

Steven Juliani

# IN THE DARK LIGHT

2016

for 8 horns

Transposed Score

Duration: ca. 7 minutes

In The Dark Light was written shortly after the presidential election in 2016.

Contemplating the election, Neil Gabler wrote:

America died on Nov. 8, 2016, not with a bang or a whimper, but at its own hand via electoral suicide. We the people chose a man who has shredded our values, our morals, our compassion, our tolerance, our decency, our sense of common purpose, our very identity — all the things that, however tenuously, made a nation out of a country. Whatever place we now live in is not the same place it was on Nov. 7. No matter how the rest of the world looked at us on Nov. 7, they will now look at us differently. We are likely to be a pariah country. And we are lost for it. As I surveyed the ruin of that country this gray Wednesday morning, I found weary consolation in W.H. Auden's poem, September 1, 1939, which concludes:

Defenseless under the night  
Our world in stupor lies;  
Yet, dotted everywhere,  
Ironic points of light  
Flash out wherever the Just  
Exchange their messages:  
May I, composed like them  
Of Eros and of dust,  
Beleaguered by the same  
Negation and despair,  
Show an affirming flame.

This piece explores the concepts of light and dark, hope, despair and affirmation, as embraced in Auden's poem and Gabler's writing.

Ultimately the piece embraces Auden's wish for an affirming flame.

In The Dark Light was awarded Third Prize in the 2017 Twin Cities Horn Club International Composition Competition for Large Horn Ensemble.

The Twin Cities Horn Club premiered In The Dark Light on September 10, 2017, conducted by Herb Winslow in Woodbury, Minnesota.

for study only

# IN THE DARK LIGHT

for the Twin Cities Horn Club

8 HORN VERSION

Composed by  
STEVEN JULIANI  
(2016)

Solemn  $\text{♩} = 48$

1 *mp*

2 *mp* *mf*

3 *mp* *mf*

4 *mf*

5 breathe when necessary, staggered *pp*

6 breathe when necessary, staggered *pp*

7 breathe when necessary, staggered *pp*

8 *pp*

1 *f*

2 *f*

3 *mp* *mf* *mp* *sub. f*

4 *mf* *sub. f*

5 *pp*

6 *pp*

7 *pp*

8 *p* *pp*

Faster  $\text{♩} = 96$

1 *mp*

2 *mp*

3 *mp*

4 *mp*

5 *mp*

6 *mf* *sub. f* *f* *mf*

7 *mf* *sub. f* *f* *mf*

8 *mf* *sub. f* *f* *mf*

Solo

1 *mf* *f*

3 *p*

4 *p*

5 *p*

6 *p*

7 *p*

8 *p*

16 *p*

1 *mf*

2 Solo *mp* *f*

3

4

5

6 *mf*

7 *mf*

8 *mf*

20

1 *mf* *f*

2 *mf* *f* *pp*

3 *f* *mf* *f* *pp*

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

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

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

7 *f* *mp*

8 *f* *mp*

24 *f* *mp*

Much slower ♩=54

1 *p* *+*

5 *p* *+*

6 *p* *+*

7 *p* *+*

8 *p* *+*

31

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Solo (Open)

36

52

Faster ♩=80

43

A bit faster than before ♩=100

55

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Musical score for page 7, measures 61-70. The score consists of 8 staves. Staves 1 and 2 are vocal parts with dynamics *mf* and *mp*. Staves 3-8 are piano accompaniment. Dynamics include *mf*, *mp*, *f*, and *mp*. Large numbers 3/4 and 4/4 are placed over the piano part.

Musical score for page 8, measures 71-80. The score consists of 8 staves. Staves 1 and 2 are vocal parts with dynamics *f*. Staves 3-8 are piano accompaniment. Dynamics include *f* and *mp*. Large numbers 5/4, 3/4, 4/4, 5/4, and 4/4 are placed over the piano part.

Musical score for page 7, measures 67-70. The score consists of 8 staves. Staves 1-3 are vocal parts with dynamics *f*. Staves 4-8 are piano accompaniment. Dynamics include *f* and *ff*. Large numbers 4/4, 3/4, 4/4, and 5/4 are placed over the piano part.

Musical score for page 8, measures 77-80. The score consists of 8 staves. Staves 1-3 are vocal parts with dynamics *mp* and *mf*. Staves 4-8 are piano accompaniment. Dynamics include *mp* and *mf*. A large number 3/4 is placed over the piano part.

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85

89

93

97

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Much slower  $\text{♩} = 72$   
*molto legato*

5  
6  
7  
8  
102

1  
2  
3  
4  
5  
6  
7  
8  
105

1  
2  
3  
4  
5  
6  
7  
8  
108

1  
2  
3  
4  
5  
6  
7  
8  
111

114

*f* *f* *f* *f* *f* *f* *f* *f*

*molto* *molto* *molto* *molto* *molto* *molto* *molto* *molto*

A bit faster than before ♩=104

117

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

*f* *f* *f* *f* *f* *f* *f* *f*

121

*f* *f* *f* *f* *f* *f* *f* *f*

*sub. f* *sub. f* *sub. f* *sub. f* *sub. f* *sub. f* *sub. f* *sub. f*

125

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

*f* *f* *f* *f* *f* *f* *f* *f*

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*



Musical score for page 15, measures 131-140. The score consists of eight staves. Staves 1 and 2 are marked *mf*. Staves 3 and 4 have a long melodic line that starts with a *f* dynamic. Staves 5 and 6 are in bass clef. The piece concludes with a *f* dynamic on the final notes.

131

Musical score for page 15, measures 135-140. The score consists of eight staves. Staves 1-4 are marked *f* and labeled 'lead line'. Staves 5-8 are in bass clef. Large numbers '6' and '5' are written vertically on staves 5 and 6 respectively, and '4' and '4' on staves 7 and 8. The piece concludes with a *f* dynamic.

135

Musical score for page 16, measures 141-150. The score consists of eight staves. Staves 1-4 are marked *ff* and labeled 'Bells up'. Staves 1-4 are marked *pp* and labeled 'Bells down'. Staves 5-8 are in bass clef. Large numbers '5' and '6' are written vertically on staves 5 and 6 respectively, and '4' and '4' on staves 7 and 8. The piece concludes with a *pp* dynamic.

141

Musical score for page 16, measures 144-150. The score consists of eight staves. Staves 1-2 are marked *mp*. Staves 3-4 are marked *mp*. Staves 5-8 are marked *pp*. A 'long hold' marking is present above staff 1. Large numbers '6' and '4' are written vertically on staves 5 and 6 respectively. The piece concludes with a *pp* dynamic.

144

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*for study only*