

# The Long, Arctic Midnight

Suite for Symphony Orchestra

*Music by: Kyle Hilton*  
*Fall, 2024*

# **INSTRUMENTATION**

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 **[4]** [*1 player should utilize Piccolo where indicated. all flutes should rest during Piccolo Sections. Piccolo plays solo.*]  
Oboes 1 & 2 **[4]** (Played in Unison with Divisi parts throughout)  
Bb Clarinet **[3]**, doubled with Bb Bass Clarinet **[1]**  
Bassoons **[4]**

## **[Brass]**

Horn in F 1 & 3 (Played in Unison with divisi parts throughout) **[2]**  
Horn in F 2 & 4 (Played in Unison with divisi parts throughout) **[2]**  
Bb Trumpets 1 & 2 **[4; 2 of each]**  
Trombone (Bass Clef) **[2]**  
Tuba **[1]**

## **[Percussionists: 3-5 players required]**

Timpani (set of **4 (if available, 5th timpani will ease performance)**)  
Glockenspiel (*may be better for some ensembles to use 2 in unison*)  
Chimes/Bells  
Concert Bass Drum & Melodic Concert Toms (3 - Low, Mid, High)  
Sus. Cymbal  
Wood Blocks (**2 Pitches**)

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

## **[Strings]**

Violins 1 & 2 (Played in Unison with Divisi parts throughout) **[6 min. 12 preferred]**  
Violas **[2-4]**  
Cellos **[2-3]**  
Contrabasses **[1-2]**

## **AUTHOR'S NOTES:**

"The Long, Arctic Midnight" was written in the beginning as,  
 simply, a challenge for myself,  
 having never composed using  
 11/8 time signature in the past, nor having composed on a larger scale.  
 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 a trained musician,  
 understanding how to read & comprehend musical scores which  
 I'd gained over-time through playing my instrument,  
 and 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 days of 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 both movements that use the chords in  
 a way that creates dissonance, and resolution, in a way  
 that represents the unknown of the moonlit, frozen northern wilderness  
 during arctic winter. These areas should be played following  
 the dynamic markings closely, with balancing adjustments made,  
 as needed, according to the theatre of performance, and the  
 exclusive needs within the ensemble performing the piece.

*Remember! Dynamic volume marks are an attitude! Not a dB level!*

Most importantly, expressiveness is a **required** aspect,  
 where indicated, and where implied. 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, having fun performing this piece is **mandatory**. :)

Make this young mechanic proud!

- Kyle Hilton // Autodidact Composer (2024)

# Movement I: Sunset to Dusk

1 *Carefully, Poco Andante* (♩ = 90)

Flute 1 & 2

Oboe 1 & 2

Clarinet in B $\flat$

Bass Clarinet

Bassoon 1 & 2

F Horn 1 & 3

F Horn 2 & 4

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trombone

Tuba

Timpani

Glockenspiel

Chimes

Bass Drum

Toms

Suspended Cymbal

Wood Blocks

Piano *p*

Violin 1 & 2

Viola

Violoncello

Contrabass

5

Fl. 1 & 2

Ob. 1, 2

Cl. in B $\flat$

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn.

Tba.

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

*p* lightly

*mp* lightly

hard mallets

*mp*

div.

*p* lightly

*mp*

9

Fl. 1 & 2

Ob. 1, 2 *mp*

Cl. in B $\flat$  *mf*

B. Cl. *mf*

Bsn. 1, 2 *mf*

F Hn. 1, 3

F Hn. 2, 4

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2 *mf boldly*

Tbn.

Tba.

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno. *mp* *Ped. Simile*

Vln. 1, 2

Vla.

Vc.

Cb.

13

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

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

Cl. in B $\flat$  *f*

B. Cl. *mf*

Bsn. 1, 2 *mf*

F Hn. 1, 3 *mp*

F Hn. 2, 4 *mp*

Tpt. in B $\flat$  1 *mf*

Tpt. in B $\flat$  2

Tbn. *mp*

Tba.

Timp.

Glock.

Cme. *mf*

BD

Toms

Sus. Cym. *p*

Wd. Bl.

Pno. *mf*

Vln. 1, 2

Vla. *mf*

Vc. *mp*

Cb. *p*

17

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

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

Cl. in B $\flat$   
*pp*

B. Cl.  
*pp*

Bsn. 1, 2  
*f*

F Hn. 1, 3  
*mf*

F Hn. 2, 4  
*mf*

Tpt. in B $\flat$  1  
*f*

Tpt. in B $\flat$  2  
*f*

Tbn.  
*mf*

Tba.  
*mf*

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.  
*mf*

Wd. Bl.

Pno.

Vln. 1, 2

Vla. *tutti*  
*f*

Vc.  
*mf*

Cb.  
*mf*

*tutti*

**A**

With Fervor. Tensely.  
div.

21

Fl. 1 & 2 *f*

Ob. 1, 2 *ff*

Cl. in B $\flat$

B. Cl.

Bsn. 1, 2 *mf*

F Hn. 1, 3 *f*

F Hn. 2, 4 *mf*

Tpt. in B $\flat$  1 *ff*

Tpt. in B $\flat$  2 *mf*

Tbn. *mf*

Tba. *f*

Timp. soft mallets *f*

Glock.

Cme.

BD *mf*

Toms

Sus. Cym. *f*

Wd. Bl.

Pno. *mf* steadily moving

Vln. 1, 2 *mf* div. tutti

Vla. *mf*

Vc. *mf*

Cb. *f*

24 *tutti*

Fl. 1 & 2 *tutti*

Ob. 1, 2 *tutti*

Cl. in B $\flat$

B. Cl. *f* *ff*

Bsn. 1, 2 *f*

F Hn. 1, 3 *f*

F Hn. 2, 4 *f*

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn. *f* *f*

Tba. *f*

Timp. *mf*

Glock.

Cme. *f*

BD

Toms

Sus. Cym. *p* *f* *mf*

Wd. Bl.

Pno.

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

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f*





33

Fl. 1 & 2

Ob. 1, 2

Cl. in B $\flat$

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn.

Tba.

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno.

Vln. 1, 2

Via.

Vc.

Cb.

*f*

*ff*

*mf*

*p*

*sfz*

*f*

*ordinary*

*f*

*Sostenuto*

*Solo*

*tutti*

37

Fl. 1 & 2

Ob. 1, 2

Cl. in B $\flat$

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn.

Tba.

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

*mf*

*f*

*ff*

*pizzicato*

*ordinary*

13

41 **C** *div.*

Fl. 1 & 2 *f*

Ob. 1, 2 *f*

Cl. in B $\flat$  *f*

B. Cl. *f*

Bsn. 1, 2 *f*

F Hn. 1, 3 *f*

F Hn. 2, 4 *f*

Tpt. in B $\flat$  1 *tutti*  
*ff*

Tpt. in B $\flat$  2 *f*

Tbn. *f*

Tba. *f*

Timp. *hard mallets*  
*ff* *mp* *ff*

Glock. *f*

Cme. *f*

BD *f*

Toms

Sus. Cym. *p* *ff*

Wd. Bl.

Pno.

Vln. 1, 2 *f*

Vla. *f*

Vc. *f*

Cb. *f*

45 tutti

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.  
Glock.  
Cme.  
BD  
Toms  
Sus. Cym.  
Wd. Bl.  
Pno.  
Vln. 1, 2  
Vla.  
Vc.  
Cb.

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

D

48

Fl. 1 & 2 *p*

Ob. 1, 2 *p*

Cl. in B $\flat$  *mf*

B. Cl. *mf*

Bsn. 1, 2 *mf*

F Hn. 1, 3 *mf*

F Hn. 2, 4 *mf*

Tpt. in B $\flat$  1 *mf*

Tpt. in B $\flat$  2 *mf*

Tbn. *p*

Tba. *p*

Timp. *mf* *ff* *p* *mf* (soft mallets)

Glock. *p*

Cme. *p*

BD *mf*

Toms *p*

Sus. Cym. *p* *f*

Wd. Bl. *p*

Pno. *mp*

Vln. 1, 2 *p*

Vla. *f*

Vc. *mp*

Cb. *mp*

52

Fl. 1 & 2  
 Ob. 1, 2  
 Cl. in B $\flat$   
 B. Cl.  
 Bsn. 1, 2  
 F Hn. 1, 3  
 F Hn. 2, 4  
 Tpt. in B $\flat$  1  
 Tpt. in B $\flat$  2  
 Tbn.  
 Tba.  
 Timp.  
 Glock.  
 Cme.  
 BD  
 Toms  
 Sus. Cym.  
 Wd. Bl.  
 Pno.  
 Vln. 1, 2  
 Vla.  
 Vc.  
 Cb.

*ff* *p* *mf*  
*ff* *p* *mf*  
*ff* *fff*  
*p* *ff* *p* *mf*  
*pp* *ff* *p* *div.* *mp*  
*p* *f* *p*  
*tutti* *mp* *f* *mp* *f*  
*mp* *f* *mp*  
*p* *ff* *p*  
*p* *ff* *p* *mp*  
*mp* *f* *mf*  
*f* *mf* *f* *Simile*  
*let ring*  
*p* *f*  
*mp* *f* *mp*  
*ff* *f* *p* *mp*  
*f* *p* *mp*

60 *rall.*

Fl. 1 & 2  
Ob. 1, 2  
Cl. in B $\flat$   
B. Cl.  
Bsn. 1, 2  
F Hn. 1, 3  
F Hn. 2, 4  
Tpt. in B $\flat$  1  
Tpt. in B $\flat$  2  
Tbn.  
Tba.  
Timp.  
Glock.  
Cme.  
BD  
Toms  
Sus. Cym.  
Wd. Bl.  
Pno.  
Vln. 1, 2  
Via.  
Vc.  
Cb.

*p*  
*ff*  
*f*  
*p*  
*mp*  
*mf*  
*p*  
*mf*  
*p*  
*mf*  
*p*  
*bartok*  
*mf*  
*p*

67 **E** *Larghetto, Deliberately* (♩ = 63)

Fl. 1 & 2

Ob. 1, 2

Cl. in B $\flat$

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn.

Tba.

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

*div.*

*tutti*

*p*

*mf*

*f*

*ff*

*mp*

*div.*

*p*

*mp*

*f*

*ordinary*

*p*

*mp*

*f*

73

Fl. 1 & 2

Ob. 1, 2

Cl. in B $\flat$

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn.

Tba.

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

*tutti*

*fff*

*f*

*mp*

*p*

*f*

77 *rall.* -----

**F** *Poco Adagio* (♩ = ~76)  
To Piccolo

Fl. 1 & 2

Ob. 1, 2 *div.* *pp*

Cl. in B<sub>♭</sub> *pp*

B. Cl. *mp*

Bsn. 1, 2 *p*

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

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

Tpt. in B<sub>♭</sub> 1 *f* *p*

Tpt. in B<sub>♭</sub> 2 *p*

Tbn. *pp*

Tba. *p*

Timp. *f* *p*

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno. *p*

Vln. 1, 2 *pp*

Vla. *p*

Vc. *mp*

Cb. *pp*

81

Picc.

Ob. 1, 2

Cl. in B $\flat$

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn.

Tba.

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

*mf*

*p*

*tutti*



To Piccolo

88

Picc. *f*

Ob. 1, 2 *f*

Cl. in B $\flat$  *f*

B. Cl. *ff*

Bsn. 1, 2 *f*

F Hn. 1, 3

F Hn. 2, 4

Tpt. in B $\flat$  1 *ff*

Tpt. in B $\flat$  2 *p* *ff*

Tbn.

Tba.

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno. *f Ped. Simile*

Vln. 1, 2 *mf*

Vla. *f*

Vc. *f*

Cb. *f*



94

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

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

Cl. in B $\flat$  *p* *ff* *mf*

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

Bsn. 1, 2 *p* *ff* *mf*

F Hn. 1, 3 *pp* *f* *mf* *div.*

F Hn. 2, 4 *pp* *f* *mf*

Tpt. in B $\flat$  1 *pp* *f* *mf* *p*

Tpt. in B $\flat$  2 *pp* *f* *mf* *p*

Tbn. *pp* *ff* *p* *mf*

Tba. *pp* *ff* *p* *mf*

Timp. *pp* *ff* *p* *mf*

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno. *p* *ff* *mf*

Vln. 1, 2 *p* *ff* *mf* *div.* *Tutti* *div.*

Vla. *pp* *ff* *mf*

Vc. *pp* *ff* *mf*

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

**H**

97

To Flute

This page contains a musical score for measures 97 through 100. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute (Fl.)
- Oboe 1 & 2 (Ob. 1, 2)
- Clarinet in B-flat (Cl. in B $\flat$ )
- Bass Clarinet (B. Cl.)
- Bassoon 1 & 2 (Bsn. 1, 2)
- Flute Horns 1, 3 (F Hn. 1, 3)
- Flute Horns 2, 4 (F Hn. 2, 4)
- Trumpets in B-flat 1 (Tpt. in B $\flat$  1)
- Trumpets in B-flat 2 (Tpt. in B $\flat$  2)
- Trombone (Tbn.)
- Tuba (Tba.)
- Timpani (Timp.)
- Glockenspiel (Glock.)
- Cymbals (Cme.)
- Bass Drum (BD)
- Toms
- Suspended Cymbal (Sus. Cym.)
- Wood Block (Wd. Bl.)
- Piano (Pno.)
- Violin 1 & 2 (Vln. 1, 2)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Cb.)

Key performance markings include dynamics such as *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *p* (piano), as well as articulation like *tutti* and *n* (normal). The piano part features a complex rhythmic pattern with sixteenth-note runs and chords. The woodwind and string parts provide harmonic support with various melodic and sustained lines.



103 (rit.)

Fl. *pp*

Ob. 1, 2

Cl. in B $\flat$  *p*

B. Cl. *ppp*

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

F Hn. 1, 3

F Hn. 2, 4

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2 *p* *ppp*

Tbn. *mp* *ppp*

Tba. *mp* *ppp*

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno. *Slowly* *p*

Vln. 1, 2

Vla. *pp*

Vc. *ppp*

Cb. *mp* *ppp*

# Movement II: Sunrise to Dawn

**A1**

*Andante Moderato* (♩ = 90)

1

Flute

Oboe 1 & 2

Clarinet in B $\flat$

Bass Clarinet

Bassoon 1 & 2

F Horn 1 & 3

F Horn 2 & 4

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trombone

Tuba

Timpani

Glockenspiel **To Concert Toms (Switch to Perc.)**

Chimes

Bass Drum

Toms

Suspended Cymbal

Wood Blocks

Piano

Violin 1 & 2

Viola

Violoncello

Contrabass

7

Fl.

Ob. 1, 2

Cl. in B $\flat$

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn.

Tba.

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

*mf* *p* *con vibrato* *ordinary* *p* *mf* *ff* *p* *mf* *mp* *mf* *f* *mf* *p* *mf* *f* *mf* *p* *mf* *f* *mf* *p* *mf* *mf* *f* *Ped. Simile* *mf* *mf*

**B1**

To Piccolo

14

Fl. *mf* *mp* *p*

Ob. 1, 2 *mp*

Cl. in B $\flat$  *mf*

B. Cl. *mp*

Bsn. 1, 2 *mp*

F Hn. 1, 3

F Hn. 2, 4 *mp*

Tpt. in B $\flat$  1 *mp* *ff* *p*

Tpt. in B $\flat$  2 *mp*

Tbn. *mp* *p*

Tba. *mp* *p*

Timp. *mp*

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno. *mf*

Vln. 1, 2 *mp*

Vla. *p*

Vc. *mp* *p*

Cb. *mp*

21 rall. -----

**Woodwind Section:**  
Picc. *mf* *n*  
Ob. 1, 2 *mp* *pp*  
Cl. in B $\flat$  *mp* *pp*  
B. Cl. *mf* *pp*  
Bsn. 1, 2

**Brass Section:**  
F Hn. 1, 3 *mf*  
F Hn. 2, 4 *mf*  
Tpt. in B $\flat$  1 *mf*  
Tpt. in B $\flat$  2 *mf*  
Tbn. *mf* *mf*  
Tba. *mf* *mf*

**Percussion Section:**  
Timp.  
Glock.  
Cme.  
BD  
Toms  
Sus. Cym.  
Wd. Bl.

**String Section:**  
Pno. *mf* *3*  
Vln. 1, 2 *mf* *p*  
Vla. *mf* *p*  
Vc. *mf*  
Cb. *mf*

**C1** *Sostenuto, Poco Adagio* (♩ = 80)

27 (rall.) ----- Adagio (♩ = 70) To Flute

Picc. *f*

Ob. 1, 2 *ff*

Cl. in B $\flat$  *ff*

B. Cl. *f*

Bsn. 1, 2 *f*

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

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

Tpt. in B $\flat$  1 *mp* *ff*

Tpt. in B $\flat$  2 *mp* *f*

Tbn. *mp* *f*

Tba. *mp* *f*

Timp. *f* *mp*

Glock. *f* *mp*

Cme. *f* *mp*

BD *f* *mp*

Toms *f* *mp*

Sus. Cym. *p* *mf*

Wd. Bl. *p* *mf*

Pno. *f*

Vln. 1, 2 *f* *div.*

Vla. *f*

Vc. *f*

Cb. *f*

33

Fl.

Ob. 1, 2

Cl. in B $\flat$

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn.

Tba.

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

8

*ff*

*f*

*mp* < *ff*

*ff*

*f*

*mp* < *ff*

*mp*

tutti

div.

39 **D1**

Fl. *ff* Solo *f*

Ob. 1, 2 *mp* Solo *f*

Cl. in B $\flat$  *mp* *p*

B. Cl. *mp* *p*

Bsn. 1, 2 *mp* *mp*

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

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

Tpt. in B $\flat$  1 *f* *mp*

Tpt. in B $\flat$  2 *mp* *p*

Tbn. *mp* *p*

Tba. *mp* *p*

Timp. *mp* *p*

Glock.

Cme.

BD

Toms

Sus. Cym. *f*

Wd. Bl.

Pno.

Vln. 1, 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mf* *p*



**E1**

50 **E1**

Fl. *tutti*  
*ff*

Ob. 1, 2 *tutti*  
*ff*

Cl. in B $\flat$  *ff*

B. Cl. *f*

Bsn. 1, 2 *f*

F Hn. 1, 3 *tutti*  
*f*

F Hn. 2, 4 *f*

Tpt. in B $\flat$  1 *ff*

Tpt. in B $\flat$  2 *f*

Tbn. *f*

Tba. *f*

Timp. *f* *mp* *ff* *f*

Glock. -

Cme. -

BD *f*

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

Sus. Cym. *f*

Wd. Bl. -

Pno. *f*

Vln. 1, 2 *f*

Vla. *f*

Vc. *f*

Cb. *ff*

54

Fl.

Ob. 1, 2

Cl. in B $\flat$

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn.

Tba.

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

*p*

*p*

*ff* con vibrato Solo

*mp*

*ff* div.

*p* tutti

*p*

*p*

*p* *mp* *mf*

*p*

*p*

*mp* *ff* *f*

*mp*

*mp*

*p*

*p*

*p*

*p*

**F1** Adagio (♩ = 70)

62

Fl. *pp*

Ob. 1, 2 *pp*

Cl. in B $\flat$  *p*

B. Cl. *p*

Bsn. 1, 2 *p*

F Hn. 1, 3 *mf* *pp* *div.*

F Hn. 2, 4 *pp*

Tpt. in B $\flat$  1 *mp*

Tpt. in B $\flat$  2 *pp*

Tbn. *pp*

Tba. *pp*

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno. *legato* *mp Ped. Simile*

Vln. 1, 2 *mf* *pp*

Vla. *f* *pp* *p*

Vc. *pp* *p*

Cb. *pp* *p* *mf*

*p* *mf*

69

Fl.

Ob. 1, 2

Cl. in B $\flat$

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn.

Tba.

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno.

Vin. 1, 2

Vla.

Vc.

Cb.

*pp*, *p*, *mp*, *mf*, *f*, *n*, *legato*, *tutti*, *Solo*

73 **To Piccolo**

Fl. *fp*

Ob. 1, 2 *fp*

Cl. in B $\flat$  *fp*

B. Cl. *fp*

Bsn. 1, 2 *fp*

F Hn. 1, 3 *fp*

F Hn. 2, 4 *fp*

Tpt. in B $\flat$  1 *ff* *mf* *fp*

Tpt. in B $\flat$  2 *ff* *mf* *fp*

Tbn. *fp*

Tba. *fp*

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno. *fp*

Vln. 1, 2 *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

76

Picc. *mf*

Ob. 1, 2 *mf*

Cl. in B $\flat$  *mf*

B. Cl. *mf*

Bsn. 1, 2 *mf*

F Hn. 1, 3 *mf*

F Hn. 2, 4 *mf*

Tpt. in B $\flat$  1 *ff*

Tpt. in B $\flat$  2 *ff*

Tbn. *mf*

Tba. *mf*

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno. *mf*

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

Vla. *mf*

Vc. *mf*

Cb. *mf*

78

Picc.

Ob. 1, 2

Cl. in B $\flat$

B. Cl.

Bsn. 1, 2

F Hn. 1, 3

F Hn. 2, 4

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn.

Tba.

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

*f*

*p*

*mf*

*pp*

8

7

81

Picc. *n* *f*

Ob. 1, 2 *n* *f* Solo

Cl. in B $\flat$  *n* *f* *ff* Solo

B. Cl. *pp*

Bsn. 1, 2 *pp* *mf*

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

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

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn. *f* *mf*

Tba. *mp*

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno.

Vln. 1, 2

Vla.

Vc.

Cb.

84

Picc. *pp*

Ob. 1, 2 *mp* *pp*

Cl. in B $\flat$  *p*

B. Cl.

Bsn. 1, 2 *mp* *pp*

F Hn. 1, 3 *pp*

F Hn. 2, 4 *pp*

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Tbn. *pp*

Tba. *p*

Timp.

Glock.

Cme.

BD

Toms

Sus. Cym.

Wd. Bl.

Pno. *p*

Vln. 1, 2

Vla.

Vc. *n*

Cb. *pp*