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**Convenient bits of  
unupholstered furniture**

for amplified trumpet, live electronics  
and 2 channel fixed media

Chris Cresswell

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## **Convenient bits of unupholstered furniture (2022)**

for amplified trumpet, live electronics  
and 2 channel fixed media

Written for  
Andy Kozar

Dedicated to Brian Carey Kozar...  
I'm sorry I made your dad practice such  
a loud and noisy piece during your  
first month of existence. I hope you were  
able to sleep through most of it.

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## Program Notes:

Written for amplified trumpet, live processing, and 2 channel fixed media, *Convenient bits of unupholstered furniture* is a work that attempts to find beauty in extremes. The title of the work comes from a 1929 Boston Post review of a Henry Cowell concert, in which the reviewer, Warren Storey Smith, suggests, rather sardonically, that... "Many of the sounds which Mr. Cowell achieved last evening might be duplicated with a tack hammer and any convenient bit of unupholstered furniture." I believe he meant it as a criticism, I accepted it as a challenge.

This project was made possible with the funds from the Statewide Community Re grants Program, a regrant program of the New York State Council on the Arts with the support of the Governor's Office and the New York State Legislature and administered by CNY Arts.

Note about the cover image: The image is a cropped version of Alfred Stieglitz's *The Hand of Man*. The MET Museum's description of the Stieglitz's photograph serves as a guiding force for *Convenient bits of unupholstered furniture* as well:

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"The title alludes to this modern transformation of the landscape and also perhaps to photography itself as a mechanical process. Stieglitz believed that a mechanical instrument such as the camera could be transformed into a tool for creating art when guided by the hand and sensibility of an artist"

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## Performance Notes:

This piece requires an audio interface with standard stereo outs and at least one input. There is live processing happening through Ableton, a clip on mic is best, but a standard mic will also work.

There should be an even balance between the trumpet and the electronic playback, one should never overpower the other. There are times when the electronics overpower the trumpet.

Overall, the trumpet should respond to, imitate, and otherwise engage with the 'glitch' of the electronics.

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# Convenient bits of unupholstered furniture

Chris Cresswell

Glitch  $\text{♩} = 92$

Trumpet in C

5 flutter tongue 2 6 3 3 3

*f*

C Tpt.

4 ord. 5 6 7 6 5 6 *p* *mf* *f*

C Tpt.

8 9 10 11 12 tongue pop against mouth piece 3

A

C Tpt.

7 15 16 5 7 3 3

*p*

C Tpt.

18 19 20 21 22 23

*fp* *f* *ff*

C Tpt.

24 25 26 27 28 29 30

*f*

C Tpt.

31 32 33 34 35

aggressive lip down

flutter tongue, with slight emphasis on downbeat

*sfz* *ff*

C Tpt.

36 37 38

flutter tongue, with slight emphasis on downbeat

*sfz* *ff*

C Tpt.

39 40 41

*mp*

C

C Tpt.

42 43 44 46 47

half valve, bend pitch down (somewhere between F# and F)

*f*

C Tpt. *fp* *f* *fp*

48 49 50 51 52 53

half valve, "dirty" ad lib half valve tremelo

C Tpt. *ff* *fp* *ff* *fp* *ff*

54 55 56 57 58

C Tpt. *p* *f*

59 60 61 62

C Tpt. *f*

63 64 65 66 67 68

C Tpt. *mf*

69 70 71 72 73 74

half valve gliss down harmon mute, stem in

C Tpt. *fp* *f* *fp* *f*

76 77 78

C Tpt. *ff*

79 80 81 82 83

mute out

C Tpt. *p*

84 86 87 88 89 90 91 92 93

half valve tremelo

C Tpt. *ppp* *p* *fp*

94 95 96 97 98

press down half valve, pitch approx "smear" the notes

dirty notes tremelo mixture of normal lip slur, etc to make notes

C Tpt. *ff* *fp* *f*

99 100 101 102 103

half valve tremelo

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C Tpt. 104 105 3 106 3 107-3 108

C Tpt. 109 110 111 half valve tremelo 112 113 114 115 116

*f*

C Tpt. 117 118 119 120

*f*

C Tpt. 121 122 123 124

6 5 honky (just the D's) ord.

*f*

C Tpt. 125 126 127 128 129 130

C Tpt. 131 132 133

losing control 6 9:8 7 5 6 3

*ff* *f*

C Tpt. 134 135 136 137 138

C Tpt. 139 140 141 142

6 7:8 3 3 7:8

**F**

C Tpt. 143 144 145

3 5 3 6

C Tpt. 146 147 148

6 7:8 6

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4

C Tpt. 149 150 151 152 153 154 155

*fff*

G

C Tpt. 156 157 158 159 160 161 162 164 165

C Tpt. 166 167 168 169 170 171 172 173 174

$\text{♩} = 184$

C Tpt. 175 176 177 178 179 180 181 182

harmon mute, stem in

*p* *mf*

C Tpt. 183 184 185 186 187 188 189

*p* *mf*

C Tpt. 190 191 192 193 194 195 196 197 198

*p* *mf*

C Tpt. 199 200 201 202 203 204 205 206

*mp* *mf*

C Tpt. 207 208 209 210 211 212 213

*p* *mf* *p*

C Tpt. 214 215 216 217 218 219 220 221

*p*

C Tpt. 222 223 224 225 226 227 228 229 230

*p*

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C Tpt. 231 232 233 234 235 236 237

C Tpt. 238 239 240 241 242 243 244 245

C Tpt. 246 247 248 249 250 251 252 253

C Tpt. 254 255 256 257 258 259 260 261 262 263

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**H** air sounds with the rhythmic shape and spacing of m. 73, 229. Gradually more space as you get closer to the end of the piece.

C Tpt. 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279

C Tpt. 280 281 282 283 284 285 286 287 288 289 290 291

stop air sounds before rhythmic pulse track ends, allowing rhythmic pulse to end the piece

C Tpt. 292 293 294 295 296 297 298 299 300 301 302 303