

Currents (2012)
for 8 musicians and live electronics
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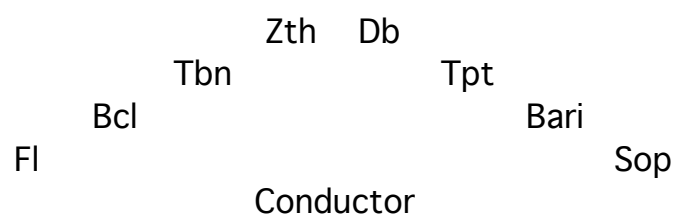
for 8 musicians and live electronics

Flute in C
Bass Clarinet in Bb
Soprano Saxophone
Baritone Saxophone
Trumpet in Bb
Trombone
Center-Bridge Zither
Double Bass

A = 427 Hz
Score is written in C
Duration: ca. 7 minutes

Performance Notes:

The general quality of the piece is a sustained flow of sound emanating from the 60-cycle hum of electrical currents running through the performance space. The ensemble tunes down (approximately a $\frac{1}{4}$ tone) to A = 427. Concert 'B' should then be in tune with the hum of the amplifiers. Guitar feedback serves as the model for the dynamic swells – crescendo from and diminuendo to silence with *ad libitum* timbre trills and microtonal pitch-bends. Bar lines serve as a means of synchronization; metric accentuation of beats is to be avoided. The tempo should remain fluid and flexible. Below is a suggested setup; other configurations are possible.



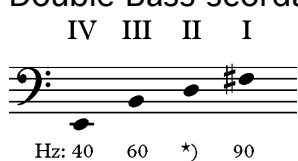
Center-bridge zither: outer strings are always bowed. Poster tack attached to nodes of the inner strings to produce "bell-like" sonorities when plucked.

Scordatura:



Double Bass: sounds an octave lower, including harmonics.

Double Bass scordatura:



*) D string is not played.

Live Electronics: Operated by trumpet player. Technical specifications: one guitar amplifier with two channels (i.e. Fender Twin), an electric guitar, and a volume pedal. Channel 1 is connected to the guitar via the volume pedal. It is used in mm. 83-93 to produce guitar feedback swells. Channel 2 requires a 'tremolo' effect. Tremolo Depth is set to the maximum. Tremolo Speed and Channel 2 volume controls are gradually increased beginning in m. 56 to create accelerating pulses of amplifier hiss.

Guitar scordatura:



21 22 23 24 25 26 27 28 29 30

Fl. *p*

B. Cl. *p*

S Sax *p*

B Sax *p*

Tpt. *p* mute off

Tbn. *p* mute off

Zth. *p* "bell tones" l.v.

Db. *p*

31 32 33 34 35 36 37 38 39 40

Fl. *p* overblow harmonic

B. Cl. *p*

S Sax *p* *mf*

B Sax *mp* *mf*

Tpt. *p*

Tbn. *mp* *p*

Zth. *p* *pp* *p*

Db. *pp* *p* *mf*

41 42 43 44 45 **B** 46 47 48 49 50

Fl. *mf* *p* expressive swells within dynamic; color trills to m. 74

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

S Sax *p* *mf* *mf* *p* *mf*

B Sax *p* *mf* *p* *mf*

Tpt. *p* *p* *p* *p* *mf*

Tbn. *p* *p* *mp* *mf* *p* *mf*

Zth. *p* *p* improvise on F# harmonics (6-15)

Db. *p* *p* sul pont.

51 52 53 54 55 **C** 56 57 58 59 60

Fl. *p* *p* *p* *p*

B. Cl. *mp* *p* *mp* *p* *mf* *p*

S Sax *p* *mf* *p* *mf*

B Sax *p* *mp* *p* *p* *mp* *p* *mp*

Tpt. *mp* *mp* *p* *mf*

Tbn. *p* *p* *p* *mp* *p* *mp* *p*

Zth. sul pont.

Db. *pp* *p* *mp* *p* *mp*

Turn up tremolo speed/volume incrementally, reaching maximum intensity of accelerating pulses of hiss in m. 86
Tremolo Speed: 0 TS: 1

61 62 63 64 65 **D** 66 67 68 69 70

Fl. *p* < > *p* < > *p* < > *p* < >

B. Cl. *mf* *p* *mf* *p* *mf* *p* *mp* *p* *p* *mp*

S Sax *p* *mf* *p* *mf* *pp* *p* *pp* *pp* *p*

B Sax *p* *p* *mp* *p* *mp* *p* *p* *mp*

Tpt. *p* *mf* *p* *mf* *p* *mp* *p*

Tbn. *p* *mp* *p* *mp* *p* *p* *mp* *p* *mp* *p*

Zth. —————→

Db. *p* *p* *mp* *p* *p*

TS: 2 TS: 3 TS: 4

expressive

71 72 73 74 **E** 75 76 77 78

Fl. *p* < > *p* < > *p* *mf* *p*

B. Cl. *p*

S Sax *pp* *pp* *p* *pp* *p* *mp* *p* *p* *mp*

B Sax

Tpt. *p* *mp* *p* *p* *mp* *p*

Tbn. *p* *mp* *p* *mf* *p* *p* *mf*

Zth. —————→

Db. *mp* *p* *p* *mf* *p* *p*

TS: 5 TS: 6 TS: 7

overblow harmonic

79 80 81 82 83 84 85 86

Fl. *p* *mf* *p* *espressivo* *pp* *p* *pp* *p*

B. Cl. *p* *mp* *p* *p* *mf* *p*

S Sax *p* *pp* *p* *pp* *espressivo*

B Sax *p* *mp* *p* *p* *mf* *p*

Tpt. *p* *mp* *p* TS: 8 *mp* *mf* TS: 9 TS: 10

Tbn. *p* *p* *mf* *p*

Zth. *espressivo* *p* *p* *mp* *mp* *p* *p* *mp*

Db. *mf* *p* *p* *mp* *p* *mf*

guitar feedback w/ volume pedal

F 87 88 89 90 91 92 93 94 95 96 97

Fl. *p* *ff* *fff* *pp* 5-10" *morendo niente*

B. Cl. *p* *ff* *fff* *overblow* *whistle tone*

S Sax *f* *ff* *fff* *overblow*

B Sax *p* *ff* *fff* *overblow*

Tpt. TS: 10 → TS: 5 *mf* *ff* *fff* *morendo niente*

Tbn. *mf* *ff* *fff*

Zth. *p* *f* *p* *arco SP *)* *ppp* *morendo niente*

Db. *p* *ord.* *scratch tone* *pizz l.v.* *ppp* *morendo niente*

guitar feedback with volume pedal

Turn down tremolo volume to '0'

*) harmonic gliss. to end of fingerboard, mostly noise