

1st Prize Winner - 3rd International Premio Ancona (1980)

Jury - Goffredo Petrassi, Domenico Guaccero, Roman Vlad,
Henryk Górecki, András Szöllösy, Marlos Nobre, Guiseppa Englert

for Robert Dick, the other flute
Martin Bresnick

Conspiracies

Conspire. *fr.* *L.* - *conspirare* - to blow together; harmonize; agree; plot.
fr. - *con+spirare* - to breathe together.




Notes on Performance

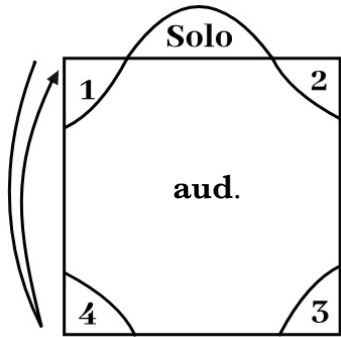
5 Possible Realizations (best first)

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 prerecorded 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.

(continued on next page)

Notations Regarding Microphones and Amplification

-  playing toward the microphone
-  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 signs. Some of these events are accompanied by a simulated “Doppler” frequency shift.
(In conspiracy with John Chowning.)

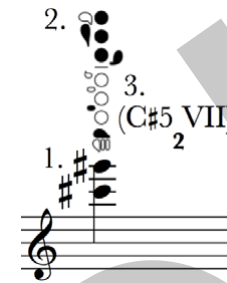
More Special Notations

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. 1/4 tone below G
- 2. 1/4 tone above G
- 3. 1/4 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.

for Robert Dick, the other flute

Martin Bresnick

Conspiracies

for solo flute & 4 other flutes

4/4 ♩ = 60

SOLO FLUTE

Flute 1

Flute 2

Flute 3

Flute 4

5

1

2

3

Solo

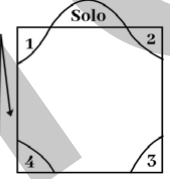
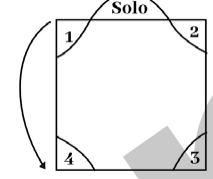
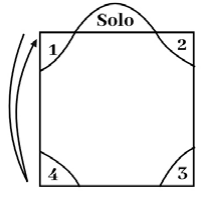
9

1

4

n *pppp* *n* *pppp* *n* *pppp*

n *pppp* *n* *pppp* *n* *pppp*



15

1

2

3

4

pp *mp* *f*

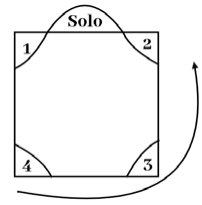
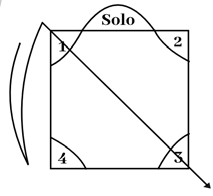
f *p* *ppp* *pppp* *n*

n *pp* *n*

SA8

9

n



19

1 *f* *ppp* *n* *n* *pp* *n*

2 *f* *pp*

3 *ppp* *n*

4 *f* *ppp* *n* 9 *pp* *n*

Solo

SAB

1 2 3 4

1 2 3 4

Detailed description: This is a musical score for four staves, numbered 1 to 4. The score begins at measure 19. Staff 1 starts with a treble clef and a key signature of one sharp (F#). It features a series of notes with dynamics *n* and *pp*, and includes a circled '1' with a downward arrow. Staff 2 begins with a dynamic of *f* and later transitions to *pp*. It also has a circled '1' with a downward arrow. Staff 3 starts with a dynamic of *ppp* and *n*, and includes a circled '1' with a downward arrow. Staff 4 starts with a dynamic of *f*, followed by *ppp* and *n*. It contains a section of 9 notes marked 'SAB' and a circled '1' with a downward arrow. At the bottom of the page, there are two square diagrams labeled 'Solo'. The first diagram shows a square with vertices numbered 1, 2, 3, and 4, and a diagonal line from 1 to 3. The second diagram shows a square with vertices numbered 1, 2, 3, and 4, and a curved arrow starting at 1, going to 2, then 3, then 4, and back to 1.

23

The musical score consists of four staves, numbered 1 to 4. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a rhythmic style with eighth and sixteenth notes, often beamed together. Dynamic markings are placed throughout the score: *pp* (pianissimo), *n* (normal), *p* (piano), *mf* (mezzo-forte), and *f* (forte). Some notes are marked with accents (>). There are also circular diagrams with arrows indicating fingerings, labeled "Solo", and some notes are marked with circled numbers 1 and 2. A large, faint watermark "SAMPLE" is visible across the page.

29

SOLO

1 *f* *n* *ff* *n*

2 *n* *sf* *f* *n* *sf* *f* *n*

3 *n* *f* *n* *ff* *n*

4 *f* *n* *n* *ff* *n*

Solo

Solo

ff mf

SOLO 33

So5

SA12

10 $\frac{1}{2}$ open n

9

p

A key 1/2 open

D# key up

D trill key and B key up

1 *mf* *p* *sfz* *n sfz > n* *p*

2 *mf* *p* *sfz* *n sfz > n* *p*

3 *n* *mf* *sfz* *sfz > n sfz > p*

4 *n* *mf* *sfz* *sfz > n sfz > p*

(C#5 II)

(C#5 II)

Solo

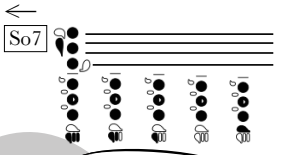
2/4 (♩ = 120)

3/4 7

SOLO

The musical score consists of four staves, numbered 1 to 4. Staff 1 is labeled 'SOLO'. The score is in 2/4 time with a tempo of 120 beats per minute. It begins at measure 36. The first section (measures 36-45) features a 'cresc.' (crescendo) dynamic. Staff 1 has a sixteenth-note pattern with a '6' above it. Staff 2 has a sixteenth-note pattern with a '5' above it. Staff 3 has a sixteenth-note pattern with a '3' above it. Staff 4 has a sixteenth-note pattern with a '6' above it. The second section (measures 46-55) continues the sixteenth-note patterns. Staff 1 has a '6' above it. Staff 2 has a '6' above it. Staff 3 has a '6' above it. Staff 4 has a '5' above it. The third section (measures 56-65) features a 'sim.' (sforzando) dynamic. Staff 1 has a sixteenth-note pattern with a '6' above it. Staff 2 has a sixteenth-note pattern with a '6' above it. Staff 3 has a sixteenth-note pattern with a '6' above it. Staff 4 has a sixteenth-note pattern with a '6' above it. The score concludes at measure 7. Four guitar diagrams, each labeled 'So6', are positioned above the staves, showing fingerings for the six strings.

So7



SOLO

40 $\frac{3}{4}$ (♩ = 60)

5 5 5

5 5

5 5

3 3

1

2

3

4

sf > *pp* ————— *ff*

p < *ff*

sf > *p*

sf > *p*

