor with another.
His oily skin glistens in the bright light.
He exerts his every muscle to strength.
He does not see that which moves close to him.
The bent bow holding its sagittate bolt.
He does not foresee that which awaits him,
The writhing pain, his blood drenching the sand.
Fleetingly he knows the joy and delight
Of the feathered shaft, and those who bear it.

3. **The Round River**
For soprano (Iphigenia) and chorus

Iphigenia
The Round River
Flows into itself;
Reflexive,
Infinitely regressive,
It speeds around
In an endless loop.

Its current is a stream of energy,
Flowing from the soil into the foliage,
Thence into animals,
Thence back into soil
In a never-ending circle of life;
The Earth as a single organism.

We ride the logs and driftwood
That float along the Round River;
We guide the direction and speed.
Ecology is an infant just learning to walk,
A universal curiosity to understand this life,
A state of harmony between people and the land;
Conservation may thus follow.

4. **Aesthetic Theory**
For soprano (Dasithea), mezzo-soprano (Nyx), tenor (Hypnos), bass baritone (Thanatos), chorus, organ and orchestra

Of freedom:

Chorus
These assertions of fatalism shall not alienate;
A truth and inner wisdom shall lift us above the poles of power and empty advance
And remedy the poison of exploitation.
The life within of autonomy and creativity shall overcome
The tyrant of a life without, determined of silent regulation.
The spontaneity of the innermost realm shall liberate;
There shall be unity of mind and spirit.
This purpose guided of aesthetic knowledge,
The open path of agency and freedom.

Of the ether:

Nyx
Art is impotent in itself.
The death of primordial myth;
We have become torn from the ancient shudder.

Hypnos
Yet here at the lakeside, here in this music, this apparition,

Dasithea
It rises above itself, beyond reflexivity, unreal yet part of the unity.

Tutti
Thus the forest sings of more than it speaks,

An extra script of veiled meaning,
Momentary, fleeting,
The generative emergence of spirit.

Of existence:

Chorus The immanence of the non-existent,
The antithesis of the empirical,
The negation of the material order of the world.
If to call the non-existent to existence is to ask how it could be non-existent if it did not exist,
Then there is the explosion of appearance,
Cosmically bound to its converse.

Of truth:

Thanatos When the Romantic imagines that, through reflection and thematic content,
It can grasp art's emergent ether,
Then there is refutation of any reduction to an entity or universal concept.
This claim to universal truth is self-destroying.
This afterimage of the primordial shudder,
Freed from the fabled deception of its being-in-itself,
The truth of spirit is untruth, for truth is real, and no spirit is substance.

Of the dialectic:

Chorus It is subject mediated, the appearance of an other, and object manifest.
The spirit draws the sensual unto its own sphere.
Art consumes itself and negates the reality of spirit.
Art militates against the concept, but in doing so requires concepts.
Art is dialectic, with spirit inherent within it.
Thus it is absolute.

Of positivism:

Chorus This control and domination by natural law,
This will to treat the riches of nature as solely beneficent.
Is refuted
By intuition of what is not intuitable.

Of dogma:

Dasithea The bourgeois dogma of art's intuitability,

Nyx The norm of intuitability refutes discursive thinking,

Dasithea Yet it also suppresses non-conceptual mediation.
Art's intuitability is a self-contradiction.

Thanatos The more the work becomes positivistic and is said to be identical to its intuitability,

Hypnos The more its spirit is reified as an ideal message,

Thanatos Ready to provide a presupposed *a priori* answer and solution in conceptual terms.

Tutti It reifies intuitability as impenetrable,

Guarded against subversive threats to the harmonies the work purportedly reflects.

Of reification:

Chorus
The more the labour of art is objectified,
The more the work rings hollow and becomes alien unto itself.
The radiance of constellations that become ciphers,
This notion of art, as politically engaged, didactic, regresses back to Enlightenment values;
It shuffles away the antithesis of art to reality;
It integrates art unto the reality it opposes.

Of modality:

Chorus
If the world is ruled by the universal,
Then the contingent must become abstract necessity.
Artistic conception by analysis can prove intuitability,
For all such analysis is pervaded by the conceptual.

Nyx
The ether is particular, and variable, exchangeable,
But not interchangeable, substitutive;

Chorus
Its telos is not of the spectrum, constricted by a constant Platonic universality.

Of mereology:

Nyx
Here there is no identity of the spiritual and nonspiritual.

Chorus
Spirit is the function of that of which it arises.
This sensuous immediacy, denied by any fusion,
This spirit is not indiscernible from the sensual element;

Of natural enchantment:

Chorus
The sensual here as refracted timbre;
We shall recover the enchantment of these environs.

Nyx
Our music becomes other than the tangible
By becoming the tangible,
Not through localisation in space-time,
By the immanence
Of the aesthetic.

5. **The Ecology of Wisdom**

For mezzo-soprano (Polyxena) and organ

Polyxena
The human intrusion is excessive;
Live light and traceless, sustainably!
Deep ecology, derived of ethics,
As a biospheric egalitarian.
All living things have intrinsic value, independent of their utility.
Respect this inherent worth, taking care of nature.
Refute atomist essence
That divides the human from nature.

Assert a total-field vision of the world, the unity of life, of diversity, of interdependence;
The identity of a living thing is founded upon ecological relations with the rest.
When duty is performed not for the categorical imperative, but for inclination,
Then it is beautiful action.

6. **The Way of the One and the Many**
For soprano (Echo), mezzo-soprano (Psyche), tenor (Eros), bass baritone (Pan), chorus, organ and orchestra

Chorus We seek reconciliation with the world,
We shall embrace the intuitive gist,
Of matter imbued with the subjectival dimension.

Echo & Psyche The innerness of things,

Chorus An extension of subjectivity to physical matter is required.
It is not passive or static;

Pan It is active impulsion.

Echo The world as will and idea,
Falling in love, permeable to another's subjectivity.

Chorus Sensitive to beauty, sufficiency, the depth, the dearness of objects.

Echo A sunset, silhouette of all objects, the difference between them is removed,

Chorus Enchantment,
Mind is the reflexive, purposive aspect of the self-directive, self-realising system.

Echo & Psyche Matter present to itself even if individual objects are not.

Chorus Enchantment,
Subjectivity blossoms into sentience.

Echo & Psyche Every instance of matter is not merely manifest, but present to itself.

Chorus Subjectivity belongs to the subject, necessarily an indivisible unity.

Echo & Psyche Subjectivity is a function of the reflexive action of self-realisation.
The universe is not a great machine but a great thought.
Cosmic self, active, global,

Pan & Psyche The universe is a great, infinitely modulated field impulsion,
Of how reality 'feels' to itself from the inside.

Chorus Centres of subjectivity separated from the greater whole,

Echo It feels, an innerness to its reality as well as an outerness,

Tutti Physicality becomes existent simultaneous with subjectivity.
Neither reduces to the other.

7. Of Mind
For tenor (Cosmoscope), chorus, organ and orchestra

Cosmoscope There is something it is like to be a mind,
A particle of energy,
A natural world integrating the physical and the phenomenal.
Of mind grounded at the fundamental level.
Compatible with causal closure,
A mind intrinsic to the physical.
The sterility of the material is overcome,
The inefficacy of the epiphenomenal is vanquished;
Emergence without substance dualism.
There is something it is like to be free.

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6. The Way of the One and the Many
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7. Of Mind
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1. Of Contingency
for bass baritone and orchestra

12
Tpt. I
Tpt. II
Perc. 1
Perc. 2
Perc. 3
Tam.-t.
Soc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
let ring
with bow
let ring
Sizzle cymbal played with bow, muting the edge or crown
to produce high harmonics
let ring
Tam-tam
wa - - ter flows.
All things in mo - tion,
No - thing at

C
D
17
Fl. I
Fl. II
Ob. I
Ob. II
Cl.
B. Cl.
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Med. cymbal
Perc. 2
Crash cymbals
Perc. 3
O. bells
T. Bells
let ring...
let ring
Tam.-t.
Soc.
rest;
C
D
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.

E
Fl. I
Fl. II
Ob. I
Ob. II
Cl.
B. Cl.
Perc. 1
Perc. 2
Large, with bow
Perc. 3
Sizzle cym. with bow
T. Bells
Soc.
The doc - trine of He - ra -
Vln. I
Vln. II
Vla.
Vc.
Cb.

F
Cl.
B. Cl.
Perc. 1
Perc. 2
let ring
Perc. 3
nat.
Vib.
Vibraphone
Soc.
cli - tus; Ne - ver a - gain can we i - mmerse un - to the same ri - ver.
Vln. I
Vln. II
Vla.
div. a 2
pizz.
arco
Vc.
Cb.

33
G
B. Cl.
Perc. 1
Perc. 2
Perc. 3
Vib.
Soc.
with bow
let ring
All is con - tin - gent. Then
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
div. a 2

38
B. Cl.
Perc. 1
Perc. 2
Perc. 3
let ring
with bow
Soc.
could this be some o - ther way, some o - ther way?
Vln. I
Vln. II
Vla.
Vc.
Cb.

H
43
Fl. I
Fl. II
Ob. I
Ob. II
Cl.
B. Cl.
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Perc. 1
Perc. 2
Perc. 3
Med. cym.
Crash cymbals

47
Fl. I
Fl. II
Ob. I
Ob. II
Cl.
B. Cl.
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Perc. 2
Perc. 3
T. Bells
O. bells
Vln. I
Vln. II
Vla.
Vc.
Cb.
tutti
tutti
tutti
gliss.

2. Hubris

for vocalists and orchestra

Philip Armstrong

Adagio ♩= 68

A

Piccolo
Flute I
Flute II
Oboe I
Oboe II
Cor Anglais
Clarinet in B♭
Bass Clarinet in B♭
Bassoon I
Bassoon II
Contrabassoon
Horn I
Horn II
Horn III
Horn IV
Trumpet I
Trumpet II
Trumpet III
Trombone I
Trombone II
Bass Trombone
Tuba
Timpani
Drum kit
Bass Drum
Temple Blocks
Tam-tam

con sord. (wa-wa mute)

1: G 2: E♭ 3:C♯ 4:G♯ 5:G

(Hi Hat)

Adagio ♩= 68

A

Artemis
Niobe
Phaedimus
Apollo

Adagio ♩= 68

Violin I
Violin I
Violin I
Violin I
Violin II
Viola
Viola
Violoncello
Violoncello
Contrabass

div. a 4
tap upper sounding board with fingers

tap upper sounding board with fingers

tap upper sounding board with fingers

tap upper sounding board with fingers

bow the bridge while dampening strings (w/out tone)

div. a 2
bow the bridge while dampening strings (w/out tone)

bow the bridge while dampening strings (w/out tone)

div.
bow the bridge while dampening strings (w/out tone)

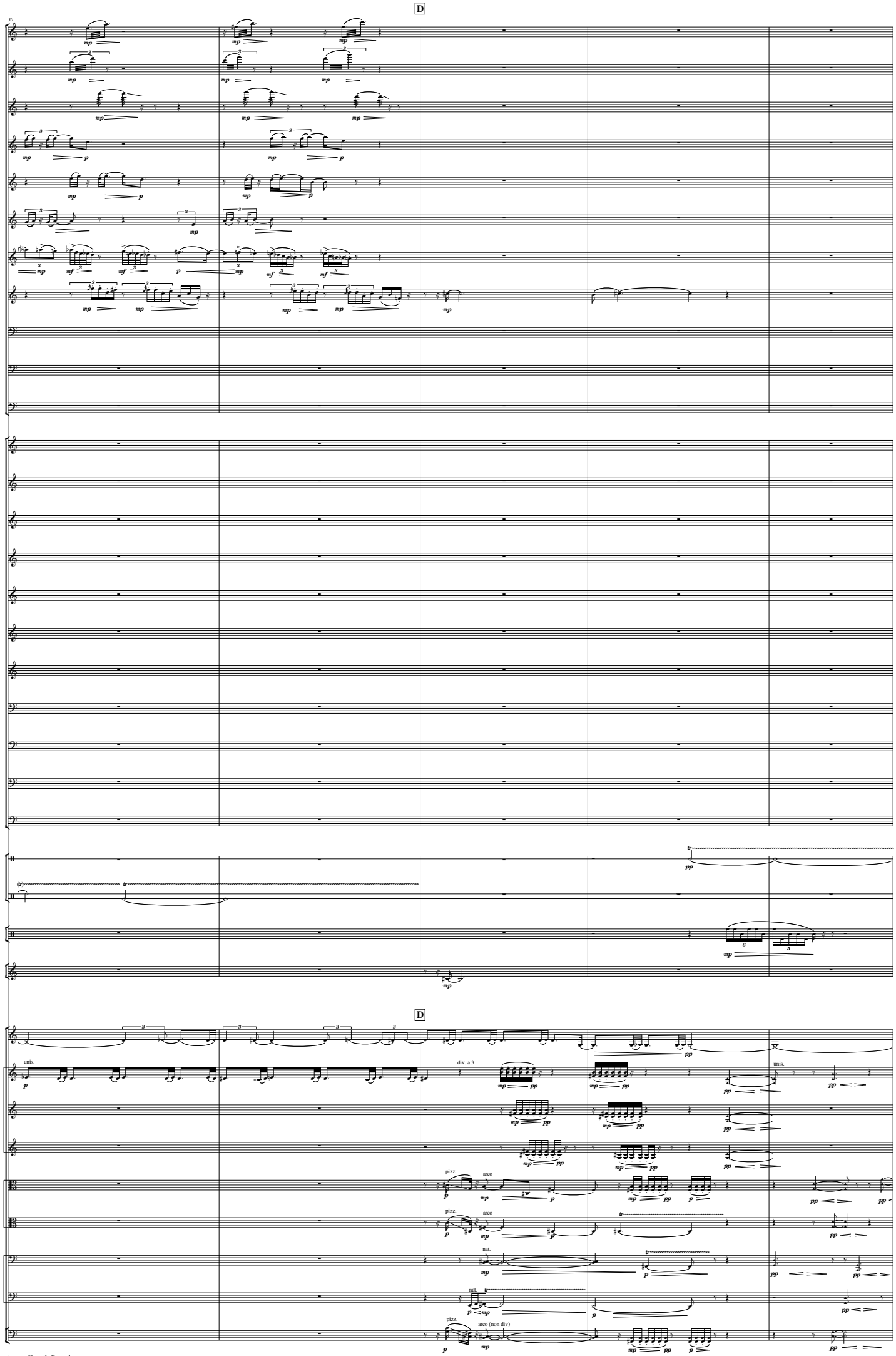
bow the bridge while dampening strings (w/out tone)

bow the bridge while dampening strings (w/out tone)

15
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Drums
B. D.
T-tam
Hp.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
blowing air through instrument
shaking mute
fingering keys only
con sord. (wa-wa mute)
(Pedal hi-hat)
increased and decreased bow pressure, creating distorted effect
gliss.
nat.
div. a 3

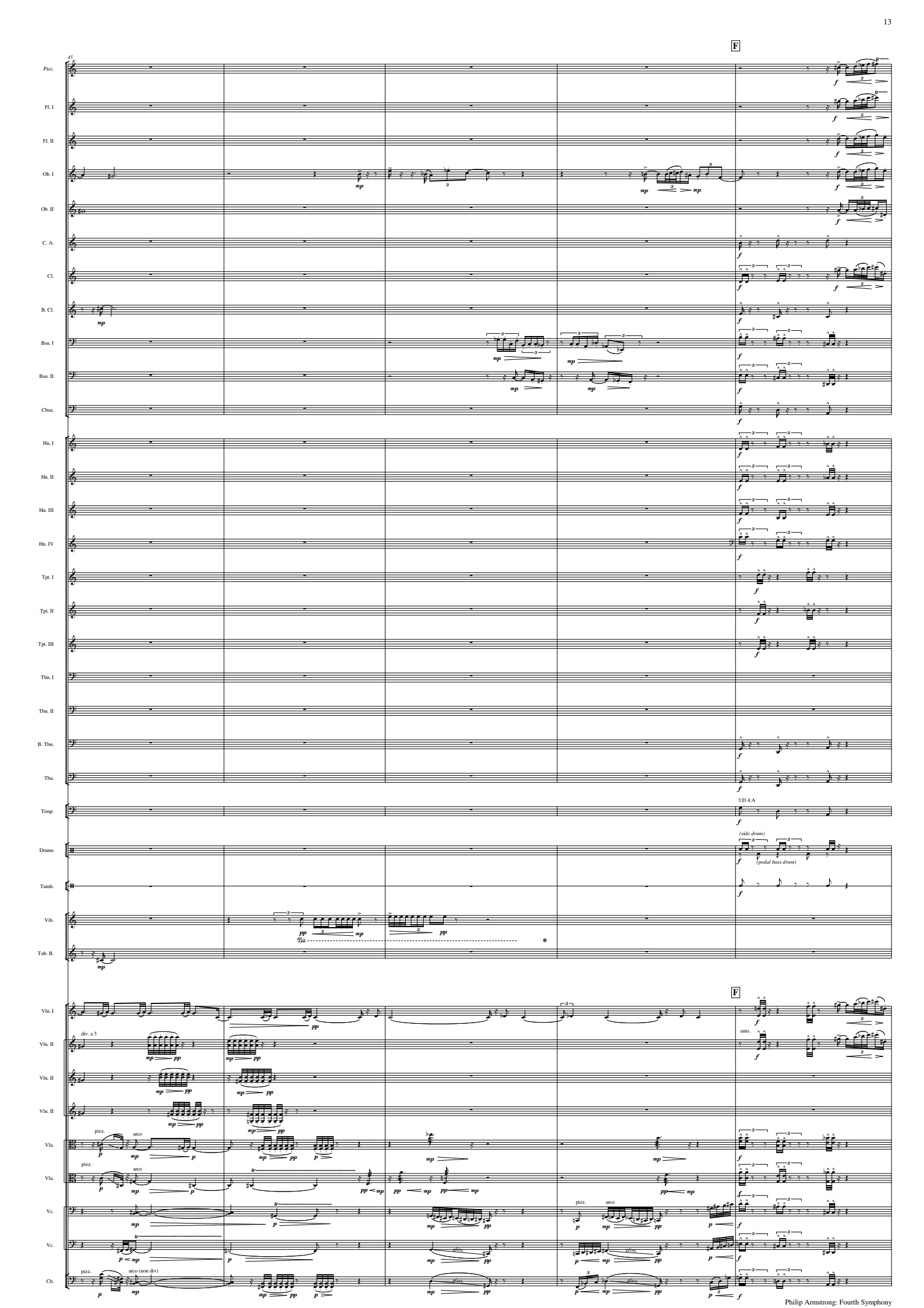
20
B
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Drums
B. D.
T-tam
Hp.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

C
Picc.
Fl. I
Fl. II
flutter, with mouth away from blow hole, the air noise and tone roughly equal
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Trpt. I
Trpt. II
Trpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Cow-b
Vib.
C
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
col legno
nat.
unis. (nat.)


D
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
Cow-b
T. Bl.
Tub. B.
D
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
unis.
div. a 3
unis.
pizz.
arco
pizz.
arco
nat.
nat.
pizz.
arco (non div)

35
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
T. Bl.
Vib.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco

40
E
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Vib.
Timp.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
senza sord.
pizz.
arco


F
45
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
3:D 4:A
Drums
(side drum)
(pedal bass drum)
Tamb.
Vib.
Tub. B.
F
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div. a 3
unis.
pizz.
arco
arco (non div)

50
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Drums
(Ride Cymbal)
Tamb.
Nio.
What mad - ness is this do - cile de - fe- rence?
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div. a 4
pizz.
arco

Andante ♪ = 90
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Drums
(break)
(high/low woodblock)
S. Cym.
Mar.
Hp.
Art.
Nio.
What non-sense this re-ve-rence for the gods?
What fool - - e - ry to ho- nour the un- seen?
Shall mor - tals act as Ni - o - be de-mands. To pray with
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
pizz.
unis
div. a 2
pizz. (unis)

59
rit. . . . . H Adagio ♩= 68 (Tempo Primo)
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Hp.
rit. . . . H Adagio ♩= 68 (Tempo Primo)
Art.
whis-pers, to doubt the go - ddess?
Nio.
Peo - ple of Thebes,
rit. . . . . H Adagio ♩= 68 (Tempo Primo)
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div. a 3
pizz.
arco

6d
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
3: D 4:A♭
Hp.
Nio.
ri - vals to A - tti - ca, Drop this su - per - sti - tious na - i - vi - ty,
Apo.
The peo - ple of Thebes flock to thetem - ple. They
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
unis.
Vla.
Vla.
sul pont.
Vc.
Vc.
Cb.

I
J
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Drums
T. Bl.
Mar.
Hp.
Nio.
Apo.
Re - lease your - self of guile - less i - nno cence,
Leave this tem - ple and this non - sense be -
wear lau - rel gar - lands a - bout their heads.
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
pizz.

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Congas
Drums
S. Cym.
Hp.
Nio.
hind. It is I that has the no - ble ti - - - tle. Daugh - ter of Tan - ta - lus, the king of kings, My en-
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vc.
Vc.
Cb.

K
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
2: E 3:B♭ 4:A
T. Bl.
Mar.
Hp.
K
Nio.
dow - ment is strength and en - du- rance.
Apo.
They come to pay ho- nour to the go - dess But then the ro - yal Ni - o - be stands forth.
K
unis.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
arco
Vla.
Vc.
Vc.
Cb.

83
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
con sord. (straight mute)
Hn. II
con sord. (straight mute)
Hn. III
con sord. (straight mute)
Hn. IV
con sord. (straight mute)
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
(cym.)
Drums
Nio.
It is the si - new of one who up - holds The ce - les - - ti - al hea - vens
Phae.
I feel I feel I feel the bla - zing - heat!
Apo.
She
Vln. I
pizz. (unis)
Vln. II
pizz. (unis)
Vln. II
Vln. II
Vla.
Vc.
sul pont.
Vc.
sul pont.
Cb.

L
M
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
T. Bl.
Mar.
Hp.
D C♮ B / E F♯ G♯ A
Nio.
Apo.
far a - bove.
flaunts her long tress- es of gol - den hair.
She re- veals a dis- dain - ful de-mean- our.
Ni - o - be a-serts her
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
nat.
div. a 4
div. a 3
div. a 2

91
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Metal-bl
B. D.
Hp.
Apo.
con sord. (straight mute)
con sord. (straight mute)
con sord. (straight mute)
no - ble birthright. Her an - - ces - try ex - ceeds that of the gods.
And then she boasts the migh - ty Tan - ta-lus
Served
each individual player selects pitches from the bracket in any order for the rhythmic figure
each individual player continues independently
(c.3")
each individual player selects pitches from the bracket in any order for the rhythmic figure
each individual player continues independently
(c.3")
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

N Andante ♪ = 90
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Congas
Vib.
Hp.
Art.
Apo.
From the
ta - ble at the ban - quet of the gods. She should have known the fate of Mar - sy- as.
Vln. I
(c.3")
(until conductor's signal)
div. a 2
Vla.
Vc.
Cb.

100
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
con sord. (straight mute)
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
5:F♯
Vib.
Hp.
Art.
realm of the gods, on O - lym - pus, The go - ddess per ceives the scold - ing a - ffront.
Vln. I
Vln. II
div. a 4
Vla.
Vc.
Cb.
pizz.
arco

Adagio ♩= 68 (Tempo Primo)
106
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Drums
Mar.
(Pedal hi-hat)
(break)
con sord. (straight mute)
Adagio ♩= 68 (Tempo Primo)
Nio.
This ci - ty is se-cured by my hus - band. His
Vln. I
Vln. II
Vla.
Vc.
Cb.
div. a 3
pizz. (unis)
pizz.
arco
nat. (unis)

110
P
Andante ♪ = 90
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
senza sord.
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
3:B
S. Cym.
Vib.
Hp.
D♯ C♯ B♭ / E F♯ G A
flutter, with mouth away from blow hole
Art.
Nio.
Nia- o - be should have learned from A-rach - ne, The
vaults are piled high with bound - less trea - - sures.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
unis.
div. a 2
arco

115
Q Adagio ♩= 68 (Tempo Primo)
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Drums
B. D.
Vib.
nat.
con sord.
Art.
Nio.
wea - - ver caught in her own tang - led web. They knew each o - ther as pre- tty mai - dens.
I am a
Vln. I
Vln. II
Vla.
Vc.
Cb.
div. a 4
div. a 3
II/III
III/IV
sul pont.

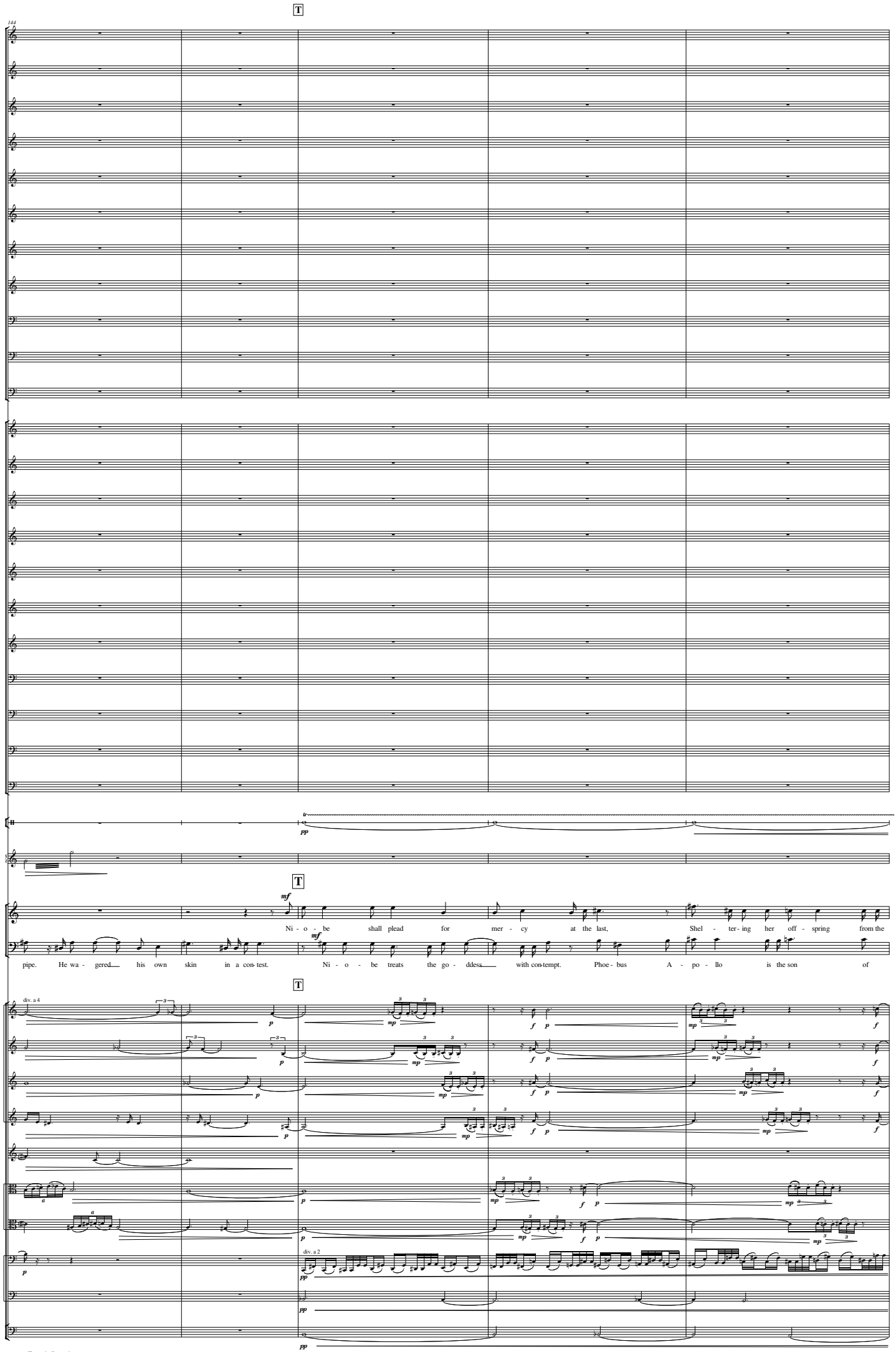
120
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Drums
B. D.
T. Bl.
Art.
Nio.
mo - ther, a mo - ther, to se - ven daugh - ters,
As beau - - ti - ful as the
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
sul pont.
nat.
I/II
II/III

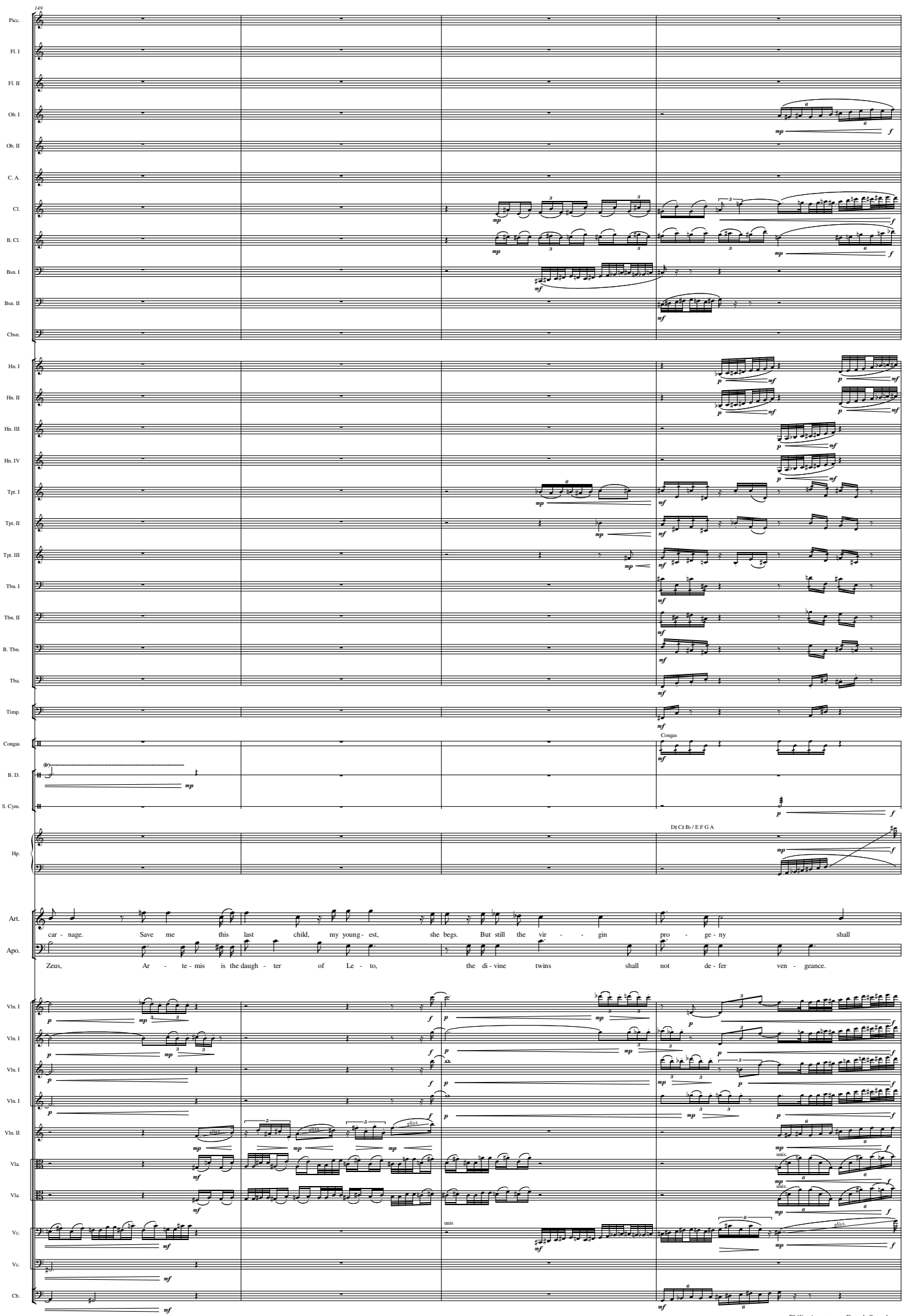
124
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
3:C
Drums
(break)
Vib.
Art.
Nio.
flo- wers in spring.
And se - ven fair sons, as lean and hand- some As the first men who walked u - pon the earth.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
sul pont.
nat.
pizz. (unis.)
pizz.

R
128
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Congas
Drums
S. Cym.
Vib.
Hp.
senza sord.
Congas
R
Nio.
My bold an - ces- try is of the Ti - tans.
My pride and ha -ppi - ness are well de-served.
The
The - ban folk shall
R
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis
arco
nat.
div. a 2
pizz.
gliss.

133
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Drums
(Cowbell)
S. Cym.
Tenor-Dr.
Hp.
Nio.
ho - nour ho - nour my glo - ry
The go - ddess Le - to has a -
part.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Cb.
pizz.

138
S
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Drums
Pedal Hi Hat
Tenor-Dr.
Hp.
S
Nio.
chieved far less.
Thgo-ddess Le - to has a - chived far less.
Apo.
Heclaimedhe pre- e - mi-nence of his
S
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
arco


T
144
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
Hp.
T
Art.
Apo.
Ni - o - be shall plead for mer - cy at the last, Shel - ter - ing her off - spring from the
pipe. He wa - gered his own skin in a con-test. Ni - o - be treats the go - ddess with con-tempt. Phoe - bus A - po - llo is the son of
T
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div. a 4
div. a 2

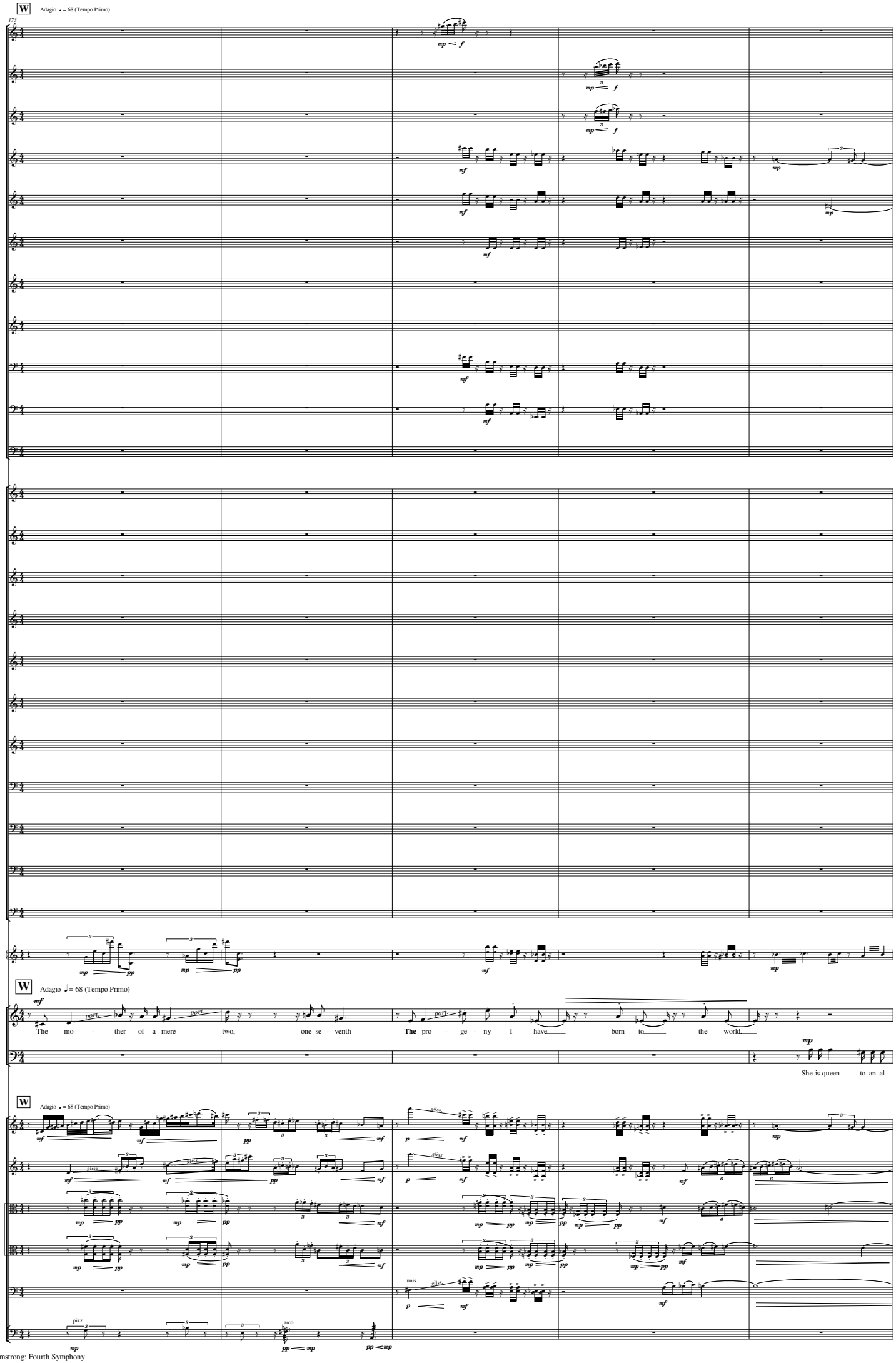

149
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Congas
B. D.
S. Cym.
Hp.
D♯ C♯ B♭ / E F G A
Art.
car - nage. Save me this last child, my young - est, she begs. But still the vir - - - gin pro - ge - ny shall
Apo.
Zeus, Ar - te - mis is the daugh - ter of Le - to, the di - vine twins shall not de - fer ven - geance.
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.
gliss.

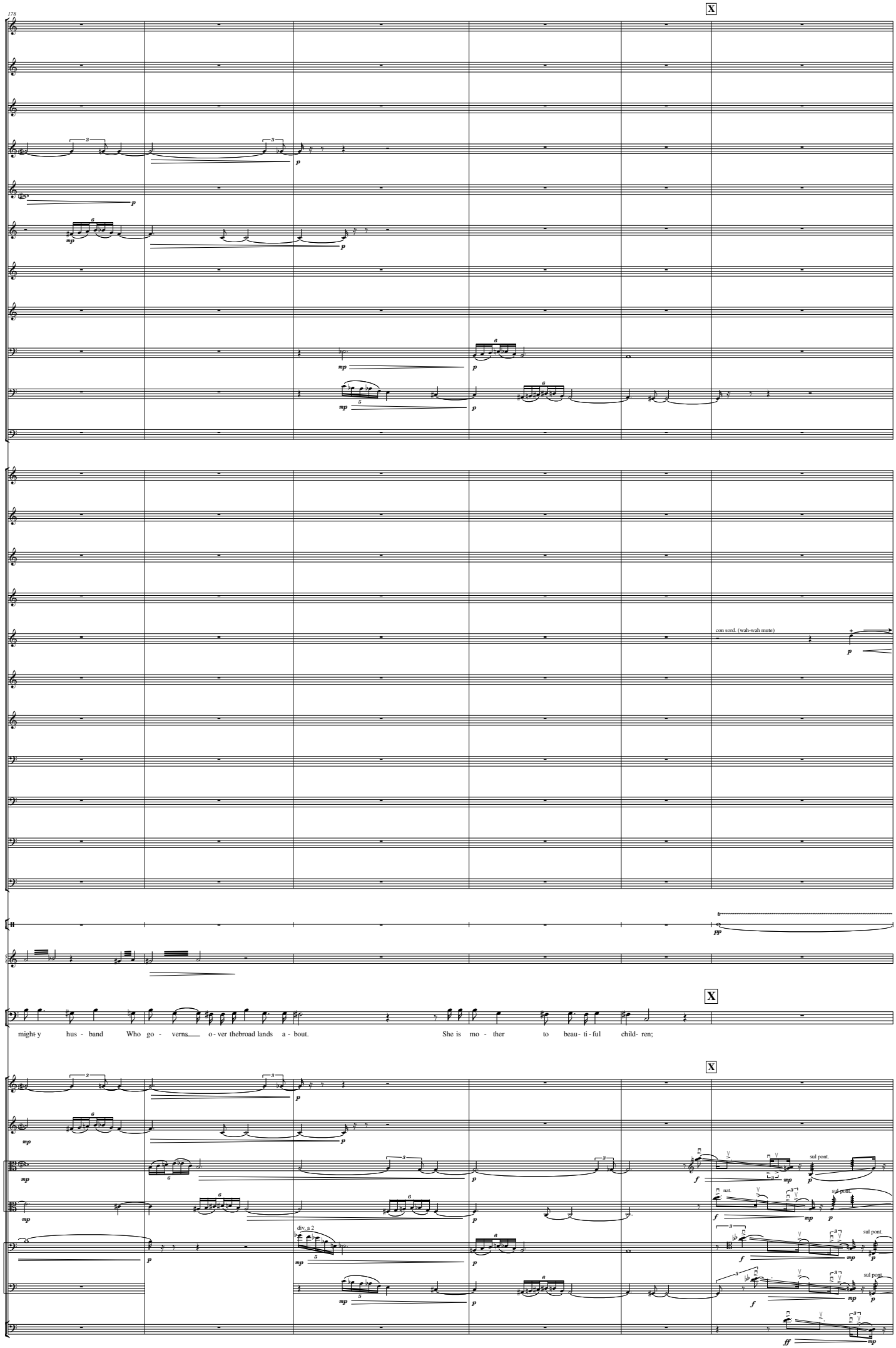
U
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
5:G♯
Metal-bl
Hp.
D C♯ B / E F♯ G♯ A
B♭ E♭
U
Art.
Apo.
die.
My child - ren, be-
He de - fied the gods with slight and slan - der. The skin was flayed from his limbs and tor - so.
Ni - o - be is
U
Vln. I
Vln. I
Vln. I
Vln. I
div. a 3
Vln. II
Vln. II
Vln. II
Vla.
Vla.
div. a 2
Vc.
Vc.
Cb.

157
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Art.
go - tten of di- vine spark, My god - li - ness has been dis - cre - di - ted, The sa - - cred rites have been
Apo.
ver - - y full of her - self. She is con - cei - ted, led by va - ni - ty. She shall be left
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
unis.
gliss.
Vla.
Vla.
Vc.
unis
Vc.
Cb.

161
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Congas
S. Cym.
T. Bl.
Marimba
Hp.
D C♯ B♭ / E F G A
B♭ E♭
Art.
spurned and re-nounced.
Phae.
Apo.
child - less, and a wi - dow. The fool born of Tan-ta - lus has mocked me. And boasted her mor - tal breed as su-preme. She has ri - di-culed all
Vln. I
Vln. I
Vln. I
Vln. I
div. a 4
Vln. II
Vln. II
Vln. II
div. a 3
Vla.
Vla.
Vc.
Vc.
div. a 2
Cb.

V Andante ♪ = 90
rit.
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
T. Bl.
Marimba
Vib.
Hp.
V Andante ♪ = 90
rit.
Art.
She is en- raged be-yond count and mea sure
She su-mmons her two off - spring to her side
Apo.
things tran-scen - dent
V Andante ♪ = 90
unis.
div. a 4
rit.
Vln. I
Vln. I
Vln. I
Vln. I
unis.
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
pizz.
arco
pizz.
arco


W
Adagio ♩= 68 (Tempo Primo)
171
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Hp.
W
Adagio ♩= 68 (Tempo Primo)
Nio.
The mo - ther of a mere two, one se - venth **The** pro - ge - ny I have born to the world
Apo.
She is queen to an al -
W
Adagio ♩= 68 (Tempo Primo)
Vln. I
Vln. II
Vla.
Vla.
Vc.
Cb.
gliss.
unis.
pizz.
arco


178
X
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
con sord. (wah-wah mute)
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
Hp.
X
Apo.
might-y hus - band Who go - verns o - ver the broad lands a - bout. She is mo - ther to beau - ti - ful child - ren;
X
Vln. I
Vln. II
Vla.
nat.
sul pont.
Vla.
div. a 2
Vc.
Vc.
Cb.

184
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
Vib.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
shaking mute
fingering keys only
fingering keys only
div. a 4
div. a 3
col legno
nat.

189
Y
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Cow-b
Vib.
Vib.
Y
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
nat.
col legno
unis. (nat.)
unis.

Z
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
senza sord.
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Metal-bl
Drums
B. D.
Tamb.
Hp.
B♭ E♭
Z
Art.
Apo.
They have in - he-ri - ted her win - some looks. Ni -
Z
div. a 4
Vln. I
Vln. I
Vln. I
Vln. I
div. a 3
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

197
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
Art.
po - llo shall let loose with pro - jec - tiles, The barbed points smi - ting u - pon the boys breasts, The life force
Apo.
o - be is se- vere - ly puffed with pride. I see lips fro - zen in - to in - ac - tion, A state of de- spair,
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

AA
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Congas
Drums
S. Cym.
T. Bl.
Marimba
Hp.
D C♯ B♭ / E F G A
AA
Art.
gush - ing out instreams of blood.
Phae.
Apo.
no more the proud tongue. Ar - te mis shall dis patch the che-rished girls, Her fur- tive a - rrows, winged
AA
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div. a 3
div. a 2
gliss.

206
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
5:F
1: F♯ 4:B♭
Timp.
Drums
B. D.
S. Cym.
Marimba
Art.
Nio.
Phae.
Apo.
She shall stand be - fore the fu - ne - ral pyres.
The mo - - ther of a mere
feel the bla - - - zing
with qui- tus, The be - sto- wal of a grue-some de-mise. The dy - ing sis-ters shall gasp their last sighs. The flesh was laid bare to the e - le - ments.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
unis.
gliss.

BB
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Drums
B. D.
T. Bl.
Marimba
con sord. (wa-wa mute)
(Hi Hat open)
BB
Art.
Nio.
Phae.
Apo.
There shall be tears of so - rrow and re- morse.
two, one se - venth
She has no
heat! The sand is hot!
The guts were ex - posed to the gla - ring sun.
clap
pont.
BB
div. a 4
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.

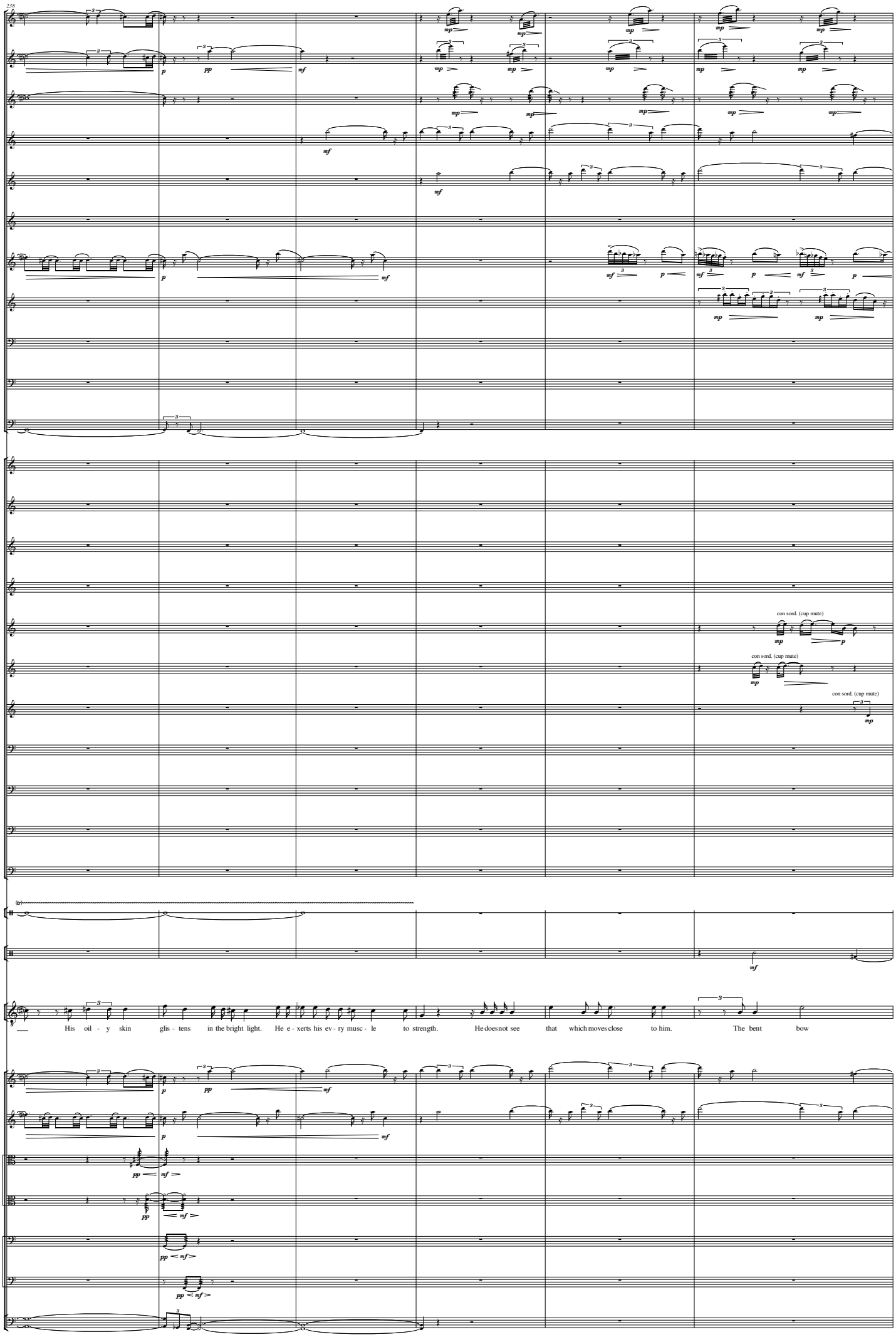
214
CC
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Drums
Tri.
CC
Nio.
do - main in this earth - - ly realm
She is as fee - ble, as fee - ble, as fee -
CC
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
pizz.
arco
div. a 2

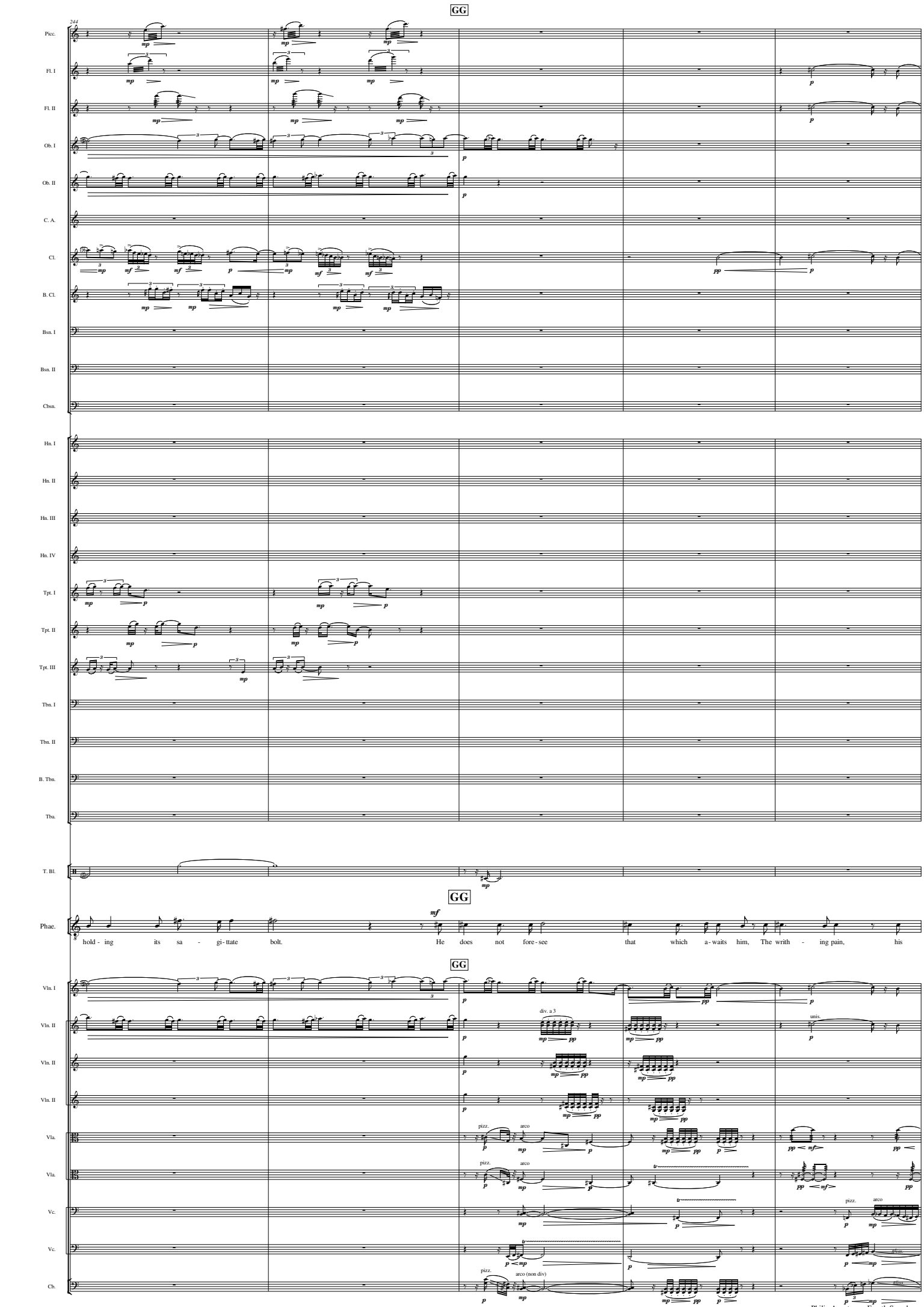
218
DD
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
senza sord.
Tbn. I
Tbn. II
B. Tbn.
Tba.
Drums
Timb.
(thumb)
Nio.
ble as a blind Cy - clops
I sur pass her glo - ry
Vln. I
Vln. II
div a 3 (arco)
Vla.
arco
Vc.
Cb.

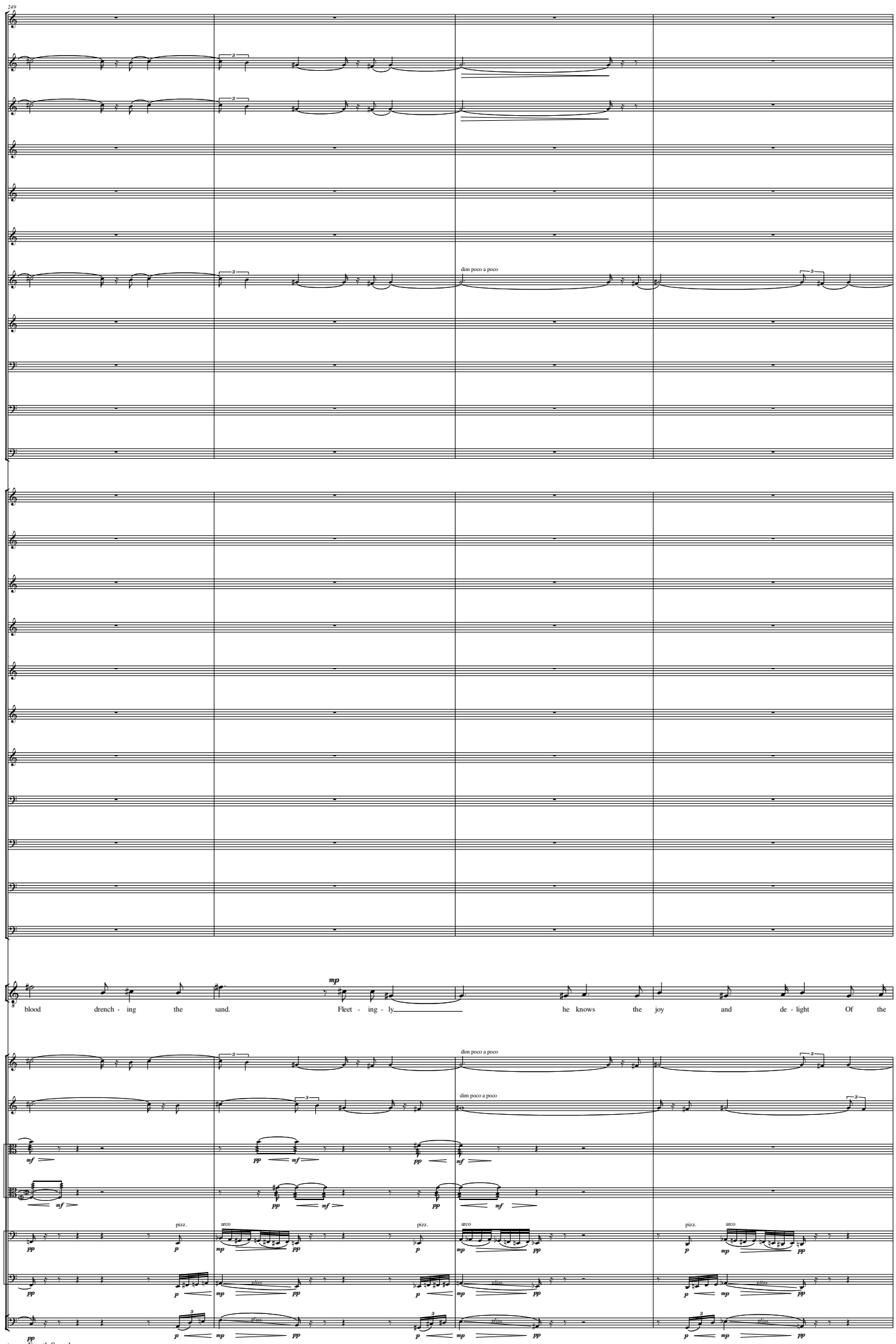
222
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
con sord. (wa-wa mute)
con sord. (wa-wa mute)
Tbn. I
Tbn. II
B. Tbn.
Tba.
Tamb.
Vib.
Nio.
in all re - gards
Vln. I
Vln. II
Vla.
Vc.
Cb.
col legno
nat.
nat. (harms gliss-IV)

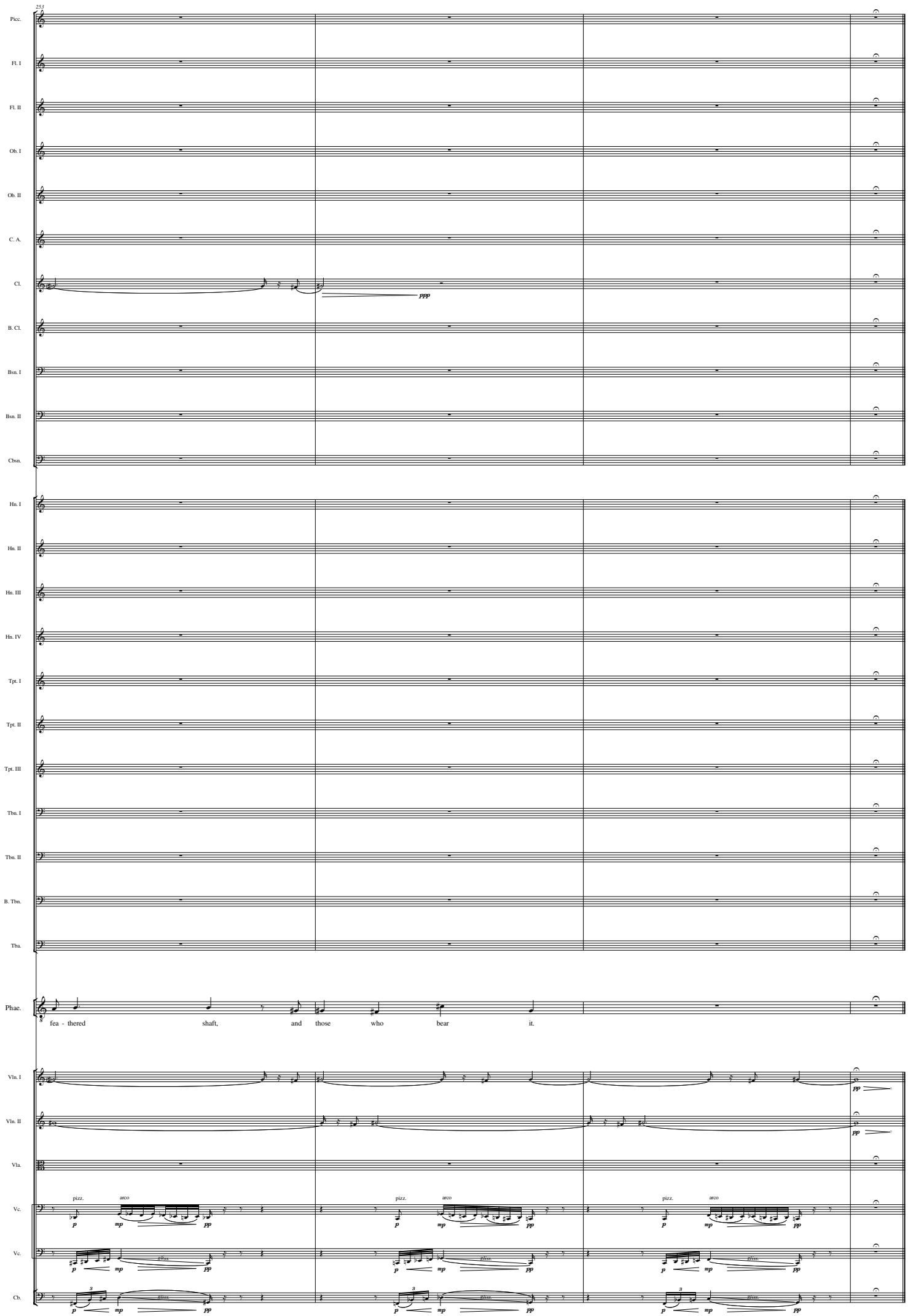
EE
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
con sord. (wa-wa mute)
Tpt. II
Tpt. III
con sord. (straight mute)
Tbn. I
Tbn. II
con sord. (straight mute)
B. Tbn.
Tba.
Hp.
tapping strings
(tapping)
EE
Phae.
They bring a qui - ver of gol - den a - rrows, They shroud their hea - ven - ly forms in the clouds. They de- scend to The - ban
EE
Vln. I
tutti (unis.)
Vln. II
Vln. II
Vln. II
Vla.
col legno
Vla.
col legno
Vc.
pizz.
Vc.
Cb.
col legno
arco
col legno
arco
col legno
arco
col legno
arco

FF
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
blowing air through instrument
blowing air through instrument (muted)
FF
Phae.
to - wers be - low. A - po - llo comes to the young Phae- di - mus. The boy is train - ing in the wrest - ling pit. He gra - pples onthe floor with a-no - ther.
FF
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
arco
unis.
non div.


Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
T. Bl.
Phae.
His oil - y skin glis - tens in the bright light. He e - xerts his ev - ry musc - le to strength. He does not see that which moves close to him. The bent bow
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
con sord. (cup mute)
con sord. (cup mute)
con sord. (cup mute)


GG
244
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
T. Bl.
GG
Phae.
hold - ing its sa - gi - ttate bolt. He does not fore - see that which a - waits him, The writh - ing pain, his
GG
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div. a 3
unis.
pizz.
arco
arco (non div)


249
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
dim poco a poco
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Phae.
blood drench - ing the sand. Fleet - ing - ly he knows the joy and de - light Of the
Vln. I
dim poco a poco
Vln. II
dim poco a poco
Vla.
Vla.
Vc.
pizz.
arco
Vc.
Cb.


253
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
ppp
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Phae.
fea - thered shaft, and those who bear it.
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.
pizz.
arco
p
mp
pp
gliss.

3. The Round River

for soprano and chorus

Philip Armstrong

Moderato ♪=108

Iphigenia

Soprano: The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It speeds a - round In an end - less loop. The

Alto: The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It speeds a - round In an end - less loop. The

Tenor: The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It speeds a - round In an end - less loop. The

Bass: The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It speeds a - round In an end - less loop. The

A

10

Iph.: Its cu - rrent is a stream of e - ner - gy Flow - ing from the soil in - to the fo - li - age, Thence un - to a - ni - mals, Thence back in - to the soil, In a ne - ver - end - ing

S.: Round Ri - ver Ri - ver Flows as a sin - - - -

A.: Round Ri - ver Ri - ver Flows as a sin - - - -

T.: Round Ri - ver Ri - ver Flows as a sin - - - -

B.: Round Ri - ver Ri - ver Flows as a

B

16

Iph.: cir - cle of life; The Earth as a sin - gle or - ga - ni - sm.

S.: gle or - ga - ni - sm. The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi nite - ly re - gre - sive, It

A.: gle or - ga - ni - sm. The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi nite - ly re - gre - sive, It

T.: gle or - - ga - ni - sm. The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi nite - ly re - gre - sive, It

B.: sin - - gle or - - ga - ni - sm. The Round Ri - ver Flows in - to it - self. Re - fle - xive, In - fi nite - ly re - gre - sive, It

C

24

Iph.: We ride the logs and drift wood That float a - long the

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

A.: speeds a round In an end - less loop, In an end - - less loop,

T.: speeds a round In an end - less loop, In an end - less, end - less, loop,

B.: speeds a round In an end - less loop, In an end - less, end - - - less, end - - less,

32
Iph.
S.
A.
T.
B.
mf
Round Ri - ver, We guide the di - rec - tion and speed. E - co - lo - gy is an in - fant just learn - ing to walk, A u - ni - ver - sal cu - ri -
Ri - ver, an end - less loop, an end - less loop, the
Round Ri - ver, an end - less loop. an end - less the Round
Round Ri - ver, Ri - ver, an end - less loop.
Round Ri - ver, Round Ri - ver, an end - less loop, the Round
38
D
p
f
o - si - ty to un - der - stand this life, A state of har - mo ny be - tween peo - ple and the land. Con - ser - va - tion may thus fo - llow. The Round Ri - ver
Round Ri - ver, an end - less loop. The Round Ri - ver
Ri - ver, an end - less loop. The Round Ri - ver
the Round Ri - ver, an end - less loop. The Round Ri - ver
Ri - ver, an end - less, an end - less loop. The Round Ri - ver
45
mp
mf
f
Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It
Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It
Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It
Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It
Flows in - to it - self. Re - fle - xive, In - fi - nite - ly re - gre - sive, It
49
mf
p
speeds a - round In an end - less loop, In an end - less loop.
speeds a - round In an end - less loop, In an end - less loop.
speeds a - round In an end - less loop, In an end - less loop.
speeds a - round In an end - less loop, In an end - less loop.
speeds a - round In an end - less loop, In an end - less loop.

4. Aesthetic Theory

for vocalists, chorus, organ and orchestra

A
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Glass chime
B. D.
Mar.
Hp.
S.
A.
T.
B.
These a - sser - tions of fa - tal - i - sm shall_ not__ a - li - e - nate;
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
highest note (IV)
sul pont.
sul tasto
nat.
div. a 2
div. a 3
div. a 4

11
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
Hp.
S.
A.
T.
B.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vc.
Vc.
Cb.
con sord. (straight mute)
con sord. (straight mute)
con sord. (straight mute)
truth and inn - er wis - dom shall lift us a - bove the poles of po - wer and emp - ty ad - vance
truth and inn - er wis - dom shall lift us a - bove the poles of po - wer and emp - ty ad - vance
truth shall lift us a - bove the po - wer and emp - ty ad - vance
truth shall lift us a - bove the po - wer and emp - ty ad - vance
nat.
sul pont. al tall.
glissando

B
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Glass chime
B. D.
Hp.
S.
A.
T.
B.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vc.
Vc.
Cb.
gliss.
nat.
sul pont.
pizz.
arco
fl.
3:C3
And re - me - dy the poi - son of ex - ploi - ta - tion.
The life wi - thin of au - to-no-my and cre - a - ti - vi - ty shall o - ver - come
The life wi - thin of cre - a - ti - vi - ty shall o - ver - come
And re - me - dy the poi - son of ex - ploi - ta - tion.
The life wi - thin of cre - a - ti - vi - ty shall o - ver - come
The life wi thin shall o - ver - come

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Glass chime
B. D.
Vibe.
Hp.
S.
A.
T.
B.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vc.
Vc.
Cb.
senza sord.
con sord. (stright mute)
sul tasto
nat.
The ty- rant of a life with- out, de - ter - mined of si - lent re - gu - la - tion.,
The ty- rant of a life with - out, de - ter - mined of si - lent re - gu - la - tion.
Si - lent re - - - gu - - la - tion
The ty - rant of re - gu - la - tion
whispering
si- lent re gu -la - tion. si- lent re gu lation
si- lent re - gu -la- tion si- lent re - gu -la - tion
si- lent re - gu - la - tion si- lent re - gu - la - tion
si- lent re - gu -la- tion si- lent re - gu - la -yion
each vocalist improvises based upon the bracket

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
B. D.
Hp.
S.
A.
T.
B.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vc.
Vc.
Cb.
senza sord.
senza sord.
senza sord.
fl.
3:Bb
sul pont.
sul pont.
sul pont.
III
pizz.
arco
The spon - ta - ne - i - ty of the inn - er - most realm shall li - be - rate
The spon - ta - ne - i - ty of the inn - er - most realm shall li - be - rate
The spon - ta - ne - i - ty shall, shall, shall li - be - rate;
The spon - ta - ne - ous shall li - be - rate;

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
B. D.
Tenor Dr.
Mar.
Hp.
S.
A.
T.
B.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vc.
Vc.
Cb.
C
con sord.
sul tasto
nat.
There shall be u - - - - - ni - ty of mind and spi - - - rit. This
U - ni - ty of mind and spi - - - rit.
There shall be u - - - - - ni - ty of mind and spi - rit.
U - - - ni - ty of mind and spi - - - - rit.
There shall be u - - - - - ni - ty of mind and spi - rit.

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
B. D.
Hp.
Nyx.
S.
A.
T.
B.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
Art is im - po - tent in it - self,
The death of pri-mor-di-al myth; We have be-come torn from the an - cient
pur - pose gui - ded
This o - pen path of a - gen - cy and free - dom.
This o - - - pen path of a gen - cy and free - dom.
pur - pose gui - ded of aes - the - tic know - ledge,
This o - pen path of a - gen - cy and free - dom.
pur - pose gui - ded,
This o - pen path of a - gen - cy and free - dom.
sul tasto
nat

D [Of the ether]
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
senza sord.
Timp.
2: E
3: C♯ 4: B
B. D.
Tam-t
Small tam-tam
D [Of the ether]
Das.
Nyx.
Hyp.
shu - dder
Yet here at the lake- side, here in this mu - sic, this a - ppa - ri - tion,
It ri - ses a - bove it - self, be- yond re-flex - i - vi- ty, un-real yet part of the
D [Of the ether]
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div. a 2

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Timp.
B. D.
Tam-t
Das.
u - - ni - ty. Thus the fo - rest sings of more than it speaks, An ex - tra script of veiled mean - ing,
Nyx.
An ex - tra script of veiled mean - ing, Mo-men- ta - ry, fleet - - ing,
Hyp.
u - ni - ty. Thus the fo - rest sings of more than it speaks, An ex - tra script of veiled mean - ing,
Tha.
An ex - tra script of veiled mean - ing, Mo-men- ta - ry, fleet - - ing,
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

E [Of existence]
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
3:D
5:G
4:Bb
(snare drum)
Dr.
Tam-t
Mar.
Hp.
E [Of existence]
Das.
The ge-ne - ra - tive e-mer - gence of spi - rit.
Hyp.
The ge-ne - ra - tive e-mer - gence of spi - rit.
S.
The i - mma- nence, the i - mma- nence of the non - - e - xis - tent The an - ti - the - sis of the em - pi - - - ri - cal,
A.
The i - mma- nence, the i - mma- nence of the non - - e - xis - tent, The an - ti - the - sis, em - pi - ri - cal,
T.
The i- mma- nense, the i- mma- nence, the i- mma- nence of the non - e - xis - tent The an - ti - the - sis of the em - pi - - - - ri - cal,
B.
The i- mma- nense, the i- mma- nence, the i- mma- nence, em - pi - - - - ri - cal,
E [Of existence]
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Dr.
Mar.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
F
The ne - ga - tion, the ne- ga - tion the ne - ga - tion of the ma - te - ri - al or - - - - - der of the world.
The ne - ga - tion, the ne- ga - tion the ne - ga - tion of the ma - te - ri - al or - der of the world.
If,
The ne - ga - tion, the ne - ga - tion, the ne - ga - tion of the ma - te - ri - al or - - - der
If, to call,
The ne - ga - tion, the ne - ga - tion, the ne - ga - tion, or - - - - - der.
If.
unis.
unis.

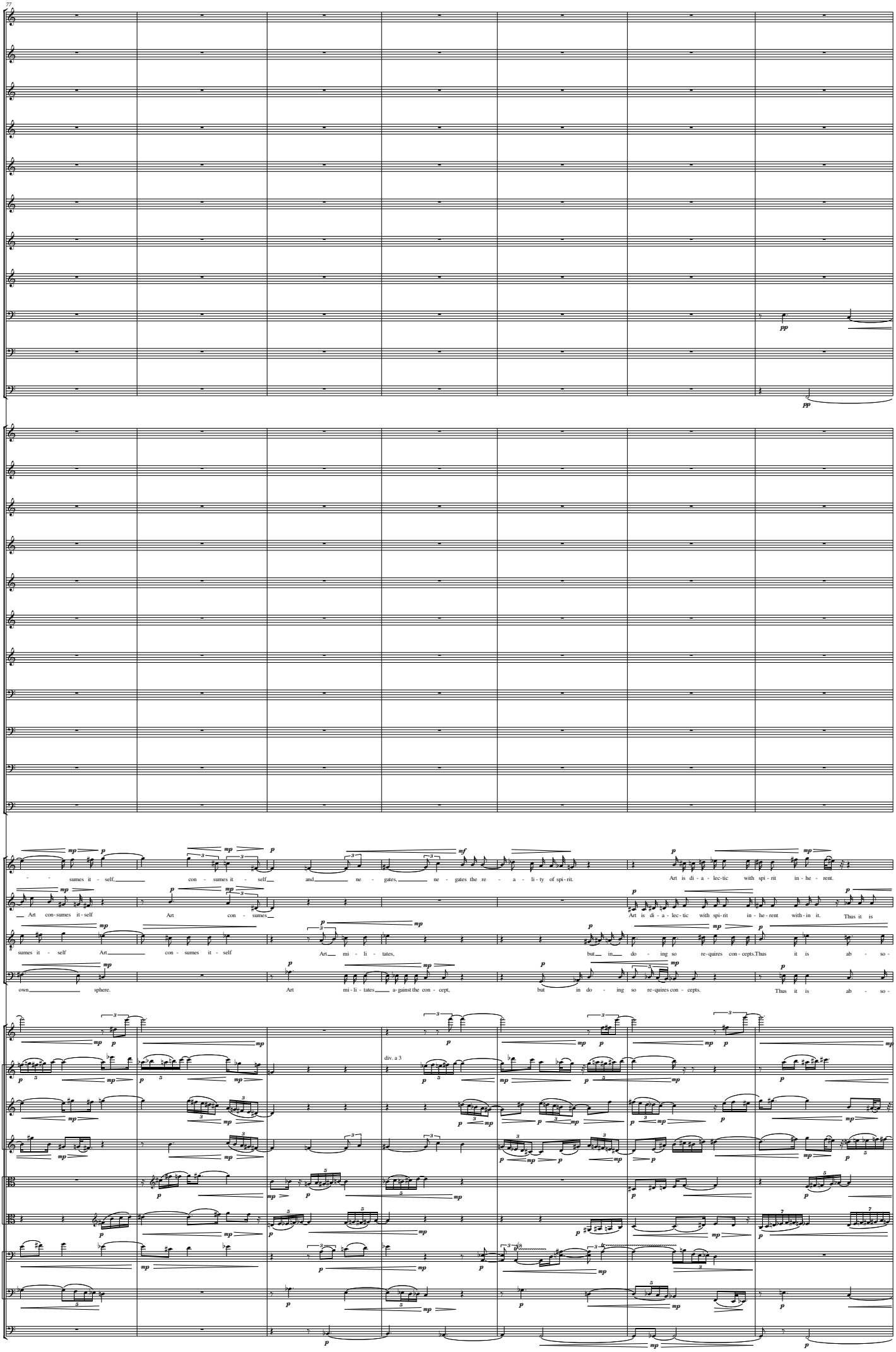
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Dr.
Mar.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
G
unis.
div. a 2
3:D
3:E
The non - e - xis - tent, how it could be non - e - xis-tent if it did not e - xist, Then there, then there is the ex - plo - sion of a - ppear -
if to call the non - e - xis-tent to e - xis-tence is to ask how it could be non - e - xis-tent if it did not e - xist, Then there, then there is the ex - plo - sion of a - ppear -
if to call the non - e - xis-tent to e - xis-tence is to ask how it could be non - e - xis-tent if it did not e - xist, Then there is the ex - plo - sion of a - ppear - ance,
if to call the non - e - xis-tent to e - xis-tence is to ask how it could be non - e - xis-tent if it did not e - xist, Then there, Then there, Then there is a - ppear - ance,

58
H [Of truth]
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
3- B
Whip
S. Cym.
Sizzle cym.
Mar.
Hp.
H [Of truth]
Tba.
When the Ro - man - tic i - ma - gines that, through re - flec - tion and the - ma - tic con - tent,
S.
ance, Cos - mic - 'lly bound to its con - - - verse.
A.
ance,
T.
B.
H [Of truth]
div. a 4
Vln. I
Vln. I
3 & 4
Vln. I
col legno
each individual player improvises figures based upon the bracket
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

62
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Timp.
2: D♯ 5: F♯
3: C♯
B. D.
S. Cym.
Mar.
Tha.
It can grasp art's e - mer - gent e - ther,
Thenthereis re - fu - ta - tion of a - ny re - due-tion toanen - ti-ty or u - ni-ver-sal con - cept.
This claim to u - ni - ver-sal truth is
Vln. I
Vln. I
Vln. I
Vln. II
nat.
Vla.
Vla.
Vc.
Vc.
Cb.

66
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Timp.
B. D.
S. Cym.
Mar.
Hp.
Tha.
Vln. I
Vln. I
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
kissing effect
each individual player improvises figures based upon the bracket
kissing effect
each individual player improvises figures based upon the bracket
kissing effect
each individual player improvises figures based upon the bracket
D C♯ B♭ / E F♮ G♭ A
improvise figures based upon the bracket
self - de-stroy-ing. This af - ter-i - mage of the pri-mordi-al shu- dder, Freed from the fa-bled de-cep-tion of its be- ing- in - it - self, The truth of spi - rit is un - truth, for
unis.
col legno
each individual player improvises figures based upon the bracket
3 & 4
each individual player improvises figures based upon the bracket
highest note

I [Of the dialectic]
J
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
1: F 2: E, 3: B 4: A♯
Mar.
Hp.
I [Of the dialectic]
J
Tha.
truth is real, and no spi-rit is sub-stance.
S.
A.
T.
B.
It is sub - ject me - di - a - ted, the a-ppear-ance of an - o - ther, and ob - ject ma - ni - fest.
The spi - rit draws the sen - su - al un - to its own sphere.
Art con -
I [Of the dialectic]
J
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div.
nat.


77
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
S.
A.
T.
B.
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div. a 3
sumes it - self, con - sumes it - self and ne - gates, ne - gates the re - a - li - ty of spi - rit. Art is di - a - lec - tic with spi - rit in - he - rent.
Art con - sumes it - self Art con - sumes Art is di - a - lec - tic with spi - rit in - he - rent with - in it. Thus it is
sumes it - self Art con - sumes it - self Art mi - li - tates, but in do - ing so re - quires con - cepts. Thus it is ab - so -
own sphere. Art mi - li - tates a - gainst the con - cept, but in do - ing so re - quires con - cepts. Thus it is ab - so -

84
K [Of positivism]
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
S. Cym.
draw double bass bow across tam-tam
Mar.
Hp.
S.
A.
T.
B.
Thus it is ab - so - lute.
This con - trol and do - mi - na - tion by na - t'ral, by na - t'ral law,
ab - so - lute.
lute.
This con - trol, this con - trol and do - mi - na - tion by na - t'ral law, na - t'ral law,
This con - trol, this con - trol by na - t'ral law, na - t'ral law, na - t'ral law,
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
pizz.
arco

88
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
S. Cym.
Mar.
Hp.
Das.
S.
A.
T.
B.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div. a 4
unis.
pizz.
arco
The bour - geois dog- ma of art's in - tu - i - ta - bi - li - ty
This will to treat the ri - - ches of na - - turre as sole - ly be - ne - fi - cient is re - fu - ted By in - tu - i - tion of what is not in - tu - i - ta - ble.
This will to treat the ri - - ches of na - - ture
This will to treat the ri - - ches of na - - turre, Sole - ly be - ne - fi - cient is re - fu - ted, Sole - ly, Sole - ly,
Sole - ly, Sole - ly, Sole - ly, Sole - ly, Sole - ly,

L [Of dogma]
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
B. D.
S. Cym.
Tam-tam
L [Of dogma]
Das.
re - futes dis - cur - sive think - ing, yet it al - so su-ppre- sses non - con-cep- tual me - di - a - tion
Nyx.
The norm of in - tu - i - ta-bi - li - ty re - futes dis - cur - sive think - ing,
L [Of dogma]
Vln. I
Vln. II
Vln. II
Vln. II
sul pont. al tall.
gliss.
Vla.
Vla.
Vc.
Vc.
Cb.

95

M [Of reification]

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
5:Gl
B. D.
S. Cym.
Mar.

M [Of reification]

Das. Art's in - tu - i - ta - bi - li - ty is a self - con - tra - dic - tion.
Nyx. Art's in - tu - i - ta - bi - li - ty is a self - con - tra - dic - tion.
Hyp.
Tha. The more its
The more the work be-comes po-si-ti-vis - tic and is said to be i - den - ti - cal to its in - tu - i - ta - bi - li - ty,
S. The more the la - bour of art is ob - jec - ti - fied,
A. The more the la - bour of art is ob - jec - ti - fied,
T. The la - bour of art, la - bour of art, la - bour of art,
B. The more, the more ob - jec - ti - fied, ob - jec - ti - fied, ob - jec - ti - fied,

highest note
gliss.
each individual player improvises figures based upon the bracket

M [Of reification]

Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
nat.
unis.
highest note on II

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
B. D.
S. Cym.
Mar.
Das.
Nyx.
Hyp.
Tha.
S.
A.
T.
B.
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
spi - rit is re - i - fied as an i - deal
mes - ssage, Rea - dy to pro- vide a pre - su - pposed
a pri - o - ri an - swer and so - lu - tion in con - cep - tu-al terms. It re - i - fies in - tu - i - ta - bi - li - ty
Rea - dy to pro- vide a pre - su - pposed
a pri - o - ri an - swer and so - lu - tion in con - cep - tu-al terms. It re - i - fies in - tu - i - ta - bi - li - ty
The more the work rings holl - ow and be - comes a - li - en.
The ra - di - ance of con - ste - la - tions that be - come ci - phers,
This no - tion of art as po - li - ti -
The more the work rings holl - ow and be - comes a - li - en un - to it - self.
The ra - di - ance of con - ste - la - tions
The ra - di - ance,
The ra - di - ance of con - ste - la - tions,
The more, The ra - di - ance,

N Andante ♩= 80
Picc.
Fl. I
Fl. II
Ob. I
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Glass chime
B. D.
S. Cym.
Tam-t
Mar.
T. bells
Hp.
stroking strings with palm of hands
improvise figures based upon the bracket
Das.
Nyx.
Hyp.
Tha.
S.
A.
T.
B.
Org.
as im - pe- ne-tra ble, Guar- ded a - gainst sub - ver - sive threats to the har- mo- niesthe work pur - por- te- dly re- flects.
cIly en- gaged, En - light - en - ment va - lues; It in - te- grates art un - to the re - a - li - ty it o - ppo- ses.
re - gress - es back to En-light - en - ment va - lues; It in - te- grates art un - to the re - a - li - ty it o - ppo- ses.
En-light - en - ment va - lues; It shuff - les a - way the an - ti - the - sis of art to re - a - li - ty; The sen - sual here as re -
En-light - en - ment va - lues; to re - a - li - ty;
N Andante ♩= 80
div. a 4
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
highest note

Tempo Primo ♩ = 60 [Of modality]
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
T. bells
A.
T.
frac - ted tim - bre;
Ar - tis - tic con
B.
If the world is ruled by the u - ni - ver - sal, then the con - tin - gent must be - come ab - stract ne - ce - ssi - ty.
Org.
Vln. I
Vln. II
Vla.
Vc.
Cb.
unis.

113
P [Of mereology]
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
P [Of mereology]
Nyx.
The e - ther is par - ti - cu - lar, and va - ri - a - ble, ex - change a - ble, but not in - ter - change - a - ble,
S.
by a - na - ly - sis for all such a - na - ly - sis is per - va - ded by the con - cep - tu - al,
A.
cep - tion by a - na - ly - sis can prove in - tu - i - ta - ni - li - ty, for all such a - na - ly - sis is per - va - ded by the con - cep - tu - al,
T.
Ar - tis - tic con - cep - tion can prove, for all such a - na - ly - sis is per - va - ded by the con - cep - tu - al,
B.
Ar - tis - tic con - cep - tion can prove, for all such a - na - ly - sis
Org.
P [Of mereology]
Vln. I
unis.
Vln. II
div. a 3
Vln. II
Vln. II
Vla.
Vla.
Vc.
div. a 2
Cb.

119
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Nyx.
Here there is no i - den- ti-ty of the spi- ri-tual and the non - spi- ri- tual.
S.
Its te - los is not of the spec - trum, con-struc-ted by a con-stant u - ni - ver - sa - li- ty.
A.
Its te - los is not of the spec - trum, con-struc-ted by a con - stant u - ni - ver - sa - li - ty.
T.
Sub - - sti - tu - tive; Its te - los is not of the spec - trum, con-struc-ted by a con - stant Pla - to - nic u - ni - ver - - sa - li - ty.
B.
u - ni - - - ver - sa - li - ty.
Org.
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
unis.
div. a 2
Vc.
Vc.
Cb.

125
Q
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
S.
A.
T.
B.
Org.
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
i - mme - di - a - cy.
de - nied by fu - sion.
This spi - rit
Spi - rit is the func - tion of that of which it ri - ses. This sen - suous
i - mme - di - a - cy.
de - nied by a - ny fu - sion.
This sen - suous
i - mme - di - a - cy.
de - nied by a - ny fu - sion.
i - - - mme - - - di - a - cy.
unis.
div.
pizz.

R Andante ♩= 80 [Of natural enchantment]
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Glass chime
S. Cym.
draw double bass bow across tam-tam
Mar.
T. bells
Hp.
R Andante ♩= 80 [Of natural enchantment]
Nyx.
S.
is not in - dis - cer - ni - ble from the sen - su - al e - le- ment;
A.
in - dis - cer - ni - ble from the sen - su - al e - le- ment;
T.
E le- ment; sen - su - al e - le - ment; e - le - ment;
We shall re - co - ver the en chant - ment
B.
E - le - ment; e - le - ment; e - le - ment; e - le - ment;
Org.
R Andante ♩= 80 [Of natural enchantment]
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div. a 4

136
S
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Hp.
E♭ F♭ G♭
Nyx.
Our mu - sic be - comes o - ther than the tan - gi - ble
S.
these en - vi - rons.
A.
these en - vi - rons.
T.
O
B.
O
Org.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

144
T
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Hp.
Nyx.
By be - com - - ing the tan - gi - ble,
A.
T.
ther
O . . . . .
B.
ther
Org.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

152
U
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Metal bl.
swilling water in metal bowl while tapping with beater in an irregular yet gentle manner
Hp.
U
Nyx.
S.
A.
T.
B.
ther
O
Org.
U
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

160
Hn. I
Hn. II
Hn. III
Hn. IV
Perc. III
Hp.
Nyx.
T.
B.
Org.
Vln. I
Vln. II
V
p
mp
Not through lo - cal - i - sa - tion in space - time,
By the i - mma- nence,
ther,
O

169
Hn. I
Hn. II
Perc. III
Hp.
Nyx.
T.
B.
Org.
Vln. I
Vln. II
p
mp
i - mma - nence,
Of the aes - the - - -
ther,
O

Perc. III
Hp.
Nyx.
Org.
Vln. I
Vln. II
p
ppp
tic.

5: The Ecology of Wisdom

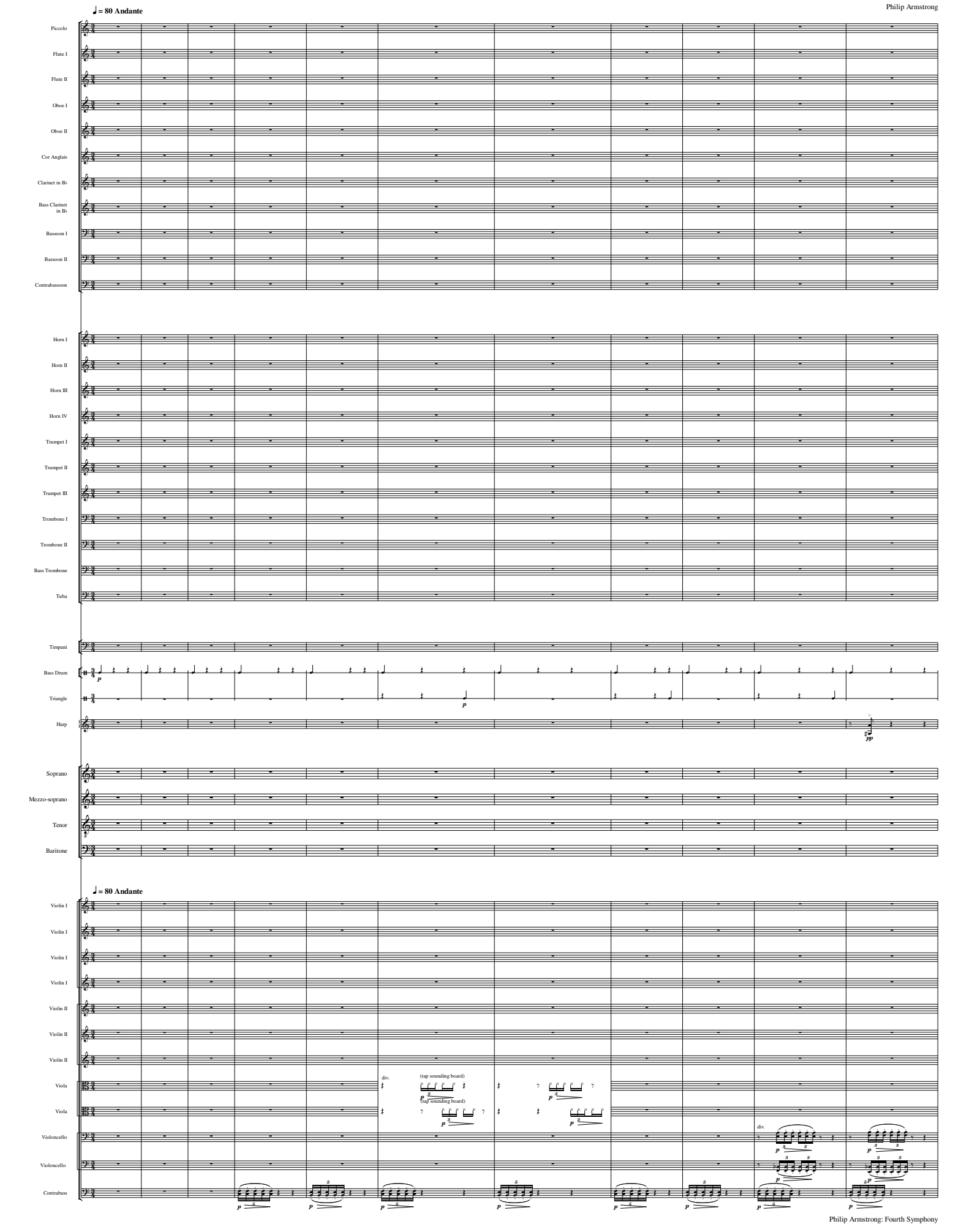
for mezzo-soprano and organ

Philip Armstrong

33
E
Poly.
Org.
Ped.
na - ture.
Re - fute a - tom-ist e - ssence That di vides the hu - man from
37
F
na - - ture. A - ssert a to - tal field vi - sion of the world, the u - ni - ty of life, of di - ver - si - ty, of in - ter - de -
42
pen - dence; The i - den - ti ty of a li - ving thing is foun - ded u - pon e - co - lo - gi eal re - la - tions with the
47
G
rest. When du - - ty is per - formed not for the ca - te -
50
go - ri - cal im - pe - ri - tive, but for in - - cli - - na - - tion,
53
Then it is beau - ti - ful ac - - tion.

6. The Way of the One and the Many

for vocalists, chorus, organ and orchestra



A
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Congas
B. Drum
Tri.
Hp.
S.
A.
con sord.
We seek we seek re - con - ci - li - a - tion, re - con - ci - li - a - tion
We seek we seek re - con - ci - li - a - tion with the
A
Vln. I
Vln. II
Vla.
Vc.
Cb.
div.
arco
pizz.
arco (ricochet)

20
B
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Congas
B. Drum
Tom-tom
(with hands)
Mar.
Hp.
S.
with the world
We shall, we shall em - brace the in - tu - i - tive, em - brace the in - tu - i - tive gist.
A.
world We shall em - brace the in - tu - i - tive gist.
T.
improvise independently guttural sounds
B.
improvise independently guttural sounds
Org.
Ped.
B
ricochet
Vln. I
Vln. II
arco
Vla.
pizz.
Vc.
Cb.

26
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tom-tom
Mar.
Psy.
S.
A.
Perc.
Perc.
Org.
Ped.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
Of ma - tter im - bued with the sub - ject - i - val di - - - - men - sion.
The
Of ma - tter im - bued
Of ma - tter im - bued
Of ma - tter im - bued
arco

C
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Timp.
1: F♯ 2: E 3: C♯ 4: A 5: G
Tamb.
thumb
Mar.
Hp.
G♭ A♭
Ech.
Psy.
T.
B.
The inn - - er - ness of things, The inn - er - ness of things,
inn - er - ness, inn - - er - ness, of things, The inn - er - ness of things,
The
The inn - er, The inn - er, inn - er - ness,
C
Vln. I
Vln. I
2-4
Vln. II
Vln. II
Vln. II
pizz.
arco
Vla.
Vla.
Vc.
Vc.
Cb.
pizz.
arco

D
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
senza sord.
Congas
Glock.
Hp.
Ech.
Psy.
S.
A.
T.
B.
An ex - ten - tion of sub - - jet - i - vi - ty to phy - si - cal matt - er is re - quired
An ex - ten - tion of sub - - jet - i - vi - ty to phy - - si - cal matt - er
inn - er - ness of things.
of things.
D
div. a 4
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

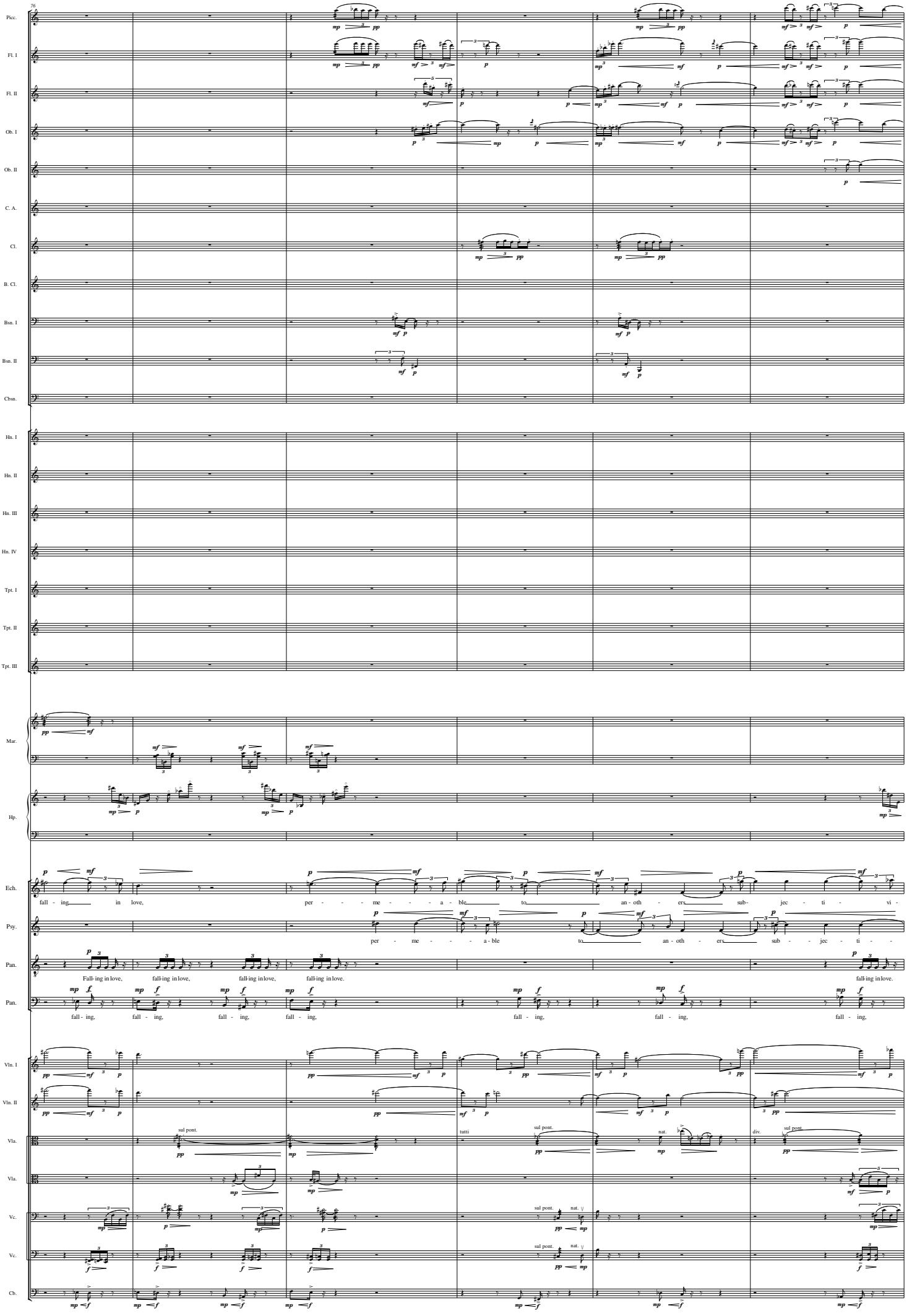
E
accel.
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Timp.
Wood Chm.
Congas
Mar.
Hp.
S.
A.
T.
B.
It is not, It is not pass - - - ive or
It is not pass - ive, not pass - ive or
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
pizz.

F Andantino ♩=92
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Tom-tom
Tamb.
Mar.
Hp.
Pan.
T.
B.
It is ac - tive, it is ac - tive im -
sta - - tic, It is ac - - - tive.
sta - - - - tic.
F Andantino ♩=92
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
arco
pizz.

56
G
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Whistle
glizz.
Mar.
Pan.
- pul - - - - - sion
G
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
sul pont.
nat.
port.
nat. (ricochet)
pizz.
arco

H ♩=72 Adagietto
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Mar.
Hp.
Ech.
The world as will, the world as will and i - dea.
The world as will and
Psy.
The world as will and
H ♩=72 Adagietto
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
tutti
sul pont.
nat.

I
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Mar.
Hp.
Ech.
Psy.
Pan.
i - dea and i - dea.
Fall - ing in love, fall - ing in love.
i - dea and i - dea.
Fall - ing fall - ing, fall - ing.
I
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
nat.
div.
div.
part.


76
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Mar.
Hp.
Ech.
fall - ing in love, per - - - me - - - a - ble to an - oth - ers sub- jec - ti - vi -
Psy.
per - me - - - a - ble to an - oth - ers sub - - jec - ti - -
Pan.
Fall-ing in love, fall-ing in love, fall-ing in love, fall-ing in love. fall-ing in love.
Pan.
fall - ing, fall - ing, fall - ing, fall - ing, fall - ing, fall - ing, fall - ing,
Vln. I
Vln. II
Vla.
sul pont.
tutti
nat.
div.
Vla.
Vc.
Vc.
Cb.

J
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Mar.
Hp.
Ech.
Psy.
Pan.
Pan.
S.
A.
T.
B.
ty.
- vi - ty.
fall-ing in love.
fall-ing in love.
fall-ing in love.
fall - ing,
fall - ing,
fall - ing,
Sen - - si - tive to beau - ty su - ffi cien - cy the depth the dear -
Sen - si tive to beau - ty su - ffi cien - cy the depth the dear -
Su - ffi - cien - cy the depth the dear -
Sen - si - tive to beau - ty Depth the depth the dear -
J
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div.
sul pont.
nat.
tutti
sul pont.
nat.
sul pont.
nat.
div.

87
K
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Tpt. I
Tpt. II
Tpt. III
Tba.
Timp.
Mar.
Hp.
Ech.
A sun - set, sil - hou - ette of all ob - jects, a sun - - - set,
Psy.
A sun - set, sil - hou- ette of all ob - jects,
S.
-ness of ob - jects.
A.
-ness of ob - jects.
T.
- ness of ob - jects.
B.
- ness of ob - jects.
K
tutti
Vln. I
Vln. I
Vln. I
Vln. I
div.
Vln. II
Vln. II
Vln. II
Vla.
Vla.
sul pont.
nat.
Vc.
Vc.
Cb.

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tba.
Timp.
1: F 2: D 3: B♭ 4: A♭ 5: G
Mar.
Hp.
Ech.
Psy.
S.
A.
T.
B.
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
the di - - - ffe - rence be - tween them is re- moved,
of all, of all.
En - chant - ment, en - chant - ment, en - chant - ment, en - chant - ment.
En - chant - ment, en - chant - ment, en - chant - ment, en - chant - ment.
Fall - ing, fall - ing, fall - ing, love, en - chant - ment, love, en - chant - ment, love, en - chant - ment, love, en - chant - ment.
Fall - ing, fall - ing, fall - ing, in love, en - chant - ment, love, en - chant - ment, love, en - chant - ment, love.

90
L
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Mar.
Hp.
Pan.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
con sord.
con sord.
Mind is the re - flex - ive, pur- pos - ive as - pect
pur - pos- ive, pur - pos - ive, pur - pos - ive, pur - pos- ive,
The pur - - pos - ive, mind is the re - flex - ive, pur - pos - ive as - pect
Mind is, mind is, mind is, mind is,
solo
sol.
tutti div. a 2

104
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
con sord. (wa-wa mute)
Tpt. II
con sord. (wa-wa mute)
Tpt. III
con sord.
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Mar.
Sm tam-t
Hp.
Pan.
Mind is, mind is, mind is, mind is, mind is,
B.
pur - pos - ive as - pect of the self di - rec - tive. self re - a - li - - - - sing sys - tem.
Org.
Ped.
Vln. I
tutti div. a 3
Vln. II
Vln. II
Vln. II
tutti div. a 2
Vla.
Vla.
Vc.
Vc.
tutti
Cb.

108
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Tbn. I
Tbn. II
B. Tbn.
con sord.
Tba.
Timp.
Sus. Cym.
Small
Mar.
Ech.
Psy.
Pan.
Pan.
S.
A.
T.
B.
mind,
re - flex - ive
pur - po - sive as - pect,
re - flex - ive,
Org.
tutti div. a 4
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
pizz.
arco (sul pont.)
Vla.
Vla.
Vc.
Vc.
Cb.

112
N
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
1: F♯ 2: E♭ 3: C 4: A♭ 5: G
Sus. Cym.
Medium
Large
Mar.
Ech.
Psy.
Pan.
Pan.
S.
A.
T.
B.
Org.
Ped.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
senza sord.
pizz.
arco (sul pont.)
II/III
re - flex- ive mind
Sub-jec - ti-vi-ty
re - flex - ive mind!
is mind!

117
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
B. Drum
Mar.
Ech.
Psy.
Pan.
Pan.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
O
O
Re - flex - ive mind, is mind!
Ma - tter pre - sent
Mind, is mind!
Ma - tter pre - sent
Mind, is mind, is mind!
Mind, is mind, is mind!
tutti
tutti
pizz.
arco
pizz.

122
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
B. Drum
Mar.
Ech.
Psy.
Org.
Ped.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
to it - self, to it - self e - ven if, e - ven if in - di - vi - dual ob- jects
to it - self, to it - self e - ven if, e - ven if in - di - vi - dual ob- jects
arco
pizz.

Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Dr.
Mar.
Ech.
Psy.
Pan.
Pan.
S.
A.
T.
B.
Org.
Ped.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
P
P
(Snare)
are
not.
Love!
En - chant - ment,
en - chant - ment,
Love;
Not;
blo- ssoms,
sul pont.
tutti
(tap sounding board)
arco
pizz.

111
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Dr.
Hp.
Dr C♮ E♭ G♭
S.
A.
T.
B.
Sub - jec - ti - vi - ty
blo - ssoms, blo - ssoms,
blo - ssoms in - to
Org.
Ped.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
nat.
pizz.
arco

Q
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Timp.
Dr.
Mar.
Hp.
Ech.
Psy.
S.
A.
T.
B.
Org.
Ped.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
tutti
sen - - -

142
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Congas
Mar.
Ech.
Psy.
S.
A.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vc.
Vc.
Cb.
one
div.
ma - - ni - fest, but pre - sent
ma - - ni - fest, but pre - sent to it - self.
Sub - jec - - - - ti - vi - ty an
Ne - - - - ce - - - - sse - - ri - - ty an

147
R
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Congas
Glock.
Ech.
Psy.
Pan.
Pan.
S.
A.
tutti
Sub - ject - ti- vi-ty is,
Sub - ject,
Ti- vi ty,
in - - di - - vi - si - ble u - - ni - - ty
R
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
tutti

152
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Glock.
Ech.
Psy.
Pan.
Pan.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
is a func - tion of the re - fle- xive ac - - - tion of self rea - li - za - tion
is a func - tion of the re - fle- xive ac - - - tion of self rea - li - za - tion
is a func - tion
ty, ti - vi ty,
div.
unis.

S
♩=88 Andantino
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Tom-tom
Mar.
Ech.
Psy.
T.
B.
is not a great ma - chine but a thought
The u - ni - verse is not a great ma - chine but a great thought
Ac - tive glo - bal cos - mic self, ac - tive glo - bal cos - mic self, ac - tive glo - bal cos - mic self.
S
♩=88 Andantino
tutti
div.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

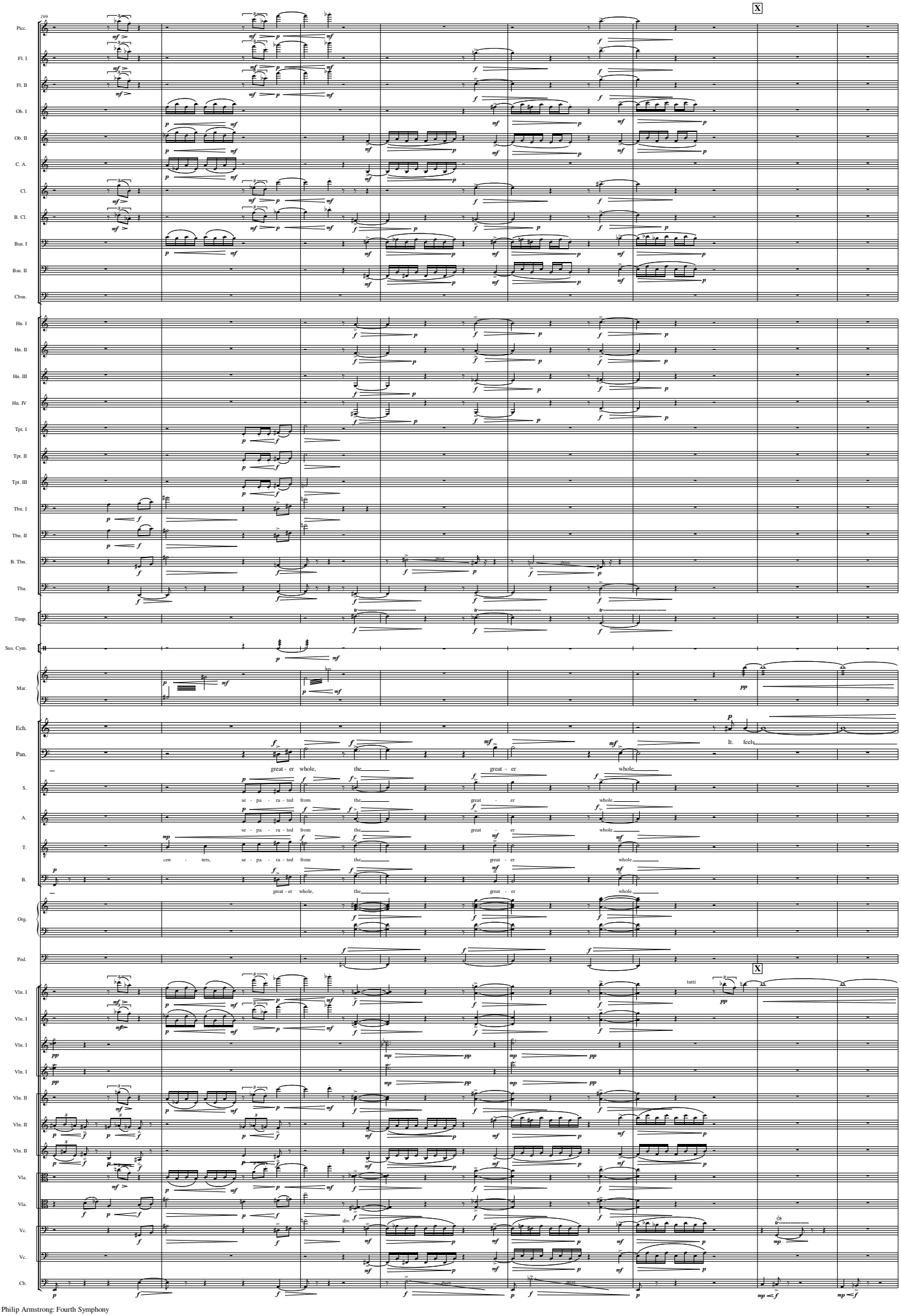
T Allegro ♩=144
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Tom-tom
Mar.
Ech.
Ac - tive glo - bal, cos - mic self,
Psy.
Cos - mic self, cos - mic self, ac
Pan.
Cos- mic self,
Pan.
Ac - tive glo - bal, ac - tive glo - bal,
T.
B.
Ac-tive glo-bal cos-mic self. ac-tive glo-bal cos-mic self.
T Allegro ♩=144
tutti
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
pizz.
arco

171
U Andantino ♩ =88
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Ten. Dr.
Mar.
Psy.
tive glo - bal cos - - - mic.
Pan.
cos - mic self, cos - mic self.
Pan.
ac - tive glo - bal, ac - tive glo - bal,
A.
Self.
T.
Ac - tive, ac - tive glo - bal cos-mic self, ac - tive glo - bal cos-mic self,
B.
Ac - tive, ac - tive glo - bal cos-mic self, ac - tive glo - bal cos-mic self,
U Andantino ♩ =88
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div.
arco
pizz.
arco

177
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Ten. Dr.
Mar.
Psy.
Pan.
T.
B.
The u - ni - verse is a great in - fi - nite - ly mod - u - la - ted
The u - ni - verse is it - - - self, ac- tive glo- bal, ac- tive glo- bal,
ac - tive glo- bal. Self., ac - tive glo- bal, ac - tive glo- bal,
ac - tive glo - bal cos - mic self, self, cos mic self, ac - tive glo - bal self, ac - tive glo - bal, ac - tive glo - bal,
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
tutti

V Allegro ♩=144
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Ten. Dr.
Mar.
Psy.
field im- pul - sion
How it feels,
of how re- a - li- ty feels
to it- self
to it -
Pan.
ac- tive glo- bal.
Ac- tive glo- bal,
feels,
ac- tive glo- bal,
Pan.
Ac- tive glo- bal,
feels,
ac- tive glo- bal,
S.
To it -
T.
ac- tive glo- bal.
B.
ac- tive glo- bal.
V Allegro ♩=144
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
tutti
pizz.
arco
div.

W Adagietto ♩=72
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Sus. Cym.
Mar.
Psy.
Pan.
Pan.
S.
A.
T.
B.
Org.
Ped.
self from the in - - side.
ac- tive glo- bal, ac- tive glo- bal.
ac- tive glo- bal, ac- tive glo- bal,
self from the in - - side.
Cen - ters, cen - ters, cen - ters of sub - jec - ti - vi - ty from,
The great - er, se - pa - ra - ted, cen - ters, cen - ters, cen - ters of sub - jec - ti - vi - ty from,
Cen - ters, cen - ters, cen - ters, the great - er whole, from,
Great - er whole, from,
Sub - jec - ti - vi - ty from,
small
W Adagietto ♩=72
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
div.
arco
arco
tutti
arco


199
X
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Sus. Cym.
Mar.
Ech.
Pan.
S.
A.
T.
B.
Org.
Ped.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
great - er whole, the great - er whole
se - pa - ra - ted from the great - er whole
cen - ters, se - pa - ra - ted from the great - er whole
great - er whole, the great - er whole
It. feels
tutti
div.
X

207
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Mar.
Hp.
Ech.
Pan.
T.
Vln. I
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
an i - nner - ness,
i - nner - ness,
It. feels,
i - nner - ness,
it.
feels.
It feels an
It
tutti
sul pont.

Y
accel.
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Mar.
Hp.
Pan.
T.
B.
i - nner - ness, to its, its re - a - li - ty, as well as, as an out - er, out -
feels, i - - - nner - ness as well as an out - er - - -
It feels, it feels, it feels, it feels, it feels, it feels, it feels,
Y
accel.
div.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

Andantino ♩=84
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Whistle
Sus. Cym.
small
Glock.
Ech.
Psy.
Pan.
Phy- si - ca - li - ty
be - comes e - - xis - tent
er - ness.
E - - - - - xis - -tent -
T.
ness.
B.
it feels.
Org.
Ped.
Andantino ♩=84
Vln. I
Vln. II
Vla.
Vc.
Cb.
sul pont.
nat.
pizz.
arco

227
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Whistle
Sus. Cym.
Glock.
Ech.
si - mul - ta - ne - ous with sub - ject - i - vi - ty.
Psy.
si - mul - ta - ne - ous with sub - ject - i - vi - ty.
Pan.
with sub - ject - i - vi - ty.
Pan.
with sub - ject - i - vi - ty.
Org.
Ped.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
nat.
sul pont.
arco
pizz.
glissando

AA
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Glock.
Hp.
Psy.
Pan.
Pan.
B♭ E♭
F♯
C♯
Re
du
ces,
Nei - - ther, nei - - - ther,
nei - ther
re - du-
Nei - - - ther, nei - - - ther,
re -
du
AA
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
sul pont.
nat.
sul pont
pizz.
arco

225
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Sus. Cym.
Mar.
Hp.
Fx C♭ B♭
Ech.
Psy.
Pan.
Pan.
S.
A.
T.
B.
Org.
Ped.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
re - du ces,
re - du - - - - - ces, e -
ces,
re - du - - - - - ces,
E -
sul pont.
nat.
4: A
8va
8vb

238
Picc.
Fl. I
Fl. II
Ob. I
Ob. II
C. A.
Cl.
B. Cl.
Bsn. I
Bsn. II
Cbsn.
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Sus. Cym.
Large
Mar.
Hp.
Ech.
Psy.
Pan.
Pan.
S.
A.
T.
B.
Org.
Ped.
Vln. I
Vln. I
Vln. I
Vln. I
Vln. II
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
xis
tent
to the o - ther.

7: Of Mind

for tenor, chorus, organ and orchestra

Philip Armstrong

A
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
B. D.
Siz. Cym.
Cos.
to be a mind, A par - ti - cle of e - ner - gy,
S.
to be a mind, A par - ti - cle of e - ner - gy,
A.
like to be a mind, A par - ti - cle of e - ner - gy,
T.
to be a mind, A par - ti - cle of e - ner - gy,
B.
a mind, a mind,
Org.
A
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vc.
Vc.
Cb.
ricochet

15
B
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
2: F 3: D 4: B♭ 5: G
Timp.
Hi hat
open
Ped. B. D.
B. D.
Siz. Cym.
Cos.
A na - tu - ral world in - te - gra - ting the phy - si - cal and the phe - no - me - nal.
Org.
B
Vln. I
tutti nat.
Vln. I
Vln. II
tutti nat.
Vln. II
Vla.
pizz.
Vc.
Vc.
Cb.
pizz.

20
Hi hat
Ped. B. D.
Cos.
mf
f
mf
Of mind groun - ded at the fun - da-men - tal le - vel. Com - pa - - ti - ble
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
p < f
p < f
Vc.
tutti pizz.
Cb.

25
Hi hat
Ped. B. D.
Mar.
mp
Cos.
with cau - sal clo - sure, A mind in - trin - sic to the
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
p < f
Vc.
div. a 2 arco
arco
Vc.
arco
Cb.

30
Hi hat
B. D.
Tri.
Cos.
phy - si - cal.
Vln. I
Vln. II
Vln. II
Vla.
arco
pizz.
Vc.
tutti
div. a 2
pizz.
Cb.

36
C
Cos.
The ste -
S.
Is o - ver - come, is o - ver - come, The ste - - -
A.
Is o - ver - come, The ste -
T.
The ste - - - - -
B.
The ste - ri - li - ty of
C
Vln. I
Vln. II
tutti
Vln. II
Vla.
arco
Vc.
Vc.
Cb.
arco

42
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
B. D.
Cos.
ri - li - ty of the ma - te - ri - al is o - ver - come, The in - e - ffi - ca - cy of
S.
ri - li - ty of the ma - te - ri - al is o - ver - come,
A.
ri - li - ty of the ma - te - ri - al is o - ver - come,
T.
ri - li - ty of the ma - te - ri - al is o - ver - come,
B.
the ma - te - ri - al is o - ver - come,
Org.
Vln. I
ricochet
Vln. II
Vla.
Vc.
Vc.
Cb.

48
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
B. D.
Siz. Cym.
Cos.
the e - pi - phe-no - - - me-nal - is - van - quished; - - - E - mer - gence - with - out sub - stance du -
Org.
Vln. I
ricochet
tutti nat.
Vln. I
ricochet
Vln. II
tutti nat.
Vln. II
ricochet
Vla.
Vc.
Vc.
Cb.

53
D
Hn. I
Hn. II
Hn. III
Hn. IV
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tbn. II
B. Tbn.
Tba.
Timp.
Cos.
a - li - sm.
There is some - thing it is like
S.
There is some - - - - - - thing it is like
A.
There is some - - - - - - thing it is
T.
Some - - - - - - thing it is like
B.
There is some - - - thing to be
Org.
D
Vln. I
Vln. II
Vla.
Vc.
Vc.
Cb.

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