

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

Adagio $\text{♩} = 60$ [Of freedom]

Philip Armstrong

Piccolo

Flute I

Flute II

Oboe I

Oboe II

Cor Anglais

Clarinet in Bb

Bass Clarinet in Bb

Bassoon I

Bassoon II

Contrabassoon

Horn I

Horn II

Horn III

Horn IV

Trombone I

Trombone II

Bass Trombone

Tuba

Marimba

Harp

Adagio $\text{♩} = 60$ [Of freedom]

Dasiŋthea

Nyx

Hypnos

Thanatos

Soprano

Alto

Tenor

Bass

Adagio $\text{♩} = 60$ [Of freedom]

Violin I

Violin II

Viola

Vidolcello

Vidolcello

Contrabass

mf *pp* *mf* *pp*

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

div. a 2

p *mf* *p* *mf*

p *mf* *p* *mf*

p *mf* *p* *mf*

p

Philip Armstrong: Fourth Symposium

Dhilar, Ayyappan, and Ganesh, Samudram

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Picc. *mp* *pp*
 Fl. I *mp* *pp*
 Fl. II *mp* *pp*
 Ob. I *pp* *mp* *p*
 Ob. II
 C. A.
 Cl. *f* *ppp* *mp*
 B. Cl. *f*
 Bsn. I *p* *mp* *p*
 Bsn. II *pp* *p*
 Chsn. *pp* *mp*
 Hn. I *f* *p* *mp* *p*
 Hn. II *f* *p* *mp* *p*
 Hn. III *f* *p* *mp* *p*
 Hn. IV *f* *p* *mp* *p*
 Tpt. I *senza sord.* *p* *mp* *mf*
 Tpt. II *senza sord.* *p* *mp* *mf*
 Tpt. III *senza sord.* *p* *mp* *mf*
 Tbn. I *f* *mp* *con sord. (stright mute)* *pp* *mf* *pp*
 Tbn. II *f* *pp* *con sord. (stright mute)* *mf* *pp* *pp* *mf* *pp*
 B. Tbn. *f* *pp* *con sord. (stright mute)* *mf* *pp* *pp* *mf* *pp*
 Tba. *f* *p* *pp* *mf* *pp*
 Glass chime
 B. D. *pp*
 Vibe. *pp*
 Hrp. *pp* *p*
 S. *p* *mf*
 A. *p* *mf*
 T. *p* *mf*
 B. *p* *mf*
 Vin. I *pp* *nat.* *mp*
 Vin. I *pp* *nat.* *mp*
 Vin. I *pp* *nat.* *mp*
 Vin. I *pp* *nat.* *mp*
 Vin. II *pp* *nat.*
 Vin. II *pp* *nat.*
 Vin. II *pp* *nat.* *p*
 Vla.
 Vc. *p* *mp* *pp* *p*
 Vc. *p* *mp* *pp* *p*
 Cb. *p* *mp* *pp*

The ty-rant of a life with-out, de-ter-mined of si-lent re-gu-la-tion,
 The ty-rant of a life with-out, de-ter-mined of si-lent re-gu-la-tion.
 Si-lent re-gu-la-tion
 The ty-rant of re-gu-la-tion

p whispering
 si-lent re-gu-la-tion. si-lent re-gu-lation
p whispering
 si-lent re-gu-la-tion si-lent re-gu-la-tion
p whispering
 si-lent re-gu-la-tion si-lent re-gu-la-tion
p whispering
 si-lent re-gu-la-tion si-lent re-gu-la-tion

each vocalist improvises based upon the bracket
 each vocalist improvises based upon the bracket
 each vocalist improvises based upon the bracket
 each vocalist improvises based upon the bracket

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Picc. *mp* *pp* *p* *mf* *p* *mf* *pp* *3*

Fl. I *mp* *pp* *p* *mf* *p* *mf* *pp*

Fl. II *mp* *pp* *p* *mf* *p* *mf* *pp*

Ob. I *mf* *mp*

Ob. II *p* *mp* *mf* *mp*

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

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

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

Bsn. I *f* *p* *ff* *p*

Bsn. II *f* *p* *ff*

Chsn. *p* *ff*

Hr. I *mp* *f* *p*

Hr. II *mp* *f* *p*

Hr. III *mp* *f* *p*

Hr. IV *mp* *f* *p*

Tpt. I *mp* *f*

Tpt. II *mp* *f*

Tpt. III *mp* *f*

Tbn. I *senza sord.* *f* *p*

Tbn. II *senza sord.* *f* *p*

B. Tbn. *senza sord.* *f* *p*

Tba. *senza sord.* *f* *p*

3 Bt. *p* *ff* *p*

Timp. *ff* *mp*

B. D. *pp* *ff* *mp*

Hp. *mp* *mp* *mp* *pp* *f* *mp*

S. *mf* *ff* *mf* *ff*

A. *mf* *ff* *mf* *ff*

T. *mf* *ff* *mf* *ff*

B. *mf* *ff* *mf* *ff*

The spon - ta - ne - i - ty of the im - er - most realm shall li - be - rate

The spon - ta - ne - i - ty of the im - er - most realm shall li - be - rate

The spon - ta - ne - i - ty shall, shall, shall li - be - rate;

The spon - ta - ne - ous shall li - be - rate;

Vln. I *gliss.* *pp* *mf* *p* *mf* *p* *mf* *p* *ff* *pp* *ff* *pp*

Vln. I *gliss.* *pp* *mf* *p* *mf* *p* *mf* *p* *ff* *pp* *ff* *pp*

Vln. I *gliss.* *pp* *mf* *p* *mf* *p* *mf* *p* *ff* *pp* *ff* *pp*

Vln. I *gliss.* *pp* *mf* *p* *mf* *p* *mf* *p* *ff* *pp* *ff* *pp*

Vln. II *p* *mp* *p* *mp* *mp* *pp* *sul pont.* *pp* *p* *pp*

Vln. II *p* *mp* *p* *mp* *mp* *pp* *sul pont.* *pp* *p* *pp*

Vln. II *p* *mp* *p* *mp* *mp* *pp* *sul pont.* *pp* *p* *pp*

Vln. II *p* *mp* *p* *mp* *mp* *pp* *sul pont.* *pp* *p* *pp*

Vla. *ff* *pp* *pp* *pp*

Vc. *ff* *pp* *pp* *pp*

Vc. *ff* *pp* *pp* *pp*

Cb. *pizz.* *f* *ff* *pp*

C

Picc. *mp* *p* *mp* *pp* *p* *mf* *p* *mf* *mp*

Fl. I *mp* *p* *mp* *pp* *p* *mf* *p* *mf* *mp*

Fl. II *mp* *p* *mp* *pp* *p* *mf* *p* *mf* *mp*

Ob. I *pp* *mp* *p* *mf* *mp*

Ob. II *mf* *mp*

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

Cl. *f* *p* *mp* *mf* *mp*

B. Cl. *f* *pp* *p* *mf* *mp*

Bsn. I *f* *mf* *mp*

Bsn. II *pp* *p*

Chsn. *pp* *p* *pp*

Hn. I *f* *p* *mp* *pp*

Hn. II *f* *p* *mp* *pp*

Hn. III *f* *p* *mf*

Hn. IV *f* *p* *mf*

Tpt. I *mp* *mf* *mp*

Tpt. II *mp* *mf* *mp*

Tpt. III *mp* *mf* *mp*

Thn. I *con sord.* *pp* *mf* *pp* *mf*

Thn. II *con sord.* *pp* *mf* *pp* *mf*

B. Thn. *con sord.* *pp* *mf* *pp* *mf*

Tha. *f* *p* *pp*

B. D. *p*

Tenor Dr. *p* *mp* *p* *mp* *p* *mp*

Mar. *pp*

Hp. *pp*

C

S. *p* U - ni - ty of mind and spi - rit. *mf* This *p*

A. *p* There shall be a - ni - ty of mind and spi - rit. *mf*

T. *p* U - ni - ty of mind and spi - rit. *mf* This *p*

B. *p* There shall be a - ni - ty of mind and spi - rit. *mf* This *p*

C

Vln. I *sul tasto* *pp* *mf* *mp*

Vln. I *sul tasto* *pp* *mf* *mp*

Vln. I *sul tasto* *pp* *mf* *mp*

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

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

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

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

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

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

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

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

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

Picc. *mp* *pp* *p* *mf* *p* *mf* *pp* *f* *mp*
 Fl. I *pp* *mp* *pp* *p* *mf* *p* *mf* *pp* *p* *mf*
 Fl. II *pp* *mp* *pp* *p* *mf* *p* *mf* *pp* *p* *mf*
 Ob. I *pp* *mp* *p* *mf* *a* *mp* *p* *mf*
 Ob. II *p* *mf* *a* *mp* *p* *mf* *a* *mp* *p*
 C. A. *mp* *a* *pp* *mf* *a* *mp* *a* *pp*
 Cl. *p* *mp* *pp* *mf* *a* *mp* *pp* *mp* *p*
 B. Cl. *mf* *p*
 Bsn. I *p* *f* *p*
 Bsn. II *p* *mp* *p*
 Cbn. *f* *p*
 Hn. I
 Hn. II
 Hn. III
 Hn. IV
 Tpt. I *mf* *p* *mp* *mf*
 Tpt. II *mf* *p* *mp* *mf*
 Tpt. III *mf* *p* *mp* *mf*
 Tbn. I *pp* *mf* *pp* *mf*
 Tbn. II *pp* *mf* *pp* *mf*
 B. Tbn. *pp* *mf* *pp* *mf*
 Tba. *pp* *mf*
 Timp. *mp*
 B. D. *p* *mp* *p* *mp* *p*
 Hp. *pp*
 Nyx. *f* *mp*
 S. *mp* *mf*
 A. *p* *mf*
 T. *mf*
 B. *mf*
 Vln. I *pp* *sul tasto* *pp* *mf* *nat* *pp* *mp*
 Vln. I *pp* *sul tasto* *pp* *mf* *nat* *pp* *mp*
 Vln. I *pp* *sul tasto* *pp* *mf* *nat* *pp* *mp*
 Vln. I *pp* *sul tasto* *pp* *mf* *nat* *pp* *mp*
 Vln. II *p*
 Vln. II *pp* *mp*
 Vln. II *pp* *mp*
 Vla. *mp*
 Vc. *mp* *p*
 Vc. *mp* *p*
 Cb. *mp* *p*

Art is im - po - tent in it - self. The death of pri - mor - di - al myth; We have be - come torn from the an - cient
 pur - pose gui - ded. This o - pen path of a - gen - cy and free - dom.
 This o - pen path of a gen - cy and free - dom.
 pur - pose gui - ded of aes - the - tic know - ledge. This o - pen path of a - gen - cy and free - dom.
 pur - pose gui - ded. This o - pen path of a - gen - cy and free - dom.

[illegible]

D [Of the ether]

Das. *f* *s* *mp* It ri - ses a - bove it - self, be - yond reflex - i - vi - ty, un - real yet part of the

Nyx. *f* *s* shu - dder _____

Hyp. *mp* Yet here at the lake side, here in this mu - sic, this a - ppa - ri - tion _____ It ri - ses a - bove it - self, be - yond reflex - i - vi - ty, un - real yet part of the

[illegible]

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

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

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

Ob. I

Ob. II

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

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

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

Bsn. I *p* *mf* *p* *mf* *p* *mf*

Bsn. II *mp* *mf* *p* *mf* *mp* *mf*

Cbsn.

Hr. I

Hr. II

Hr. III

Hr. IV

Tpt. I *p* *f* *p* *f* *p* *f*

Tpt. II *p* *f* *p* *f* *p* *f*

Tpt. III *p* *f* *p* *f* *p* *f*

Tbn. I

Tbn. II

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

Temp. *f* *mp* *f* *mp* *f* *mp*

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

Tam-t. *pp* *mf* *pp* *mf* *pp* *mf*

Das. *mf* *f* *mf* *f* *mf* *f*

Nyx. *f* *mp* *f* *mp* *f* *mp*

Hyp. *mf* *f* *mf* *f* *mf* *f*

Tha. *f* *mp* *f* *mp* *f* *mp*

Vln. I

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

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

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

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

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

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

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

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

u - ni - ty. Thus the fo - rest sings of more than it speaks, An ex - tra script of veiled mean - ing.

An ex - tra script of veiled mean - ing. Mo - men - ta - ry, fleet - ing.

u - ni - ty. Thus the fo - rest sings of more than it speaks, An ex - tra script of veiled mean - ing.

An ex - tra script of veiled mean - ing. Mo - men - ta - ry, fleet - ing.

[E] [Of existence]

Picc.
 Fl. I
 Fl. II
 Ob. I
 Ob. II
 C. A.
 Cl.
 B. Cl.
 Bsn. I
 Bsn. II
 Chsn.
 Hn. I
 Hn. II
 Hn. III
 Hn. IV
 Tpt. I
 Tpt. II
 Tpt. III
 Tbn. I
 Tbn. II
 B. Tbn.
 Tba.
 Timp.
 Dr.
 Tam-t
 Mar.
 Hp.

[E] [Of existence]

Das.
 Hyp.
 S.
 A.
 T.
 B.

The ge-ne-ra-tive... e-mer-gence of spi-rit.
 The ge-ne-ra-tive... e-mer-gence of spi-rit.
 The i-mma-nence, the i-mma-nence of the non-e-xis-tent. The an-ti-the-sis of the em-pi-ri-cal.
 The i-mma-nence, the i-mma-nence of the non-e-xis-tent. The an-ti-the-sis of the em-pi-ri-cal.
 The i-mma-nence, the i-mma-nence of the non-e-xis-tent. The an-ti-the-sis of the em-pi-ri-cal.
 The i-mma-nence, the i-mma-nence of the non-e-xis-tent. The an-ti-the-sis of the em-pi-ri-cal.

[E] [Of existence]

Vin. I
 Vin. II
 Vla.
 Vcl.
 Cb.

Picc. *mp* *pp* *mp* *pp*
 Fl. I *mp* *pp*
 Fl. II *mp* *pp*
 Ob. I *p* *mp* *pp*
 Ob. II *p* *mf* *mp* *pp*
 C. A. *mf* *pp* *mf* *pp* *mf* *pp*
 Cl. *mp* *pp* *p* *mf* *p* *f* *mp* *pp*
 B. Cl. *mp* *pp*
 Bsn. I *mp* *p*
 Bsn. II *mp* *p*
 Cbss. *mp*
 Hn. I *f* *mp* *f*
 Hn. II *f* *mp* *f*
 Hn. III *f* *mp* *f*
 Hn. IV *f* *mp* *f*
 Tpt. I *f* *p* *f* *mp* *f*
 Tpt. II *f* *p* *f* *mp* *f*
 Tpt. III *f* *p* *f* *mp* *f*
 Tbn. I *mf* *p* *mf*
 Tbn. II *mf* *p* *mf*
 B. Tbn. *p* *mf* *p* *mf* *p* *mf*
 Tbn. *p* *mf* *p* *mf* *p* *mf*
 Timp. *p* *mf* *f* *pp* *mf* *f*
 Dr. *p* *mf* *pp* *mf* *pp* *mf* *pp*
 Mar. *p* *mf* *pp* *mf* *pp* *mf* *pp*
 Hp. *mf* *p* *mf* *p* *mf* *p*
 S. *f* *mp* *mf* *p*
 A. *p* *f* *mf* *p*
 T. *p* *mf* *p* *mf* *p*
 B. *p* *mf* *p* *mf* *p*
 Vln. I *mf* *pp* *mf* *pp* *mf* *pp*
 Vln. II *mf* *pp* *mf* *pp* *mf* *pp*
 Vla. *mf* *pp* *mf* *pp* *mf* *pp*
 Vc. *p* *mf* *p* *mf* *p* *mf*
 Vc. *p* *mf* *p* *mf* *p* *mf*
 Cb. *p* *mf* *p* *mf* *p* *mf*

The ne - ga - tion, the ne - ga - tion the ne - ga - tion of the ma - te - ri - al or - der of the world.
 The ne - ga - tion, the ne - ga - tion the ne - ga - tion of the ma - te - ri - al or - der of the world.
 The ne - ga - tion, the ne - ga - tion the ne - ga - tion of the ma - te - ri - al or - der of the world.
 The ne - ga - tion, the ne - ga - tion the ne - ga - tion, or - der.

If, to call, If,

uni.
 p

uni.
 p

F

F

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

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I [Of the dialectic] **J**

Picc. *f* *mp*

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

Fl. II *mf* *p*

Ob. I

Ob. II

C. A. *p* *mf*

Cl. *mf* *p*

B. Cl. *mf* *p*

Bsn. I

Bsn. II

Cbsn.

Hrn. I *mp* *mf* *mp*

Hrn. II *mf* *mp*

Hrn. III *mp* *mf* *p*

Hrn. IV *mf* *p*

Tpt. I *mf*

Tpt. II *mf*

Tpt. III *mf*

Tbn. I *mf*

Tbn. II *mf*

B. Tbn. *mf*

Tba.

Trmp. I: F 2; E, 3; B 4; A4 *mp* *< f*

Mar.

Hp.

I [Of the dialectic] **J**

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

S. The... sen-su-al Ant... con

A. The... spi-rit draws the sen-su-al un-to its sphere. Ant con-

T. It is sub-ject me-di-a-ted, the a-ppear-ance of an-o-ther... and ob-ject ma-ni-fest. Ant con-

B. It is sub-ject me-di-a-ted, the a-ppear-ance of an-o-ther... and ob-ject ma-ni-fest. The spi-rit draws the sen-su-al un-to its

I [Of the dialectic] **J**

Vln. I *mf*

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

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

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

Vla. *mf* *p*

Vla. *mp* *f* *p*

Vc. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

[K] (Of positivism)

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

Fl. I *pp* *mp* *pp* *mp* *pp*

Fl. II *pp* *mp* *pp* *mp* *pp*

Ob. I *pp* *mp* *pp* *mp* *pp*

Ob. II *pp* *mp* *pp* *mp* *pp*

C. A. *mp* *mp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Cl. *mp* *mp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

B. Cl. *mp* *mp* *mf* *pp* *mf* *pp*

Bsn. I *mp* *mp* *p*

Bsn. II *mp* *p*

Chon. *mp* *p* *mf* *p* *mf*

Hr. I *mf* *p*

Hr. II *mf* *p*

Hr. III *mf* *p*

Hr. IV *mf* *p*

Tpt. I *p* *f*

Tpt. II *p* *f*

Tpt. III *p* *f*

Tbn. I *mf* *p*

Tbn. II *mf* *p*

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

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

S. Cym. *draw double bass bow across tam-tam* *mp*

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

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

S. *p* *mf* **[K] (Of positivism)** *p* *f* *p*

Thus it is ab-so-lute. This con-trol and do-mi-na-tion by na-tral, by na-tral law,

A. *mp* *so-lute.* This con-trol and do-mi-na-tion by na-tral, by na-tral law,

T. *mf* *lute.* This con-trol, this con-trol, and do-mi-na-tion by na-tral law, na-tral law,

B. *mp* *lute.* This con-trol, this con-trol by na-tral law, na-tral law, na-tral law,

[K] (Of positivism)

Vln. I *p* *mp*

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

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

Vln. II *mp* *f*

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

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

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

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

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

[L] [Of dogma]

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

Fl. I *mp* *ppp* *mf* *p* *p* *mf* *p*

Fl. II *mp* *ppp* *mf* *p* *p* *mf* *p*

Ob. I *mf* *mp* *mf* *mp*

Ob. II

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

Cl. *p* *ppp* *mp* *mf* *p* *mf* *p*

B. Cl. *p* *ppp* *mp* *mf* *p* *mf* *p*

Bsn. I *f* *mp* *f* *mp* *f* *mp*

Bsn. II

Ebn. *f* *mp* *f* *mp* *f* *mp*

Hn. I *mp* *f* *f* *p*

Hn. II *mp* *f* *p* *f* *p*

Hn. III *mp* *f* *mf* *p*

Hn. IV *mp* *f* *f* *p*

Tpt. I *mp* *p*

Tpt. II *mp* *p*

Tpt. III *mp* *p*

Tbn. I *f* *mp* *f* *mp* *f* *mp*

Tbn. II *f* *mp*

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

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

Timp. *f* *p* *mp* *f* *3 Cs* *p* *mp* *f*

B. D. *f*

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

Tam-tam

[L] [Of dogma]

Das. *mf* *f* re - futes dis - cur - sive think - ing, yet it al - so sup - pre - sses non - concep - tual me - di - a - tion.

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

[L] [Of dogma]

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

Vln. II *gliss.* *gliss.* *gliss.*

Vln. II *gliss.* *gliss.* *gliss.*

Vln. II *gliss.* *gliss.* *gliss.*

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

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

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

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

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

95

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

Fl. I *p* *mf* *pp* *p* *mf*

Fl. II *mf* *p* *pp* *p* *mf*

Ob. I *mf* *mp* *mf*

Ob. II

C. A. *mp* *f*

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

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

Bsn. I *p* *mf* *p* *mf*

Bsn. II *mp* *mf* *p* *mf*

Cbsn. *f* *mp*

Hr. I *mp* *f* *p* *mp* *f*

Hr. II *mp* *f* *p* *mp* *f*

Hr. III *mp* *f* *p* *mp* *f*

Hr. IV *mp* *f* *p* *mp* *f*

Tpt. I *f* *mp* *p* *f* *mp*

Tpt. II *f* *mp* *p* *f* *mp*

Tpt. III *f* *mp* *p* *f* *mp*

Tbn. I *f* *mp* *f*

Tbn. II *f* *mp* *f*

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

Tbn. *f* *mp* *f*

5. Gtr. *p* *mp* *f*

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

S. Cym. *p* *mf* *p* *f* *mp* *f* *mf* *p* *f*

Mar. *p* *mp* *f* *mf* *p* *f*

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

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

Hyp. *mf* The more its

Tha. *mf* The more the work becomes posi-ti-vis-tic and is said to be i - den - ti - cal to its in - tu - i - ta - bi - li - ty.

S. *p* The more the la - bour of art is ob - jec - ti - fied,

A. *p* The more the la - bour of art is ob - jec - ti - fied,

T. *mp* The la - bour of art, la - bour of art, la - bour of art,

B. *f* The more, the more ob - jec - ti - fied, ob - jec - ti - fied, ob - jec - ti - fied,

Vin. I *f* *p* *f* *p* each individual player improvises figures based upon the bracket

Vin. II *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vin. II *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vin. II *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vla. *mp* *mf*

Vla. *mp*

Vc. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

[M] [Of refication]

unis. II *p* *highest note on II*

Vin. II *p* *highest note on II*

Vin. II *p* *highest note on II*

Vin. II *p* *highest note on II*

Vc. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

Philip Armstrong: Fourth Symposium

N Andante ♩ = 80

N Andante ♩ = 80

div. a 4

O Tempo Primo $\text{♩} = 60$ [Of modality]

107

Picc.

Fl. I

Fl. II

Ob. I

Ob. II

C. A.

Cl.

B. Cl.

Bsn. I

Bsn. II

Cbsn.

Hrn. I

Hrn. II

Hrn. III

Hrn. IV

Tpt. I

Tpt. II

Tpt. III

Tbn. I

Tbn. II

B. Tbn.

T. bells

O Tempo Primo $\text{♩} = 60$ [Of modality]

A.

T.

B.

Org.

If the world is ruled by the u - ni-ver-sal, then the con-tin-gent must be-come ab - stract ne - ce - ssi - ty.

O Tempo Primo $\text{♩} = 60$ [Of modality]

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vla.

Vla.

Vc.

Cb.

119

Picc. *pp* *mp* *pp*

Fl. I *pp* *mp* *pp*

Fl. II *p* *mp* *pp*

Ob. I *pp* *mp*

Ob. II

C. A.

Cl.

B. Cl.

Bsn. I *p* *mf*

Bsn. II *p* *mf*

Chsn.

Hn. I

Hn. II

Hn. III

Hn. IV

Tpt. I *p* *mf*

Tpt. II *p* *mf*

Tpt. III

Tbn. I *p* *mf*

Tbn. II *p* *mf*

B. Tbn. *p* *mf*

Tbn.

Nyx. *mp* *mf*
Here there is no i - den - ti - ty of the spi - ri - tual and the non - spi - ri - tual.

S. *p* *mf*
Its te - los is not of the spec - trum, con - struc - ted by a con - stant u - ni - ver - sa - li - ty.

A. *p* *mf*
Its te - los is not of the spec - trum, con - struc - ted by a con - stant u - ni - ver - sa - li - ty.

T. *p* *mf*
Sub - sti - tu - tive; Its te - los is not of the spec - trum, con - struc - ted by a con - stant Pla - to - nic u - ni - ver - sa - li - ty.

B. *mf*
u - ni - ver - sa - li - ty.

Org. *p*

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

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

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

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

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

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

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

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

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

div. a 2

Philip Armstrong, Fourth Commonwealth

Philip Armstrong: Fourth Symphony

Philip Armstrong, Fourth Commonwealth

Philip Armstrong: Fourth Symphony

169

Hn. I

Hn. II

Hn. III

Hn. IV

Perc. III

Hp.

Nyx.

T.

B.

Org.

Vln. I

Vln. II

V

p *mp*

Not through lo - cal - i - sa - tion in space - time.

ther.

p *mp*

By the i - mma - nence.

p

O - - - - - ther.

p

O - - - - - ther.

V



169

Hn. I

Hn. II

Perc. III

Hp.

Nyx.

T.

B.

Org.

Vln. I

Vln. II

p *mp*

i - mma - nence.

p *mp*

Of the aes - the - - -

p

O - - - - - ther.

p

O - - - - - ther.



Perc. III

Hp.

Nyx.

Org.

Vln. I

Vln. II

p

tic.

pppp

5: The Ecology of Wisdom

for mezzo-soprano and organ

Philip Armstrong

Score for 'The Human Intransigence' by John Rutter

Instrumentation: Polyxena (Soprano), Organ, Pedals.

Tempo: Largo (♩ = 60)

Key: D Major

Lyrics:

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

Live light _____ and trace - less, sus - tai - na - ble! _____

Deep e - co - lo - gy, de - rived of e - thics, _____

As a bi - o - spheric e - ga - li - ta - ri - an _____

All li - ving things _____ have in - trin - sic va - lue, _____ in - de - pen - dent of their u - ti - li - ty. _____

Re - spect this in - he - rent worth _____ ta - king care of _____

Section Markers: A, B, C, D

Dynamic Markings: *f* (forte), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte)

Performance Notes:

- Section A: Organ accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand.
- Section B: Organ accompaniment continues with the eighth-note pattern, with a change in the bass line.
- Section C: Organ accompaniment continues with the eighth-note pattern, with a change in the bass line.
- Section D: Organ accompaniment continues with the eighth-note pattern, with a change in the bass line.

33 **E** *f* *mp*

Poly. na - ture. Re - fute a - tom-ist e - ssence That di vides the hu - man from

Org. *f* *p* 3

Ped. *f*

37 *f* **F** *f* *mf*

Poly. na - - ture. A - ssert a to - tal field vi - sion of the world, the u - ni - ty of life, of di - ver - si - ty, of in - ter - de -

Org. *f* 3 *mf*

Ped. *f*

42 *mf* *mp* *mf*

Poly. pen - dence; The i - den - ti ty of a li - ving thing is foun - ded u - pon e - co - lo - gi cal re - la - tions with the

Org. *f* 7 *mf* *f*

Ped. *mf* *f*

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

Poly. rest. When du - - ty is per - formed not for the ca - te -

Org. *mp* 3 *f* 3 3 3

Ped. *mp*

50 *f* *p*

Poly. go - ri - cal im - pe - ri - tive, but for in - - cli - - na - - tion,

Org. *p* 3

Ped. *mp*

53 *mp*

Poly. Then it is beau - ti - ful ac - - tion.

Org.

Ped.