19

BRESNICK

7/B

CONSPIRACIES

for solo flute & 4 other flutes

Martin Bresnick

Bern, NY. NY. USA, Nov. 13, 1946
26 GREEN HILL TERRACE
New Haven, Ct. 06515 USA
conforms to original.

for Pauline,
for letting us
breathe together
4/8/81
Martin

C O N S P I R A C I E S

for ROBERT DICK, the other flute

conspire. fr. L. conspirare, to blow together, harmonize, agree, plot. fr. con+spirare, to breathe together.

5 POSSIBLE REALIZATIONS

(best first)

1. Solo flute and 4 other flutes, all amplified, and spaced in a rectangular shape around the audience. Each of the flutes should have their own microphone and loudspeaker in their location. Amplifiers should be arranged as convenient.

2. Solo flute and 4 other flutes, without amplification, spaced in a rectangular shape around the audience.

3. Solo flute amplified and 4 other flutes pre-recorded on four separate tracks and played back on a quadraphonic system with the speakers around the audience. The soloist co-ordinates with the tape.

4. Solo flute amplified and 4 other flutes pre-recorded on four separate tracks, paired 1+4, 2+3, and mixed down to stereo.

5. Solo flute without amplification and 4 other flutes mixed down to stereo.

SPECIAL NOTATIONS *

playing toward the microphone (audience)

playing completely away from the microphone

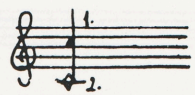
while playing, turn away from the microphone

This chart shows the perceived movement of a sound caused by the shift in the relationship between direct and reverberant signal. Some of these events are accompanied by a simulated 'Doppler' frequency shift. (In conspiracy with John Chowning!)

* Complete explanations of the following notations can be found in The Other Flute by Robert Dick, Oxford University Press 1975, London, New York, Toronto.

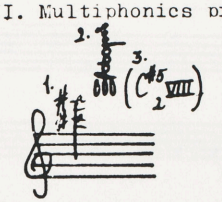
MORE SPECIAL NOTATIONS

I. Natural harmonics and multiphonics produced by standard fingerings.



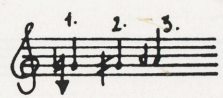
1. note sounding
2. note fingered

II. Multiphonics produced by alternate fingerings*



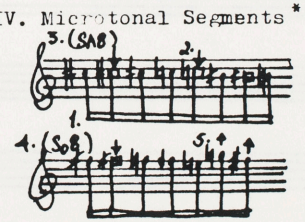
1. notes sounding
2. fingering
3. $C^{\#5}$ = fundamental
   VIII - 8th alternate fingering
   2 - 2nd available multiphonic on that fingering

III. Notes smaller than semitones *



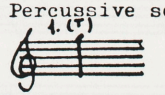
1. ¼ tone below G
2. ¼ tone above G
3. ¼ tone below A

IV. Microtonal Segments *



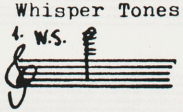
1. notes sounding
2. C slightly flat
3. Set for All flutes number eight
4. Set for closed hole flutes number eight
5. G slightly sharp

V. Percussive sound*



1. Tongue stop (quickly stop the embouchure hole with the tongue.)

VI. Whisper Tones*



1. Also called whistle tones (blow as gently as possible across the embouchure hole.)

Conspiracies for Robert Dick

♩=60

Solo flute

Flute 1

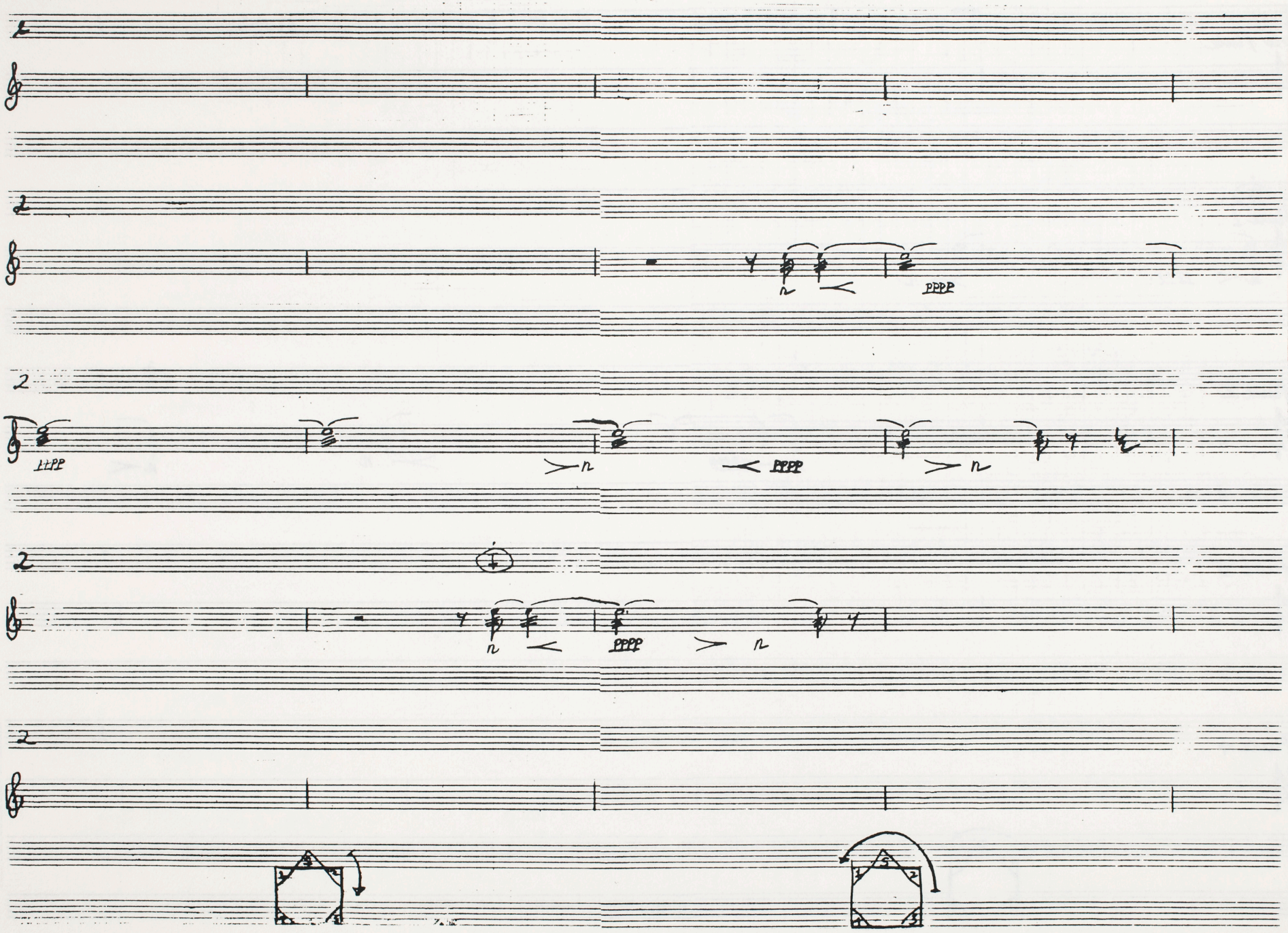
Flute 2

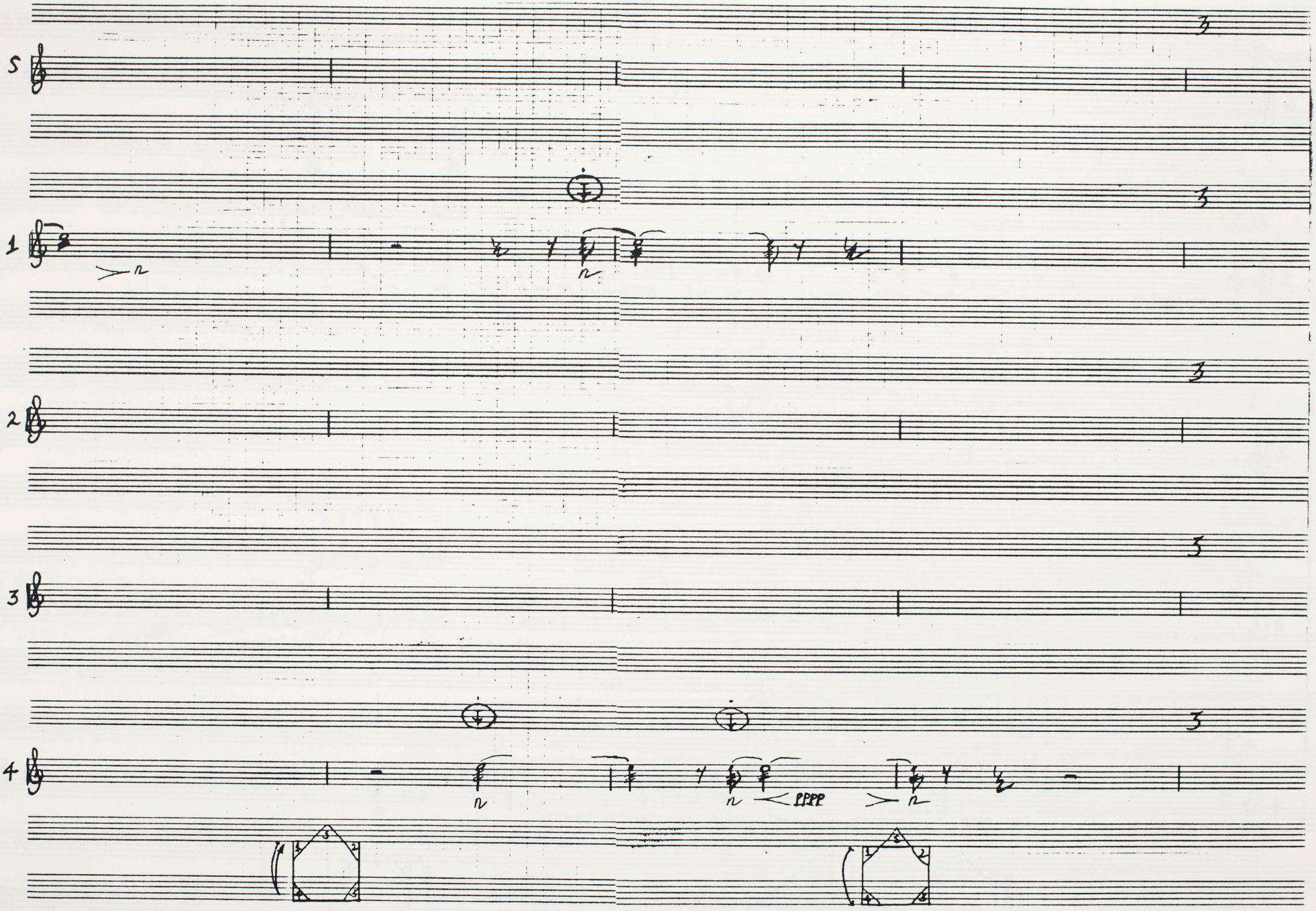
Flute 3

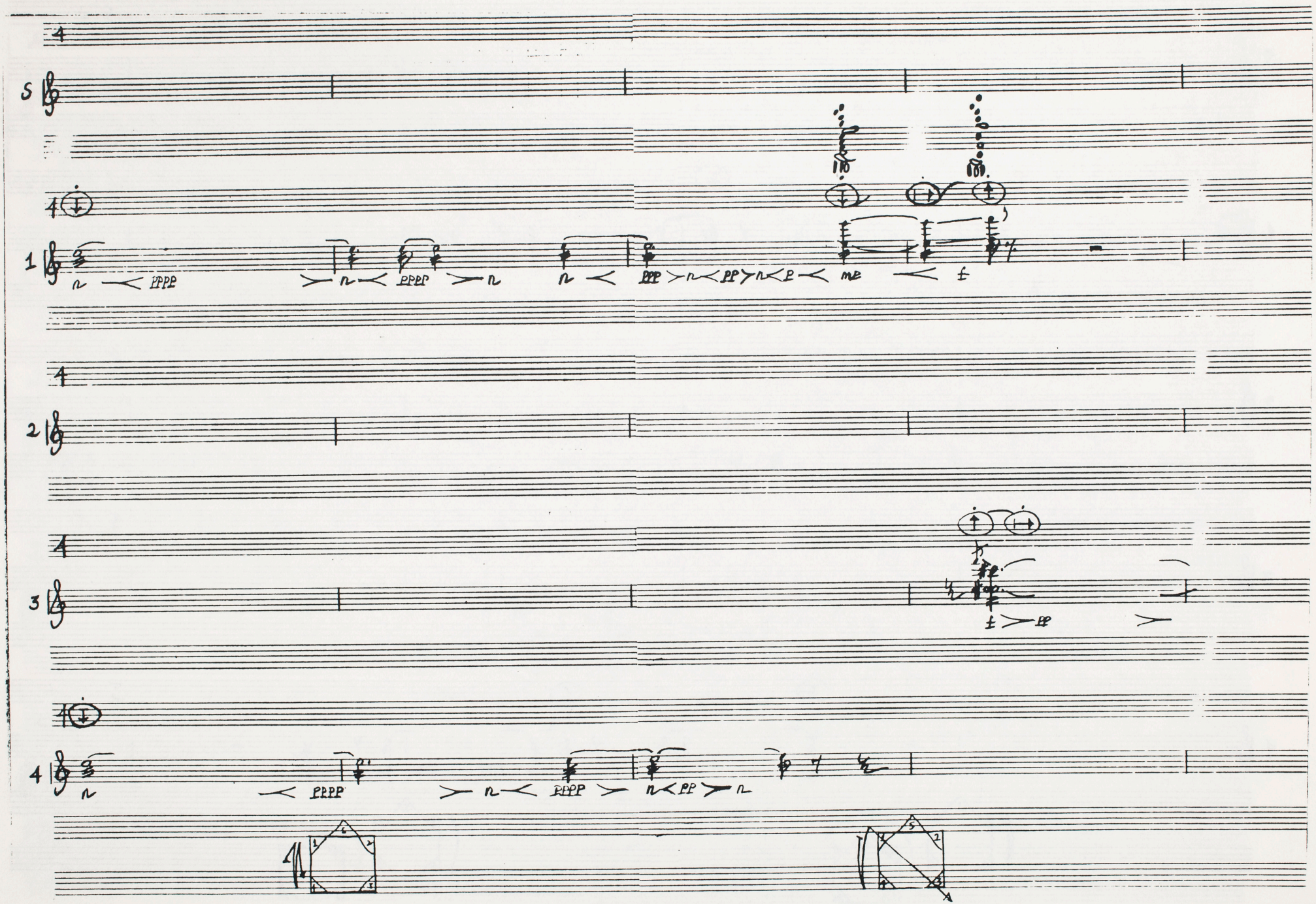
Flute 4

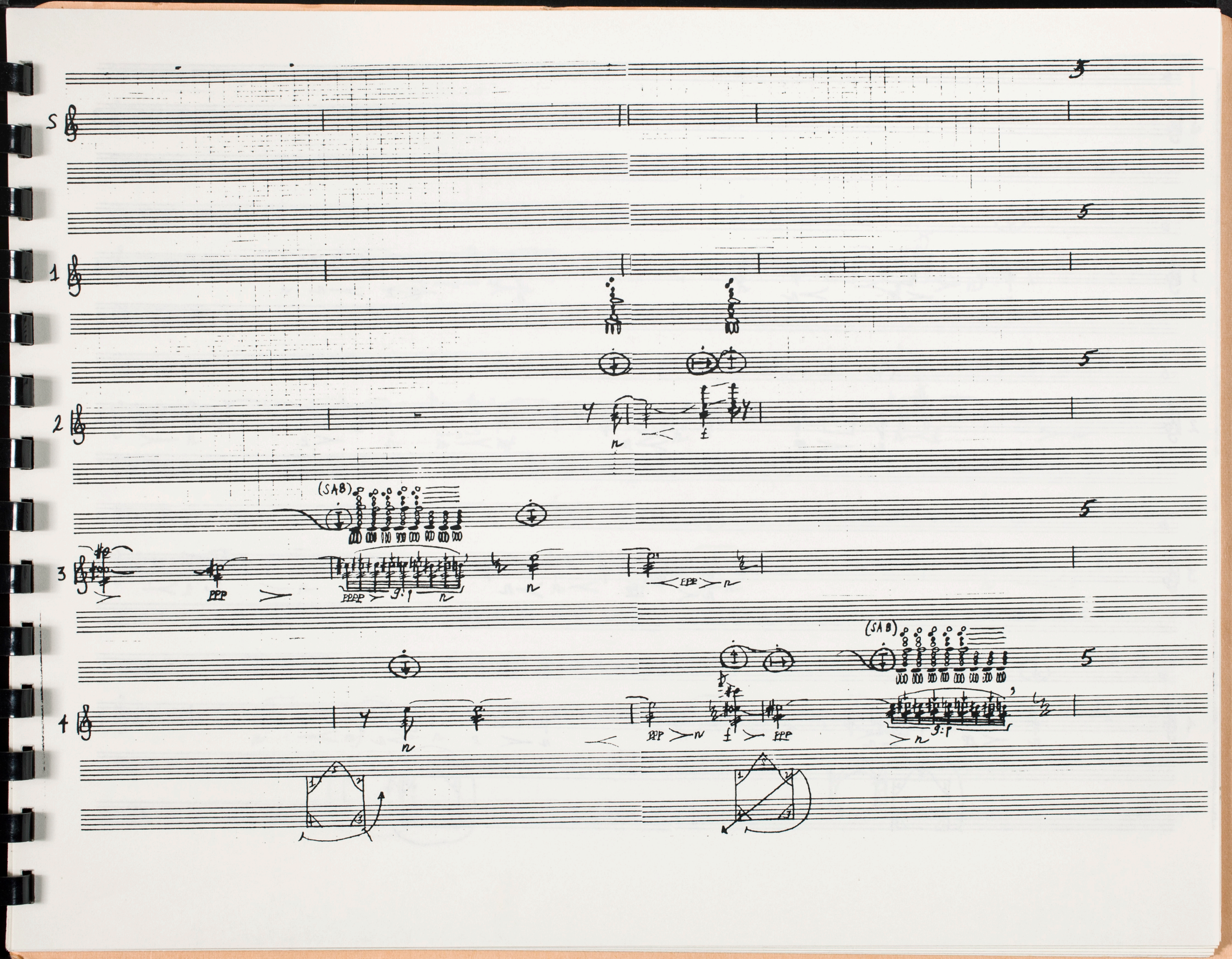
ppppp

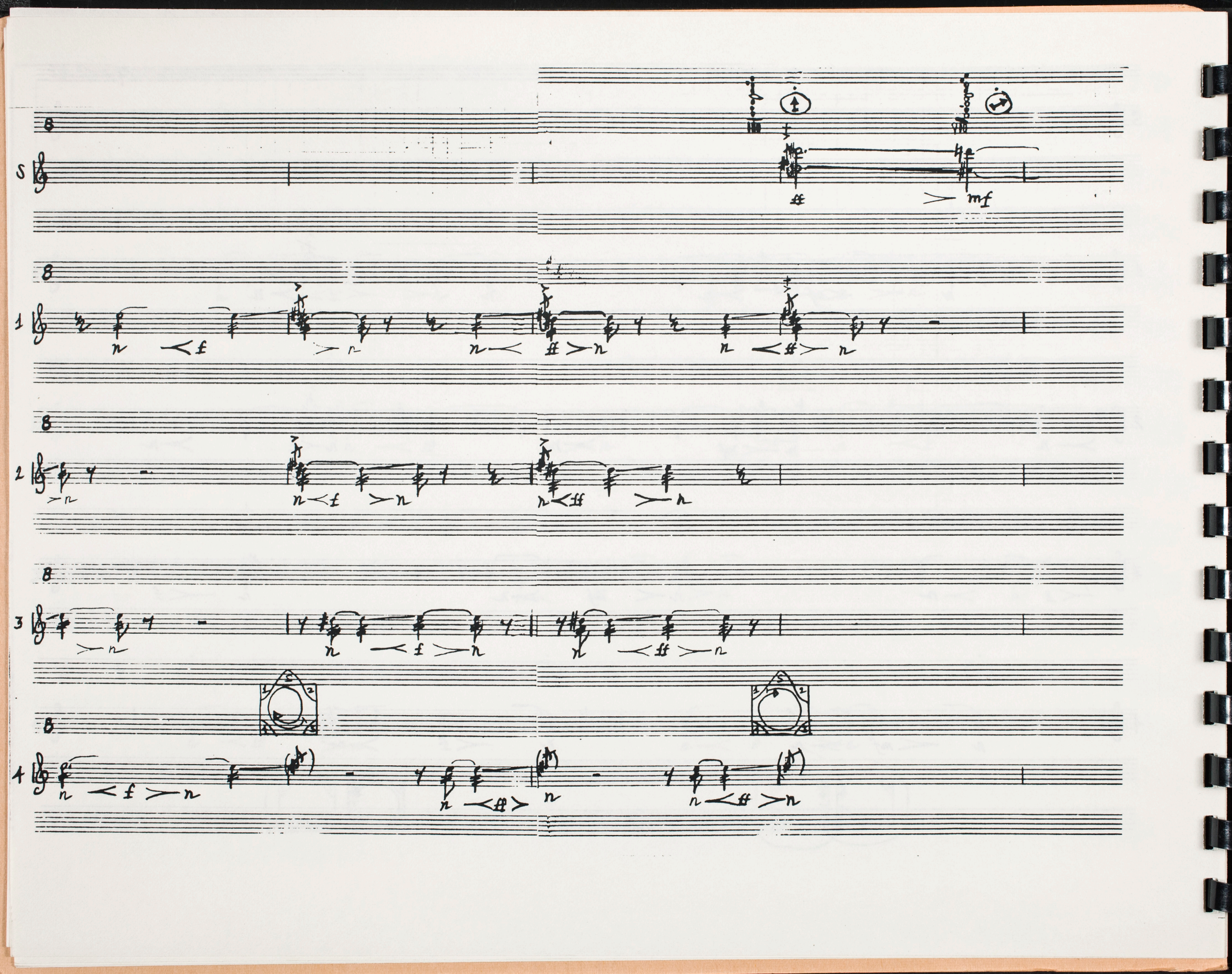
pppp

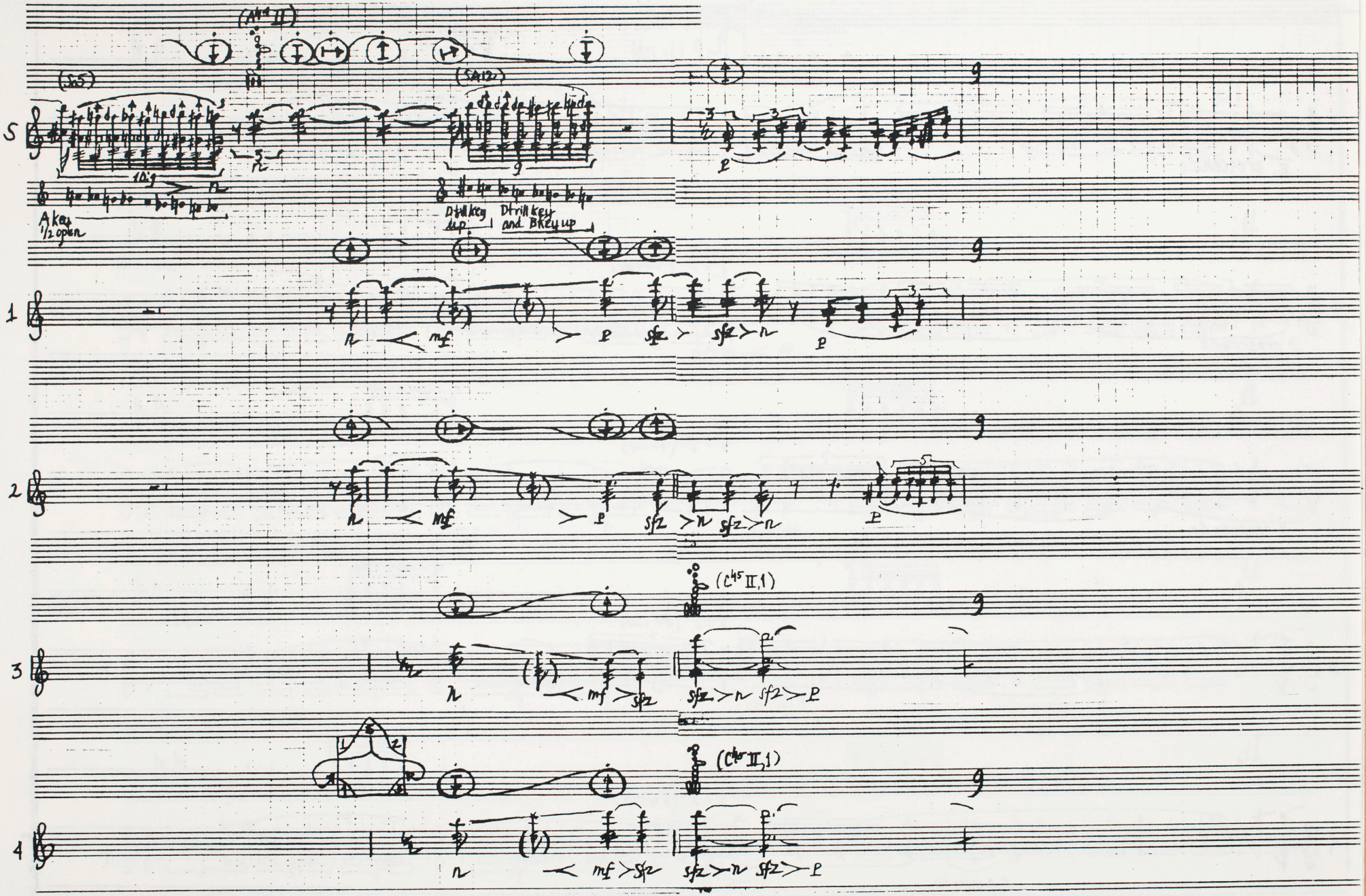

pppp
pppp
pppp


S
1
2
3
4
pppp

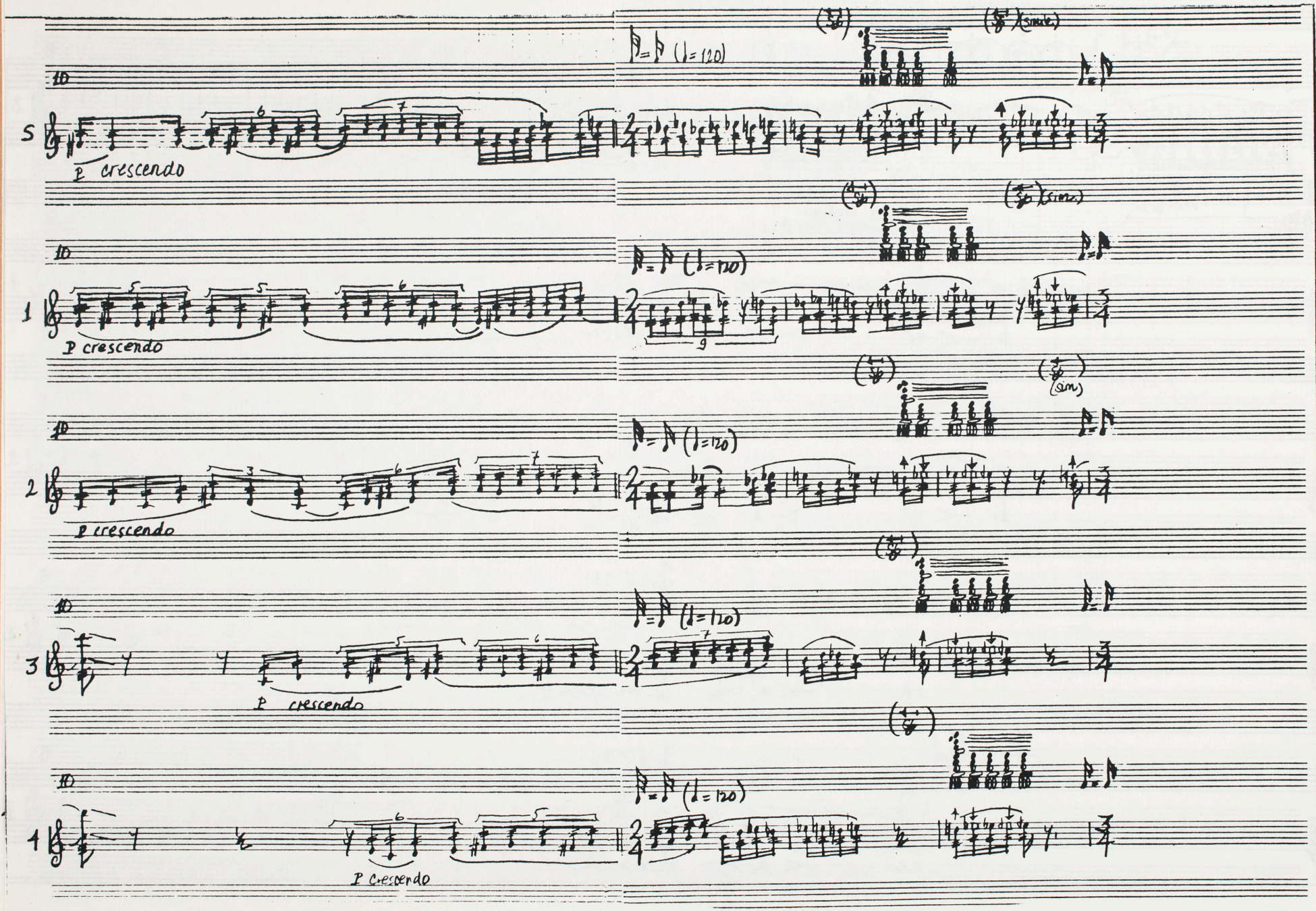

S
1
2
3
4


S
1
2
3
4
(SAB)
(SAB)

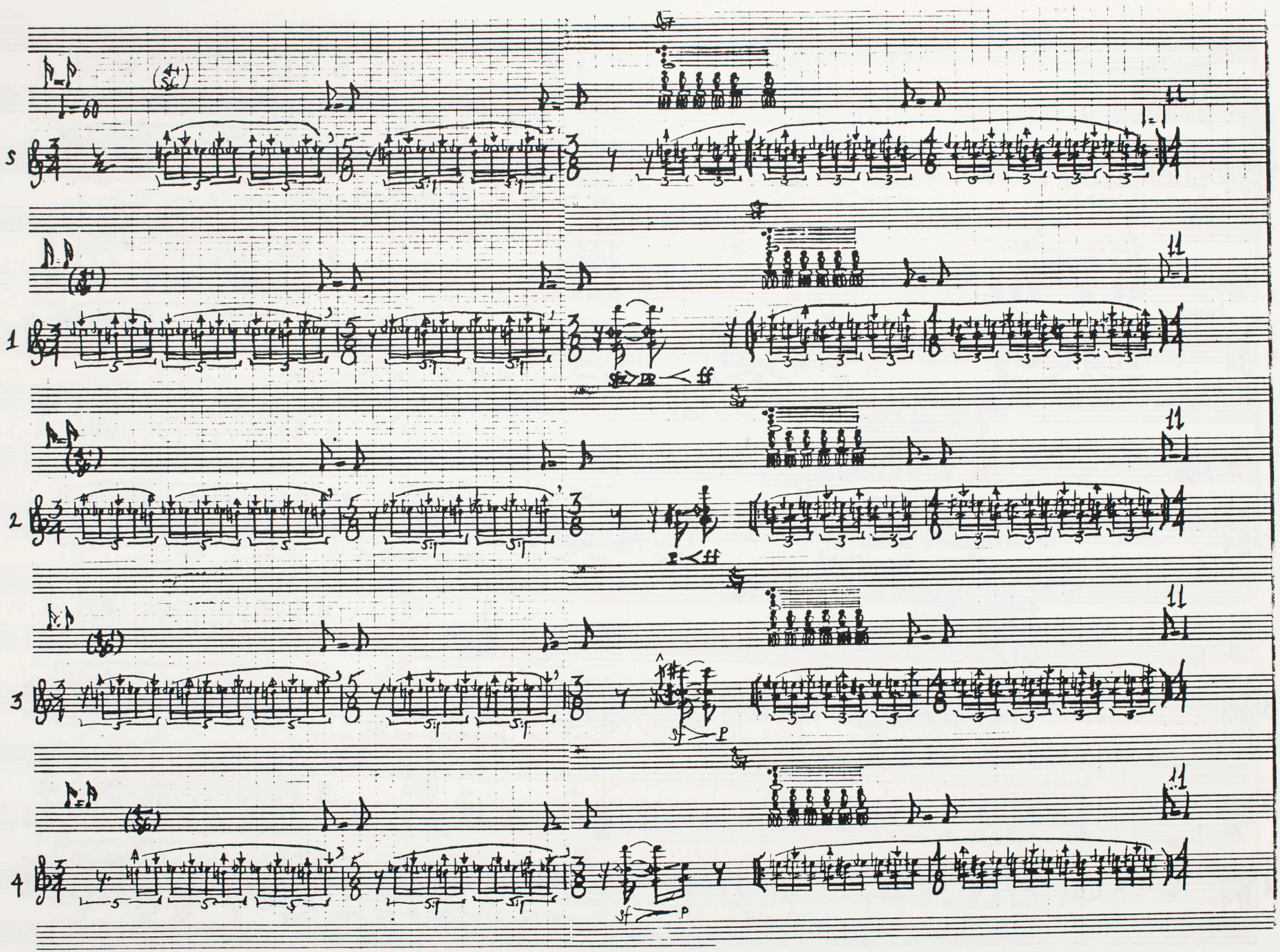

S
1
2
3
4
8
ff
mf
f

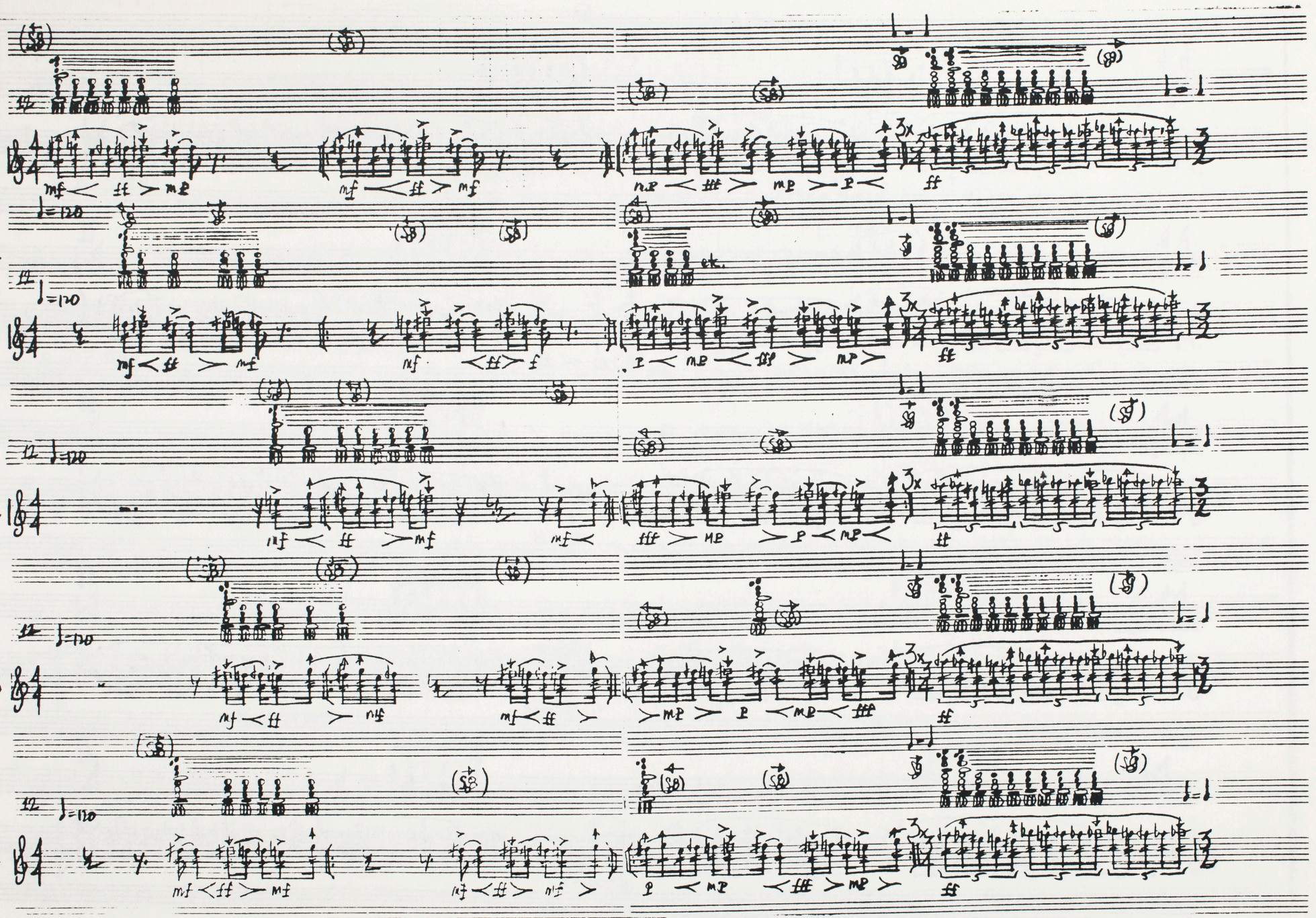


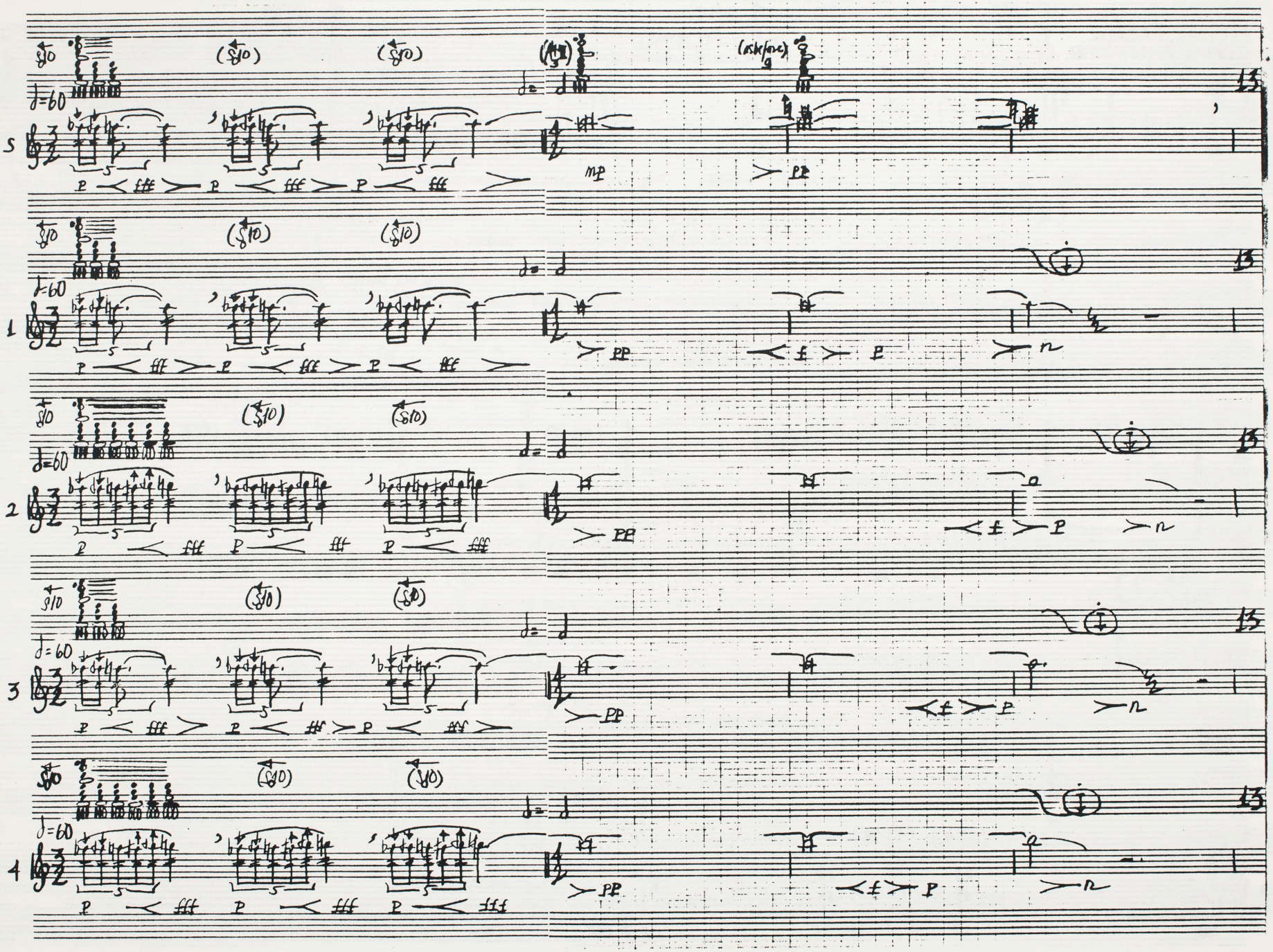
(A44 II)
(SA5)
(SA12)
S
1
2
3
4
A key
1/2 open
D trill key up
D trill key and B key up
(C45 II,1)
(C45 II,1)



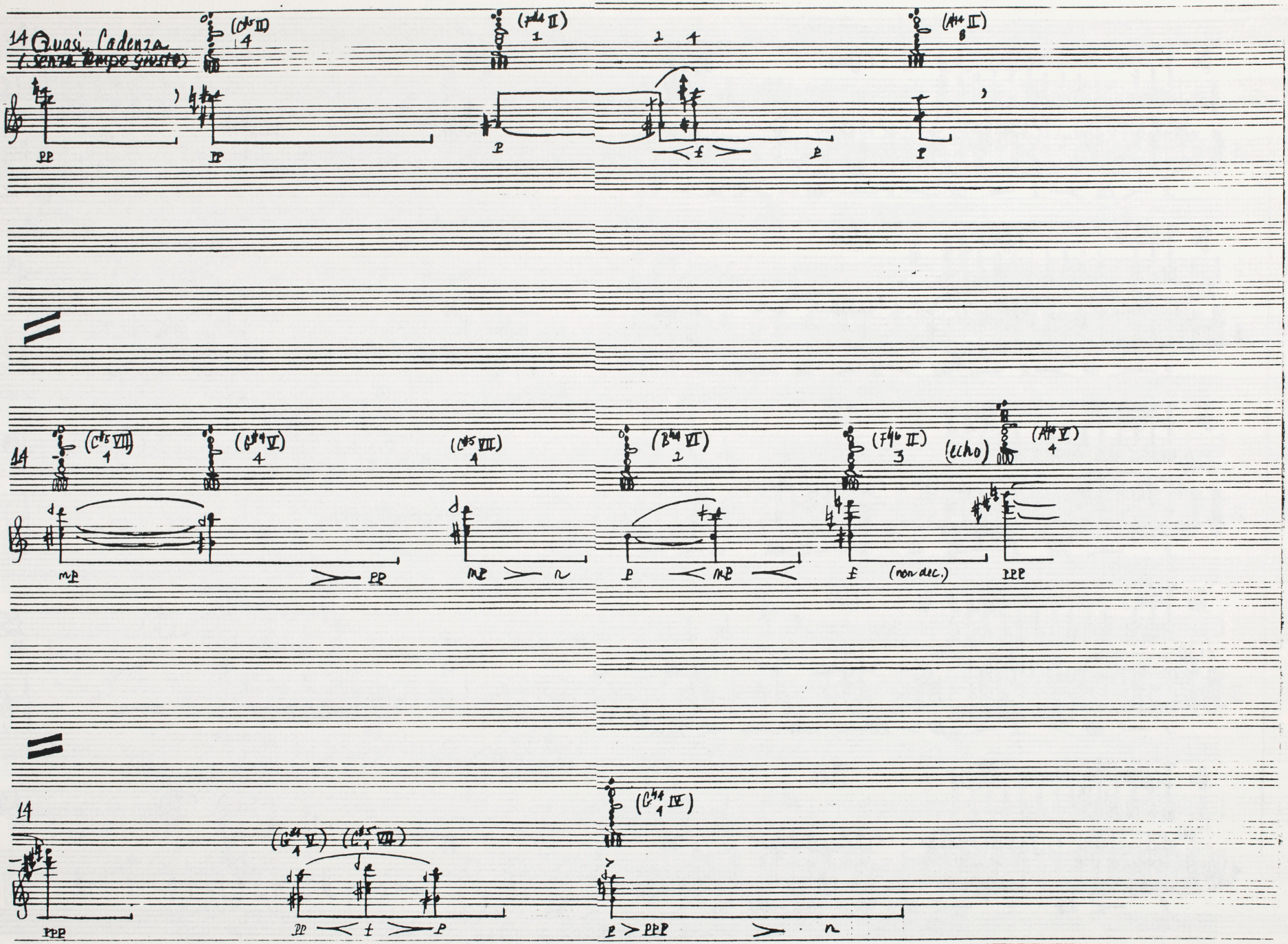
10
5
P crescendo
(♩= 120)
(simile)
10
1
P crescendo
(♩= 120)
(sim.)
10
2
P crescendo
(♩= 120)
(sim)
10
3
P crescendo
(♩= 120)
10
4
P crescendo
(♩= 120)

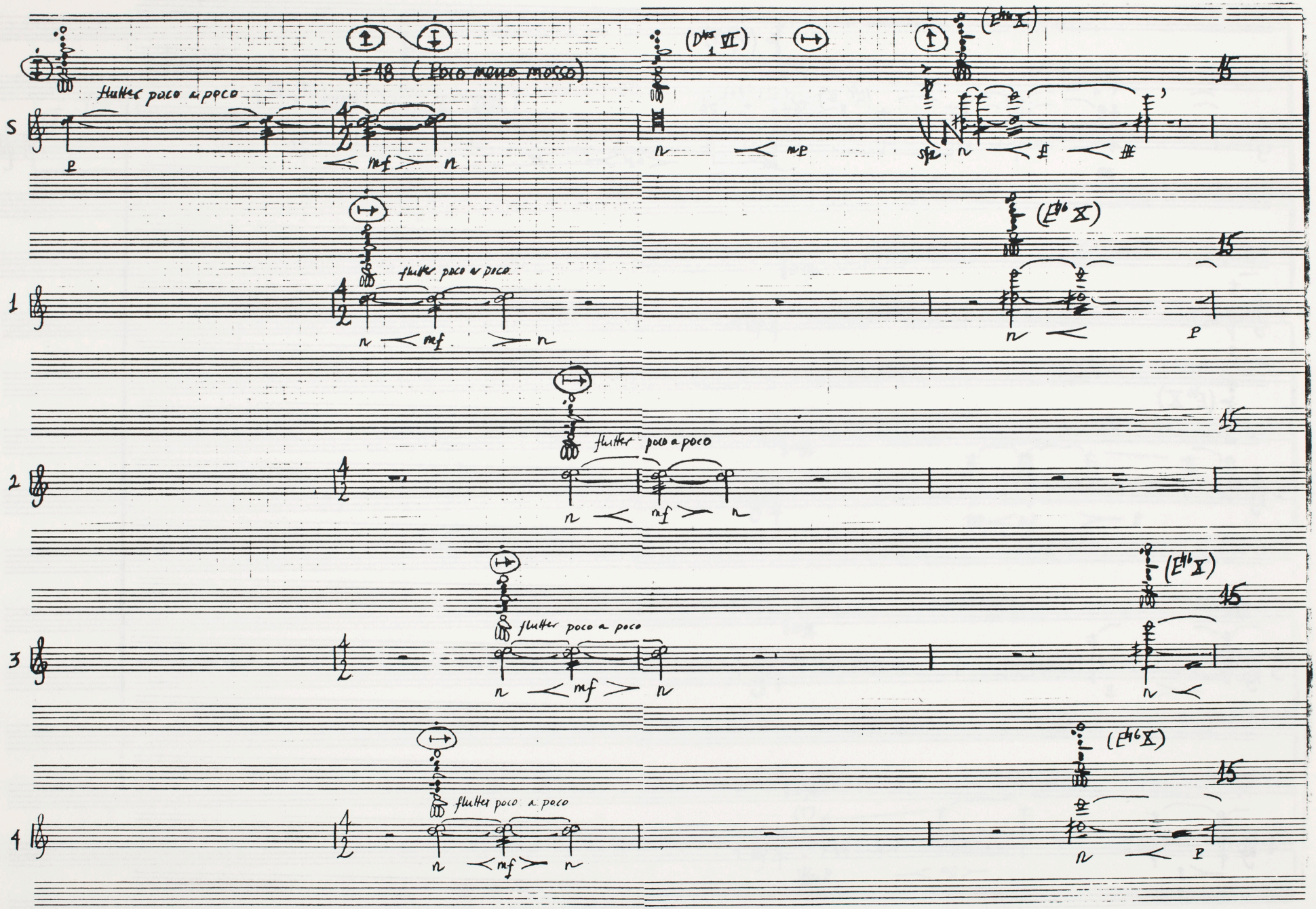

S
1
2
3
4
ff
sf
p

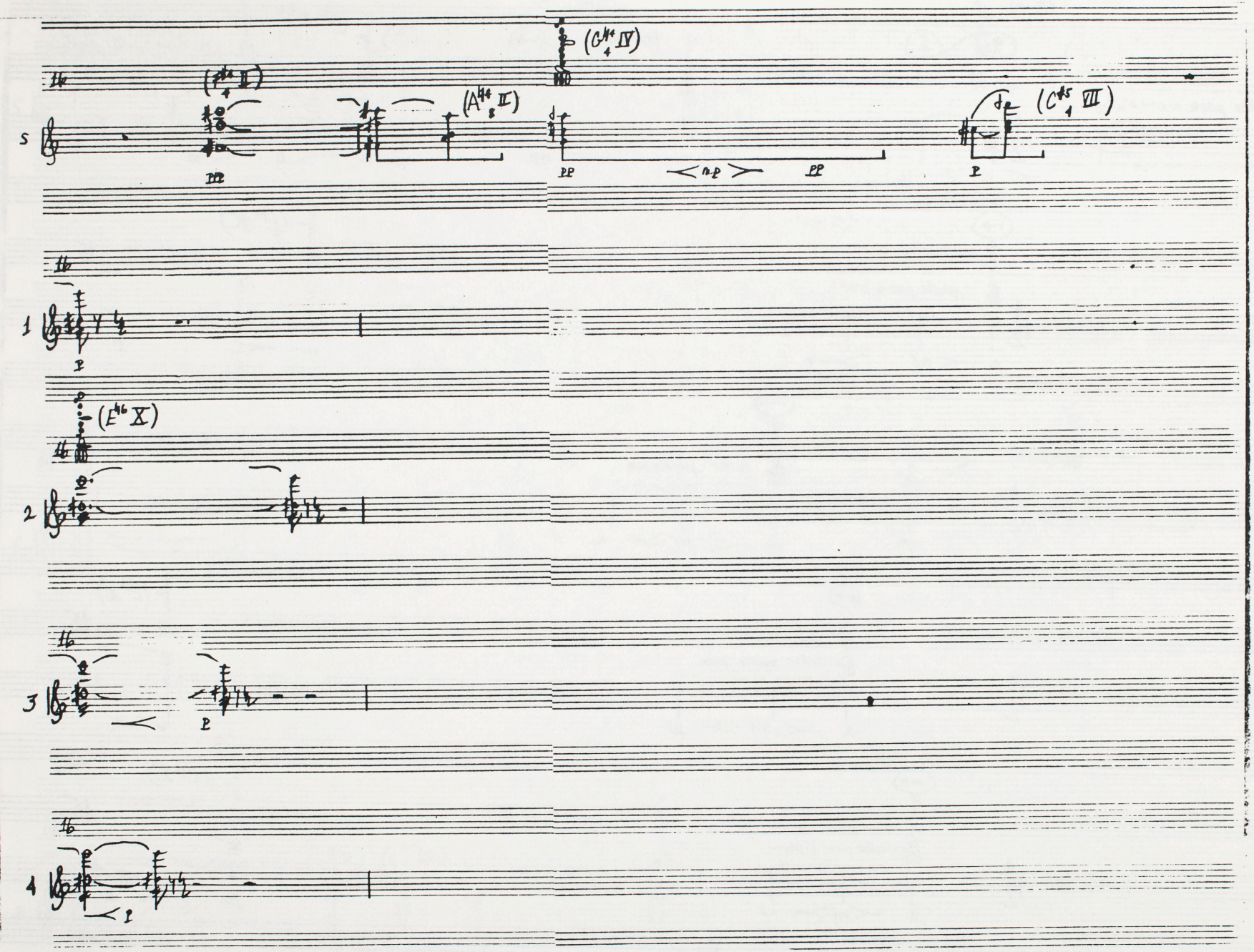




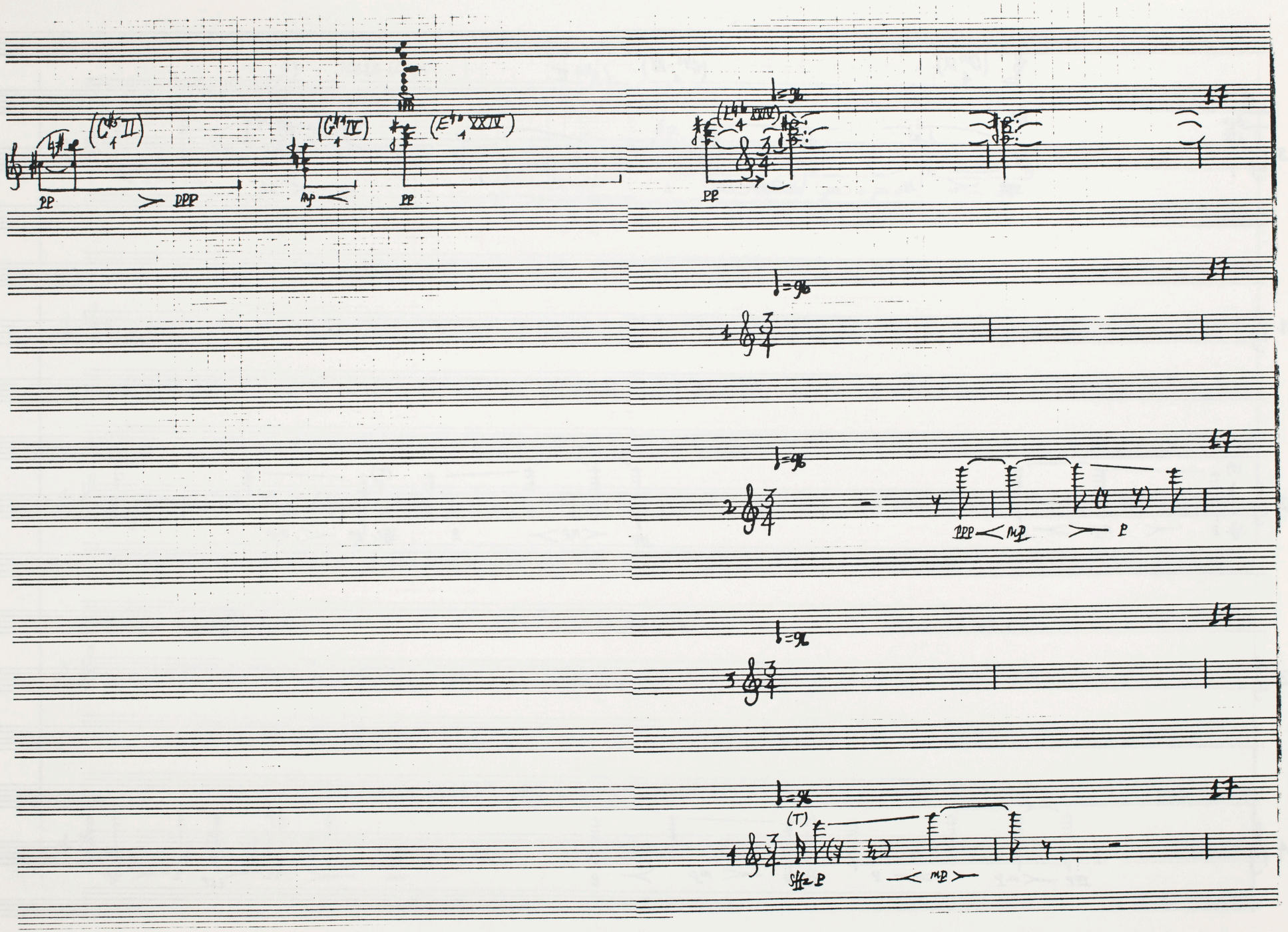
S10
(S10)
(S10)
(Alt)
(as before)
d=60
d=
13
5
1
2
3
4
p
fff
mp
pp
f
n

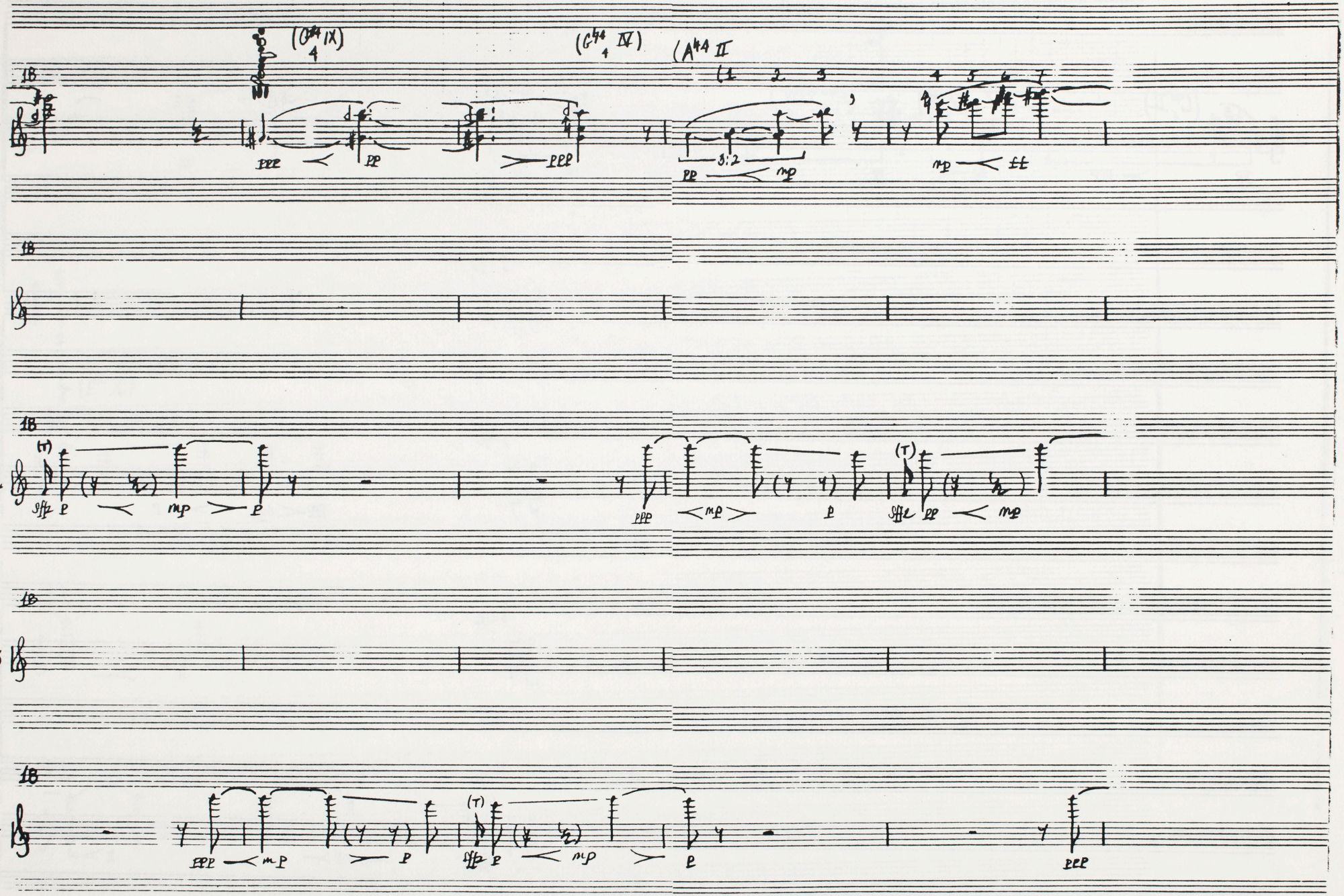

14 Quasi Cadenza
(senza tempo giusto)
S
pp
pp
p
f
p
p
14
S
mp
pp
mp
n
p
mp
f
(non dec.)
ppp
(echo)
14
S
ppp
pp
f
p
p
ppp
n


S
1
2
3
4
♩=48 (Poco meno mosso)
flutter poco a poco
p
mf
n
mp
sfz
ff
fff
15

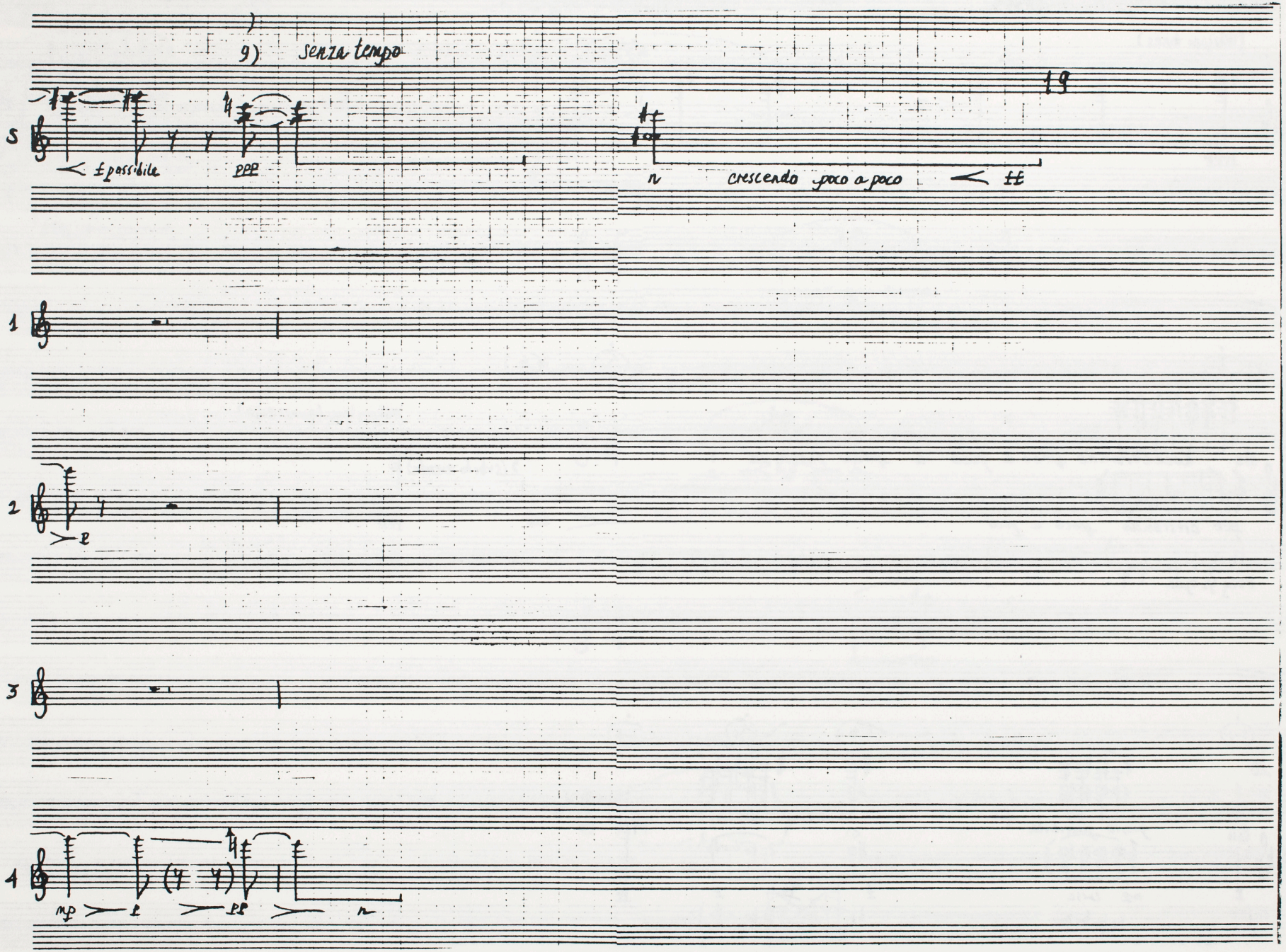


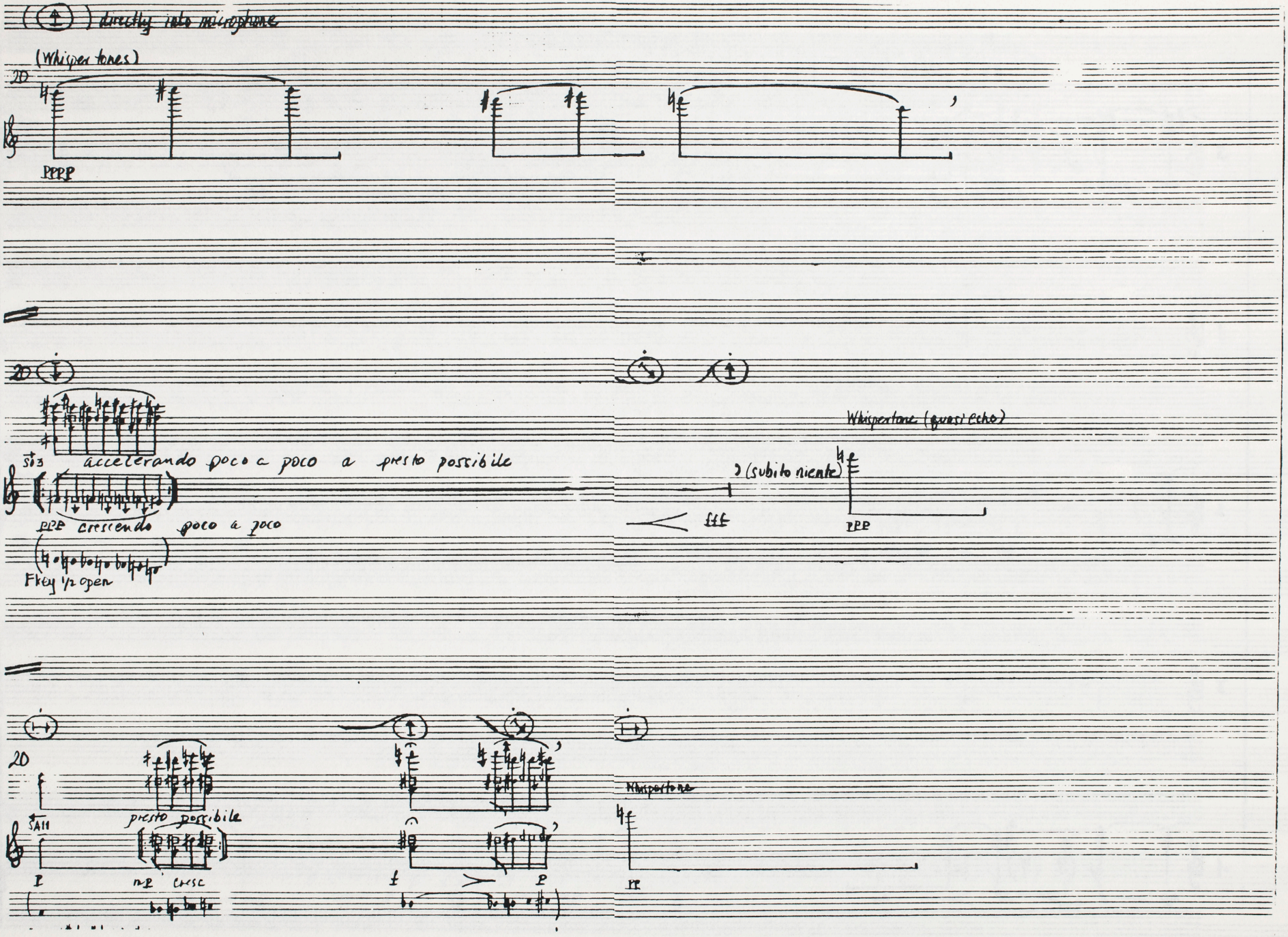
16
S
(F♯4 4 II)
(A♯4 8 II)
(G♯4 4 IV)
(C♯5 4 VII)
PPP
PP
<n.p>
PP
P
16
1
P
(E♯6 X)
16
2
16
3
P
16
4
P

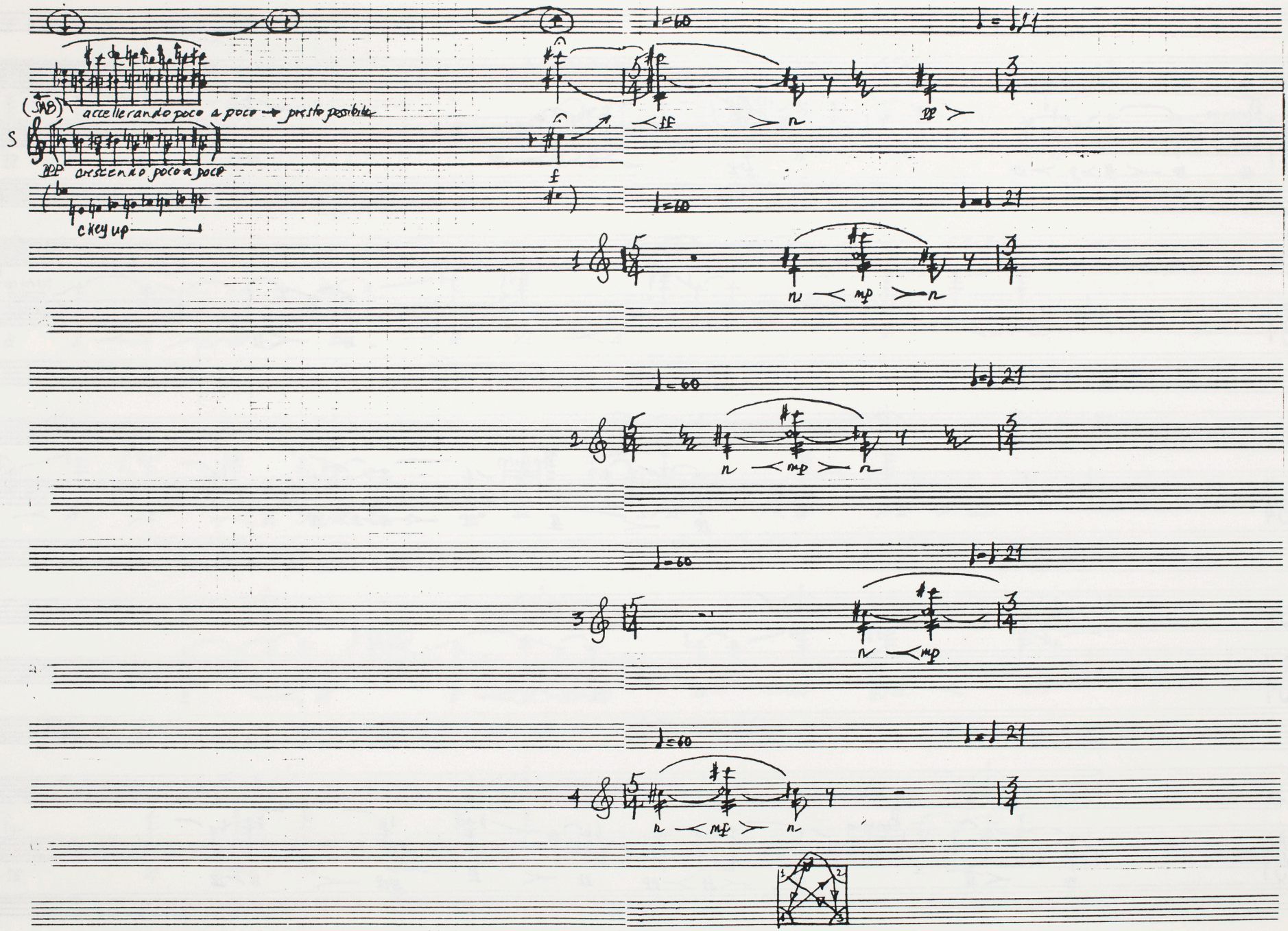

S
pp
ppp
mp
pp
pp
ppp
mp
p
(T)
sfz p
mp

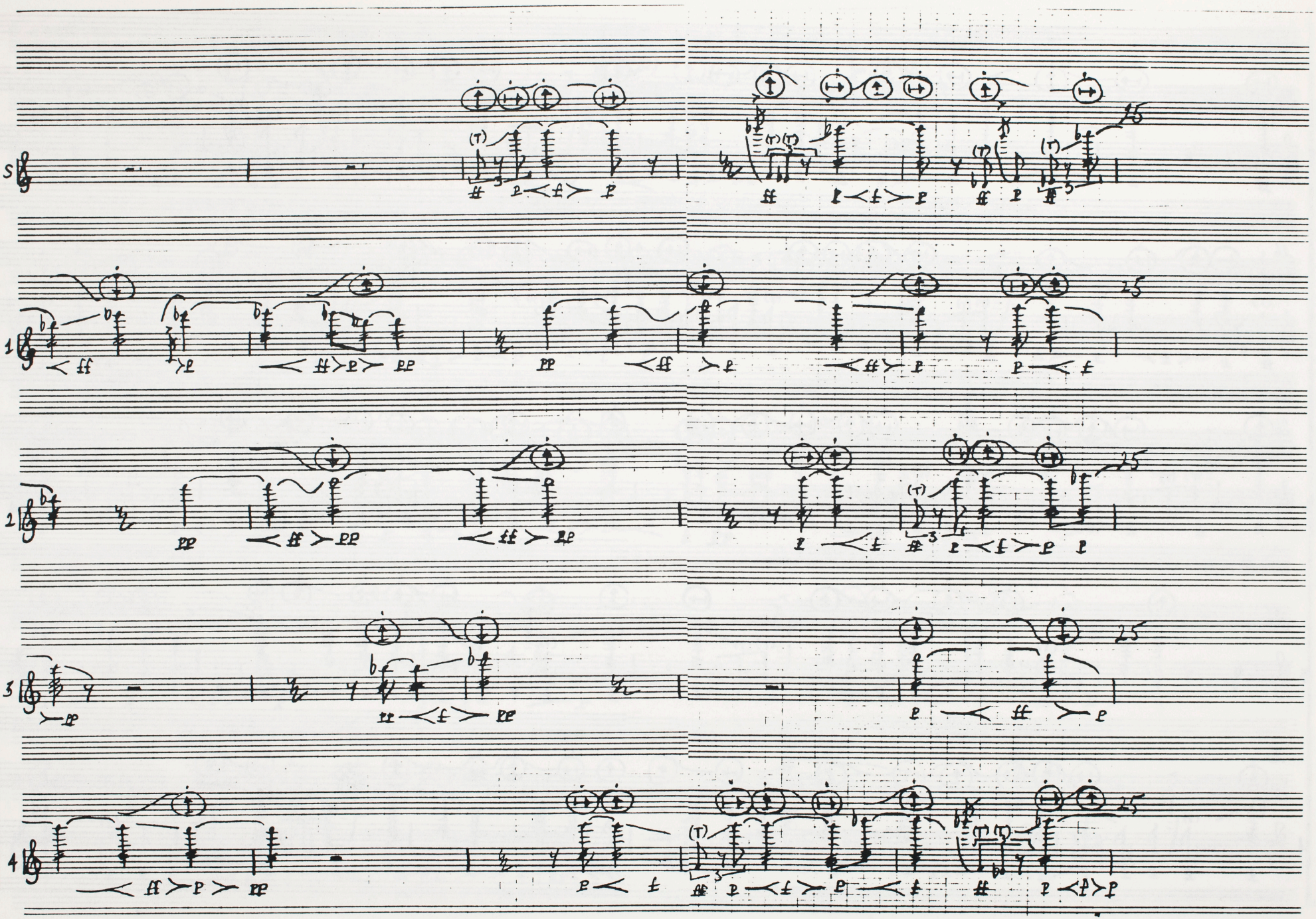


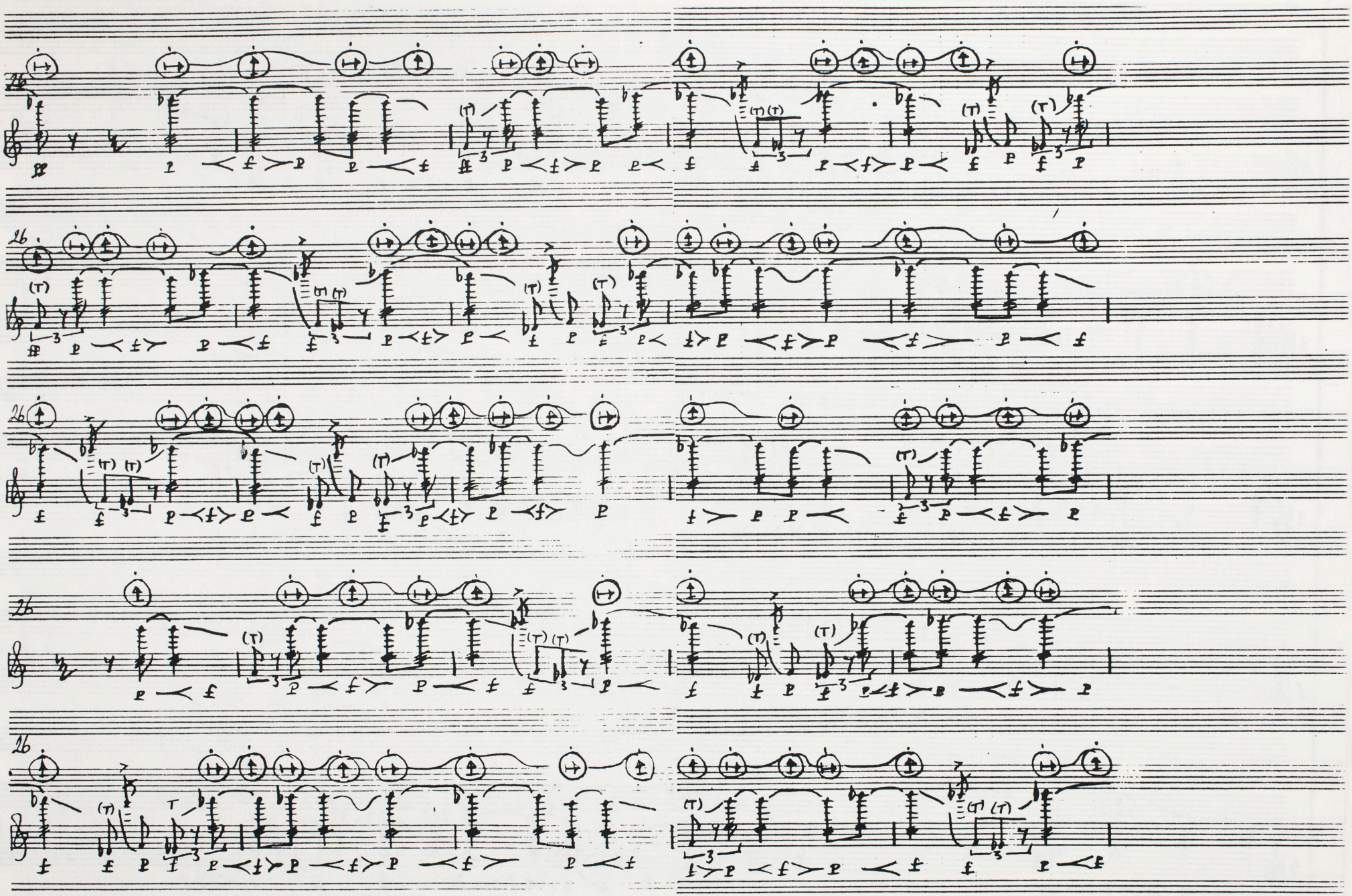
(G♮4 IX)
(G♮4 IV)
(A♮4 II
1B
S
1
2
3
4
3:2
(T)

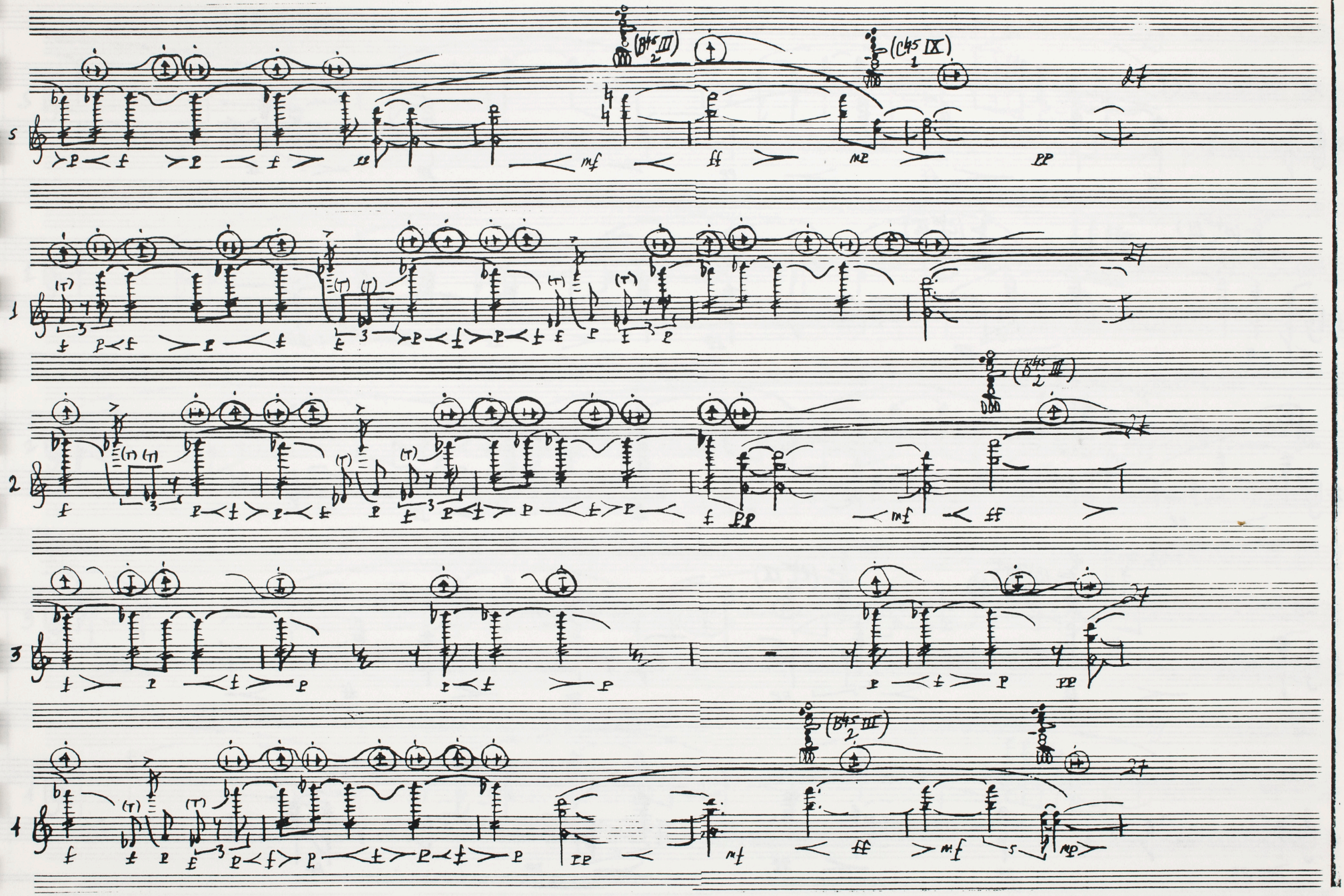

9) senza tempo
19
S
1
2
3
4
fpossibile
ppp
n
crescendo poco a poco
ff
mp
p
pp
n


directly into microphone
(Whisper tones)
2D
S
PPPP
2D
accelerando poco a poco a presto possibile
S
PPP crescendo poco a poco
Fkey 1/2 open
Whispertone (quasi echo)
(subito niente)
fff
PPP
2D
presto possibile
S
P
mP cresc
f
P
Whispertone
PP

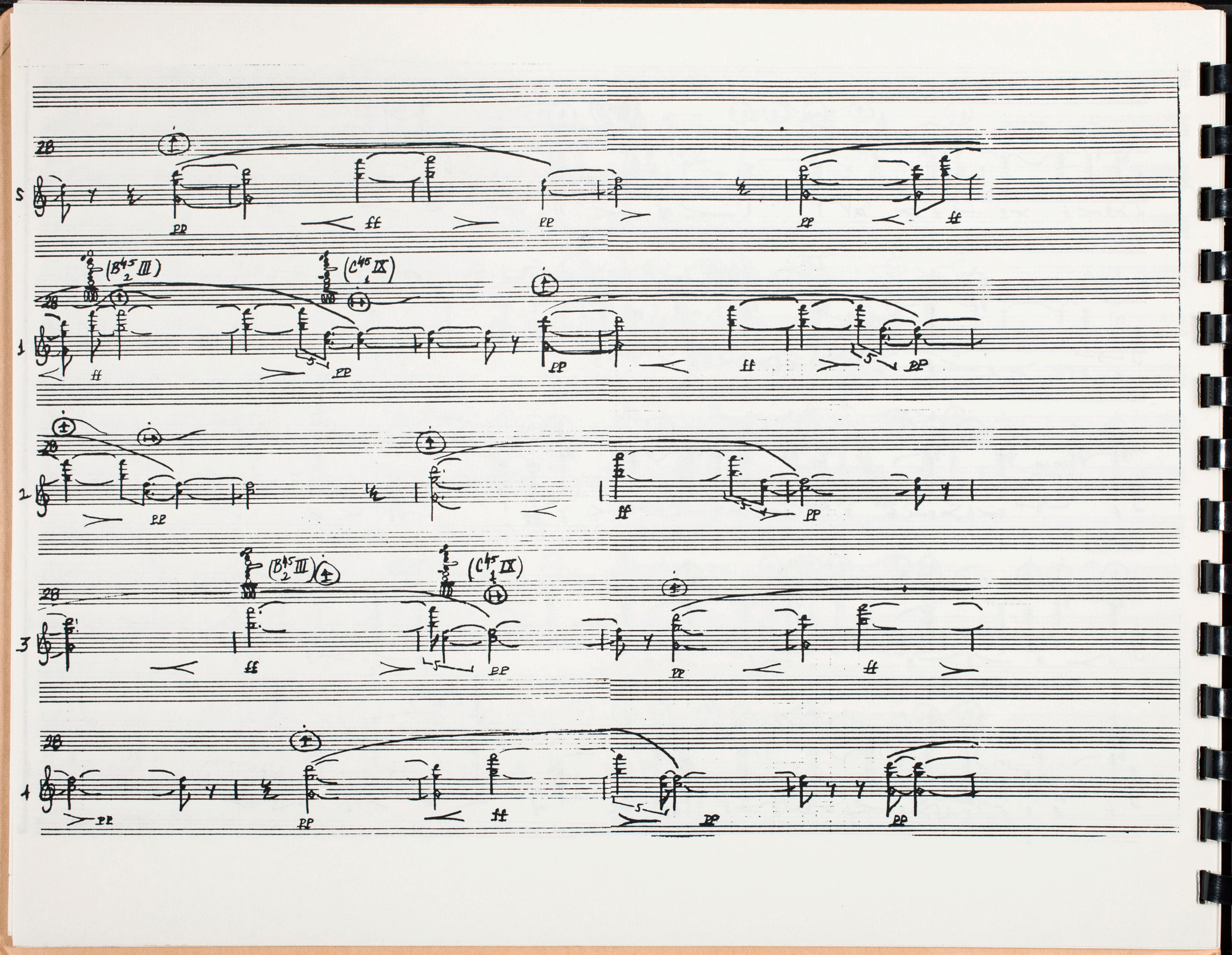

(SAB)
accellerando poco a poco → presto possibile
S
PPP
crescendo poco a poco
c key up
♩=60
♩=♩21
ff
n
pp
f
mp
1
2
3
4

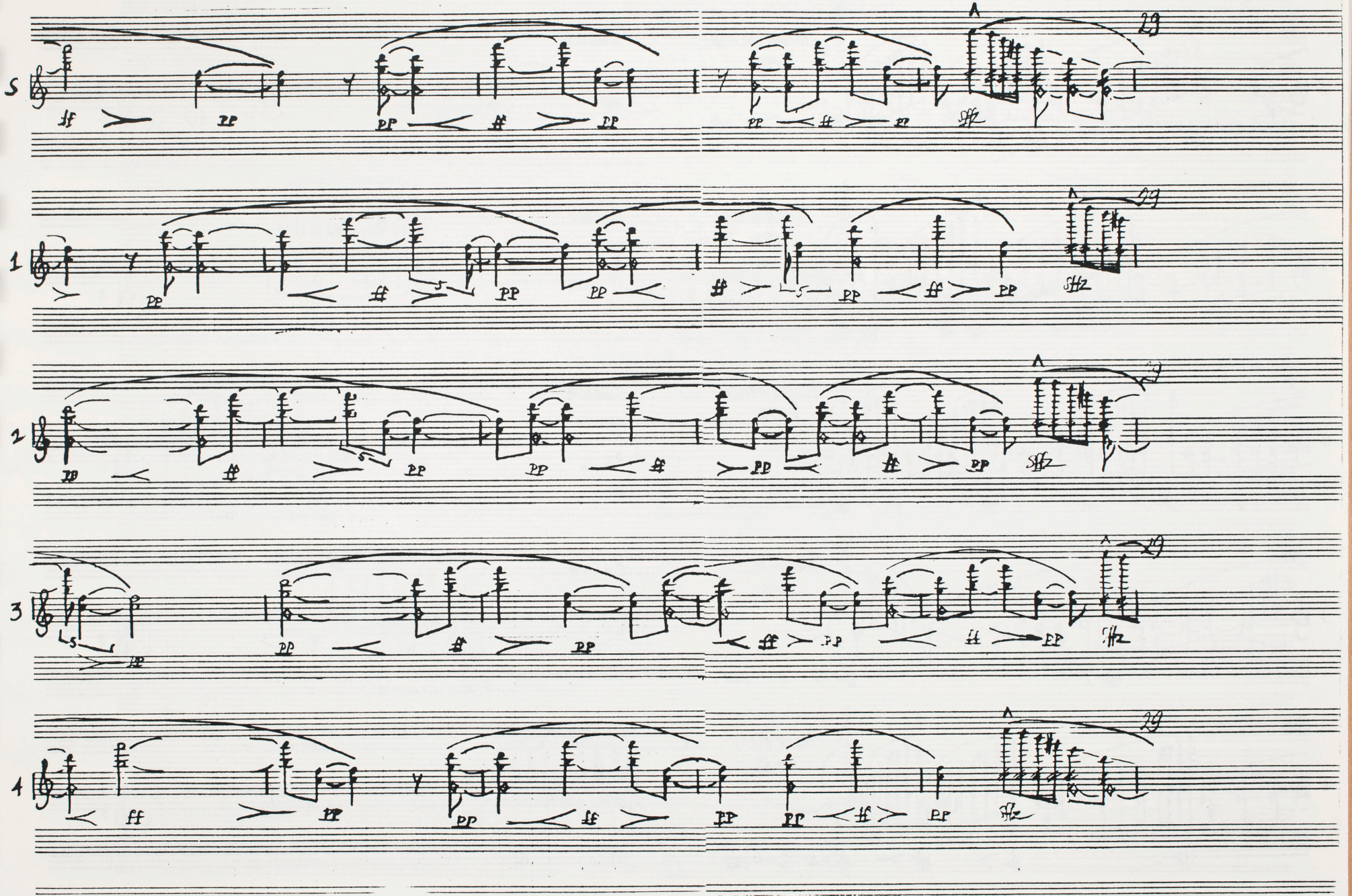

S
1
2
3
4
15
25
25
25
25

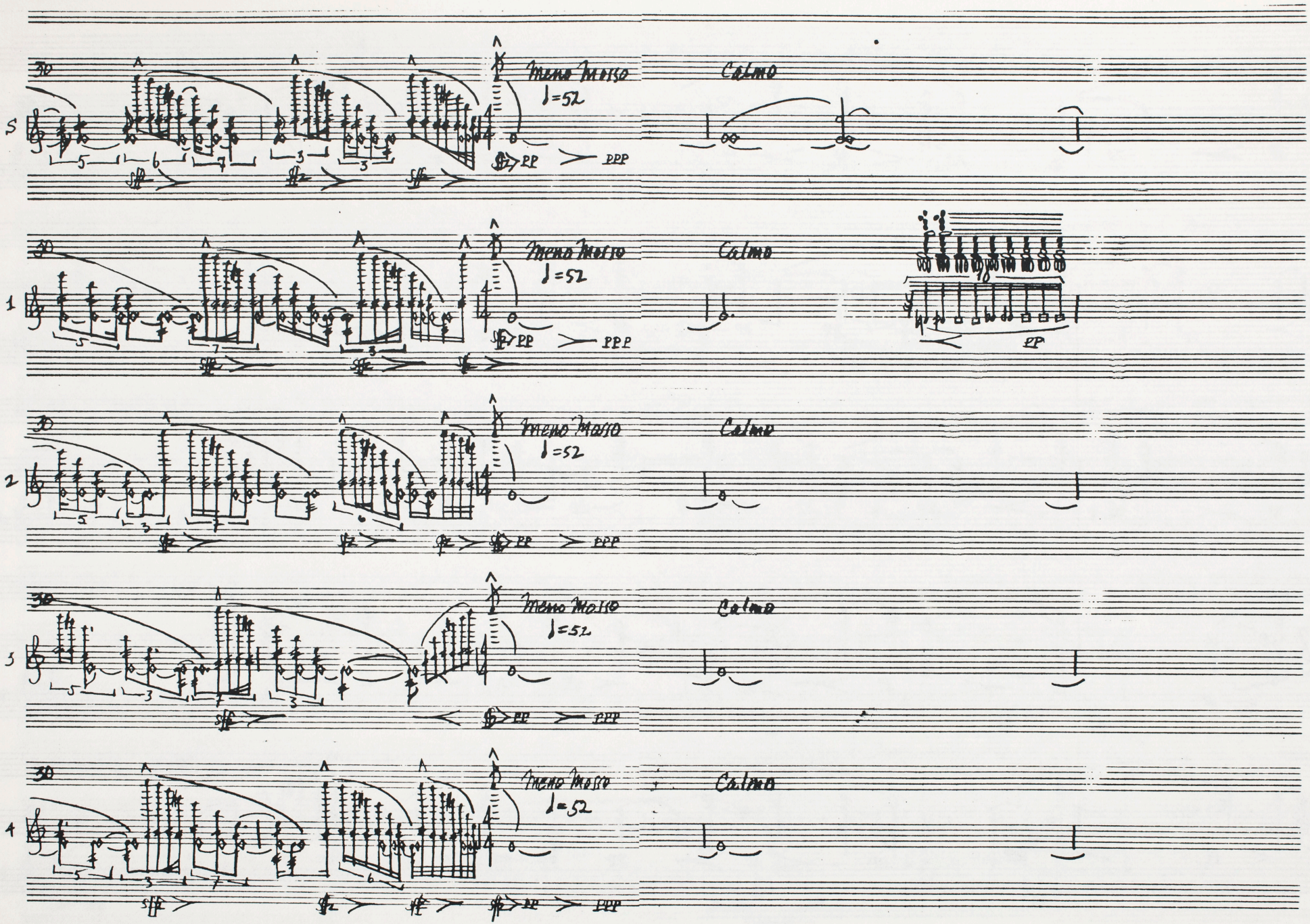

2b
S
2b
1
2b
2
2b
3
2b
1

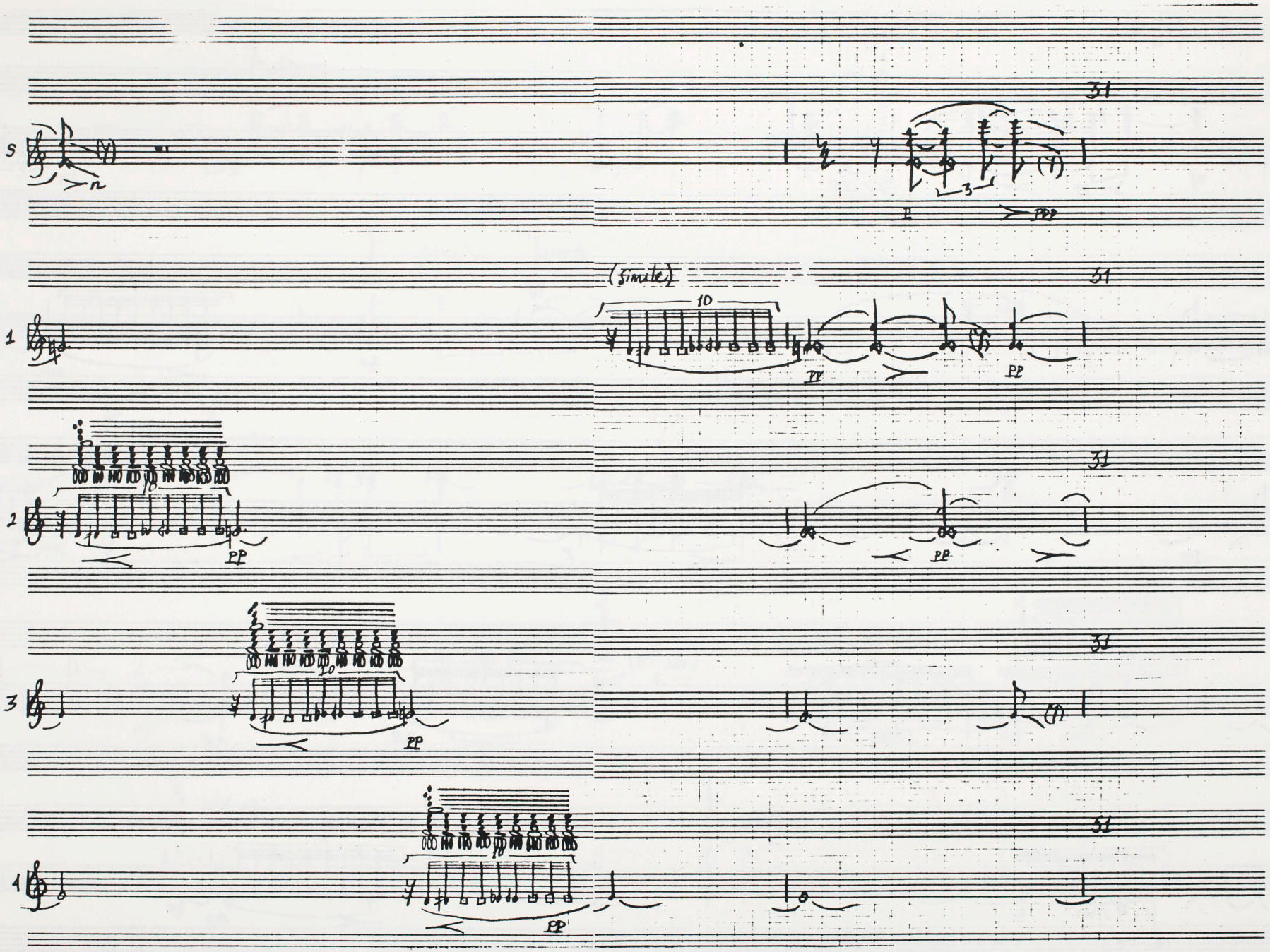


(B45 III)
(C45 IX)
(B45 III)
(B45 III)

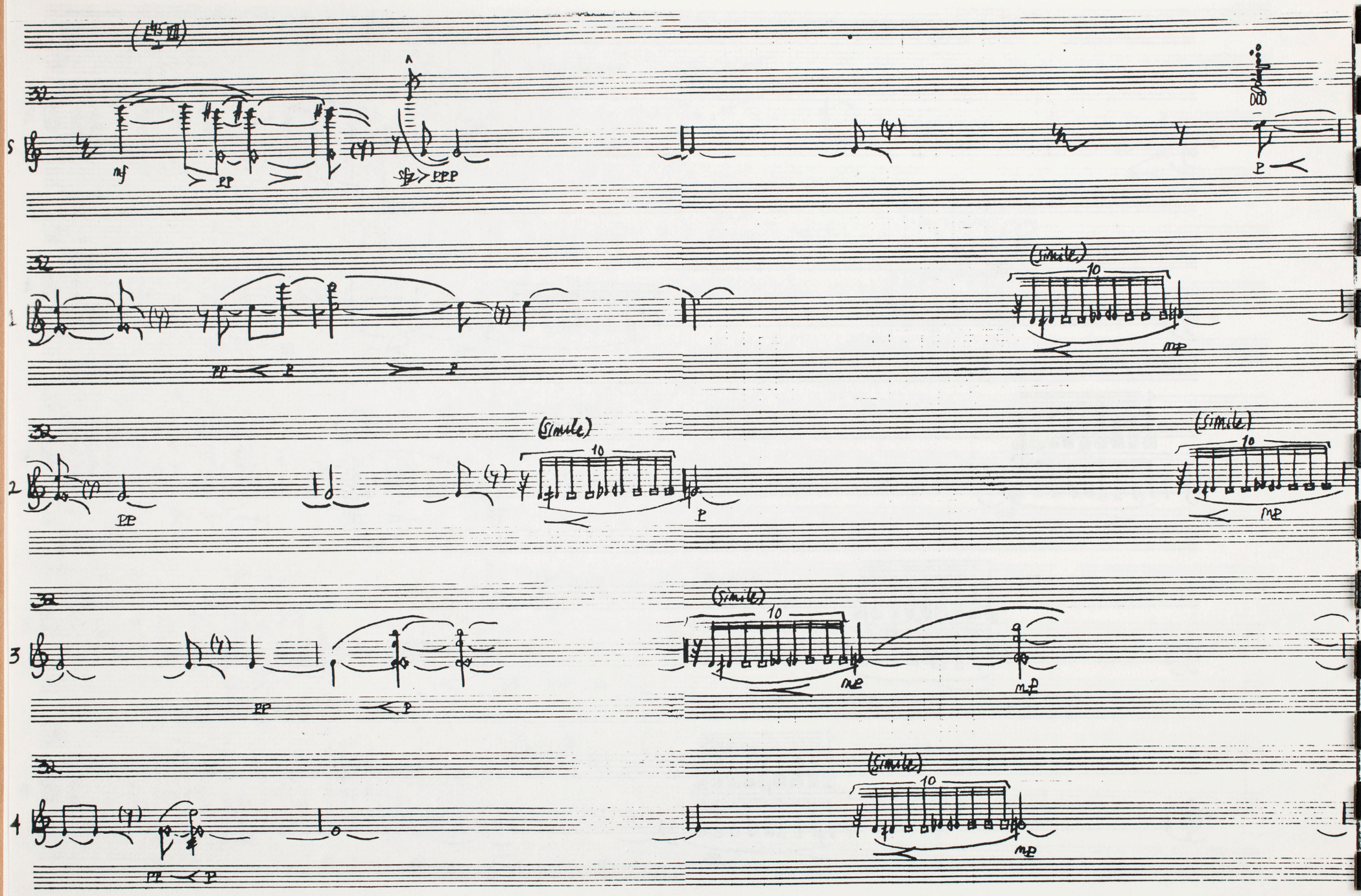

2B
5
pp
ff
pp
pp
ff
(B45 III)
(C45 IX)
2B
1
ff
pp
pp
ff
5
pp
2B
2
pp
ff
5
pp
(B45 III)
(C45 IX)
2B
3
ff
pp
5
pp
ff
2B
1
pp
pp
ff
5
pp
pp

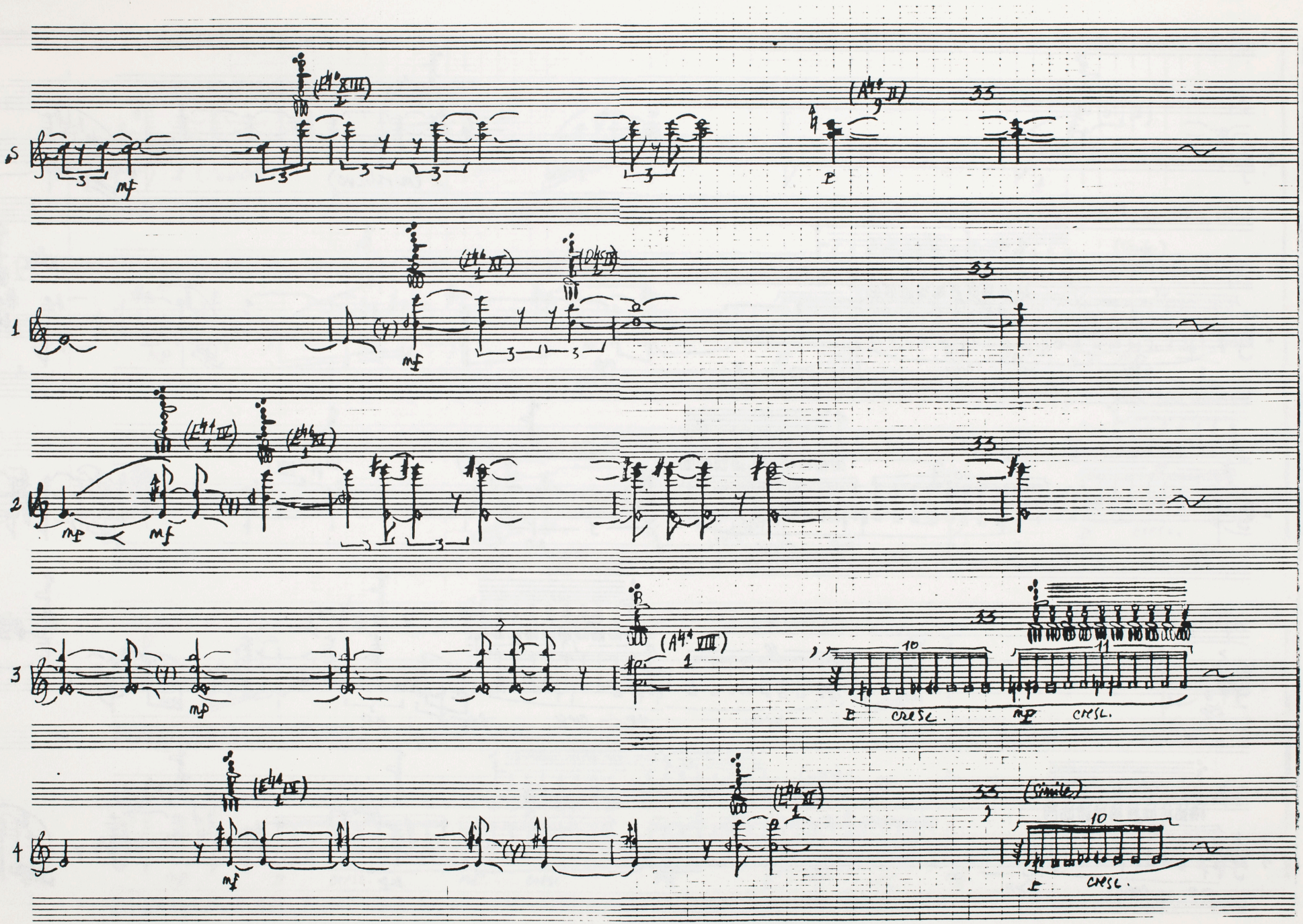

5
1
2
3
4

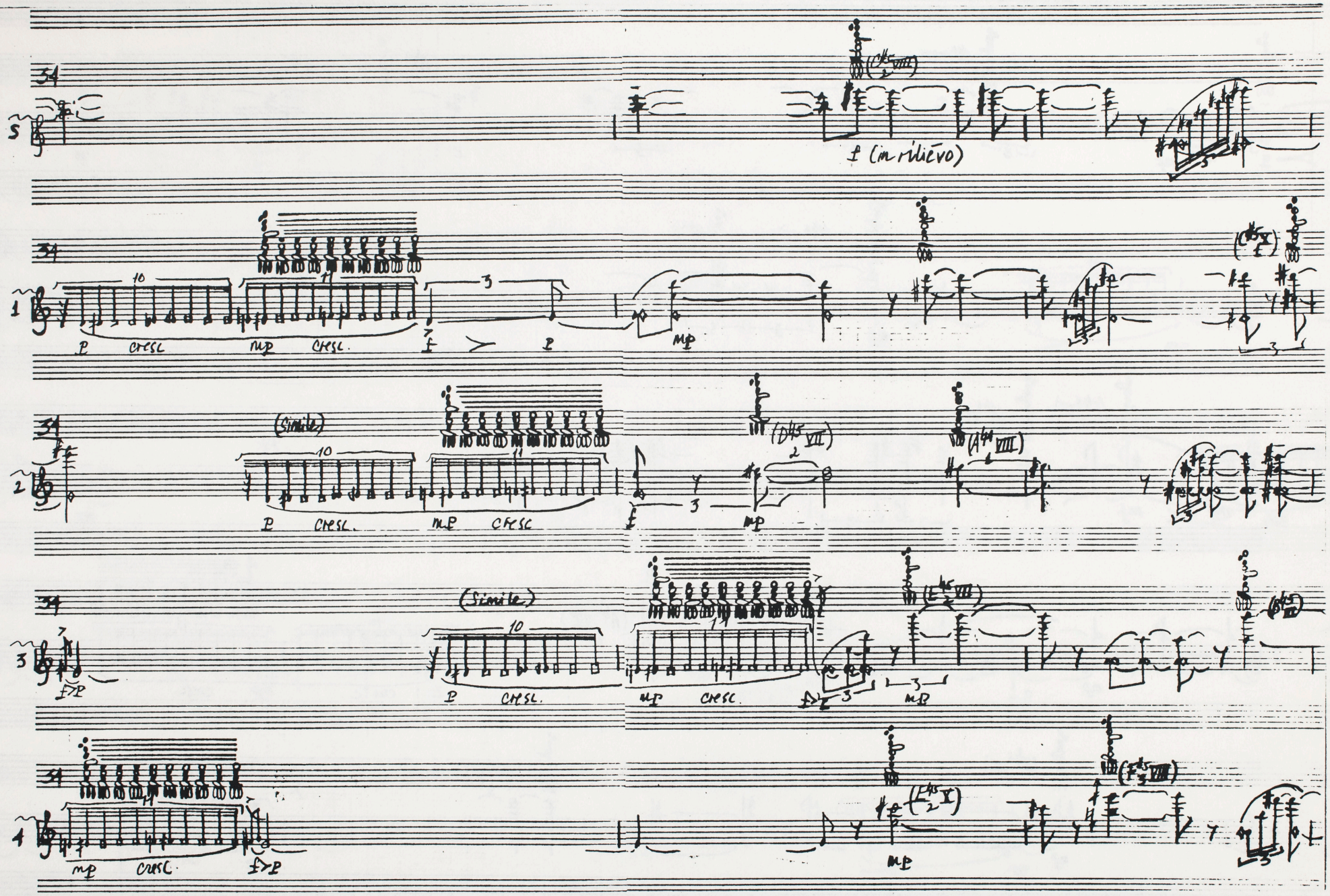

30
Meno Mosso
♩=52
Calmo
pp
ppp
5
1
2
3
4

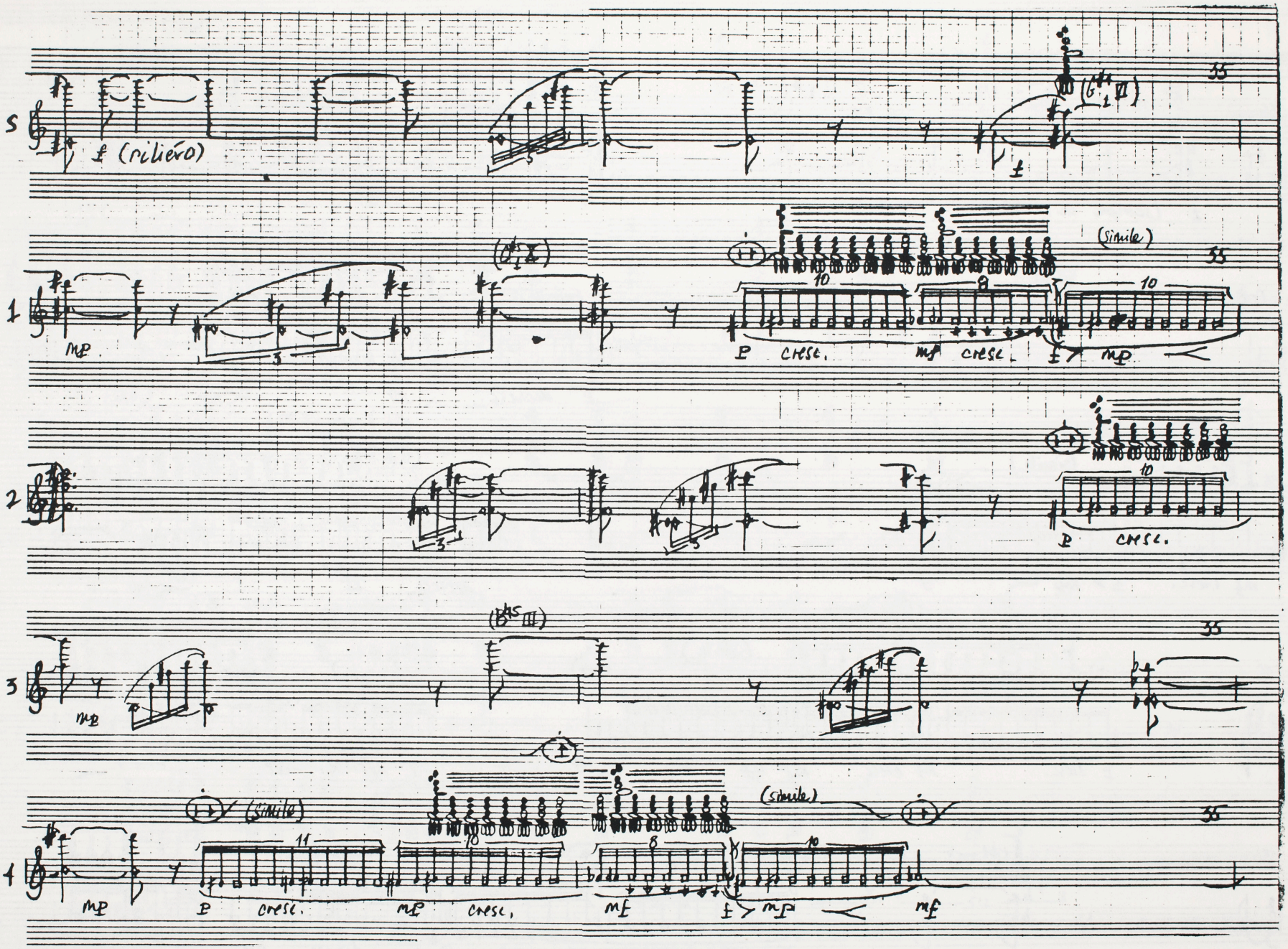


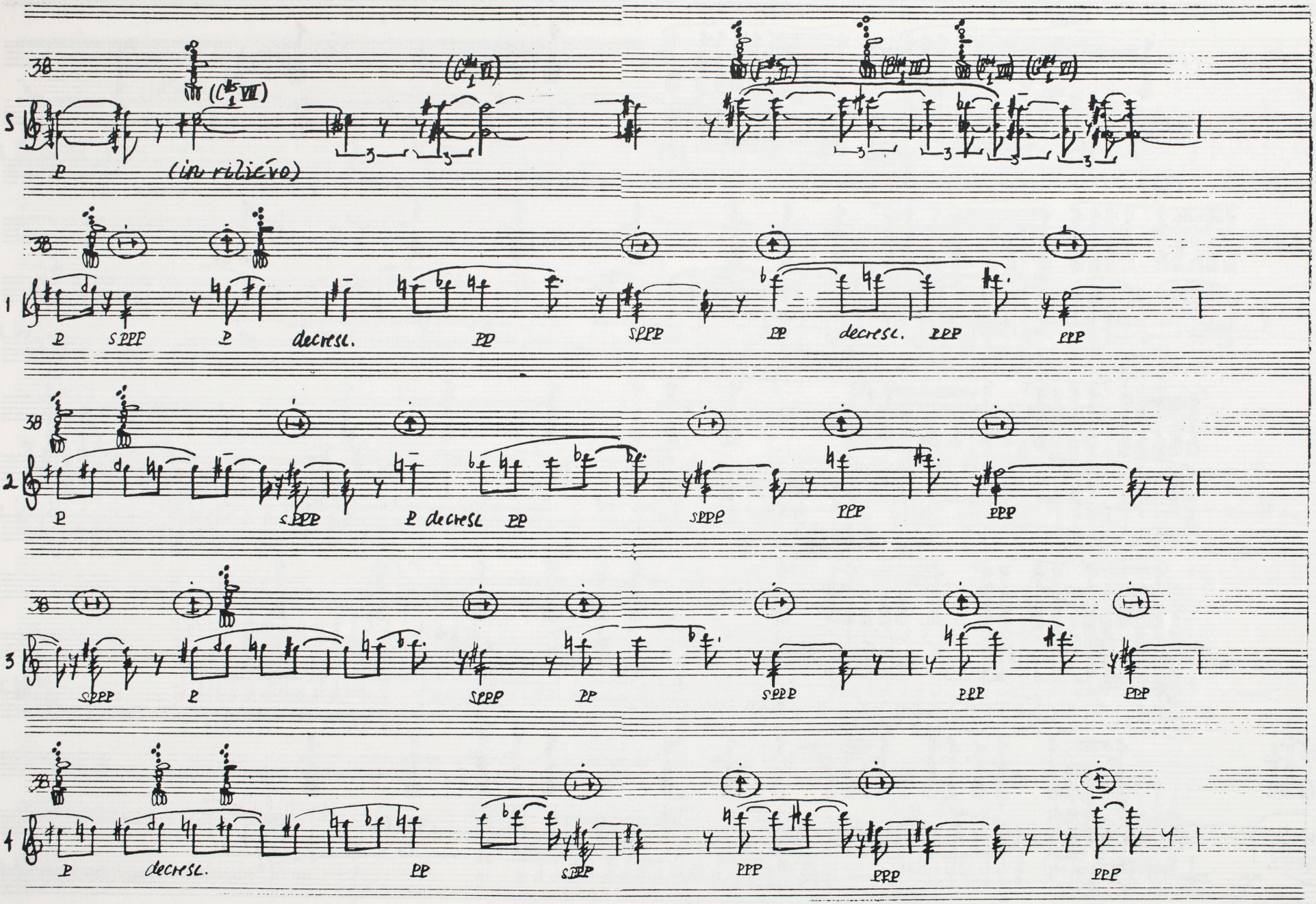
S
1
2
3
4
(simile)
10
PP
PPP
31

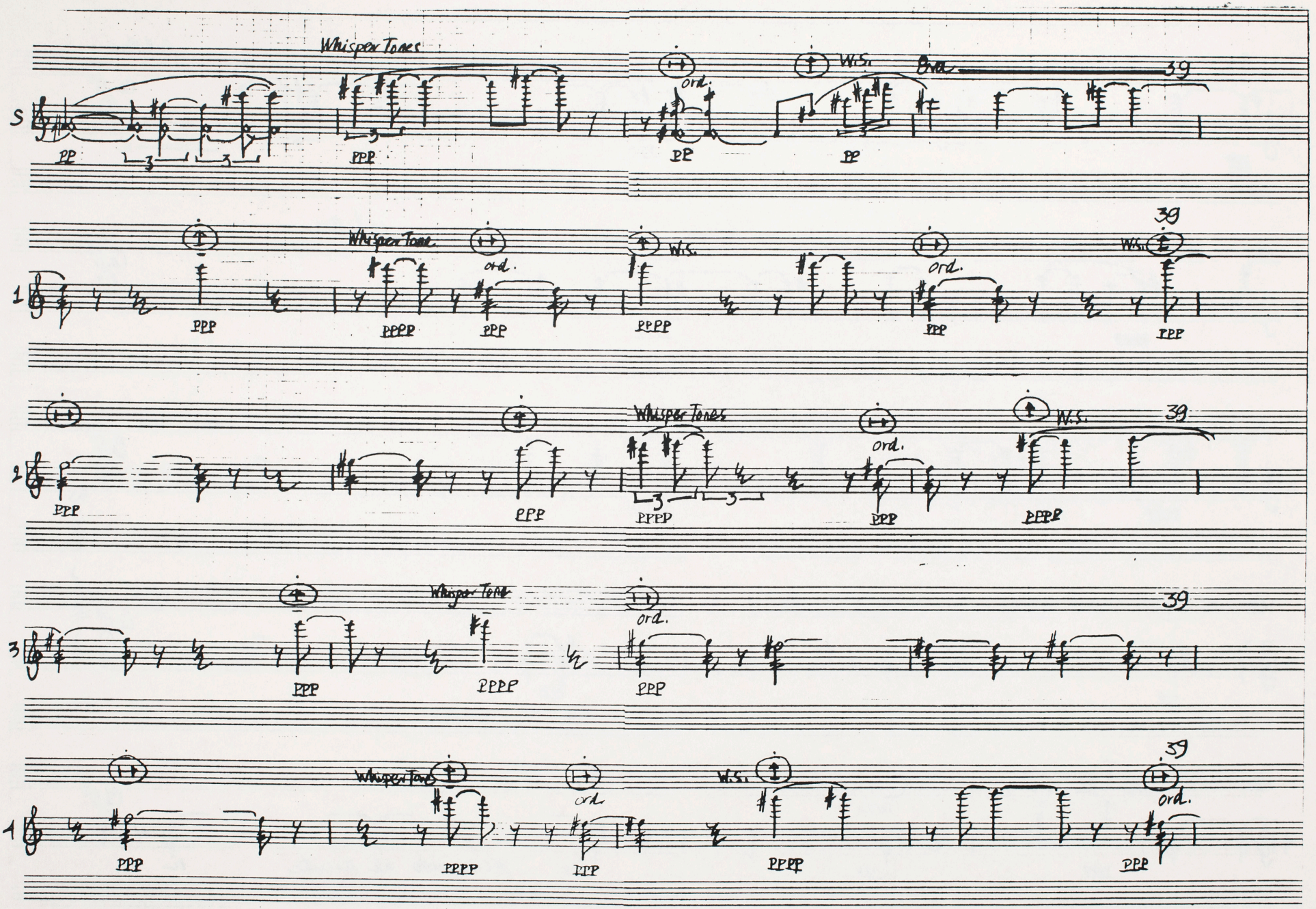

(Ens III)
32
mf
pp
sfz
ppp
p
(simile)
10
mp
pp
p
(simile)
10
p
(simile)
10
mp
(simile)
10
mp
mp
(simile)
10
mp

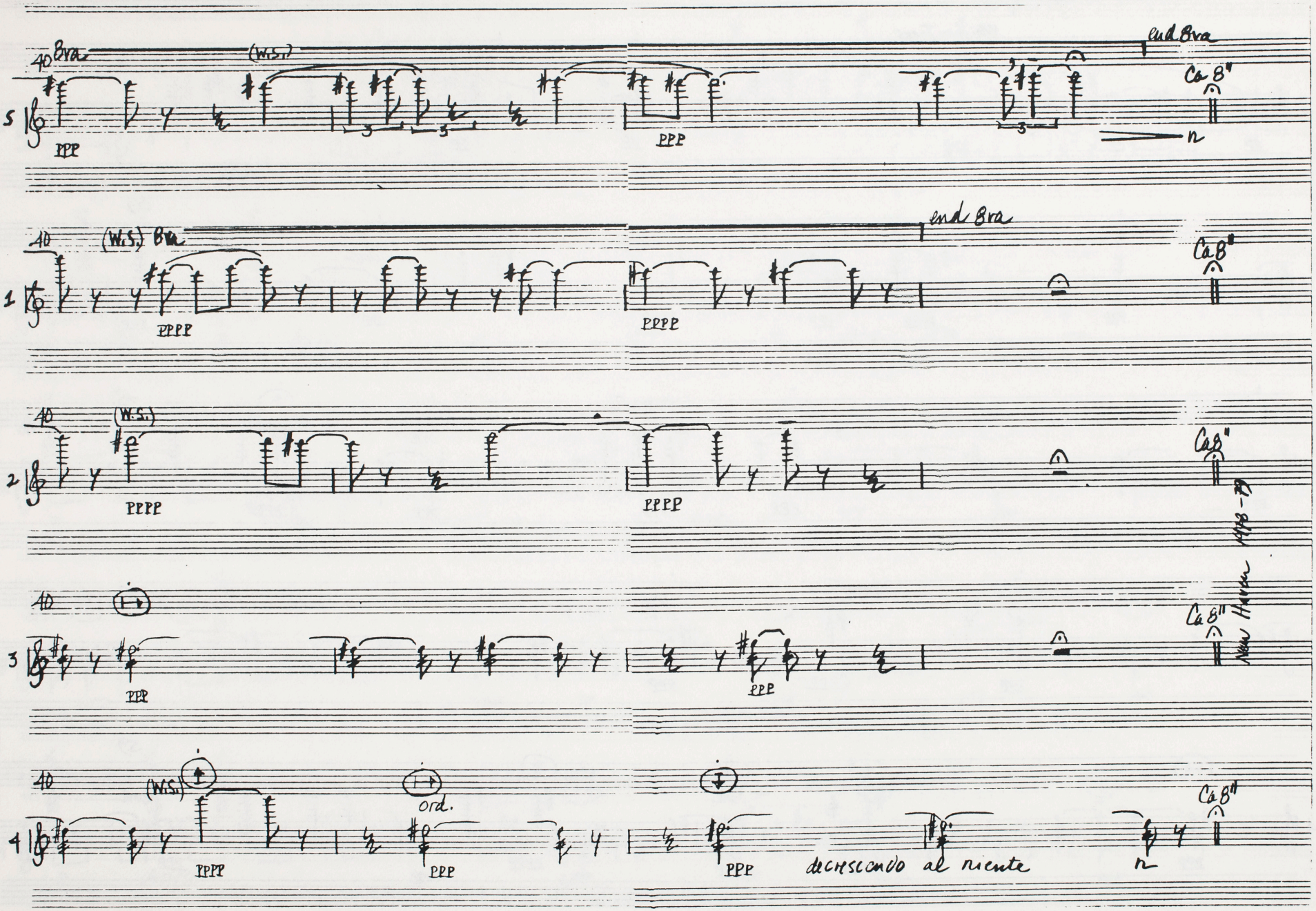

S
mf
1
mf
2
mp
mf
3
mp
4
mf
33
10
11
cresc.
(Simile)


34
S
f (in rilievo)
1
p cresc mp cresc.
f > p
mp
2
(Simile)
p cresc. mp cresc
f
mp
3
(Simile)
p cresc.
mp cresc.
f>p
mp
4
mp cresc.
f>p
mp


S
f (rilievo)
35
1
mp
(simile)
p cresc.
mf cresc.
f mp
2
p cresc.
3
mp
4
mp
p cresc.
mf cresc.
mf
f mp
mf


38
S
P
(in rilievo)
1
P
SPPP
P
decresc.
PP
SPPP
PP
decresc.
PPP
PPP
2
P
SPPP
P decresc
PP
SPPP
PPP
PPP
3
SPPP
P
SPPP
PP
SPPP
PPP
PPP
4
P
decresc.
PP
SPPP
PPP
PPP
PPP


S
Whisper Tones
ord.
W.S.
Ord.
39
PP
PPP
PP
PP
1
Whisper Tone
ord.
W.S.
ord.
W.S.
39
PPP
PPPP
PPP
PPPP
PPP
PPP
2
Whisper Tones
ord.
W.S.
39
PPP
PPP
PPPP
PPP
PPPP
3
Whisper Tone
ord.
39
PPP
PPPP
PPP
4
Whisper Tone
ord.
W.S.
39
ord.
PPP
PPPP
PPP
PPPP
PPP


5
40
Bva
(W.S.)
ppp
ppp
end Bva
Ca 8"
n
1
40
(W.S.) Bva
pppp
pppp
end Bva
Ca 8"
2
40
(W.S.)
pppp
pppp
Ca 8"
3
40
ppp
ppp
Ca 8"
4
40
(W.S.)
ord.
pppp
ppp
ppp
decrescendo al niente
n
Ca 8"