

# PERUSAL SCORE

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to obtain a performance copy, visit  
<https://erisdejarnett.com>

*silhouettes*

for trumpet, trombone, and piano

Eris DeJarnett

5'10"

*eris*



Everyone, I like to think, has those moments where they look across a room or an airport or at the person a few feet away and get a fleeting glimpse of what life is like for the mysterious *other*. Our individual senses of self can be so overpowering that we forget each human around us is experiencing the world in the first person. The reminder is often jarring. Though I have these moments occasionally in real life, it comes rushing back to me every time I look at the cover of The Statistical Probability of Love at First Sight by Jennifer E. Smith, a scribbled-on picture of a couple kissing, shot at a distance. The book itself brings up questions of fate and forgiveness, but there's an underlying theme that you can't judge a person's motivations for an endeavor based solely on the formal wear they're carrying with them.

As I crafted *silhouettes*, I tried to keep all this in mind - to create musical vignettes representing brief exchanges that could mean something entirely different to the performers and audience than they mean to me. Each movement has its own flavor, whether evoking nostalgia, tension, or a moment of reprieve, and the piece itself is formatted rather like a book: a prologue, an epilogue, and the traditional flow of tension and release, culminating in *iv. run run run*. Performers should approach this piece with an inquisitive mindset; just as no two observed interactions imply exactly the same meaning, no two performances should be identical.

Notes to the performers:

The first and fifth movements should always appear related but do not have to be identical in intention or realization.

Fermatas in the second movement may vary in length. The main goal is to not sound like these sections are in strict time.

Phrase extensions in the third movement should be treated as (mostly) organic material and (absolutely) not as interruptions.

The fourth movement is the most musically tense and as such needs to be approached with care. This is also the movement in which the piano is dominant. Brass players should be sure to read dynamics as printed; remember, for the most part, you're filling more textural roles in this movement.

Don't forget to flutter tongue.

*Commissioned by Willis Dotson  
and Jared Jarvis.  
Thanks for believing in me.*

# silhouettes

*i. spun, in glass (prologue)*

Eris DeJarnett  
(2018)

Lightly, ♩ = 120  
in stand

Trumpet in C

*p*

Trombone

in stand

*p*

Lightly, ♩ = 120

Piano

*mp*

*8va*

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5

C Tpt.

Tbn.

*pp sub.* *p sub.*

**A**

Pno.

*mp*

*8va*

9

to open -----> open

C Tpt.

Tbn.

Pno.

8va

mf

10

open

mf

C Tpt.

Tbn.

Pno.

B

B

15

2

f

f

C Tpt.

Tbn.

Pno.

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18

C Tpt.

Tbn.

Pno.

*mp*

C

21

C Tpt.

Tbn.

Pno.

*p*

*pp sub.* *p sub.*

*8va*

*mp*

C

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25

C Tpt.

Tbn.

Pno.

*mp*

*8va*

ii. up up down

Menacing, ♩ = 80

C Tpt.

Tbn.

Menacing, ♩ = 80

Pno.

5 molto accel. . . . . D a tempo

C Tpt.

Tbn.

molto accel. . . . . D a tempo

Pno.

10 molto accel. . . . .

C Tpt.

Tbn.

molto accel. . . . .

Pno.

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8

**E** a tempo

C Tpt.

Tbn.

Pno.

*sf* *mf* *ff* *mp*

*sf* *f* *mf* *ff* *mp*

*sf* *sf* *sf* *sf*

**E** a tempo

C Tpt.

Tbn.

Pno.

*ff* *p*

*ff* *p*

*sf*

*ff*

**F**

C Tpt.

Tbn.

Pno.

*pp* *sf*



iii. learning to dance

Nostalgic, ♩ = 100

C Tpt.

Tbn.

Pno.

Nostalgic, ♩ = 100

*p*

9

C Tpt.

Tbn.

*mp*

G

Pno.

G

C Tpt.

Tbn.

*mp*

Pno.

H

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25

C Tpt.

Tbn.

Pno.

**I**

*mp* *mf*

*mf*

31

C Tpt.

Tbn.

Pno.

**J**

*mp*

*mp*

*p*

38

C Tpt.

Tbn.

Pno.

*cresc.*

*cresc.*

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K

45

C Tpt.

Tbn.

Pno.

*f* *n* *f* *p*

K

50

C Tpt.

Tbn.

Pno.

*f* *p*

*iv. run, run, run*

Deranged, ♩ = 132

C Tpt.

Tbn.

*ff fp f*

*ff fp f*

Deranged, ♩ = 132

Pno.

*ff*

C Tpt.

Tbn.

*p f*

*p mf p*

Pno.

*dim.*

C Tpt.

Tbn.

mute in (quick)

mute in (quick)

*p*

*p*

Pno.

*dim.*

*mf*

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10

C Tpt.

Tbn.

Pno.

M

C Tpt.

Tbn.

M

Pno.

16

C Tpt.

Tbn.

Pno.

*ff fp f*

*ff fp f*

*f*

*f*

mute out (quick)

mute out (quick)

19

C Tpt.

Tbn.

**N** open

*mf*

open

*mf*

Pno.

**N**

*ff*

with pedal

23

C Tpt.

Tbn.

*ff*

Pno.

27

C Tpt.

Tbn.

*ff fp*

*f*

*ff fp*

*f*

Pno.

*mp*

*ff*

*8va*

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31

C Tpt.

Tbn.

Pno.

*ff fp f ff fp*

0

34

C Tpt.

Tbn.

Pno.

*f ff*

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36

C Tpt.

Tbn.

Pno.

*ff ff*

*v. spun again (epilogue)*

Fading away, ♩ = 110  
cup mute

C Tpt. *p*  
Tbn. *p*  
cup mute

Fading away, ♩ = 110

Pno. *mp*  
8va

5  
C Tpt.  
Tbn.

Pno. *rit.* *(mp)*  
8va

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