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Trinity (for Expanded Orchestra)

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UNIVERSITY OF CALIFORNIA
RIVERSIDE

Trinity
(for expanded orchestra)

A Dissertation submitted in partial satisfaction
of the requirements for the degree of

Doctor of Philosophy

in

Music

by

Robert Michael Winokur

June 2011

Dissertation Committee:

Dr. Tim Labor, Chairperson

Dr. Leonora Saavedra

Dr. David Borgo

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The Dissertation of Robert Michael Winokur is approved:

Committee Chairperson

University of California, Riverside

Acknowledgements

My deepest thanks and respect to my committee: David Borgo, Leonora Saavedra, and especially Tim Labor – my teacher, mentor, and friend: when I grow up, I want to be just like you.

Dedication

This dissertation, and the associated degree, would not have been possible were it not for the support, understanding, and love of my wife and children: Beth, Woody, Miles and Moonlily.

It is to them that this piece is dedicated.

ABSTRACT OF THE DISSERTATION

Trinity
(for expanded orchestra)

by

Robert Michael Winokur

Doctor of Philosophy, Graduate Program in Music
University of California, Riverside, June 2011
Dr. Tim Labor, Chairperson

Trinity is a large-scale piece of program music for a symphony orchestra expanded to include two electric guitars (doubling on acoustic guitar), piano (doubling on Fender Rhodes Electric Piano), electric bass guitar and drumset. The main philosophical impetus for this piece is the programmatic depiction (in the manner of a tone poem) of a concept which is based on and combines archetypal characters drawn primarily from literary sources. This dissertation is titled *Trinity* and uses the thesis that the three chosen archetypes, The Architect, The Leper and the Gunslinger, are three aspects of the same *über*-archetype which is representative of both humanity the human individual – this concept being a composite of Ayn Rand’s “Fountainhead,” Friedrich Nietzsche’s Übermensch and god (as a human construct). The description of the trinity is – in a similar manner to Christian belief – the description of an *individual* through the lens of three contrasting, complementary and singular personalities, which is both god and human; it is a deified version of the Übermensch as represented by the Architect, Leper and Gunslinger.

This piece utilizes symmetrical and asymmetrical synthetic scales (and their associated aggregates), multiple and simultaneous tonal centers, drone and repetition/sequencing and looping and a rhythmic concept which uses the employment of multiple and simultaneous rhythmic cells in various meters and subdivisions (of the meter) in a manner reminiscent of melodic counterpoint. *Trinity* is five movements long and arranged similar to a Romantic-era symphony– an introduction, followed by three movements – one for each archetype, then a

finale. The five movements are bookended by related music intended to function in a musical analogue to “Once upon a time...” and “...happily ever after.”

Included with the musical score is a prose document – which explicates the philosophical and metaphorical construct and associated personal implications and which details the compositional techniques used – and a folder containing audio files of the entire score. The audio files were created using live musicians and MIDI-realizations.

Contents:

Abstract of the Dissertation

Performance notes

Trinity:

Invocation	c. 90 seconds
Movement 1: The Path to Power	c. 16 minutes
Movement 2: The Architect	c. 05 minutes
Movement 3: The Leper	c. 10 minutes
Movement 4: The Gunslinger	c. 10 minutes
Movement 5: Man as God	c. 16 minutes
Benediction	c. 90 seconds
Total Duration:	c. 60 minutes

Supporting Materials:

Of *Trinity*: A Musical and Philosophical Analysis

Audio

Performance Notes

Score in Concert Pitch

(Glockenspiel 15mb, Piccolo 8va, Electric Bass Guitar, Guitars and Contrabass 8vb)

Conductor

As the presentation of an orchestra with embedded electric instruments and drumset involves issues of dynamic balance, the composer suggests that the stage volume be balanced by the orchestral instruments raising their base dynamic level to match the drums and electric instruments and by the drumset and electric instruments lowering their louder dynamic levels to match the orchestral instruments. This might be facilitated by the use of smaller amplifiers for guitars and a clear Plexiglass isolation booth for the drumset; however, the orchestral instruments should not be amplified in any way. Additionally, the electric instruments should be amplified by onstage amplifiers – not routed through the “house.”

Dynamic symbols should be treated as absolute across all instruments, both electric and acoustic – so that a marking of *mf*, for example, will be the same sound-pressure level in the acoustic instruments as in the electric instruments. This will require the acoustic instruments to, on average, play louder than what their normal dynamic markings would indicate.

As regards stage organization, the composer suggests that the regular members of the orchestra be arranged in a semicircle with the opening facing the conductor and the electric instruments inside the aperture.

All Performers

- In this score, the English language is used (almost) exclusively. Notable exceptions include the terms *pizz* (for *pizzicato* or “plucked”), *arco* (bow), *gliss.* or *glissando* (to slide) and a few others.
- Tempo indications are arithmetically related to each other and should be considered absolute.
- *Trinity* uses a system of dynamic notation where occasionally there are different dynamics in multiple parts. For example:

Trinity movement 1, mms 8-12 (reduced score)

The image shows a page of a musical score for the first movement of Trinity, measures 8-12. The score is a reduced score and includes parts for Flutes 1 and 2, Tuba, Glockenspiel, Vibraphone, Piano, Guitar 1, Guitar 2, Drum Set, Violin I, and Viola. The music is in 4/4 time and features various dynamic markings such as *ppp*, *p*, *mp*, and *pp*. Performance instructions include "with piano" for the Tuba, "arco" for the Violin I and Viola, and "over the neck arco" for the Viola. Two black arrows point to specific dynamic markings in the Tuba and Piano parts.

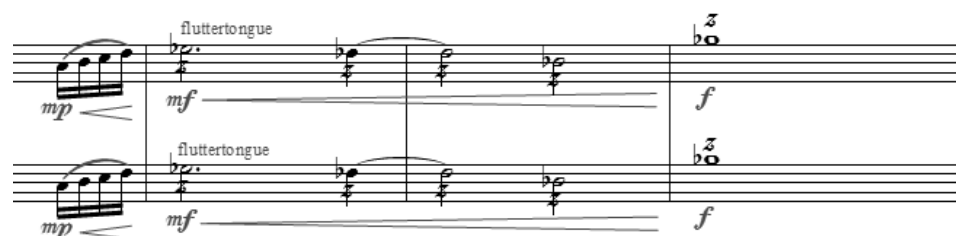
In the above passage, flute 1 and violin I are acting as reverb for the glockenspiel, as is the tuba for the piano. This is why the “reverb instruments” are one dynamic-level lower than the main instruments. Additionally in this same passage, the viola is providing a sustained voice (a “pad” or “pedal”) as a background for the other instruments to interact over.

- This is a frequent effect which happens throughout *Trinity* and, while in this case, only two layers of “one-lower” dynamics are in use, *Trinity* frequently employs more.
- Tempo indications are arithmetically related to each other and should be considered absolute.
- Dashed slurs indicate phrasing; solid slurs indicate standard usage according to the particular instrument.

Woodwinds

- Oboe 2 doubles on English horn in movements 3 and 5.
- The marking *z* indicates fluttertongue. For example:

Trinity movement 1, mms 80-2 (piccolo and flutes)



Guitars

- Both guitars double on acoustic, but never at the same time. It is recommended that they share a single acoustic guitar to minimize stage clutter.
- Guitar 1 is tuned to E^b standard [E^b, A^b, D^b, G^b, B^b, E^b] for all of movement 1. After which it moves to traditional tuning. It is suggested that guitar 1 uses two similar guitars in different tunings to facilitate this switch.
- Guitar 1 uses a capo in movement 1.
- It is expected that all sounds are plucked with a guitar pick except when specifically noted otherwise. For example in movement three when guitar 2 receives the direction [fingerstyle: no pick].
- Slurs indicate phrases – not picking.
- Fingerings are indicated by string and fret. For example, [G:5] indicates the G-string at the 5th fret.
- The indication “roll-off volume” means to lower the overall volume level of the guitar and should not be taken as an indication to change the *sound* of the guitar. An optical volume pedal would work in the intended way.
- P.M. indicates Palm-Muting where the picking hand rests on the strings in front of the bridge and both shortens the decay of the notes and emphasizes the lower frequencies.
- Distortion is indicated by the marking [distortion: ON] and should be taken to mean a harmonically-rich, sine-wave type distortion with the middle frequencies attenuated and the lower and high frequencies boosted (a “scooped-crunch” sound).
- Overdrive, as opposed to distortion, is indicated by the marking [overdrive: ON].
- The markings [CLEAN channel] and [distortion: OFF] indicates that the distortion is turned off. The resulting sound should be a distortion free, harmonically rich sound (tube amp preferred) and equalized sound with a small amount of reverb.
- Phase modulation (phaser) and chorus are called for in movement one. They are indicated with the markings [phaser: ON] and [chorus: ON]. These effects should be used sparingly.

Electric bass guitar

- The electric bass guitar is required to frequently play below {E}, the lowest pitch on a four-string bass guitar. A five or six-string bass should be used (or one with a comparative range).
- Fingerings are indicated by string and fret. For example, [G:5] indicates the G-string at the 5th fret.
- Distortion is indicated by the marking [distortion: ON]. A bass-specific distortion which separates the signal into “clean” and “dirty” signal which can then be balanced – such as the BOSS ODB-3 – is recommended.
- Phase modulation (phaser) is called for in movement five. It is indicated with the marking [phaser: ON]. This effect should be used sparingly.
- Slap-bass technique is called for in movement 5 – this requires the musician to hammer the string with the plucking-hand thumb (indicated “T”) and “pop” the string with the index and middle fingers (indicated “P”).
- The indication

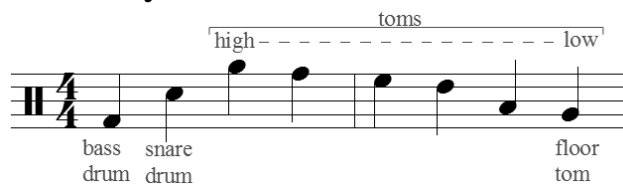
Trinity movement 3, mms 87-9 (e.b.)
87



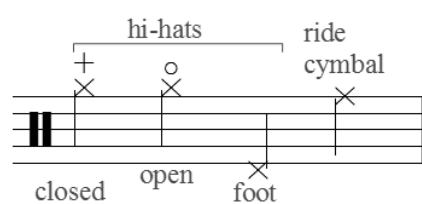
indicates a less-than-staccato sound (à la Tony Levin); a staccato attack which is allowed to ring into the next note.

Drumset

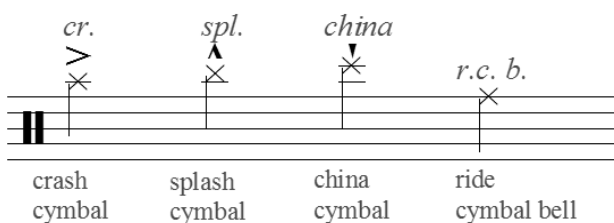
- Drum key:



- Cymbal key:



and



- Ghost notes are notated in the following manner:

Trinity movement 5, m209 (drumset)



Strings:

- Movement 5 requires the bassist to play to {B} below {E}. If this pitch is unavailable, it should be performed 8va.
- In movement 5, the strings are asked to perform “‘guitar-like’ *pizz.*” a technique which is less like traditional pizzicato and more similar to the way a guitarist strums a chord. One quick strumming motion with the thumb will achieve the desired effect.

For example:

Trinity movement 5, m106-8 (cello and bass)

Cello

Bass

Types of harmonics:

- Harmonics in this score are notated in two ways; at pitch (except for when an octave-change marking (8va/8vb) is used) with the fingering indicated in stemless notes below
- For example:

Trinity movement 1, m207-9 (violin II)

Violin II

and, when the harmonic is the first overtone – the octave.

For example:

Trinity movement 4, m204-7 (violin I)

Violin I

The sounding pitch is always notated, regardless of the version used.

Score in C

(Glockenspiel 15mb; Piccolo 8va; Electric Bass Guitar, All Guitars and Contrabass 8vb)

Trinity

Invocation

Robert Winokur

$\text{♩} = 47$ ($\text{♩} = 140$)

Piccolo

Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2

Bassoons 1 2

F Horns 1 2 3 4

B♭ Trumpets 1 2 3 4

Trombones 1 2 3 Tba.

Glockenspiel 15mb

Vibraphone

Piano

Guitar 1 *expressively* acoustic guitar *mp*

Guitar 2

Electric Bass Guitar

Drum Set

Violin I

Violin II

Viola

Cello

Bass

Trinity: Invocation

9 $\text{♩} = 85$

Picc.

Fls. 1
2

Obs. 1
2

B \flat Cls. 1
2

Bsns. 1
2

9

F Horns 1
2
3
4

B \flat Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

9

Glk. ^{15th}

Vib.

9

Pno.

9 *no arp.*
(mp)

Gtr. 1

Gtr. 2

E.B.

D. S.

9

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity: Invocation

17 $\text{♩} = 47$

Picc.

Fls. 1
2

Obs. 1
2

B \flat Cls. 1
2

Bsns. 1
2

17

F Horns 1
2
3
4

B \flat Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

17 ^{5th}

Glk.

Vib.

17

Pno.

17 *as before*

Gtr. 1 *(mp)*

Gtr. 2

E.B.

D. S.

17

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity: Invocation

25 $\text{♩} = 85$

Picc.

Fls. 1
2

Obs. 1
2

B \flat Cls. 1
2

Bsns. 1
2

25

F Horns 1
2
3
4

B \flat Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

25

Glk. 15^{th}

Vib.

25

Pno.

25 *no arp.*
(mp)

Gtr. 1 *to electric guitar*

Gtr. 2

E.B.

D. S.

25

Vln. I

Vln. II

Vla.

Vc.

Bs.

Movement 1: The Path of Power

$\text{♩} = 85$
Introduction

Piccolo

Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2

Bassoons 1 2
(with pno.) 1°
p *ppp*

F Horns 1 2 3 4

B♭ Trumpets 1 2 3 4

Trombones 1 2 3
Tba.

Glockenspiel 15°
mp *lv.*

Vibraphone

Piano
mp

Guitar 1
tune down 1/2 step: {E♭, B♭, G♭, D♭, A♭, E♭}
8
mp (clean channel)

Guitar 2
mp (clean channel)

Electric Bass Guitar

Drum Set
mp *r.c.* *r.c. bell* *r.c.* *r.c. b.*

Violin I

Violin II

Viola

Cello

Bass

Trinity Mvmt. 1: The Path of Power

Tempo: $\text{♩} = 130$

8

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

8

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3 (with pno.) tba.

8

Glk. 15th

Vib. [rotors: med.] (med. yarn mallets)

8

Pno.

8

Gr. 1

Gr. 2

E.B.

D. S. r.c. r.c. b. r.c. cr.

8

Vln. I arco

Vln. II

Vla. over the fingerboard arco

Vc.

Bs. div. arco

Dynamics: *p*, *pp*, *ppp*, *mp*, *Lv.*

Trinity Mvmt. 1: The Path of Power

15

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

15

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

15

Glk.

Vib. *mp* *l.v.*

15

Pno.

15

Gtr. 1 8

Gtr. 2 8

E.B. *mp* *gr.* [hats: tight]

D. S.

15

Vln. I *p* *as connected as poss.* *(ord.)* *ppp*

Vln. II *p* *arco* *as connected as poss.* *(ord.)* *ppp*

Vla. *(ord.)* *p* *as connected as poss.* *ppp*

Vc. *as connected as poss.* *p* *ppp*

Bs. *p* *ppp*

Trinity Mvmt. 1: The Path of Power

23

Picc. *p* *ppp* *p* *ppp*

Fls. 1 2

Obs. 1 2 *pp* *p*

B♭ Cls. 1 2

Bsns. 1 2

23

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

23 *Lv.*

Glk. *p* *p*

Vib. *p* *p*

23 *Lv.*

Pno. *p*

23

Gtr. 1

Gtr. 2 *mp* [distortion: ON]

E.B.

D. S.

23 *p* *ppp* *p* *ppp* *ord.* *ord.*

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

Vln. II *p* *ppp* *ord.* *ord.*

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

31

Picc. 1 2

Fls. 1 2

Obs. 1 2

B^b Cls. 1 2

Bsns. 1 2

31

F Horns 1 2 3 4

B^b Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

31

Glk. 1 2

Vib.

Pno.

31

Gtr. 1 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Bs.

ppp

mf

p

pp

mf

mf

mf

let all ring
(clean channel) *Lv.*

cr. [hats: med. loose]

cr. [hats: loose]

cr. [hats: tight]

(*8va*)
(*ord.*)

Trinity Mvmt. 1: The Path of Power

37

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

Fls. 1 2 *mf* *p* *mf* *p* *mf* *p*

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

37

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

37

Glk. *mf*

Vib. *mp* *mf*

Pno.

37

Gtr. 1 *sim.* *lv.*

Gtr. 2

E.B. *(fall off)*

D. S. *cr.* *lv.* *spl. spl.* *f.t.* *cr.* *cr.* *mf*

37

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

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

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

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

Bs.

Trinity Mvmt. 1: The Path of Power

43

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

43

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

43

Glk.

Vib.

43

Pno.

43

Gtr. 1

Gtr. 2

E.B.

D. S.

43

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

47

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

47

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

47

Glk.

Vib.

47

Pno.

47

Gtr. 1

Gtr. 2 [distortion: OFF]

E.B. (A-string) (open)

D. S. \times V.F. \times L.v.

47

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

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

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

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

Bs. *f* *mf* *mp* *f*

Trinity Mvmt. 1: The Path of Power

55

Picc. *pp*

Fls. 1 2 *pp* *mf* *a2*

Obs. 1 2 *pp*

B♭ Cls. 1 2 *pp*

Bsns. 1 2 *p*

55

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4 *p*

Tbns. 1 2 3 4

55

Glk. *mf* *mf*

Vib. *mf* *mf* *l.v.*

55

Pno. *mf*

55

Gtr. 1 8

Gtr. 2 8

E.B. 8

D. S.

55

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

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

Vla. *p* *f* *mf*

Vc. *p* *mp* *mf*

Bs. *p* *mp* *mf*

Trinity Mvmt. 1: The Path of Power

63

Picc. *f*

Fls. 1 2 *f* *mp* *sub. mf*

Obs. 1 2 *mf* *mp* *a2*

B♭ Cls. 1 2 *mf* *a2*

Bsns. 1 2

F Horns 1 2 *mf* *a2* *f*

3 4 *mf* *p*

B♭ Tpts. 1 2 3 4

Tbns. 1 2 *mf* *p* *mf* *p*

Tba. 3 *mf* *mp* (no cresc./dim.)

Glk. *mf* *L.v.*

Vib. *f* *mp* *p*

Pno. *mp* (*mp*) (no cresc./dim.)

Gtr. 1 [distortion: ON] *mf* [distortion: OFF] [CLEAN channel] (*mf*)

Gtr. 2 [CLEAN channel] *mf* [distortion: ON] (*mf*) [distortion: OFF]

E.B. *mf* (*mf*)

D.S. *mf* *cr.* *L.v.* *mp* *r.c.* *mf* *cr.* *L.v.*

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

Vln. II *f* *arco* *ppp* *mf* *ppp* *mp*

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

Vc. *f* *arco* *mp* *pizz.* *mf*

Bs. *f* *mp* (*mf*) (no cresc./dim.)

Trinity Mvmt. 1: The Path of Power

71 *mf*

Picc.

Fls. 1 2 *mp* *mf* *sub. mp* *p* *mp*

Obs. 1 2 *mp* *p*

Bs. 1 2 *mp*

71 *mf* bell up 1°

F Horns 1 2 3 4

B^b Tpts. 1 2 3 4 *mf*

Tbns. 1 2 3 4 *mf* *sub. mp*

71 *mp*

Glk.

Vib. *mp*

Pno. *mp* *mf*

71 *mf* [CLEAN channel]

Gtr. 1 *mf*

Gtr. 2 [CLEAN channel]

E.B. *mf*

D. S.

71 *mf* *arco* *mp*

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

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

Vla. *mf* *arco* *mp*

Vc. *mf* *arco* *mp*

Bs. *mf* *arco* *mp*

Trinity Mvmt. 1: The Path of Power

77

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

Fls. 1 2 *mf* *p* *mp* fluttertongue *mf* *f*

Obs. 1 2 *mp* *mf* *f*

Bs. Cls. 1 2

Bsns. 1 2 *mf*

F Horns 1 2 3 4 *mp*

B \flat Tpts. 1 2 3 4 *f* *mp* *pp* *f*

Tbns. 1 2 *mf* *f*

Tba. 3 *f*

Glk. 77 *mf* *f*

Vib. 77 *f*

Pno. 77 *mf* *f*

Gtr. 1 77 *mf* *f*

Gtr. 2 (clean channel) *mf* *f*

E.B. *mf* *f*

D. S. *f* *spl.*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

Bs. *pizz.* *f*

Trinity Mvmt. 1: The Path of Power

83

Picc.

Fls. 1
2

Obs. 1
2

B^b Cls. 1
2

Bsns. 1
2

83

F Horns 1
2

3
4

B^b Tpts. 1
2

3
4

Tbns. 1
2

Tba. 3

83

Glk.

Vib.

83

Pno.

83

Gtr. 1

Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Bs.

[CLEAN channel]

mf

mf [hats: loose]

mp (slowly open)

mf

mp

Trinity Mvmt. 1: The Path of Power

91

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

91

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2
3

Tba.

91

Glk.

Vib.

91

Pno.

91

Gtr. 1

Gtr. 2

E.B.

D. S.

91

Vln. I

Vln. II

Vla.

Vc.

Bs.

mp

mp

mp

mp

pizz.

mp

cr.

[hats: tight]

mp

mp

Trinity Mvmt. 1: The Path of Power

99

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

Glk.

Vib.

Pno.

Gtr. 1

Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Bs.

mp *pp* *mp* *pp*

(less than winds) *mp* *l.v.*

mf (non-div.) *mf* (non-div.) *mf*

cr. *l.v.* [hats: tight] [hats: loose] *cr.* [hats: tight] *cr.*

Trinity Mvmt. 1: The Path of Power

107

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

107

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

107

Glk.

Vib.

107

Pno.

107

Gtr. 1 [distortion: ON] mf [phaser: ON] P.M. mf

Gtr. 2

E.B. mf

D. S. mf cr. [hats: loose] cr. L.v.

107

Vln. I

Vln. II

Vla. (mf)

Vc. (mf)

Bs.

Trinity Mvmt. 1: The Path of Power

113

Picc.

Fls. 1 2 *mf*

Obs. 1 2

B♭ Cls. 1 2 *mf*
a2

Bsns. 1 2 *mp*

113

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3 4

113

Glk.

Vib.

113

Pno.

113 (slowly roll-off volume)

Gtr. 1 8

Gtr. 2 8

E.B. 8

D. S.

113

Vln. I

Vln. II

Vla. *arco* *p*

Vc. *arco* *p*

Bs. 8

Trinity Mvmt. 1: The Path of Power

119

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

119

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

119

Glk.

Vib.

119

Pno.

119

Gtr. 1 [distortion: OFF] [phaser: OFF]

Gtr. 2 [CLEAN channel]

E.B.

D. S.

119

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

127

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

127

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2
3

Tba.

127 *mf*

Glk.

Vib.

127

Pno.

127 [distortion: ON]

Gtr. 1

Gtr. 2

E.B.

D.S.

127 *mf*

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

131

Picc. *mf* *pp* *mf* *pp*

Fls. 1 *mf* *pp* *mf* *pp*

Fls. 2

Obs. 1 *mf* *pp* *mf* *pp*

Obs. 2

B♭ Cls. 1

B♭ Cls. 2

Bsns. 1 *mf* *pp* *mf* *pp*

Bsns. 2

131

F Horns 1

F Horns 2

F Horns 3

F Horns 4

B♭ Tpts. 1 *mf* *ppp* *mf* *ppp*

B♭ Tpts. 2 *mf* *ppp* *mf* *ppp*

B♭ Tpts. 3

B♭ Tpts. 4

Tbns. 1 *mf* *ppp* *mf* *ppp*

Tbns. 2

Tba. *mf* *ppp*

131

Glk.

Vib. *mf* *mf*

131

Pno. *mf*

131

Gtr. 1 *(mf)* [distortion: ON]

Gtr. 2 *(mf)* [L.H. muting]

E.B. *(mf)* [hats: tight]

D.S. *(mf)*

131 *(mf)*

Vln. I *p* *mp*

Vln. II

Vla.

Vc.

Bs. *(mf)*

Trinity Mvmt. 1: The Path of Power

139

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

139

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

139

Glk.

Vib.

139

Pno.

139

Gtr. 1 [distortion: OFF]

Gtr. 2

E.B.

D. S.

139

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

146

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

Glk.

Vib.

Pno.

Gtr. 1

Gtr. 2 [distortion: OFF]

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Bs.

146

mf *mp* *mf* *mf* *mp* *mf*

(ord.) *a2* *b2* *mp* *mp* *a2* *mf* *a2* *mf* *a2* *mf*

146

(less than strings) *p*

146

(A-string) *mp* *p* *p* [D:4] [G:5]

146

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

arco *f* *mf* *f* *mp* *arco* *f* *mf* *f* *mp*

Trinity Mvmt. 1: The Path of Power

154

Picc. *mf* *pp*

Fls. 1 2 *mf* *pp*

Obs. 1 2

B♭ Cls. 1 2 *mf* *pp*

Bsns. 1 2 *f*

154

F Horns 1 2 *mf* *pp*

3 4 *mf* *pp*

B♭ Tpts. 1 2 bells up *f* *p*

3 4 *f* *p*

Tbns. 1 2 *f* *p*

Tba. 3 *f* *p*

154

Glk.

Vib.

154

Pno. *mp* *mf* *Lv.*

154

Gtr. 1

Gtr. 2

E.B. *mf* *choke*

D. S. *r.c. b.* *mf* *cr.* *Lv.* *mf*

154

Vln. I *f* *div.* *p* *pizz. unis.* *mf* *sub. p* *mf* *mp*

Vln. II *f* *div.* *p* *pizz. unis.* *mf* *sub. p* *mf* *mp*

Vla. *f* *p* *over the fingerboard* *pp*

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

Bs. *f* *p*

Trinity Mvmt. 1: The Path of Power

159

Picc. *mp* *p*

Fls. 1 *mp* *p*

Obs. 1 *pp* *ppp*

Bs. Cls. 1 2

Bsns. 1 2

159

F Horns 1 2 3 4

B \flat Tpts. 1 2 3 4 *a2* *mp* *p*

Tbns. 1 2

Tba. 3

159

Glk.

Vib.

Pno. *mf* *f* *mf*

159

Gtr. 1

Gtr. 2 [distortion: ON] *mp* (*mp*)

E.B. *mf* *mf*

D. S. *mf* *mf*

159

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

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

Vla. *p*

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

167

Picc. *mf*

Fls. 1 2 *sub. mp* *mf* *p* *mp*

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2 *a2 mp*

167

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

167

Glk.

Vib. *mp* *Lv.*

167

Pno.

167

Gtr. 1 [CLEAN channel] *mf* (no arp.)

Gtr. 2 [CLEAN channel] *mp* *mf*

E.B. *mp*

D. S. *mf* *mp* *mp* *spl.* *cr.*

167

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

Vln. II *mf*

Vla. *pizz. mf* *arco mp*

Vc. *arco mf*

Bs. *mf*

Trinity Mvmt. 1: The Path of Power

174

Picc. *mp* *pp*

Fls. 1 2 *mp* *pp*

Obs. 1 2 *mp* *p*

B♭ Cls. 1 2 *mp* *pp*

Bsns. 1 2 *mp* *pp*

1 2 *mp* *pp*

F Horns 3 4 *mp* *pp*

1 2 *mp* *p*

B♭ Tpts. 3 4 *mp* *p*

1 2 *mp* *pp*

Tbns. 3 *mp* *pp*

Tba. *mp* *pp*

174 *Lv.*

Glk. *mp* *Lv.*

Vib. *mp* *Lv.*

174

Pno. *mp* *pp*

174

Gtr. 1 [to DISTORTION channel] *mp* [distortion: ON]

Gtr. 2 [to DISTORTION channel] *mp* [distortion: on]

E.B. *mp* (roll-off volume)

D. S. *mp* cr. [hats: loose]

174 *gliss.* *mp* (ord.) *pp*

Vln. I *mp* (ord.) *pp*

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

Vla. *mf* *mp* *pp*

Vc. *mf* *mp* *pp*

Bs. *mf* *mp* *pp*

Trinity Mvmt. 1: The Path of Power

182

Picc.

Fls. 1
2

Obs. 1
2

B^b Cls. 1
2

Bsns. 1
2

182^{pp}

F Horns 1
2
3
4

B^b Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

182

Glk.

Vib.

Pno.

182 (roll-off volume)

Gtr. 1 [distortion: OFF] ppp

Gtr. 2 (roll-off volume) ppp

E.B. p

D. S.

182

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

189

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

189

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

189

Glk.

Vib.

189

Pno.

189 (8th)

Gtr. 1 8

Gtr. 2 8

E.B. 8

D. S.

189

Vln. I pp

Vln. II pp

Vla. pp

Vc.

Bs. 8

Trinity Mvmt. 1: The Path of Power

198

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

198

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

198

Glk.

Vib.

198

Pno.

198

Gtr. 1

Gtr. 2

E.B.

D. S.

198

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

203

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

Fls. 1 2 *mf* *p* *mp*

Obs. 1 2 *p* *sub. mp* *a2* *mf* *mp*

B♭ Cls. 1 2 *mp* *mf*

Bsns. 1 2

203

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

203

Glk. *pp*

Vib. *mp*

203

Pno. *mf*

203

Gtr. 1 *mf* [CLEAN channel] [capo: IV]

Gtr. 2 *mf* [CLEAN channel]

E.B. *mp* *mf*

D.S. *mp* *r.c.* *r.c. bell l.v.* *mp*

203

Vln. I *p* (no cresc./dim.)

Vln. II *p* (no cresc./dim.) (ord.) arco *pp*

Vla. *p* (no cresc./dim.)

Vc. *arco* *mf* *pp* *gliss.*

Bs. *arco* *mf* *pp*

Trinity Mvmt. 1: The Path of Power

215

Picc. *mp*

Fls. 1 2 *pp* *mp* *a2*

Obs. 1 2 *p* *mp*

B♭ Cls. 1 2 *p* *mp*

Bsns. 1 2

215

F Horns 1 2 *pp*

3 4

B♭ Tpts. 1 2 *pp* *mp*

3 4 *pp* *mp*

Tbns. 1 2 *pp* *sub. mp* (*mp*)

Tba. 3 *mp*

215

Glk.

Vib.

215

Pno. *mf*

215

Gtr. 1 (clean channel) *mf*

Gtr. 2 (clean channel) *mf*

E.B. *mp*

D. S. *r.c.* *r.c. bell* *r.c.*

215

Vln. I *pizz. (non-div.) mp*

Vln. II *arco p* *pizz. (non-div.) mp*

Vla. *p* *gliss.* *arco mp*

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

Bs. *mf* *pizz.*

Trinity Mvmt. 1: The Path of Power

224

Picc. *mf* *ppp*

Fls. 1 2 *mf* *mp* *a2*

Obs. 1 2 *mf* *p*

B♭ Cls. 1 2 *mf* *p* 1°

Bsns. 1 2

224

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4 *mf* *(mf)*

Tbns. 1 2

Tba. 3

224

Glk.

Vib.

224

Pno. *L.v.* *mp* *mf*

224

Gtr. 1 8

Gtr. 2 8

E.B. 8 *mf* *cr.* *L.v.*

D. S. *mf*

224

Vln. I *mf* *arco*

Vln. II *mf* *arco*

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

Vc. *mf* *L.v.* *mf* *pizz.*

Bs. *mf* *L.v.*

Trinity Mvmt. 1: The Path of Power

231

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

231

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

231

Glk.

Vib.

231

Pno.

231

Gtr. 1

Gtr. 2

E.B.

D. S.

231

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

239

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

239

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

239

Glk.

Vib.

239

Pno.

239

Gtr. 1

Gtr. 2

E.B.

D. S.

239

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

248

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

248

F Horns 1
2

3
4

B♭ Tpts. 1
2

3
4

Tbns. 1
2

Tba. 3

248

Glk.

Vib.

248

Pno.

248

Gtr. 1

Gtr. 2

E.B.

D. S.

248

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

254

Picc. *f*

Fls. 1 2 *f*

Obs. 1 2 *mf*

B♭ Cls. 1 2 *mf*

Bsns. 1 2

254

F Horns 1 2 *ppp*

3 4 *ppp*

B♭ Tpts. 1 2 *ppp*

3 4 *ppp*

Tbns. 1 2

Tba. 3

254

Glk.

Vib. *mf*

254

Pno.

254

Gtr. 1 [to DISTORTION channel]

Gtr. 2 [to DISTORTION channel]

E.B. *mf*

D. S. *mf*

254

Vln. I *mp* *arco* *gliss.* *mf*

Vln. II *mf* *arco*

Vla. *mp* *arco* *mf*

Vc. *mf*

Bs. *mf*

Trinity Mvmt. 1: The Path of Power

258

Picc. *f* *f* *mf*

Fls. 1 2 *f* *f* *mf*

Obs. 1 2 *f* *mf*

B♭ Cls. 1 2 *f*

Bsns. 1 2

258

F Horns 1 2 *mp* *a2*

3 4 *mp* *a2*

B♭ Tpts. 1 2 *mp*

3 4 *mp*

Tbns. 1 2 *mp*

Tba. 3 *mp*

258

Glk. *mf* *l.v.*

Vib. *f* *mf*

258

Pno. *mf* *f* *15^{mb} mf*

258

Gtr. 1 [distortion: ON] *f*

Gtr. 2 [distortion: ON] *f* [distortion: OFF]

E.B. *f* *solo*

D. S. *f* *mf* *f* *cr.* *l.v.*

258

Vln. I *f* *p* *gliss.* *mp* *(ord.)*

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

Vla. *f*

Vc. *f*

Bs. *f*

Trinity Mvmt. 1: The Path of Power

266

Picc. *mf*

Fls. 1 & 2 *mp*

Obs. 1 & 2 *mp* *mf*

B♭ Cls. 1 & 2 *p* *mf*

Bsns. 1 & 2 *mf*

F Horns 1, 2, 3, 4 *mf* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p*

B♭ Tpts. 1, 2, 3, 4 *mf* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p*

Tbns. 1, 2, 3 *mf* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p* *f* *sub. p*

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

Glk. *mf*

Vib. *mf*

Pno. *f* *mf*

Gtr. 1 *mf* *heavy P.M.* *(ord.)*

Gtr. 2 [CLEAN channel]

E.B. *mf*

D. S. *cr.*

Vln. I *mp*

Vln. II *mf* *struck with the wood* *(ord.)* *(mf)* *(ord.)*

Vla. *mf* *struck with the wood* *(mf)*

Vc. *mf* *arco (non-div.)*

Bs. *mf*

Trinity Mvmt. 1: The Path of Power

♩ = 85

273

Picc. *f* *pp*

Fls. 1 2 *f* *pp*

Obs. 1 2 *f* (no cresc./dim.)

B♭ Cls. 1 2 *f* (no cresc./dim.)

Bsns. 1 2 *f* (no cresc./dim.)

273

F Horns 1 2 *f* (no cresc./dim.)

3 4 *f* (no cresc./dim.)

B♭ Tpts. 1 2 *f* (no cresc./dim.) *pp*

3 4 *f* (no cresc./dim.)

Tbns. 1 2 *f* (no cresc./dim.)

Tba. 3 *f* (no cresc./dim.)

273

Glk. *f* *Lv.*

Vib. *f* *Lv.*

273

Pno. *f* *Lv.*

273

Gtr. 1 (roll-off volume) *pp*

Gtr. 2 (roll-off volume) *pp* *mf*

E.B. *pp*

D. S. *Lv.* *mp*

273

Vln. I (ord.) (no cresc./dim.)

Vln. II *f* *pp*

Vla. *f* (no cresc./dim.)

Vc. *div.* *f* (no cresc./dim.)

Bs. *div.* *f* (no cresc./dim.)

Trinity Mvmt. 1: The Path of Power

280

Picc. *mf*

Fls. 1 *mf*

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 *a2*

2 *mp pp ppp*

280

1 2

F Horns

3 4

1 2

B♭ Tpts. *a2* *mp*

3 4 *a2* *mp*

1 2

Tbns. *mp*

3

Tba. *mp*

280

150

Glk.

Vib. *mp*

280

Pno. *mp* (*mp*)

280

Gr. 1 *mp* [distortion: on] let all ring

Gr. 2 *p*

E.B. *mp*

D. S. *cr.* [hats: loose] *v. cr.* *spl.*

280

Vln. I *pp* *arco gliss.* *mp*

Vln. II

Vla. *arco* *mp*

Vc. *arco* *mp pp*

Bs. *arco* *mp pp*

Trinity Mvmt. 1: The Path of Power

288 $\text{♩} = 130$

Picc. *mf* *ppp* *mf*

Fls. 1 *mf* *ppp*

Fls. 2 *mf* *ppp*

Obs. 1 *mp* *mf*

Obs. 2 *mp* *mf*

B♭ Cls. 1 *mp* *mf*

B♭ Cls. 2 *mp* *mf*

Bsns. 1 *mf*

Bsns. 2 *mf*

F Horns 1 *mf* *mf*

F Horns 2 *mf* *mf*

F Horns 3 *mf* *mf*

F Horns 4 *mf* *mf*

B♭ Tpts. 1 *mf* *mf*

B♭ Tpts. 2 *mf* *mf*

B♭ Tpts. 3 *mf* *mf*

B♭ Tpts. 4 *mf* *mf*

Tbns. 1 *mf* *mf*

Tbns. 2 *mf* *mf*

Tbns. 3 *mf* *mf*

Tbns. 4 *mf* *mf*

Glk. *mf*

Vib. *mf*

Pno. *mp* *mf*

Gtr. 1 *mf* [distortion: ON]

Gtr. 2 *mf*

E.B. *mf*

D. S. *mf* *lv.*

Vln. I *mf* *ppp*

Vln. II *mf* *ppp*

Vla. *mp* *mf*

Vc. *mp* *pp*

Bs. *mp* *pp*

Trinity Mvmt. 1: The Path of Power

293

Picc. *ppp* *mf* *p*

Fls. 1 2 *mf* *p*

Obs. 1 2 *pp*

B♭ Cls. 1 2

Bsns. 1 2 *pp*

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

Glk. *L.v.*

Vib. *L.v.*

Pno. *mp*

Gtr. 1 *L.v.*

Gtr. 2 *L.v.*

E.B. *L.v.* *mp*

D. S. *cr.* [hats: tight] *mp*

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Bs.

Trinity Mvmt. 1: The Path of Power

298

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

Fls. 1 2 *mf* *p* *mf* *p*

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

298

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

298

Glk.

Vib.

298

Pno. *mf* *L.v.*

298

Gtr. 1 [distortion: OFF] *mp* *L.v.*

Gtr. 2 [distortion: OFF] *mp* *L.v.*

E.B. (D string: 4th fret) *mp*

D. S. *L.v.* *cr.*

298

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

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

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

Vc. *mp* *pp* *mp* *pp*

Bs.

Trinity Mvmt. 1: The Path of Power

306

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

306

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

306

Glk. 1 2

Vib. 1 2

306

Pno. 1 2

306

Gtr. 1 8

Gtr. 2 8

E.B. 8

D. S. 8

306

Vln. I 8

Vln. II 8

Vla. 8

Vc. 8

Bs. 8

Trinity Mvmt. 1: The Path of Power

314

Picc. *p* *ppp* *mp*

Fls. 1 2 *a2* *mp* *pp* *mp*

Obs. 1 2 *ppp* *mp* *pp* *mp*

B♭ Cls. 1 2 *p* *ppp* *mp*

Bsns. 1 2 *mp* *pp* *mp*

314

F Horns 1 2 *mf*

3 4 *mp* *pp* *mf*

B♭ Tpts. 1 2 *mf*

3 4 *mf*

Tbns. 1 2 *mf*

3 Tba. *mf*

314

Glk. *L.v.* *L.v.* *L.v.* *L.v.* *mf*

Vib. *L.v.* *L.v.* *L.v.* *L.v.* *mf*

314

Pno. *mf*

314

Gtr. 1 *L.v.* *L.v.* *L.v.* *L.v.* *[distortion: ON]* *mf*

Gtr. 2 *L.v.* *L.v.* *L.v.* *L.v.* *[distortion: ON]* *mf*

E.B. *mf*

D. S. *mp* *p* *mf*

314

Vln. I *arco* *mp* *pp* *mp* *gliss.* *mf* (ord.)

Vln. II *arco* *mp* *pp* *mp* *gliss.* *mf* (ord.)

Vla. *arco* *mp* *pp* *mp* *gliss.* *mf* (ord.)

Vc. *arco* *mp* *pp* *mp* *gliss.* *mf* (ord.)

Bs. *arco* *mp* *pp* *mp* *gliss.* *mf* (ord.)

Trinity Mvmt. 1: The Path of Power

323

Picc. *pp*

Fls. 1 2 *pp*

Obs. 1 2 *pp*

B♭ Cls. 1 2 *pp*

Bsns. 1 2 *pp*

F Horns 1 2 3 4 *pp*

B♭ Tpts. 1 2 3 4 *pp*

Tbns. 1 2 *pp*

Tba. 3 *p*

Glk. *pp*

Vib. *pp*

Pno. *mf* *L.v.* <to Rhodes>

Gtr. 1 *L.v.* [distortion: OFF]

Gtr. 2 *L.v.*

E.B. *L.v.*

D. S. *VF* [hats: tight]

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

Vln. II *pp*

Vla. *pp* *pp* *p* *gliss.*

Vc. *pp*

Bs. *p* *ppp*

Trinity Mvmt. 1: The Path of Power

327

Picc. *mp* *ppp* *mp*

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

327

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4 *mf* *a2*

Tbns. 1 2 3 4 *mf* *a2*

327

Glk. *mf*

Vib. *mf*

327 *mf* <Rhodes>

Pno.

327 [CLEAN channel] *mf*

Gr. 1 *mf*

Gr. 2 [distortion: ON] *mf*

E.B. *mf*

D. S. *mf* [hats: loose]

327 *mp* *sub. p* *arco*

Vln. I *mp* *sub. p* *arco*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mf* *arco*

Bs. *mf* *arco*

Trinity Mvmt. 1: The Path of Power

332

Picc. *ppp* *mp* *ppp*

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

332

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3 4

332

Glk. *15^{me}*

Vib.

332

Pno.

332

Gtr. 1

Gtr. 2

E.B.

D. S. *XVS*

332

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

338

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

Fls. 1 2 *mp* *mf* *mp* *p*

Obs. 1 2 *mp* *mf* *mp* *p*

B♭ Cls. 1 2 *mp* *mf* *mp* *p*

Bsns. 1 2 *mp* *mf* *mp* *pp*

338

F Horns 1 2 *mf* *f* *mp* *pp*

3 4 *mf* *f* *mp* *pp*

B♭ Tpts. 1 2 *mf* *f* *mp* *pp*

3 4 *mf* *f* *mp* *pp*

Tbns. 1 2 *mf* *f* *mp* *pp*

Tba. 3 *mf* *f* *mp* *pp*

338

Glk. *mp* *mp* *mp* *pp*

Vib. *mp* *mp* *mp* *pp*

338

Pno. *mp* *mp* *mp* *pp*

338

Gtr. 1 *mf* *mf* *mf* *pp*

Gtr. 2 *mf* *mf* *mf* *pp*

E.B. *mf* *mf* *mf* *pp*

D. S. *mf* *mf* *mf* *pp*

338

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

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

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

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

Bs. *mp* *mp* *mp* *p*

Trinity Mvmt. 1: The Path of Power

344

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

344

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

344

Glk.

Vib.

344 *piano*

Pno. *p* *l.v.*

344

Gtr. 1 8

Gtr. 2 *l.v.* allow guitar to feedback

E.B. 8 *(ord.)* *sub. p* *mp*

D. S. *[s.d.: rim]* *p*

344

Vln. I

Vln. II *triss. #*

Vla. *arco* *p*

Vc. *arco* *8va* *p* *(b, b♭)*

Bs. 8

Trinity Mvmt. 1: The Path of Power

348

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

348

F Horns 1 2

3 4

B♭ Tpts. 1 2

3 4

Tbns. 1 2

Tba. 3

348

Glk.

Vib.

348

Pno.

348

Gtr. 1

Gtr. 2

E.B.

D. S.

348

Vln. I

Vln. II

Vla.

Vc.

Bs.

p *mp* *pp*

p *a2* *ppp*

p *a2* *ppp*

p *a2* *ppp*

mf *lv.*

mf *lv.*

mp *cr.* [hats: tight] *cr.* *gliss.* *mp*

ppp *pp* *ppp*

ppp *ppp* *ppp*

ppp *ppp*

Trinity Mvmt. 1: The Path of Power

353

Picc. *mf* *ppp*

Fls. 1 *mf* *ppp*

Fls. 2

Obs. 1

Obs. 2

B♭ Cls. 1

B♭ Cls. 2

Bsns. 1

Bsns. 2

353

F Horns 1

F Horns 2

F Horns 3

F Horns 4

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

B♭ Tpts. 4

Tbns. 1

Tbns. 2

Tbns. 3

Tba.

353

Glk.

Vib.

353

Pno. *mf*

353

Gtr. 1 *mp* *mf* *Lv.*

Gtr. 2 *mp* *mf* [distortion: ON] heavy P.M. (ord.) w/ pick

E.B. *mf*

D. S. *mf* *cr.* [hats: tight]

353

Vln. I *mf* *pizz.* *all* *(non-div.)*

Vln. II *mf* *pizz.* *(non-div.)*

Vla. *mf* *pizz.* *(non-div.)*

Vc. *mf* *pizz.* *(non-div.)*

Bs. *mf* *pizz.* *(non-div.)*

Trinity Mvmt. 1: The Path of Power

358

Picc.

Fls. 1
2

Obs. 1
2

B \flat Cls. 1
2

Bsns. 1
2

358

F Horns 1
2
3
4

B \flat Tpts. 1
2
3
4

Tbns. 1
2
3

Tba.

358

Glk.

Vib.

358

Pno.

358

Gtr. 1

Gtr. 2

E.B.

D. S.

358

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

363

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

363

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

363

Glk.

Vib.

363

Pno.

363

Gtr. 1 *L.v.*

Gtr. 2 [CLEAN channel] *mf*

E.B.

D. S. *mp* *cr.* *L.v.* *f.t.* *spl.* *cr.* *L.v.* *cr.* *L.v.*

363

Vln. I *mf* *(ord.)* *(no cresc./dim.)*

Vln. II *mp* *sub.* *p* *ppp* *sub.* *mp* *(no cresc./dim.)* *pizz.*

Vla. *mp* *sub.* *p* *ppp* *sub.* *mp* *pizz.*

Vc. *mp* *sub.* *p* *ppp* *sub.* *mp*

Bs. *mp* *sub.* *p* *ppp* *sub.* *mp*

Trinity Mvmt. 1: The Path of Power

369

Picc. *pp* *mp*

Fls. 1 2 *pp* *mp*

Obs. 1 2

B \flat Cls. 1 2 *p* *ppp* *p*

Bsns. 1 2

369

F Horns 1 2 3 4

B \flat Tpts. 1 2 3 4 *a2* *mf* *pp* *mf* *pp* *mf*

Tbns. 1 2

Tba. 3

369

Glk.

Vib. *mp* *mf* *b2* *l.v.*

369

Pno.

369

Gtr. 1

Gtr. 2 [to DISTORTION channel] [distortion: ON] *mp* *mf* heavy P.M. *gliss.*

E.B. *p* *mf* *mf*

D. S. [hats: tight] *mf*

369

Vln. I *pp* *gliss.*

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

374

Picc. *mf* *pp*

Fls. 1 2 *mf* *pp*

Obs. 1 2 *mp* *pp*

B♭ Cls. 1 2 *ppp*

Bsns. 1 2

374

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4 *pp* *p* *pp* *mp*

Tbns. 1 2

Tba. 3

374

Glk. *mf* *l.v.*

Vib. *mf* *l.v.*

374

Pno.

374

Gtr. 1 [to DISTORTION channel] [distortion: ON] *mf*

Gtr. 2 *(mf)*

E.B. *(mf)*

D. S. *(mf)*

374

Vln. I *p* *mp*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

Bs. *arco* *p*

Trinity Mvmt. 1: The Path of Power

377

Picc. *mf* *p* *f*

Fls. 1 2 *mf* *p* *f* *a2*

Obs. 1 2 *mf* *pp* *f* *a2*

B♭ Cls. 1 2 *mf*

Bsns. 1 2 *mf* *p*

F Horns 1 2 *mp* *pp* *mf*

3 4 *mp* *pp* *mf*

B♭ Tpts. 1 2 *mf* *f* *mp* *mf*

3 4 *mf* *f* *mp* *mf*

Tbns. 1 2 *mf* *p*

Tba. 3 *mf* *p*

Glk. *mf* *Lv.* *f* *Lv.*

Vib. *mf* *Lv.* *f* *Lv.*

Pno. *f*

Gtr. 1 *f* *(roll-off volume)* *pp*

Gtr. 2 *f* *mf*

E.B. *f* *mp* *mf*

D. S. *f* *mp* *mf*

Vln. I *mf* *f* *(no cresc./dim.)*

Vln. II *f* *f* *(no cresc./dim.)*

Vla. *f* *f* *(no cresc./dim.)*

Vc. *f* *p*

Bs. *f* *p*

Trinity Mvmt. 1: The Path of Power

383

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

383

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

383

Glk.

Vib.

383

Pno.

383

Gtr. 1 [distortion: OFF] [capo: I]

Gtr. 2

E.B.

D. S.

383

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

387

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

387

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

387

Glk.

Vib.

387

Pno. <to Rhodes> <Rhodes> *mp*

387

Gtr. 1 [capo: I] [CLEAN channel] *mf*

Gtr. 2 *mf*

E.B. *mf*

D. S. *mf* spl. c.c. r.c. b. spl.

387

Vln. I *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp*

Vln. II

Vla. *half* *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp*

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

393

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

393

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

393

Glk.

Vib.

393

Pno.

393

Gtr. 1

Gtr. 2

E.B.

D. S.

393

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

397

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

Glk.

Vib.

Pno.

Gtr. 1 8

Gtr. 2 8

E.B. 8

D. S.

Vln. I 8

Vln. II 8

Vla. 8

Vc. 8

Bs. 8

Trinity Mvmt. 1: The Path of Power

403

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

403

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2
3
4

403

Glk.

Vib.

403

Pno.

403

Gtr. 1

Gtr. 2

E.B.

D. S.

403

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

407

Picc. *mf* *pp* *mf* *pp* *sub. mf* *p*

Fls. 1 2 *mf* *pp* *mf* *pp* *sub. mf* *p*

Obs. 1 2 *mf* *pp* *sub. mf* *p*

B♭ Cls. 1 2 *mf* *mp* *mp* *mf* *mp* *sub. mf*

Bsns. 1 2 *mp* *mf* *p*

407

F Horns 1 2 *mp* *mf* *p* *mf* *ppp*

3 4 *mf* *ppp*

B♭ Tpts. 1 2 *mf* *p* *a2* *mp* *mf* *ppp*

3 4 *mp* *mf* *ppp*

Tbns. 1 2 *mf* *ppp*

Tba. 3 *mf* *ppp*

407

Glk. *mf*

Vib. *mf* *mp* *L.v.* *mp*

407

Pno. *<to piano>* *<piano>* *mf* *bring out* *mp*

407

Gtr. 1 *[capo: I]*

Gtr. 2 *cr.* *L.v.*

E.B. *cr.* *L.v.*

D. S. *cr.* *L.v.*

407

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

Vln. II *div. arco* *mf* *f* *pp* *mf* *f* *pp* *mf* *p*

Vla. *all div.* *mf* *f* *pp* *mf* *f* *pp mp* *mf* *p*

Vc. *pizz.* *f* *mf* *arco* *L.v.* *mf* *ppp*

Bs. *mf* *ppp*

Trinity Mvmt. 1: The Path of Power

414

Picc. *f* *ppp*

Fls. 1 2 *f* *pp*

Obs. 1 2 *f* *pp*

B♭ Cls. 1 2 *f* *pp*

Bsns. 1 2 *f* *pp*

414

F Horns 1 2 *mf*

3 4 *mf*

B♭ Tpts. 1 2 *f* *a2*

3 4 *f* *a2*

Tbns. 1 2 *f*

3 Tba. *f*

414

Glk. *f* *lv.*

Vib. *f*

414

Pno. *sub mf* *mp* *f*

414

Gtr. 1 [CLEAN channel] *lv.* [to DISTORTION channel]

Gtr. 2 *lv.* [to distortion channel] [distortion: ON] *f*

E.B. (roll-off volume) *pp* *f*

D. S. *mf* *f.t.*

414

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

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

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

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

Bs. *f* *mf* *mp* *f* *div.*

Trinity Mvmt. 1: The Path of Power

421

Picc.

Fls. 1 2 *a2*
mf

Obs. 1 2 *a2*
p (no cresc./dim.)

B♭ Cls. 1 2

Bsns. 1 2 *a2*
mf

421

F Horns 1 2 *sub.*
f

3 4 *sub.*
ppp

B♭ Tpts. 1 2 *f*
ppp

3 4 *ppp*

Tbns. 1 2 *sub.*
mp

Tba. 3 *sub.*
mp

421 *sub.*
mp

Glk.

Vib.

421

Pno. *mp*

421 [distortion: ON] (roll-off volume) [capo: OFF] [distortion: OFF]
f

Gtr. 1 (roll-off volume) *pp*

Gtr. 2 (roll-off volume) *pp*

E.B. *pp*

D. S. *cr.* *l.v.* *r.c. bell* *cr.*
f *p* *mp*

421

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

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

Vla. *mp* *p* *sub.*
pp *gliss.*

Vc. *mp* *p*

Bs. *mp* *p*

Trinity Mvmt. 1: The Path of Power

427

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

427

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

427

Glk.

Vib.

427

Pno.

427

Gtr. 1

Gtr. 2

E.B.

D. S.

427

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

435

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

435

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

435

Glk.

Vib.

Pno. *f* *l.v.* *mp* *mf* *p*

435 [CLEAN channel]

Gtr. 1 *mp*

Gtr. 2

E.B. *mf* *cr.* *l.v.*

D. S. *mf*

435 *arco* *mf* *f* *sub. mp* *mf* *mp* *mf*

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

Vln. II *arco* *mf* *f* *sub. mp* *mf* *mp* *mf*

Vla. *mf* *ppp* *mf* *pizz. crisply articulated*

Vc. *mf* *p* *mf* *pizz. crisply articulated*

Bs. *mf* *p*

Trinity Mvmt. 1: The Path of Power

♩ = 85

443

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

443

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

443

Glk.

Vib.

443

Pno.

443

Gr. 1

Gr. 2

E.B.

D. S.

443

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 1: The Path of Power

451 $\text{♩} = 130$

Picc. *pp* *mf*

Fls. 1 2 *f* *a2* *p*

Obs. 1 2

B \flat Cls. 1 2 *mp* (no cresc./dim.)

Bsns. 1 2

F Horns 1 2 3 4 *f* *a2*

B \flat Tpts. 1 2 3 4 *f*

Tbns. 1 2

Tba. 3

Glk. 1 2

Vib.

Pno.

Gtr. 1 [CLEAN channel] *mf*

Gtr. 2 [distortion: ON] *mf*

E.B. *f*

D. S. *mp* *mf* *L.v.*

Vln. I *mp* *mf* *f* *div.* *L.v.*

Vln. II *mp* *mf* *f* *div.* *L.v.*

Vla. *mf* *f* *div.* *L.v.*

Vc. *mp* *mf* *f* *L.v.*

Bs. *mp* *mf* *f* *L.v.*

Trinity Mvmt. 1: The Path of Power

458

Picc. *mf*

Fls. 1 2 *mp* *mf*

Obs. 1 2 *mp*

B♭ Cls. 1 2 *mp* *mf*

Bsns. 1 2 *mp* *mf*

458

F Horns 1 2 *mf* *p*

3 4 *mf* *p*

B♭ Tpts. 1 2 *mf* *p*

3 4 *mf* *p*

Tbns. 1 2 *mf* *p*

3 *tba.*

Tba. *mf* *p*

458

Glk. *mf* *p*

Vib. *mf* *p*

458

Pno. *mf* *mp* *mf*

458

Gtr. 1 *mp* [CLEAN channel]

Gtr. 2 *mp*

E.B. *mp* *mf* *gliss.*

D. S. *mf* *mf* [hats: loose]

458

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

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

Vla. *mf* *mf*

Vc. *mp* *mf*

Bs. *mp* *mf* *arco* *mp*

Trinity Mvmt. 1: The Path of Power

480 ^(8^{va}) $\text{♩} = 85$

Picc. *sub. ff* (no cresc./dim.)

Fls. 1 2 *sub. ff* (no cresc./dim.)

Obs. 1 2 *sub. ff* (no cresc./dim.)

B♭ Cls. 1 2 *sub. ff* (no cresc./dim.)

Bsns. 1 2 *sub. ff* (no cresc./dim.)

F Horns 1 2 3 4 *sub. ff* *mf*

B♭ Tpts. 1 2 3 4 *sub. ff* *mf*

Tbns. 1 2 3 *sub. ff* *mf*

Tba. *sub. ff* *mf*

Glk. *sub. ff* *lv.*

Vib. *sub. ff* *lv.*

Pno. *sub. ff* *lv.*

Gtr. 1 *sub. ff* [distortion: OFF] [CLEAN channel] *mf* return guitar to standard tuning

Gtr. 2 *sub. ff*

E.B. *sub. ff* *ppp*

D. S. *sub. ff*

Vln. I *sub. ff* *ppp*

Vln. II *sub. ff* *ppp*

Vla. *sub. ff* *ppp*

Vc. *sub. ff* *ppp*

Bs. *sub. ff* *ppp*

Mvmt. 2: The Architect

♩=85

Piccolo

Flutes 1^o 2^o

Oboes 1^o 2^o

B♭ Clarinets 1 2

Bassoons 1 2

F Horns 1 2 3 4

B♭ Trumpets 1 2 3 4

Trombones 1 2 3 Tba.

Glockenspiel 15th

Vibraphone

Piano

Guitar 1 8

Guitar 2 [clean channel] mp Lv.

Electric Bass Guitar 8

Drum Set

Violin I

Violin II

Viola

Cello arco mf

Bass mf

Detailed description of the musical score: The score is for a 4/4 piece in G major, marked with a tempo of 85. It features a complex orchestration. The woodwinds (Flutes, Oboes, Bassoons) have melodic lines with dynamic markings of *mp*, *ppp*, and *mf*. The strings (Violins, Viola, Cello, Bass) provide harmonic support, with the Cello and Bass playing arco. The guitar (Guitar 1 and 2) and electric bass guitar play rhythmic patterns. The percussion (Drum Set, Vibraphone, Glockenspiel) adds texture. The score is divided into measures, with some measures containing rests for certain instruments.

Trinity Mvmt. 2: The Architect

16

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

16

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

16

Glk.

Vib.

16

Pno.

16

Gtr. 1

Gtr. 2

E.B.

D. S.

16

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 2: The Architect

22

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

22

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

22

Glk.

Vib.

22

Pno.

22

Gtr. 1

Gtr. 2

E.B.

D. S.

22

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 2: The Architect

34

Picc.

Fls. 1 2 *mp* *pp*

Obs. 1 2 *pp*

B♭ Cls. 1 2 *pp*

Bsns. 1 2 *pp*

34

F Horns 1 2 3 4 *pp*

B♭ Tpts. 1 2 3 4 *pp*

Tbns. 1 2

Tba. 3

34

Glk.

Vib. *mf* *lv.*

34

Pno.

34

Gtr. 1

Gtr. 2 *mp* [clean channel] *p* (roll-off volume)

E.B. *p*

D.S.

34

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

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

Vla. *pp*

Vc. *arco* *p*

Bs. *mf* *mp*

Trinity Mvmt. 2: The Architect

40

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

40

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

40

Glk.

Vib.

40

Pno.

40

Gtr. 1 8

Gtr. 2 8

E.B. 8

D. S.

40

Vln. I pp

Vln. II pp

Vla. ppp

Vc. pp

Bs. pp

Trinity Mvmt. 2: The Architect

45

Picc. *p* *mp* *p*

Fls. 1 2 *pp*

Obs. 1 2

B♭ Cls. 1 2 *mp* *mf*

Bsns. 1 2

45

F Horns 1 2 *a2* *p*

3 4 *p*

B♭ Tpts. 1 2

3 4

Tbns. 1 2

Tba. 3

45

Glk.

Vib. *l.v.* *(mf)* *l.v.*

45

Pno.

45

Gtr. 1

Gtr. 2 [clean channel] *mp*

E.B. *mp*

D. S. *xv* *vf* *co* *mf* *co* *mf* *co* *mf* *co* *mf* *co*

45

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 2: The Architect

51

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

Fls. 1 2 *p* *mp*

Obs. 1 2 *mp*

B♭ Cls. 1 2 *p* *pp* *mp*

Bsns. 1 2

F Horns 1 2 *mp* *pp* *ppp*

3 4 *a2* *mp* *pp*

B♭ Tpts. 1 2 *mp* *ppp*

3 4

Tbns. 1 2 *mp* *ppp*

Tba. 3

Glk. *L.v.* *mf* *L.v.*

Vib. *sim.* *mf* *L.v.*

Pno. *mf* *L.v.*

Gtr. 1 *mf* [distortion: on]

Gtr. 2 [to acoustic guitar]

E.B. *mf*

D. S. *spl.*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla.

Vc.

Bs.

Trinity Mvmt. 2: The Architect

57

Picc. *f* *pp*

Fls. 1 2 *f* *pp*

Obs. 1 2 *mf* *pp* *mf* *mf* *mp* *a2* *5*

B♭ Cls. 1 2 *mf* *mp* *pp* *mf* *5* *a2*

Bsns. 1 2 *mp* *mf* *a2*

F Horns 1 2 *f* *mp* *pp*

3 4 *f* *mp* *pp* *a2*

B♭ Tpts. 1 2 *f* *mp* *pp* *a2* *1^o* *mp*

3 4 *f* *mp* *pp* *a2*

Tbns. 1 2 *f* *mp* *pp*

3 *a2*

Tba. *f* *mp* *pp*

Glk. *f* *l.v.* *mp*

Vib. *f* *l.v.* *mp*

Pno. *f* *l.v.*

Gtr. 1 *f* *[distortion: on]*

Gtr. 2

E.B. *mp* *mf*

D. S. *cr.* *mp* *[hats: loose]*

Vln. I *f* *pp*

Vln. II *f* *pp* *mf*

Vla. *div.* *f* *pp*

Vc. *arco* *mp* *mf*

Bs. *pizz.* *mp* *mf*

Trinity Mvmt. 2: The Architect

62

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

62

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

62

Glk.

Vib.

Pno.

62

Gtr. 1 8

Gtr. 2 8

E.B. 8

D. S.

62

Vln. I

Vln. II

Vla.

Vc.

Bs. 8

Trinity Mvmt. 2: The Architect

66

Picc. *ppp*

Fls. 1 2 *mf*

Obs. 1 2 *mf*

B♭ Cls. 1 2 *mf*

Bsns. 1 2

66

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

66

Glk.

Vib.

66

Pno. *lv.*

66

Gtr. 1 *P.M.*

Gtr. 2

E.B.

D. S. *cr.* *f*

66

Vln. I

Vln. II

Vla.

Vc. *ppp*

Bs.

Trinity Mvmt. 2: The Architect

70

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

70

F Horns 1 2

3 4

B♭ Tpts. 1 2

3 4

Tbns. 1 2

Tba. 3

70

Glk.

Vib.

70

Pno.

70

Gtr. 1

Gtr. 2

E.B.

D. S.

70

Vln. I

Vln. II

Vla.

Vc.

Bs.

mf *p* *1°* *mf* *mp* *p* *ppp* *mf* *p* *pp* *mf* *mp* *mf* *pp* *arco* *p* *pp*

Trinity Mvmt. 2: The Architect

78

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

78

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2
3

Tba.

78

Glk.

Vib.

78

Pno.

78

Gtr. 1 [distortion: on] P.M. *mp*

Gtr. 2 [to electric guitar]

E.B. *mf*

D. S. *mf* cr.

78

Vln. I *p*

Vln. II *p*

Vla.

Vc.

Bs. *arco* *mp*

Trinity Mvmt. 2: The Architect

84

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

84

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

84

Glk.

Vib.

Pno.

84

Gtr. 1

Gtr. 2

E.B.

D. S. *in the distance*
cr.
[hats: tight]

Vln. I

Vln. II

Vla.

Vc.

Bs.

mf

a2
*mf*³

p *ppp*

mp

mf

Trinity Mvmt. 2: The Architect

88

Picc.

Fls. 1
2

Obs. 1
2

B \flat Cls. 1
2

Bsns. 1
2

88

1
2

F Horns

3
4

1
2

B \flat Tpts.

3
4

1
2

Tbns.

3

Tba.

88

Glk.

Vib.

88

Pno.

88

Gtr. 1

Gtr. 2

E.B.

D. S.

88

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 2: The Architect

94

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

Glk.

Vib.

Pno.

Gtr. 1

Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Bs.

1^o

p

pp *sub.* *p*

pp *sub.* *p*

pp

1^o

p

pp

mf

a2

mf

pp

a2

p

a2

mf

pp

a2

mp

94

mf

mp *mf* *mp*

8

P.M.

mp

sim. *mf*

[distortion: on]

mf

(*mf*)

cr. [hats: tight]

mf

[hats: loose]

94

mp *p* *mp* *p*

pizz. *mp*

mp

Trinity Mvmt. 2: The Architect

102

Picc. *ff* *pp*

Fls. 1 2 *ff* *pp*

Obs. 1 2 *ff* *p*

B♭ Cls. 1 2 *ff* *p*

Bsns. 1 2 *ff* *p*

102

F Horns 1 2 3 4 *ff* *pp*

B♭ Tpts. 1 2 3 4 *ff* *pp*

Tbns. 1 2 3 *ff* *pp*

Tba. *pp*

102

Glk. *ff* *Lv.*

Vib. *ff* *Lv.*

102 *ff* *Lv.*

Pno. *ff* *Lv.*

102 *ff* *Lv.*

Gtr. 1 *ff* *[distortion: on]* *Lv.*

Gtr. 2 *ff* *Lv.*

E.B. *ff* *Lv.*

D. S. *ff* *Lv.*

102 *ff* *(ord.)* *pp*

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *arco* *pp*

Bs. *ff* *arco* *pp*

Movement 3: The Leper

$\text{♩} = 58$

Piccolo

Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2

Bassoons 1 2

F Horns 1 2 3 4

B♭ Trumpets 1 2 3 4

Trombones 1 2 3

Tba.

Glockenspiel

Vibraphone

Piano

Guitar 1

Guitar 2 [fingerstyle: no pick] *mp* *p*

Electric Bass Guitar

Drum Set

Violin I *arco* *pp* *p* *ppp*

Violin II

Viola *arco* *mp* *pp*

Cello *arco* *p*

Bass

Trinity Mvmt. 3: The Leper

9

Picc. *pp*

Fls. 1 2

Obs. 1 2 *p*

B♭ Cls. 1 2 *a2 p*

Bsns. 1 2

9

F Horns 1 2 3 4 *p* *pp*

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

9

Glk. *15th* *p* *lv.*

Vib. *mp* *p* *p*

Pno. *mp* *p*

9

Gtr. 1 *8*

Gtr. 2 *8* *mp* *mf* *sub. mp* *(no arp.)*

E.B. *8*

D.S.

9

Vln. I *expressively arco* *mp* *mf* *mp* *p* *mp* *p* *mp*

Vln. II *p* *ppp*

Vla. *p* *ppp*

Vc. *pp*

Bs. *8*

Trinity Mvmt. 3: The Leper

17

Picc.

Fls. 1 2 *a2*
mp *mf* *pp*

Obs. 1 2 *a2*
mp *mf* *mp*

B♭ Cls. 1 2
mp *mf* *pp*

Bsns. 1 2

17

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

17

Glk.

Vib.

17

Pno. *mp* *mf*

17

Gtr. 1 *mf*

Gtr. 2 (silence)

E.B. *mf* *mp*

D. S. *mf* *r.c.* *r.c. b.* *L.v.*

17

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

Vln. II *p* *pp*

Vla.

Vc. *p* *pp*

Bs.

Trinity Mvmt. 3: The Leper

20

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

20

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

20

Glk.

Vib.

20

Pno.

20 (clean channel)

Gtr. 1

Gtr. 2

E.B.

D. S.

20

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 3: The Leper

26 $\text{♩} = 90$

Picc. *mf* *ppp*

Fls. 1 2 *mf* *ppp*

Obs. 1 2 *f* *p*

B \flat Cls. 1 2 *mf* *ppp*

Bsns. 1 2

F Horns 1 2 3 4

B \flat Tpts. 1 2 3 4

Tbns. 1 2 *mf*

Tba. 3

Glk. 26

Vib. 26 *f*

Pno. 26 *f*

Gtr. 1 26 *mf* (distortion: on) (roll-off volume)

Gtr. 2 26 *mf* [fingerstyle]

E.B. 26

D. S. 26 *mf* *(mf)* cr. (r.c.) r.c. b. [hats: loose] cr.

Vln. I 26 *mf* *ppp* *mp* *mf* *f* *sub.* *mf*

Vln. II 26 *mf* *ppp* *mp* *mf* *f* *sub.* *mf*

Vla. 26 *mf* *ppp* *mf* *f* *arco*

Vc. 26 *mf* *f* *arco*

Bs. 26 *f*

Trinity Mvmt. 3: The Leper

33

Picc. *p* (no cresc./dim.)

Fls. 1 2

Obs. 1 2 *mp* *mf* *f* *sub. mf* *f* *sub. mp* *pp*

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 *mp* *mf* *mp* *mf* *p* *ppp*

3 4 *mp* *mf* *mp* *mf* *p* *ppp*

B♭ Tpts. 1 2 *p* *ppp*

3 4 *a2* *mp* *vo* *vo* *vo* *vo*

Tbns. 1 2 *ppp* *mp* *vo* *vo* *vo* *vo*

Tba. 3 *mp* *vo* *vo* *vo* *vo*

Glk. 33

Vib. 33

Pno. 33

Gtr. 1 33 *ppp* (distortion: on) *mp* *vo* *vo* *vo* *vo*

Gtr. 2 33

E.B. 33 *mp* *vo* *vo* *vo* *vo*

D. S. 33 [hats: loose] *mp* *cr.* *vo* *vo* *vo* *vo*

Vln. I 33 *f* *sub. mp* *p* *pp* *half 8va* *p* (no cresc./dim.) *(ord.)*

Vln. II 33 *f* *sub. mp* *p* *pp*

Vla. 33 *f* *pizz.*

Vc. 33 *f* *pizz.*

Bs. 33 *f*

Trinity Mvmt. 3: The Leper

41

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2
3

Tba.

Glk.

Vib.

Pno.

Gtr. 1

Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Bs.

41

detached

mp

a2

mp

mf

sub. mp

a2

detached

mp

mf

sub. mp

a2

detached

mp

a2

detached

mp

a2

detached

mp

a2

detached

mp

41

15^{se}

41

(distortion: off)

41

(open stroke)

mp

41

8

8

8

8

8

Trinity Mvmt. 3: The Leper

44

Picc. *mf* *f* *mf* *f* *mp* *mf* *f* *sub. p* *ppp*

Fls. 1 2 *mf* *f* *mf* *f* *mf* *f* *sub. p* *ppp*

Obs. 1 2 *mf* *f* *mf* *f* *mf* *f*

B♭ Cls. 1 2 *pp* *p*

Bsns. 1 2

F Horns 1 2 3 4 *mf* *f* *sub. mf* *f* *sub. mf* *f*

B♭ Tpts. 1 2 3 4 *mf* *f* *mf* *f* *mf* *f*

Tbns. 1 2 *mf* *f* *mf* *f* *mf* *f*

Tba. 3 *mf* *f* *mf* *f* *mf* *f*

Glk. *mf* *f* *mf* *f* *mf* *f*

Vib. *mf* *f* *mf* *f* *mf* *f* *mp*

Pno.

Gtr. 1 *p* *mp* (clean channel)

Gtr. 2

E.B.

D. S. *mf*

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 3: The Leper

50 $\text{♩} = 58$

Picc. *mp* *pp*

Fls. 1 2 *pp* 1^o

Obs. 1 2 *p*

B \flat Cls. 1 2 *pp* *p* *a2* *crisply articulated*

Bsns. 1 2

F Horns 1 2 3 4

B \flat Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

50

Glk.

Vib.

50

Pno. *p* *bring out bass*

50

Gtr. 1

Gtr. 2 *[fingerstyle]* *mp* *[to pick]*

E.B. 8

D. S.

50

Vln. I

Vln. II

Vla.

Vc.

Bs. 8

Trinity Mvmt. 3: The Leper

57

Picc.

Fls. 1
2

Obs. 1
2

B \flat Cls. 1
2

Bsns. 1
2

57

F Horns 1
2
3
4

B \flat Tpts. 1
2
3
4

Tbns. 1
2
3
Tba.

57

Glk.

Vib.

57

Pno.

57

Gtr. 1
8

Gtr. 2
8

E.B.
8

D. S.

57

Vln. I

Vln. II

Vla.

Vc.
8

Bs.
8

Trinity Mvmt. 3: The Leper

62 ♩=116 (double-time)

Picc. *mp* *ppp*

Fls. 1 2 *mp* *ppp*

Obs. 1 2 *mp* *ppp*

B♭ Cls. 1 2 *mp* (no cresc./dim.)

Bsns. 1 2 *mp* (no cresc./dim.)

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4 *mf* *ppp*

Tbns. 1 2 *mf* *ppp*

Tba. 3 *mf* *ppp*

Glk.

Vib.

Pno. *mf*

Gtr. 1 (distortion: on) *mf* *lv.*

Gtr. 2 [w/ pick] *p*

E.B. *mf*

D. S. *mf* *lv.* *spl.* *spl.* *spl.*

Vln. I

Vln. II *mp* over the fingerboard *pp*

Vla.

Vc.

Bs.

Trinity Mvmt. 3: The Leper

73

Picc.

Fls. 1
2

Obs. 1
2

B \flat Cls. 1
2

Bsns. 1
2

73

F Horns 1
2
3
4

B \flat Tpts. 1
2
3
4

Tbns. 1
2
3

Tba.

73

Glk. *lv.*

Vib. *lv.*

73

Pno.

73

Gtr. 1 *P.M.* *sim.*

Gtr. 2 *(mf)* (clean channel) *mp*

E.B. *(mf)*

D. S. *cr.* *spl.* *(mf)*

73

Vln. I *(ord.)*

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 3: The Leper

81

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

Glk.

Vib.

Pno.

Gtr. 1 8

Gtr. 2 8

E.B. 8

D. S. 8

Vln. I 8

Vln. II 8

Vla. 8

Vc. 8

Bs. 8

Trinity Mvmt. 3: The Leper

89

Picc. *p* *ppp*

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

89

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4 *ppp* *ppp*

Tbns. 1 2

Tba. 3

89

Glk. *l.v.*

Vib.

89

Pno. *mp*

89

Gtr. 1 8

Gtr. 2 8

E.B. 8 *mf*

D. S. *mf* [hats: loose] *mf* *spl.*

89

Vln. I

Vln. II *mp*

Vla.

Vc. *mf*

Bs. *mf* *mf* *soli*

Trinity Mvmt. 3: The Leper

98

Picc. *mp* *ppp* *mp* *mf* *like an echo*

Fls. 1 2 *mp* *ppp* *mp* *mf* *like an echo*

Obs. 1 2 *mp* *ppp* *2^o to Eng. hn.*

B^b Cls. 1 2 *a2 (with cello)* *mf* *f* *pp*

Bsns. 1 2

F Horns 1 2 3 4

B^b Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

Glk. *mf* *L.v.*

Vib. *mf* *L.v.*

Pno. *p* *(less than winds)*

Gtr. 1 *(distortion: on)* *mf*

Gtr. 2 *mp*

E.B. *mf*

D. S. *mf* *gr. [hats: very loose]* *spl.*

Vln. I *p*

Vln. II

Vla.

Vc. *mf* *f* *pp*

Bs. *(ord.)* *mf* *sim.*

Trinity Mvmt. 3: The Leper

106

Picc. *p* *ppp*

Fls. 1 2 *p* *ppp*

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

106

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 *mf* *ppp*

Tba. 3 *mf* *ppp*

106

Glk.

Vib.

106

Pno. (*p*)

106

Gtr. 1 (distortion: off) (clean channel) *p*

Gtr. 2

E.B.

D. S. *cr.* *L.v.* [hats: loose] *mf* *spl.*

106 (ord.)

Vln. I

Vln. II

Vla.

Vc.

Bs. *ppp*

Trinity Mvmt. 3: The Leper

114

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

114

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

114

Glk.

Vib.

114

Pno.

114 (distortion: on)

Gtr. 1

Gtr. 2

E.B.

D. S.

114

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 3: The Leper

120

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

120

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

120

Glk.

Vib.

120

Pno.

120

Gtr. 1 (distortion: on) mp p

Gtr. 2 mp Lv.

E.B. mp mp

D. S. mp Lv.

120

Vln. I p pizz. div. (pizz.) unis. p mp

Vln. II sub. mp p pizz. unis. p mp

Vla. mp mf

Vc. mp mf

Bs. arco mp ppp ppp mp

Trinity Mvmt. 3: The Leper

137 $\text{♩} = 80$ *accel.*

Picc. *mp*

Fls. 1 2 *mp*

Obs. 1 2 *mp*

B♭ Cls. 1 2

Bsns. 1 2

137

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

137

Glk.

Vib.

137

Pno. *mp*

137

Gtr. 1 (distortion: on) *mf*

Gtr. 2 (clean channel) *p*
let each chord ring

E.B. *mf*

D. S. *mp*
[hats: loose] *cr.* *spl.*

137

Vln. I *mf*

Vln. II

Vla. *mf*

Vc.

Bs.

Trinity Mvmt. 3: The Leper

145 $\text{♩} = 100$

Picc. *mf*

Fls. 1 2 *mf*

Obs. 1 2 *mf*

B♭ Cls. 1 2

Bsns. 1 2

145

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

145

Glk.

Vib.

145

Pno.

145

Gtr. 1

Gtr. 2 *sim.*

E.B. *mp*

D.S. *mp*

145

Vln. I *(mf)*

Vln. II *mf*

Vla. *(mf)*

Vc.

Bs.

Trinity Mvmt. 3: The Leper

152

Picc.

Fls. 1 2

Obs. 1 2

B \flat Cls. 1 2

Bsns. 1 2

152

F Horns 1 2 3 4

B \flat Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

152

Glk.

Vib.

152

<to piano>

Pno.

152

Gtr. 1

Gtr. 2

E.B.

D. S.

152

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 3: The Leper

158

Picc.

Fls. 1 2 *mp*

Obs. 1 2 *mp* 2^o to ob.

B♭ Cls. 1 2

Bsns. 1 2 *pp*

F Horns 1 2 *mf* *f* *ff* *sub.* *f* *ff* *mf* *f*

3 4 *mf* *f* *ff* *sub.* *f* *ff* *mf* *f*

B♭ Tpts. 1 2 *mf* *f* *ff* *sub.* *f* *ff* *mf* *f*

3 4 *mf* *f* *ff* *sub.* *f* *ff* *mf* *f*

Tbns. 1 2 *mf* *f* *ff* *f* *ff* *mf* *f*

Tba. 3 *mf* *f* *ff* *f* *ff* *mf* *f*

158

Glk.

Vib. *f*

Pno. *p*

158

Gtr. 1

Gtr. 2

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

D. S. *ff* *mf* [hats: loose]

158

Vln. I

Vln. II

Vla.

Vc. *pizz.* *mf* *ff* *div.* *mf*

Bs. *pizz.* *mf* *ff* *div.* *mf*

mf *ff* *mf*

Trinity Mvmt. 3: The Leper

164

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

164

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

164

Glk.

Vib. *lv.*

164

Pno.

164

Gtr. 1 (distortion: on) *mp*

Gtr. 2

E.B.

D. S. *mp*

164

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vla.

Vc.

Bs.

Trinity Mvmt. 3: The Leper

172

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

172

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

172

Glk.

Vib.

172

Pno.

172

Gtr. 1

Gtr. 2

E.B.

D. S.

172

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 3: The Leper

180

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

Glk.

Vib.

Pno.

Gtr. 1 [L.H. muting] *mf*

Gtr. 2 *sim.*

E.B. *mf*

D.S.

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla.

Vc.

Bs.

Trinity Mvmt. 3: The Leper

184

Picc. *mf*

Fls. 1 2 *mf*

Obs. 1 2 *mf*

B♭ Cls. 1 2 *mf*

Bsns. 1 2 *f*

F Horns 1 2 3 4 *f*

B♭ Tpts. 1 2 3 4 *mf* *f*

Tbns. 1 2 *f*

Tba. 3 *f*

Glk.

Vib.

Pno.

Gtr. 1

Gtr. 2

E.B.

D. S. *mf* *china* *cr.* *spl.*

Vln. I *f*

Vln. II *f*

Vla. *arco* *f*

Vc. *arco* *f*

Bs. *f*

Trinity Mvmt. 3: The Leper

188 *sub.* $\text{♩} = 85$ *rit.* -----

Picc. *ff* *mp*

Fls. 1 2 *ff* *mp* *ppp*

Obs. 1 2 *ff* *mp*

B♭ Cls. 1 2 *ff*

Bsns. 1 2 *ff*

F Horns 1 2 3 4 *ff*

B♭ Tpts. 1 2 3 4 *ff*

Tbns. 1 2 *ff*

Tba. 3 *ff*

Glk. *ff* *lv.*

Vib. *ff* *lv.*

Pno. *ff*

Gr. 1 *ff*

Gr. 2 *ff* *mf* *mp*

E.B. *ff*

D. S. *ff* *cr.* *lv.*

Vln. I *ff* *mp* *ppp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

Bs. *ff*

Trinity Mvmt. 3: The Leper

192 $\text{♩} = 58$

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

Fls. 1° *p* *pp*

Obs. 1° 2°

B♭ Cls. 1° 2°

Bsns. 1° 2°

192

F Horns 1° 2° 3° 4°

B♭ Tpts. 1° 2° 3° 4°

Tbns. 1° 2°

Tba. 3°

192

Glk.

Vib.

192

Pno. *mp* *p*

192

Gtr. 1

Gtr. 2 *l.v.*

E.B. 8

D. S.

192

Vln. I *unis.* *p*

Vln. II *unis.* *mp* *sub. p*

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

Vc.

Bs. 8

Trinity Mvmt. 3: The Leper

198 *rit.* -----

Picc.

Fls. 1 2
mp ----- *ppp*

Obs. 1 2
p ----- *ppp*

B♭ Cls. 1 2

Bsns. 1 2

198 *in the distance*
F Horns 1 2
mf ----- *pp*

3 4

1 2
B♭ Tpts.

3 4

1 2
Tbns.

3
Tba.

198
Glk.

Vib.
mp ----- *lv.*

198
Pno.
sub. p

198
Gtr. 1

Gtr. 2
mp ----- *lv.*

E.B.

D. S.

198
Vln. I
mp ----- *ppp*

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

Vla.
mp ----- *p*

Vc.
unis.
mp ----- *p*

Bs.
mp ----- *p*

Movement 4: The Gunslinger

♩ = 160

Piccolo

Flutes 1 2

Oboes 1 2

B♭ Clarinets 1 2

Bassoons 1 2

F Horns 1 2 3 4

B♭ Trumpets 1 2 3 4

Trombones 1 2 3 Tba.

Glockenspiel

Vibraphone

Piano

Guitar 1 [distortion: on] mp

Guitar 2 mp

Electric Bass Guitar

Drum Set cr. [hats: tight] mp

Violin I

Violin II

Viola

Cello

Bass

Detailed description: This is a page of a musical score for 'Movement 4: The Gunslinger'. The score is written for a large ensemble. The top section includes woodwinds (Piccolo, Flutes, Oboes, B♭ Clarinets, Bassoons) and brass (F Horns, B♭ Trumpets, Trombones, Tuba). The middle section includes Glockenspiel and Vibraphone. The bottom section includes Piano, two Guitars (Guitar 1 with distortion and mp, Guitar 2 with mp), Electric Bass Guitar, and a Drum Set (with 'cr.' and '[hats: tight]' markings and mp). The string section (Violin I, Violin II, Viola, Cello, Bass) is at the very bottom. The score is in 4/4 time and consists of six measures. Most instruments are marked with a rest, while the guitars and drums have specific musical notation.

Trinity Mvmt. 4: The Gunslinger

7

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

7

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

7

Glk. 15th

Vib.

7

Pno.

7

Gtr. 1 *L.v. allow gtr. to feedback*

Gtr. 2 *mf*

E.B. 8

D. S. *mf* LR

7

Vln. I

Vln. II

Vla.

Vc.

Bs. 8

Trinity Mvmt. 4: The Gunslinger

13

Picc. *f* *pp*

Fls. 1 2 *f* *pp*

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4 *f* *pp*

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

Glk.

Vib. *f* *lv.*

Pno. *f* *lv.*

Gtr. 1 *f*

Gtr. 2 [distortion: on] *f* *lv.*

E.B.

D. S. *f* *cr.* [hats: tight]

Vln. I *f* *pp* *ppp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Bs. *f* *pp*

Trinity Mvmt. 4: The Gunslinger

19

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

19

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2
3

Tba.

19

Glk.

Vib.

19

Pno.

19

Gtr. 1
mf

Gtr. 2
mf

E.B. 8

D. S. *cr.* [hats: tight] *mf*

19

Vln. I

Vln. II

Vla.

Vc.

Bs. 8

Trinity Mvmt. 4: The Gunslinger

25

Picc.

Fls. 1 2

Obs. 1 2

B \flat Cls. 1 2

Bsns. 1 2

25

F Horns 1 2 3 4

B \flat Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

25

Glk.

Vib.

25

Pno.

25

Gtr. 1 8

Gtr. 2 8 (mf)

E.B. 8

D. S. *cr.* *(mf)* LR

25

Vln. I

Vln. II

Vla.

Vc.

Bs. 8

Trinity Mvmt. 4: The Gunslinger

31

Picc. *f* *ppp*

Fls. 1 2 *f* *pp*

Obs. 1 2 *f* *pp*

B♭ Cls. 1 2 *f* *pp*

Bsns. 1 2 *f*

F Horns 1 2 3 4 *f* *pp*

B♭ Tpts. 1 2 3 4 *f*

Tbns. 1 2 *f*

Tba. 3 *f*

Glk. *f* *lv.*

Vib. *f* *lv.*

Pno. *f* *lv.*

Gtr. 1 *f*

Gtr. 2 *f* [med. overdrive: on] *mf*

E.B. *f* *mf*

D.S. *f* [hats: tight] *mf*

Vln. I

Vln. II

Vla. *f* *pp*

Vc.

Bs. *f*

Trinity Mvmt. 4: The Gunslinger

35

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

35

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

35

Glk.

Vib.

35

Pno.

35

Gtr. 1 (slowly roll-off volume) *pp*

Gtr. 2 *mp*

E.B. *mp*

D. S. (slowly open) *mp* spl.

35

Vln. I *mf* pizz. l.v.

Vln. II *mf* pizz. l.v. arco div. *mf*

Vla. arco *mf*

Vc. arco *mf* *mp*

Bs. arco *mf* *mp*

Trinity Mvmt. 4: The Gunslinger

49

Picc. *mp*

Fls. 1 2 *p* *ppp*

Obs. 1 2 *mp* *pp*

B \flat Cls. 1 2 *mp* *ppp*

Bsns. 1 2

F Horns 1 2 *f* *sub. p* *a2*

3 4 *f* *sub. p* *a2*

B \flat Tpts. 1 2 *mf* *pp* *mf* *pp*

3 4

Tbns. 1 2 *ppp*

Tba. 3

Glk. 49

Vib. *mf* *L.v.* *mf* *mp* *L.v.*

Pno. 49

Gtr. 1 49

Gtr. 2 *(mp)*

E.B. *(mp)*

D. S. *(mp)* *spl.*

Vln. I 49 *p* *ppp*

Vln. II

Vla. *ppp*

Vc.

Bs. 49 *> ppp*

Trinity Mvmt. 4: The Gunslinger

57

Picc. *mf* *sub. mp* *ppp*

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

57

F Horns 1 2 *mf* *mp* *p*

3 4 *mf* *mp* *p*

B♭ Tpts. 1 2 *mf* *pp* *mf* *pp*

3 4

Tbns. 1 2 *mf*

Tba. 3 *mf*

57

Glk.

Vib. *lv.*

57

Pno. *lv.*

57

Gtr. 1 [distortion: on] *f*

Gtr. 2 *(mp)*

E.B. *(mp)* *(fall off)* *pp* *f* *mf*

D. S. *(mp)* *lv.*

57

Vln. I *p* *(no cresc./dim.)*

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 4: The Gunslinger

65

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

65

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

65

Glk.

Vib.

65

Pno.

65

Gtr. 1

Gtr. 2

E.B.

D. S.

65

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 4: The Gunslinger

72

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

Glk.

Vib.

Pno.

Gtr. 1 8 *wah-wah pedal [med. overdrive; on]* *mf* *slowly rock forward closed*

Gtr. 2 8 *mf*

E.B. 8 *mf* *cr.* *lv.*

D. S. 8 *mf* (*mf*)

Vln. I 72

Vln. II 72

Vla. 72

Vc. 72

Bs. 72

Trinity Mvmt. 4: The Gunslinger

76

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

Glk.

Vib.

Pno.

Gtr. 1 (psuedo-6/8) (mf) [distortion: on] open

Gtr. 2 (mf)

E.B. (mf) gliss.

D. S. (mf) spl.

Vln. I (mf)

Vln. II

Vla. (mf) div. arco

Vc.

Bs.

Trinity Mvmt. 4: The Gunslinger

82

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

Glk.

Vib.

Pno.

Gtr. 1

Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Bs.

ppp

ppp

mp

mf

p

mp

mf

a2

p

ppp

a2

p

pp

p

ppp

1^o

p

ppp

mp

Lv.

[wah pedal: OFF]

mp

let all ring

cr.

(mp)

cr.

sim.

arco

p

sim.

(no cresc./dim.)

p

mp

p

Trinity Mvmt. 4: The Gunslinger

89

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

89

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

89

Glk.

Vib.

89

Pno.

89

Gtr. 1

Gtr. 2

E.B.

D. S.

89

Vln. I

Vln. II

Vla.

Vc.

Bs.

p *ppp* *p* *ppp* *pp* *ppp*

p *mp* *mf* *pp* *p* *ppp*

p *ppp* *p* *ppp* *mp* *mf* *pp*

mp

mp

mp *cr.* (r.c.) *cr.*

p *ppp* *mp* *V*

p *ppp* *mp* *V*

p *ppp*

P (no cresc./dim.) *ppp*

arco *p* (no cresc./dim.)

Trinity Mvmt. 4: The Gunslinger

98

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

98

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

98

Glk.

Vib. *mf* *l.v.*

98

Pno.

98

Gtr. 1

Gtr. 2 *[distortion: on]* *P.M.* *mf* *sim.*

E.B. *mf* *cr.*

D. S. *mf*

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

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

Vla. *p*

Vc.

Bs.

Trinity Mvmt. 4: The Gunslinger

102

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

102

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2
3

Tba.

102

Glk.

Vib. *mf* *l.v.*

102

Pno.

102

Gtr. 1

Gtr. 2

E.B.

D. S.

102

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

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

Vla. (♯)

Vc.

Bs.

Trinity Mvmt. 4: The Gunslinger

106

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

106

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

106

Glk.

Vib.

106

Pno.

106

Gtr. 1

Gtr. 2

E.B.

D. S.

106

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 4: The Gunslinger

110

Picc. *mf* *p* *mp*

Fls. 1 2 *pp* *mf* *p* *mp*

Obs. 1 2

B♭ Cls. 1 2 *mf* *pp*

Bsns. 1 2

110

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

110

Glk.

Vib.

110

Pno. *mf* *lv.*

110

Gtr. 1

Gtr. 2

E.B.

D. S.

110

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

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

Vla.

Vc.

Bs.

Trinity Mvmt. 4: The Gunslinger

114

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

Fls. 1 2 *mf* *sub. mp* *mf*

Obs. 1 2 *mf* *sub. mp* *mf*

B♭ Cls. 1 2 *mf* *sub. mp* *mf*

Bsns. 1 2

114

F Horns 1 2 3 4 *mf*

B♭ Tpts. 1 2 3 4 *mf* *ppp* *mf*

Tbns. 1 2 3 *mf* *ppp* *mf*

Tba.

114

Glk.

Vib. *mf* *mf*

114

Pno.

114

Gtr. 1 *mf* [distortion: on] *mf*

Gtr. 2 *mf* *mf*

E.B. *(mf)* *spl.*

D.S. *mf* *(mf)*

114

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

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

Vla. (ord.) *mf* *mp* *gliss.* *mf*

Vc.

Bs.

Trinity Mvmt. 4: The Gunslinger

126

Picc. *pp*

Fls. 1 2 *pp*

Obs. 1 2

B \flat Cls. 1 2 *a2*
p *pp*

Bsns. 1 2

126

F Horns 1 2 3 4

B \flat Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

126

Glk.

Vib. *lv.*

126

Pno. *lv.* *mp*

126

Gtr. 1 *choke*

Gtr. 2 *choke* (distortion: off)

E.B. *choke*

D. S. *cr.* [hats: very loose] *mp* *spl.* *lv.* *(mp)* *spl.*

126

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

Vln. II *mp* *ppp*

Vla. *mp* *ppp*

Vc. *mp* *ppp*

Bs. *mp* *ppp*

Trinity Mvmt. 4: The Gunslinger

134

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

134

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

134

Glk.

Vib.

134

Pno. *mp*

134 [distortion: on] *mp* allow guitar to feedback

Gtr. 1

Gtr. 2 (clean channel) *mp*

E.B.

D. S. *mp*

134

Vln. I

Vln. II

Vla.

Vc. *pizz.* *mp*

Bs. *pizz.* *mp*

Trinity Mvmt. 4: The Gunslinger

140

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

140

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

140

Glk.

Vib.

140

Pno. (mp)

140

Gtr. 1 8

Gtr. 2 mf

E.B. 8

D. S. mf

140

Vln. I

Vln. II div. pp

Vla.

Vc. (mp)

Bs. (mp)

Trinity Mvmt. 4: The Gunslinger

146

Picc. *f* *pp*

Fls. 1 2 *f* *pp* *p* 1°

Obs. 1 2 *f* *p* 1°

B♭ Cls. 1 2 *f*

Bsns. 1 2 *f*

F Horns 1 2 *f* *pp* *mp* *pp* 1°

3 4 *f*

B♭ Tpts. 1 2 *f*

3 4 *f*

Tbns. 1 2 *f*

3 *f*

Tba. *f*

Glk. *f* *mp*

Vib. *f* *mp* *mp*

Pno. *f* *mp* *mp* *lv.*

Gtr. 1 *f* *lv.*

Gtr. 2 *f* [distortion: on] *lv.*

E.B. *f* *mf* *mp*

D.S. *f* *lv.* *mp* *lv.* *mp* *r.c. bell*

Vln. I *f* *pizz.* *mf* *arco* *half* *gliss.* *pp* *p*

Vln. II *p*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

Bs. *f*

Trinity Mvmt. 4: The Gunslinger

154

Picc. *f* *ppp*

Fls. 1 2 *sub f* *pp*

Obs. 1 2 *sub f*

B♭ Cls. 1 2 *f*

Bsns. 1 2 *f*

F Horns 1 2 3 4 *f* *pp*

B♭ Tpts. 1 2 3 4 *f* *ppp*

Tbns. 1 2 *f* *ppp*

Tba. 3 *f* *ppp*

Glk. *f* *L.v.*

Vib. *f* *mp*

Pno. *f* *L.v.* *mp*

Gtr. 1 *f* [distortion: on]

Gtr. 2 *f* [med. overdrive: on] *mf* *mp*

E.B. *f* *mf* *mp*

D. S. *f* *mf* *mp*

Vln. I *pp* *all pizz.* *mp* *mf* *mp*

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

Vla. *f* *pp*

Vc. *f*

Bs. *f*

Trinity Mvmt. 4: The Gunslinger

169 *ppp* *pp* (no cresc./dim.)

169 *mf* *p* *pp* *mp* (no cresc./dim.)

169 *ppp* *ppp*

169 *p* *mp*

169 *ppp* *pp* *pizz.* *lv.*

169 (8^{va}) *ppp* *pp* *pp* *lv.*

Trinity Mvmt. 4: The Gunslinger

176 $\text{♩} = 80$ (half-time)

Picc. *p* *ppp*

Fls. 1 2 *p* *ppp*

Obs. 1 2 *p* *ppp*

B♭ Cls. 1 2 *p* *ppp*

Bsns. 1 2

176

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

176

Glk.

Vib.

176

Pno. *p*

176

Gtr. 1 *p*

Gtr. 2 *p* *sim.* (*p*)

E.B. *p*

D. S.

176

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

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

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

Vc. *arco* *mp*

Bs. *arco* *mp* *div.*

Trinity Mvmt. 4: The Gunslinger

185

Picc. *p*

Fls. 1 2 *pp* *ppp* *p*

Obs. 1 2 *pp* *ppp* *mp* *a2* *3*

B♭ Cls. 1 2 *pp* *ppp* *p* *1°*

Bsns. 1 2 *mp* *p* *mp* *mf* *a2*

185

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3 4

Tba. *p* *mp* *p* *mp* *mf* *tba.* *a2*

185

Glk.

Vib.

185

Pno. *p* *lv.*

185

Gtr. 1 *8*

Gtr. 2 *8* *w/ pick* *mp* *mf* *(p)*

E.B. *8*

D.S.

185

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

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

Vla. *mf* *mp* *p* *div.* *mp* *mf* *unis.* *3*

Vc. *mf* *sub.* *mp* *p* *mp* *mf* *div.*

Bs. *unis.* *mf* *sub.* *mp* *p* *mp* *mf* *unis.*

Trinity Mvmt. 4: The Gunslinger

193

Picc. *pp* *p* *mp*

Fls. 1 2 *pp* *p* *mp*

Obs. 1 2 *pp* *p* *mp*

B♭ Cls. 1 2 *pp* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Bsns. 1 2 *p* *mp* *mf*

193

F Horns 1 2 3 4 *p* *mp* *mf*

B♭ Tpts. 1 2 3 4

Tbns. 1 2 *p* *mp* *mf*

Tba. 3 *mf* *sub.*

193

Glk. *mp* *mf*

Vib. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

193

Pno. *mp* *mf*

193

Gtr. 1

Gtr. 2 *p* *mp* *mf*

E.B. *p* *mp* *mf*

D.S.

193

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

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

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

Vc. *p* *mp* *mf*

Bs. *p* *mp* *mf*

Trinity Mvmt. 4: The Gunslinger

199 $\text{♩} = 160$ $\text{♩} = 130$

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

Glk. 1 2

Vib. 1 2

Pno. 1 2

Gtr. 1 2

E.B. 1 2

D.S. 1 2

Vln. I 1 2

Vln. II 1 2

Vla. 1 2

Vc. 1 2

Bs. 1 2

ppp

mp

f *sub.* *mf* *ppp*

mp

f *sub.* *mf* *pp*

f *sub.* *mf* *pp*

f *sub.* *mf* *pp*

ppp

Lv.

Lv.

mf

f *as if emerging from a fog (clean channel)*

p *very slow cresc.*

cr. [hats: very loose] *spl.* *cr.* *Lv.*

p *mp* *sub.* *pp* *ppp*

Trinity Mvmt. 4: The Gunslinger

209 *accel.* ----- ♩ = 150 *accel.* ----- ♩ = 160

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2
3

Tba.

Glk.

Vib.

Pno.

Gtr. 1
8

Gtr. 2
8
mp *continue to grow* *mf*

E.B. 8

D. S.

Vln. I

Vln. II

Vla.

Vc.

Bs. 8

Trinity Mvmt. 4: The Gunslinger

219

Picc. *pp* *ppp*

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

219

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

219

Glk. *mf* *L.v.*

Vib. *mf* *L.v.*

219

Pno. *mf* *L.v.*

219 [distortion: on]

Gtr. 1 *mf*

Gtr. 2 *(mf)*

E.B. *(mf)*

D. S. *mf* *cr.*

219

Vln. I *pp* (no cresc./dim.)

Vln. II

Vla.

Vc.

Bs. *mf*

Trinity Mvmt. 4: The Gunslinger

226

Picc. *pp* *ppp*

Fls. 1° 2° *pp* *ppp*

Obs. 1° 2° *mp* (no cresc./dim.) *p*

B♭ Cls. 1° 2°

Bsns. 1° 2°

226

F Horns 1° 2° 3° 4°

B♭ Tpts. 1° 2° 3° 4° *mp* (no cresc./dim.)

Tbns. 1° 2°

Tba. 3°

226

Glk. *mf* *l.v.*

Vib. *mf* *l.v.*

226

Pno. (no arp.) *mf*

226 [distortion: on]

Gtr. 1 *mf*

Gtr. 2 *(mf)*

E.B. *(mf)*

D. S. *cr.* [hats: very loose] *spl.* *spl.* *cr.* (slowly open) *cr.* [hats: tight] *mf*

226

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 4: The Gunslinger

233

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

233

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

233

Glk.

Vib.

233

Pno.

233

Gtr. 1 8

Gtr. 2 8

E.B. 8

D. S.

233

Vln. I

Vln. II

Vla.

Vc.

Bs. 8

Trinity Mvmt. 4: The Gunslinger

238

Picc. *p* (no cresc./dim.)

Fls. 1 2 *p* (no cresc./dim.) *pp*

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

238

F Horns 1 2 *f* *mf* *pp*

3 4

B♭ Tpts. 1 2 *f* *mf* *pp*

3 4

Tbns. 1 2

Tba. 3

238

Glk.

Vib. *lv.*

238

Pno.

238

Gtr. 1

Gtr. 2 *(mf)*

E.B.

D. S. *cr.* *spl.*

238

Vln. I

Vln. II

Vla. *pizz.* *mf*

Vc. *pizz. unis.* *mf*

Bs. *arco* *mp* *p*

Trinity Mvmt. 4: The Gunslinger

242

Picc. *ppp*

Fls. 1 2 *mp*

Obs. 1 2

B♭ Cls. 1 2 *p* *separately tongued* *a2*

Bsns. 1 2

242

F Horns 1 2 *mf* *p*

3 4

B♭ Tpts. 1 2

3 4 *mp*

Tbns. 1 2

3 4

242

Glk. *mp*

Vib. *mp*

242

Pno. *(mp)*

242 [med. overdrive: on]

Gr. 1 *mp*

Gr. 2 *mf*

E.B. *mf*

D. S. *(mf)*

242

Vln. I *pp* *(no cresc./dim.)*

Vln. II *(pizz.)* *(mf)*

Vla. *(mf)* *(pizz.)*

Vc. *(mf)*

Bs. *(mf)*

Trinity Mvmt. 4: The Gunslinger

246

Picc. *pp* *ppp*

Fls. 1 2 *f sub mf* *pp* *ppp*

Obs. 1 2 *f sub mf* *ppp*

B♭ Cls. 1 2 *f sub mf* *ppp*

Bsns. 1 2 *f* *mp* *pp* (no cresc./dim.)

246

F Horns 1 2 3 4 *f sub mf* *ppp*

B♭ Tpts. 1 2 3 4 *f sub mf* *ppp*

Tbns. 1 2

Tba. 3

246

Glk.

Vib. *f* *L.v.*

246

Pno. *f* *L.v.*

246 [distortion: on] [overdrive: off] allow guitar to feedback

Gtr. 1 *f*

Gtr. 2 *f* *mf*

E.B. *f*

D. S. *f* *mf* *mp* *mf* *spl. cr.* *cr. (r.c.)*

246

Vln. I *pp* *ppp*

Vln. II *f* *L.v.*

Vla. *f* *L.v.*

Vc. *f* *L.v.*

Bs. *f* *mf* *pizz. well articulated* *arco* *p* (no cresc./dim.)

Trinity Mvmt. 4: The Gunslinger

252

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

252

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

252

Glk.

Vib.

252

Pno. *one string* *ord.*

252

Gtr. 1 *allow guitar to feedback*

Gtr. 2 *silence* *[distortion: on]* *P.M.* *sim.*

E.B. 8

D. S. *r.c. bell* *spl.* *cr. [hats: tight]* *(mp)* *sub. f* *sub. mf*

252

Vln. I *p* *mp*

Vln. II *mp*

Vla.

Vc.

Bs.

Trinity Mvmt. 4: The Gunslinger

259

Picc. *p* *mp*

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

259

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

259

Glk. *mp*

Vib. *(mp)* *lv.*

259

Pno. *lv.* *mp*

259

Gtr. 1

Gtr. 2

E.B.

D. S. *mf* [hats: tight] *spl.*

259

Vln. I

Vln. II *ppp*

Vla.

Vc.

Bs. *mf*

Trinity Mvmt. 4: The Gunslinger

264 *accel.* $\text{♩} = 170$

Picc. *pp*

Fls. 1 2

Obs. 1 2 *p* *ppp* *mp*

B♭ Cls. 1 2 *mp* *a2*

Bsns. 1 2

264

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4 *mp* *a2*

Tbns. 1 2 *mf* *ppp*

Tba. 3 *mf* *ppp* *l.v.*

264

Glk.

Vib. *mp* *l.v.* *mp*

Pno. *mf* *l.v.* *mp*

264 [distortion: on] *mf* *l.v.* (distortion: on) *(mf)*

Gtr. 1 *(mf)*

Gtr. 2 *(mf)*

E.B. *mf* *(mf)*

D. S. *(mf)* [hats: tight]

264 *ppp* *arco* *mp* *ppp*

Vln. I *mp* *ppp*

Vln. II *mp* *ppp*

Vla.

Vc.

Bs. *(mf)*

Trinity Mvmt. 4: The Gunslinger

273

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

273

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

273

Glk.

Vib.

273

Pno.

273

Gtr. 1

Gtr. 2

E.B.

D. S.

273

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 4: The Gunslinger

279 ^{sub.} ♩ = 160

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

Glk. *mp*

Vib. *mp* *p* *mp* *lv.*

Pno. *ord.* *mf* *lv.*

Gtr. 1 8

Gtr. 2 8 (distortion: on) *(mf)*

E.B. 8 *mf* *(mf)*

D. S. *sub.* *mf* *(mf)*

Vln. I *arco* *pp* *gliss.* *p*

Vln. II *arco* *pp* *p* *ppp*

Vla. 8

Vc. 8

Bs. 8

Trinity Mvmt. 4: The Gunslinger

287

Picc. *p*

Fls. 1 *p*

Fls. 2

Obs. 1

Obs. 2

B♭ Cls. 1

B♭ Cls. 2

Bsns. 1

Bsns. 2

287

F Horns 1

F Horns 2

F Horns 3

F Horns 4

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

B♭ Tpts. 4

Tbns. 1

Tbns. 2

Tbns. 3

Tba.

287

Glk. *f*

Vib. *f*

287

Pno.

287 (distortion: on)

Gtr. 1 *mf*

Gtr. 2 *(mf)*

E.B. *(mf)*

D. S. *(mf)* *cr.* [hats: tight]

287

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 4: The Gunslinger

291

Picc. *ppp*

Fls. 1 2 *ppp*

Obs. 1 2 *mf*

B♭ Cls. 1 2 *mf*

Bsns. 1 2

291

F Horns 1 2 3 4 *f* *mf*

B♭ Tpts. 1 2 3 4 *f* *mf*

Tbns. 1 2 3 4 *f* *mf*

291

Glk. *l.v.*

Vib. *mf*

291

Pno. *mf*

291

Gtr. 1 *(mf)*

Gtr. 2 *(mf)*

E.B. *(mf)*

D. S. *(mf)* *cr.* [hats: tight] *spl.*

291

Vln. I *mp* *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

Bs. *arco* *mf*

Trinity Mvmt. 4: The Gunslinger

295 *accel.* $\text{♩} = 170$

Picc. 1 2
Fls. 1 2
Obs. 1 2
B♭ Cls. 1 2
Bsns. 1 2

295

F Horns 1 2 3 4
B♭ Tpts. 1 2 3 4
Tbns. 1 2 3
Tba.

295

Glk.
Vib. *l.v.*

295

Pno.

295

Gtr. 1 2
E.B.
D. S.

295

Vln. I
Vln. II
Vla.
Vc.
Bs.

Trinity Mvmt. 4: The Gunslinger

311 $\text{♩} = 160$ ($\text{♩} = \text{♩}$)

Picc.

Fls. 1
2

Obs. 1
2

B \flat Cls. 1
2

Bsns. 1
2

311

F Horns 1
2
3
4

B \flat Tpts. 1
2
3
4

Tbns.
3

Tba.

311

Glk.

Vib.

311

Pno.

311 (clean channel)

Gtr. 1 mf

Gtr. 2 $lv.$

E.B.

D. S.

311

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 4: The Gunslinger

rit. -----

319

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

319

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

319

Glk.

Vib.

319

Pno.

319

Gtr. 1 (mf)

Gtr. 2

E.B.

D. S.

319

Vln. I *p*

Vln. II *p* *arco unis.*

Vla.

Vc.

Bs.

Movement 5: "Man as God"

♩ = 105

This musical score is for Movement 5, "Man as God", in 4/4 time with a tempo of 105 beats per minute. The score is arranged for a large ensemble including woodwinds, brass, strings, and percussion. The woodwind section (Piccolo, Flutes, Oboes, B♭ Clarinets, Bassoons) and string section (F Horns, B♭ Trumpets, Trombones, Violin I, Violin II, Viola, Cello, Bass) are mostly silent in this section. The brass section (B♭ Trumpets and Trombones) plays a sustained chord starting at measure 8, marked *f* and *pp*. The percussion section (Glockenspiel, Vibraphone, Piano, Guitar 1, Guitar 2, Electric Bass Guitar, and Drum Set) is active. The Drum Set plays a complex rhythmic pattern with various dynamics and articulations, including *f*, *mp*, and *arco*. The Electric Bass Guitar plays a steady bass line. The Piano and Vibraphone play sustained chords marked *mp*. The Guitar 1 part features a distorted, rhythmic pattern marked *mp* and *L.v.*. The Violin I and II parts play sustained chords marked *p* and *ppp*. The Viola and Cello parts play sustained chords marked *f* and *ppp*. The Bass part is silent.

Trinity Mvmt. 5: "Man as God"

7

Picc.

Fls. 1 2

Obs. 1 2

B \flat Cls. 1 2

Bsns. 1 2

7

F Horns 1 2 3 4

B \flat Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

7

Glk. ^{15th} *mf*

Vib. *mf*

Pno. *mp*

7

Gtr. 1 ₈

Gtr. 2 ₈

E.B. ₈ *mf*

D. S. *mf* *cr* [hats: loose]

7

Vln. I $\sharp\flat$ $\sharp\flat$

Vln. II *(no cresc./dim.)*

Vla. *mp*

Vc.

Bs. ₈

Trinity Mvmt. 5: "Man as God"

13

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

13

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

13

Glk.

Vib.

13

Pno.

13

Gtr. 1

Gtr. 2

E.B.

D. S.

13

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

19

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

Fls. 1 2 *a2* *p* *mf* *mp* *ppp*

Obs. 1 2 *pp*

B♭ Cls. 1 2 *a2* *mf* *p*

Bsns. 1 2

F Horns 1 2 3 4 *pp* *mp* *a2*

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

Glk. 19 *mp*

Vib. 19 *p* *mp*

Pno. *mf*

Gtr. 1 19 *mp*

Gtr. 2 (clean channel) *mf* *p* [to distortion channel] *mp* [distortion: on]

E.B. 19 *mp* *p* *mp* *cr.*

D. S. *cr.* *mp*

Vln. I 19 *ppp*

Vln. II 19 *sub. mp* *ppp*

Vla. 19 *mp* *ppp* *mp* *V*

Vc. 19 *mp* *ppp* *mp* *V*

Bs. 19

Trinity Mvmt. 5: "Man as God"

31 *rit.* -----

Picc. *f* *ff*

Fls. 1 2 *ff*

Obs. 1 2 *ff* *mf* *ppp*

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4 *f* *ff* *sub mf* *ppp*

Tbns. 1 2 *f* *ff* *sub mf* *ppp*

Tba. 3

Glk.

Vib. *ff*

Pno. *ff* *mf*

Gtr. 1 *ff*

Gtr. 2 *ff*

E.B. *ff* *sub mf* *ppp* (roll-off volume)

D. S. *ff* *sub mf* *cr.* *spl.*

Vln. I *ff*

Vln. II *ff*

Vla.

Vc. *arco* *ff*

Bs. *ff* *sub mf* *ppp*

Trinity Mvmt. 5: "Man as God"

37 ^{sub.} ♩ = 105

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

37

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

37 ^{5th}

Glk.

Vib.

37

Pno.

37

Gtr. 1

Gtr. 2 ⁸ [distortion: on] *mp* *l.v.*

E.B. ⁸

D. S. ^{cr.} *mp*

37

Vln. I

Vln. II

Vla.

Vc.

Bs. ⁸

Trinity Mvmt. 5: "Man as God"

41

Picc.

Fls. 1 2 *a2*
p (no cresc./dim.)

Obs. 1 2
p (no cresc./dim.)

B♭ Cls. 1 2

Bsns. 1 2

41

F Horns 1 2
mf *pp*

3 4

B♭ Tpts. 1 2
a2
mf *pp*

3 4

Tbns. 1 2
mf *pp*

3

Tba.

41

Glk.

Vib.
mp *lv.*

41

Pno.
mf *lv.* *mf*

41 [distortion: on]

Gtr. 1
mp

Gtr. 2
mf

E.B.

D. S.
cr. *lv.* *mf*

41

Vln. I
mp

Vln. II
mp

Vla.
mp

Vc.

Bs.
mf *pp* (ord.)
(g-string)
(actual pitch)
(edge of the bow-hair)

Trinity Mvmt. 5: "Man as God"

45

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

Glk.

Vib.

Pno.

Gtr. 1

Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

51

Picc. *mp* *mf* *ppp*

Fls. 1 2 *mp* *mf* *ppp*

Obs. 1 2 *mp* *mf* *pp* *mp* *mf* *ppp*

B♭ Cls. 1 2 *mf* *mp* *mp*

Bsns. 1 2

51

F Horns *in the distance* *p* *mp* *ord.* *p* *mp* *ppp*

B♭ Tpts. 1 2 3 4 *mp* *p*

Tbns. 1 2

Tba. 3

51

Glk.

Vib.

51

Pno. *mp*

51

Gtr. 1

Gtr. 2 (clean channel) *p*

E.B. *p*

D. S. *p* [hats: tight] *sf* *spl.* *r.c. b.* *sf* *lv.*

51

Vln. I

Vln. II

Vla.

Vc. *p* *mp* *ppp*

Bs. *p* *mp* *ppp*

Trinity Mvmt. 5: "Man as God"

66

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

66

Glk.

Vib.

Pno.

66

Gtr. 1

Gtr. 2

E.B.

D. S. *cr.* [hats: tight] *sub* *mf* *spl.* *mp* *spl.*

66

Vln. I

Vln. II *div. arco* *mf* *pp*

Vla. *div. arco* *mf* *pp*

Vc. *div. arco* *mf* *pp*

Bs. *div.* *mf* *pp*

Trinity Mvmt. 5: "Man as God"

77 $\text{♩} = 85$ *rit.*

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

Glk. *l.v.*

Vib. *l.v.*

Pno. *mp* *p*

Gtr. 1 *(clean channel)*

Gtr. 2 *mp* *let ring* *p*

E.B. 8

D. S.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Bs. *ppp*

Trinity Mvmt. 5: "Man as God"

82 $\text{♩} = 85$

Picc. *mp* *ppp*

Fls. 1 2 *mp* *ppp* *a2* *mp*

Obs. 1 2 *a2* *p*

B♭ Cls. 1 2 *a2* *p*

Bsns. 1 2

F Horns 1 2 *a2* *p* *pp* 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3 4

Tba.

Glk. *Lv.*

Vib. *Lv.* *mp*

Pno. *mp* *p*

Gtr. 1 8

Gtr. 2 *(mp)* *sim.*

E.B. 8

D. S. [hats: tight] *p*

Vln. I *unis.* *p* 3 3

Vln. II *p*

Vla.

Vc.

Bs. *unis.* *p* *pp*

Trinity Mvmt. 5: "Man as God"

87

Picc. *mp* *p*

Fls. 1 2 *mp* *p*

Obs. 1 2 *mp* *p*

B♭ Cls. 1 2

Bsns. 1 2

87

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

87

Glk.

Vib. *(mp)*

87

Pno. *mp*

87

Gtr. 1 *[distortion: on]* *mp*

Gtr. 2 *p*

E.B. *mp*

D. S. *mp* *spl.*

87

Vln. I *mp*

Vln. II *mp*

Vla. *div.* *mp*

Vc. *mp*

Bs. *mp*

Trinity Mvmt. 5: "Man as God"

91

Picc. *pp* *ppp*

Fls. 1 2

Obs. 1 2 *pp* *ppp*

B♭ Cls. 1 2 *pp* *ppp*

Bsns. 1 2 *pp* *ppp*

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

91

Glk.

Vib. *mp*

Pno. *L.v.* *mp*

91

Gtr. 1

Gtr. 2 *mp sim.*

E.B. ("slap bass") *sim.*

D. S. [hats: tight] *p* *p*

91

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

Vln. II

Vla. *unis.* *gliss.* *p* *mp*

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

Bs.

Trinity Mvmt. 5: "Man as God"

95

Picc. *p*

Fls. 1 2 *p*

Obs. 1 2 *mp*

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 *p* *pp*

3 4

B♭ Tpts. 1 2

3 4

Tbns. 1 2

3

Tba.

Glk. *mp* *l.v.*

Vib. *mp* *l.v.*

Pno. *mp* *p*

Gtr. 1 (clean channel) *p* *mp*

Gtr. 2 *mp*

E.B. *mp* *ord.*

D. S. [hats: tight] *p* *pp* *p*

Vln. I *pp* (no cresc./dim.)

Vln. II *pp* (no cresc./dim.) *unis. arco* *mp*

Vla.

Vc.

Bs. *p* *pp*

Trinity Mvmt. 5: "Man as God"

100

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

Glk.

Vib.

Pno.

Gtr. 1 8

Gtr. 2 8

E.B. 8

D. S.

Vln. I

Vln. II

Vla.

Vc.

Bs. 8

Trinity Mvmt. 5: "Man as God"

105

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

105

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

105

Glk.

Vib.

105

Pno.

105

Gtr. 1

Gtr. 2

E.B.

D. S. *cr.* *in the distance* *[hats: tight]* *p*

105

Vln. I *pizz.* *mf* *(mf)*

Vln. II *pizz. unis.* *like an echo* *mp* *(mp)*

Vla. *pizz. (non-div.)* *mf* *(mf)*

Vc. *"guitar-like"* *pizz. (non-div.)* *mf* *(mf)*

Bs. *pizz.* *mf* *(mf)*

Trinity Mvmt. 5: "Man as God"

110

Picc. 1 2

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

110

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

110

Glk.

Vib.

110

Pno.

110

Gtr. 1

Gtr. 2

E.B.

D. S.

110

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

114

Picc. *mf*

Fls. 1 2 *mf*

Obs. 1 2 *mf* *a2*

B♭ Cls. 1 2 *p* *1°*

Bsns. 1 2

114

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

114

Glk.

Vib. *l.v.*

114

Pno. *p*

114

Gtr. 1 *p* *sweep pick* *10* *10* *10* *10* *sim.* *10* *10* *10* *10*

Gtr. 2 *mp* *8*

E.B. *mp* *8*

D. S. *p* *cr.*

114

Vln. I *pizz.* *(mf)*

Vln. II *pizz.* *(mp)*

Vla. *pizz.* *(mf)*

Vc. *(mf)*

Bs. *(mf)*

Trinity Mvmt. 5: "Man as God"

116

Picc. *mp* *mf*

Fls. 1 2 *mp* *mf*

Obs. 1 2 *pp* *mp* *mf*

B♭ Cls. 1 2

Bsns. 1 2

116

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4 *a2* *pp* *a2* *pp*

Tbns. 1 2 3

Tba.

116

Glk.

Vib. *mf*

116

Pno. *mp*

116

Gtr. 1 *mp*

Gtr. 2 *mf*

E.B. *mf*

D. S. *mp*

116

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Bs. *mf*

Trinity Mvmt. 5: "Man as God"

118

Picc. *mf* *p*

Fls. 1 2 *mf* *p*

Obs. 1 2 *mf* *p* 2^o to Eng. hn.

B♭ Cls. 1 2 *pp* *mf* *p* a2

Bsns. 1 2

118

F Horns 1 2 *mf* *sub.p* *f* *p*

3 4 *p* *mf* *sub.p* *f* *p* a2

B♭ Tpts. 1 2 *mf* *sub.p* *f* *p*

3 4 *mf* *sub.p* *f* *p*

Tbns. 1 2

Tba. 3

118

Glk.

Vib. *l.v.* *f* *l.v.*

118

Pno. *mf*

118

Gtr. 1 8 10 10

Gtr. 2 8

E.B. 8 *spl.* *cr.*

D. S. *cr.*

118

Vln. I *arco* *pp*

Vln. II *(mp)* *div. arco* *pp*

Vla. *div. arco* *p*

Vc. *arco* *f* *p*

Bs. *arco* *f* *p*

Trinity Mvmt. 5: "Man as God"

122 $\text{♩} = 105$

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

122

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

122

Glk. *p* *mp* *L.v.*

Vib. *p* *mp* *L.v.*

122

Pno. *p* *mp* (*mp*)

122

Gtr. 1 *mp*

Gtr. 2

E.B. *mp* *gliss.*

D. S. *p*

122

Vln. I *sub. p* *mp*

Vln. II *unis.* *sub. p* *mp* *p*

Vla.

Vc. *pizz. unis.* *mp* *L.v.*

Bs. *pizz. unis.* *mp* *L.v.*

Trinity Mvmt. 5: "Man as God"

128 $\text{♩}^{\text{sub.}} = 85$ ----- $\text{♩} = 105$

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2
3

Tba.

Glk.

Vib.

Pno. *mp* *p*

Gtr. 1 *p*

Gtr. 2

E.B.

D. S. *mp* *p*
cr. [hats: loose] *lv.* *r.c. bell* *lv.*

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

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

Vla. *pp* *mp* *pp*

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

134

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

134

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

134

Glk.

Vib.

134

Pno.

134

Gr. 1

Gr. 2

E.B.

D. S.

134

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

140

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

140

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

140

Glk.

Vib.

140

Pno.

140

Gtr. 1

Gtr. 2

E.B.

D. S.

140

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

146 rit. -----

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

Glk.

Vib.

Pno.

Gtr. 1

Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

154 ♩ = 105

Picc. Fls. 1 2 Obs. 1 2 B♭ Cls. 1 2 Bsns. 1 2

154

F Horns 1 2 3 4 B♭ Tpts. 1 2 3 4 Tbns. 1 2 3 Tba.

154

Glk. Vib. Pno.

154

Gtr. 1 Gtr. 2 E.B. D.S.

154

Vln. I Vln. II Vla. Vc. Bs.

"guitar-like" pizz. (non-div.) sim. mp

"guitar-like" pizz. (non-div.) sim. mp

mp p Lv. (clean channel) 8va p Lv. mp

Trinity Mvmt. 5: "Man as God"

160

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

160

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

160

Glk.

Vib.

160

Pno.

160 (8va)

Gtr. 1 8

Gtr. 2 8

E.B. 8

D. S.

160

Vln. I

Vln. II

Vla.

Vc.

Bs. 8

Trinity Mvmt. 5: "Man as God"

165

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

165

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

165

Glk.

Vib.

165

Pno.

165

Gtr. 1

Gtr. 2

E.B.

D. S.

165

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

171

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

171

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

171

Glk.

Vib.

171

Pno.

171

Gtr. 1 8

Gtr. 2 8

E.B. 8

D. S. 8

171

Vln. I

Vln. II

Vla.

Vc.

Bs. 8

mf *sub. mp* *p* *mp* *mf* *sub. mp* *p*

mf *a2* *mf*

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

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

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

mf *ppp*

mf *ppp*

mf *ppp*

[distortion: on] *mf* *a2*

[distortion: on] *mf*

mp *mf* *(mf)*

cr. *(r.c.)* *spl.* *spl.* *cr.* [hats: loose] *spl.*

(mp) *mf*

mf *sub. mp* *p* *mp* *mf* *sub. mp* *p*

mf "guitar-like" *pizz. (non-div.) sim.*

mf "guitar-like" *pizz. (non-div.) sim.*

mf *arco*

mp *ppp*

Trinity Mvmt. 5: "Man as God"

accel. ----- ♩ = 130

179

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

179

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

179

Glk.

Vib.

179

Pno.

179

Gtr. 1

Gtr. 2

E.B.

D. S.

179

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

185

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

185

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

185

Glk.

Vib. *mf* *L.v.* *mf*

185

Pno. *mf*

185

Gtr. 1

Gtr. 2 *[distortion: on]* *mf*

E.B. *mf* *plise* *(mf)* *cr.*

D. S. *mp* *[hats: tight]* *spl.* *cr.* *spl.* *cr.* *spl.*

185

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

191

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

191

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

191

Glk.

Vib.

191

Pno.

191

Gtr. 1

Gtr. 2

E.B.

D. S.

191

Vln. I

Vln. II

Vla.

Vc.

Bs.

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

Trinity Mvmt. 5: "Man as God"

197

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

197

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

197

Glk.

Vib.

197

Pno.

197

Gtr. 1

Gtr. 2

E.B.

D. S.

197

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

202

Picc. *mf*

Fls. 1 2

Obs. 1 2 *a2* *mf*

B♭ Cls. 1 2

Bsns. 1 2 *a2* *mf*

F Horns 1 2 *mf* *ppp*

3 4 *mf* *ppp*

B♭ Tpts. 1 2 *mf* *ppp*

3 4 *mf* *ppp*

Tbns. 1 2 *mf* *ppp*

Tba. 3 *mf* *ppp* tba. *mf* *p*

Glk.

Vib. *L.v.*

Pno. *mf* *L.v.*

Gtr. 1 *(mf)*

Gtr. 2 *(mf)*

E.B. *(mf)*

D. S. *(mf)* *c.r.* *[hats: loose]* *spl.* *spl.*

Vln. I *f* *ppp* *sub. mf* *(no cresc./dim.)*

Vln. II *f* *ppp* *sub. mf* *(no cresc./dim.)*

Vla. *mf* *(no cresc./dim.)*

Vc. *arco* *mf* *p*

Bs. *arco* *mf* *p*

Trinity Mvmt. 5: "Man as God"

207

Picc. *ppp*

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

207

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. *tba.*
mf

207

Glk.

Vib.

207

Pno. *mf*

207

Gtr. 1 8

Gtr. 2 8

E.B. 8

D. S. *cr.* *lv.*

207

Vln. I *ppp*

Vln. II *pp*

Vla. *unis.* *pp*

Vc. *mf*

Bs. *mf*

Trinity Mvmt. 5: "Man as God"

212 $\text{♩} = 85$ $\text{♩} = 65$

Picc. *mf*

Fls. 1 2 *mf*

Obs. 1 2 *p* *ppp*

B♭ Cls. 1 2

Bsns. 1 2

212

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3 *ppp* (8th)

212

Glk.

Vib. *p* *mp*

212

Pno. *p* *mp* *lv.*

212

Gtr. 1 *mp*

Gtr. 2

E.B. *ppp*

D. S. *mp* *mf* *p* *cr.* *lv.* *(r.c.)*

212

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

Vln. II *pp* *p* *gliss.*

Vla.

Vc. *ppp*

Bs. *ppp*

Trinity Mvmt. 5: "Man as God"

220

Picc. *(mf)*

Fls. 1 2 *(mf)*

Obs. 1 2 *p*

B♭ Cls. 1 2

Bsns. 1 2

220

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

220

Glk. *mf*

Vib. *mp* *l.v.*

220

Pno. *p* *mp* *mf*

220

Gtr. 1 *(mp)*

Gtr. 2

E.B.

D. S. *(p)*

220

Vln. I *ppp*

Vln. II *ppp*

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

232

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

232

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

232

Glk.

Vib. *lv.* *mp* *lv.*

232

Pno. *lv.*

232

Gtr. 1

Gtr. 2

E.B. *ppp* *mf* *cr.*

D. S.

232

Vln. I *ppp*

Vln. II *ppp* *mf* *(non-div.) pizz.*

Vla.

Vc. *mf* *(non-div.) pizz.*

Bs. *ppp* *mf* *pizz.*

Trinity Mvmt. 5: "Man as God"

238

Picc.

Fls. 1
2

Obs. 1
2

B \flat Cls. 1
2

Bsns. 1
2

238

F Horns 1
2
3
4

B \flat Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

238

Glk.

Vib.

238

Pno.

238

Gr. 1 8

Gr. 2 8

E.B. 8

D. S. 8

238

Vln. I

Vln. II

Vla.

Vc.

Bs. 8

Trinity Mvmt. 5: "Man as God"

250 $\text{♩} = 105$ *rit.* -----

Picc. *f* *ppp*

Fls. 1, 2 *f* *ppp*

Obs. 1, 2 *f* *ppp* *mp* *mf* *pp*

B♭ Cls. 1, 2 *f* *ppp*

Bsns. 1, 2 *f* *ppp*

F Horns 1, 2, 3, 4 *f* *ppp* *pp* *p* *ppp*

B♭ Tpts. 1, 2, 3, 4 *f* *ppp*

Tbns. 1, 2 *f* *ppp*

Tba. 3 *f* *ppp*

Glk. *f*

Vib. *f* *p* *mp*

Pno. *f* *mp*

Gtr. 1 (clean channel) *mp*

Gtr. 2 (distortion: off)

E.B. *f*

D. S. *f*

Vln. I *f* *ppp* *pp* *ppp* *p* *ppp* *mute on half* *mute off*

Vln. II *f* *ppp* *pp* *ppp* *p* *ppp* *mute on half* *mute off*

Vla. *f* *ppp* *pp*

Vc. *f* *ppp*

Bs. *f* *ppp* *pizz. soli* *mf*

Trinity Mvmt. 5: "Man as God"

259 $\text{♩} = 85$

Picc. *mp*

Fls. 1° *mp*

Obs. 2 *mp* *a2*

B♭ Cls. 1° 2°

Bsns. 1° 2°

259

F Horns 1° 2° 3° 4°

B♭ Tpts. 1° 2° 3° 4°

Tbns. 1° 2°

Tba. 3°

259

Glk.

Vib. *p*

259

Pno. *p*

259

Gtr. 1 *l.v.*

Gtr. 2 (clean channel) *mp* let each chord ring let ring

E.B.

D. S.

259

Vln. I *all pp*

Vln. II *all pp*

Vla.

Vc. *p* (no cresc./dim.)

Bs. *p*

Trinity Mvmt. 5: "Man as God"

265

Picc. *pp*

Fls. 1 2 *pp* *mp* *mf* *mp*

Obs. 1 2 *mf* *ppp*

B♭ Cls. 1 2

Bsns. 1 2

265

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

265

Glk.

Vib. *mp* (*mp*)

265

Pno. *p*

265

Gtr. 1 *8*

Gtr. 2 *8* *lv.*

E.B. *8* *mp* *p* *gliss.*

D. S. *mp* (*f.t.*)

265

Vln. I *ppp*

Vln. II *ppp*

Vla.

Vc. *8*

Bs. *8* *lv.*

Trinity Mvmt. 5: "Man as God"

276

Picc.

Fls. 1
2

Obs. 1
2 *a2* *expressively*
p *ppp*

B♭ Cls. 1
2

Bsns. 1
2

276

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2
3
Tba.

276

Glk.

Vib.

276

Pno. *mp* (*mp*)

276 (clean channel)
Gtr. 1 *p* *Lv.*

Gtr. 2 [to acoustic guitar]

E.B.

D. S.

276

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

288

Picc. *p* *ppp*

Fls. 1 2

Obs. 1 2 *p* *pp*

B♭ Cls. 1 2 *p* *ppp*

Bsns. 1 2

288

F Horns 1 2 *mf* *pp*

3 4 *p* *mp* *a2*

B♭ Tpts. 1 2 *p* *a2*

3 4

Tbns. 1 2

Tba. 3

288

Glk.

Vib. *mp*

288

Pno. *mp* *p*

288

Gtr. 1

Gtr. 2 *mp* [acoustic guitar]

E.B.

D. S. *p* *mp* *cr.* *(mp)*

288

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

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

Vla. *mp* *lv.* *arco* *pp*

Vc. *lv.* *(pizz.)* *mp*

Bs. *lv.* *(pizz.)* *mp*

Trinity Mvmt. 5: "Man as God"

315

Picc. *p* *mf* *ppp*

Fls. 1 2 *mf* *ppp*

Obs. 1 2 (w/ vib.) *p* *ppp*

B♭ Cls. 1 2 *mp*

Bsns. 1 2

315

F Horns 1 2 *mp* *ppp*

3 4 *mp* *ppp*

B♭ Tpts. 1 2 *mp* *ppp*

3 4 (w/ pno.) *p*

Tbns. 1 2

3 4 *mp* *ppp*

315

Glk. *mf* *mp*

Vib. *mf* *mp*

315 *mf*

Pno. *mp*

315

Gtr. 1

Gtr. 2 [distortion: on] *mf*

E.B. *mf*

D. S. *mf* [hats: loose] *mf*

315

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

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

319

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3 4

Tba.

Glk.

Vib.

Pno.

Gtr. 1

Gtr. 2

E.B.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

323

Picc. *f* *pp*

Fls. 1 2 *f* *pp*

Obs. 1 2 *f* *p*

B♭ Cls. 1 2 *f* *p*

Bsns. 1 2

323

F Horns 1 2 *f* *p*

3 4 *f* *p*

B♭ Tpts. 1 2 *f* *p*

3 4 *f* *p*

Tbns. 1 2 *f* *p*

3 Tba.

323

Glk.

Vib. *f* *lv.*

323 *f*

Pno. *f* *lv.*

323

Gtr. 1 *mp*

Gtr. 2 [distortion: on] *f*

E.B. *f* *p* *mp* *mf* *gliss.*

D. S. *f* *p* *mp*

323

Vln. I *f* *ppp*

Vln. II *f* *ppp*

Vla. *f* *p*

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

Bs. *f* *div. arco* *p*

Trinity Mvmt. 5: "Man as God"

328

Picc. *p* *mp* *ppp*

Fls. 1 *a2* *p* *mp* *ppp*

Fls. 2

Obs. 1

Obs. 2

B♭ Cls. 1

B♭ Cls. 2

Bsns. 1

Bsns. 2

328

F Horns 1

F Horns 2

F Horns 3

F Horns 4

B♭ Tpts. 1

B♭ Tpts. 2

B♭ Tpts. 3

B♭ Tpts. 4

Tbns. 1

Tbns. 2

Tba. 3

328

Glk. *mf* *f* *mf*

Vib. *mf* *f* *mf* *mf*

Pno.

328

Gtr. 1

Gtr. 2

E.B.

D. S.

328

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

332

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

332

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

332

Glk.

Vib.

332

Pno.

332

Gtr. 1

Gtr. 2

E.B.

D. S.

332

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

337

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

337

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

337

Glk.

Vib.

337

Pno.

337

Gtr. 1

Gtr. 2

E.B.

D. S.

337

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

342

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

342

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

342

Glk.

Vib.

342

Pno.

342

Gtr. 1

Gtr. 2

E.B.

D. S.

342

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

348

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

348

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

348

Glk.

Vib.

348

Pno.

348

Gtr. 1

Gtr. 2

E.B.

D. S.

348

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

352

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

352

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2
3
Tba.

352

Glk. *L.v.*

Vib. *mp* *L.v.* *mp* (*mp*)

352

Pno. *L.v.*

352 (clean channel)

Gtr. 1 *mp*

Gtr. 2 *mp* (*mp*)

E.B. *(mp)* *mp* *mf* *mp* *mf* *mp*

D. S. *(mp)* *gr.* [hats: loose]

352

Vln. I *p*

Vln. II

Vla.

Vc.

Bs. *L.v.*

Trinity Mvmt. 5: "Man as God"

358

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

358

F Horns
1
2

3
4

B♭ Tpts.
1
2

3
4

Tbns.
1
2

Tba.
3

358

Glk.

Vib.

358

Pno.

358

Gtr. 1

Gtr. 2

E.B.

D. S.

358

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

367 $\text{♩} = 85$ *accel.* -----

Picc. *pp* *mp*

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

Glk.

Vib.

Pno. *l.v.*

Gtr. 1

Gtr. 2 [acoustic guitar] *mp*

E.B. 8

D.S.

Vln. I

Vln. II

Vla.

Vc.

Bs. 8

Trinity Mvmt. 5: "Man as God"

375 $\text{♩} = 105$

Picc. *p* *mp*

Fls. 1 2 *p* *mp*

Obs. 1 2

B♭ Cls. 1 2 *mp* *a2*

Bsns. 1 2

375

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

375

Glk. *mp* *mf*

Vib. *mp* *mf*

375

Pno. *mf*

375

Gtr. 1 8

Gtr. 2 8

E.B. 8 *mp* *mf*

D. S. *mp* [s.d.: rim]

375

Vln. I *pizz.* *mp* *mf* *arco* *mp*

Vln. II *div. pizz.* *mp* *sim.* *(mp)*

Vla. *div. pizz.* *mp* *(mp)*

Vc. 8

Bs. 8

Trinity Mvmt. 5: "Man as God"

381

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

381

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2

Tba. 3

381

Glk.

Vib.

381

Pno.

381

Gtr. 1

Gtr. 2

E.B.

D. S.

381

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

388

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

388

F Horns 1
2

3
4

B♭ Tpts. 1
2

3
4

Tbns. 1
2

3
4

388

Glk.

Vib.

388

Pno.

388

Gtr. 1

Gtr. 2

E.B.

D. S. *mf* *cr.* [hats: loose] *spl.*

388

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

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

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

Vc. *mp* *pizz. unis.*

Bs. *mp* *pizz.*

mp

Trinity Mvmt. 5: "Man as God"

394

Picc.

Fls. 1 2 *a2*
mp (no cresc./dim.)

Obs. 1 2
mp (no cresc./dim.)

B♭ Cls. 1 2

Bsns. 1 2

F Horns 1 2 3 4
mf *a2*
mf *p*

B♭ Tpts. 1 2 3 4
mf *p* *mf* *f* *p*

Tbns. 1 2
mf *p*

Tba. 3
mf *p*

Glk.

Vib.

Pno. 394
mf (*mf*)

Gtr. 1 394 [distortion: on]
mf

Gtr. 2 394 [distortion: on]
mf

E.B. 8
mf

D. S. 8
f *mf* *cr.* [hats: tight] *spl.* *cr.* *spl.*

Vln. I

Vln. II

Vla.

Vc.

Bs. 8
arco
f *p*

Trinity Mvmt. 5: "Man as God"

398

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

398

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2
3

Tba.

398

Glk.

Vib.

398

Pno.

398 (clean channel)

Gtr. 1

[distortion: on]

Gtr. 2

E.B.

D. S.

398

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

402

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

402

F Horns 1
2

3
4

B♭ Tpts. 1
2

3
4

Tbns. 1
2

3
Tba.

402

Glk.

Vib.

402

Pno. (mp) mf mp

402

Gtr. 1 mp

Gtr. 2 mp

E.B. mp

D. S. mp cr. [hats: loose] spl. cr.

402

Vln. I

Vln. II

Vla. arco mp

Vc. arco mp mf pp

Bs. pizz. mf

Trinity Mvmt. 5: "Man as God"

406

Picc.

Fls. 1 2

Obs. 1 2

B♭ Cls. 1 2

Bsns. 1 2

406

F Horns 1 2 3 4

B♭ Tpts. 1 2 3 4

Tbns. 1 2 3

Tba.

406

Glk.

Vib.

406

Pno.

406

Gtr. 1

Gtr. 2

E.B.

D. S.

406

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity Mvmt. 5: "Man as God"

416

Picc. *f* *ff* *mf*

Fls. 1 2 *f* *ff* *mf*

Obs. 1 2 *f* *ff* *mf*

B♭ Cls. 1 2 *f* *ff* *mf*

Bsns. 1 2 *f* *ff* *mf*

416

F Horns 1 2 3 4 *f* *ff* *mf*

B♭ Tpts. 1 2 3 4 *f* *ff* *mf*

Tbns. 1 2 *f* *ff* *mf*

Tba. 3 *f* *ff* *mf*

416

Glk. *f* *ff*

Vib. *f* *ff*

416

Pno. *f* *ff*

416

Gr. 1 *f* *ff* [to acoustic guitar]

Gr. 2 *mf* *ff*

E.B. *f* *ff*

D. S. *f* *ff*

416

Vln. I *f* *ff* *mf*

Vln. II *f* *ff* *mf*

Vla. *f* *ff* *mf*

Vc. *f* *ff* *mf*

Bs. *f* *ff* *mf*

sub.
♩ = 85

div.

cr.

spl.

P.M.

Benediction

♩ = 47 (♩ = 140)

The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Piccolo
- Flutes (1 and 2)
- Oboes (1 and 2)
- B♭ Clarinets (1 and 2)
- Bassoons (1 and 2)
- F Horns (1, 2, 3, and 4)
- B♭ Trumpets (1, 2, 3, and 4)
- Trombones (1 and 2)
- Tuba (Tba.)
- Glockenspiel
- Vibraphone
- Piano
- Guitar 1 (Acoustic guitar, marked *mp* and *expressively*)
- Guitar 2
- Electric Bass Guitar
- Drum Set
- Violin I
- Violin II
- Viola
- Cello
- Bass

The score consists of 8 measures. The key signature is one flat (B♭ major or F minor), and the time signature is 4/4. The tempo is indicated as ♩ = 47 (♩ = 140). The acoustic guitar part in measure 1 includes the instruction *mp* and *expressively*.

Trinity: Benediction

9 $\text{♩} = 85$

Picc. 4/4

Fls. 1 4/4

2 4/4

Obs. 1 4/4

2 4/4

B \flat Cls. 1 4/4

2 4/4

Bsns. 1 4/4

2 4/4

9

F Horns 1 4/4

2 4/4

3 4/4

4 4/4

B \flat Tpts. 1 4/4

2 4/4

3 4/4

4 4/4

Tbns. 1 4/4

2 4/4

Tba. 3 4/4

9

Glk. 4/4

Vib. 4/4

9

Pno. 4/4

9

Gtr. 1 4/4 *no arp.* *(mp)*

Gtr. 2 4/4

E.B. 4/4

D. S. 4/4

9

Vln. I 4/4

Vln. II 4/4

Vla. 4/4

Vc. 4/4

Bs. 4/4

Trinity: Benediction

17 $\text{♩} = 47$

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

17

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

17 ^{5^{ve}}

Glk.

Vib.

17

Pno.

17 *as before*
(*mp*)

Gtr. 1

Gtr. 2

E.B.

D. S.

17

Vln. I

Vln. II

Vla.

Vc.

Bs.

Trinity: Benediction

25 $\text{♩} = 85$

Picc.

Fls. 1
2

Obs. 1
2

B♭ Cls. 1
2

Bsns. 1
2

25

F Horns 1
2
3
4

B♭ Tpts. 1
2
3
4

Tbns. 1
2

Tba. 3

25

Glk. 15^{th}

Vib.

25

Pno.

25 *no arp.*
(mp)

Gtr. 1

Gtr. 2

E.B.

D. S.

25

Vln. I

Vln. II

Vla.

Vc.

Bs.