

Sky Yang

# Will to Power

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for orchestra

(2026)

# Instrumentation

Piccolo  
Flute  
2 Oboes  
3 Clarinets in Bb (3rd doubles Bass Clarinet)  
Bassoon  
Contrabassoon

4 Horns in F (all 4 require stop mutes)  
3 Trumpets in C (all 3 require plunger mutes)  
3 Tenor Trombones (all 3 require pixie and plunger mutes)  
Tuba (requires straight mute)

Timpani

Percussion 1  
Bass Drum (shared with Perc. 2)  
Ride Cymbal (shared with Perc. 3)

Percussion 2  
Hi-Hat (shared with Perc. 3)  
Bass Drum (shared with Perc. 1)  
Xylophone  
Ratchet  
Cowbell (shared with Perc. 3)  
Snare Drum (shared with Perc. 3)  
Whistle  
Vibraslap (shared with Perc. 3)

Percussion 3  
Snare Drum (shared with Perc. 2)  
Lion's Roar  
Vibraslap (shared with Perc. 2)  
Hi-Hat (shared with Perc. 2)  
Cowbell (shared with Perc. 2)  
Cymbal Stack  
Ride Cymbal (shared with Perc. 1)  
Flexatone  
Claves

Strings

Score in C

Duration: *ca.* 10 minutes

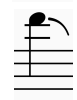
## Performance Notes:

### Brass:

+/o indicates the player to start with the bell closed using the plunger mute, and then immediately opening it. This should create a "wah" sound.



Scoops indicate the player to bend into the note, starting slightly flat and bending upward until the pitch is in tune.



Falls indicate the player to bend the note downwards to an unspecified pitch.

### Trumpets:



An extended series of open/close alternations indicate the player to quickly alternate between open and close position with the plunger mute, creating an aggressive 'wa-wa' sound.

Glissandi spanning larger intervals do not necessarily need to smoothly connect to the landing note.

## Program Notes:

"God is dead. God remains dead. And we have killed him. How shall we comfort ourselves, the murderers of all murderers?..." Friedrich Nietzsche famously proclaimed these words in the late 19th century, during a period when Europe was increasingly questioning religion's moral authority.

For Nietzsche, the "death of God" marked the collapse of religion as the foundation of moral values in society—a crisis of meaning.

I imagine this crisis of meaning in a musical context: a jazz band. Just as a society loses its moral authority, a jazz band loses its common time. What is left is a group of wild, improvisatory voices competing to establish common time over one another.

One can also make a different interpretation, however: this jazz band can also be seen as a single individual who contains competing drives, each with its own will to power.

Emerging from beneath these arguments is a hymn, which eventually washes over all of these improvisatory voices—representing self-mastery.

# Will to Power

for orchestra

Sky Yang

$\frac{4}{4}$  Brash,  $\text{♩} = 80$

Piccolo

Flute

Oboe 1, 2

B $\flat$  Clarinet 1, 2

B $\flat$  Clarinet 3/  
Bass Clarinet

Bassoon

Contrabassoon

F Horn 1, 3

F Horn 2, 4

C Trumpet 1

C Trumpet 2

C Trumpet 3

Trombone 1, 2

Trombone 3

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Violin I

Violin II

Viola

Violoncello

Contrabass

plunger mute

ff

flz.

ord.

flz. +/o

+/o

Ride Cymbal

f

1 2 3 4 5 6

Picc.

Fl.

Ob. 1, 2

Cl. 1, 2

Cl. 3  
Clarinet in B $\flat$

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2  
Hi-hat (pedal)  
Bass Drum

Perc. 3  
Snare Drum

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

8

9

10

Picc.

Fl.

Ob. 1, 2

Cl. 1

Cl. 2

Cl. 3

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

11 12 13 14

16

Picc. *ff*

Fl. *ff* *sfz < ff* *flz.* *ord.*

Ob. 1, 2 *ff* *sfz < ff* *flz.* *ord.*

Cl. 1, 2 *ff* *sfz < ff* *flz.* *ord.*

Cl. 3 Bass Clarinet in B $\flat$  *ff*

Bsn.

Cbsn. *f*

Hn. 1, 3 *ord.* *p* *fp* *ff*

Hn. 2, 4 *ord.* *flz.* *p* *fp* *ff* *ord.*

Tpt. 1 *f* *flz. +/o*

Tpt. 2 *ord.* *f* *flz. +/o*

Tpt. 3 *ord.* *flz. +/o*

Tbn. 1 *ord.* *p* *fp* *ff*

Tbn. 2 *flz. +/o* *p* *fp* *ff*

Tbn. 3 *ord.* *gliss.* *flz. +/o* *ff*

Tba.

Timp.

Perc. 1

Perc. 2 Xylophone *f* *sfz < f*

Perc. 3

Vln. I *f* *ff* *harmonic gliss.* *arco* *I* *gliss.*

Vln. II

Vla.

Vc.

Cb.

The musical score for page 5 of 'Will to Power' includes the following parts and markings:

- Picc.**: Piccolo part, starting on measure 21 with a *ff* dynamic.
- Fl.**: Flute part, starting on measure 21 with a *ff* dynamic.
- Ob. 1, 2**: Oboe parts, starting on measure 19 with a *p* dynamic and ending on measure 21 with a *ff* dynamic.
- Cl. 1, 2**: Clarinet parts, starting on measure 19 with a *p* dynamic and ending on measure 21 with a *ff* dynamic.
- Cl. 1, 2**: Clarinet parts, starting on measure 21 with a *p* dynamic.
- B. Cl.**: Bass Clarinet part, starting on measure 19.
- Bsn.**: Bassoon part, starting on measure 19.
- Cbsn.**: Contrabassoon part, starting on measure 19.
- Hn. 1, 3**: Horn part, starting on measure 19 with *ord.* and *flz.* markings.
- Hn. 2, 4**: Horn part, starting on measure 19 with *flz.* markings.
- Tpt. 1, 2**: Trumpet parts, starting on measure 19 with *1. ord.* and *gliss.* markings.
- Tpt. 3**: Trumpet part, starting on measure 19 with *gliss.* markings.
- Tbn. 1, 2, 3**: Trombone parts, starting on measure 19 with *gliss.* and dynamic markings like *mf* and *f*.
- Tba.**: Tuba part, starting on measure 19.
- Timp.**: Timpani part, starting on measure 19.
- Perc. 1**: Percussion part, starting on measure 21 with *Bass Drum* and *p* dynamic.
- Perc. 2**: Percussion part, starting on measure 19 with *To Hi-Hat (sticks)* instruction.
- Perc. 3**: Percussion part, starting on measure 19 with *ffp* and *pp* dynamics.
- Vln. I, II**: Violin parts, starting on measure 21 with *ff* and *arco* markings.
- Vla.**: Viola part, starting on measure 21 with *arco* and *ff* markings.
- Ve.**: Violoncello part, starting on measure 19 with *arco* marking.
- Cb.**: Cello part, starting on measure 19 with *arco* marking.

The musical score for page 6 of 'Will to Power' is a full orchestral score. It features the following instruments and parts:

- Picc.** (Piccolo): Flute part with dynamics *fp* and *ff*, and articulation *flz.* and *ord.*
- Fl.** (Flute): Flute part with dynamics *fp* and *ff*, and articulation *flz.* and *ord.*
- Ob. 1, 2** (Oboe): Oboe part with dynamics *ff* and articulation *gliss.*
- Cl. 1, 2** (Clarinet): Clarinet part with dynamics *ff* and articulation *gliss.*
- B. Cl.** (Bass Clarinet): Bass Clarinet part with dynamics *f*
- Bsn.** (Bassoon): Bassoon part with dynamics *f*
- Cbsn.** (Contrabassoon): Contrabassoon part with dynamics *f*
- Hn. 1, 3** (Horn): Horn part with dynamics *f* and *ff*, and articulation *open*, *ord.*, and *flz.*
- Hn. 2, 4** (Horn): Horn part with dynamics *f* and *ff*, and articulation *flz.*
- Tpt. 1, 2** (Trumpet): Trumpet part with dynamics *f* and *ff*, and articulation *ord.* and *flz.*
- Tpt. 3** (Trumpet): Trumpet part with dynamics *f* and *ff*, and articulation *ord.* and *flz.*
- Tbn. 1, 2, 3** (Trombone): Trombone part with dynamics *f* and *ff*, and articulation *gliss.* and *+/o*
- Tba.** (Tuba): Tuba part with dynamics *f* and *ff*, and articulation *gliss.* and *+/o*
- Timp.** (Timpani): Timpani part with dynamics *f*
- Perc. 1, 2, 3** (Percussion): Percussion part with dynamics *f*, *mp*, and *p*, and articulation *Hi-hat (sticks)*
- Vln. I, II** (Violin): Violin part with dynamics *fp* and *ff*, and articulation *gliss.*
- Vla.** (Viola): Viola part with dynamics *fp* and *ff*, and articulation *gliss.*
- Vc.** (Violoncello): Violoncello part with dynamics *f*
- Cb.** (Contrabass): Contrabass part with dynamics *f*

The score is divided into measures 23, 24, 25, and 26. A large watermark 'SKYLANDMUSIC.COM' is visible across the page.

Picc. *f* *gliss.* *fff* *ff* *5*

Fl. *f* *gliss.* *fff* *ff* *5*

Ob. 1, 2 *f* *gliss.* *fff* *ff* *5* *a2 ord.* *a2*

Cl. 1 *f* *gliss.* *fff* *ff* *5*

Cl. 2 *f* *gliss.* *fff* *ff* *5*

B. Cl. *f* *gliss.* *fff* *ff* *5*

Bsn. *f* *gliss.* *fff* *ff* *5*

Cbsn. *f* *gliss.* *fff* *ff* *5*

Hn. 1, 3 *f* *gliss.* *fff* *ff* *5*

Hn. 2, 4 *f* *gliss.* *fff* *ff* *5*

Tpt. 1 *f* *ord.* *flz. +/o* *5* *3*

Tpt. 2 *f* *ord.* *flz. +/o* *5* *3*

Tpt. 3 *f* *ord.* *flz. +/o* *5* *3*

Tbn. 1 *mf* *gliss.* *f* *5* *3*

Tbn. 2 *mf* *gliss.* *f* *5* *3*

Tbn. 3 *mf* *gliss.* *f* *5* *3*

Tba. *mf* *gliss.* *f* *5* *3*

Timp. *p* *fff* *5* *3*

Perc. 1 *p* *mf* *5* *3*

Perc. 2 *p* *mf* *5* *3*

Perc. 3 *p* *mf* *f* *5* *3*

Vln. I *f* *gliss.* *fff* *ff* *5*

Vln. II *f* *gliss.* *fff* *ff* *5*

Vla. *f* *gliss.* *fff* *ff* *5*

Vc. *f* *gliss.* *fff* *ff* *5*

Cb. *f* *gliss.* *fff* *ff* *5*



**3/4** 36 **Disturbed**, ♩=76 **4/4**

The score is for measure 36, which is divided into two parts: a 3/4 time signature section and a 4/4 time signature section. The instruments listed on the left are Piccolo, Flute, Oboe 1 and 2, Clarinet 1 and 2, Bass Clarinet, Bassoon, Contrabassoon, Horn 1, 2, 3 and 4, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Tuba, Timpani, Percussion 1, 2, and 3, Violin I A and B, Violin II, Viola, Violoncello, and Contrabass A and B. The score includes various musical notations such as triplets, glissandos, and dynamic markings like *pp*, *p*, *f*, and *mf*. A large watermark 'WWW.SKYANGMUSIC.COM' is overlaid diagonally across the page. At the bottom, measure numbers 34, 35, 36, and 37 are indicated.

This musical score page, numbered 10, contains the orchestral parts for measures 38, 39, and 40 of the piece 'Will to Power'. The score is arranged in a standard orchestral layout with the following instruments and parts:

- Piccolo:** Part 1, starting in measure 39.
- Flute:** Part 1, starting in measure 39.
- Oboe 1:** Part 1, starting in measure 38 with a forte (*f*) dynamic.
- Oboe 2:** Part 1, starting in measure 38 with a forte (*f*) dynamic; Part 2, starting in measure 39 with a fortissimo (*ff*) dynamic.
- Clarinet 1:** Part 1, starting in measure 38 with a forte (*f*) dynamic; Part 2, starting in measure 39 with a fortissimo (*ff*) dynamic.
- Bassoon:** Part 1, starting in measure 39.
- Horn 1, 3:** Part 1, starting in measure 39.
- Horn 2, 4:** Part 1, starting in measure 39.
- Trumpet 1, 2:** Part 1, starting in measure 39 with a piano (*p*) dynamic.
- Trumpet 3:** Part 1, starting in measure 39 with a piano (*p*) dynamic.
- Trombone 1, 2:** Part 1, starting in measure 39.
- Trombone 3:** Part 1, starting in measure 39.
- Tuba:** Part 1, starting in measure 39.
- Timpani:** Part 1, starting in measure 39.
- Percussion 1:** Part 1, starting in measure 38.
- Percussion 2:** Part 1, starting in measure 38.
- Percussion 3:** Part 1, starting in measure 38.
- Violin I A:** Part 1, starting in measure 38 with a forte (*f*) dynamic.
- Violin I B:** Part 1, starting in measure 38 with a forte (*f*) dynamic.
- Violin II A:** Part 1, starting in measure 38 with a forte (*f*) dynamic.
- Violin II B:** Part 1, starting in measure 38 with a forte (*f*) dynamic.
- Viola A:** Part 1, starting in measure 38 with a forte (*f*) dynamic.
- Viola B:** Part 1, starting in measure 38 with a forte (*f*) dynamic.
- Violoncello A:** Part 1, starting in measure 38 with a forte (*f*) dynamic.
- Violoncello B:** Part 1, starting in measure 38 with a forte (*f*) dynamic.
- Double Bass A:** Part 1, starting in measure 38 with a forte (*f*) dynamic.
- Double Bass B:** Part 1, starting in measure 38 with a forte (*f*) dynamic.

The score includes various musical notations such as dynamics (*f*, *ff*, *p*), articulation marks (accents, slurs), and performance instructions. A large watermark 'WWW.SKYANGMUSIC.COM' is visible diagonally across the page.

Picc.

Fl.

Ob. 1. 2

Cl. 1. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1. 3

Hn. 2. 4

Tpt. 1. 2

Tpt. 3

Tbn. 1. 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I A

Vln. I B

Vln. II A

Vln. II B

Vla. A

Vla. B

Vc. A

Vc. B

Cb. A

Cb. B

41

42

43

2/4

4/4

Picc. *ff* 3 5

Fl.

Ob. 1, 2 *f* *gliss.* *ff* 1. 3 5

Cl. 1, 2 *f* *gliss.* *ff* 2. 3 5

B. Cl. *ff* 3 5

Bsn. *f* *ff* 3 5

Cbsn.

Hn. 1, 3 *ff* 5

Hn. 2, 4 *ff* *ord.* *gliss.* *ff* 5

Tpt. 1, 2 *fp* *fff* 5 *ff* 5

Tpt. 3

Tbn. 1, 2 *ff* *ord.* *gliss.* *ff* 5

Tbn. 3 *ff* *ord.* *gliss.* *ff* 5

Tba.

Timp.

Perc. 1

Perc. 2 Ratchet *f* *p* *f* 5

Perc. 3 *f* 5

Vln. I *fp* *fff* *p* *f* 5

Vln. II *fp* *fff* *p* *f* 5

Vla. *fp* *fff* *p* *f* 5

Vc. *fp* *fff* 5

Cb. *ff* 3 5

4/4 **48** Grid-locked, ♩=80 3/4 2/8 4/4

Picc.

Fl.

Ob. 1, 2  
2. ord.  
*f*

Ob. 1

Cl. 1  
*f*

Cl. 2  
*f*

B. Cl.  
*f*

Bsn.  
ord.  
*f*  
fizz.  
*sfz* < *f*

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2  
ord.  
*p* < *f*

Tpt. 3

Tbn. 1, 2  
plunger mute  
exaggerate gliss.  
ord.  
*ff*

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2  
Xylophone  
*p* < *f*

Perc. 3

Vln. I  
pizz. arco  
*mf*  
*sfz* < *mf*  
*f* *p* < *f*

Vln. II  
pizz. arco  
*mf*  
*sfz* < *mf*  
*f* *p* < *f*

Vla.  
pizz. arco  
*mf*  
*sfz* < *mf*  
*f* *p* < *f*

Vc.

Cb.  
pizz.  
*f*

48 49 50 51 52

2/4 4/4 3/4

Picc.

Fl.

Ob. 1, 2

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. stop mute  
*pp*  $\rightarrow$  *ff*

32  $\rightarrow$  *gliss.*  
*p*  $\rightarrow$  *ff*

flz. ord.  $\rightarrow$  *fp-f*

plunger mute  
exaggerate gliss.  
ord.  
*pp*  $\rightarrow$  *ff*

Hi-Hat (sticks)  
*p*  $\rightarrow$  *f*

*mf* pizz. arco *p*

*mf* pizz. arco *p*

*mf* pizz. arco *p*

53 54 55 56 57

3. stop mute

2. stop mute

pizz. arco

58 59 60 61 62

4/4 63 More hurried, ♩=88

Picc. *ff*

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. 1, 3 *ff*

Hn. 2, 4

Tpt. 1, 2 *p* *f*

Tpt. 1

Tpt. 3 *p* *f*

Tbn. 1, 2 *ff* *gliss.*

Tbn. 3 *p* *ff* *open*

Tba. *p* *ff*

Timp. *p* *ff*

Perc. 1 Bass Drum *ff* *mf* *p*

Perc. 2 Snare Drum *fp* *ff*

Perc. 3 Hi-Hat (pedal) *f* Cowbell *ff* *p*

4/4 63 More hurried, ♩=88

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* *arco*

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flute, Oboes, Clarinets, Bass Clarinet, Bassoon, Contrabassoon) and brass (Horns, Trumpets, Trombones, Tuba). The bottom section includes percussion (Xylophone, Timpani) and strings (Violins I & II, Viola, Violoncello, Contrabass). The score is divided into measures 67, 68, 69, 70, and 71. Measure 69 features a change in time signature to 2/8, measure 70 to 3/8, and measure 71 to 4/4. Dynamic markings range from piano (p) to fortissimo (ff). Articulation includes staccato and accents. A large watermark 'WWW.SKYLANDMUSIC.COM' is overlaid diagonally across the page.

Picc. *f*  
 Fl. *f*  
 Ob. 1, 2 *f*  
 Cl. 1, 2 *pp* *f*  
 B. Cl. *pp* *f*  
 Bsn. *mf* *f*  
 Cbsn. *f* *ff* *mp*  
 Hn. 1 *ff* *flz.*  
 Hn. 3 *ff* *flz.*  
 Hn. 2, 4 *ff* *flz.*  
 Tpt. 1, 2 *+/o* *flz.*  
 Tpt. 3 *flz.* *+/o* *ff* *fff*  
 Tbn. 1 *+/o* *flz.*  
 Tbn. 2 *flz.* *+/o* *fff*  
 Tbn. 3 *flz.* *+/o* *fff*  
 Tba. *flz.*  
 Timp.  
 Perc. 1 *p* *f*  
 Perc. 2 *f*  
 Perc. 3 Snare Drum *p* *fp* *fp* *fp* *fp* *fp* *f* *f*  
 Vln. I *pp*  
 Vln. II *pp*  
 Vla. *pp*  
 Vc. *pp*  
 Cb. *ff* *pp*

The musical score is arranged in four measures across the page. The time signatures are 3/4, 4/4, 2/4, and 4/4 respectively. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing rapid sixteenth-note passages.
- Fl.**: Flute, mirroring the Piccolo's texture.
- Ob. 1, 2**: Oboes, playing sustained notes with some tremolos.
- Cl. 1, 2**: Clarinets, playing sixteenth-note patterns.
- B. Cl.**: Bass Clarinet, playing sustained notes.
- Bsn.**: Bassoon, playing sixteenth-note patterns.
- Cbsn.**: Contrabassoon, playing sixteenth-note patterns.
- Hn. 1, 3**: Horns 1 and 3, playing sustained notes with dynamic markings (pp, ff).
- Hn. 2, 4**: Horns 2 and 4, playing sustained notes with dynamic markings (pp, ff).
- Hn. 4**: Trumpet 1, playing a rhythmic pattern.
- Tpt. 1, 2**: Trumpets 1 and 2, playing sixteenth-note patterns with dynamic markings (pp, f).
- Tpt. 3**: Trumpet 3, playing sixteenth-note patterns with dynamic markings (pp, f).
- Tbn. 1, 2, 3**: Trombones 1, 2, and 3, playing sustained notes with dynamic markings (f, +/o).
- Tba.**: Tuba, playing sustained notes.
- Timp.**: Timpani, playing rhythmic patterns.
- Perc. 1, 2, 3**: Percussion, including Cowbell, playing rhythmic patterns.
- Vln. I, II**: Violins I and II, playing sustained notes with dynamic markings (f, p).
- Vla.**: Viola, playing sustained notes with dynamic markings (f, p).
- Vc.**: Violoncello, playing sustained notes with dynamic markings (f, p).
- Cb.**: Contrabass, playing sustained notes with dynamic markings (f, p).

Musical score for Will to Power, page 20. The score is for measures 80-84. It includes parts for Piccolo, Flute, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon, Contrabassoon, Horn 1, 2, 3 & 4, Trumpet 1 & 2, Trombone 1, 2, & 3, Tuba, Timpani, Percussion 1, 2, & 3, Violin I & II, Viola, Violoncello, and Contrabass.

Key features of the score include:

- Tempo/Time Signature:** The score starts in 2/4 time and changes to 4/4 time at measure 83.
- Dynamic Markings:** *ff* (fortissimo) is used extensively, particularly in the woodwinds and brass sections. *fff* (fortississimo) appears in measures 83 and 84.
- Performance Techniques:** *flz.* (flautissimo) is used for flute and oboe parts. *ord.* (ordine) is used for woodwinds. *gliss.* (glissando) is used for trombones. *open* is used for tuba. *sul pont.* (sul ponticello) is used for strings.
- Articulation:** *+/o* (accents) are used for trombones and tuba.
- Figuration:** Many parts feature triplet and quintuplet rhythms.

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

- Picc.
- Fl.
- Ob. 1
- Ob. 2
- Cl. 1, 2
- B. Cl.
- Bsn.
- Cbsn.
- Hn. 1
- Hn. 3
- Hn. 2, 4
- Tpt. 1, 2
- Tpt. 3
- Tbn. 1, 2
- Tbn. 3
- Tba.
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3 (Lion's Roar)
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score spans measures 85 to 89. It includes various musical notations such as dynamics (p, f, ff, mf, pp), articulation (accents, slurs), and performance instructions like *gliss.*, *ord.*, *open ord.*, *2. ord. open*, *2. open flz.*, *sul pont.*, and *simile*. The percussion part features a section titled "Lion's Roar" in measure 85. The string parts show complex rhythmic patterns and dynamic shifts.

Picc. Fl. Ob. 1 Ob. 2 Cl. 1 Cl. 2 B. Cl. Bsn. Cbsn. Hn. 1, 3 Hn. 2, 4 Tpt. 1, 2 Tpt. 3 Tbn. 1, 2 Tbn. 3 Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Vln. I A Vln. I B Vln. II A Vln. II B Vla. A Vla. B Vc. Cb.

90 91 92 93 94

3  
4

4  
4

Picc. Fl. Ob. 1, 2 Cl. 1, 2 Cl. 3 Bsn. Cbsn. Hn. 1, 3 Hn. 2, 4 Tpt. 1, 2 Tpt. 3 Tbn. 1, 2 Tbn. 3 Tba. Timp. Perc. 1 Perc. 2 Perc. 3 Vln. I Vln. II A Vln. II B Vla. A Vla. B Vc. Cb.

lip trill as aggressive as possible *ffff*  
 a2 lip trill as aggressive as possible open *ffff*  
 1. open *pp < ff* *pp < ff* *pp < ff*  
 straight mute *pp < ff* *pp < ff* *pp < ff*  
 Snare Drum (prepare whistle in mouth) *p* *ff* *pp < ff* *pp < ff*  
 unis. *ff* *pp < f* *pp* *mf* *pp < mp* *pp < p* *pp* *ppp*  
 as aggressive as possible ord. *ffff*  
 as aggressive as possible ord. *ffff*  
 as aggressive as possible ord. *ffff*  
 as aggressive as possible ord. *ffff*  
 as aggressive as possible ord. *ffff*  
 unis. pizz. *pizz.*

95

96

97

98

99

100

101

102 Unhinged, bombastic, ♩=66

4/4

Picc. *fff* ord. flz.

Fl. *fff* ord. flz.

Ob. 1, 2 *fff* ord. flz. a2

Cl. 1, 2 *ff* gliss.

Cl. 3

Bsn. *ff* gliss. flz. ord.

Cbsn. *ff* *pp* *fff*

Hn. 1, 3 *fff* ord. flz.

Hn. 2, 4 *fff* ord. flz.

Tpt. 1 *ff* flz. +/o+/o+/o+/o gliss. ord. +/o

Tpt. 2 *ff* ord. flz. +/o+/o+/o+/o gliss. ord. +/o

Tpt. 3 *fff* flz. ord. flz. +/o ord. flz. +/o

Tbn. 1, 2 *ff* ord. flz. gliss. gliss. ord. a2 2. flz.

Tbn. 3 *ff* ord. flz. gliss. ord. flz.

Tba. *ff* *pp* *fff*

Timp. *ff* *pp* *ff*

Perc. 1 *f* *p*

Perc. 2 Whistle *ff*

Perc. 3 Cymbal Stack *f* *p*

102 Unhinged, bombastic, ♩=66

4/4

Vln. I *tr*

Vln. II *unis.* *tr*

Vla. *unis.* *tr*

Vc. arco ord. *ff* *pp* *fff*

Cb. *ff* *pp* *fff*

Picc. *f*

Fl.

Ob. 1, 2 *pp* ord. 1. flz. 2. flz. *ff*

Cl. 1, 2 *pp* *ff*

Cl. 3 Bass Clarinet in Bb *fff* ord.

Bsn. *fff*

Cbsn. *fff*

Hn. 1, 3

Hn. 2 *gliss.*

Hn. 4 flz. ord.

Tpt. 1 flz. ord.

Tpt. 2

Tpt. 3

Tbn. 1, 2 *gliss.*

Tbn. 3 *gliss.*

Tba. *fff* *p* *ff*

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

Perc. 1

Perc. 2 Hi-Hat (sticks) *p* *f* *p*

Perc. 3 *p* *f*

Vln. I sul pont. extremely glassy *ff* ord.

Vln. II sul pont. extremely glassy *ff* ord.

Vla. sul pont. extremely glassy *ff* ord.

Vc. sul pont. extremely glassy *ff* ord.

Cb. *p*

2/4 112 ♩ = 88 4/4

The musical score for page 26 of 'Will to Power' is a full orchestral score. It begins with a tempo of 88 beats per minute in 2/4 time. The score is divided into measures 109 through 113. The instrumentation includes woodwinds (Piccolo, Flute, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon, Contrabassoon), brass (Horn 1, 2, 4, Trumpet 1, 2, 3, Trombone 1, 2, 3, Tuba), percussion (Timpani, Percussion 1, 2, 3), and strings (Violin I & II, Viola, Violoncello, Contrabass A & B). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from piano (p) to fortissimo (fff). Articulations include accents, slurs, and glissandos. A large watermark 'WWW.SKYRAMP.COM' is overlaid diagonally across the page.

Picc.

Fl.

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II A

Vln. II B

Vla. A

Vla. B

Vc. A

Vc. B

Cb. A

Cb. B

114 115 116 117 118

stop mute

*f* *ff*

3

3

3

3

Score for Will to Power, page 28. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Violins, Violas, Cellos, and Double Basses. The score is marked with dynamics such as *ff*, *f*, *p*, and *gliss.* It includes various musical notations like slurs, accents, and fingerings.



Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I A

Vln. I B

Vln. II A

Vln. II B

Vla. A

Vla. B

Vc. A

Vc. B

Cb. A

Cb. B

126

127

128

129

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe 1 and 2, Clarinet 1 and 2, Bassoon, and Contrabassoon. The brass section includes Horns 1 and 2, Trumpets 1, 2, and 3, Trombones 1, 2, and 3, and Tuba. The percussion section includes Timpani and three Percussion parts. The string section includes Violins I and II, Violas A and B, and Cellos and Double Basses. The score features complex rhythmic patterns with frequent sixteenth and thirty-second notes. Dynamic markings range from *p* (piano) to *f* (forte) and *pp* (pianissimo). Performance instructions include *gliss.* (glissando) for the trumpets and *smi* (sforzando) for the strings. The score is divided into measures 130, 131, 132, and 133. Time signatures change from 3/4 to 2/4 at the end of measure 132.

130

131

132

133

2/4 134 1/4

Picc.   
 Fl.   
 Ob. 1 *fff* <sup>6</sup> *p*   
 Ob. 2 *fff* <sup>6</sup> *p*   
 Cl. 1 *fff* <sup>6</sup> *p*   
 Cl. 2 *fff* <sup>6</sup> *p*   
 B. Cl.   
 Bsn. *fff*   
 Cbsn. *fff*   
 Hn. 1, 3   
 Hn. 2, 4   
 Tpt. 1, 2   
 Tpt. 3   
 Tbn. 1, 2   
 Tbn. 3   
 Tba. *ff*   
 Timp.   
 Perc. 1   
 Perc. 2   
 Perc. 3   
 Vln. I *ff* *unis.* *simile*   
 Vln. II *ff* *unis.* *simile* *div.*   
 Vla. *ff* *unis.* *simile* *unis.* *div.*   
 Vc. *fff*   
 Cb. A *fff*   
 Cb. B *fff*

134 135 136 137 138 139 140 141

147

1/4 3/8 2/4

Picc. *fff*

Fl. *fff*

Ob. 1, 2 *fff*

Cl. 1, 2 *fff*

B. Cl.

Bsn. *p*

Cbsn. *p*

Hn. 1, 3 *f* 3-open *p*

Hn. 2, 4 *f* open *p* a2

Tpt. 1, 2 *fff* open *f*

Tpt. 3 *fff* open *f*

Tbn. 1, 2

Tbn. 3 *f* ord. open

Tba. *fff*

Timp. *f*

Perc. 1

Perc. 2

Perc. 3

Vln. I *fff*

Vln. II *fff* unis.

Vla. *fff* unis.

Vc. *p*

Cb. A *p*

Cb. B *p*

142 143 144 145 146 147 148 149

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vcl.

Cb. A

Cb. B

150 151 152 153 154 155 156 157

161

Picc. *ff* 5 5 5 3 flz. ord.

Fl. *ff* 5 5 5 3 flz. ord.

Ob. 1, 2 *a2* 5 5 5 3 flz. ord.

Cl. 1, 2 *a2* 5 5 5 3 flz. ord.

Cl. 3 5 5 5

Bsn. *v*

Cbsn. *v*

Hn. 1 *f* 5 flz. ord.

Hn. 3 *f* 5 flz. ord.

Hn. 2, 4

Tpt. 1 *f* 5 plunger mute flz. +/o ord.

Tpt. 2 *mf* — *ff* *f* 5 plunger mute

Tpt. 3 *p* — *ff*

Tbn. 1, 2 *ff* *a2* open, flz. ord.

Tbn. 3 *ff* flz. ord.

Tba. *open* *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff* Vibraslap

Perc. 3

161

Vln. I *fff* 5 5 5 3

Vln. II *fff* 5 5 5 3

Vla. *fff* 5 5 5 3

Vc. *v*

Cb. *unis.*

158

159

160

161

162

163

The musical score for page 36 of 'Will to Power' is a full orchestral score. It features the following instruments and parts:

- Piccolo:** Flute-like part with trills and triplets.
- Flute:** Similar to piccolo, with trills and triplets.
- Oboe 1 & 2:** Flute-like part with trills and triplets.
- Clarinet 1 & 2:** Flute-like part with trills and triplets.
- Clarinet 3:** Flute-like part with trills and triplets.
- Bassoon:** Bass line with triplets and slurs.
- Contrabassoon:** Bass line with triplets and slurs.
- Horn 1, 2, 3 & 4:** Horn parts with glissandos and slurs.
- Trumpet 1, 2, & 3:** Trumpet parts with various dynamics and articulations.
- Trombone 1, 2, & 3:** Trombone parts with various dynamics and articulations.
- Tuba:** Tuba part with slurs.
- Timpani:** Timpani part with slurs.
- Percussion:** Snare Drum and Ride Cymbal parts with various dynamics.
- Violin I & II:** Violin parts with trills and triplets.
- Viola:** Viola part with trills and triplets.
- Violoncello:** Cello part with slurs.
- Contrabass:** Double Bass part with slurs.

The score includes various musical notations such as dynamics (*ff*, *p*, *mf*), articulation (*flz.*, *ord.*), and performance instructions (*plunger mute*, *gliss.*). The page is numbered 164 to 169 at the bottom.

164

165

166

167

168

169

The musical score for page 37 of 'Will to Power' is a full orchestral score. It features the following instruments and parts:

- Piccolo:** Rapid sixteenth-note runs with accents.
- Flute:** Similar to piccolo, with dynamic marking *p*.
- Oboe 1 & 2:** Rapid sixteenth-note runs with accents.
- Clarinet 1 & 2:** Rapid sixteenth-note runs with accents.
- Clarinet 3:** Rest.
- Bassoon:** Sustained notes with dynamic marking *fff*.
- Contrabassoon:** Sustained notes with dynamic marking *fff*.
- Horn 1:** Sustained notes with dynamic marking *fff*.
- Horn 3:** Sustained notes with dynamic marking *fff*.
- Horn 2 & 4:** Sustained notes with dynamic marking *ff*.
- Trumpet 1:** Sustained notes with dynamic marking *f*.
- Trumpet 2:** Sustained notes with dynamic marking *fff*.
- Trumpet 3:** Sustained notes with dynamic marking *ff*.
- Trombone 1:** Sustained notes with dynamic marking *f*.
- Trombone 2:** Sustained notes with dynamic marking *f*.
- Trombone 3:** Sustained notes with dynamic marking *ff*.
- Tuba:** Sustained notes with dynamic marking *f*.
- Timpani:** Sustained notes with dynamic marking *f*.
- Percussion 1, 2, 3:** Rhythmic patterns with dynamic marking *mf*.
- Violin I:** Rapid sixteenth-note runs with dynamic marking *ff*.
- Violin II:** Rapid sixteenth-note runs with dynamic marking *ff*.
- Viola:** Rapid sixteenth-note runs with dynamic marking *ff*.
- Cello:** Sustained notes with dynamic marking *f*.
- Contra Bass:** Sustained notes with dynamic marking *f*.

Key performance instructions include: "continue trill pattern with same thirds interval" for strings, "gliss." for brass, and "pizz." for cello and bass.

170

171

172

173

174

175

Picc.   
 Fl.   
 Ob. 1, 2   
 Cl. 1, 2   
 Cl. 3   
 Bsn.   
 Cbsn.   
 Hn. 1, 3   
 Hn. 2, 4   
 Tpt. 1   
 Tpt. 2   
 Tpt. 3   
 Tbn. 1, 2   
 Tbn. 3   
 Tba.   
 Timp.   
 Perc. 1   
 Perc. 2   
 Perc. 3   
 Vln. I   
 Vln. II   
 Vla.   
 Vc.   
 Cb.

1/4 3/4 4/4 2/4 rit. 3/4

176 177 178 179 180 181 182 183

Musical score for woodwinds and brass instruments. The score is divided into five measures corresponding to the time signatures 3/4, 2/4, 3/4, 4/4, and 3/4. The instruments include Piccolo (Picc.), Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bassoon (Bsn.), Contrabassoon (Cbsn.), Horn 1, 3 (Hn. 1, 3), Horn 2, 4 (Hn. 2, 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1, 2 (Tbn. 1, 2), Trombone 3 (Tbn. 3), and Tuba (Tba.). The woodwinds and brass parts feature complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *fff* and *mf*. Performance instructions like "suddenly very legato" and "gliss." are present. The Piccolo and Flute parts include "flz." (flautando) markings. The Clarinet parts feature "gliss." (glissando) markings. The Bassoon and Contrabassoon parts include "ord." (ordinario) markings. The Horn and Trombone parts include "suddenly very legato" markings. The Trumpet parts include "+/o" markings. The Tuba part includes "suddenly very legato" markings. The Percussion parts (Perc. 1, 2, 3) are currently silent.

Musical score for strings. The score is divided into five measures corresponding to the time signatures 3/4, 2/4, 3/4, 4/4, and 3/4. The instruments include Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The string parts feature simple harmonic accompaniment with dynamic markings such as *mf* and *ff*.

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

190 191 192 193 194 195 196

Picc.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   
 Fl.  
 Ob. 1  
 Ob. 2  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 Bsn.  
 Cbsn.  
 Hn. 1, 3  
 Hn. 2, 4  
 Tpt. 1, 2  
 Tpt. 3  
 Tbn. 1, 2  
 Tbn. 3  
 Tba.  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Cb.

205

Picc. -

Fl. -

Ob. 1, 2 -

Cl. 1, 2 -

Cl. 3  
Bass Clarinet in B $\flat$   
*f*

Bsn. *f*

Cbsn. *p* *f*

Hn. 1, 3 *p*

Hn. 2, 4 *gliss.* *p*

Tpt. 1, 2  
plunger mute  
*ppp* *f* *ppp*

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

Tbn. 1

Tbn. 2

Tbn. 3 *p*

Tba. straight mute *f*

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

205

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

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

Vla. *p* *f* *mp*

Vc. *p* *f* *mp*

Cb. *gliss.* IV *gliss.* *f*

205

206

207

208

209

210

211

2/4      3/4 <sup>216</sup> Suspended, ♩ = 138      4/4      3/4      4/4

Picc. \_\_\_\_\_

Fl. \_\_\_\_\_

Ob. 1, 2 \_\_\_\_\_

Cl. 1, 2 \_\_\_\_\_

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

Bsn. *f* *pp* *f* *p*

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

Hn. 1, 3 \_\_\_\_\_

Hn. 2, 4 \_\_\_\_\_

Tpt. 1, 2 \_\_\_\_\_

Tpt. 3 \_\_\_\_\_

Tbn. 1, 2 \_\_\_\_\_

Tbn. 3 \_\_\_\_\_

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

Timp. *mf*

Perc. 1 \_\_\_\_\_

Perc. 2 \_\_\_\_\_

Perc. 3 \_\_\_\_\_

Vln. I *f* *p* (sul pont.)

Vln. II *f* *pp* (sul pont.)

Vla. *f* *pp* (sul pont.)

Vc. *f*

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

212      213      214      215      216      217      218      219

4/4 3/4 4/4 3/4 4/4 3/4

Picc. Fl. Ob. 1, 2 Cl. 1, 2 B. Cl. Bsn. Cbsn. Hn. 1, 3 Hn. 2, 4 Tpt. 1, 2 Tpt. 3 Tbn. 1, 2 Tbn. 3 Tba. Timp. Perc. 1 Perc. 2 Perc. 3

1. *p*

*p* *ff*

*pp* *p* *pp*

220 221 222 223 224 225 226

3/4 4/4 3/4 230 2/4 3/4

Picc. *pp*

Fl. *pp*

Ob. 1 *p* *pp*

Ob. 2 *f*

Cl. 1, 2 *pp*

B. Cl. *f*

Bsn. *pp*

Cbsn. *pp*

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I *p*

Vln. II

Vla. *pp*

Vc. A *pp* ord.

Vc. B *pp* ord.

Cb. A *pp*

Cb. B *pp*

227 228 229 230 231 232 233

Picc.

Fl.

Ob. 1

Ob. 2

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I A

Vln. I B

Vln. II A

Vln. II B

Vla. A

Vla. B

Vc. A

Vc. B

Cb. A

Cb. B

234 235 236 237 238

239

2/4

3/4

Picc. *p*  
 Fl. *p*  
 Ob. 1 *f*  
 Ob. 2 *p*  
 Cl. 1, 2 *p*  
 B. Cl.  
 Bsn. *fff*  
 Cbsn. *fff*  
 Hn. 1 *fff*  
 Hn. 3 *fff*  
 Hn. 2, 4 *fff*  
 Tpt. 1 *ff*  
 Tpt. 2 *f*  
 Tpt. 3 *f*  
 Tbn. 1, 2 *fff*  
 Tbn. 3 *fff*  
 Tba. *fff*  
 Timp. *ff*  
 Perc. 1  
 Perc. 2  
 Flex. *f*

239

2/4

3/4

Vln. I  
 Vln. II  
 Vla.  
 Vc. A *fff*  
 Vc. B *fff*  
 Cb. A *fff*  
 Cb. B *fff*

239 240 241 242 243 244 245



The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute, Oboe 1 & 2, Clarinet 1 & 2, Bass Clarinet, Bassoon, and Contrabassoon. The brass section consists of Horns 1, 2, 3 & 4, Trumpets 1, 2 & 3, Trombones 1, 2 & 3, and Tubas. The percussion section includes Timpani, Percussion 1, 2, and 3. The string section includes Violins I & II, Violas A & B, Cellos A & B, and Double Basses A & B. The score features various musical notations, including triplets, glissandos, and dynamic markings such as *fff*, *gliss.*, and *flz.*. Performance instructions like *a2* and *swr* are also present. The page number 49 is located at the top right, and the time signature 4/4 is indicated at the top right and bottom right.



Picc. *flz.* *ord.*

Fl.

Ob. 1, 2 *flz.* *ord.*

Cl. 1, 2

B. Cl.

Bsn. *3*

Cbsn. *3*

Hn. 1, 3 *gliss.* *+* *5*

Hn. 2, 4 *gliss.* *+* *5*

Tpt. 1, 2 *open* *flz.* *ord.* *3* *flz.* *ord.* *3*

Tpt. 3 *open* *flz.* *ord.* *3* *flz.* *ord.* *3*

Tbn. 1, 2 *3*

Tbn. 3 *3*

Tba. *3*

Timp. *3*

Perc. 1 *3*

Perc. 2

Perc. 3 *3*

Vln. I

Vln. II

Vla.

Vc. *3*

Cb. *3*

263

264

265

266

267

Picc.

Fl.

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

Xylophone

*ff*

*mf*

Picc.

Fl.

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

Tbn. 3

Tbn. 4

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. I

Vln. II

Vla.

Vc.

Cb.

274 275 276 277 278 279 280

Vibraslap

*ff*

*p*

*p*

*flz.* *ord.*

*flz.* *ord.*

*gliss.*

*+*

This page contains a musical score for measures 281 through 286. The instruments listed on the left are Picc., Fl., Ob. 1, 2, Cl. 1, 2, B. Cl., Bsn., Cbsn., Hn. 1, 3, Hn. 2, 4, Tpt. 1, 2, Tpt. 3, Tbn. 1, 2, 3, Tbn. 1, 2, 3, Tba., Timp., Perc. 1, Perc. 2, Perc. 2 (Claves), Vln. I, Vln. II, Vla., Vc., and Cb. The score includes various musical notations such as dynamics (ppp, pp, ff, f, mf, p), articulation (accents, slurs), and performance instructions (flz., ord., a2 ord., gliss.). A large watermark 'www.skyangmusic.com' is overlaid diagonally across the page.

281

282

283

284

285

286