

**ROBERT DICK**

*BYPASS*

*To*

*OTHERNESS*

**6 Pieces for Glissando Flute™**

*Multiple Breath Music Company*

# Bypass to Otherness

## Six Pieces for Glissando Flute™

*Bypass to Otherness* is a collection of six short pieces for Glissando Flute™ (flute with Glissando Headjoint™), composed in the summer of 2022. These pieces may be performed individually or grouped into suites ranging from any two to all six.

If you're going to play all six together, my preferred order is:

*Slow, Soulful D minor Pentatonic Melody*  
*Watching Clouds Watching*  
*What?*  
*Lights in the Sky*  
*STRUT!*  
*You're Not a Ghost. Am I?*

That said, feel free to play these pieces in any grouping or order that speaks to you.

These pieces traverse a broad stylistic landscape while exploring the amazing musical possibilities opened by the Glissando Flute™. For the most part, the music is not very difficult technically and I've striven to communicate clearly and directly throughout, whether writing modally, tonally, or free.

There's acting to do, too, especially in *What?* Go for it! The bigger, the better!

May you and your audiences be transported through the

*Bypass to Otherness.*

Robert Dick



**Notation for an upwards glissando using a special fingering:**

“Out:” Glissando  
Headjoint™ extended to  
Produce notated pitch

Fingering:

“In”: Glissando Headjoint™  
in home position

**Notation for an downwards glissando using a special fingering:**

“In”: Glissando Headjoint™  
in home position

Fingering:

“Out:” Glissando  
Headjoint™ extended to  
Produce notated pitch





# Watching Clouds Watching

Robert Dick

Mysteriously

♩ = ±72

o — i      i — o   o — i                      o — i                      i — o

*pp*                      *p*                      *mp*

7      o — i                      i — o   o — i   i — o   o — i

*p*                      *pp*                      *mf*                      *p*                      *mf*

Slightly faster, stealthily

13      i — o      3/4 — i      i — 3/4      o — i                      i — o   o — i

*mf* > *p*                      *mp*

very fast slide

18      o — i                      i — 2/3   2/3 — i                      o — i — o

*p*                      *p*                      *f*                      *p*

23 *echo* 0—i—o      0—i      i— $\frac{1}{4}$ —i      i—o

*pp* < *mp* > *pp*      *p* < *f*

27 i      0—i o—i      0—i i—o o—i i— $\frac{3}{4}$

*p*      *f*

33 0—i i— $\frac{1}{2}$  i— $\frac{3}{4}$  o—i      o—i

*p*      *pp*

37 **Lightly** i— $\frac{3}{4}$  rit. ---

*p*      *f*      *p*

*a tempo*    o — i                    i — o                    o — i                    o — i

40

*tr* fast → slow    *tr* slow → fast

*pp*                    *f* — *p*                    *p* — *f*                    *sub. p* — *f* — *pp*

# What?

Robert Dick

## In YOUR Conversational Manner

(surprised) (incredulous)

what? what? where?

o—i> o—i> i—½—i—½—i—½—i

fast

2" 3"

*p*

(amazed) (bewildered) (puzzled) whispered

when? how? why?

o—i i—o i—o—i

2" 5" 3"

*p* *f*

*p* air sound only (no focussed tone)

really? it's not so easy

i—o o—i i—o i—o

2"

slow —————> fast

easy easy easy

Speak & play together

to believe tell me again!

o—i o—i

2" 3"

quickly

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

tongue pizz

(loudly, demandingly)

3" | 2" |

o ————— i

what? this is bend - ing

fast

*f* ————— *ff*

loud, very airy  
rough flutter

small out & in motions  
while making the larger gliss

(lost in thought)

5" | 5-8" |

i — o

my head!

*p* ————— *ff*

(in denial)

5" | 3" |

o ————— i

*I'm sorry!*  
*It just* very fast

*CANT* very fast

*p* ————— *ff*

(silence sinks in) G.P. (quietly)

2" |

o — i

*BE!!* *TRUE!* *at least* *I* *hope* *not*

*f* ————— *ff*

*pp* *pp* *mf*

(quietly) (just a bit louder) (scream!) (resignedly, softly!)

3" 2" 3" 5-7" 3"

What? What? What? Why?

A musical staff in treble clef with a key signature of one sharp (F#). It contains five phrases: 'What?' (3"), 'What?' (2"), 'What?' (3"), 'Why?' (5-7"), and 'Why?' (3"). The dynamics are (quietly), (just a bit louder), (scream!), (resignedly, softly!), and (resignedly, softly!) respectively.

how? 2" 5x why?

o — i — 1/2 2/3 — i 2/3 — i i — 2/3 1/2 — i i — o

1: slow - pp  
2: medium - p  
3: fast - f  
4: faster - ff  
5: fastest - fff

A musical staff in treble clef with a key signature of one sharp (F#). It contains two phrases: 'how?' (2") and 'why?' (5x). The notes are: o — i — 1/2, 2/3 — i, 2/3 — i, i — 2/3, 1/2 — i, i — o. The dynamics are 1: slow - pp, 2: medium - p, 3: fast - f, 4: faster - ff, 5: fastest - fff.

3" (whisper) (whisper) (softly) (louder) (loud)

what? where? when? how? why?

2/3 — i o — i 2/3 — i 2/3 — i 1/2 — i

*p* < *mf* *mp* < *f* *f* < *ff* *ff*

A musical staff in treble clef with a key signature of one sharp (F#). It contains five phrases: 'what?' (3"), 'where?' (whisper), 'when?' (softly), 'how?' (louder), and 'why?' (loud). The notes are: 2/3 — i, o — i, 2/3 — i, 2/3 — i, 1/2 — i. The dynamics are *p* < *mf*, *mp* < *f*, *f* < *ff*, and *ff*.

(very loud) take a breath (resignedly)

what? 1-2" 3-5" 1-4"

3/4 — i i — 1/2 i

*ff* *pp* < *fff*

*I just don't get it.*

A musical staff in treble clef with a key signature of one sharp (F#). It contains two phrases: 'what?' (3/4 — i) and 'I just don't get it.' (1-4"). The notes are: 3/4 — i, i — 1/2, i. The dynamics are *ff*, *pp*, and *fff*.





**suddenly!**

0—i i—0      0————— i

fast      TKTk...      , TKTk fast as possible

play & sing      voice on C<sub>4</sub> unison with flute      improvise pattern  
keep voice on C<sub>4</sub>

*p* < *f* *ff* > *ff*      *fff*

i 3-4" 0      0 5" 0 3" i      flickers 5-7"

flutter      timbral *fr*      timb. *fr*      timb. *fr*

*p*      *p*      *p*

0 — i — 0      0 — i — 0      i — 1/2 — 0

high, wild pitches      echo

*ff*      *p*      *mf* ————— *p*

o — ½ — i    i — o    o — i    i — o — ⅓

*p*    *f*    *f*    *f*    *p*    *pp*

wink out  
o — i

—1"—

*ppp*    *mf*



16

$\frac{1}{4}$ -i  $\frac{1}{2}$ -i i- $\frac{2}{3}$ -i  $\frac{2}{3}$ -i i-0

*ff* *f*

19

*rit.* *ff* 3 4 *p*

*a tempo* i — 0

21

0 — i 4 i-0  $\frac{1}{2}$ -i 0-i 0-i

*p* *ff* *f* *sff* *sff*

25

*f* 3

27 *rit.*

29 *ff* *allargando* *a tempo* *f* *ff* *f* *ff*

$i-\frac{1}{2}$   $i-\frac{2}{3}$   $i-\frac{2}{3}$   $i-0-i$   $i-\frac{2}{3}-i$   $\frac{1}{2}-i$   $i-\frac{2}{3}$

32 *ff*

$i-0-i$   $i-\frac{2}{3}-i$   $\frac{1}{2}-i$   $\frac{1}{4}-i$   $i-\frac{2}{3}-i$   $\frac{2}{3}-i$   $i-0$

35 *molto rit.* *a tempo* *ff* *p*

$i$   $0$

o ————— i    i- $\frac{2}{3}$ -i    i- $\frac{1}{2}$ -i    i- $\frac{2}{3}$     o-i    o-i     $\frac{2}{3}$ -i    o-i

37

*p* ————— *ff* ————— *mp*

$\frac{1}{2}$ -i     $\frac{2}{3}$ -i    o-i    o-i

40

*f* ————— *ff*

o ————— i    i

45

*subito p* ————— *ff*

o    o ————— i    Long

48

*p* ————— *ff*

*rit.*    *Long*  
i- $\frac{1}{8}$ -i-etc.\*

\* end on E $\flat$  at pitch

# You're Not a Ghost. Am I?

Robert Dick

flexibly

each measure ♩ = ±40-48

Speak title in a friendly voice, then begin

o — i i — o o — i i — o o — i

*f* *ff* *p* *ff*

8 | 2" | i — o o — i i — o o — i i — o

*mp*

14 | 1" | o — i i — o o — i

*p* *f* *pp* *ff*

timbral trill

16

*p* *ff* *p* *sf* *p* *pp*

18

each measure  
♩ = ±40-48

*sf* *pp* *mf*

22

Longer

fleetingly  
(♩ = ±60)

*pp* *p*

24

*p* *f* *ff* *sf* *p*

each measure  
♩ = ±40-48

25

*mp* *pp* *pp* *pp*

Longer

28

*pp* *pp* *pp* *pp*

stately

(♩ = 50-60)

32

Long - ghostlike

each measure

♩ = ±40-48

35

38

42

*i* — *o*      *o* — *i*

*tr*      *tr*

*p*      *pp*      *niente*

Speak thoughtfully:  
(... well, ... maybe)

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in treble clef and contains three measures. The first measure has a trill on a G4 note, followed by a half note A4. The second measure has a trill on a G4 note, followed by a half note A4. The third measure has a half note A4, followed by a half note B4, and then a half note C5. The piano accompaniment is in bass clef and consists of two chords: a G4 chord in the first measure and an A4 chord in the second measure. The third measure has no piano accompaniment. Dynamics are marked as p, pp, and niente. The lyrics 'Speak thoughtfully: (... well, ... maybe)' are written above the vocal line.