andré mestre

a negative of knowledge

2018

for clarinet duo
& electronics

a negative of knowledge

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& electronics

i.	footnotes from a portrait of binchois	3'48"
ii.	sines of someone or something	1'28"
iii.	seven ways to measure the space between two things	3'42"
iv.	divided by one's own constitution an	2'30"
v.	original ruin	3'32"
vi.	audio artifacts	3'10"

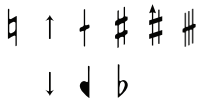
performance instructions

footnotes from a portrait of binchois

this section is played in Bb clarinets lacking their lower joints and sealed in the bottom. nevertheless, pitches are played 'as if' the instrument were whole: the left hand should execute its half of the ordinary fingering for the given pitch. if at a given point the instrument is completely sealed, the performer should maintain air presure, but no sound will result from that action.

sines of someone or something

in both this and the closing section, it is important to blend as much as possible with the electronic track. a successful performance will reinforce the ambiguity between live and pre-recorded sounds through careful intonation and inflections.

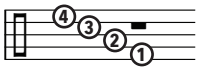
accidentals: 

seven ways to measure the space between two things

a fairly static section where block sonorities are separated by rhythmic electronic interventions.

divided by one's own constitution

this section calls for a prepared instrument made of a long tube containing four holes connected to the Bb clarinet mouthpiece. each space in the staff indicates one of the four pitches, from lower to higher.

T. Cl. 

a live artifact, an original ruin

this section calls for a gentle interplay between the pre-recorded voice and the clarinets. the fast microtonal runs should be perceived as a soft bending - a lingering partial that went its own way.

- air noise produced by open embouchure. no pitch content.

- same, but inhaling

- embouchure closer to ordinario, resulting in both air noise and a veiled pitch.

- clear pitch, still partially colored by air noise

- slap tongue

- tongue ram

- teeth on the reed (extremely high and fragil)

- spectral multiphonic

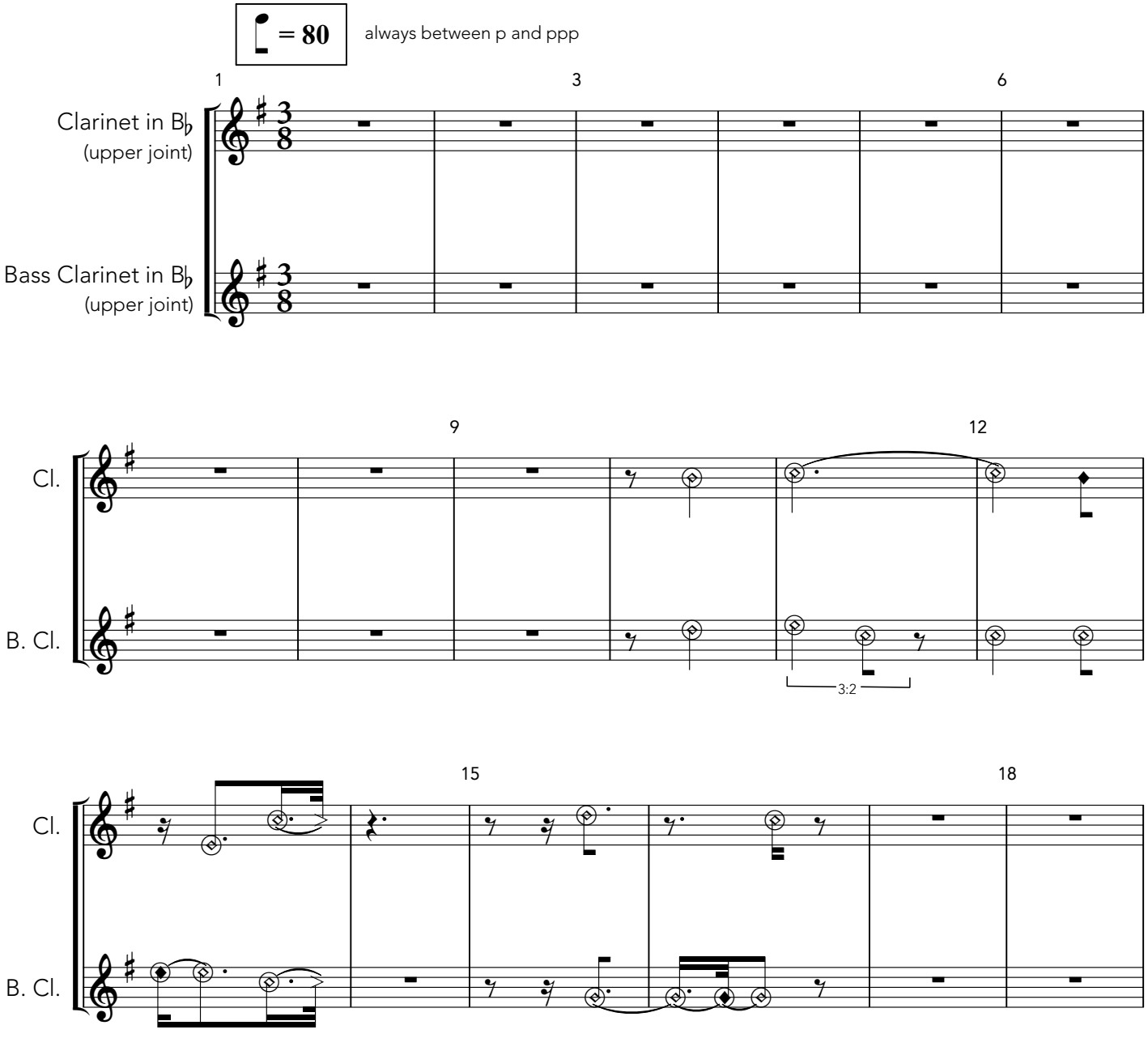
 - bisbigliando

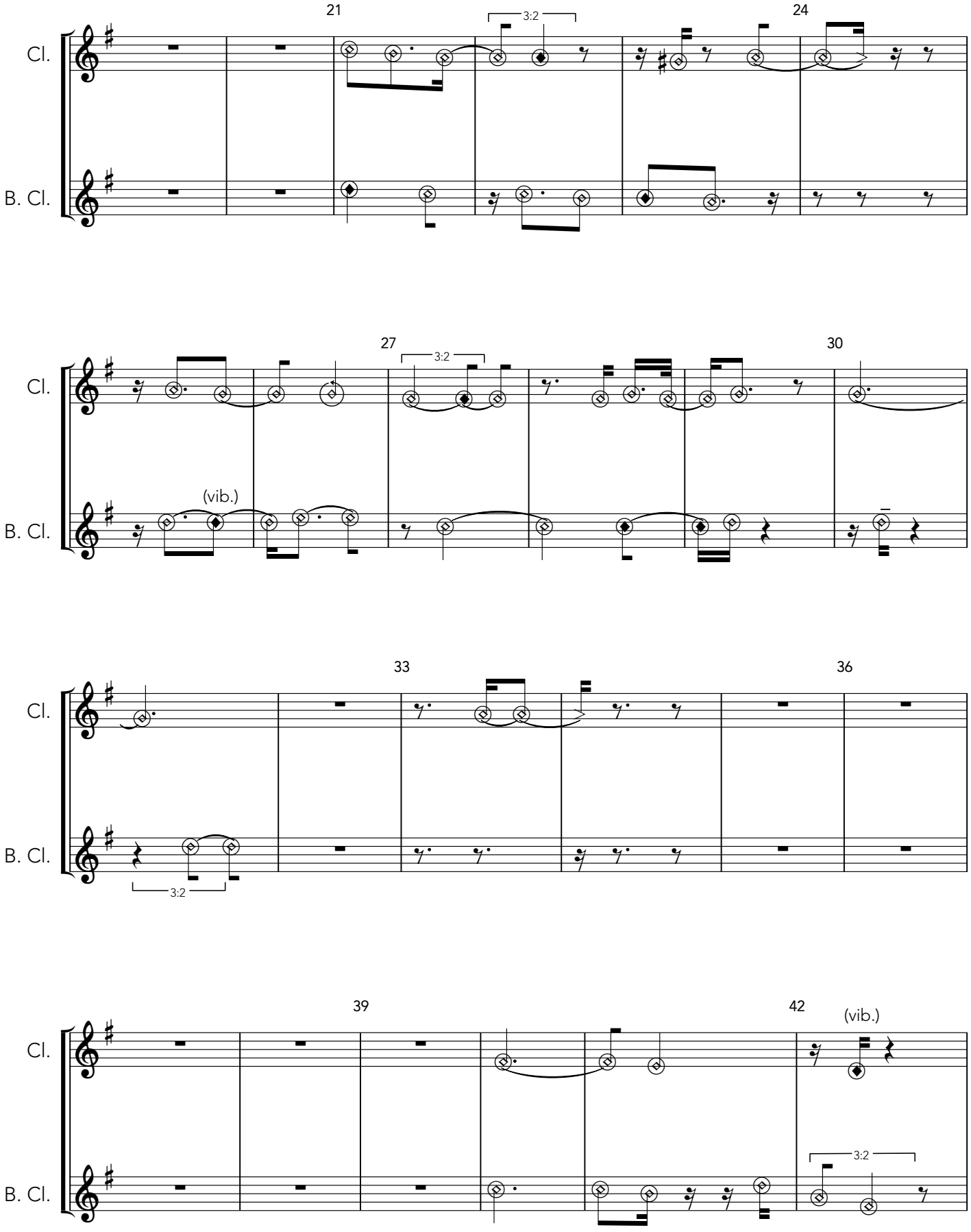
reg key: - opening and closing of the register key resulting in the quiet appearance of a lower fundamental

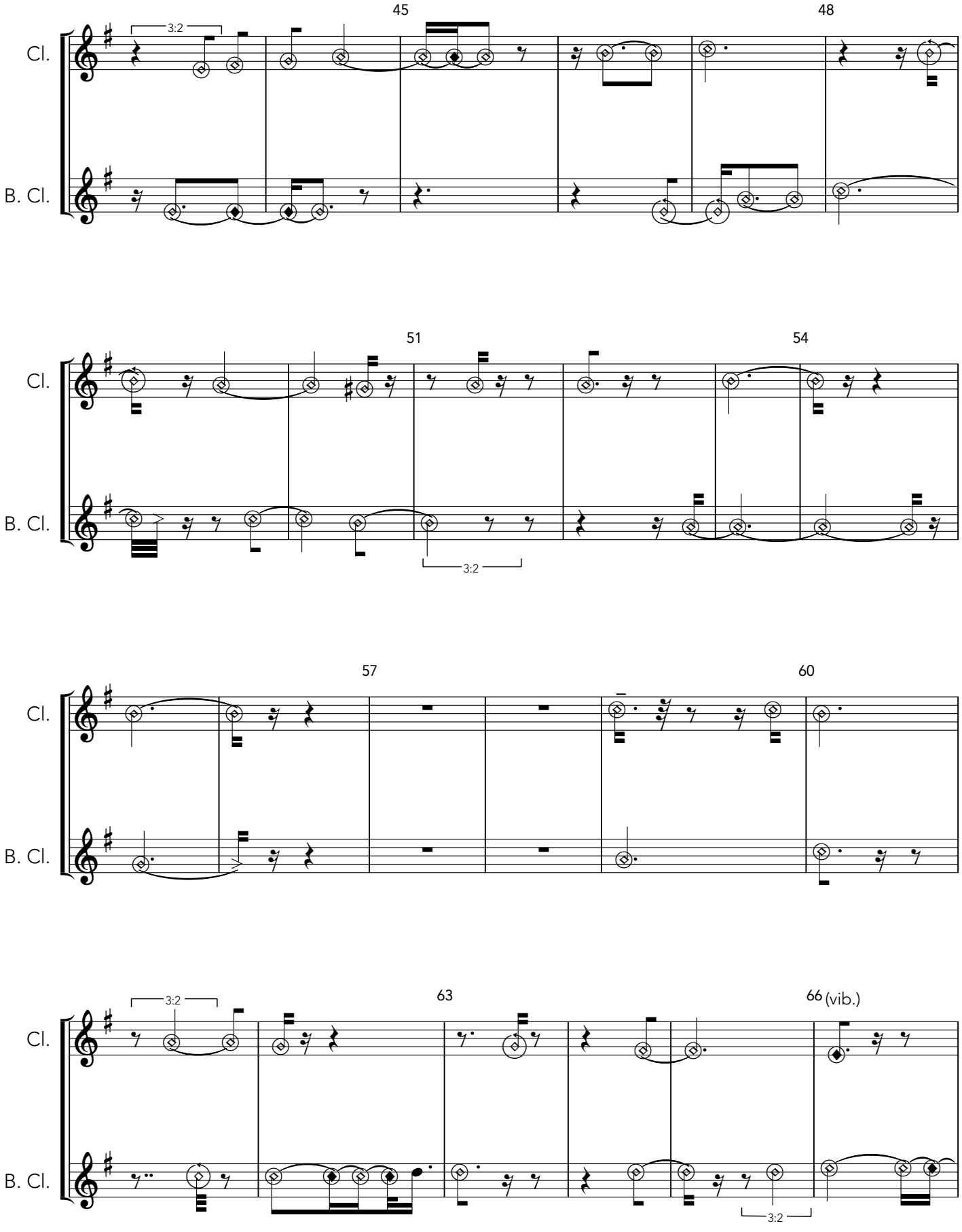
a negative of knowledge

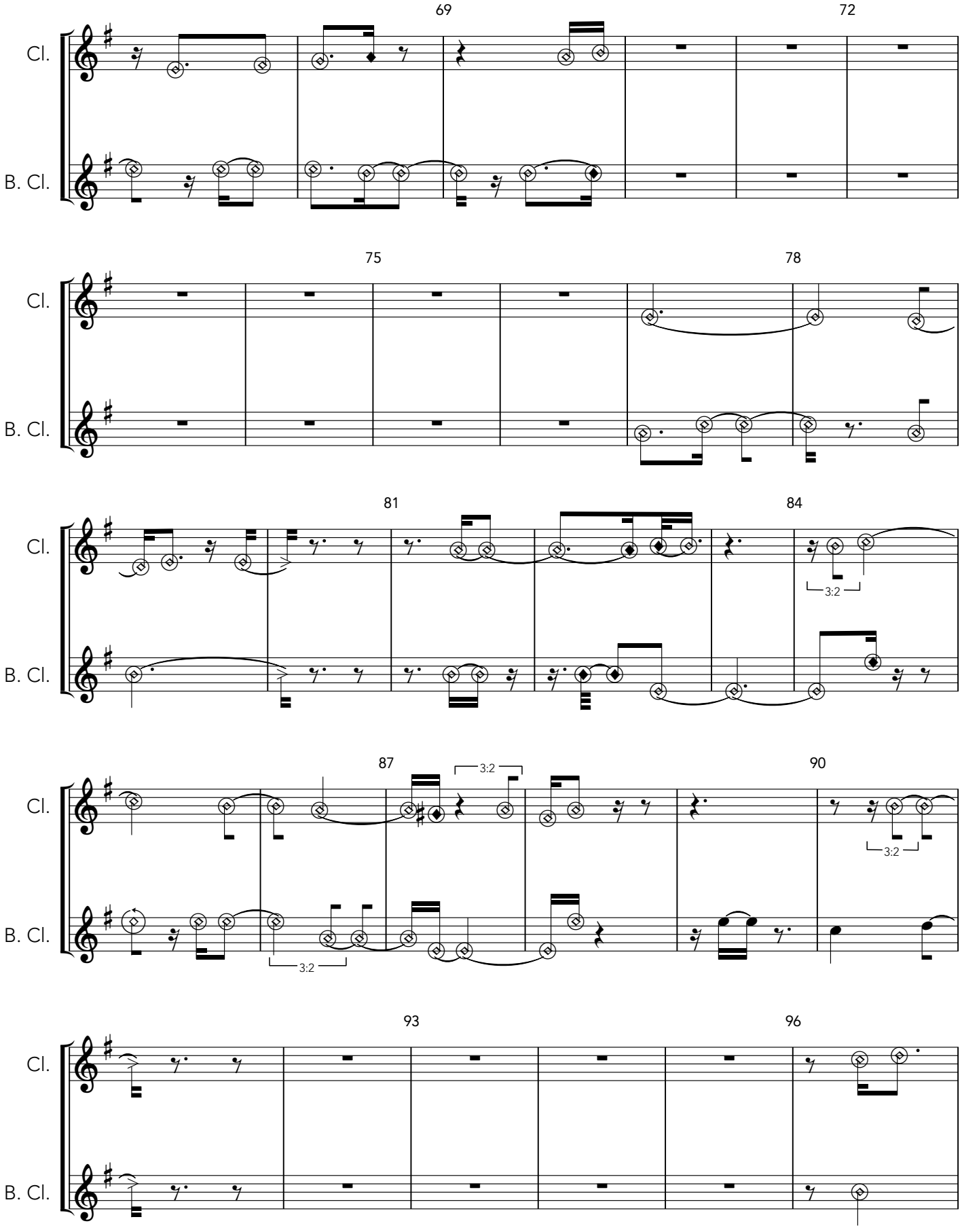
andré mestre

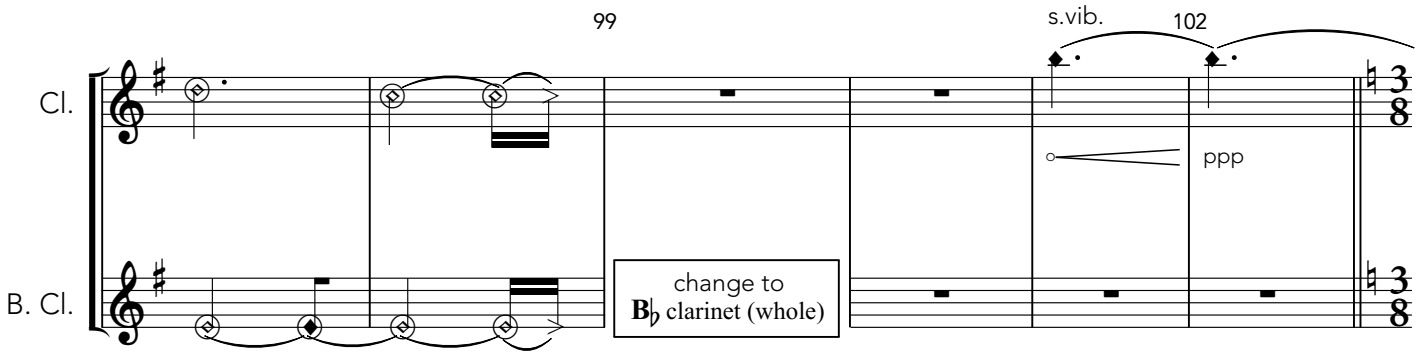
i. footnotes from a portrait of binchois




21
3:2
24
Cl.
B. Cl.
27
3:2
30
(vib.)
33
36
3:2
39
42
(vib.)
3:2

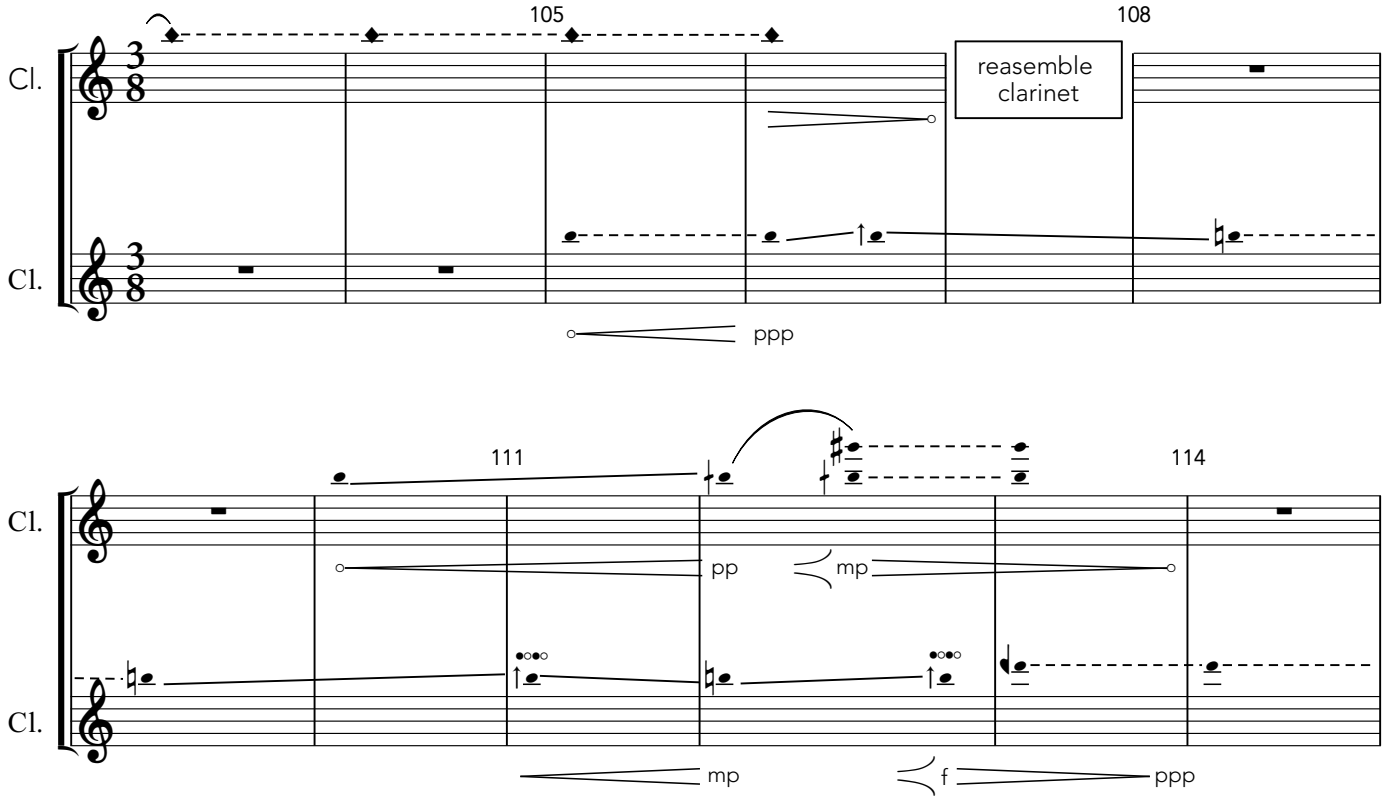

45
48
Cl.
B. Cl.
3:2
51
54
Cl.
B. Cl.
3:2
57
60
Cl.
B. Cl.
3:2
63
66 (vib.)
Cl.
B. Cl.
3:2

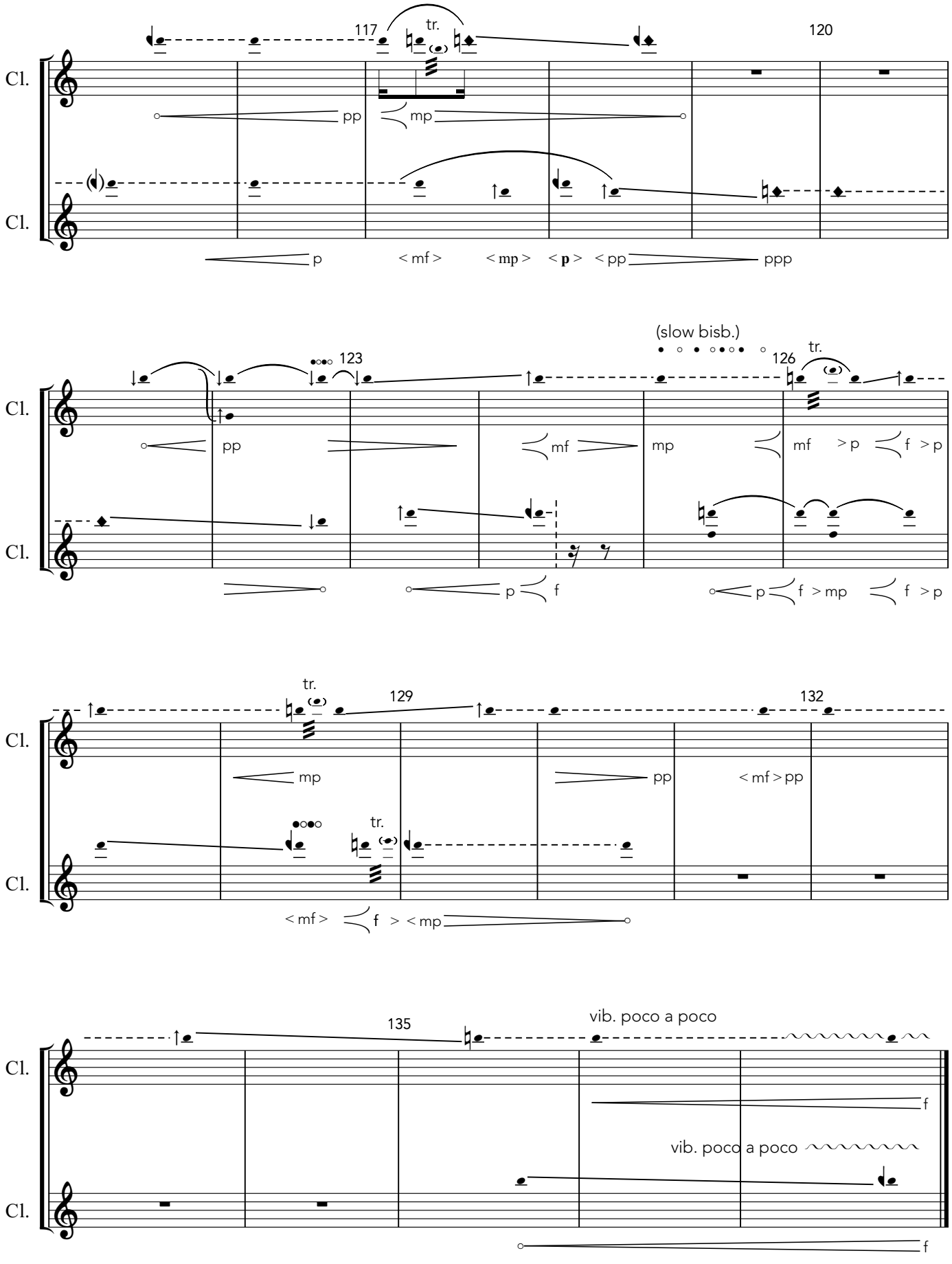

69
72
Cl.
B. Cl.
75
78
Cl.
B. Cl.
81
84
3:2
Cl.
B. Cl.
87
3:2
90
3:2
3:2
Cl.
B. Cl.
93
96
Cl.
B. Cl.



ii. sines of someone or something

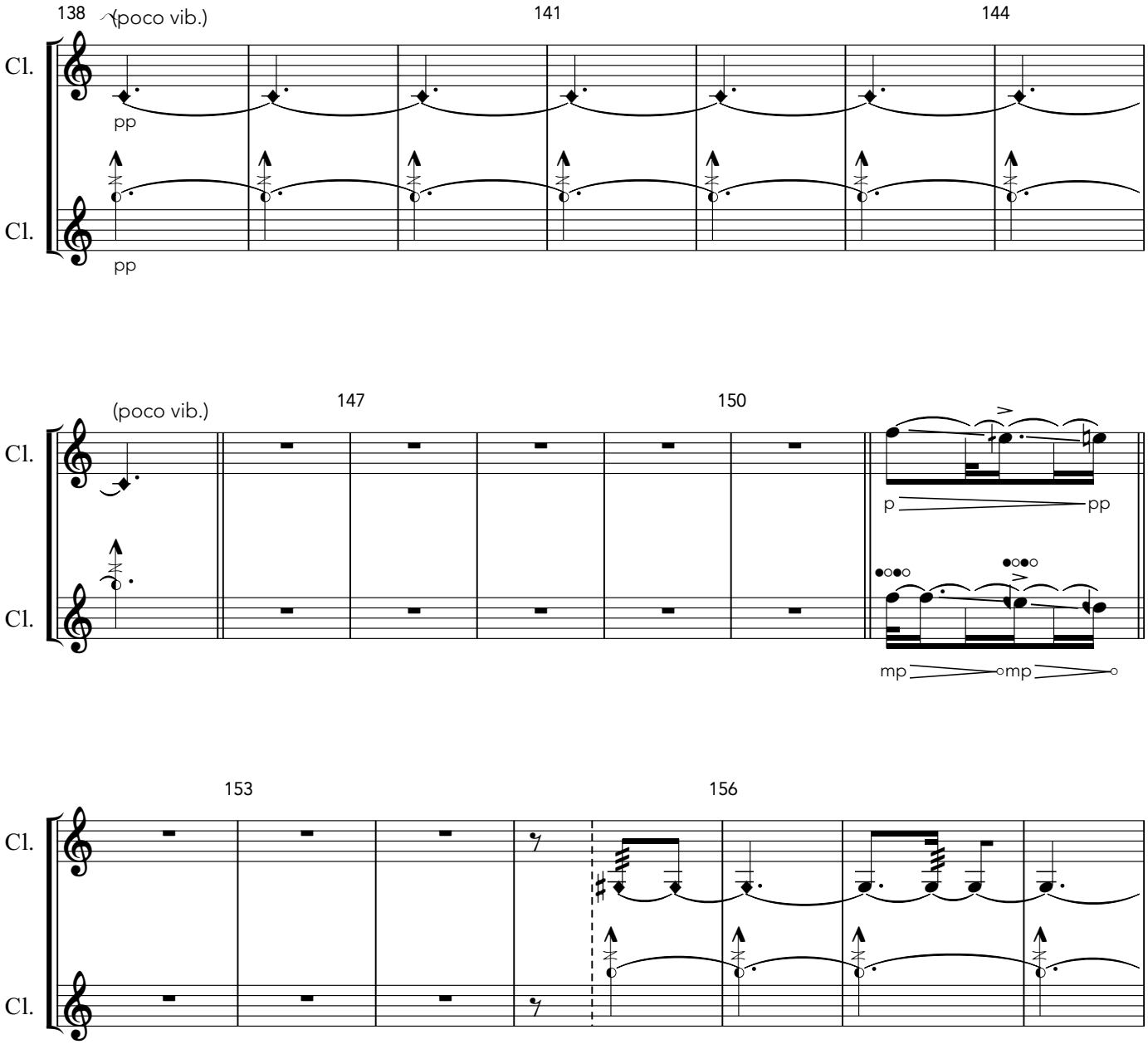
♩ = 72 circular breathe as much as possible
proportionally notated

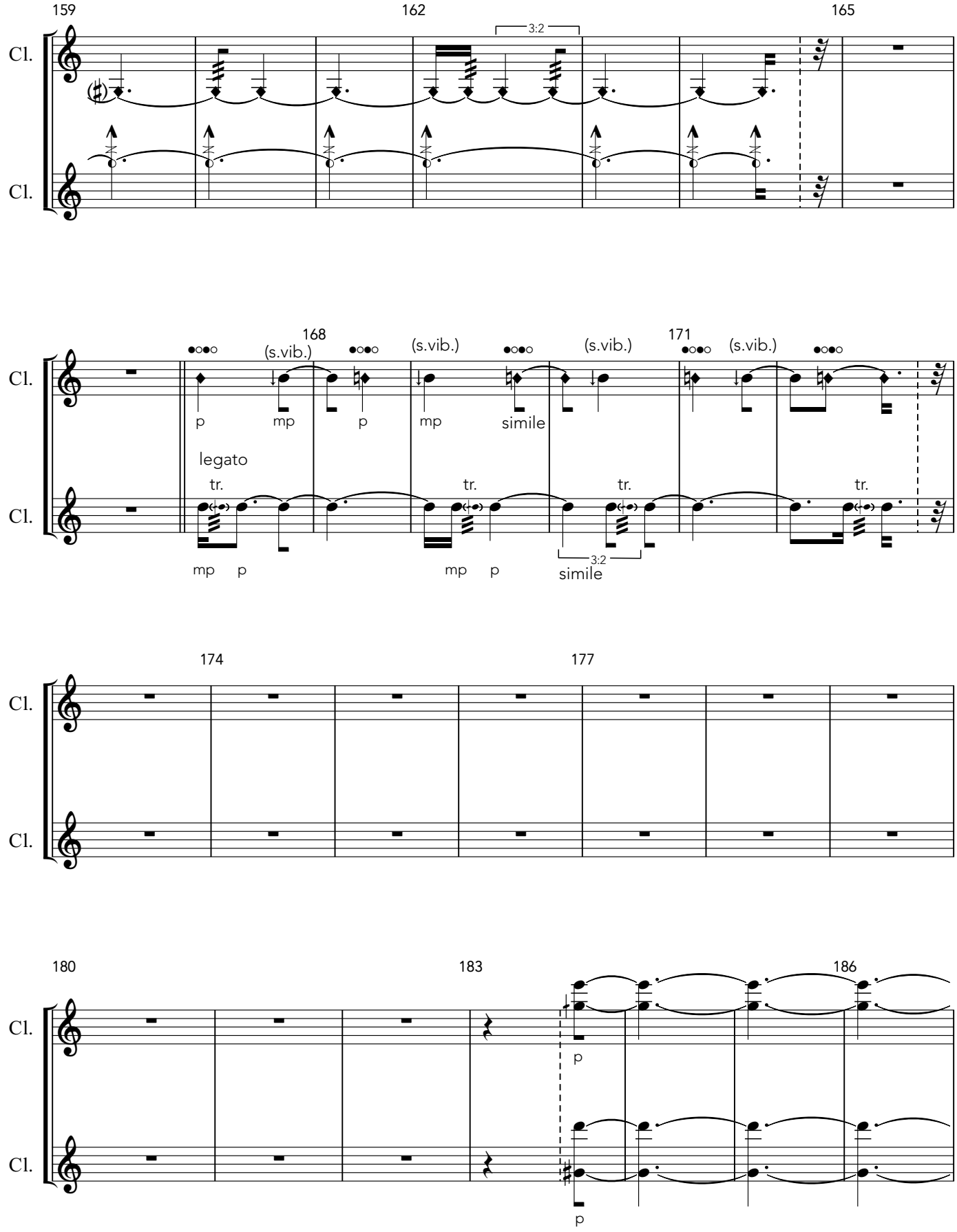


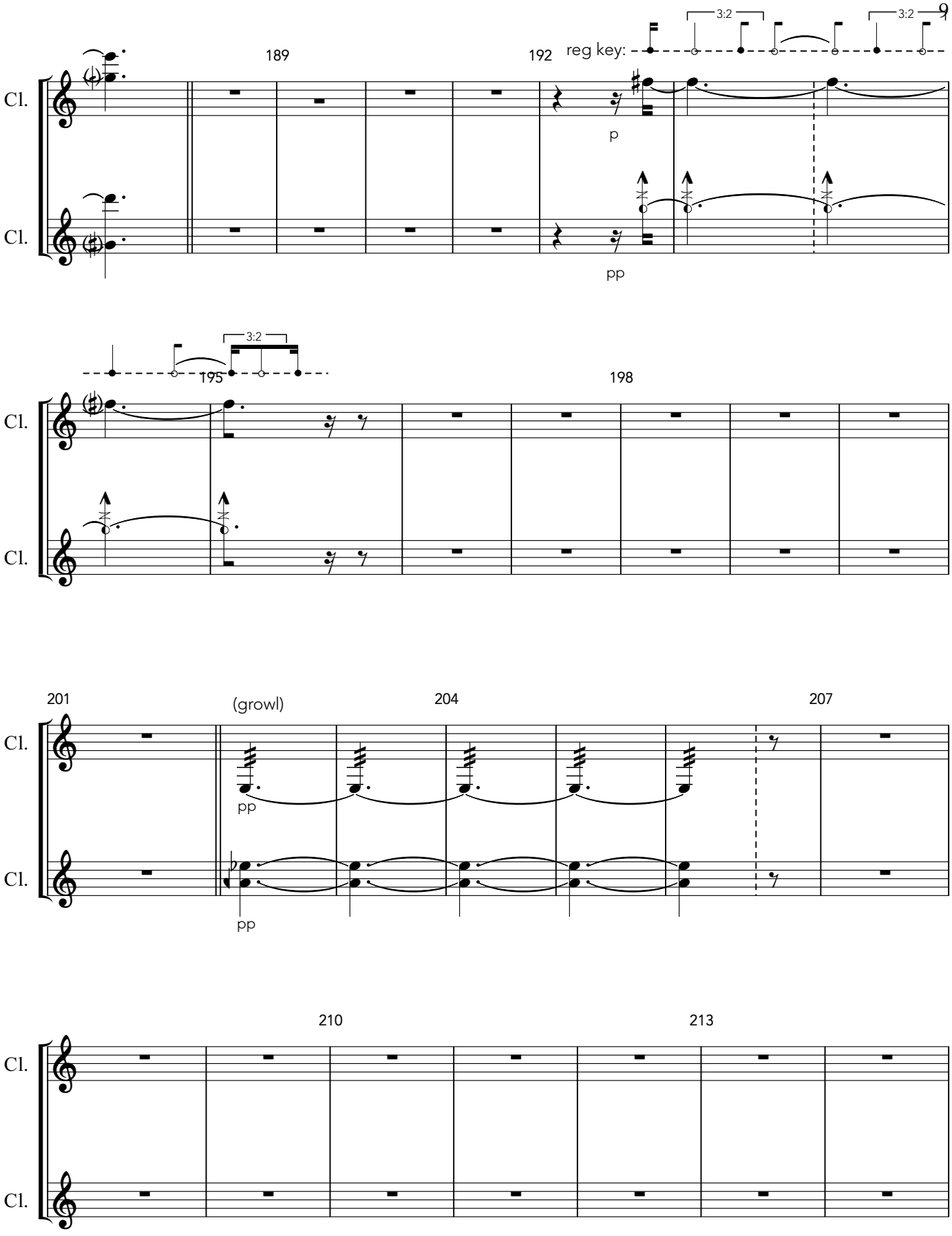

117
tr.
120
Cl.
Cl.
pp
mp
p
< mf >
< mp >
< p >
< pp
ppp
(slow bisb.)
123
126
tr.
pp
mf
mp
mf
> p
f > p
p
f
p
f > mp
f > p
tr.
129
132
mp
pp
< mf > pp
tr.
< mf >
f > < mp
135
vib. poco a poco
f
vib. poco a poco
f

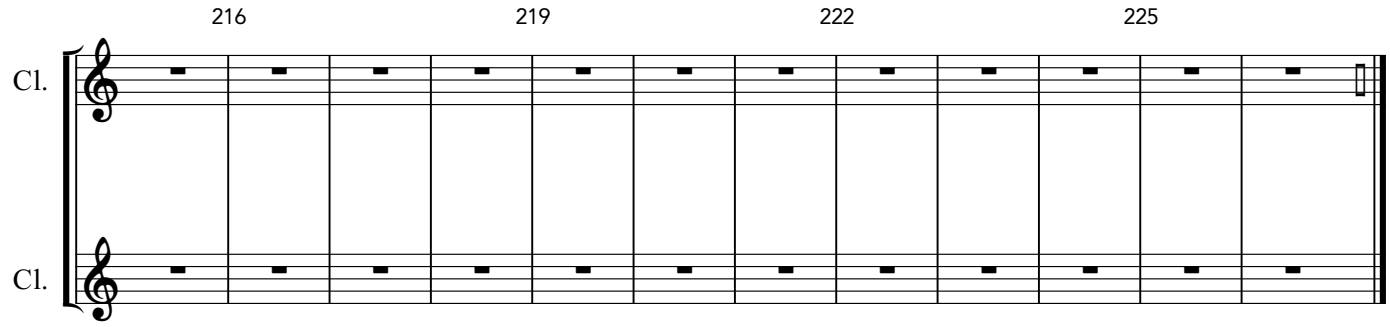
iii. seven ways to measure the distance between two things

still ♩ = 72



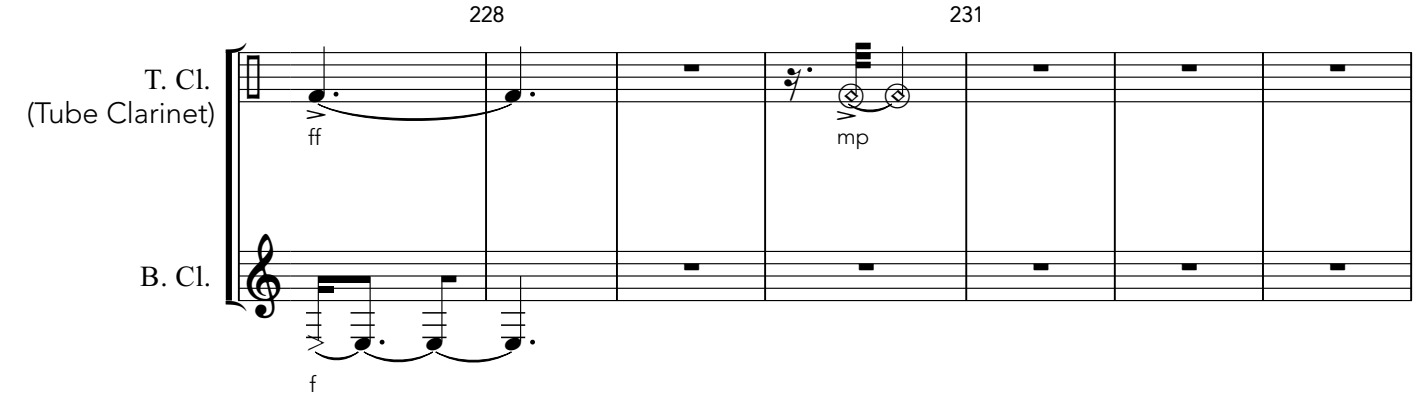

159
162
165
3:2
Cl.
Cl.
168
171
(s.vib.)
(s.vib.)
(s.vib.)
(s.vib.)
p
mp
p
mp
simile
legato
tr.
tr.
tr.
tr.
mp
p
mp
p
3:2
simile
174
177
Cl.
Cl.
180
183
186
Cl.
Cl.
p
p

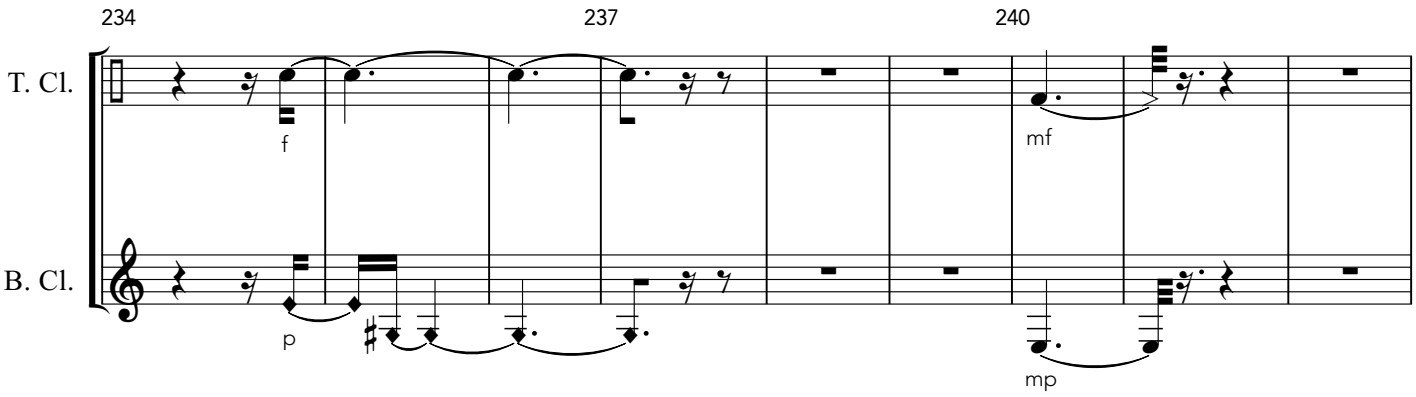

189
192
reg key:
3:2
3:2
Cl.
Cl.
p
pp
3:2
195
198
Cl.
Cl.
201
(growl)
204
207
Cl.
Cl.
pp
pp
210
213
Cl.
Cl.

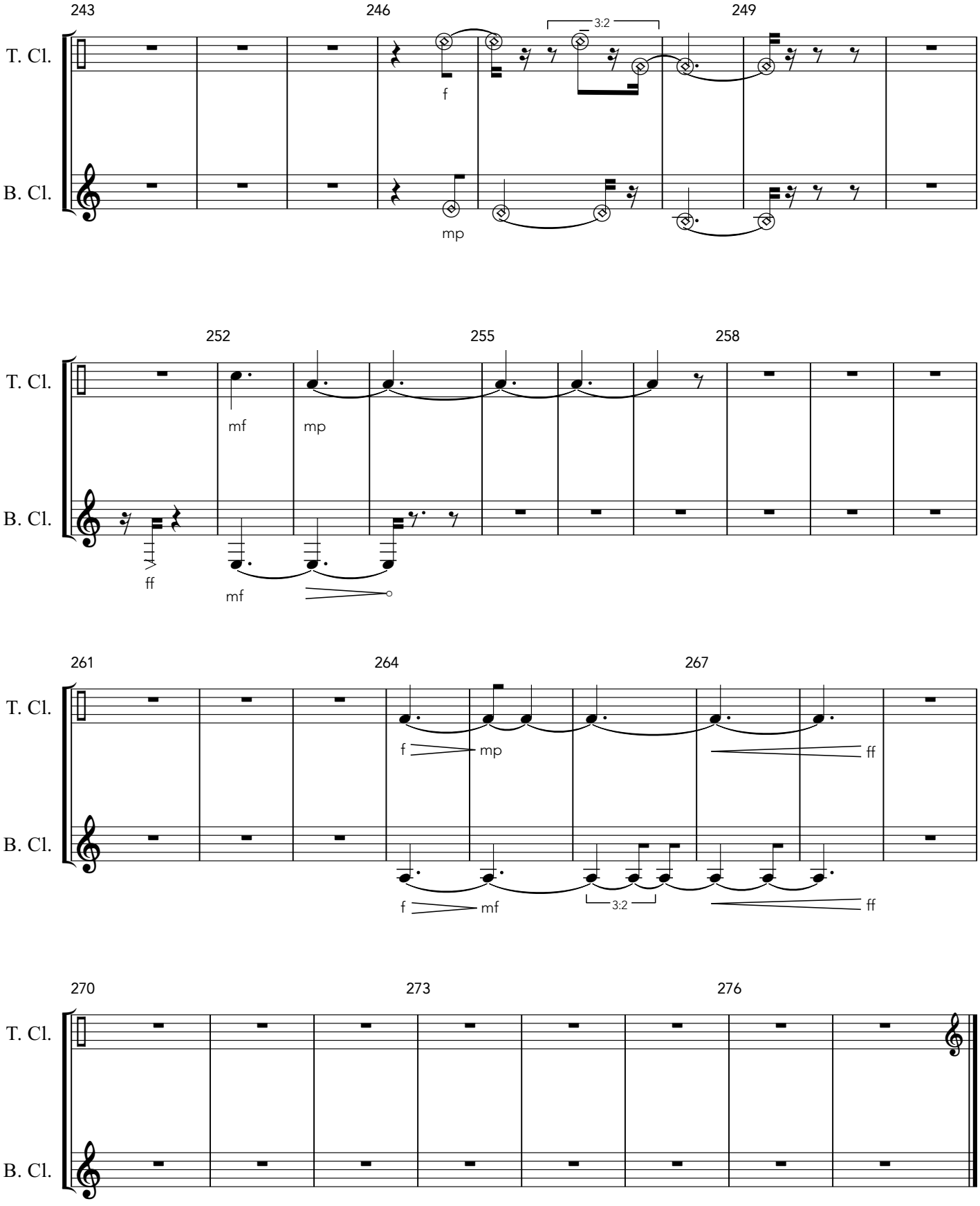


iv. divided by one's own constitution

still ♩ = 72



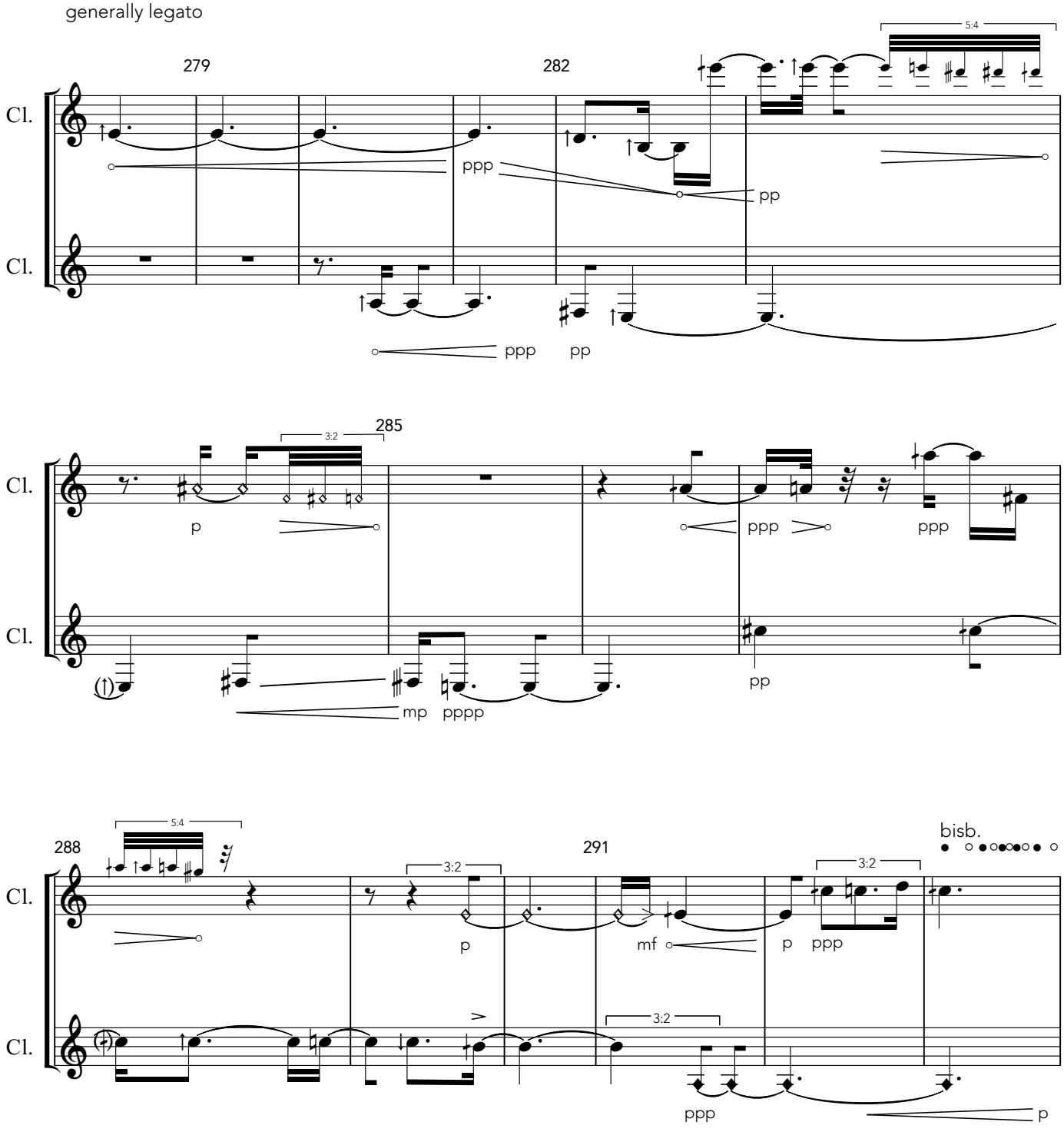


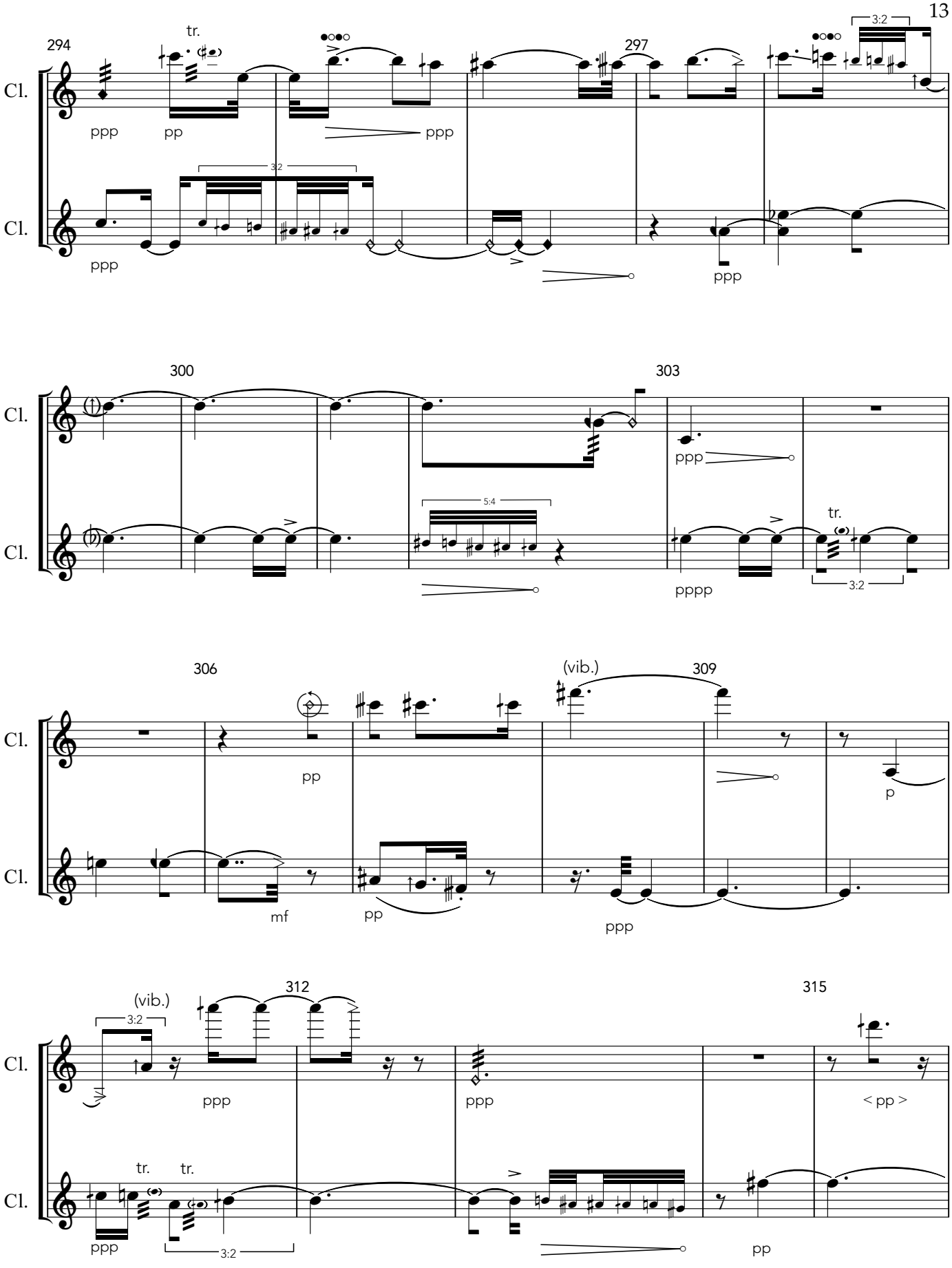

243
246
249
T. Cl.
B. Cl.
f
mp
3:2
252
255
258
mf
mp
ff
mf
261
264
267
f
mp
ff
f
mf
3:2
ff
270
273
276

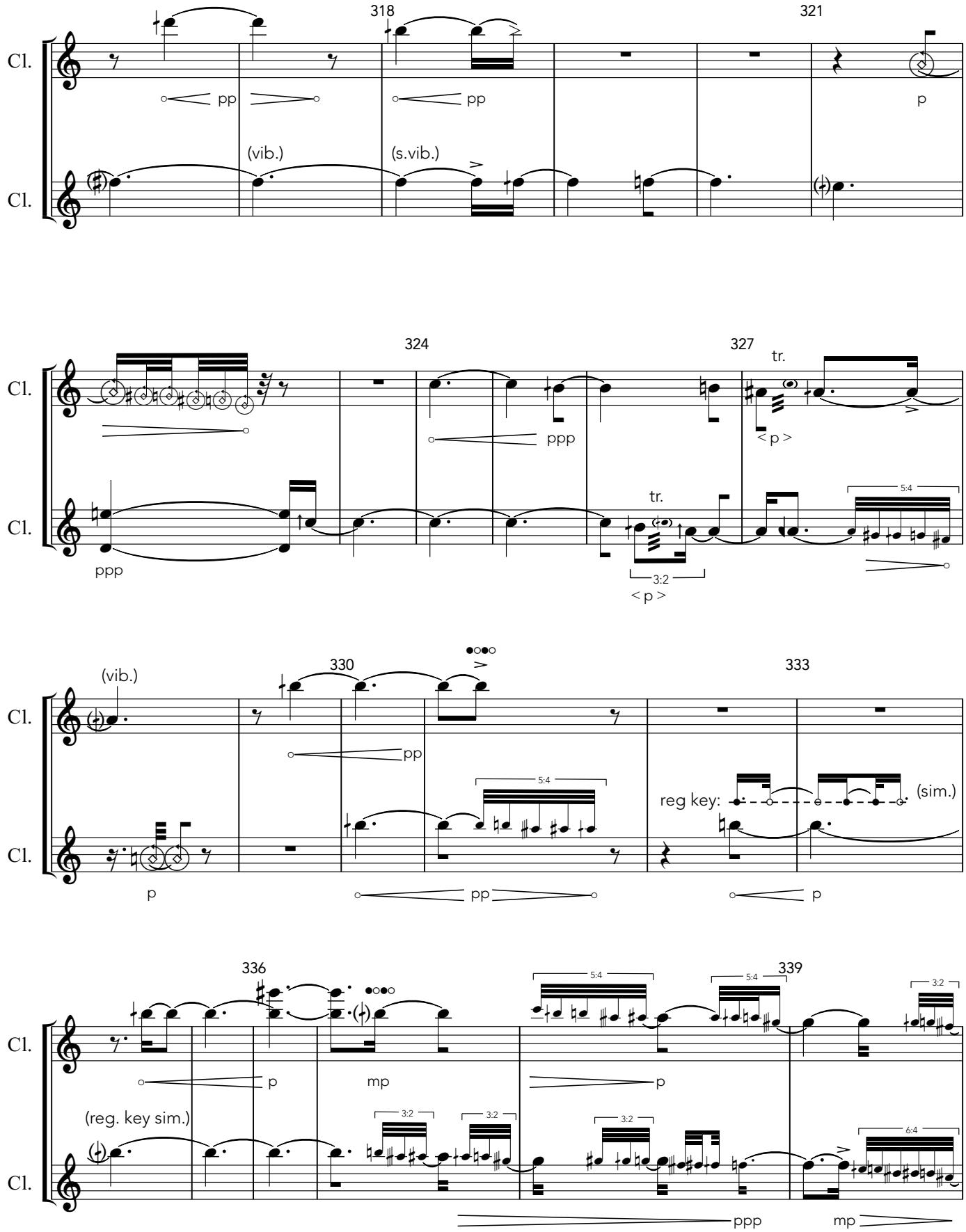
v. an original ruin

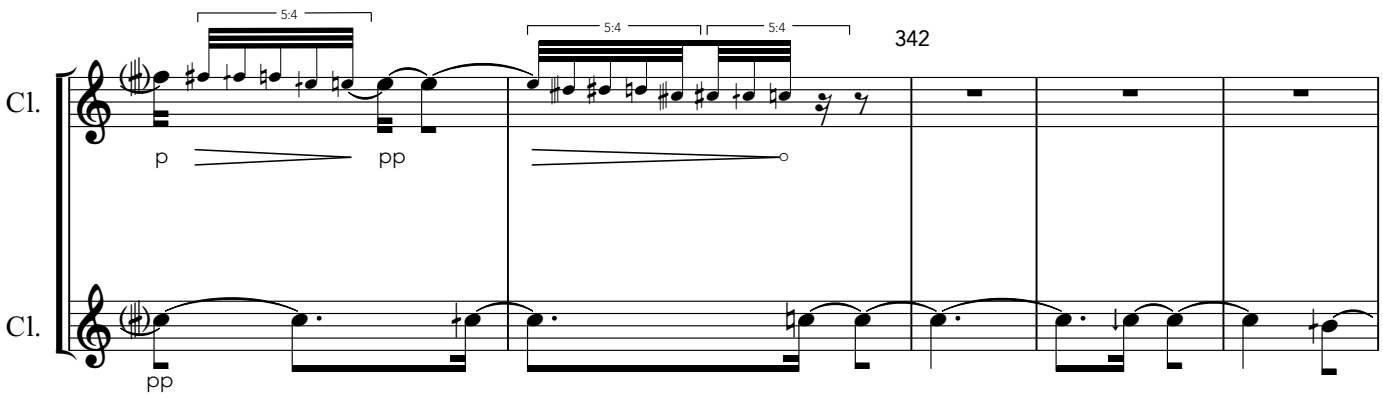
still ♩ = 72

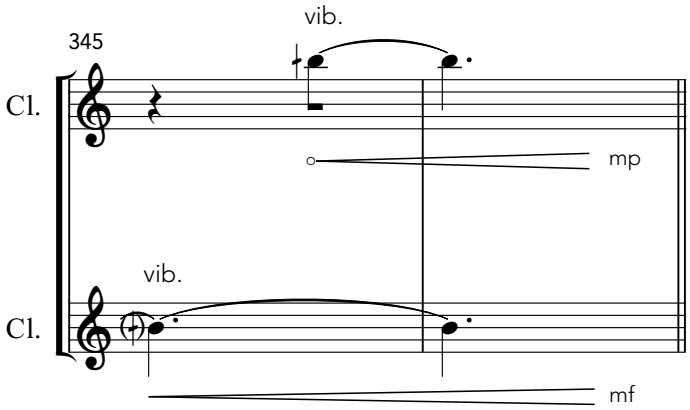
with a gentle vibrato, blending as much as possible
generally legato




294
tr.
297
3:2
Cl.
ppp
pp
ppp
3:2
Cl.
ppp
ppp
300
303
Cl.
ppp
5:4
tr.
Cl.
pppp
3:2
306
(vib.)
309
Cl.
pp
p
Cl.
mf
pp
ppp
312
315
(vib.)
3:2
Cl.
ppp
ppp
< pp >
tr.
tr.
Cl.
ppp
3:2
pp


318
321
Cl.
pp
pp
p
(vib.)
(s.vib.)
Cl.
324
327
tr.
Cl.
ppp
< p >
tr.
5:4
Cl.
ppp
3:2
< p >
(vib.)
330
333
Cl.
pp
5:4
reg key:
(sim.)
Cl.
p
pp
p
336
339
Cl.
p
mp
p
5:4
5:4
3:2
(reg. key sim.)
3:2
3:2
3:2
6:4
Cl.
ppp
mp

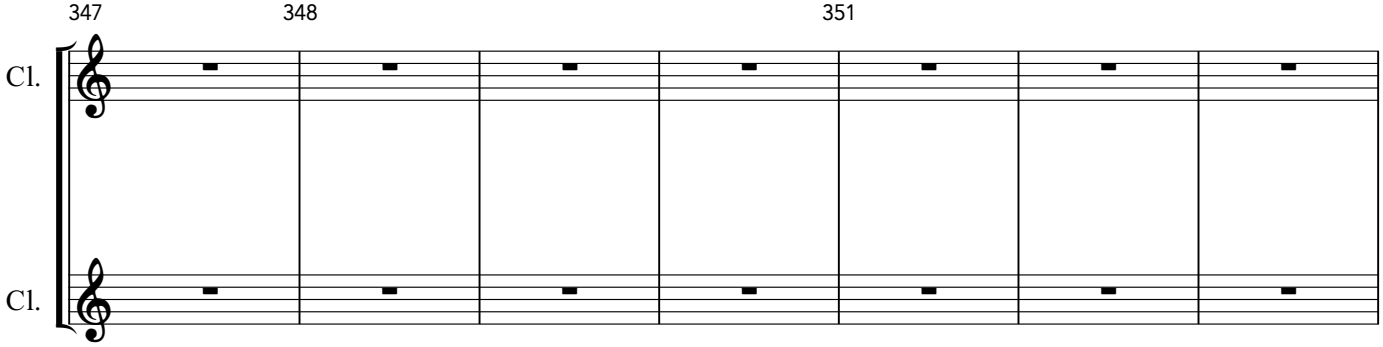


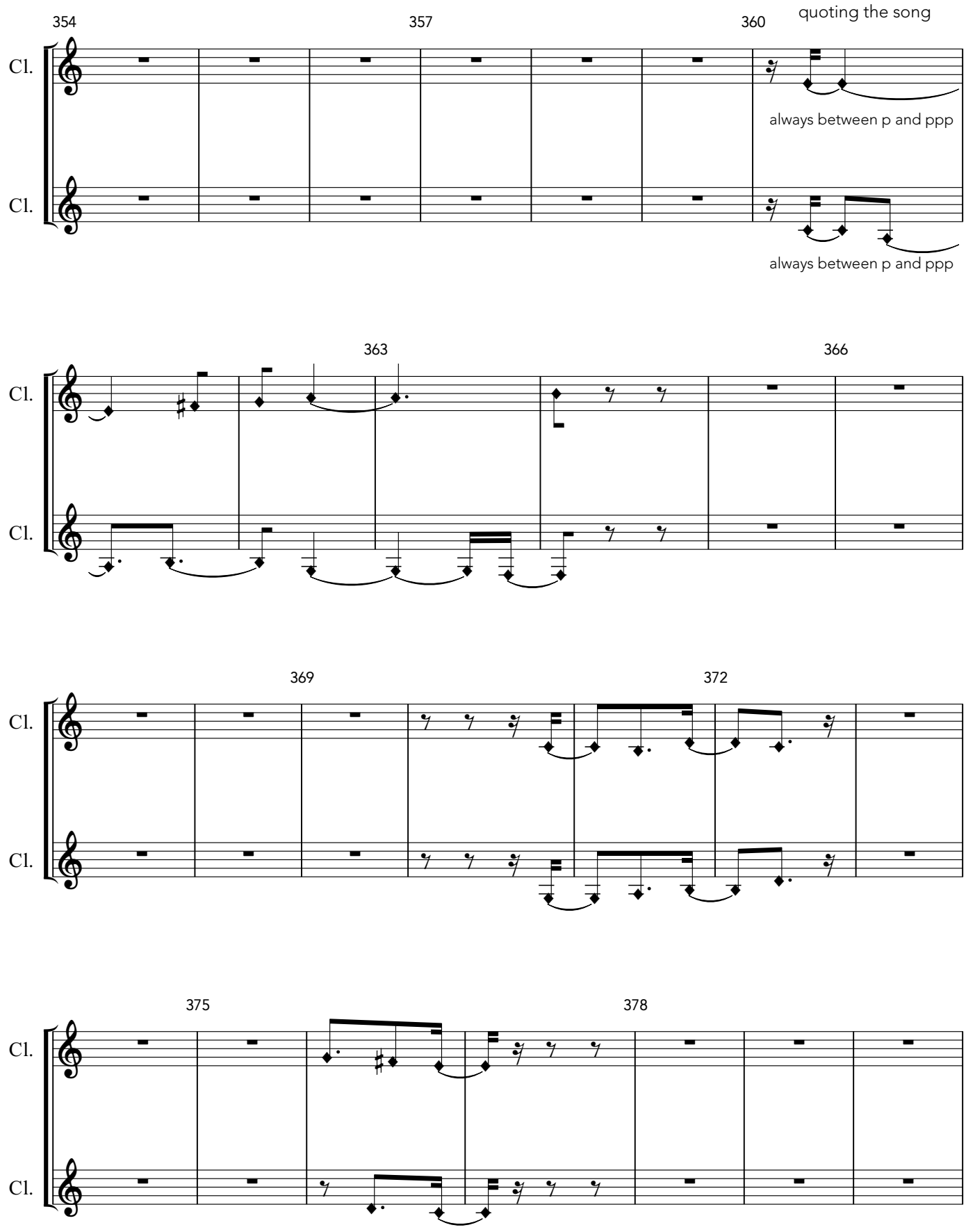


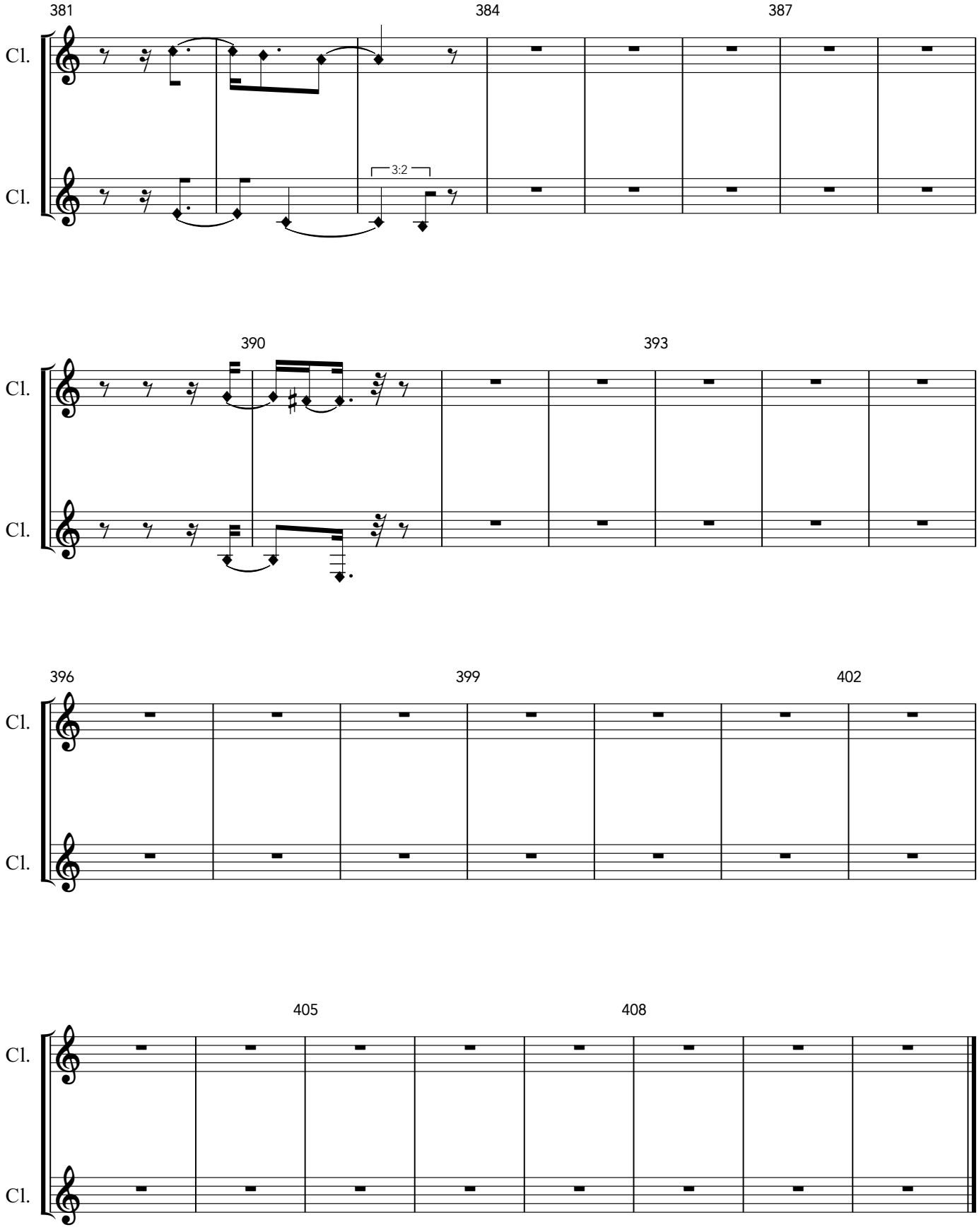
vi. audio artifacts

still ♩ = 72

quoting the song
always between p and ppp




354
357
360
quoting the song
Cl.
Cl.
always between p and ppp
always between p and ppp
363
366
Cl.
Cl.
369
372
Cl.
Cl.
375
378
Cl.
Cl.


381
384
387
Cl.
Cl.
3:2
390
393
Cl.
Cl.
396
399
402
Cl.
Cl.
405
408
Cl.
Cl.