

Philip Armstrong

Third Symphony

Hermeneutic Renewal

for large orchestra

1. Of Socratic Virtue & Euripides' Orestes	1
2. Of Augustine Soteriology & Hildegard's Harmony of All Heaven & Luther's Love and Grace	5
3. Of Leibniz's Rationalism & Bach's Well-Tempered Clavier	28
4. Of Hegel's Dialectics & Beethoven's Piano Sonata, Op 111	40
5. Of Schopenhauerian Will & Wagner's Tristan and Isolde	65
6. Of Wittgenstein's Tractatus & Schoenberg's Variations	73
7. Of Lévi-Strauss's Structuralism & Lutosławski's Second Symphony	86
8. Of Lewis' Trans-World Identity & Stockhausen's Sirius	102
9. Of Berdyaev's Existentialism & Gubaidulina's Offertorium	113
10. Of Levinas' Phenomenology & Millennial Self-Consciousness	132

Instrumentation:

1 piccolo

2 flutes

2 oboes

1 cor anglais (F)

2 clarinets (Bb)

1 bass clarinet (Bb)

2 bassoons

1 contra bassoon

4 horns (F)

3 trumpets (C)

2 tenor trombones

1 bass trombone

1 tuba

1 timpani (5)

4 percussion

I) Bass drum, cymbal with cello/bass bow;

II) Tam-tam, suspended cymbal, crash cymbals, Zills (finger cymbals), triangle, thunder sheet, 2 congas, 2 temple blocks;

III) snare drum, maracas, castanets, tambourine, claves, whip;

IV) marimba, glockenspiel, crotales, tubular bells;

1 harp

strings

The score is written in C (with standard octave transpositions)

Duration: 50 minutes

Written in 2015

Third Symphony - Hermeneutic Renewal

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Introductory notes

My Third Symphony comprises a series of encounters with the work of previous historical eras. Each of these hermeneutical encounters - and the dialogue that ensues - seeks to disclose essential elements of the historical work, which might in turn inform subsequent interpretations of that work. Furthermore the dialogue seeks to examine the traits and values of my own music. The last movement is an encounter with - and a quest for a renewed personal understanding of - my own work of the past.

Gadamer's Hermeneutics

Gadamer (1900 - 2002) sought to understand the nature of understanding, and in particular the nature of interpreting texts - and art and music. His intent was not to determine how texts could or should be understood, but to demonstrate what is involved in the act of interpretation beyond the specific intent.

In his *Truth and Method* (1960) he outlined a notion of philosophical hermeneutics whereby, even if there can be no single discernible technique that can be relied upon to lead to a full conceptualisation of truth, still an account of understanding in its universality can be supported by a pragmatic methodology oriented both on the text at hand and on the act of interpretation. He insisted that this methodology could never recover the original intention of its author because interpretation is always dependent upon its own context; any mental conceptualisation, whether in an initial state of interpretation or mature, is always an amalgam of that which has been experienced of the text and that which the interpreter brings to the interpretive process. Gadamer postulated that it is the background knowledge brought to an interpretation of a text that makes a full and coherent interpretation possible from the first encounter. The initial interpretation, and every other interpretation thereafter - however coherent or otherwise - is always subject to review, based on further experience of the text, but at every stage the understanding is perceived as being complete and whole.

Given that cognition is an ongoing process that is never completed, and that there can never be a definitive conceptualisation, understanding can be seen as existing always in a transitional state, whole and yet lacking. It is a paradox that reveals how understanding involves an interaction between familiarity with the topic at hand and self-knowledge, and also how the predispositions and partialities that are inherent components of self-knowledge, including biases and prejudices, come to the foreground in this interaction. They influence understanding of the topic as well as inviting scrutiny of themselves.

Gadamer stressed that, rather than considering the background knowledge brought to the interpretation as an obstacle to understanding, it is these very concerns and interests that enable the interpreter to enter into a dialogue with text. Similarly, the conceptualisation of history and the historical context of a text as shaped by cultural values - by 'historically-effected consciousness' - is not to be seen as something that hinders the ability to interpret. One of the most fundamental requirements of an interpretation is that the interpreter finds ways in which a text and its historical context can dialogue with their own background knowledge. The biases, which are integral to this background, do not need to be resisted and overcome. They are a natural component of the interpretative process and, in themselves, provide the context and opportunity for understanding.

1. Of Socratic Virtue & Euripides' Orestes

Socrates (470 - 399 BC) valued the virtuous life, and intellectual and ethical integrity as the greatest virtues of all. He walked the marketplaces of ancient Athens posing open-ended questions characterised by cutting irony and wit, and designed to challenge the underlying assumptions governing his fellow citizens' lives. His Socratic Method revealed the discrepancies and paradoxes in these assumptions, leading to the dilemma of whether anything could be known definitively at all. However he was convinced of the truth of one thing at least, that moral integrity was the result of divine bequest rather than social learning. Furthermore, while it might not be possible to know anything through rational means, it could be taken for certain that the divine was of teleological orientation and intended everything for the best. Moreover, given that the intuition, the 'voice of madness' within the head, was driven by this divine bequest, it could be relied upon to act as a guide towards wisdom.

Euripides (480 - 406 BC), in his play, *Orestes* (408BC), examined the irrationalities and hypocrisy of those affected by Orestes' slaying of his own mother as an act of vengeance after she killed his father for sanctioning the blood-sacrifice of their daughter, and Orestes' younger sister, Iphigenia. The drama illustrates how the underlying assumptions held by each of the characters, and in particular their understanding of the gods to whom they consider themselves subordinate, leads them to inconsistency and paradox. Orestes considers himself as virtuous for having committed matricide on the advice of Apollo, yet still he is overwhelmed by guilt and driven to madness by the Furies. He remains certain of the morality of retribution yet, later in the play, is able to show mercy to a Phrygian slave. Thereafter Helen blames Apollo for the history of tragedy in Orestes' family and for her consenting to her abduction, which has initiated further bloodshed. Most pertinent of all, the gods, supposedly representative of supreme virtue, are equally fickle. Apollo declares there is divine purpose in war and killing, namely to rid the world of excess people, but then, at the conclusion of the play, declares that all people should covet peace, for it is this favoured above all else by the gods. It is in the context of these absurdities that a chorus of Argive women accompanied by kithara and aulos (the music of their choral ode preserved on a papyrus fragment traced to Hermopolis, Egypt, now preserved in Vienna), sing to Orestes as he sleeps.

2. Of Augustine Soteriology & Hildegard's Harmony of All Heaven & Luther's Love and Grace

Augustine of Hippo (354 – 430 AD) documented the ecstasies of mystical insight in his *Confessions* (397 - 400), describing experiences of transcendent realms, immaterial beauty, and divine truth. However, while such visions revealed the presence of God, he posited they were insufficient alone to procure salvation, given that there was no escape from Original Sin without the intervention of God. He developed a soteriology (extrapolated from St. Paul's epistle to the Ephesians) that not only analysed the ontology of the disembodied God, but also postulated only certain people are predestined by God to achieve redemption. These select individuals are not determined as a result of their personal will or actions, or their aptitudes for mysticism, but as a result of an eternal decree made by God before the beginning of time.

Hildegard of Bingen (1098 - 1179) looked to Augustine for guidance as regards emergent faith and also in interpreting mystical visions. Her work encompassed a revealed Christian narrative of redemption that is expressed both in text and in many plainchants, including 'Ave, Generosa', which tells of devotion to the Virgin:

O most beautiful and delectable one
How greatly God delighted in you!
In the clasp of his fire he implanted in you so that
His son might be suckled by you.

Thus your womb held joy
When the harmony of all Heaven chimed out from you.¹

Luther (1483 – 1546) also looked to Saint Augustine for teachings and concurred that people possess no freedom of will to earn salvation by their own efforts. His doctrine of justification taught that redemption and eternal life can be achieved only through faith and as a gift of God's grace, the proffering of which is predetermined by God's will. His hymn 'From Depths of Woe I Cry to Thee' (1524), expresses this conviction in both its music and also its verse, stating:

Thy love and grace alone avail
To blot out my transgression;
The best and holiest deeds must fail
To break sin's dread oppression.²

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

Leibniz (1646 - 1716) was employed at the House of Brunswick during his mature years. However, rather than committing fully to his appointed role as Privy Counsellor of Justice, he spent much time further developing his theories of mathematics, logic, physics and philosophy. In his book of aphorisms, *Monadology* (1714), he outlined his theory of universal structure, whereby there are an infinite number of substances in the universe each acting in a predetermined and yet unique manner, and in coordination with each other; together these substances create a universal harmony that unifies everything, including the apparent duality of mind and body. He also examined, by way of his Principle of Sufficient Reason, the ultimate existential question of why there is anything existing at all. He posited that if every substance must have an explanation - given that contingency requires external cause - then so must the unified harmony of those substances, which must be God.

JS Bach (1685 - 1750) was employed as organist at St. Boniface's Church in Arnstadt when, in 1705, rather than committing time to the duties of his appointed role, he set off on a pilgrimage, crisscrossing Leibniz at Hannover, to spend the summer at St. Mary's Church in Lübeck with the organ composer and master-contrapuntist Buxtehude. Thereafter he began to write the first volume of *The Well-Tempered Clavier* (1722), comprising of preludes and fugues written in every major and minor key, avoiding the trend among his contemporaries for programmatic music and instead focusing upon rationalisations of method and structure. He also went on to write many sacred cantatas, oratorios and other choral works to the glory of God.

4. Of Hegel's Dialectics & Beethoven's Piano Sonata, Op 111

Hegel (1770-1831) developed a methodology of dialectic reason whereby the incompatibilities between opposing dualities - objective and subjective, matter and thought, immanence and transcendence - could be overcome. All arguments and counterarguments are sublated through organic processes, and mind moves towards the elevated terrain of absolute freedom.

Beethoven (1770-1827) transformed Sonata Form to the extent that the processes of motivic development overwhelm melodic integrity. In the first movement of his last Piano Sonata, Op 111 (1822), subject and countersubject interact in a manner whereby they are given new meaning and context, and are raised to a higher level.

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

Schopenhauer (1788 - 1860) explored the impetus driving human nature and that of the world. In his book, *The World as Will and Representation* (1818, expanded 1844), he posited that people are

motivated fundamentally by innate desires and an endless striving for fulfilment. Drawing on ideas introduced by Kant, he posited that the entire phenomenal universe is driven by the same Will. Consequently people cannot help but respond to these urges despite the objects of desire being unachievable and ultimately meaningless. If a person experiences satisfaction and pleasure when such pain is momentarily removed, the fulfilled yearnings are immediately replaced by others, resulting in a sense of perpetual suffering and loss. The only way to achieve inner peace is to renounce and overcome these desires and attune with the Noumenal world, which is transcendent and otherwise hidden from human knowledge and experience.

Wagner (1813 - 1883) developed a union of music and drama able to express fundamental human values. In his opera, *Tristan und Isolde* (1857-9), the lovers decry the duplicities and betrayals of courtly life, of the phenomenal realm of Day, with its falsehood and wretchedness. Their desire for each other, enflamed by a love potion they share unwittingly, offers oneness, truth and fulfilment, a realm of noumenal Night. Yet this fulfilment is beyond their reach while they remain in the world. Even their love is itself, promising things that cannot be fulfilled, pain and despair. The music employs multiple suspensions to create harmonic progressions that are endlessly prolonged and that defer anticipated resolutions. The tensions increase relentlessly, yet promised cadences remain unfulfilled. Until finally, the lovers recognise they cannot be autonomous of the world, and neither can they renounce their desire for each other; consequently their union can be realised only in death. Tristan, wounded fatally at the sword as a result of courtly squabbles, dies with Isolde cradling him and with her name on his lips, but the harmonic progressions resolve fully only at the very conclusion of the opera, after Isolde sings the Love-Death aria describing a vision of Tristan risen again and then dies of heartbreak beside him.

6. Of Wittgenstein's Tractatus & Schoenberg's Variations

Wittgenstein (1889 - 1951) developed a metaphysics that defines objects (such as 'oboe' or 'orchestra') that are represented by propositional language (such as 'the oboe is in the orchestra') not as physical entities but as comprising a logical nature. Particular arrangements of these combined objects, each of which is independent yet existing in relation to others (such as the oboe existing 'in' the orchestra), form "states of affairs", which in turn comprise the atomic facts that cannot be reduced and that, in their aggregate, constitute the world in its entirety. His *Tractatus Logico-Philosophicus* (1921) identified how propositions can accurately represent the logical structure of the world. The Picture Theory of Language posits that the proposition 'the oboe is in the orchestra' should be considered a mental 'picture' used to represent an actual oboe in an actual orchestra. The nature of the relationship, of the one existing within the other, cannot be seen with the eyes like the objects can, but its nature can still be pictured cognitively by the mind. He concluded by stating that, given knowledge of truth depends on its picture matching reality, there can be no truth represented by language that fails to match reality, including discussions of the mystical, ethical, and aesthetic.

Schönberg (1874 - 1951) developed a method for composing musical parameters such as melody and harmony, which, by focussing exclusively upon the particular pitches and intervals of a twelve-tone-row, are inherently possessive of a logical nature. In his *Variations* (1928) the row is presented in relation to different representations of itself, such as retrogrades, inversions, and retrograde inversions, creating irreducible "states of affairs" and pointing to the potential for a multiplicity of such states, which, in their aggregate, would constitute a complete musical world. Furthermore these states are heard and conceived as musical 'pictures', which, given that the logical multiplicities inherent in the music define the reality against which a phenomenal picture can be perceived, possess the attributes of truth. Consequently Schönberg felt legitimised in his abandonment of a

compositional technique that was primarily intuitive and that corresponded with no reality, and was therefore idealist and likely to lead to ethical indiscretion.

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

Lévi-Strauss (1908 - 2009) postulated that foundational characteristics of the mind are shared by all humans and subject to underlying form. Outlining the tenets of Structuralism, he proposed an essential meta-narrative underpinning human-conceived text, which is governed by 'grammatical' rules.

Lutosławski (1913 - 1994) introduced a new 'grammar' of pitch aggregates, the motivic outlining of pitch intervals, and aleatoric chance elements into his music, including his Second Symphony (1967). He spoke of how these features, when coupled with a sense of rhythmic acceleration reaching towards climax, could be used to formulate an overarching narrative structure for music.

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

Lewis (1941 - 2001) posited that the world is one among an infinite number of worlds. Building upon quantum mechanics, whereby particular events can be seen existing in a range of possible states, each with its own probability and each corresponding to a different logical universe, his article, Counterpart Theory and Quantified Modal Logic (1968), introduced a modal theory whereby each potential world is a concrete entity isolated both causally and in time-and-space from other contingent worlds. In response to Lewis' work, some have rejected the notion of a scientific hypothesis that is entirely mathematical and that consequently cannot be tested for falsification by the scientific community, while others have extended Lewis' work into the theory of a multiverse, which is the aggregate of all possible parallel universes, and into the theory of trans-world identity, which postulates the potentiality of infinite duplicate copies of any particular universe and its constituents, including its people. A coin-toss creates two parallel universes identical to each other except that one determines a head and the other a tail.

Stockhausen (1928 - 2007) dreamed that, while he did not originate from the Sirius system, which is nine light years away and the brightest star in the sky from the perspective of being on Earth, he concluded his music education there. Consequently he felt justified in writing *Sirius* (1975-7), a musical drama for soprano, bass, trumpet, bass clarinet, and electronics, whereby four envoys from the distant star system travel to Earth to share their musical expertise and spiritual energies. In the central *Wheel* section of the piece, each of the envoys takes one from among the twelve formula-melodies of the zodiac and subjects it to a variety of metamorphoses that break down variances - the one astrological aspect of the human condition gradually assuming features of others - and that reach across to parallel universes. Explaining the work further, he said, "There are certain spirits – and I belong to them – who think that there are at least seven hundred thousand universes at the same time, in different time-layers, and completely different spaces; not comparable to our concept of space. So I think music, which is related to a Super-Universe, sounds very different than music which is only related to rhythms of this planet and to the parameters of everything we can distinguish of this planet." ³

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

Berdyaev (1874 – 1948) was dissatisfied with the patristic tradition of Eastern Orthodoxy; he argued that dogma prevented a genuine inquiry into the nature of truth and meaning. The reality of God is to be grasped not through a descriptive history of ideas but through recognition that profane solutions to problems of profound meaning are inevitably insufficient. Influenced by Kierkegaard and

Dostoevsky, he examined existential notions of personhood, suffering and freedom, and applied them to various matters ranging from divine presence to social justice. He argued that God is the ontological source of freedom, and that freedom is the metaphysical basis for God's existence. To exist is to be free, and to be free is to have the potential for both selflessness and wickedness, or both. There are two paths to selflessness and awareness of God, the path of repentance and the path of creativity. Repentance leads to sainthood and creativity leads to genius. Other paths, including denial of God, lead ultimately to a dehumanisation of values. His contribution to the collection of essays, *Landmarks* (1909), warned of the dehumanising tendencies of Marxist utopianism.

Gubaidulina (1931 -) spoke of feeling dehumanised by the political circumstances of Soviet Russia. She was stigmatised both for her religious faith and her modernist approach to music composition, and blacklisted by the Union of Soviet Composers for unapproved performances of her music in the West. These maltreatments led her to link music with mystical states and the transcendence of spirit, and to become attracted to the writings of Berdyaev. However she also became devoted to Orthodox Christianity, and to the sacred mysteries of Holy Eucharist. Her concerto for violin and orchestra, *Offertorium* (1980), celebrates the efficacy of sacrifice and offering. It is the sacrifice that offers atonement not only for human wretchedness but also for the consumerisation of aesthetics, the commoditisation of values, and the destruction of the environment. It is the sacrament that offers solace against the loss of narrative to postmodernism, the ensuing loss of community and identity to empty signifiers, and the degradation of existence to materiality. It is the death-offering that is the demise of the Bach tradition, surrendering the self until nothing remains other than tone, timbre and natural design, and the possibility of a re-establishment of the union between the self and the Absolute Other by way of resurrection.

10. Of Levinas' Phenomenology & Millennial Self-Consciousness

Levinas (1906 – 1995) posited a phenomenology whereby awareness of other people both enables the differentiation between that which is self and that which is not-self, and also inverts the intentionality of consciousness by making it subordinate to interpersonal relations. The stature of another person is privileged above all else, transcending the world of physical phenomenon and objects, and the burden of care for that other by the subjective self must precede any objective search for truth. Consequently ethics is placed as first philosophy, above inquiries into the nature of being or knowledge, and above the positivistic imperatives of naturalism. Purpose, meaning and significance are revealed by the obligations of one person to the other. This ethical responsibility creates an anxiety for the wellbeing of the other greater than that for the self, which in turn provokes metaphysical desire to break free from the interior of the mind and reach out to the other, even if leading to self-annihilation.

A consciousness of self (1961 -), coupled with an awareness of another possessing the same attributes of mindfulness as the self, discloses heteronomy and humility, and a responsibility for the other. It is a bond of duty that prescribes a yielding to the other, a capitulation to service. It beseeches love and devotion, but also self-abnegation. It confers integrity and virtue, but also fervour no less than that of a millennial Summer of Adoration. Just as there shall be conviction and courage so there shall also be singing and dancing - the gentle and the euphoric - and sublime symphonies. There shall be moral strength to show commitment to a tomorrow unseen by the self, even to the extent - taken to the extreme - of self-sacrifice, and a willingness to renounce life for the sake of the other.

¹ translation: Christopher Page, 1984

² translation: Catherine Winkworth, 1863

³ Interview with Stefan Holmström, 2000

1. Of Socratic Virtue & Euripedes' Orestes

Philip Armstrong

Adagio ♩=60

The musical score is arranged in two systems. The first system includes the Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Cor Anglais, Clarinet B♭ 1, Clarinet B♭ 2, Bass Clarinet in B♭, Bassoon 1, Bassoon 2, and Contrabassoon. The second system includes the Congas, Cymbals, Castanets, Crotales, Glockenspiel, and Harp. The Oboe 1 part features a melodic line with a *mp* dynamic and a fermata. The Bassoon 1 part has a *mp* dynamic. The Congas part has a *mp* dynamic. The Crotales part has a *mp* dynamic. The Glockenspiel part has a *p* dynamic. The Harp part has a *mp* dynamic and includes the chord sequence DCB/EFG♭A.

A

Musical score for measures 9-16. The score includes parts for Piccolo, Oboe 1, Clarinet in A, Clarinet 1, Clarinet 2, Bassoon 1, Congas, Castanets, Crotales, and Harp. The Piccolo part features a melodic line with dynamics *mp* and *p*, and includes a double bar line with a repeat sign. The Oboe 1 part has a melodic line with a dynamic of *p*. The Clarinet in A part has a melodic line with dynamics *p* and *pp*. The Clarinet 1 and 2 parts have melodic lines with dynamics *p* and *pp*. The Bassoon 1 part has a melodic line with dynamics *pp* and *p*. The Congas part has a rhythmic pattern with a dynamic of *mp*. The Castanets part has a rhythmic pattern with a dynamic of *p*. The Crotales part has a rhythmic pattern with a dynamic of *mp*. The Harp part has a rhythmic pattern with dynamics *p* and *mf*.

Musical score for measures 17-24. The score includes parts for Piccolo, Flute 1, Flute 2, Oboe, Clarinet in A, Clarinet 1, Clarinet 2, Bassoon, Congas, Castanets, and Harp. The Piccolo part features a melodic line with dynamics *mp* and *p*. The Flute 1 and 2 parts have melodic lines with dynamics *mp* and *p*. The Oboe part has a melodic line with dynamics *mp* and *p*. The Clarinet in A part has a melodic line with dynamics *mp* and *p*. The Clarinet 1 part has a melodic line with dynamics *p* and *pp*. The Clarinet 2 part has a melodic line with dynamics *pp* and *p*. The Bassoon part has a melodic line with dynamics *p* and *mf*. The Congas part has a rhythmic pattern with a dynamic of *mp*. The Castanets part has a rhythmic pattern with a dynamic of *p*. The Harp part has a rhythmic pattern with dynamics *p* and *mf*.

B

23

Picc. *mf* > *mf* > *mf* > *mp*

Fl. 1 *mf* > *mf* > *mf* > *mp*

Fl. 2 *mf* > *mf* > *mf* > *mp*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *mp*

Bsn. 2 *mp*

Cast. *p* <

Hp. *mp* *p* *mp* *mf*



28

C. A. *mp*

Cl. 1 *mf* > *mf* > *mf* > *mp*

Cl. 2 *mp*

B. Cl. *mf* > *mf* > *mf* > *mp*

Cym. *p* *mf*

Hp. *mf* *p* *mf*

Bow sus. cym. (with cello/bass bow)

C

Musical score for measures 32-38. The score includes parts for Flute 1 & 2, Oboe 1, Bassoon 1 & 2, Contrabassoon, Congas, Glockenspiel, and Harp. The key signature has one flat. The score includes dynamics such as *mp* and *p*, and articulation like *mp* and *p*. The Harp part features four-measure chordal patterns.

Musical score for measures 39-44. The score includes parts for Oboe 1, Bassoon 1, Congas, Crotales, and Harp. The key signature has one flat. The score includes dynamics such as *mp* and *p*, and a *rall.* marking. The Crotales part features seven-measure patterns.

2. Of Augustine Soteriology & Hildegard's Harmony of All Heaven & Luther's Love and Grace

Philip Armstrong

Adagio $\text{♩} = 68$

1: B-F, 2: A-D, 3: F-Bb, 4: C-F, 5: A-D

improvise effects by bowing (using cello/bass bow) edge of inverted cymbal placed on timp 3, while using timp pedal to raise and lower pitch

mp *mf*

p *mf*

Adagio $\text{♩} = 68$

div. a 2 (harm.)

pp *p*

div. a 2 (harm.)

pp *p*

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

pp *pp* *pp*

10

Bsn. 1

Bsn. 2

Cbsn.

Tbn. 1 *blow air through instrument*

Tbn. 2 *blow air through instrument*

B. Tbn.

Tba.

Timp. *mp*

B. D.

T.-t. *p* *mf*

Tamb.

Crot.

Tub. B.

Glock.

Mar.

Vln. I *solo* *pp* *pp* *pp* *pp*

Vln. I *pp*

Vln. II *solo* *p* *p* *p* *p*

Vln. II *p* *p* *p* *p*

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

Vla. *pp* *pp* *pp* *pp*
bow the bridge while dampening strings (w/out tone)

Vc. *pp* *pp* *pp* *pp*
div. a 2
bow the bridge while dampening strings (w/out tone)
col legno

Vc. *pp* *pp* *pp* *pp*
bow the bridge while dampening strings (w/out tone)
col legno

Cb. *pp* *pp* *pp* *pp*

Philip Armstrong *pp* *pp* *pp* *pp*

A

17

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D. *p* *mf*

T.-t.

Tamb. shake hit *p* *mf*

Crot. *mp*

Tub. B.

Glock.

Mar.

A

Vln. I solo *pp* *pp* tutti/div. a 2: tap upper sounding board with fingers *p*

Vln. II solo *p* *p* *p* *p* tutti/div. a 2: tap upper sounding board with fingers *p* tap upper sounding board with fingers *p*

Vla. *pp* *pp* *pp*

Vc. *p* *p* *pp* *pp*

Cb. *pp* *pp* *pp* *pp*

B
35

Bsn. 1
Bsn. 2
Cbsn.
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
B. D.
T.-t.
Tamb.
Crot.
Tub. B.
Glock.
Mar.

B

Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

39

Bsn. 1

Bsn. 2

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

T.-t.

Tamb.

Crot.

Tub. B.

Glock.

Mar.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

mf

mp

p

mf

mp

mp

p

mf

gliss.

p

mf

p

mf

3

3

3

3

3

3

pp

pp

mp

pp

pp

pp

pp

45

Bsn. 1

Bsn. 2

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

T.-t.

Tamb.

Croc.

Tub. B.

Glock.

Mar.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

p

mf

pp

C
50

Bsn. 1
Bsn. 2
Cbsn.
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
B. D.
T.-t.
Tamb.
Crot.
Tub. B.
Glock.
Mar.

p *mf*
mp

Detailed description: This section of the score covers measures 50-52. It features a brass section with Bsn. 1, Bsn. 2, Cbsn., Tbn. 1, Tbn. 2, B. Tbn., and Tba. The woodwinds include B. D., T.-t., Crot., and Tub. B. The percussion includes Tamb., Glock., and Mar. The T.-t. part has a dynamic marking from *p* to *mf*. The Glock. part has a dynamic marking of *mp*. A rehearsal mark **C** is placed at the beginning of the section.

C

Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

pp *pp* *pp* *pp* *pp* *pp* *mp* *pp* *pp* *pp*

arco *arco* *arco* *arco* *nat.* *nat.* *nat.* *nat.* *pp*

Detailed description: This section of the score covers measures 53-55. It features a string section with Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I and Vln. II parts are marked *pp* and *arco*. The Vla. parts are marked *pp* and *nat.*. The Vc. parts are marked *mp* and *pp*. The Cb. part is marked *pp*. A rehearsal mark **C** is placed at the beginning of the section.

53

Bsn. 1

Bsn. 2

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

T.-t.

Tamb.

Crot.

Tub. B.

Glock.

Mar.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

mp

pp

tr

pp

mp

pp

pp

mp > pp

mp > pp

pp

57

D

Bsn. 1
 Bsn. 2
 Cbsn.
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 B. D.
 T.-t.
 Tamb.
 Croc.
 Tub. B.
 Glock.
 Mar.
 Vln. I
 Vln. I
 Vln. II
 Vln. II
 Vla.
 Vla.
 Vc.
 Vc.
 Cb.

mp
pp
mp
pp
mp
pp
mp
pp
pp
pp
f
f
mp
pp
mp *pp*
mp *pp*
pp

tr
p
mp
mp
mp
pp
mp
f
f
mp *pp*
mp *pp*
pp

61

Bsn. 1
 Bsn. 2
 Cbsn.
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 B. D.
 T.-t.
 Tamb.
 Croc.
 Tub. B.
 Vln. I
 Vln. I
 Vln. II
 Vln. II
 Vla.
 Vla.
 Vc.
 Vc.
 Cb.

Musical score for measures 61-64. The score includes parts for Bsn. 1, Bsn. 2, Cbsn., Tbn. 1, Tbn. 2, B. Tbn., Tba., B. D., T.-t., Tamb., Croc., Tub. B., Vln. I, Vln. II, Vla., Vc., and Cb. The score features various dynamics (p, mf, f), articulations (gliss., sul pont., nat.), and performance instructions (3, V).

66

E

Bsn. 1

Bsn. 2

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

T.-t.

Tamb.

Crot.

Tub. B.

E

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

72

Bsn. 1

Bsn. 2

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

T.-t.

Tamb.

Croc.

Tub. B.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vcl.

Vcl.

Cb.

f *p* *mf*

gliss. *s. p.* *sul pont.* *nat.*

76

Bsn. 1
Bsn. 2
Cbsn.
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
B. D.
T.-t.
Tamb.
Croc.
Tub. B.

Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

F Andantino $\text{♩} = 80$

85

B. D. H

Mar.

Hp.

p *mf* *p*

$\text{D}^{\flat}\text{C}^{\flat}\text{B}/\text{E}\text{F}^{\flat}\text{G}^{\flat}\text{A}^{\flat}$

g^{tr}

F Andantino $\text{♩} = 80$

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mp



91

B. D. *mf*

Mar.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

mp

3

97

B. D. *p* < *mf* *p* < *mf* **G**

Mar. *mf* *p* *gtr.*

Hp. *3* *3*

Vln. I *mp* *pizz.* - tutti/div. a 2 *pp*

Vln. I *mp* *pizz.* *pp*

Vln. II *mp* *pizz.* - tutti/div. a 2 *pp*

Vln. II *mp* *pizz.* *pp*

Vla. solo *mp*

Vc. solo *mp*

Cb. *p* < *f*

101

B. D. *p* < *mf* *p* < *mf*

Mar. *gtr.*

Hp. *3* *3*

Vln. I solo - arco *mp*

Vln. II

Vla.

Vc.

Cb.

106

B. D. *p < mf* *p < mf*

Mar. *mf* *p*

Hp. *3* *3*

Vln. I *mp* *pp* *mp*

Vln. I *mp* *pp* *mp*

Vln. II *mp* *pp* *mp*

Vln. II *mp* *pp* *mp*

Vla. *mp* *pp*

Vla. *pizz.* *pp*

Cb. *p* *f*

H

solo - arco

solo - arco



111

B. D. *p < mf* *p < mf*

Mar. *pp*

Hp. *3* *3*

Vln. I *mp*

Vln. I *mp*

Vln. II *mp*

Vln. II *mp*

Vla. *solo - arco* *mp*

Vc. *mp*

Cb. *mp* *solo*

solo - arco

117

B. D. *p* < *mf* *p* < *mf*

Mar. *mf*

Hp.

Vln. I *p* tutti *f mp* *p*

Vln. I *p* *f mp* *p* *gliss.*

Vln. II *f mp* *p* *gliss.*

Vln. II *f mp* *p* *gliss.*

Vla.

Vc.

Cb.

122

B. D. *p* < *mf* *p* <

Mar. *mf* *pp*

Hp.

Vln. I *mp* (solo con.) *f mp* *f mp* *p*

Vln. I *f mp* *p* *gliss.*

Vln. II *f mp* *p* *gliss.* solo *mp*

Vln. II *f mp* *p* *gliss.* solo *mp*

Vla. tutti/div. a 2 solo *mp*

Vla. *f mp* *f mp* *p* *gliss.*

Vc. solo *mp*

127

B. D. *mf* *p < mf* *p < mf* **J**

Mar. *mf* *p* *mf* **J**

Hp. *pp* *mf* *p* **J**

Vln. I *mp* **J**

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



134

B. D. *p* *mf* *p*

Mar. *mf* *p* *mf*

Hp. *pp* *mf* *p*

Vln. I *mf*

Vln. I 2nd solo *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. solo *mp* *mf*

137

B. D. *mf* *p < mf*

Mar. *p* *mf* *p*

Hp. *pp* *mf* *pp* *mf*

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

140

B. D. *p < mf* *p < mf*

Mar. *mf* *p* *mf* *pp*

Hp. *p* *pp* *mf* *p*

Vln. I

Vln. I

Vln. II

Vla.

Vc.

Cb.

145

K

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p < *mf* < *p*



151

B. D.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

mf

tutti/div. a 2

pp

pp

tutti/div. a 2

pp

tutti/div. a 2

pp

tutti/div. a 2

pp

tutti - div. a 2

pp

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

Philip Armstrong

♩=96 Prelude

Instrumentation: Oboe 1, Oboe 2, Cor Anglais, Clarinet 1, Clarinet 2, Bass Clarinet in B \flat , Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trombone 1, Trombone 2, Bass Trombone, Tuba, Triangle, Maracas, Violin I, Violin II, Viola, Violoncello, Contrabass.

Tempo: $\text{♩} = 96$ Prelude

Key Signature: One sharp (F#)

Time Signature: 4/4

Dynamics: *p*, *mf*, *f*, *mp*

7

Ob. 1 *p* *mf* *p* *mf* *p* *mf* *p*

Ob. 2 *mp*

C. A. *mp*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *mf* *p* *mf* *p* *p* *mf* *p* *mf*

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tri.

Marac.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *unis.* *p* *mf* *p* *mf* *p* *mf*

Cb. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

A

12

Picc. - Fl. - Ob. 1 - Ob. 2 - C. A. - Cl. 1 - Cl. 2 - B. Cl. - Bsn. 1 - Bsn. 2 - Cbsn. - Hn. 1 - Hn. 2 - Hn. 3 - Hn. 4 - Tpt. 1 - Tpt. 2 - Tpt. 3 - Tbn. 1 - Tbn. 2 - B. Tbn. - Tba. - B. D.

Dynamic markings: *mf*, *p*, *pp*, *mp*

Detailed description: This section of the score covers measures 12 through 16. It features woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bass Clarinet) and brass (Bassoons, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Bass Drum). The woodwinds and brass play rhythmic patterns, often with dynamic markings of *mf* and *p*. The Bass Drum (B. D.) provides a steady pulse with *mp* dynamics.

A

Vln. I - Vln. II - Vla. - Vc. - Cb.

Dynamic markings: *mp*, *div. mp*

Detailed description: This section covers measures 12 through 16 for the string ensemble. The Violins (Vln. I and II) play melodic lines with *mp* dynamics. The Viola (Vla.) has a *div. mp* marking. The Violoncello (Vc.) and Contrabass (Cb.) provide a rhythmic accompaniment with *mp* dynamics.

18

Ob. 1 *p* *mf* *f*

Ob. 2 *p* *mf* *f*

C. A. *mp* *mf* *f* *mp*

Cl. 1 *pp* *mf*

Cl. 2 *mf*

B. Cl.

Bsn. 1 *mf p* *mf p* *mf p* *mf p*

Bsn. 2 *p* *mf*

Hn. 1 *p* *mf* *mp*

Hn. 2 *p* *mf* *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tri. *p*

Marac. *p*

Vln. I *p* *mf* *mp* *f*

Vln. II *p* *mf* *mp* *f*

Vla. *p* *mf* *mp* *f* unis.

Vc. *p* *mf* unis.

Cb. *mf p* *mf p* *mf p* *mf p*

B

23

Ob. 1 *mp*

Ob. 2 *p* *mf* *p* *mf* *p*

C. A. *mp*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Bsn. 2 *p* *mf* *p* *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tri.

Marac.

B

Vln. I *mp* *mf* *p* *mf* *p* *mf* *p*

Vln. II *mp* *p* *mf* *p* *mf* *p*

Vla. *div.* *mp*

Vc. *unis.* *p* *mf* *p* *mf*

Cb. *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

28 C

Ob. 1 *f*

Ob. 2 *mf* *f*

C. A. *f* *mp*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tbn. 1

Tbn. 2

B. Tbn. *mf*

Tba. *mf*

Tri. *p*

Marac. *p*

Vln. I *mf* *f* *p*

Vln. II *mf* *f* *p*

Vla. *mf* *f* *p*

Vc. *f* *p* *f* *div.* *p*

Cb. *f* *p* *mf* *p* *mf* *p*

C

D

Musical score for woodwinds and brass instruments. The score includes parts for Oboe 1, Oboe 2, Clarinet in A, Clarinet 1, Clarinet 2, Bass Clarinet, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Baritone Trumpet, and Trombone. The Oboe 1 part features a melodic line starting at measure 39 with dynamics *mf*, *p*, and *mf*. The Bassoon 1 part has a rhythmic accompaniment. The rest of the woodwind and brass parts are currently silent.

D

Musical score for string instruments: Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The Violin I part has dynamics *mp*, *mf*, and *mf*. The Violin II part has dynamics *mp*, *p*, *mf*, and *mf*. The Viola part has dynamics *mp* and *mf*. The Violoncello part has dynamics *mf* and *mp*. The Contrabass part has dynamics *mp*, *mf*, *mf p*, and *mf p*.

46

Ob. 1 *p* *mf*

Ob. 2 *p*

C. A. *p*

Bsn. 1 *mf p mf p mf p mf p*

Bsn. 2 *p mf*

Vln. I *mf p*

Vln. II *p*

Vla. *p*

Vc. *mf p mf p mf p mf p p mf*

Cb. *mf p mf p p mf*



50

Ob. 1 *mf p mf f*

Ob. 2 *mf p mf f*

C. A. *f*

Bsn. 1 *p mf f*

Bsn. 2 *p mf f*

Vln. I *mf p mf p f*

Vln. II *mf p mf p f*

Vla. *mf p mf p f*

Vc. *p mf f*

Cb. *p mf f*

E Fugue

Musical score for measures 54-62. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Measure 54 starts with a *mp* dynamic. The Violin I part has a *f* dynamic marking at measure 55. The Violin II part has a *mp* dynamic marking at measure 56. The Viola part has a *mp* dynamic marking at measure 57. The Violoncello part has a *mp* dynamic marking at measure 58. The Contrabasso part has a *mp* dynamic marking at measure 59. The score ends at measure 62 with a *f* dynamic marking.

F

Musical score for measures 63-68. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Measure 63 starts with a *mp* dynamic. The Violin I part has a *mp* dynamic marking at measure 64. The Violin II part has a *mp* dynamic marking at measure 65. The Viola part has a *mp* dynamic marking at measure 66. The Violoncello part has a *mp* dynamic marking at measure 67. The Contrabasso part has a *mp* dynamic marking at measure 68. The score ends at measure 68 with a *f* dynamic marking.

Musical score for measures 69-74. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Measure 69 starts with a *mp* dynamic. The Violin I part has a *mp* dynamic marking at measure 70. The Violin II part has a *mp* dynamic marking at measure 71. The Viola part has a *mp* dynamic marking at measure 72. The Violoncello part has a *mp* dynamic marking at measure 73. The Contrabasso part has a *mp* dynamic marking at measure 74. The score ends at measure 74 with a *mp* dynamic marking.

G

Musical score for measures 75-80. The score is for Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Measure 75 starts with a *mp* dynamic. The Bassoon 1 part has a *mp* dynamic marking at measure 76. The Bassoon 2 part has a *mp* dynamic marking at measure 77. The Violin I part has a *f* dynamic marking at measure 78. The Violin II part has a *f* dynamic marking at measure 79. The Viola part has a *f* dynamic marking at measure 80. The Violoncello part has a *mf* dynamic marking at measure 81. The Contrabasso part has a *f* dynamic marking at measure 82. The score ends at measure 80 with a *p* dynamic marking.

80

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

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



85

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

H

H

93

Ob. 2 *mp*

C. A. *mp*

Bsn. 1 *p* *f*

Bsn. 2 *f*

Vln. I *p* *mp* *f* *mp* *f* *p*

Vln. II *p* *mp* *f* *mp* *f* *mp*

Vla. *mp* *f* *mp* *f* *p*

Vc. *mp* *f* *mp* *f* *p*

Cb. *f* *p*



98

poco rall.

Ob. 1 *mp* *p*

Ob. 2 *p*

C. A. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Vln. I *mf* *p*

Vln. II *mp* *p*

Vla. *p*

Vc. *p*

Cb. *p*

4. Of Hegelian Dialectics & Beethoven's Piano Sonata Op 111

Philip Armstrong

Maestoso ♩ = 72

The score is divided into two systems. The first system includes the Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet 1 & 2, Bass Clarinet in Bb, Bassoon 1 & 2, Horn 1-4, and Timpani. The second system includes Violin I & II, Viola, Violoncello, and Contrabass. The music is in 4/4 time with a tempo of Maestoso (♩ = 72). Dynamics range from *ff* (fortissimo) to *p* (piano). The woodwinds and strings play a complex rhythmic pattern, often with accents and slurs. The timpani part features a series of trills.

1:F, 2:D, 3:C, 4:B, 5:F#

poco accel.

5

Picc. *mp* *pp*

Fl. 1 *mp* *pp*

Fl. 2 *mp* *pp*

Ob. 1 *pp* *mp* *pp*

Ob. 2 *pp* *p* *mp* *pp*

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1

Tpt. 2

Tpt. 3

Timp. *pp* *p* *pp*

poco accel.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *p*

Cb. *p*

A I. Allegro con brio ed appassionato ♩ = 116

10

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 C. A. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Bsn. 2 Cbsn.

Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3

Timp.

A I. Allegro con brio ed appassionato ♩ = 116

Vln. I Vln. II Vla. Vc. Cb.

B

16

Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

C. A. *f* *mp*

Cl. 1 -

Cl. 2 -

B. Cl. -

Bsn. 1 -

Bsn. 2 -

Cbsn. -

Hn. 1 -

Hn. 2 -

Hn. 3 -

Hn. 4 -

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Timp. -

B

Vln. I *f* arco *mp* *f* *mf*

Vln. II *f* *mp* *f*

Vla. *mp* *f* *mf*

Vc. *mf* *mp* *div.* *f* *mf*

Cb. *mp* *f* *arco* *mf*

23

Picc. -
Fl. 1 -
Fl. 2 -
Ob. 1 -
Ob. 2 -
C. A. -
Cl. 1 -
Cl. 2 -
B. Cl. -
Bsn. 1 *mf* -
Bsn. 2 *mf* -
Cbsn. -
Hn. 1 -
Hn. 2 -
Hn. 3 -
Hn. 4 -
Tpt. 1 -
Tpt. 2 -
Tpt. 3 -
Timp. -
Vln. I *mp* -
Vln. II *mf* -
Vla. *mp* -
Vc. *mp* -
Cb. *mp* -

27 **C**

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mf*

Ob. 2

C. A.

Cl. 1 *mf*

Cl. 2

B. Cl. *p* *mf* *p* *mf* *p* *mf* *p*

Bsn. 1 *p* *mf*

Bsn. 2 *p* *mf*

Cbsn. *p* *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

4:A, 5: G *f*

Timp.

C

Vln. I *mf* *(b)* *tr*

Vln. II *mf* *(b)* *tr*

Vla. *f*

Vc. *f* *unis.*

Cb. *f*

D

33

Picc. *[Musical staff]*

Fl. 1 *[Musical staff]*

Fl. 2 *[Musical staff]*

Ob. 1 *[Musical staff]*

Ob. 2 *[Musical staff]*

C. A. *[Musical staff]*

Cl. 1 *[Musical staff]*

Cl. 2 *[Musical staff]*

B. Cl. *[Musical staff]*

Bsn. 1 *[Musical staff]*

Bsn. 2 *[Musical staff]*

Cbsn. *[Musical staff]*

Hn. 1 *[Musical staff]*

Hn. 2 *[Musical staff]*

Hn. 3 *[Musical staff]*

Hn. 4 *[Musical staff]*

Tpt. 1 *[Musical staff]*

Tpt. 2 *[Musical staff]*

Tpt. 3 *[Musical staff]*

Tim. *[Musical staff]*

D

Vln. I *[Musical staff]*

Vln. II *[Musical staff]*

Vla. *[Musical staff]*

Vc. *[Musical staff]*

Cb. *[Musical staff]*

37

Picc. *mp* *f*

Fl. 1

Fl. 2

Ob. 1 *f*

Ob. 2 *f*

C. A. *f*

Cl. 1 *p* *mf* *p* *f*

Cl. 2 *p* *mf* *p* *f*

B. Cl. *p* *mf* *p* *f*

Bsn. 1

Bsn. 2

Cbsn.

Tpt. 1 *p* *mf* *p* *f*

Tpt. 2 *p* *mf* *p* *f*

Tpt. 3 *p* *mf* *p* *f*

Tbn. 1 *p* *mf* *p* *f*

Tbn. 2 *p* *mf* *p* *f*

B. Tbn. *p* *mf* *p* *f*

Tba. *p* *mf* *p* *f*

Timp. *p* *mf* *mp* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *arco* *mp* *f* *mf*

E II

42

Picc. -
Fl. 1 - *p*
Fl. 2 - *p*
Ob. 1 - *mp*, *p*, *p*, *p*, *mp*, *mp*, *mp*
Ob. 2 - *mp*, *mp*
C. A. - *mp*, *p*, *mp*, *mp*
Cl. 1 - *p*, *p*, *p*, *p*
Cl. 2 - *p*, *p*, *p*, *p*
B. Cl. -
Bsn. 1 - *mp*, *mp*, *mp*
Bsn. 2 -
Cbsn. -

Hn. 1 -
Hn. 2 -
Hn. 3 -
Hn. 4 -
Tpt. 1 -
Tpt. 2 -
Tpt. 3 -
Timp. -

E II

Vln. I - *mp*, *p*, *mp*, *mp*, *mp*
Vln. II - *mp*, *p*, *mp*, *mp*, *mp*
Vla. - *mp*, *p*, *mp*, *mp*, *mp*
Vc. - *mp*, *p*, *mp*, *mp*, *mp*
Cb. - *mp*, *p*, *mp*, *mp*, *mp*

F

49

Picc. -
Fl. 1 -
Fl. 2 -
Ob. 1 -
Ob. 2 -
C. A. -
Cl. 1 -
Cl. 2 -
B. Cl. -
Bsn. 1 -
Bsn. 2 -
Cbsn. -

Measures 49-54. Dynamics include *mp*, *p*, and *pp*. A box labeled 'F' is positioned above measure 51.

Hn. 1 -
Hn. 2 -
Hn. 3 -
Hn. 4 -
Tpt. 1 -
Tpt. 2 -
Tpt. 3 -
Timp. -

Measures 49-54. All instruments are silent.

F

Vln. I -
Vln. II -
Vla. -
Vc. -
Cb. -

Measures 49-54. Dynamics include *mp*. A box labeled 'F' is positioned above measure 51.

G

55

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

G

Vln. I

Vln. II

Vla.

Vc.

Cb.

67

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rall. **H** Poco più mosso ♩ = 124 (Development)

74

Picc. _____

Fl. 1 _____

Fl. 2 _____

Ob. 1 _____

Ob. 2 _____

C. A. _____

Cl. 1 _____

Cl. 2 _____

B. Cl. _____

Bsn. 1 _____

Bsn. 2 *p*

Cbsn. *p*

Hn. 1 _____

Hn. 2 _____

Hn. 3 _____

Hn. 4 _____

Tpt. 1 _____

Tpt. 2 _____

Tpt. 3 _____

Timp. *f*

rall. **H** Poco più mosso ♩ = 124 (Development)

Vln. I _____

Vln. II *mp*

Vla. *p*

Vc. *p*

Cb. *p*

I

81

Picc. *mp*

Fl. 1 *mp* *mp*

Fl. 2 *mp* *mp*

Ob. 1 *p* *mf* *mp* *mp*

Ob. 2 *p* *mf*

C. A. *p* *mf* *mp*

Cl. 1 *mp* *mp*

Cl. 2 *mp* *mp*

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

I

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f*

Vc. *f*

Cb. *f*

87

Picc. *f* *p* *mf*

Fl. 1 *f* *p* *mf*

Fl. 2 *f* *p* *mf*

Ob. 1 *mp* *p* *mf*

Ob. 2 *p* *mf*

C. A. *p* *mf*

Cl. 1 *mp* *p* *mf*

Cl. 2 *p* *mf*

B. Cl. *p* *mf*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. I *f* *mp* *mf*

Vln. II *f* *mf*

Vla. *mp*

Vc. *mp*

Cb.

J

92

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *p*

Ob. 2 *f*

C. A. *f*

Cl. 1 *f* *p*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f* *p*

Bsn. 2 *f* *p* *f* *p* *f* *p*

Cbsn. *f* *p* *f* *p* *f* *p*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Hn. 3 *mf* *p*

Hn. 4 *mf* *p*

Tpt. 1

Tpt. 2

Tpt. 3

Timp. *f* *p* *f* *p* *f* *p*

J

Vln. I *f* *p* *div.*

Vln. II *f* *p* *div.*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Philip Armstrong

Third Symphony: Hermeneutic Renewal

K Sublation

99

Picc. *mp*

Fl. 1 *p* *mf* *mp*

Fl. 2 *mf* *mp*

Ob. 1 *mf* *mp*

Ob. 2

C. A.

Cl. 1 *p*

Cl. 2 *p*

B. Cl.

Bsn. 1 *mf*

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3 *chiuso*

Hn. 4 *p chiuso*

Tpt. 1

Tpt. 2

Tpt. 3

Tba. *mp*

Timp.

K Sublation

Vln. I *div.* *unis.* *mf*

Vln. II *mf* *unis.* *mf*

Vla. *mf* *mp* *mf*

Vc. *mp*

Cb. *mf*

L

104

Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 -

Ob. 2 -

C. A. -

Cl. 1 - *mf* *p* *f* *p* *p*

Cl. 2 - *mf* *p* *f* *p* *p*

B. Cl. - *p* *mp*

Bsn. 1 - *p*

Bsn. 2 -

Cbsn. -

Hn. 1 -

Hn. 2 -

Hn. 3 - *mf*

Hn. 4 - *mf*

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Tba. - *mf*

Timp. -

L

Vln. I - *f* *p* *p*

Vln. II - *f* *p* *p*

Vla. - *p*

Vc. - *p*

Cb. - *p*

M

110

Picc. -

Fl. 1 *p*

Fl. 2 -

Ob. 1 *p*

Ob. 2 -

C. A. -

Cl. 1 *p* *p*

Cl. 2 *p* *p*

B. Cl. *p* *mp*

Bsn. 1 *p*

Bsn. 2 *p* *mf*

Cbsn. -

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Hn. 3 *p* *mf*
aperto

Hn. 4 *p* *mf*
aperto

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Timp. -

M

Vln. I *p* *p* *mp* *mf*

Vln. II *p*

Vla. *mp* *mf*

Vc. *p* *mp* *mf*

Cb. -

N

116

Picc. *mp* *mp* *mp*

Ob. 1 *mp* *mp* *mp* *mp* *mp*

Ob. 2 *mp* *mp* *mp*

C. A. *mp* *mp* *mp* *mp* *mp*

Bsn. 1 *mp* *mp* *mp* *p*

Bsn. 2 *mp* *mp* *mp* *p*

Vln. I *p* *mf* *p* *mf* *mp* *mp* *p*

Vln. II *p* *p* *p* *mp* *mp*

Vla. *mp* *mp* *mp* *mp* *mp*

Vc. *mp* *mp* *mp* *mp* *mp* *p*

Cb. *p*

N



122

Vln. I *p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf*

Vla. *p* *mp*

Vc. *mp* *div.*

Cb. *mp*

127

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

mp

mf

mf

mf

mf

mf

mf

O Recapitulation

132

Picc.

FL. 1

FL. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

O Recapitulation

Vln. I

Vln. II

Vla.

Vc.

Cb.

136

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

p

f

tr

P

140

Picc. *mp* *f*

Fl. 1 *p* *f*

Fl. 2

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

C. A. *f* *mp*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Hn. 3 *f* *mp*

Hn. 4 *f* *mp*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *tr* *mp* *f*

P arco

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p*

Cb. *f* *mp* *p*

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

Philip Armstrong

Grave $\text{♩} = 45$

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Cor Anglais

Clarinet 1

Clarinet 2

Bass Clarinet

Trumpet 1

Trumpet 2

Trumpet 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani

Tam-tam

Marimba

Violin I

Violin II

Viola

Violoncello

Contrabass

A

12

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hn.
Hn.
Hn.
Hn.
C Tpt.
C Tpt.
C Tpt.
Tbn.
Tbn.
B. Tbn.
Tba.

A

Vln. I
Vln. II
Via.
Vc.
Cb.

B

25

Picc. *mp*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

C. A. *p*

Cl. 1 *mp*

Cl. 2 *mf*

B. Cl. *mp*

Bsn. 1 *p*

Bsn. 2 *p*

Cbsn. *p*

Hn. *p* *mf*

Hn. *p* *mf*

Hn. *p* *mf*

Hn. *p* *mf*

C. Tpt. *mf*

C. Tpt. *mf*

C. Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Cym. *p* *mf*

B

Vln. I *p* *mf* *div.* *mf* *unis.* *mf* *div.*

Vln. II *p* *mf* *unis.* *mf* *mf* *div.*

Vla. *p* *mf* *mf* *mf* *mf* *mf*

Vc. *unis.* *p* *mf* *mf* *mf* *mf*

Cb. *p* *mf* *pizz.* *mf*

35

Picc. *pp* *pp* *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn.

Hn.

Hn.

Hn.

C. Tpt.

C. Tpt.

C. Tpt.

Tbn.

Tbn.

B. Tbn.

Tba.

Timp. *p*

Vln. I *f* *p* *p* unis. div.

Vln. II *f* *p* *p* unis. div.

Vla. *f* *p* *p* div.

Vc. *f* *p* *p* unis. div.

Cb. *f* *p* *p* arco

C

49

The musical score is arranged in a standard orchestral layout. It begins with a Piccolo part (measure 49) and continues through the woodwinds, brass, and strings. Dynamics are marked throughout, including *pp*, *p*, *mf*, *mp*, and *mf*. There are also performance instructions like *unis.* and *div.*. The score is written for multiple instruments of each type, with some parts having multiple staves.

D

62

Picc. *p*

Fl. 1 *p* *mf* *p* *mf* *p*

Fl. 2 *p*

Ob. 1 *p* *mf* *p* *mf* *p*

Ob. 2

C. A.

Cl. 1 *p* *mf* *p* *mp* *p*

Cl. 2 *mf* *p* *mf* *p*

B. Cl. *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. *mp* *mp*

Hn. *p* *mf* *p* *mf*

Hn. *mp* *mp*

C. Tpt. *mp* *mp*

C. Tpt.

C. Tpt.

Tbn. *mf* *mf*

Tbn. *mf* *mf*

B. Tbn. *mf* *mf*

Tba. *p* *mf* *p* *mf*

Cym. *p* *mf* *p* *mf*

Mar. *mf* *mf*

DCB/E/F2GA

p

Hp. *p*

D

Vln. I

Vln. II *mf*

Vla. *mp*

Vc. *mp* *p* *mf*

Cb. *unis.* *p* *mf*

E

71

Picc. *pp* *pp*

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2

C. A. *p*

Cl. 1

Cl. 2 *mp*

B. Cl. *mp* *p*

Bsn. 1 *p*

Bsn. 2

Cbsn.

Hn. *p*

Hn. *p*

Hn. *p*

Hn. *p*

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tba. *p*

Timp. *pp*

E

Vln. I

Vln. II

Vla.

Vc. *pp*

Cb. *pp* *pizz.* *p*

82

Picc. *p*

Fl. 1 *pp*

Fl. 2 *p*

Ob. 1 *mp*

Ob. 2

C. A.

Cl. 1 *p*

Cl. 2 *mp* *p*

B. Cl. *p*

Bsn. 1

Bsn. 2

Cbsn. *mp*

Hn.

Hn.

Hn.

Hn.

C Tpt.

C Tpt.

C Tpt.

Tbn.

Tbn.

B. Tbn.

Tbn.

Timp.

Vln. I *pp*

Vln. II *pp* unis.

Vla. *pp*

Ve. *pp* arco *pp* pizz.

Cb. *pp* *pp* pizz.

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

Philip Armstrong

Andante $\text{♩} = 76$

Flute 1
Oboe 1
Clarinet 1
Horn 1
Trumpet 1
Violin I
Violin II
Viola
Violoncello
Contrabass

7

A

Fl. 1
Ob. 1
Cl. 1
Tpt. 2
Vln. I
Vln. II
Vla.
Vc.
Cb.

rit. **B** A tempo (♩ = 76)

13

Picc. *mf*

Fl. 1 *pp* *mf* **H**

Fl. 2 *mf*

Ob. 1 *pp* *mf*

Ob. 2 *mf* *mf*

C. A.

Cl. 1 *pp* *mf* *mf* *p*

Cl. 2 *mf* *mf*

B. Cl.

Bsn. 1

Bsn. 2 *p*

Cbsn.

Hn. 1 **N**

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 **H** 3 3

Tpt. 2

Tpt. 3

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn.

Tba. *mf*

Cym. *p* *mf*

rit. **B** A tempo (♩ = 76)

Vln. I *p* *mf* *pp* *p* *mf* *p*

Vln. II *p* *mf* *pp* *p* *mf* *p*

Vla. *p* *mf* *pp* *p* *mf* *p*

Vcl. *p* *mf* *pp* *p* *mf* *p*

Cb. *mf* *p*

C

Picc. *f*

Fl. 1 *p* *f* *p*

Fl. 2 *mp* *mp*

Ob. 1 *p* *p*

Ob. 2 *mp* *mp*

C. A. *p* *f*

Cl. 1 *p* *f* *p* *mp*

Cl. 2 *p* *p*

B. Cl. *mp* *p* *f* *mp*

Bsn. 1 *mp* *p* *f* *mp*

Bsn. 2 *mp* *mp*

Cbsn. *mp*

Hn. 1 *p* *f* *p* *f*

Hn. 2 *p* *f* *p* *f*

Hn. 3 *p* *f* *p* *f*

Hn. 4 *p* *f* *p* *f*

Tpt. 1 *senza sord.* *f* *p* *f*

Tpt. 2 *senza sord.* *f* *p* *f*

Tpt. 3 *senza sord.* *f* *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *mp* *f* *p* *f*

B. Tbn. *mp* *f*

Tba. *mp* *f*

Hp. *D=C#B/EP#G#A* *mp* *f* *mp* *f*

C

Vln. I *p* *f* *p* *f*

Vln. II *unis.* *p* *div.* *f* *unis.* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

Musical score for measures 36-40. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Bassoon 1, Horn, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat major/D minor). The score features dynamic markings such as *p*, *pp*, and *ppp*, and includes triplet markings. The Flute 1 part begins with a *p* dynamic and a triplet of eighth notes. The Violin I part features a *pp* dynamic and a triplet of eighth notes. The Viola part features a *p* dynamic and a triplet of eighth notes. The Violoncello part features a *p* dynamic and a triplet of eighth notes. The Horn part features a *p* dynamic and a triplet of eighth notes.



Musical score for measures 41-45. The score includes parts for Flute 1, Oboe 1, Clarinet 1, Bassoon, B. D., Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat major/D minor). The score features dynamic markings such as *p*, *pp*, and *ppp*, and includes a *rall.* marking. The Flute 1 part begins with a *p* dynamic and a triplet of eighth notes. The Oboe 1 part features a *p* dynamic and a triplet of eighth notes. The Clarinet 1 part features a *p* dynamic and a triplet of eighth notes. The Bassoon part features a *p* dynamic and a triplet of eighth notes. The B. D. part features a *p* dynamic and a triplet of eighth notes. The Violin I part features a *pp* dynamic and a triplet of eighth notes. The Violin II part features a *pp* dynamic and a triplet of eighth notes. The Viola part features a *pp* dynamic and a triplet of eighth notes. The Violoncello part features a *pp* dynamic and a triplet of eighth notes. The Contrabass part features a *p* dynamic and a triplet of eighth notes.

D Tempo di valzer Viennese ♩=60

45

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
B. D.
Hp.

D Tempo di valzer Viennese ♩=60

Vln. I
Vln. II
Vla.
Vc.
Cb.

E

51

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

Hp.

E

Vln. I

Vln. II

Vla.

Vc.

Cb.

58

1.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 C. A.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 B. D.
 Cym.
 Maracas
 Hp.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Cb.

Dynamics: *mp*, *f*, *ff*, *p*, *mf*
 Articulations: *spiccato*, *div.*, *pizz.*
 Performance notes: 2: D₂, 3: C₂, 4: G₂, 5: F₂

This page of the musical score, numbered 65 at the top left, features 27 staves for various instruments. The top section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, Bassoon 1 and 2, Contrabassoon, Horn 1 through 4, Trumpet 1 through 3, Trombone 1 through 2, and Tuba. The middle section includes Timpani and Harp. The bottom section includes Violin I and II, Viola, Cello, and Double Bass. The score is written in a complex style with many triplets and dynamic markings such as *p*, *mp*, and *pp*. The key signature has one flat and the time signature is 3/4. The bottom of the page contains the composer's name, Philip Armstrong, and the work's title, Third Symphony: Hermeneutic Renewal.

F

72

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 C. A. Cl. 1 Cl. 2 B. Cl. Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp. Cym. Hp.

Detailed description: This section of the score covers measures 72 through 75. It includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Cor Anglais, Clarinets 1 and 2, Bass Clarinet, Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, Tuba, Timpani, Cymbals, and Harp. The woodwinds and brass play melodic lines with various dynamics such as *mp*, *p*, and *mf*. The percussion section features a rhythmic pattern in the timpani and cymbals. The harp provides a steady accompaniment.

F

Vln. I Vln. II Vla. Vc. Cb.

Detailed description: This section covers measures 76 through 80 for the string ensemble. It includes Violins I and II, Viola, Violoncello, and Contrabass. The strings play a complex rhythmic pattern with triplets and sixteenth notes. Dynamics range from *p* to *mf*. There are markings for *unis.* (unison) and *div.* (divisi) in the upper strings, and *pizz.* (pizzicato) in the lower strings.

81

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mp

f

pizz.

div.

unis.

87

2.

Picc. *ff*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f R10*

C. A.

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Tba. *mp*

B. D. *ff*

Cym. *ff*

Maracas *f*

Vln. I *div. arco*

Vln. II *f arco (unis)*

Vla. *f*

Vc. *f*

Cb. *f*

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

Philip Armstrong

Moderato ♩ = 100

Horn 1
Horn 2
Horn 3
Horn 4
Trumpet 1
Trombone 1
Trombone 2
Bass Trombone
Snare Drum

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
S. D.

Musical score for Horns (Hn. 1-4), Trumpets (Tpt. 1-3), and Trombones (Tbn. 1-3, Tba.). The score includes dynamic markings such as *f*, *mf*, and *ff*, and features complex rhythmic patterns with triplets and slurs. A double bar line is present at the end of the section.

Musical score for Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Clarinet in A (C. A.). The score includes dynamic markings such as *p*, *mp*, and *f*, and features complex rhythmic patterns with triplets and slurs. A *rall.* marking is present in the final measure. A double bar line is present at the end of the section.

Musical score for Cello (C. A.), Bassoon (Bsn. 2), Violin II (Vln. II), and Double Basses (Cb.). The score includes dynamic markings such as *pp*, *p*, and *mp*, and features complex rhythmic patterns with triplets and slurs. A tempo marking of **B Adagio** with a metronome marking of $\text{♩} = 68$ is present. A *div. a 2* marking is present in the Cello and Bassoon parts. A double bar line is present at the end of the section.

27

Picc. _____

Fl. 1 _____

Fl. 2 _____

Ob. 1 _____

Ob. 2 _____

C. A. _____
pp

Cl. 1 _____

Cl. 2 _____

B. Cl. _____

Bsn. 1 _____

Bsn. 2 _____

Cbsn. _____

Tpt. 1 _____

Tpt. 2 _____

Tpt. 3 _____

Vln. I *div. a 2*
pp *mp* *pp* *mp* *pp* *mp* *mp*

Vln. I *pp* *p* *pp* *p* *pp*

Vln. II *p* *pp* *p* *mp* *pp*

Vln. II *mp* *pp* *mp* *pp*

Vla. *div. a 2*
pp *p* *mp* *pp*

Vla. *pp* *p* *mp* *pp*

Vc. *p* *mp* *p* *mp* *mp*

Vc. *mp* *mp*

Cb. *pp* *mp* *p* *mp*

Cb. *p* *mf* *mp*

33

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 *p* *p* *p* *p*

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

Cb.

C Andante moderato ♩ = 90

38

Hn. 1

Hn. 2

Hn. 4

Tpt. 1 con sord. *p* *mp* *p* *mp* *p*

Tpt. 2 con sord. *p* *mp* *p*

Tpt. 3 con sord. *p* *mp* *p* *mp* *p*

Tbn. 1 *p* *mp* *p* *mp* *p*

Tbn. 2 con sord. *mp* *p*

B. Tbn. con sord. *mp* *p*

Tba. *p*

1: Ab, 2: F, 3: D, 4: Bb, 5: G

2: E

Timp. *p* < *mf* *p* *p* < *mf* *p* *p* < *mf* *p* *p* < *mf* *p*

C Andante moderato ♩ = 90

Cb.



48

Hn. 1 *mp* *p* *mp* *p*

Hn. 2 *p* *mp* *p*

Hn. 3 *p* *mp* *p*

Hn. 4 *mp* *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *mp*

Timp. *p* < *mf* *p* < *mf* *p* < *mf* *p*

55

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

mf

f

mf

ff

senza sord.

mp

f

mf

ff

mp

f

mf

ff

tr.

p

mf

p

D Allegro $\text{♩} = 120$

61

Picc. *f* *mp* *f* *mp* *f* *mp* *f*

Fl. 1 *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Fl. 2 *f* *mp* *f* *mp*

Ob. 1 *mp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Ob. 2 *mp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

C. A. *mp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Cl. 1 *mp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Cl. 2 *mp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

B. Cl. *mp* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Bsn. 1 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Bsn. 2 *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Cbsn. *f* *f* *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *f* *p*

Tamb. *f*

Mar. *f* *p* *f* *p*

65

Picc. *mp f mp*

Fl. 1

Fl. 2 *f mp f mp*

Ob. 1 *f p f > p mf p mf p mf p*

Ob. 2 *f p f > p f > p*

C. A.

Cl. 1 *f p f > p f > p mf p mf p*

Cl. 2 *f p f > p f > p mf p mf p mf p*

B. Cl. *f p f > p f > p mp p mp p mp p*

Bsn. 1 *f p f > p f > p*

Bsn. 2 *f p f > p f > p*

Cbsn. *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tamb. *f p*

Mar. *f p*

accel.

71

Picc. *mp* 3 3 3 3

Fl. 1 *mf* *p* *mf* *p* *mp* 3 3 3

Fl. 2

Ob. 1 *mp* *mf*

Ob. 2 *mp*

C. A. *mp* *mf*

Cl. 1 *mp* 3 3 3 3 3 3 3 3

Cl. 2 *mp* 3 3 3 3 3 3 3 3

B. Cl. *mp* *tr* (b) *tr* (b) *tr* (b)

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Mar. *mp* 3 3 3 3 3 3 3 3

74

Picc. *mf*

Fl. 1 *mf*

Fl. 2

Ob. 1 *f* *mf*

Ob. 2 *mf*

C. A.

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn.

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Hn. 4 *mf* *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Cym. *p* *f*

Mar. *mf*

Vln. I *mf*

Vln. I *mf*

Vln. II *mf*

Vln. II *mf*

Vla. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Vc. *mf* *f*

E Allegro Vivace $\text{♩} = 156$

Musical score for woodwinds and strings, measures 80-115. The score includes parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Clarinets in A and B-flat (C. A., Cl. 1, Cl. 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Contrabassoon (Cbsn.), Horns 1-4 (Hn. 1-4), Trumpets 1-3 (Tpt. 1-3), Trombones 1-3 (Tbn. 1-3), Tuba (Tba.), and Timpani (Timp.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f*, *p*, and *mf*. A trill is marked above the timpani part at measure 115. The piano part (Hp.) is also shown with a complex rhythmic pattern and dynamic markings.

E Allegro Vivace $\text{♩} = 156$

Musical score for strings, measures 80-115. The score includes parts for Violins I and II (Vln. I, Vln. II), Violas (Vla.), Cellos (Vc.), and Contrabasses (Cb.). The score features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *f*. The strings play a driving, rhythmic accompaniment throughout the section.

F

88

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

Cb.

F

98

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

1: A₁, 2: E, 3: D, 4: B₂, 5: G₂
t

Timp.

B. D.

Tem. Bl.

Tamb.

Mar.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

Cb.

G

106

Picc. *p f p f p* *mf*

Fl. 1 *p f p f p* *mf*

Fl. 2 *p f p f p* *mf*

Ob. 1 *p f p f p* *mf*

Ob. 2 *p f p f p* *mf*

C. A. *p f p f p* *mf*

Cl. 1 *p f p f p* *mf*

Cl. 2 *p f p f p* *mf*

Hn. 1 *f p* *f p*

Hn. 2 *f p* *f p*

Hn. 3 *f p* *f p*

Hn. 4 *f p* *f p*

Tpt. 1 *mf f*

Tpt. 2 *mf f*

Tpt. 3 *mf f*

Tbn. 1 *mf f*

Tbn. 2 *mf f*

B. Tbn. *mf f*

Tba. *mf f*

Timp. *mf f*

Tom. Bl. *mf f*

Vln. I *mf*

Vln. I *mf*

Vln. II *mf*

Vln. II *mf*

Vla. *mf*

Vla. *mf*

Vc. *mf*

Vc. *mf*

mf

G

113

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

B. D.

Tom. Bl.

Mar.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

Cb.

119

Picc. *f p* *f p* *f* *f* *f* *f*

Fl. 1 *f p* *f p* *f* *f* *f* *f*

Fl. 2 *f p* *f p* *f* *f* *f* *f*

Ob. 1 *f p* *f p* *f* *f* *f* *f*

Ob. 2 *f p* *f p* *f* *f* *f* *f*

C. A. *f p* *f p* *f* *f* *f* *f*

Cl. 1 *f p* *f p* *f* *f* *f* *f*

Cl. 2 *f p* *f p* *f* *f* *f* *f*

B. Cl. *f p* *f p* *f* *f* *f* *f*

Hn. 1 *f* *f* *f* *f* *f* *f*

Hn. 2 *f* *f* *f* *f* *f* *f*

Hn. 3 *f* *f* *f* *f* *f* *f*

Hn. 4 *f* *f* *f* *f* *f* *f*

Tpt. 1 *f* *f* *f* *f* *f* *f*

Tpt. 2 *f* *f* *f* *f* *f* *f*

Tpt. 3 *f* *f* *f* *f* *f* *f*

Tbn. 1 *f* *f* *f* *f* *f* *f*

Tbn. 2 *f* *f* *f* *f* *f* *f*

B. Tbn. *f* *f* *f* *f* *f* *f*

Tba. *f* *f* *f* *f* *f* *f*

Timp. *f* *f* *f* *f* *f* *f*

B. D. *p* *f* *f* *f* *f* *f*

Tom Bl. *f* *f* *f* *f* *f* *f*

Tamb. *f* *f* *f* *f* *f* *f*

Mar. *f* *f* *f* *f* *f* *f*

Vln. I *mf* *mf* *mf* *mf* *mf* *mf*

Vln. I *mf* *mf* *mf* *mf* *mf* *mf*

Vln. II *mf* *mf* *mf* *mf* *mf* *mf*

Vln. II *mf* *mf* *mf* *mf* *mf* *mf*

Vla. *mf* *mf* *mf* *mf* *mf* *mf*

Vla. *mf* *mf* *mf* *mf* *mf* *mf*

Vc. *mf* *mf* *mf* *mf* *mf* *mf*

Vc. *mf* *mf* *mf* *mf* *mf* *mf*

Cb. *f* *f* *f* *f* *f* *f*

Cb. *f* *f* *f* *f* *f* *f*

14

C. A. *f f p f p*

B. Cl. *f f p f p*

Bsn. 1 *f f p f p*

Bsn. 2 *f f p f p*

Cbsn. *f f p*

Tbn. 1 *f f p f p*

Tbn. 2 *f f p f p*

B. Tbn. *f f p f p*

Tba. *f p f p*

Whip

Vln. I

Vln. I

Vln. I *mp mp*

Vln. II *mp mp mp mp*

Vln. II *mp mp mp mp*

Vln. II *mp mp mp mp*

Vla. *mp mp mp mp*

Vla.

Vcl. *mp mp mp mp*

Vcl.

Vcl. *mp mp mp mp*

Cb.

Cb. *mp mp mp mp*

18

C. A. *f* *p* *f* *f* *p* *f*

B. Cl. *f* *p* *f* *f* *p* *f*

Bsn. 1 *f* *p* *f* *f* *p* *f*

Bsn. 2 *f* *p* *f* *f* *p* *f*

Cbsn. *f* *p* *f* *f*

Tbn. 1 *f* *p* *f* *f* *p* *f*

Tbn. 2 *f* *p* *f* *f* *p* *f*

B. Tbn. *f* *p* *f* *f* *p* *f*

Tba. *p* *f* *f* *p*

Whip

Vln. I *mp* *mp* *mp*

Vln. I *mp* *mp* *mp*

Vln. I *mp* *mp* *mp*

Vln. II *mp* *mp* *mp*

Vln. II *mp* *mp* *mp*

Vln. II *mp* *mp* *mp*

Vla. *mp* *mp* *mp*
gliss.
p
 each player interprets independently

Vla. *mp* *mp* *mp*
gliss.
p
 each player interprets independently

Vla. *mp* *mp* *mp*

Vc. *mp* *mp* *mp*

Vc. *mp* *mp* *mp*
gliss.
p
 each player interprets independently

Vc. *mp* *mp* *mp*

Cb. *mp* *mp* *mp*

Cb. *mp* *mp* *mp*

B

21

C. A. *p* *f*

B. Cl. *p* *f*

Bsn. 1 *p* *f*

Bsn. 2 *p* *f*

Cbsn. *p* *f*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f* *mf*

Timp. *mp*

B. D. *p* *mp*

B

each player interprets independently

Vln. I *p* *gliss.*

Vln. I *p* *gliss.*

Vln. I *mp* *gliss.*

Vln. II *mp* *gliss.*

Vln. II *p* *gliss.*

Vln. II *p* *gliss.*

Vla. *mp*

Vla. *mp*

Vc. *mp* *gliss.*

Vc. *mp* *gliss.*

Vc. *mp* *gliss.*

Cb. *p* *gliss.*

Cb. *p* *gliss.*

30

C. A. *p* *f*

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

Bsn. 1 *p* *f* *mp*

Bsn. 2 *p* *f* *mp*

Cbsn. *p* *f*

Hn. 1 *mp* *f* 3 3 5 5 5 5 *p*

Hn. 2 *mp* *f* 5 5 5 5 5 5

Hn. 3 *mp* *f* 5 5 5 5 5 5

Hn. 4 *mp* *f* 5 5 5 5 5 5

Tbn. 1 *p* *f*

Tbn. 2 *p* *f*

B. Tbn. *p* *f*

Tba. *p* *f*

Vln. I *mp* 3 3 3 3 3 3 3 3

Vln. I *mp* 3 3 3 3 3 3 3 3

Vln. I *mp* 3 3 3 3 3 3 3 3

Vln. II *mp* 7 7 7 7 7 7 7 7

Vln. II *mp* 7 7 7 7 7 7 7 7

Vln. II *mp* 7 7 7 7 7 7 7 7

Vla. *mp* 7 7 7 7 7 7 7 7

Vla. *mp* 7 7 7 7 7 7 7 7

Vla. *mp* 7 7 7 7 7 7 7 7

Vcl. *mp* 7 7 7 7 7 7 7 7

Vcl. *mp* 7 7 7 7 7 7 7 7

Vcl. *mp* 7 7 7 7 7 7 7 7

Cb. *mp* 7 7 7 7 7 7 7 7

Cb. *mp* 7 7 7 7 7 7 7 7

D

33

C. A.

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tba.

Tub. B.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc.

Vc.

Vc.

Cb.

Cb.

36

C. A.

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Tub. B.

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vla.

Vc.

Vc.

Vc.

Cb.

Cb.

39

B. Cl. *mf* *mf* *mf* *p* *mf* *p*

Hn. 1 *p* *f* *p < f* *f* *p* *f*

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *p* *f* *p < f* *f* *p* *f* *mp*

Tpt. 2 *p* *f* *p < f* *f* *p* *f* *mp <*

Tpt. 3 *f* *p < f* *f* *p* *f*

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *p* *f* *p* *f* *p* *f* *f* *mp*

Timp. *mp* *pp*

Zils *mp*

Vln. I *p* *p* *p*

Vln. I *p* *p* *p*

Vln. I *p* *p* *p*

Vln. II *mp* *gliss.*

Vln. II *mp* *gliss.*

Vln. II *mp* *gliss.*

Vla. *mp* *gliss.*

Vla. *mp* *gliss.*

Vla. *mp* *gliss.*

Vc. *p* *gliss.* *p* *gliss.* *p* *gliss.* *p*

Vc. *p* *gliss.* *p* *gliss.* *p* *gliss.* *p*

Vc. *p* *gliss.* *p* *gliss.* *p* *gliss.* *p*

Cb. *p* *gliss.* *p* *gliss.* *p* *gliss.* *p*

Cb. *p* *gliss.* *p* *gliss.* *p* *gliss.* *p*

E
43

Musical score for measures 43-46. The score includes parts for B. Cl., Hn. 1-4, Tpt. 1-3, Tbn. 1-2, B. Tbn., Tba., and Whip. The key signature has one flat (B-flat major or D minor). The time signature is 3/4. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *p* (piano) to *mf* (mezzo-forte) and *f* (forte). The B. Cl. part has a prominent melodic line with triplets. The Tpt. 1-3 parts have intricate rhythmic figures. The Tbn. 1-2 parts are mostly rests. The B. Tbn. part has a simple rhythmic pattern. The Tba. part has a melodic line with triplets. The Whip part has a simple rhythmic pattern.

47

Musical score for measures 47-50. The score includes parts for B. Cl., Hn. 1-4, Tpt. 1-3, Tbn. 1-2, B. Tbn., Tba., and Whip. The key signature has one flat (B-flat major or D minor). The time signature is 3/4. The score continues the complex rhythmic patterns from the previous page. Dynamics range from *p* (piano) to *f* (forte). The B. Cl. part has a melodic line with triplets. The Hn. 1-4 parts have melodic lines with triplets. The Tpt. 1-3 parts have intricate rhythmic figures. The Tbn. 1-2 parts are mostly rests. The B. Tbn. part has a simple rhythmic pattern. The Tba. part has a melodic line with triplets. The Whip part has a simple rhythmic pattern.

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

Philip Armstrong

Moderato $\text{♩} = 96$ **A**

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Cor Anglais

Clarinet 1

Clarinet 2

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

Horn 1

Horn 2

Horn 3

Horn 4

Trumpet 1

Trumpet 2

Trumpet 3

Timpani

Timpani

Bass Drum

Tam-tam

Moderato $\text{♩} = 96$ **A**

Violin I

Violin I

Violin II

Violin II

Viola

Viola

Violoncello

Contrabass

B

19

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

T.-L.

S. D.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vcl.

Vcl.

Cb.

B

41 **C**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tamp.

B. D.

Congas

S. D.

Mar.

C

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

p

mp

mf

pp

gliss.

pizz.

D

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Congas

Mar.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

Cb.

2. F, 3C, 4-A, 5G#

mf

mp

p

pp

gliss.

arco div.

con sord. (straight mute)

D

E

68

Picc. *p* *mf*

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Ob. 1 *mp* *mf*

Ob. 2 *mp* *mf*

C. A. *p* *mf*

Cl. 1 *p* *mf*

Cl. 2 *p* *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

Tpt. 1 *p* *mf* senza sord.

Tpt. 2 *p* *mf* con sord. (straight mute) senza sord.

Tpt. 3 *p* *mf* con sord. (straight mute) senza sord.

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mp*

Tbn. *mp*

Timp. *pp* *mf*

B. D. *p* *mf*

S. D. *p* *mf*

Mar. *mp* *mp*

Vln. I *mf* *mf* *mf* *mf*

Vln. II *mf* *mf* *mf* *mf*

Vla. *mf* *mf* *mf* *mf* arco

Vcl. *p* *p* *mf* *mf* arco

Cb. *pizz.* *mf* *mf* *mf* arco

F

97

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Timp.

B. D.

Congas

S. D.

Mar.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

Cb.

mp *mf* *p* *f* *gliss.* *pizz.* *arco*

F

90

Picc. *mp* *f*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *mf*

Ob. 2 *mf*

C. A. *mf*

Cl. 1 *mf*

Cl. 2 *mp* *mf*

B. Cl. *mp* *mf*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *p*

Cym.

Mar. *mf* *mp* *mf* *mp* *mf*

Vln. I *mp* *f* *mp* *f* *mf*

Vln. II *mp* *f* *mp* *f* *mf*

Vla. *mp* *f* *mp* *f* *mf*

Vcl. *mp* *f* *mp* *f* *mp* *f*

Cb.

1: G, 2: Eb, 3:D, 4: A, 5:F

t

H

111

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

Cb.

H

117

Picc. *f* *mp* *f*

Fl. 1 *f* *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *mf*

Ob. 2 *mf*

C. A. *mf*

Cl. 1 *mf*

Cl. 2 *mp* *mf*

B. Cl. *mf*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Timp. *mp*

Cym. *mp*

Mar. *mp* *mf* *mp* *mf*

Vln. I *mp* *f* *mf*

Vln. II *mp* *f* *mf*

Vla. *mp* *f*

Vcl. *mp* *f* *mp* *f* *mp* *f*

Cb.

1
123

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbssn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Tamp.
Cym.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.
Cb.

J *J=30* rall.

Picc. *p*

Fl. 1 *p*

Fl. 2 *p* *3*

Cl. 1 *p*

Cl. 2 *p* *p* *mf*

Harp. *pp* DCB/EFGA

J rall.

Vln. I *p* *mp*

Vln. II *p*

Vla. *p* *3*

Vcl. *p*

Cb. *p*

K Adagio *J=76* *J=142*

Hn. 1 *pp* *p*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Mar. *pp*

Harp. *pp* *mp*

K Adagio *J=76*

Vln. I *pp*

Vln. II *pp*

Vla. *p* *arco* *pp*

Vcl. *p* *pp*

Cb. *pp* *div. 3*

176

Picc. *pp*

Fl. 1 *p* *s*

Fl. 2 *p*

Ob. 1 *mp*

Ob. 2 *mp*

C. A. *mp*

Cl. 1 *p*

Cl. 2

B. Cl.

Bsn. 1 *pp*

Bsn. 2

Cbsn. *p*

Hn. 1 *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *pp* *mp*

4: G, 5: F#

Timp. *pp*

Cym. *p*

Mar. *p*

Hp. *F#*

Vln. I *pp*

Vln. I *pp*

Vln. II *p*

Vln. II *p*

Vla. *p*

Vla. *p*

Vc. *pp* *p* *mp*

Vc. *pp* *mp*

Cb. *pp* *mp* *p*

187

Picc. *pp*

Fl. 1 *p* *s*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

C. A. *p*

Cl. 1 *mp* *mf* *mp*

Cl. 2 *mp* *mf*

B. Cl. *p*

Bsn. 1

Bsn. 2

Cbsn. *p* *mp* *mf* *p*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *p* *mp*

Tpt. 2 *p* *mp*

Tpt. 3 *p* *mp*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Tamp. *p*

Cym. *p*

Mar. *p* *s*

Hp.

Vln. I *pp*

Vln. I *pp*

Vln. II *p* *mp* *mf* *mp*

Vln. II *p* *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vla. *p* *mp*

Vc. *mp* *mf*

Vc. *p* *mp* *mf* *p*

Cb. *p* *mp* *mf* *p*

199

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tbn.
Timp.
Cym.
Mar.
Hp.
Vln. I
Vln. I
Vln. II
Vln. II
Vla.
Vla.
Vc.
Vc.
Cb.

10. Of Levinas' Phenomenology & Millennial Self-Consciousness

Moderato ♩=96 (Greetings)

Philip Armstrong

Score for "10. Of Levinas' Phenomenology & Millennial Self-Consciousness" by Philip Armstrong. The score is for a symphony orchestra and includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1-4, Trumpet 1-3, Trombone 1-2, Bass Trombone, Tuba, Thunder sheet, Violin I & II, Viola, Violoncello, and Double Bass. The tempo is Moderato at 96 beats per minute. The score is in 4/4 time and features various dynamics such as *mf*, *mp*, and *p*. The Thunder sheet part includes trill markings and dynamic changes.

21

Picc. *pp* *mp*

Fl. 1 *mf* *mp* *mf*

Fl. 2 *mf* *mp* *mf*

Ob. 1 *mf* *mf*

Ob. 2 *mf* *mf*

C. A. *mf* *mf*

Cl. 1

Cl. 2

B. Cl.

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Hn. 3 *mp* *mf*

Hn. 4 *mp* *mf*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp*

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tmp. bl. *mf*

Cl. *mp* *p* *mp*

Vln. I *p* *f* *f* *f*

Vln. II *f* *f* *f* *f*

Vla. *f* *f* *f* *f*

Vc. *f* *f* *f* *f*

Db. *f* *f* *f* *f*

24

Picc.

Fl 1

Fl 2

Ob. 1

Ob. 2

C. A.

Cl 1

Cl 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

S. D.

Vln I

Vln II

Vla

Vc.

Db.

B Allegro Moderato ♩=112 (Dialogue)

Musical score for woodwinds and brass instruments. The score includes staves for Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in A (C. A.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), and Contrabassoon (Cbsn.). The woodwind section is active, with various dynamics such as *mp*, *mf*, *p*, and *mf* indicated. The brass section (Horn 1-4, Trumpet 1-3, Trombone 1-2, Bass Trombone, and Tuba) is mostly silent, indicated by rests.

B Allegro Moderato ♩=112 (Dialogue)

Musical score for string instruments. The score includes staves for Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). All string staves are currently empty, indicating that the strings are silent in this section of the score.

41

Picc. D

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Cym.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

49

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f* *f* *p* *f* *p*

C. A. *mf* *f* *f* *p* *f* *p*

Cl. 1 *mf* *f* *p*

Cl. 2 *mf* *f* *p*

B. Cl. *f* *p* *p*

Bsn. 1 *f* *p* *p*

Bsn. 2 *f* *p* *p*

Cbsn. *f* *p*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *f*

Hn. 4 *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Cym. *p* *mf* *f* *p* *f* *p*

Mar. *f* *p* *f* *p*

Vln. I *f* *p* *f* *p*

Vln. II *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *div.*

Db. *f* *p* *mp* *p* *div.*

E Tempo primo ♩=96

55

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
C. A.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

E Tempo primo ♩=96

Vln I
Vln II
Vla
Vc.
Db.

63

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 C. A.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Hp.
 Vln I
 Vln II
 Vla
 Vc.
 Db.

mp *mp* *mp* *mp*
mp
mp
mp *mp*
mp *mp*
mp *p*
p
p
 I: A 2: F, 3: B, 4: A, 5: G
p
 DCB/EFGA
p
p
 div.
p
 tutti

F

68

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

p

pp

Cy(G)

B₂

F

F

73

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mp

p

mf

mfz

div.

C♭/G♯

80

Picc. *mp* *mp* *mp* *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

C. A. *mp*

Cl. 1 *mp*

Cl. 2

B. Cl. *mp*

Bsn. 1

Bsn. 2

Cbsn. *p*

Hn. 1

Hn. 2

Hn. 3 *p*

Hn. 4 *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp. *p*

Cym.

Hp. *pp*

Vln. I *p*

Vln. II

Vla.

Vc.

Db. *tutti*

G

85

Picc. *mp* *mp* *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *f*

C. A. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn. *mf*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Hn. 3 *mf* *mp*

Hn. 4 *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *mf*

Cym. *mf*

Hp. *mf* *p* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf*

Db. *mf*

G

accel.

90

The musical score is arranged in a standard orchestral layout. It begins at measure 90. The woodwind section (Piccolo, Flutes, Oboes, Clarinets, Bassoons) and brass section (Horns, Trumpets, Trombones, Timpani) have active parts in the first system. The strings (Violins I and II, Viola, Violoncello, Double Bass) enter in the second system. Dynamics include *mp*, *p*, *mf*, and *div.* (divisi). The score concludes with the instruction "accel.".

H Allegro Moderato $\text{♩} = 112$

Woodwind and Brass section score including Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, and Tubas. The score shows various dynamics such as *p*, *mp*, *mf*, and *mp* across different parts.

H Allegro Moderato $\text{♩} = 112$

String section score including Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (Db.). The score includes performance instructions such as *sul pont.*, *div. sul pont.*, *unis.*, and *div.*, along with dynamic markings like *pp*, *mp*, and *p*.

I

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tamb.

Crot.

Mar.

I

Vin. I

Vin. II

Vla.

Vc.

Db.

114

Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f* *mf* *p*

Ob. 2 *mf* *f*

C. A. *mf* *f*

Cl. 1 *f* *p* *f* *p*

Cl. 2 *f* *p* *f* *p*

B. Cl. *f* *p* *f* *p*

Bsn. 1 *f* *p* *f* *p*

Bsn. 2 *f* *p*

Cbsn. *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Tpt. 3 *p* *mf*

Tbn. 1 *f* *p* *f* *p*

Tbn. 2 *f* *p*

B. Tbn. *f* *p*

Tba. *f* *p*

Cym. *p* *mf*

Tamb. *p* *f* *p* *f* *p* *f* *p*

Mar. *f* *p* *f* *p*

Vln. I *p* *mf* *f* *p* *f* *p* *mp*

Vln. II *p* *mf* *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Vc. *p* *mf* *f* *p* *f* *p*

Db. *f* *p* *f* *p*

J

J

accl.

126

Picc.

Fl 1

Fl 2

Ob. 1

Ob. 2

C. A.

Cl 1

Cl 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Tmp. bl.

Cl.

Vln I

Vln II

Vla

Vc.

Db.

mp

mf

p

tr.

K Allegro $\text{♩} = 128$

130

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

K Allegro $\text{♩} = 128$

Vln. I

Vln. II

Vla.

Vcl.

Db.

134

Picc. *mp* tongued without breath *mp*

Fl. 1 *mf* *mp* tongued without breath

Fl. 2 *mf* *mp*

Ob. 1

Ob. 2

C. A.

Cl. 1 *mp* *mp*

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *mf* *mf* *f*

Hn. 2 *mf* *f*

Hn. 3 *mf* *mf* *f* *mp* *mf*

Hn. 4 *mf* *f*

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *mp* *f* *mp* *f*

S. D.

Crot. *mf* *mp*

Vln. I *mp* *f* *mp* *f*

Vln. II *mp* *f* *mp* *f*

Vla. *mf* *f* *mp* *mf* *mp* *mf*

Vc. *mf* *f* *mp* *mf* *f* *mp* *mf*

Db. *mp* *f* *mp* *f*

143 **L**

143 **L**

Picc. *mf*

Fl. 1 *mf*

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mp*

Bsn. 1 *mp*

Bsn. 2

Cbsn.

Hn. 1 *mf* *p* *mf*

Hn. 2 *mf* *p* *mf*

Hn. 3 *mf* *p* *mf*

Hn. 4 *mf* *p* *mf*

Tpt. 1 *mf* *mp*

Tpt. 2 *mf* *mp*

Tpt. 3 *mf* *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

B. Tbn. *mf* *mp*

Tba. *mf* *mp*

B. D. *mf* **L**

Vln. I *mf* *mf* *p*

Vln. II *mf* *mf*

Vla. *mf* *mf* *p*

Vcl. *mf* *mf*

Db.

150

Picc. *mf* *p* *mf* *p*

Fl. 1 *mf* *p* *mf* *p*

Fl. 2 *mf* *p* *mf* *p*

Ob. 1

Ob. 2 *mf* *p* *mf* *p*

C. A.

Cl. 1

Cl. 2 *mf* *p*

B. Cl. *tr* *mf* *p* *tr* *mf*

Bsn. 1 *tr* *mf* *p* *tr* *mf*

Bsn. 2

Cbsn.

Hn. 1 *p* *mf*

Hn. 2 *p* *mf*

Hn. 3 *p* *mf*

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba. *mp* *p*

B. D.

Tmp. bl. *mf*

S. D.

Crot. *mp*

Vln. I

Vln. II

Vla. *mf* *mf* *mp* *mf* *mf* *mf*

Vc.

Db.

M

155

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

S. D.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Db.

160

Picc. *mf* *p* *mf* *p*

Fl. 1 *mf* *p* *mf* *p*

Fl. 2 *mf* *p* *mf* *p*

Ob. 1 *p*

Ob. 2 *p*

C. A. *p*

Cl. 1 *p* *mf* *p*

Cl. 2 *p* *mf* *p*

B. CL. *p* *mf* *p*

Bsn. 1 *p*

Bsn. 2

Cbsn.

Hn. 1 *mp*

Hn. 2

Hn. 3 *mp*

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Mar. *f*

Vln. I *p* *mf* *mf* *mf* *mp* *pp*

Vln. II *p* *mp*

Vla. *pp*

Vc. *f*

Db.

N

164

Picc.
 FL 1
 FL 2
 Ob. 1
 Ob. 2
 C. A.
 CL 1
 CL 2
 B. CL.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Mar.
 Vln I
 Vln II
 Vla
 Vc.
 Db.

168

Picc. _____

Fl 1 _____

Fl 2 _____

Ob. 1 _____

Ob. 2 _____

C. A. _____

Cl 1 _____

Cl 2 _____

B. Cl. _____

Bsn. 1 _____

Bsn. 2 _____

Cbsn. _____

Hn. 1 _____

Hn. 2 _____

Hn. 3 _____

Hn. 4 _____

Tpt. 1 _____

Tpt. 2 _____

Tpt. 3 _____

Tbn. 1 _____ *mp*

Tbn. 2 _____ *mp*

B. Tbn. _____ *p*

Tba. _____ *mf* *mp* *f* *mf*

B. D. _____ *mf*

Thun. _____

Mir. _____ *mf*

Vln I _____ *mp* *mf* *f* *p* *f*

Vln II _____ *mp* *mf* *f* *p* *f*

Vla. _____ *mf* *p* *f* *p* *f*

Vc. _____ *mf*

Db. _____ *mf* *mp* *f* *mp* *f*

O

173

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

S. D.

Glock.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

O

178

178

Picc. *mf* *p* *mf* *p*

Fl. 1 *mf* *p* *mf* *p*

Fl. 2 *mf* *p* *mf* *p*

Ob. 1

Ob. 2

C. A.

Cl. 1 *p* *mf* *p* *tr*

Cl. 2 *p* *mf* *p* *tr*

B. Cl. *p* *mf* *p* *tr*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 *f* *mp* *p*

Hn. 2 *f* *mp* *p*

Hn. 3 *f* *mp* *p*

Hn. 4 *f* *mp* *p*

Tpt. 1 *f* *mp*

Tpt. 2 *f* *mp*

Tpt. 3 *f* *mp*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Thun.

Tmp. bl. *mf*

S. D. *f* *p*

Glock. *f* *p*

Mir. *f*

Vln. I *p* *mf* *mf* *mf* *mp* *pp*

Vln. II *p* *mp*

Vla. *pp*

Vc. *f*

Db.

183

Picc.
 FL 1
 FL 2
 Ob. 1
 Ob. 2
 C. A.
 CL 1
 CL 2
 B. CL.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Mar.
 Vln I
 Vln II
 Vla
 Vc.
 Db.

191

191

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

p

f

mp

pp

tr

3

Q Vivace ♩=140

195

Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 -

Ob. 2 -

C. A. -

Cl. 1 - *mf* *p*

Cl. 2 - *mf*

B. Cl. - *mf*

Bsn. 1 - *mf*

Bsn. 2 -

Cbsn. -

Hn. 1 -

Hn. 2 -

Hn. 3 -

Hn. 4 -

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Tbn. 1 -

Tbn. 2 -

B. Tbn. -

Tbn. -

S. D. -

Ck. -

Mar. -

Harp. - *mf* *mf*

Q Vivace ♩=140

Vln. I - *mp* *pp* *mp*

Vln. II - *mp* *mf* *mp*

Vla. - *pp* *p* *mp* *mf* *mf* *mp*

Vcl. - *mp* *mf* *mf* *p*

Db. - *mp* *p*

D:CBW:EF:GA

200

Picc. *mp*

FL 1

FL 2

Ob. 1 *mf* *mf* *f* *f*

Ob. 2 *mf* *mf* *f* *f*

C. A. *mf* *mf* *f* *f*

Cl. 1

Cl. 2 *mp*

B. Cl. *mp* *mf* *mf* *f*

Bsn. 1 *mf* *mf*

Bsn. 2 *mf* *mf*

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

S. D.

Hp. *mf* *mf* *mp*

Vln. I *mp* *mf* *mf* *f* *f*

Vln. II *mp* *mf* *mf* *f* *f*

Vla. *mp* *mf* *mf* *f*

Vc. *p* *mf* *mf*

Db. *p* *mf* *mf*

R

205

This page contains the musical score for measures 205-208 of the Third Symphony: Hermeneutic Renewal by Philip Armstrong. The score is arranged for a large orchestra and includes the following instruments: Piccolo (Picc.), Flute 1 (Fl. I), Flute 2 (Fl. II), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Cor Anglais (C. A.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Tuba (Tba.), Timpani (Timp.), Bass Drum (B. D.), Maracas (Mar.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns with many triplets and dynamic markings such as *mp*, *mf*, *f*, and *p*. A rehearsal mark **R** is placed above the staff for the Horns and below the Harp staff. The page number 172 is in the top left, and the page number 205 is at the top of the first staff.

211

Score for Third Symphony: Hermeneutic Renewal, page 173. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinets A, 1, and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone Trombone, Tuba, Bass Drum, Snare Drum, Maracas, Violin I and II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns with triplets and various dynamic markings such as *mf*, *f*, *p*, and *mp*.

216

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

B. D.

S. D.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

p

mp

227 **S**

Picc. *mf* *mf* *f* *f* *mp*

Fl. 1 *mf* *mf* *f* *f* *mp*

Fl. 2 *mf* *mf* *f* *f* *mp*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

C. A. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2

B. Cl. *mf* *mf* *f*

Bsn. 1 *mf* *mf* *f*

Bsn. 2 *mf* *mf* *f*

Cbsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf* *mf*

Hn. 4 *mf* *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Tba. *p* *mf* *p*

Mar. *p* *mf* *p*

Hp. *mf* *mf* *mp* *f*

S

Vln. I *mf* *mf* *f* *f* *mp*

Vln. II *mf* *mf* *f* *f* *mp*

Vla. *mf* *mf* *f*

Vc. *mf* *mf* *f*

Db. *f*

226

Score for Philip Armstrong's *Third Symphony: Hermeneutic Renewal*, page 176. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet in A, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-3, Tuba, Cymbals, Maracas, Violins I and II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns with triplets and dynamic markings such as *mf*, *f*, *p*, and *mp*.

T 232

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 C. A.
 Cl. 1
 Cl. 2
 B. Cl.
 Bsn. 1
 Bsn. 2
 Cbsn.
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Tba.
 Timp.
 Vln. I
 Vln. II
 Vla.
 Vcl.
 Db.

U

238

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

C. A. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1 *f*

Bsn. 2 *mf*

Cbsn. *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *f*

Hn. 4 *f*

Tpt. 1 *mf*

Tpt. 2 *f*

Tpt. 3 *mf*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *p*

U

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *mf*

Db. *f*

243

Score for Third Symphony: Hermeneutic Renewal, page 179. The score includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Clarinet in A, Clarinets 1 and 2, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Horns 1-4, Trumpets 1-3, Trombones 1-2, Bass Trombone, Tuba, Timpani (3-D), Bass Drum, Cymbal (Crash), Tambourine, and Maracas. The score is in 4/4 time and features complex rhythmic patterns with dynamic markings such as *mf* and *f*.

247

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

CL. 1

CL. 2

B. CL.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tbn.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Db.

249

Picc.

FL 1

FL 2

Ob. 1

Ob. 2

C. A.

CL 1

CL 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

S. D.

Mar.

Hp.

Vln I

Vln II

Vla.

Vc.

Db.

mp *f* *mf* *ff*

Weimar - March 2015