

Philip Armstrong

Third Symphony

Hermeneutic Renewal

for large orchestra

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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

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Adagio ♩=60

[illegible]

A

9

Picc. *mp* 2 2 2 2 2 2

Ob. 1 2

C. A. *p* 2 2

Cl. 1 *p* 2 2

Cl. 2 *pp* *p* 2

Bsn. 1

Congas

Cast. *p* < *p* < *p* < *p* <

Crot. *mp* 7

Hp. 4 4 4 4

17

Picc. *mp* 2 2

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. *mp* *p*

C. A. *mp* *p*

Cl. 1 *p*

Cl. 2 *pp* *p*

B. Cl. *p*

Congas 2 *mp* 2 *mp* 2 *mp* 2

Cast. *mp* 2 *mp* 2 *mp* 2 *p* < *p* < *p* <

Hp. *p* *mf*

B

23

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

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

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

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mp*

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)

39

Ob. I

Bsn. I

Congas

Crot.

Hp.

p

mp

mp

mp

rall.

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

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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 *mp*

p *mf*

div. a 2 (harm.)

pp *pp* *pp* *pp* *pp* *pp*

div. a 2 (harm.)

p *p* *p* *p*

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

pp *pp* *pp*

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A

17

Bsn. 1 *mf*

Bsn. 2 *mf*

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D. *p* *mf*

T.-t. *p* *mf*

Tamb. *p* *mf* shake hit

Crot.

Tub. B.

Glock.

Mar.

A

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

Vln. I *p*

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

Vln. II *p* tap upper sounding board with fingers *p*

Vla. *pp* *pp*

Vla. *pp* *pp*

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

Vc. *p* *pp* *pp*

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

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[illegible]

B

;

50

C

Bsn. 1

Bsn. 2

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

T.-t.

p *mf*

Tamb.

Crot.

Tub. B.

Glock.

mp

Mar.

C

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

pp

arco

pp

arco

pp

arco

pp

nat.

pp

nat.

pp

nat.

mp *pp*

nat.

mp *pp*

mp *pp*

pp

tr

(b)

mp *pp*

mp *pp*

mp *pp*

pp

[illegible]

F

1

76

Bsn. 1

Bsn. 2

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

T.-L.

Tamb.

Croc.

Tub. B.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vcl.

Vcl.

Cb.

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F Andantino $\text{♩} = 80$

85

B. D. H

Mar.

Hp.

$D \times C \flat B / E F \flat G \flat A \flat$

δ^{acc}

p

mf

p

F Andantino $\text{♩} = 80$

Vln. I

solo

mp

Vln. II

Vla.

Vc.

Cb.



91

B. D. H

mf

Mar.

Hp.

δ^{acc}

p

mf

p

F Andantino $\text{♩} = 80$

Vln. I

solo

mp

Vln. II

Vla.

Vc.

Cb.

97

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

Mar. mf p

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. (8)

Hp. 3 3

Vln. I solo - arco mp

Vln. II

Vla.

Vc.

Cb.

106

B. D. $p < mf$ $p < mf$

Mar. mf p

Hp.

Vln. I mp pp solo - arco

Vln. I mp solo - arco

Vln. II mp pp mp

Vln. II mp pp

Vla. mp arco - pizz. pp

Vla. mp pizz. pp

Cb. p f

H

111

B. D. $p < mf$ $p < mf$

Mar. (8)

Hp.

Vln. I mp solo - arco

Vln. I mp solo

Vln. II mp solo - arco

Vla. mp solo - arco

Vc. mp solo

Cb. mp solo

H

117

B. D. $p < mf$ $p < mf$

Mar. mf

Hp. 3 3

Vln. I p f mp p tutti

Vln. I p f mp p gliss.

Vln. II f mp p gliss.

Vln. II f mp p gliss.

Vla. f mp p

Vc. f mp p

Cb. f mp p

122

B. D. $p < mf$ $p < mf$

Mar. mf pp

Hp. 3 3

Vln. I upper part - solo mp (solo con.) f mp p

Vln. I f mp p gliss.

Vln. II f mp p gliss.

Vln. II f mp p gliss.

Vla. tutti/div. a 2 f mp p solo mp

Vla. f mp p gliss.

Vc. f mp p solo mp

127

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

Mar.

Hp. *3* *3* *3* *3* **J**

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.



134

B. D. *p*

Mar. *mf* *p* *mf*

Hp. *3* *3* *3* *3* *pp* *mf* *p* *3*

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.

K

145

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

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

151

B. D. *mf*

Vln. I tutti/div. a 2 *pp*

Vln. I *pp*

Vln. II tutti/div. a 2 *pp*

Vln. II *pp*

Vla. tutti/div. a 2 *pp*

Vla. *pp*

Vc. tutti/div. a 2 *pp*

Vc. *pp*

Cb. tutti - div. a 2 *pp*

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

Philip Armstrong

96 Prelude

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

96 Prelude

Violin I

Violin II

Viola

Violoncello

Contrabass

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* *p* *mf* *p* *mf*

A

12

Picc. *mf*

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

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

Ob. 1 *mf*

Ob. 2

C. A.

Cl. 1 *p* *mf*

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

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

Bsn. 1 *mp*

Bsn. 2 *mp*

Cbsn. *mp*

Hn. 1

Hn. 2

Hn. 3 *p*

Hn. 4

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Tba. *mp*

B. D. *mp*

A

Vln. I *mp*

Vln. II *mp*

Vla. *div. mp*

Vc. *mp*

Cb. *mp*

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. *mf*

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. *unis.* *p* *mf*

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*

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* *p*

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*

C

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

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

Vla. *mf* *f* *p*

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

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

D

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

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

D

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

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

Vla. *mp*

Vc. *mf* *mp*

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

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

54

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

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

F

63

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

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

Vla. *mp* *f*

Vc. *mp* *f*

Cb. *mp* *f*

69

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

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

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mp*

Cb. *mp* *f* *mp*

G

75

Bsn. 1 *mp* *f*

Bsn. 2 *f* *p*

Vln. I *f* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vc. *mf* *f*

Cb. *mp* *f*

80

Ob. 1 *mp*

Ob. 2 *mp*

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

Bsn. 2 *mp* *f*

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

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

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

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

Cb. *p* *mp* *f*



85

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

Ob. 2 *mf* *mf* *mp* *(b)*

Bsn. 1 *mp* *mp* *mf*

Bsn. 2 *mp*

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

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

Vla. *p* *p*

Vc. *p* *p*

Cb. *mp*

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*

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

Woodwinds: Piccolo, Flute 1, Flute 2, Oboe 1, Oboe 2, Cor Anglais, Clarinet 1, Clarinet 2, Bass Clarinet in B $\flat$, Bassoon 1, Bassoon 2.

Brass: Horn 1, Horn 2, Horn 3, Horn 4.

Percussion: Timpani (1: F, 2: D, 3: C, 4: B, 5: F $\sharp$).

Strings: Violin I, Violin II, Viola, Violoncello, Contrabass.

Dynamics: *ff* (fortissimo), *mp* (mezzo-piano), *p* (piano).

Tempo: **Maestoso** ♩ = 72.

5

poco accel.

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

Tim. *pp* *p* *pp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* *p*

Cb. *p*

poco accel.

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

Tim.

A I. Allegro con brio ed appassionato ♩ = 116

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

16

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.

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

23

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.

Philip Armstrong

Third Symphony: Hermeneutic Renewal

27 **C**

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

C. A.

Cl. 1 *mf*

Cl. 2

B. Cl. *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

Timp. 4:A, 5: G *f*

C

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

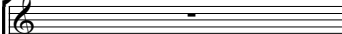
Vln. II *mf* *tr* *(b)*

Vla. *f*

Vc. *f*

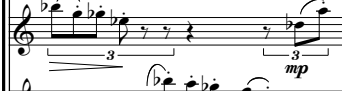
Cb. *f*

33 D

Picc. 

Fl. 1 

Fl. 2 

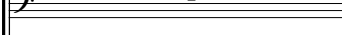
Ob. 1 

Ob. 2 

C. A. 

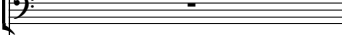
Cl. 1 

Cl. 2 

B. Cl. 

Bsn. 1 

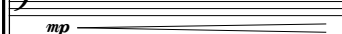
Bsn. 2 

Cbsn. 

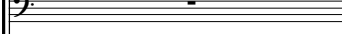
Hn. 1 

Hn. 2 

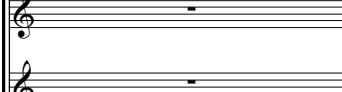
Hn. 3 

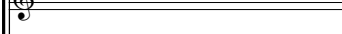
Hn. 4 

Tpt. 1 

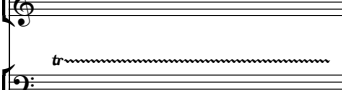
Tpt. 2 

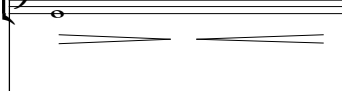
Tpt. 3 

Tim. 

Vln. I 

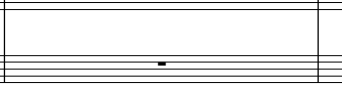
Vln. II 

Vla. 

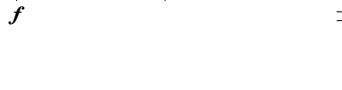
Vc. 

Cb. 

D

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

Philip Armstrong Third Symphony: Hermeneutic Renewal

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* *tr* *mp* *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *mf*

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

Third Symphony: Hermeneutic Renewal

Philip Armstrong

E II

42

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

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E II

F

49

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

Tim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

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.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Philip Armstrong

Third Symphony: Hermeneutic Renewal

61

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

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

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

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

Ob. 2 *f*

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

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

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

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

Bsn. 1

Bsn. 2

Cbsn. *mp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f*

Timp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Third Symphony: Hermeneutic Renewal

Philip Armstrong

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.

Philip Armstrong

Third Symphony: Hermeneutic Renewal

I

81

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

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

Ob. 2 *p* *mf*

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

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f*

Vc. *f*

Cb. *p* *f*

I

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*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. I *f* *mp*

Vln. II *f* *mf*

Vla. *mp*

Vc. *mp*

Cb.

J

92

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *p*

Ob. 2 *p*

C. A. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f* *p*

Cbsn. *f* *p*

Hn. 1 *mf* *p*

Hn. 2 *mf* *p*

Hn. 3 *mf* *p*

Hn. 4 *mf* *p*

Tpt. 1

Tpt. 2

Tpt. 3

Tim. *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* *mp*

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

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

Tpt. 1

Tpt. 2

Tpt. 3

Tba. *mp*

Timp.

K Sublation

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

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

Vla. *mf* *mp* *mp*

Vc. *mp* *mp* *mp*

Cb. *mf* *mf* *mf*

L

104

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

Tba.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

M

110

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.

M

116

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

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

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

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

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

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

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

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

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

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

Cb. *p*

N

N



122

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

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

Vla. *p* *mp* *div.*

Vc. *mp* *mp* *mp*

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.

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. *mf*

Fl. 1 *mp*

Fl. 2 *mf*

Ob. 1 *mp*

Ob. 2 *mf*

C. A. *mp*

Cl. 1 *mp*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

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

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

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

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

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

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

Tba. *p* *mf* *p*

Timp. *f* *p* *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Third Symphony: Hermeneutic Renewal

Philip Armstrong

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*

Philip Armstrong Third Symphony: Hermeneutic Renewal

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

Grave $\text{♩} = 45$

div.

unis.

A

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. *p* *mf*

C. Tpt. *p* *mf*

C. Tpt. *p* *mf*

Tbn. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Cym. *p* *mf*

B

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

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

Vla. *p* *mf*

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

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

Third Symphony: Hermeneutic Renewal

49

Picc. *pp*

Fl. 1 *p*

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

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

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

C. A.

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

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

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

Bsn. 1

Bsn. 2

Cbsn.

Hn. *mf* *p*

Hn. *mf* *p*

Hn. *mf* *p*

Hn. *mf* *p*

C Tpt. *mf*

C Tpt. *mf*

C Tpt. *mf*

Tbn. *mf*

Tbn. *mf*

B. Tbn. *mf*

Tba. *mf*

Timp. *p* *mf*

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

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

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

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

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

D

62

Picc. *p*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

C. Tpt. *p* *mf* *p* *mf* *p*

C. Tpt. *p* *mf* *p* *mf* *p*

C. Tpt. *p* *mf* *p* *mf* *p*

Tbn. *mf* *p* *mf* *p* *mf*

Tbn. *mf* *p* *mf* *p* *mf*

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

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

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

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

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

D

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

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

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

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

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

E

71

Picc. *pp* *pp*

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2

C. A. *p*

Cl. 1 *mp*

Cl. 2 *mp* *p*

B. Cl. *p*

Bsn. 1

Bsn. 2

Cbsn.

Hn. *p*

Hn. *p*

Hn. *p*

Hn. *p*

C. Tpt.

C. Tpt.

C. Tpt.

Tbn. *p*

Tbn.

B. Tbn.

Tbn. *p*

Timp. *pp*

E

Vln. I

Vln. II

Vla.

Vc. *pp*

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

82

Picc. *p* *pp*

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.

Tba.

Timp.

Vln. I *pp*

Vln. II *pp* *unis.*

Vla. *pp*

Vc. *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 *p*

Oboe 1 *p*

Clarinet 1 *p*

Horn 1 *mp* H

Trumpet 1 *mp* H

Violin I *p*

Violin II *p*

Viola *p*

Violoncello *p*

Contrabass



Fl. 1 *p*

Ob. 1 *p*

Cl. 1 *p*

Tpt. 2 *p*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* H *mp*

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. *mf*

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

Cl. 2 *mf* *mf*

B. Cl. *p*

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*

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

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

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

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

Cb. *mf* *p*

rit. **B** A tempo (♩ = 76)

23

Picc. *mf* *p* *f*

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

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

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

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

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

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

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

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

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

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

Cbsn. *mf* *p* *f*

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

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

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

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

Tpt. 1 *con sord. (straight mute)* *sfz* *p* *mf*

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

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

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

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

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

Tba. *mf* *p* *f*

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

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

Vln. II *mf* *unis.* *div.* *f*

Vla. *mf* *p* *mf* *unis.* *N* *mf*

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

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

Philip Armstrong

Third Symphony: Hermeneutic Renewal

C

29

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* *mp*

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

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

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

Tbn. 1 *p* *f* *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.* *div.* *mp* *f* *mp* *f*

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

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

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