

PERUSAL SCORE

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ZERO G

FOR TRUMPET AND TAPE

Eris DeJarnett

Commissioned by Garrett Klein

The logo consists of the word "eris" in a white, lowercase, cursive script font, centered within a solid black square.

eris

I think there's one universal truth among composers (or, at least, as universal as it gets): space is cool. This is true of lots of other folks, too, but it's not at all uncommon to find composers inspired by the great inky darkness and everything within it. I've already counted myself among them; *Zero G* is not my first foray into space-inspired titles. It is, however, my first time using sounds *from* space.

Several years ago, NASA started releasing samples and short clips on their SoundCloud account, and creatives everywhere started digging in. Not only were the sounds new, they were *interesting*, and begging to be put together and flipped upside down and made into something entirely different. I started playing with them, editing them, working them into something, but the piece didn't have a purpose. I didn't have a performer for it. The work fell into the "maybe someday" pile.

"Someday" arrived in the form of Garrett Klein, who was looking for a new, exciting piece that would function as an opener for a clinic, recital, or master class even when a good warm-up hadn't been in the cards that morning. Inspired by his playing (and his willingness to geek out over space noises with me), I picked up where I'd left off, discovering that all those threads of a piece needed was the right trumpet part to bring them to life. *Zero G* is both an invitation into the unknown and a celebration of friendship, collaboration, and that fundamental truth: when we look up at the night sky, we always feel like there's more out there to discover.

Performance notes:

Zero G is a short work that allows the performer to improvise, taking inspiration from the tape and their own existence during each iteration. The piece comes in two forms; the first, clocking in at about 3'45", is in exact alignment with the score. The extended cut, which runs closer to 4'15", features additional content at the beginning of the piece. As such, measure 1 starts about thirty seconds in. I suggest the performer listens closely for the first JFK quote, in measure 3, to ensure they are in the right place when playing from the extended cut. For those just learning the piece for the first time, I've included two versions of each track: one performance version and one with a click track to aid in practicing.

In the standard cut, there are two opportunities for the performer to improvise: measures 55-64 and measures 94-118. This allows the performer to either introduce their own motives early on and circle back to them toward the end of the work or to incorporate two separate sections of their own making into the piece. All techniques are welcome when improvising. Mutes may also enhance a performance, but because I want the trumpeter to be able to choose their own adventure, they are not specified in the score.

Notation:



In the tape part, this symbol, similar to the “play” icon you’d find on your favorite remote, indicates a passage of speech in the track. The text spoken is above the measure, and a beam extends from the icon to show the total duration.

The tape part involves several different noteheads and the use of spatial notation. These are all used purely to visually distinguish one sound or passage from another, particularly when multiple events happen simultaneously. Some dynamics are provided, but it is expected that the performer will become aware of tape levels through consistent practice.



In the trumpet part, a square notehead indicates that air should be blown through the trumpet while the indicated fingering is held down.

Style and concept of sound:

Overall, *Zero G* should be thrilling and reasonably upbeat. Though the improvisation sections are left entirely up to the performer, it is critical that the energy of the piece is maintained. The work has intentionally been written to begin with long tones and approachable intervals and fingerings; the middle of the piece is by far the busiest and most technically challenging. A successful performance of *Zero G* will be equal parts mysterious lines darting around the room and soaring, bold trumpet playing.

Duration: 3’45”-4’15”

*For Garrett, who I will always describe as
“indomitable”.*

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Energetic, ♩ = 132

Trumpet in B♭

Tape

mp *f*

tr

"I believe that this nation should commit itself to achieving the goal, before this decade is out, of landing a man on the moon and returning him safely to the earth."

9

tr

mp *f* *mp*

syncopated beeps start

17

24

25

mp *mf*

"We choose to go to the moon and do the other things, not because they are easy, but because they are hard."

32

33

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

kick drum starts (faint)

41

37

kick drum

mp *p* *f* *mp*

42

mf *cresc.*

46

cresc.

49

49

cresc.

"Because the gods will serve to organize and measure the best of our energies and skills."

52

ff slide

high, hollow noise

57

55

"...the best of our energies and skills."

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61 65

mf

syncopated beeps

"We choose to go to the moon."

68

mp p f

"We choose to go to the moon."

73 78

ff

"We choose to go to the moon and do the other things, not because they are easy, but because they are hard."

Saturn V

Everything joins

80

ff

"We choose to go to the moon."

84 86

mf mp dim.

"...and returning him safely to the earth."

89 94

mf

"We choose to go to the moon."

"...and returning him safely to the earth."

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97 102

high, hollow noise

104

110

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117 119

mp dim. al niente

syncopated beeps re-enter

121

"Roger, zero G and I feel fine."