

Fabric of a World Unfolding

**SCORE FOR PREVIEW ONLY**  
for amplified ensemble and electronics

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Chris Cresswell

***Fabric of a World Unfolding* (2012)  
for amplified ensemble and electronics  
flute, clarinet in Bb, violin, cello, and piano**

*Written for Kathleen Supove's 2012 'Music with a View' Festival. It premiered  
at The Flea Theater on May 22, 2012 in New York City.*

*"i am a work in progress  
dressed in the fabric of a world unfolding"*  
– Ani Difranto

*Fabric of a World Unfolding* is my first attempt to combine two compositional interests of mine, live acoustic “classical” music and music created through the use of digital sampling. The electronic tape part of *Fabric* is built with samples of pre-existing recordings, a technique I became interested in after first encountering the work of pop artist Girl Talk. Through the use of digital manipulations, what began as familiar “pop” sounds are transformed and take on a new identity. Although I have completed several tape only works, this is my first time combining this technique with live acoustic instruments.

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Musically, *Fabric of a World Unfolding* consists of a single, slowly evolving texture. Beginning with solo electronics, the acoustic instruments struggle to find their place in this new, unfamiliar soundscape. As the volume of the acoustic instruments becomes stronger and more deliberate. However, as soon as this happens, the electronics overtake the acoustic material and push the soundscape to the point of self-destruction. After a series of successive attacks, with the sounds pushed to their literal and figurative limits, the electronics collapse in on themselves. The remnants of the electronic soundscape become an evolving, reverberant drone. The acoustic instruments begin playing gestures we've heard before until both the acoustic instruments and the electronics fade to the single cello line, which itself then gradually fades away into the final gap of the electronic texture.

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This work was written as an homage to Ani Difranto, a folk artist whose music has had a profound impact on me, and is dedicated with much love and gratitude to Zibuokle Martinaitytė, whose guidance has helped me, not only realize this work, but rekindle my passion for the act of music composition.

**Note to Performers:**

The electronics can be run on a laptop with Quicktime through a standard mixing board, using an M-Audio Fast Track Pro or similar device. The electronics contains a video file with a timer to facilitate performance. The ensemble should be slightly amplified for balance purposes. It is preferable that someone stay with the mixing board during performance to adjust balance as necessary. With the exception of bars 35-45, measures are sectioned off in 10 second blocks. Spacing within the measure implies approximate timing. Gestures should be free, with a sense of fluidity. An organic sense of sound and gesture is preferable to a strict adherence to time.

# Fabric of a World Unfolding

Chris Cresswell

Flute  
Clarinet in B $\flat$   
Violin  
Cello  
Piano

0" 30" 38" 50" 1'00" 1'10" 1'20"

*breathy tone fades into breath and key clicks*  
*key clicks and breath, fade into clicks only*  
*key clicks and breath, fade into clicks only*

*p*  
*n.*  
*mf*  
*n.*

*8va*  
*molto sul pont*  
*gliss between B $\flat$  and B natural ad lib.*  
*p*  
*sul pont*  
*slight pulsing ad lib.*  
*n.*  
*mp*

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Fl.  
B $\flat$  Cl.  
Vln.  
Vc.  
Pno.

7 1'20" 1'40" 50" 1'00" 2'00" 2'10"

*fade into key clicks and breath*  
*key clicks with breath, fade into breath only*  
*fade into breathy pitch,*

*mp*  
*mf*  
*p*  
*p*

*mute piano strings with L.H.*  
*p*  
*7:8*  
*n.*  
*mp*

Musical score for measures 12-30, featuring Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

Annotations include:

- Fl.: *fade into breath and key clicks* (2'20" - 2'30"), *note fades in and out of breath* (2'40" - 2'50"), *note fades in and out of breath* (3'00" - 3'10").
- B♭ Cl.: *fade into breath and key clicks* (2'20" - 2'30").
- Vln.: *ord. ricochet* (2'20" - 2'30"), *ord. ricochet* (2'30" - 2'40"), *ad lib. ricochet bowing* (2'50" - 3'00").
- Vc.: *ord. ricochet* (2'20" - 2'30"), *molto sul pont* (2'30" - 2'40"), *ad lib. ricochet bowing* (2'50" - 3'00"), *arco sul pont ---> molto sul pont.* (3'00" - 3'10").
- Pno.: *mute piano strings with L.H.* (2'20" - 2'30"), *mute piano strings with L.H.* (2'30" - 2'40").

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Musical score for measures 17-40, featuring Flute (Fl.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

Annotations include:

- Fl.: *key clicks with breath, fade into breath only* (3'10" - 3'20"), *fade into key clicks and breath* (3'20" - 3'30").
- B♭ Cl.: *fade into breath and key clicks* (3'10" - 3'20").
- Vln.: *molto sul tasto - molto sul pont - molto sul tasto* (3'10" - 3'20"), *sul pont* (3'20" - 3'30"), *ord. overpressure* (3'30" - 3'40"), *tremolo, molto sul pont increasing bow pressure sul D* (3'40" - 3'50").
- Vc.: *sul pont ---> molto sul pont.* (3'10" - 3'20"), *sul pont* (3'20" - 3'30"), *ord. overpressure* (3'30" - 3'40"), *ord. overpressure* (3'40" - 3'50"), *overpressure overpressure* (3'50" - 4'00"), *sul pont ----> molto sul pont* (4'00" - 4'10"), *overpressure* (4'10" - 4'20").
- Pno.: *sul pont* (3'10" - 3'20"), *sul pont* (3'20" - 3'30"), *sul pont* (3'30" - 3'40"), *sul pont* (3'40" - 3'50"), *sul pont* (3'50" - 4'00"), *sul pont* (4'00" - 4'10"), *sul pont* (4'10" - 4'20").

23 4'10" key clicks and breath 4'20" 4'30" 4'40" 4'50" 5'00" 5'10"

Fl. *f*

B♭ Cl. *f*

Vln. *f* ord. ricochet *mf* molto sul pont. *f* sul pont -----> molto sul pont repeat gliss between F E ad lib

Vc. *f* ord. ricochet *mf* sul pont repeat gliss between F E ad lib *mf* sul pont -----> molto sul pont repeat gliss between F E ad lib *f*

Pno. *f* 7:8 *f* \*

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30 flutter tongue, lots of air "dirty sound" 5' 5'30" 5'40" 5'50"

Fl. *f*

B♭ Cl. *f*

Vln. "dirty" pitches, gradually bending pitch upwards *sfmpz* < *sfmpz* < *sfmpz* < *sfmpz* < *sfmpz* < *sim.* gradually increasing bow pressure

Vc. "dirty" pitches, gradually bending pitch upwards *sfmpz* < *sfmpz* < *sfmpz* < *sfmpz* < *sfmpz* < *sim.* gradually increasing bow pressure

Pno. *f*

repeat notes ad lib

$\text{♩} = 89$  Exactly (In Time with Bicycle Pump)

Electronics Re-Enter

Fl. 34

B♭ Cl. 34

Vln. 34

Vc. 34

Pno. 34

6'02" (exactly)

sharp attack

*f* *ff*

slide between pitches, increasing tremolo

ord. heavy pressure to overpressure

*f* *ff* *fff*

15<sup>ma</sup> sul G sul E sul G sul A sul G sul E 15<sup>ma</sup>

repeat pitches ad lib, with increasing frequency

8<sup>va</sup>

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60

aggressive, as dirty a sound as possible

6'49" (exactly) 7'00" 7'10" 7'30" 7'40"

Fl. 43

B♭ Cl. 43

Vln. 43

Vc. 43

Pno. 43

*f* *fff* *mf*

aggressive, as dirty a sound as possible

8<sup>va</sup>

key clicks with breath, fade into breath only

15<sup>ma</sup> sul G sul E 15<sup>ma</sup>

aggressive, increasing bow pressure

*ff* *fff* *mp*

aggressive, increasing bow pressure

*f* *fff*

continue gestured lib. keep pedal down

hold sustain pedal until sounds fades out naturally

7:8 3 3 7:8 3 3

51 7:50" 8:00" 8:10" 8:20" 8:30"

Fl. *breathy tone fades into breath and key clicks* *mp*

B♭ Cl. *key clicks and breath* *mp*

Vln. *8<sup>va</sup> molto sul pont.* *mf*

Vc. *p* *mp*

Pno.

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56 8:40" 9:00" 9:10"

Fl. *key clicks and breath* *mp*

B♭ Cl. *key clicks and breath* *fade into breathy pitch* *p*

Vln. *8<sup>va</sup> molto sul pont.* *mp*

Vc. *p*

Pno. *mute piano strings with L.H.*

60  
Fl. *breath into key clicks with breath, into key clicks only* *mp* 9'20" 9'30" *key clicks fade into breath only* 9'43" **Tacet to End**

60  
B♭ Cl. *p* *mp* *p*

60  
Vln. *mp* *sul pont -----> molto sul pont* *punta d'arco* *molto sul tasto - molto sul pont - molto sul tasto* *p* *n.*

60  
Vc. *mp* *mf* *p* *n.*

60  
Pno.

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