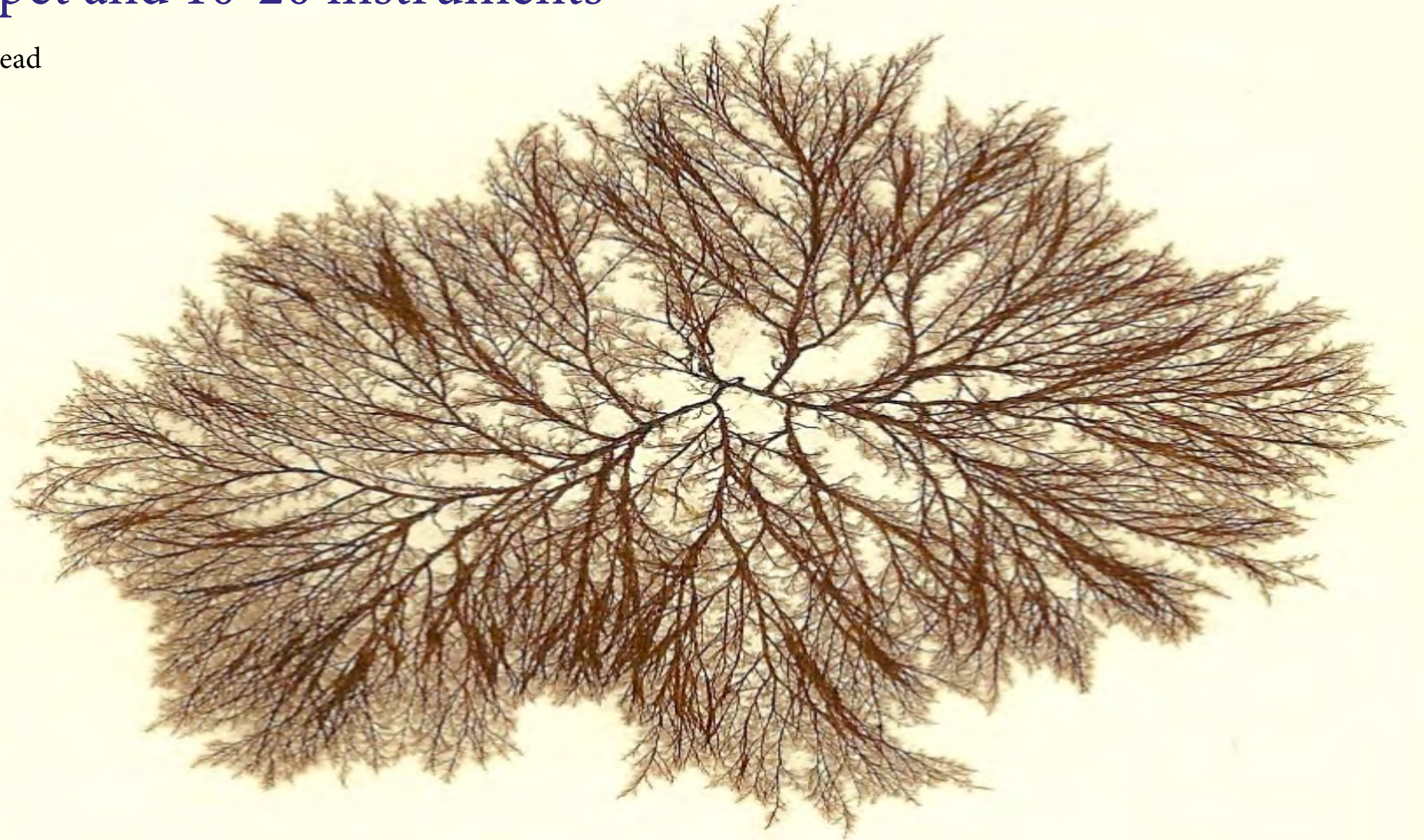


# Snow bloom (Ochromonas)

for trumpet and 10-20 instruments

for Glen Whitehead



*Ben Leeds Carson 2010*

# SNOW BLOOM (OCHROMONAS)

Ben Leeds Carson 2010  
for Glen Whitehead

5

9

Trumpet, lead bari - sax  
between the given group  
during each fermata,  
repeating each a number of  
times, and ornamenting with  
1-2 simple neighbor gestures.

mf f  
pp mp

trumpet  
in B $\flat$

$\bullet = 64$   
*sempre, out of time*

ALEPH (stems-up notes): espressivo, countermelodies  
to trumpet and bari sax.

NIM (stems-down notes): make a dull,  
lifeless sound, like an unidentifiable  
electrical hum.

bari sax  
in E $\flat$

mf f

a in B $\flat$

$\bullet = 59$   
p mf

a-Alef and a-Nim alternate  
between upper and lower  
voices, repeating at will.  
Bottom voice treats rest at any  
desired length, and signals  
voice alternation by switching  
to top.

b

p pp p pp p

Watch r-Nim for  
cue of the beat-2  
fermata; r-Nim  
cues when  
trumpet and bari  
sax have reached  
a resting point  
with the second  
of the four  
intervals.

p

$\bullet = 59$  mf  $\bullet = 64$  5 9

q in E $\flat$

mf p

r

p

ensemble transposing score

ORGANUM: For each fermata, Alef chooses one note from the staff below. Nin chooses two and alternates between them in a slow, unpulsed tremelo. Choose a note roughly corresponding to the height of your position in the score. Nin: choose the second of two notes freely.

12 =50

**a**

**b**

**p**

**q**

**r**

concert:

ensemble transposing score

2

16 trumpet in B $\flat$

20

Alef Stems up, small noteheads: minimal noise, tightly focused, likse a sin tone.

in B $\flat$

Alef Stems up, small noteheads: minimal noise, tightly focused, likse a sin tone.

16

20

in E $\flat$

BRIGHT: Nim: strengthen & weaken upper partials to foreshadow Alef pitch.

Alef Stems up, small noteheads: minimal noise, tightly focused, likse a sin tone.

= *glissando con portamento*. Rest on the pitch you arrive upon shortly after your attack, settling into the harmony of the group. Once at rest, begin an even mixture of portamenti (pitch sliding) and specific pitch changes on a path to the target note in the next measure. Change your direction and approach frequently. The fermatta ends when Nim(a) hears a complete arrival and sets the tempo of bar 60.

mf

Trumpet collaborates with b-Nim to form a dialogue of irregular but steady pulses on this pitch, varied only through occasional alternation to the octave below it.

Sustain ultra-slow alternation between two of the four selected pitches, or 1-octave transpositions of them. Swell gently in and out of each note as it is reached. Stagger-breathe, but do not produce noticeable gaps in the sound.

Without decrescendo, cease and restore sounding on precise cues from q-Alef. At each onset, r-Nim. Should begin at approximately C $\flat$  and rise slowly to C before q-Alef offers the next cue.

# DOUBLE TRIO

24

28

Musical score for measures 24-28. The score is for a double trio, consisting of three parts: p (piano), q (quintet), and r (rhythm section). The key signature is E-flat major (three flats). The time signature is 6/4. The score features a complex melodic line in the p part, with a long phrase spanning measures 24-28. The q part provides harmonic support with chords and moving lines. The r part features a bass line with a triplet in measure 25 and a dynamic marking of *mp* in measure 26.

Musical score for measures 32-36. The score continues the double trio with parts p, q, and r. The key signature remains E-flat major. The time signature changes to 3/4 in measure 32 and then to 4/4 in measure 33. The p part features a triplet in measure 32 and a dynamic marking of *pppp* in measure 33. The q part has a dynamic marking of *pppp* in measure 33. The r part has a dynamic marking of *mp* in measure 33. The score concludes with a *ppp* dynamic marking in measure 36.

44

*p*

*mp*

*mp*

*mp*

48

bari sax  
in Eb

*mp*

52 *ppp*

48

q: alef & nim trade places on repeat





72 trumpet in B $\flat$

**a & b**  
(concert pitches)

Slow tremelo  
between concert C, E $\flat$ , F $\sharp$   
(pick two).

72 q in E $\flat$

r

76

added noise

play C & E $\flat$  here.

pppp

less

more

Diminuendo only until control of noise falters, then allow the sound to cease erratically. Imitate the rhythms that result, with decreasing frequency through m 83.

play F here.

80

p

q in E $\flat$

r

84

mfpp

88