

Dedicated to Mr. Doug Van Fleet as a gift from the students and parents of the St. Mary School Music Program, Paducah, Kentucky

CURRENTS

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	2	1st Horn in F	WORLD PARTS <i>Available for download from</i> www.alfred.com/worldparts
3	1st C Flute	2	2nd Horn in F	
3	2nd C Flute	2	1st Trombone	
2	Oboe	2	2nd Trombone	
2	Bassoon	2	3rd Trombone	
3	1st B \flat Clarinet	2	Baritone	
3	2nd B \flat Clarinet	1	Baritone Treble Clef	
3	3rd B \flat Clarinet	4	Tuba	
2	E \flat Alto Clarinet	3	Mallet Percussion (Bells, Marimba, Chimes)	
2	B \flat Bass Clarinet	1	Timpani	
2	E \flat Contra Alto Clarinet	4	Percussion I (Triangle, Snare Drum, Bass Drum, Claves, Cabasa, Concert Toms)	
2	1st E \flat Alto Saxophone	3	Percussion II (Crash Cymbals, Suspended Cymbals, Bar Chimes)	
2	2nd E \flat Alto Saxophone			
1	B \flat Tenor Saxophone			
1	E \flat Baritone Saxophone			
3	1st B \flat Trumpet			
3	2nd B \flat Trumpet			
3	3rd B \flat Trumpet			
				1st Horn in E \flat
				2nd Horn in E \flat
				1st Trombone in B \flat Bass Clef
				2nd Trombone in B \flat Bass Clef
				3rd Trombone in B \flat Bass Clef
				1st Trombone in B \flat Treble Clef
				2nd Trombone in B \flat Treble Clef
				3rd Trombone in B \flat Treble Clef
				Baritone in B \flat Bass Clef
				Tuba in E \flat Bass Clef
				Tuba in E \flat Treble Clef
				Tuba in B \flat Bass Clef
				Tuba in B \flat Treble Clef

Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

PROGRAM NOTES

The term “current” is defined as a steady flow of water, air or electricity in a particular direction. Whatever form the current takes, it is a fascinating source of energy that supports, yet challenges mankind in multiple ways. The composition CURRENTS, by Robert W. Smith, takes its inspiration by the various forms of energy used in the art of music and in music education. Unpredictable, yet constantly flowing, the interacting musical lines of energy provide a unique experience for both performer and listener alike.

CURRENTS was commissioned by the St. Mary’s School-music program of Paducah, Kentucky, in honor of Doug Van Fleet, their talented and dedicated director.

NOTES TO THE CONDUCTOR

CURRENTS was composed with the thought of various forms of energy interacting in very positive and increasingly complex ways. An awareness of the total composition and the resulting musical balance is crucial to the success of the performance. As an example, the opening measures feature melodic fragments performed by three different soloists. The soloist should deliver their three-note motif with care given to dynamic balance, as well as shape in relation to the other solos. That same sense of shape should be unified within each section as well as between sections during the tutti responses that follow.

Effects, such as the descending sixteenth-note figures in measure 9, should also be balanced to provide the listener with a clear sense of the line. Other dynamic effects such as the crescendo/decrescendo trills in measures 9 and 11 should be uniform between sections to preserve the harmonic balance.

Articulations should be clarified throughout in the same manner. As an example, the bass clarinet line in measures 17-20 works in articulative contrast to the clarinet rhythmic figure that joins in measure 19.

Please note the melodic line beginning in measure 25. The flutes are marked with a *mezzo forte* in contrast to the *mezzo piano* in the horns. Please adjust these dynamic markings based upon your instrumentation to preserve the desired balance. In measures 42 and 44, care should be given once again to the clarity of the descending line and/or trill effects.

The trombones are presented with a unique glissando effect in measure 70. Divide the section into four equal parts. Each glissando should be performed on the “long” side, allowing the effects to overlap. In the case of only three players, the first player should also perform the forth glissando to preserve the effect.

The tuba solo, beginning in measure 80, is accompanied in the woodwinds with trills and harmonic resolutions that may seem displaced by a single beat. The clean release/resolution of each trill is critical at this point. The tuba should be very present, yet not overshadow the trill effects.

The final section of the piece should be performed “with renewed energy.” Please give special attention to the dynamic effect beginning in measure 128. The melody in the low brass and woodwinds should provide a sense of forward momentum through the *crescendo poco a poco*. However, the interacting sixteenth-note figures that rise and fall in the upper woodwinds should provide increasing intensity leading to the final *sforzando*. I would suggest isolating each of these musical lines in the initial rehearsals for complete understanding across the ensemble.

I would like to offer my thanks and admiration to Mr. Doug Van Fleet for his dedication to music and music education. This commission was a gift from his students in appreciation of his tireless efforts as the director of the Saint Mary’s School music program in Paducah, Kentucky. It is his “energy” that is the true inspiration for this work.

I would like to thank Chad Bassi and the entire Joseph Bassi family for their role in the creation of this piece. Chad, a student of Mr. Van Fleet’s, not only made the initial contact, but coordinated the commission project.

I hope that you and your ensemble find CURRENTS to be a rewarding musical experience. Best wishes for a wonderful and “energetic” performance!



CONDUCTOR

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CURRENTS

ROBERT W. SMITH (ASCAP)

With energy $\text{♩} = 144$

Solo (opt. Soli) *mf*

tutti *mf*

1 C Flutes

2 C Flutes

Oboe *mf* tutti *mf*

Solo (opt. Soli) *mf*

tutti *mf*

1 Bb Clarinets

2 Bb Clarinets

3 Bb Clarinets *mf* a2 *mf*

Eb Alto Clarinet

Bb Bass Clarinet

Eb Contrabass Clarinet

Bassoon

Solo (opt. Soli) *mf*

tutti *mf*

1 Eb Alto Saxophones

2 Eb Alto Saxophones

Bb Tenor Saxophone

Eb Baritone Saxophone

With energy $\text{♩} = 144$

1 Bb Trumpets

2 Bb Trumpets

3 Bb Trumpets

Horns in F

1 Horns in F

2 Horns in F

3 Horns in F

Trombones

Euphonium

Tuba

Mallet Percussion (Bells, Marimba, Chimes) tutti *mf*

Timpani

Percussion I (Triangle, Snare Drum, Bass Drum, Claves, Casaba, Concert Toms) Triangle *mp*

Percussion II (Crash Cymbals, Suspended Cymbal, Bar Chimes)

1 2 3 4 5 6

Conductor - 3

17

1 Fls. *f* *mp* *f*

2 Fls. *f* *mp* *f*

Ob. *f* *mp* *f*

1 Cls. *f* *mp* *f*

2 Cls. *f* *mp* *f*

3 Cls. *f* *mp* *f*

A. Cl. *f* *mp* *f*

B. Cl. *f* *mp* *f* Solo (opt. Soli)

Cb. Cl. *f* *mp* *f* Cue: B. Cl.

Bsn. *f* *mp* *f* Cue: B. Cl.

1 A. Sax. *f* *mp* *f* a2

2 A. Sax. *f* *mp* *f*

T. Sax. *f* *mp* *f*

Bar. Sax. *f* *mp* *f* Cue: B. Cl.

1 Tpts. *p* *f* div.

2 Tpts. *p* *f* Tpt. 2 div. a2

3 Tpts. *p* *f* Tpt. 3 div. a2

1 Hns. *p* *f* div.

2 Hns. *p* *f* div.

1 Tbns. *p* *f* Tbn. 2 div. a2

2 Tbns. *p* *f* Tbn. 3 div.

3 Tbns. *p* *f* div.

Euph. *p* *f*

Tuba *p* *f* div.

Mallet Perc. *f* *mp* *f*

Timp. *p* *f*

Perc. I S.D. *f*

Perc. II B.D. *pp* *f*



1 Fls.
2 Fls.
Ob. Solo (opt. Soli) *mf*
Cue: Ob. Solo (opt. Soli) *mf*
1 Cls. *mp* *f* *p*
2 Cls. *a2* *mp* *f* *p*
3 Cls.
A. Cl. *mf*
B. Cl. *tutti* *mf*
Cb. Cl.
Bsn. Play *mf*
A. Sax. 1 *mf*
2 *mf*
T. Sax. *mf*
Bar. Sax. Play *mp*
1 Tpts.
2 Tpts.
3 Tpts.
1 Hns.
2 Hns.
1 Tbns.
2 Tbns.
3 Tbns.
Euph.
Tuba
Mallet Perc. Marimba *mf*
Timp.
Perc. I Cabasa
Claves *mp*
Perc. II *mf* scrape with Triangle beater



25

1 Fls. *mf* flowing

2 Fls. *mf* flowing

Ob. *f*

1 Cls. *mp* Play *f* *mp*

2 Cls. *mp* *f* *mp*

3 Cls.

A. Cl. *mp*

B. Cl. *mp*

Cb. Cl.

Bsn. *mp*

A. Sax. 1 *mp*

2 *mp*

T. Sax. *mp* div.

Bar. Sax. *mp*

25

1 Tpts.

2 Tpts.

3 Tpts.

1 Hns. *mp* flowing

2 Hns.

1 Tbns.

2 Tbns.

3 Tbns.

Euph. *mp* Cue: Hns: 1, 2

Tuba

Mallet Perc. *sim.*

Timp.

Perc. I

Perc. II



Conductor - 6

1 Fls.
2 Fls.
Ob.
1 Cls.
2 Cls.
3 Cls.
A. Cl.
B. Cl.
Cb. Cl.
Bsn.
A. Sax. 1
2 A. Sax. *f* *mp*
T. Sax. *f* *mp*
Bar. Sax.
1 Tpts.
2 Tpts.
3 Tpts.
Hns. 1
2 Hns.
1 Tbns.
2 Tbns.
3 Tbns.
Euph.
Tuba
Mallet Perc.
Timp.
Perc. I
Perc. II

Conductor - 7
div.

41

Fls. 1, 2

Ob.

Cl. 1, 2, 3

A. Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Tpts. 1, 2, 3

Hns. 1, 2

Tbns. 1, 2, 3

Euph.

Tuba

Mallet Perc. (to Chimes now if personnel requires) Chimes and opt. Bells (doubling)

Timp.

Perc. I B.D. S.D. pp

Perc. II



1 Fls. *f* *mf*

2 Fls. *f* *mf*

Ob. *div.* *f* *mf*

1 Cls. *f* *f* *mf*

2 Cls. *f* *f* *mf*

3 Cls. *f* *f* *mf*

A. Cl. *sfz* *p* *f* *mf*

B. Cl. *sfz* *p* *f* *mf*

Cb. Cl. *sfz* *p* *f* *mf*

Bsn. *sfz* *p* *f* *mf*

A. Sax. 1 *f* *sfz* *sfz* *f*

2 *div.* *sfz* *sfz* *f*

T. Sax. *f* *sfz* *sfz* *f*

Bar. Sax. *sfz* *p* *f* *mf*

49

1 Tpts. *sfz* *p*

2 Tpts. *sfz* *p*

3 Tpts. *sfz* *p*

1 Hns. *sfz* *sfz* *mf*

2 Hns. *sfz* *sfz* *mf*

1 Tbns. *a2* *glissando* *glissando* *gliss.* *p* *mp*

2 Tbns. *a2* *glissando* *glissando* *gliss.* *p* *mp*

3 Tbns. *a2* *glissando* *glissando* *gliss.* *p* *mp*

Euph. *sfz* *p* *mf*

Tuba *sfz* *p* *mf*

Mallet Perc. *sfz* *sfz* *mf*

Timp. *sfz* *p* *f* *mp*

Perc. I *f* *mf* Claves

Perc. II *f*



1 Fls.
2 Fls.
Ob.
1 Cls.
2 Cls.
3 Cls.
A. Cl.
B. Cl.
Cb. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
1 Tpts.
2 Tpts.
3 Tpts.
Hns. 1
2 Hns.
1 Tbns.
2 Tbns.
3 Tbns.
Euph.
Tuba
Mallet Perc.
Timp.
Perc. I
Perc. II

mp
f
mp
div.
mp
mp
f
sim.
p

1 Fls.

2

Ob.

1 Cls.

2 3

A. Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

1 Tpts.

2 3

Hns. 1 2

1 Tbns.

2 3

Euph.

Tuba

Mallet Perc.

Timp.

Perc. I

Perc. II

(to Chimes now if personnel requires)

Conductor - 13
two players

80 Mysterious (freely) $\text{♩} = 80$

Fls. 1 *mf* *rit.*

Fls. 2 *mf* *rit.*

Ob. *rit.*

Cls. 1 *Solo (opt. Soli)* *tr* *mf* *rit.* *tutti* *tr* *mp*

Cls. 2 *Cue: Cl. 1 Solo (opt. Soli)* *rit.* *tutti* *tr* *mp*

Cls. 3 *rit.* *tutti* *tr* *mp*

A. Cl. *mp* *mf* *rit.* *tutti* *tr* *mp*

B. Cl. *mp* *mf* *rit.* *Cue: Tuba Solo (opt. Soli)* *mf*

Cb. Cl. *mp* *mf* *rit.* *Cue: Tuba Solo (opt. Soli)* *mf*

Bsn. *mp* *mf* *rit.* *Cue: Cl. 1, 2* *mp* *tutti* *tr*

A. Saxes 1 *rit.* *Cue: Cl. 3* *mp* *tutti* *tr*

A. Saxes 2 *rit.*

T. Sax. *rit.*

Bar. Sax. *rit.*

Tpts. 1 *rit.*

Tpts. 2 *rit.*

Tpts. 3 *rit.*

Hns. 1 *rit.*

Hns. 2 *rit.*

Tbns. 1 *rit.*

Tbns. 2 *rit.*

Tbns. 3 *rit.*

Euph. *rit.* *Cue: Tuba Solo (opt. Soli)* *mf*

Tuba *rit.* *Solo (opt. Soli)* *mf expressive*

Mallet Perc. *Solo (opt. Soli)* *Mrb.* *rit.*

Timp. *rit.*

Perc. I *rit.* *Trgl.*

Perc. II *rit.* *Bar (Wind Chimes)* *pp* *mp*



1 Fls. *tr.* *rit.*

2 Fls. *tr.* *tr.* *rit.*

Ob. *rit.*

1 Cls. *tr.* *rit.* *tr.*

2 Cls. *tr.* *rit.*

3 Cls. *rit.*

A. Cl. *rit.*

B. Cl. *rit.*

Cb. Cl. *rit.*

Bsn. *rit.*

A. Sax. 1 *rit.*

2 *rit.*

T. Sax. *rit.*

Bar. Sax. *rit.*

1 Tpts. *rit.*

2 Tpts. *rit.*

3 Tpts. *rit.*

1 Hns. *rit.*

2 Hns. *rit.*

1 Tbns. *rit.*

2 Tbns. *rit.*

3 Tbns. *rit.*

Euph. *rit.* Solo (opt. Soli) *mp*

Tuba *rit.*

Mallet Perc. *rit.*

Timp. *rit.* *mf*

Perc. I *rit.*

Perc. II *rit.* *p* *mf*

1 Fls. *mf*

2 Fls. *mf*

Ob. *mf*

1 Cls. *mf*

2 Cls. *mf*

3 Cls. *mf*

A. Cl. *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Bsn. *mf*

Solo (opt. Soli) *mp*

1 A. Sax. *mp*

2 A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1 Tpts. *mp*

2 Tpts. *mp*

3 Tpts. *mp*

1 Hns. *mp*

2 Hns. *f*

1 Tbns. *mp*

2 Tbns. *mp*

3 Tbns. *mp*

Euph. *tutti* *mf*

Tuba *mf*

Mallet Perc. *mf*

Timp. *mp*

Perc. I

Perc. II

Mrb. *mp*

Solo (opt. Soli) *mp*

a2

a2

p

mf



104 Aggressive

Fls. 1 *mf* *f*

Fls. 2 *mf* *f*

Ob. *mf* *f*

Cls. 1 *mf* *f*

Cls. 2 *f*

Cls. 3 *f*

A. Cl. *mp* *f*

B. Cl. *mp* *f*

Cb. Cl. *p* *f*

Bsn. *mp* *f*

A. Saxes. 1 *mp* *f*

A. Saxes. 2 *mp* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

104 Aggressive

Tpts. 1 *mf* *mp* *f*

Tpts. 2 *mf* *mp* *f*

Tpts. 3 *mf* *mp* *f*

Hns. 1 *mp* *f*

Hns. 2 *mp* *f*

Tbns. 1 *p* *f*

Tbns. 2 *a2* *f*

Tbns. 3 *p* *f*

Euph. *mp* *f*

Tuba *p* *f*

Mallet Perc. *mp* *f* (opt. double Mrb. 8th if personnel allows)

Timp. *mp* *p* *f* *p*

Perc. I *pp* *f*

Perc. II *pp* *f*

Concert Toms

B.D. *pp* *f*



108

1 Fls. *f* *mf*

2 Fls. *f* *mf*

Ob. *f* *mf*

1 Cls. *f* *mf*

2 Cls. *f* *mf*

3 Cls. *f* *mf*

A. Cl. *f* *mf*

B. Cl. *f* *mf*

Cb. Cl. *f* *mf*

Bsn. *f* *mf*

A. Saxes 1 *f* *mf*

2 *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

108 Tpts. 1 *f* *mf* *opt. sixteenths (double tongue)*

2 *f* *mf* *opt. sixteenths (double tongue)*

3 *f* *mf* *a2*

Hns. 1 *f* *mf* *f* *mf* *1st opt. 8th*

2 *f* *mf* *f* *mf*

1 Tbns. *f* *mf* *opt. sixteenths (double tongue)*

2 *f* *mf* *opt. sixteenths (double tongue)*

3 *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Mallet Perc. *f*

Timp. *f* *p* *f*

Perc. I *f*

Perc. II *f*



1 Fls. *ff* *f* *tr*

2 Fls. *ff* *f* *tr*

Ob. *ff* *f* *tr*

1 Cls. *ff* *f* *tr*

2 Cls. *ff* *f* *tr*

3 Cls. *ff* *f* *tr*

A. Cl. *ff* *f*

B. Cl. *ff* *f*

Cb. Cl. *ff* *f*

Bsn. *ff* *f*

A. Saxes 1 *mf* *f*

2 *mf* *f*

T. Sax. *mf* *f*

Bar. Sax. *ff* *f*

1 Tpts. *ff* *f* *opt. sixteenth (double tongue)*

2 Tpts. *ff* *f* *opt. sixteenth (double tongue)*

3 Tpts. *ff* *f* *opt. sixteenth (double tongue)*

1 Hns. *mf* *f* *opt. sixteenth (double tongue)*

2 Hns. *mf* *f* *opt. sixteenth (double tongue)*

1 Tbns. *mp* *ff* *f* *opt. sixteenth (double tongue)*

2 Tbns. *mp* *ff* *f* *opt. sixteenth (double tongue)*

3 Tbns. *mp* *ff* *f* *opt. sixteenth (double tongue)*

Euph. *ff* *f*

Tuba *ff* *f*

Mallet Perc. *ff* *f*

Timp. *mp* *f*

Perc. I *pp* *f*

Perc. II *p* *f*



1 Fls.

2 Fls.

Ob.

1 Cls.

2 Cls.

3 Cls.

A. Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1

2

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

3 Tpts.

1 Hns.

2 Hns.

1 Tbns.

2 Tbns.

3 Tbns.

Euph.

Tuba

Mallet Perc.

Timp.

Perc. I

Perc. II

1 Fls. *mf*

2 Fls. *mf*

Ob. *mf*

1 Cls. *mf*

2 Cls. *mf*

3 Cls. *mf* a2

A. Cl. *mf*

B. Cl. *mf*

Cb. Cl. *mf*

Bsn. *mf*

A. Saxes. 1 *mf*

2 *sfz*

T. Sax. *sfz* *mf*

Bar. Sax. *sfz* *mf*

1 Tpts. *sfz* *mf*

2 Tpts. *sfz* *mf*

3 Tpts. *mf*

1 Hns. *sfz* *mf* a2

2 Hns. *sfz* *mf*

1 Tbns. *mf*

2 Tbns.

3 Tbns.

Euph. *sfz* *mf*

Tuba *mf*

Mallet Perc. *mf*

Timp. *fp*

Perc. I

Perc. II



128 Building

1 Fls. *mp* *cresc. poco a poco*

2 Fls. *mp* *cresc. poco a poco*

Ob. *div.* *mp* *cresc. poco a poco*

1 Cls. *mp* *cresc. poco a poco*

2 3 Cls. *mp* *cresc. poco a poco*

A. Cl. *mp* *cresc. poco a poco*

B. Cl. *p* *cresc. poco a poco*

Cb. Cl. *p* *cresc. poco a poco*

Bsn. *p* *cresc. poco a poco*

1 2 A. Saxes. *mp* *cresc. poco a poco*

T. Sax. *mp* *cresc. poco a poco*

Bar. Sax. *mp* *cresc. poco a poco*

1 2 3 Tpts. *mf* *p* *cresc. poco a poco*

1 2 Hns. *mf* *p* *cresc. poco a poco*

1 2 3 Tbns. *mf* *p* *cresc. poco a poco*

Euph. *p* *cresc. poco a poco*

Tuba *p* *cresc. poco a poco*

Mallet Perc. *mp* *cresc. poco a poco*

Timp. *mf* *S.D.*

Perc. I *mf*

Perc. II *mf*



1 Fls.

2 Fls.

Ob.

1 Cls.

2 Cls.

3 Cls.

A. Cl.

B. Cl.

Cb. Cl.

Bsn.

A. Saxes. 1

2

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

3 Tpts.

1 Hns.

2 Hns.

1 Tbps.

2 Tbps.

3 Tbps.

Euph.

Tuba

Mallet Perc.

Timp.

Perc. I

Perc. II

1 Fls. *mf* *mf* *fff*

2 Fls. *mf* *mf* *fff*

Ob. *mf* *mf* *fff*

1 Cls. *mf* *mf* *fff*

2 Cls. *mf* *mf* *fff*

3 Cls. *mf* *mf* *fff*

A. Cl. *mf* *mf* *fff*

B. Cl. *mf* *mf* *fff*

Cb. Cl. *mf* *f* *fff*

Bsn. *mf* *f* *fff*

A. Sax. 1 *mf* *fp* *fff* a2

2 *mf* *fp* *fff*

T. Sax. *mf* *fp* *fff*

Bar. Sax. *mf* *fp* *fff*

1 Tpts. *f* *mf* *f* *fff*

2 Tpts. *f* *mf* *f* *fff* a2

3 Tpts. *f* *mf* *f* *fff*

1 Hns. *f* *f* *f* *fff*

2 Hns. *f* *f* *f* *fff* a2

1 Tbns. *mp* *f* *fff*

2 Tbns. *mp* *f* *fff*

3 Tbns. *mp* *f* *fff*

Euph. *mf* *f* *fff*

Tuba *mf* *f* *fff*

Mallet Perc. *mf* *f* *fff*

Timp. *f* *f* *fff*

Perc. I *f* *pp* *f* *fff*

Perc. II *f* *pp* *f* *fff* ch



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