

“...HERE THEY COME, THE BIRDS OF MY YOUTH!” — IN MEMORIAM SVEN-DAVID SANDSTRÖM

BY

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Jay Hurst

“... here they come, the birds of my youth!”

In Memoriam Sven-David Sandström

for orchestra

- 2 0 2 1 -

INSTRUMENTATION

2 Flutes
1 Piccolo
2 Oboes
1 Cor Anglais
2 Clarinets in Bb
Bass Clarinet in Bb
2 Bassoons
Contrabassoon

4 Horns in F
3 Trumpets in C
2 Trombones
Bass Trombone
Tuba

Percussion I
Ride Cymbal
Crotales

Percussion II
Tam-tam

Percussion III
Bass Drum

Timpani

Piano

Strings

"...here they come, the birds of my youth!" [2021]

Jay Hurst [b. 1989]

Performance Time: approximately 10 minutes
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PERFORMANCE NOTES

Score is transposed.

Piccolo sounds *8va*
Contrabassoon sounds *8vb*
Crotales sound *15ma*
Double Bass sounds *8vb*

PROGRAM NOTES

"One September morning in 1957, [Jean Sibelius] went for his usual walk in the fields and forest around Ainola, scanning the skies for cranes flying south for the winter. They were part of his ritual of autumn; back when he was writing the Fifth Symphony, he had noted in his diary, "Every day I have seen the cranes. Flying south in full cry with their music. Have been yet again their most assiduous pupil. Their cries echo throughout my being." When, on the third-to-last day of his life, the cranes duly appeared, he told his wife, "Here they come, the birds of my youth!" One of them broke from the flock, circled the house, cried out, and flew away."
— from "The Rest is Noise" by Alex Ross

In our last conversation before composer Sven-David Sandström retired from Indiana University and moved back to Sweden for what would end up being the final year of his life, we talked at length about the single-movement Seventh Symphony of Scandinavian composer Jean Sibelius. "There is a deepness to it, it's very Scandinavian" I remember him remarking in his jovially serious tone.

Sven-David wrote music that captured the breadth of human emotion and experience. In a single piece he would express the deepest sadness, the most uproarious laughter, bitter anger, sheer terror, but above all — joy. He would push me as his student to do *more*, push *more*, take ideas to their logical extremes and beyond. "There you will find your voice," he said. I will never forget that, and it is a lesson I hope to give to all of my future students.

This piece is dedicated to my former teacher and friend, using our final conversations around the music of Sibelius as a creative seed. The opening of the piece is a direct homage to the opening of Sibelius' 7th Symphony with the musical idea of that ascending scale permeating the entire work, mixing with the musical languages I have found for myself over my time studying at the Jacobs School of Music, running the gamut from sound mass accumulation to minimalistic textures to hushed chorales.

Though the piece is in many ways my most "classical" work, the many lessons about form, color, and the avant-garde that my teachers instilled in me through the years come into play throughout the piece. Most notably, the final section of the piece is marked with the expression "*Glossolalia con fuoco*". Glossolalia – or speaking in tongues – is mimicked in Sandström's *High Mass*, which was the first piece of his I ever heard. The ritualistic wailing of a huge group of people brings to mind the extremes of human experience that Sandström often captured in his music, and I knew that I wanted to end the piece with my version of that — a mass of instrumental sounds crying out in every perceivable emotion before gradually morphing into a glorious F# major chord that I hope Sven-David can hear from The Great Beyond. I like to think he would enjoy that.

“...here they come, the birds of my youth!”

In Memoriam Sven-David Sandström

Transposed Score

Jay Hurst (b. 1989)

Adagio (♩ = c. 63) **allarg.**.....(5) **a tempo**

The score is divided into two systems. The first system includes:

- Flute 1.2
- Piccolo
- Oboe 1.2
- Cor Anglais
- Clarinet in B♭ 1.2
- Bass Clarinet
- Bassoon 1.2
- Contrabassoon
- Horn in F 1.3
- Horn in F 2.4
- Trumpet in C 1.2
- Trumpet in C 3
- Trombone 1.2
- Bass Trombone
- Tuba
- Percussion 1 (soft beater)
- Percussion 2 (Tam-Tam)
- Percussion 3
- Timpani
- Piano

The second system includes:

- Violin I (1 and 2)
- Violin II (1 and 2)
- Viola
- Violoncello
- Double Bass

Key performance markings include *p*, *cresc.*, *f*, *pp*, *mf*, and *pp sub. sul pont.*. The score features a tempo change from Adagio to allargando (marked with a circled 5) and then back to a tempo.

6 allarg. $\text{♩} = 72$

Vln I

Vln II

Vla

p *pp* *p* *pp* *p* *pp* *p*

p *mp* *p*

12 **a tempo**

Vln I

Vln II

Vla

Vc.

D. B.

pp *mp* *mf*

pp *mp* *mf*

pp *mp* *mf*

pp *mp* *mf*

pp *mp* *mf*

pp *mp* *mf*

17 molto allarg. $\text{♩} = 72$ 21 Poco piu mosso ($\text{♩} = 72$)

Vln I

Vln II

Vla

Vc.

D. B.

f *ff* *pp sub.*

f *ff* *pp sub.*

f *ff* *ff*

f *ff* *ff*

f *ff* *ff*

f *ff* *ff*

Fl. 1
Fl. 2
Ob. 1.2
C. A.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn 1.2
Cbsn

Musical score for woodwinds and strings. Flutes 1 and 2, Oboe 1.2, Clarinet Alto (C.A.), Bass Clarinet 1 and 2, Bass Clarinet, Bassoon 1.2, and Cymbals (Cbsn) are listed. The woodwinds play melodic lines with dynamic markings of *mf* and *mp*. The cymbals play a rhythmic pattern.

Hn 1.3
Hn 2.4
Tbn 1.2
B. Tbn
Tba

Musical score for horns and trumpets. Horns 1.3 and 2.4, Trumpet 1.2, Baritone Trumpet (B. Tbn), and Trombone (Tba) are listed. Horn 1.3 has a dynamic marking of *mf cresc. poco a poco* and a first ending bracket labeled 'a 2'. Horn 2.4 has a dynamic marking of *mp* and a first ending bracket labeled 'a 2'.

Perc. 1 (R. Cym.)
Perc. 2 (Tam-Tam)
Perc. 3 (B. Drum)

Musical score for percussion. Percussion 1 (R. Cym.), Percussion 2 (Tam-Tam), and Percussion 3 (B. Drum) are listed. Percussion 2 has a dynamic marking of *mf* and a first ending bracket labeled 'take rute'. Percussion 3 has a dynamic marking of *mp*.

Pno

Musical score for piano. The piano part features a complex rhythmic pattern with dynamic markings of *mf* and *mp*. There are first ending brackets labeled '7' and '(8) (Ced.)'.

Vln I
Vln II
Vla
Vc.
D. B.

Musical score for strings. Violin I and II, Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.) are listed. Violin I and II have dynamic markings of *mf* and *mp*. Viola has dynamic markings of *mf* and *mp*. Violoncello and Double Bass have dynamic markings of *mf cresc. poco a poco*, *f*, and *mf*. There are first ending brackets labeled 'I' and 'II' with 'gliss.' markings.

32

Fl. 1 *mf* cresc. poco a poco

Fl. 2 *mf* cresc. poco a poco

Ob. 1/2 1. *mf* cresc. poco a poco
2. *mf* cresc. poco a poco

C. A. *mf* cresc. poco a poco

B♭ Cl. 1 *mf* *f* *mf*

B♭ Cl. 2 *mf* *f* *mf*

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

Bsn 1/2 1. *mf* cresc. poco a poco
2. *mf* cresc. poco a poco

Cbsn *mf* cresc. poco a poco

Hn 1.3 a 2

Hn 2.4 a 2

Tbn 1/2 1. *mf* cresc. poco a poco
2. *mf* cresc. poco a poco

B. Tbn *mf* cresc. poco a poco

Tba *mf* cresc. poco a poco

Perc. 1 (R. Cym.) *mf* *f* *mf*
rute

Perc. 2 (Tam-Tam) *mf* *f* *mf*
on rim w/ rute

Perc. 3 (B. Drum) *mf* *f* *mf*

Pno *mf* *f* *mf*

Vln I *mf* cresc. poco a poco
IV V *simile* *gliss.* III *gliss.*

Vln II *gliss.* IV V *simile* *gliss.* III *gliss.*

Vla *mf*

Vc. 3

D. B. *f* *mf*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Ban 1

Ban 2

Cbn

Hn 1

Hn 2

Hn 3

Hn 4

Tbn 1

Tbn 2

B. Tbn

Tba

Perc. 1 (R. Cym.)

Perc. 2 (Tam-Tam)

Perc. 3 (B. Drum)

Pno

Vln I

Vln II

Vla

Vcl

D. B.

The musical score for page 34 is a complex orchestral arrangement. It begins with a key signature of two flats and a 4/4 time signature. The score is divided into two systems. The first system (measures 1-10) features a melodic line in the flutes and oboes, with woodwinds and strings providing harmonic support. The second system (measures 11-20) introduces a more rhythmic and dynamic texture, with the piano playing a prominent role and the percussion section becoming more active. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf*, *f*, and *f cresc.*. The string section is divided into Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Clarinet in A, Clarinets in B-flat, Bassoon, and Contrabassoon. The brass section consists of Horns 1-4, Trumpets 1-2, Baritone Trumpet, and Tuba. The percussion section includes three parts: Right Cymbal, Tam-Tam, and Bass Drum. The piano part features a complex rhythmic pattern with a 7/8 time signature indicated by a '7' over the notes.

38 Agitato (♩ = 144)

Woodwind and Percussion section of the score. The woodwinds include Flutes 1 & 2, Piccolo, Oboes 1 & 2, Cor Anglais, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1-4, Trumpets 1 & 2, Baritone Trumpet, and Trombone. The percussion section includes Percussion 1 (Right Cymbal), Percussion 2 (Tam-Tam), and Percussion 3 (Bass Drum). The score features dynamic markings of *ff* and *p*, and includes a section labeled "To Crotales".

38 Agitato (♩ = 144)

String section of the score, including Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features dynamic markings of *ff* and *p*.

44

Fl. 1.2 *a 2*
mp *mf*

Ob. 1.2 *a 2*
mp *a 2* *mf*

C. A.
mp

B. Cl.
mp *mf*

Bsn. 1.2 *a 2*
mp *mf*

44

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

49

Ob. 1.2 *mf cresc. poco a poco*

C. A. *mf cresc. poco a poco*

Hn 1.3 *mf cresc. poco a poco*

Hn 2.4 *mf cresc. poco a poco*

Pno *mf cresc. poco a poco*

Vln I *mf cresc. poco a poco*

Vln II *mf cresc. poco a poco*

Vla *mf cresc. poco a poco*

Vc. *mf cresc. poco a poco*

59

Fl. 1

Fl. 2

Ob. 1.2

C. A.

Bb Cl. 1.2

B. Cl.

Bsn 1.2

Hn 1.3

Hn 2.4

Tpt 1 2

Tpt 3

Perc. 3
(B. Drum)

Pno

Vln I

Vln II

Vla

Vc.

D. B.

a 2

Detailed description: This page of a musical score, numbered 59, contains 18 staves for various instruments. The top section includes Flute 1 and 2, Oboe 1.2, Clarinet in A, Bass Clarinet 1.2, Bass Clarinet, Bassoon 1.2 (with a '2' dynamic marking), Horn 1.3, Horn 2.4, Trumpet 1 and 2, and Trumpet 3. The middle section features Percussion 3 (Bass Drum). The bottom section includes Piano (Pno), Violin I and II, Viola, Cello (Vc.), and Double Bass (D. B.). The score is written in a common time signature and features a variety of note values, rests, and articulation marks. The woodwinds and brass play mostly chords and short phrases, while the strings play a more active, rhythmic accompaniment.

70 Grandioso (♩ = 72)

Musical score for woodwinds, brass, and percussion. The score is in 2/2 time and marked *Grandioso* with a tempo of ♩ = 72. The instruments include Flutes 1 & 2, Piccolo, Oboes 1 & 2, Cor Anglais, B♭ Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1.3 & 2.4, Trumpets 1.2 & 3, Trombones 1, 2, and Bass Trombone, Tuba, Percussion 1 (Crotales), Percussion 2 (Tam-Tam), Percussion 3 (B. Drum), and Timpani. The score features various dynamics such as *ff*, *f*, *mp*, and *p*, along with articulation marks like accents and slurs. The percussion parts include specific instructions like "to Ride Cymbal".

70 Grandioso (♩ = 72)

Musical score for strings, including Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The score is in 2/2 time and marked *Grandioso* with a tempo of ♩ = 72. The strings play a rhythmic pattern of eighth notes, with dynamics ranging from *ff* to *f*. The Double Bass part includes a *gva* (grave) marking.

(♩ = ♩)

75

Fl. 1

Fl. 2

Picc.

Ob. 1, 2

C. A.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn 1

Bsn 2

Cbsn

Hn 1, 3

Hn 2, 4

Tpt 1, 2

Tpt 3

Tbn 1

Tbn 2

B. Tbn

Tba

Perc. 3 (B. Drum)

Timp.

Pno

Vln I

Vln II

Vla

Vc.

D. B.

f, *mf*, *mp*, *ff*, *poco f*, *p*, *cresc.*, *8va*

page 15

81 Con bravura (♩ = 144)

Fl. 1.2
Picc.
Ob. 1.2
C. A.
B♭ Cl. 1.2
B. Cl.
Bsn 1.2
Cbsn
Hn 1.3
Hn 2.4
Tpt 1.2
Tpt 3
Tbn 1.2
B. Tbn
Tba
Perc. 3 (B. Drum)
Pno

Measures 81-84. This section features a complex woodwind and brass arrangement. The woodwinds (Flute, Piccolo, Oboe, Clarinet in A, B♭ Clarinet, Bassoon, Contrabassoon, Horns, Trumpets, and Trombones) play a rhythmic pattern of eighth notes, often in triplets, with dynamic markings ranging from *f* to *ff*. The brass section (Bassoon, Contrabassoon, Horns, Trumpets, Trombones, and Tuba) provides harmonic support with similar rhythmic patterns. The Percussion 3 (Bass Drum) part features a pattern of eighth notes with dynamic markings of *mf* and *f*. The Piano part consists of a dense texture of eighth notes, also in triplets, with dynamic markings of *f* and *ff*.

81 Con bravura (♩ = 144)

Vln I
Vln II
Vla
Vc.
D. B.

Measures 81-84. This section features a string arrangement. The Violin I and Violin II parts play a rhythmic pattern of eighth notes with dynamic markings of *sub. p*, *p*, *f*, and *ff*. The Viola and Violoncello parts play a similar rhythmic pattern with dynamic markings of *f* and *ff*. The Double Bass part plays a rhythmic pattern of eighth notes with dynamic markings of *f* and *ff*. The Viola and Violoncello parts also include markings for *senza vib.* (without vibrato) and *gliss.* (glissando).

98

Fl. 1 *p soli w/ Fl. 2*

Fl. 2 *p soli w/ Fl. 1*

Ob. 1 *pp*

Ob. 2 *pp*

Vln I *pizz.*
p

Vln II *pizz.*
p

Vla

Vc.

101

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1

Ob. 2

Vln I

Vln II

106

Fl. 1

Fl. 2 *f*

Ob. 1

Ob. 2

Vln I

Vln II

110

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mf*

Ob. 2 *mf*

C. A. *mp*

Bb Cl. 1 *mf*

Bb Cl. 2 *mf*

B. Cl. *mf*

This block contains the woodwind staves for measures 110 through 115. It includes parts for Flute 1 and 2 (both marked *f*), Oboe 1 and 2 (both marked *mf*), Clarinet in A (marked *mp*), Bb Clarinet 1 and 2 (both marked *mf*), and Bass Clarinet (marked *mf*). The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests.

110

Vln I *mf*

Vln II *mf*

Vla *mp*

Vc. *mf*

D. B. *mf* pizz.

This block contains the string staves for measures 110 through 115. It includes parts for Violin I and II (both marked *mf*), Viola (marked *mp*), Violoncello (marked *mf*), and Double Bass (marked *mf* and *pizz.*). The notation shows sustained notes and rhythmic patterns.

116

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Bb Cl. 1

Bb Cl. 2

B. Cl.

Vln I

Vln II

Vla

Vc.

D. B.

This block contains the woodwind and string staves for measures 116 through 121. It includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet in A, Bb Clarinet 1 and 2, Bass Clarinet, Violin I and II, Viola, Violoncello, and Double Bass. The notation continues with complex rhythmic and melodic lines.

C. A. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B. Cl. *p*

Bsn 1.2 *p* *mf* *f*

Hn 1.3 *p* *a 2*

Hn 2.4 *p* *a 2*

Tpt 1/2 *pp*

Tpt 3 *pp*

Tbn 1.2 *p* *mf* *f*

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

Tba *f* *p* *p*

Vln I

Vln II

Vla

Vc.

D. B. *p* *p*

(♩ = ♩) 134 Patetico (♩ = 72)

131

C. A. *mf* *mp*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *mp*

B. Cl. *mf* *p*

Bsn 1.2 *p*

Hn 1.3 *mf* *mp* a 2

Hn 2.4 *mf* *mp* a 2

Tpt 1.2 *p* *pp*

Tpt 3 *p* *pp*

Tbn 1.2 *p* a 2

B. Tbn *mf* *mp*

Tba *mf* *mp*

(♩ = ♩) 134 Patetico (♩ = 72)

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

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

Vla

Vc. *mp*

D. B. *mf* *mp*

136 a 2

Hn 1.3 *mf* *mp* *p*

Hn 2.4 *mf* *mp* *p*

Tbn 1 *p*

Tbn 2 *p*

B. Tbn *p*

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

Timp. *p*

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

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

Vla *con sord.* *mp* *pp*

Vc. *mf* *mp* *p*

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

140 *molto allarg.* (♩ = ♩)

Tbn 1 *pp* *p* *pp*

Tbn 2 *pp* *p* *pp*

B. Tbn *pp* *p* *pp*

Tba *pp* *p* *pp*

Timp. *pp* *p* *pp*

Vln I *p* *mp* *p* *p* *pp* *ppp*

Vln II *mp* *p* *pp* *p* *pp* *pp* *pp* *ppp*

Vla *mp* *pp* *pp* *quasi echo*

Vc.

D. B.

145 Adagio affettuoso (♩ = 48)

B♭ Cl. 1.2 a 2 sotto voce
 Perc. 1 (R. Cym.) soft yarn
 Pno

145 Adagio affettuoso (♩ = 48)

Vln I arco
 Vln II arco
 Vla con sord.
 Vc.
 D. B.

allarg. 155 Meno mosso (♩ = c. 63)

Fl. 1 2
 Picc.
 Ob. 1 2
 C. A.
 B♭ Cl. 1
 B♭ Cl. 2
 B. Cl. sotto voce
 Perc. 1 (R. Cym.)
 Pno

allarg. 155 Meno mosso (♩ = c. 63)

Vln I
 Vln II
 Vla senza sord.
 Vc.
 D. B.

This page of a musical score, numbered 158, contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Part 1 starts with *f* and Part 2 with *f*. Both transition to *ff* in the final measure.
- Oboes (Ob. 1, Ob. 2):** Part 1 starts with *f* and Part 2 with *f*. Both transition to *ff* in the final measure.
- Cor Anglais (C.A.):** Starts with *f* and transitions to *ff* in the final measure.
- Bass Clarinets (Bb Cl. 1, Bb Cl. 2):** Part 1 starts with *f* and Part 2 with *f*. Both transition to *ff* in the final measure.
- Bass Clarinet (B. Cl.):** Starts with *f* and transitions to *ff* in the final measure.
- Bassoons (Bsn 1, Bsn 2):** Part 1 starts with *f* and Part 2 with *f*. Both transition to *ff* in the final measure.
- Contrabassoon (Cbsn):** Starts with *f* and transitions to *ff* in the final measure.
- Timpani (Timp.):** Starts with *mf*, marked *< poco f*, and transitions to *f* in the final measure.
- Violins (Vln I, Vln II):** Part 1 starts with *f* and Part 2 with *f*. Both transition to *ff* in the final measure. *8va* markings are present above the staves.
- Viola (Vla):** Starts with *f* and transitions to *ff* in the final measure.
- Violoncello (Vc.):** Starts with *f* and transitions to *ff* in the final measure. A *non trem.* marking is present above the staff.
- Double Bass (D.B.):** Starts with *f* and transitions to *ff* in the final measure.

164 Glossolalia con fuoco (♩ = c. 63)

162

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

164 Glossolalia con fuoco (♩ = c. 63)

Play highest notes possible within narrow pitch range

1
Vln I
2
Vln II
1
2
Vla
Vc.
D. B.

Play highest notes possible within narrow pitch range

Play highest notes possible within narrow pitch range

Play highest notes possible within narrow pitch range

Play highest notes possible within narrow pitch range

Play highest notes possible on A string, repeating three-note pattern without changing hand position as fast as possible.

repeat ad lib.

fff

fff

fff

fff

fff

fff

fff no vib.

fff no vib.

165

Fl. 1 *ff* repeat ad lib. breathe as necessary.

Fl. 2 *ff* repeat ad lib. breathe as necessary.

Picc.

Ob. 1 *ff* repeat ad lib. breathe as necessary.

Ob. 2 *ff* repeat ad lib. breathe as necessary.

C. A. *ff* repeat ad lib. breathe as necessary.

B♭ Cl. 1 *ff* repeat ad lib. breathe as necessary.

B♭ Cl. 2 *ff* repeat ad lib. breathe as necessary.

B. Cl. *ff* repeat ad lib. breathe as necessary.

Bsn 1 *ff* repeat ad lib. breathe as necessary.

Bsn 2 *ff* repeat ad lib. breathe as necessary.

Cbsn

Perc. 1 (R. Cym.) *mf* hard yarn

Perc. 2 (Tam-Tam) *mf* hard yarn

Perc. 3 (B. Drum) *mf* hard yarn

Timp.

Vln I

Vln II

Vla *ff* repeat pattern while moving hand position downward in a slow, continuous gliss. repeat ad lib.

Vc. *mf* gliss. slowly and deliberately

D. B. *mf* gliss. slowly and deliberately

This page of a musical score, numbered 167, contains the following parts and instructions:

- Flutes (Fl. 1, Fl. 2):** Both parts feature a *ff* dynamic marking and a boxed section with the instruction "repeat as fast as possible ad lib. breathe as necessary."
- Picc.**: Piccolo part with a *ff* dynamic marking and a boxed section with the instruction "repeat as fast as possible ad lib. breathe as necessary."
- Oboes (Ob. 1, Ob. 2):** Both parts feature a *ff* dynamic marking and a boxed section with the instruction "repeat as fast as possible ad lib. breathe as necessary."
- C.A.**: Clarinet in A part with a *ff* dynamic marking and a boxed section with the instruction "repeat as fast as possible ad lib. breathe as necessary."
- B♭ Clarinets (B♭ Cl. 1, B♭ Cl. 2):** Both parts feature a *ff* dynamic marking and a boxed section with the instruction "repeat as fast as possible ad lib. breathe as necessary."
- Bass Clarinet (B. Cl.)**: Part with a *ff* dynamic marking.
- Bassoons (Bsn 1, Bsn 2)**: Both parts with a *ff* dynamic marking.
- Contrabassoon (Cbsn)**: Part with a *ff* dynamic marking.
- Horns (Hn 1.3, Hn 2.4)**: Both parts with a *ff* dynamic marking.
- Trumpets (Tpt 1, Tpt 2, Tpt 3)**: All three parts feature a *ff* dynamic marking and boxed sections with the instruction "repeat as fast as possible ad lib. breathe as necessary."
- Trombones (Tbn 1, Tbn 2)**: Both parts feature a *ff* dynamic marking and boxed sections with the instruction "asynchronously repeat pattern, varying rhythmic lengths of gliss. ad lib."
- Bass Trombone (B. Tbn)**: Part with a *ff* dynamic marking.
- Tuba (Tbu)**: Part with a *ff* dynamic marking.
- Percussion (Perc. 1 (R. Cym.), Perc. 2 (Tam-Tam), Perc. 3 (B. Drum))**: Percussion parts with various dynamic markings including *ff*, *f*, *mf*, and *mp*.
- Violins (Vln I, Vln II)**: Both parts with a boxed section and the instruction "repeat ad lib."
- Viola (Vln)**: Part with a *ff* dynamic marking.
- Violoncello (Vc.)**: Part with a *ff* dynamic marking.
- Double Bass (D. B.)**: Part with a *ff* dynamic marking.

