

# The Long, Arctic Midnight

Suite for Symphony Orchestra

*Music by: Kyle Hilton*

*Fall, 2024*

# **INSTRUMENTATION / MODE**

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**Movement I is Composed in the Key of C Major/Bb Minor. Movement II is Composed in the Key of Ab Major/F Minor**

**Standard Symphony Orchestra Instrumentation to be used.  
Baroque/Chamber Orchestra Instrumentation is ok with this piece, where full symphony group  
is not available.**

*(Ensure a minimum of the head-count below):*

## **[WoodWinds]**

Flutes 1 & 2 (Played in Unison with Divisi parts throughout) [4]  
Oboes 1 & 2 (Played in Unison with Divisi parts throughout) [4]  
Bb Clarinet [3], doubled with Bb Bass Clarinet [1]  
Bassoons 1 & 2 (Played in Unison with Divisi parts throughout) [4]

## **[Brass]**

Horn in F 1 & 3 (Played in Unison) [2]  
Horn in F 2 & 4 (Played in Unison) [2]  
Bb Trumpets 1 & 2 [4]  
Trombone (Bass Clef) [2]  
Tuba [1]

## **[Percussionists: 4-5 players required]**

Timpani (set of 4 [5 if available])  
Glockenspiel (*may be better for  
some ensembles to use 2 in unison*)  
Chimes/Bells  
Concert Bass Drum  
Sus. Cymbal  
Wood Blocks (2 Pitches)

## **[Grand Piano - 1 Pianist Required]**

## **[Strings]**

Violins 1 & 2 (Played in Unison with Divisi parts throughout) [12]  
Violas [4]  
Cellos [3]  
Contrabasses [1-2]

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## **AUTHOR'S NOTES:**

*"The Long, Arctic Midnight"* believe me or not, was written in the beginning as, simply, a challenge of sorts, for myself, having never composed using 11/8 time signature in the past. There is no specific ensemble that was meant to play this piece. This has been a personal project of mine, just to see what I was capable of.

Previously, I was a trumpeter for the Benedict College of Columbia, SC's Wind, Brass, and Jazz ensembles. At the time, I was pursuing a Bachelor's for music performance & theory, emphasizing trumpet performance. I have had no professional training in composition of music, and relied only on my skills as an autodidact composer, and my abilities to read & comprehend musical scores which I'd gained over-time while working with various musicians.

The Inspiration for this work was derived from my personal love of the northern hemisphere's landscapes, and the beauty of the aurora borealis phenomenon that occurs during the Fall/Winter seasons in Alaska, and Yukon Tundra. It's always been a dream of mine to one day travel there and experience it myself, but my younger age, and lack of career excellence has prevented this from becoming a reality. I wanted to capture the ominous nature of the long term darkness, and the tension it would bring during the 60 day winter night that occurs in parts of the Yukon and the Alaskan state. Or, rather, what I'd imagine it to feel like.

There are sections within the piece that use the played chords in a way that creates dissonance, and resolution, in a way that represents the unknown of the moonlit, frozen wilderness of the arctic winter solstice. These areas should be played following the dynamic volumes closely, with balancing adjustments made, as needed, according to the theatre of performance, and the exclusive needs within the ensemble performing the piece.

Most importantly, expressiveness is a **required** aspect, where indicated. Soloists should be well versed and skilled in their tonality and their ability to play with emotional timbres. As always, feel free to make adjustments where it seems fitting to do so. Music is meant to be loved and enjoyed. So, love on this piece as you would a piece of your own!

Lastly, the enjoyment of performing this piece is **mandatory**. :)

Have Fun!

# Movement I: Sunset to Dusk

Carefully, Andante (♩ = 86)

Flute 1 & 2

Oboe 1 & 2

Clarinet in Bb

Bass Clarinet

Bassoon 1 & 2

F Horn 1 & 3

F Horn 2 & 4

Trumpet in Bb 1

Trumpet in Bb 2

Trombone

Tuba

Timpani

Glockenspiel

Chimes

Bass Drum

Toms

Suspended Cymbal

Wood Blocks

Piano

Violin 1 & 2

Viola

Violoncello

Contrabass

4

Cl. in Bb

B. Cl.

Pno.

Vla.

*p lightly*

*mp lightly*

*mp*

div.

*p lightly*



7

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

Tpt. in Bb 2

Glock.

Pno.

Vla.

*mp*

*mf*

*mf*

*mf*

*mf boldly*

*mp*

*mp*



10

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

Tpt. in Bb 2

Pno.

Vla.

*Ped. Simile*

13

Fl. 1 & 2 *mf* *div.*

Ob. 1, 2 *mf* *div.*

Cl. in Bb *f*

B. Cl. *mf*

Bsn. 1, 2 *mf*

F Hn. 1, 3 *mp*

F Hn. 2, 4 *mp*

Tpt. in Bb 2 *mp*

Tbn. *mp*

Pno. *mf*

Vla. *mf*

16

Fl. 1 & 2 *tutti* *f* *div.*

Ob. 1, 2 *f* *div.*

Cl. in Bb *pp*

B. Cl. *pp*

Bsn. 1, 2 *f*

F Hn. 1, 3 *mf*

F Hn. 2, 4 *mf*

Tpt. in Bb 1 *mf*

Tpt. in Bb 2 *f*

Tbn. *f*

Tba. *mf*

Cme. *mf*

Sus. Cym. *p* *mf*

Pno. *mf*

Vla. *tutti* *mf*

Vc. *mp* *mf*

Ch. *p* *mf*

With Fervor. Tensely.

div.

**A**

19

Fl. 1 & 2 *tutti* *f*

Ob. 1, 2 *ff*

Bsn. 1, 2 *mf*

F Hn. 1, 3 *f*

F Hn. 2, 4 *mf*

Tpt. in Bb 1 *ff*

Tpt. in Bb 2 *mf*

Tbn. *mf*

Tba. *f*

Timp. *soft mallets* *f*

Cme.

BD *mf*

Sus. Cym. *p* *f*

Pno. *mf steadily moving*

Vln. 1, 2 *mf* *div.* *tutti*

Vla. *mf*

Vc. *mf*

Cb. *f*

22

Fl. 1 & 2

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

Tba.

Timp.

BD

Sus. Cym.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

*f*

*tutti*

*mf*

*p*

*div.*

25 *tutti*

Fl. 1 & 2

Ob. 1, 2

Cl. in Bb *ff*

B. Cl. *ff*

Bsn. 1, 2 *f*

F Hn. 1, 3 *f*

F Hn. 2, 4 *f*

Tpt. in Bb 1

Tpt. in Bb 2

Tbn. *f*

Tba.

Timp.

Cme. *f*

Sus. Cym. *f* *mf*

Pno.

Vln. 1, 2

Vla. *f*

Vc. *f*

Cb.

Detailed description of the musical score: This page of a musical score, numbered 7, begins at measure 25. The key signature is three flats (B-flat major or D-flat minor). The score is arranged in a standard orchestral layout. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinet in B-flat, Bass Clarinet, and Bassoons 1 & 2. The brass section includes French Horns 1, 3 and 2, 4, Trumpets in B-flat 1 and 2, Trombones, and Tuba. The percussion section includes Timpani, Cymbals, and Suspended Cymbal. The piano part is shown in grand staff notation. The string section includes Violins 1 & 2, Viola, Violoncello, and Contrabass. The score features a variety of rhythmic patterns, including dotted rhythms and sixteenth-note passages. Dynamic markings are prominent, with 'tutti' at the start, 'ff' (fortissimo) for the woodwinds and strings, and 'f' (forte) for the brass and percussion. The suspended cymbal part has markings for 'f' and 'mf'.





36

Fl. 1 & 2 *f*

Ob. 1, 2 *tutti* *mf*

Cl. in Bb *ff*

B. Cl. *f*

Bsn. 1, 2

Tpt. in Bb 1 *Solo* *ff*

Tbn.

Tba.

Timp.

BD

Sus. Cym. *f*

Wd. Bl.

Pno.

Vln. 1, 2 *pizzicato* *mf*

Vla.

Vc.

Cb. *f*



42

Fl. 1 & 2

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

Tba.

Timp.

Cme.

BD

Sus. Cym.

Vln. 1, 2

Vla.

Vc.

Cb.

*f*

*mp* *ff*

*p* *ff*

45

Fl. 1 & 2

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in Bb 1  
*ff* double tongue

Tpt. in Bb 2  
*f*

Tbn.

Tba.

Timp.

Cme.

BD  
*ff*

Sus. Cym.

Vln. 1, 2  
*ff*

Vla.  
*ff*

Vc.  
*f*

Cb.  
*ff*

47 *tutti*

Fl. 1 & 2 *f* *p*

Ob. 1, 2 *p*

Cl. in Bb *mf*

B. Cl. *f* *mf*

Bsn. 1, 2 *ff* *mf*

F Hn. 1, 3 *mf*

F Hn. 2, 4 *mf*

Tpt. in Bb 1 *f*

Tpt. in Bb 2 *mf*

Tbn. *mf*

Tba. *mf*

Timp. *ff* *mf*

Cme.

BD *ff*

Sus. Cym. *ff* *p*

Pno. *f* 6 6 6 6 6 6 6 6

Vln. 1, 2 *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *mf*

49 D

Fl. 1 & 2 *mp*

Ob. 1, 2 *mf*

Cl. in Bb *mp*

B. Cl. Solo *f*

Bsn. 1, 2 *p*

F Hn. 1, 3 *mp*

F Hn. 2, 4 *p*

Tpt. in Bb 1 *mp*

Tpt. in Bb 2 *mp*

Tbn. *p* *mp*

Tba. *mp*

Timp. *ff* *mf*

BD *mf*

Sus. Cym. *f*

Pno. *mp*

Vln. 1, 2 *p*

Vla. *mf*

Vc. *mp*

Cb. *mp*



59 *mf* *mp* *mf* *p* *rall.*

Fl. 1 & 2

Ob. 1, 2 *mf* *mp* *p*

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

Bsn. 1, 2 *mf* *p*

F Hn. 1, 3 *mf* *mp* *p* *div.*

F Hn. 2, 4

Tpt. in Bb 1 *mf* *mp* *p*

Tba. *mf* *mp* *p*

Timp. *f* *mf*

Glock. *mf* *p*

Cme. *f* *mf*

Sus. Cym. *f*

Vln. 1, 2 *mf* *mp* *p*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *mf* *pizzicato*

Cb. *mf* *mp* *p*

Larghetto, Deliberately (♩ = 63)

**E** tutti

67 div.

Ob. 1, 2 *p* *mf*

Cl. in Bb *mf*

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

Bsn. 1, 2 *mf*

F Hn. 1, 3 *p*

F Hn. 2, 4

Tpt. in Bb 1 *p*

Tbn. *mf*

Tba. *p*

Timp. *mp* *mf*

Glock. div.

Sus. Cym. *p*

Vln. 1, 2 *p* *mf*

Vla. *p*

Vc. ordinary *p* *mp*

Cb. *p* *mp*

72 *div.*

Ob. 1, 2 *f*

Cl. in Bb *f*

B. Cl. *f*

Bsn. 1, 2 *f*

Tpt. in Bb 1 *f*

Tpt. in Bb 2 *f*

Tbn. *f*

Tba. *f*

Timp. *f*

Sus. Cym. *f*

Vln. 1, 2 *f*

Vc. *f*

Cb. *f*

76 *tutti* *rall.* *div.*

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

Tba.

Timp.

Sus. Cym.

Vln. 1, 2

Vla. *f*

Vc.

Cb.









99 rit.-----

Fl. 1 & 2

Ob. 1, 2

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in Bb 2

Tba.

Glock.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

*p* *mf* *f* *mf* *p* *mf* *f* *mf* *p* *mf*

Solo

101 (rit.)-----

Fl. 1 & 2

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

Tpt. in Bb 2

Tbn.

Tba.

Glock.

Pno.

Vc.

Cb.

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

Solo

103 (rit.)  $\text{♩} = 45$

Cl. in Bb *p* *ppp*

B. Cl. *ppp*

Bsn. 1, 2 *mf Slowly* *ppp*

Tpt. in Bb 2 *p* *ppp*

Tbn. *ppp*

Tba. *mp* *ppp*

Glock.

Pno. *Slowly* *ppp*

Vc. *ppp*

Cb. *mp* *ppp*

# Movement II: Sunrise to Dawn

Andante Moderato (♩ = 90)

Flute 1 & 2

Oboe 1 & 2

Clarinet in Bb

Bass Clarinet

Bassoon 1 & 2

F Horn 1 & 3

F Horn 2 & 4

Trumpet in Bb 1

Trumpet in Bb 2

Trombone

Tuba

Timpani

Glockenspiel

Chimes

Bass Drum

Toms

Suspended Cymbal

Wood Blocks

Piano

Violin 1 & 2

Viola

Violoncello

Contrabass

6

Ob. 1, 2 *p* *mf* *p*

Cl. in Bb *f* *con vibrato*

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

Bsn. 1, 2 *mp* *f* *mf*

F Hn. 1, 3 *p* *mf* *p* *mp*

F Hn. 2, 4 *mf*

Tpt. in Bb 1 *mf*

Tpt. in Bb 2 *mf*

Tbn. *mf*

Tba. *mf* *p* *mf*

Pno.

Vln. 1, 2 *p* *mf* *p*

Vla. *p* *mf* *p*

Detailed description: This page of a musical score, numbered 27, contains measures 6 through 9. The score is for a full orchestra and piano. The woodwind section includes two oboes, one clarinet in Bb, one bass clarinet, and two bassoons. The brass section includes three flutes, two trumpets in Bb, one trombone, and one tuba. The piano part is shown in grand staff notation. The string section includes two violins and one viola. The score features various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano), along with performance instructions like *con vibrato*. The music is in a key with three flats and a 4/4 time signature. Measure 6 starts with a rehearsal mark '6'. The piano part has a triplet in measure 9.

11

Fl. 1 & 2

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

Tba.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

*mf*

*p* *mf*

ordinary

*mf*

*mf*

*f*

*f*

*f* Ped. *Simile*

*p* *mf*

*p* *mf*

*mf*

*mf*

16

Fl. 1 & 2  
Ob. 1, 2  
Cl. in Bb  
B. Cl.  
Bsn. 1, 2  
F Hn. 2, 4  
Tpt. in Bb 1  
Tpt. in Bb 2  
Tbn.  
Tba.  
Pno.  
Vln. 1, 2  
Vc.  
Cb.

20

Fl. 1 & 2  
Ob. 1, 2  
Cl. in Bb  
B. Cl.  
Tpt. in Bb 1  
Tbn.  
Tba.  
Pno.  
Vln. 1, 2  
Vla.  
Vc.  
Cb.

rall. ----- Adagio (♩ = 70)

24

Fl. 1 & 2

B. Cl.

F Hn. 1, 3

F Hn. 2, 4

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

Tba.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.



34

Fl. 1 & 2

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

Tba.

Timp.

BD

Toms

Sus. Cym.

Vln. 1, 2

Vla.

Vc.

Cb.

*tutti*

*div.*

*mp*

*ff*

*p*

39

Fl. 1 & 2 *f*

Ob. 1, 2 *mp* *p*

Cl. in Bb *mp* *p*

B. Cl. *mp* *p*

Bsn. 1, 2 *mp* *mp*

F Hn. 1, 3 *mp* *p*

F Hn. 2, 4 *mp* *p*

Tpt. in Bb 1 *f* *mp*

Tpt. in Bb 2 *mp* *p*

Tbn. *mp* *p*

Tba. *mp* *p*

Sus. Cym. *mf*

Vln. 1, 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mf* *p*



52

Fl. 1 & 2

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

Tba.

Timp.

BD

Toms

Vln. 1, 2

Vla.

Vc.

Cb.

*ff* *f* *mp* *ff* *f*

*ff* *f* *mp* *ff* *f*

*div.* *tutti* *div.*

57

Fl. 1 & 2

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

*p*

*mp*

F Hn. 1, 3

F Hn. 2, 4

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

Tba.

*p*

*mp*

*mf*

*pp*

*n*

*pp*

*pp*

*pp*

*pp*

*tutti*

*div.*

Timp.

Toms

Vln. 1, 2

Vla.

Vc.

Cb.

*p*

*p*

*p*

*pp*

*pp*

*pp*

*pp*



64 **Adagio**

Pno.

Cb.

*mp*

*p*



72 To Piccolo

Fl. 1 & 2 *mf* *p*

Ob. 1, 2 *mf*

Cl. in Bb *mf*

B. Cl. *mf*

Bsn. 1, 2 *mf*

F Hn. 1, 3 *mf*

F Hn. 2, 4 *mf*

Tpt. in Bb 1 *ff*

Tpt. in Bb 2 *ff*

Tbn. *mf*

Tba. *mf*

Pno. *mf*

Vln. 1, 2 *mp*

Vla. *mf*

Vc. *mf*

Cb. *mf*

74

Picc. *f*

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

Tba.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

75

Picc. *f*

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4 *mf*

Tpt. in Bb 1 <sub>3</sub>

Tpt. in Bb 2

Tbn.

Tba.

Pno. *mf*

Vln. 1, 2

Vla.

Vc.

Cb.

77

Picc.

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

Tba.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

79

Picc.

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in Bb 1

Tpt. in Bb 2

Tbn.

Tba.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

*f*

*p*

*mp*

*pp*

*mf*

81

Picc.

Ob. 1, 2

Cl. in Bb

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tbn.

Tba.

Pno.

Vc.

Cb.

*n*

*pp*

*mf*

*pp*

*mp*

*mp*

*mp*

Solo

*f*

*f*

*f*

83

Picc. *mp*

Ob. 1, 2 *mp*

Cl. in Bb *p*

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tbn.

Pno.

Vc.

Cb.

85 *rit.*

Picc. *n*

Ob. 1, 2 *pp*

F Hn. 1, 3 *pp*

F Hn. 2, 4 *pp*

Tbn. *pp*

Pno. *p*

Cb. *pp*