

andré mestre

a negative of knowledge

2018

for clarinet duo
& electronics

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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"

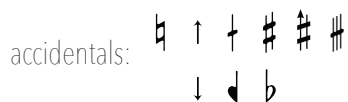
performance instructions

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 pressure, 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.

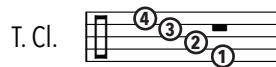


seven ways to measure the space between two things

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

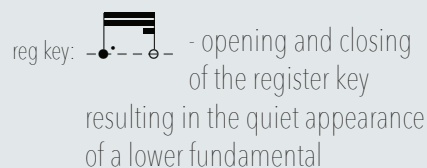
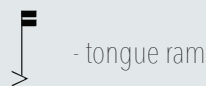
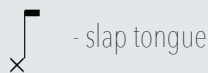
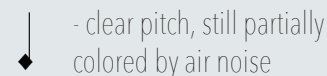
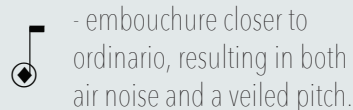
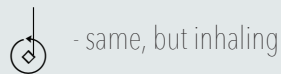
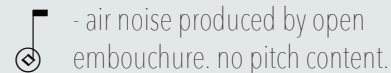
divided by one's own constitution

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.



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.



a negative of knowledge

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i. footnotes from a portrait of binchois

 = 80 always between p and ppp

1 3 6

Clarinet in B \flat
(upper joint)

Bass Clarinet in B \flat
(upper joint)

9 12

Cl.

B. Cl.

15 18

Cl.

B. Cl.

3:2

21 24

Cl.

B. Cl.

27 30

Cl.

B. Cl. (vib.)

33 36

Cl.

B. Cl.

39 42 (vib.)

Cl.

B. Cl.

45 48

Cl. B. Cl.

51 54

Cl. B. Cl.

57 60

Cl. B. Cl.

63 66 (vib.)

Cl. B. Cl.

69 72

Cl.

B. Cl.

Detailed description: This system covers measures 69 to 72. The Clarinet part (top staff) begins with a quarter rest in measure 69, followed by quarter notes in measures 70 and 71, and a quarter rest in measure 72. The Bass Clarinet part (bottom staff) plays a rhythmic pattern of quarter notes and eighth notes with ties throughout measures 69-72.

75 78

Cl.

B. Cl.

Detailed description: This system covers measures 75 to 78. The Clarinet part (top staff) has rests in measures 75-77 and then plays a half note in measure 78. The Bass Clarinet part (bottom staff) continues its rhythmic pattern, featuring a half note in measure 78.

81 84

Cl.

B. Cl.

Detailed description: This system covers measures 81 to 84. The Clarinet part (top staff) has a quarter rest in measure 81, followed by quarter notes in measures 82 and 83, and a quarter note with a 3:2 ratio in measure 84. The Bass Clarinet part (bottom staff) has a half note in measure 81, followed by quarter notes in measures 82 and 83, and a quarter note with a 3:2 ratio in measure 84.

87 90

Cl.

B. Cl.

Detailed description: This system covers measures 87 to 90. The Clarinet part (top staff) has quarter notes in measures 87-89 and a quarter note with a 3:2 ratio in measure 90. The Bass Clarinet part (bottom staff) has quarter notes in measures 87-89 and a quarter note with a 3:2 ratio in measure 90.

93 96

Cl.

B. Cl.

Detailed description: This system covers measures 93 to 96. The Clarinet part (top staff) has quarter notes in measures 93-95 and a quarter note with a 3:2 ratio in measure 96. The Bass Clarinet part (bottom staff) has quarter notes in measures 93-95 and a quarter note with a 3:2 ratio in measure 96.

99 5

s.vib. 102

Cl. 3/8

B. Cl. 3/8

change to B \flat clarinet (whole)

ppp

ii. sines of someone or something

$\square = 72$ circular breathe as much as possible proportionally notated

105 108

Cl. 3/8

Cl. 3/8

resemble clarinet

ppp

111 114

Cl. 3/8

Cl. 3/8

pp mp f ppp

Cl. 1

Cl. 2

117 tr.

120

pp mp p ppp

Cl. 1

Cl. 2

123 tr.

126 tr. (slow bisb.)

pp mf mp f > p

Cl. 1

Cl. 2

129 tr.

132 tr.

mp pp <mf>pp

Cl. 1


Cl. 2

135 tr.

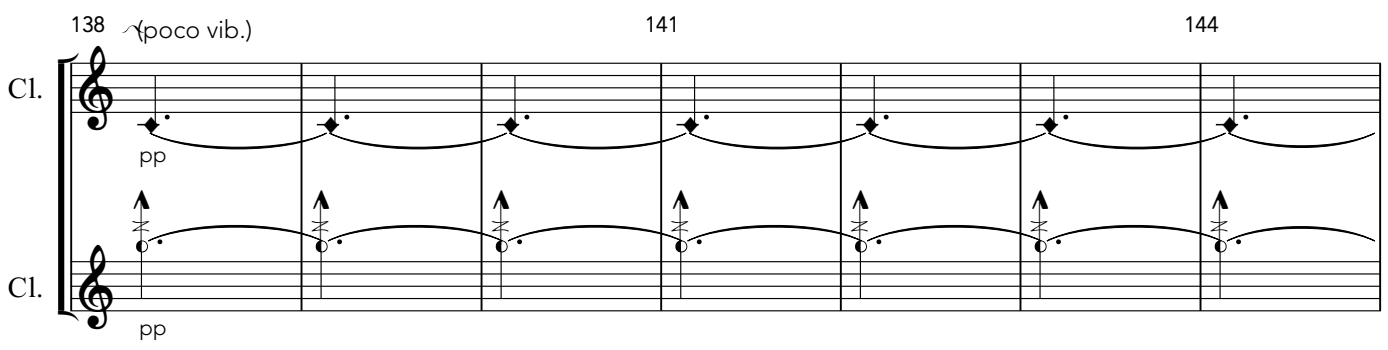
vib. poco a poco

f

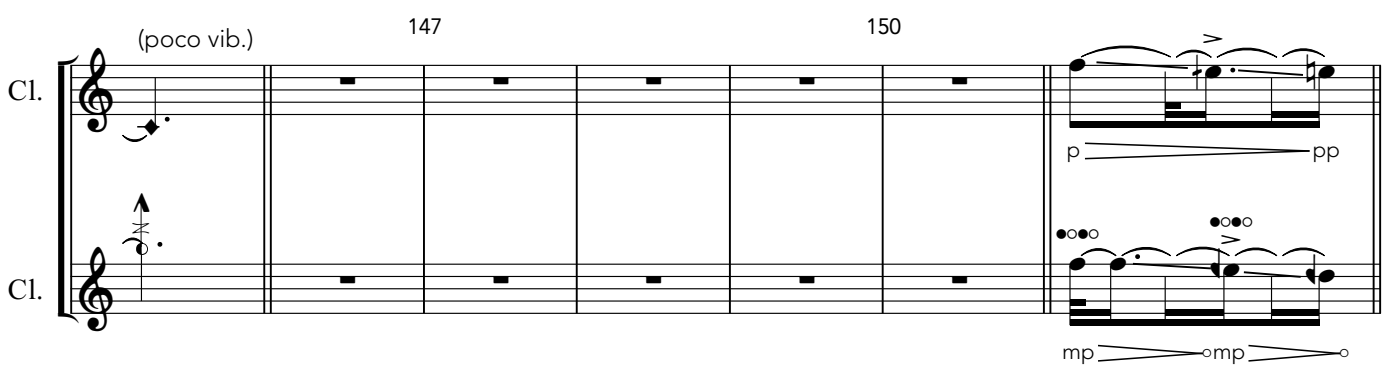
iii. seven ways to measure the distance between two things

still  = 72

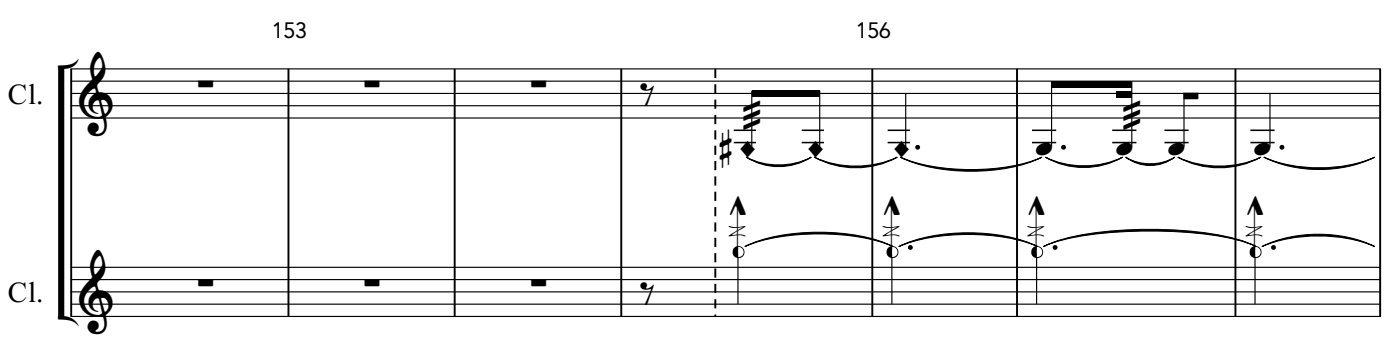
138 (poco vib.) 141 144



(poco vib.) 147 150



153 156



159 162 165

168 (s.vib.) 171 (s.vib.)

p mp p mp simile

legato tr. tr. tr. tr.

mp p mp p simile

174 177

180 183 186

189 192 reg key: $3:2$ $3:2$ 9

Cl.
Cl.

195 $3:2$ 198

Cl.
Cl.

201 (growl) 204 207

Cl.
Cl.

210 213

Cl.
Cl.

216 219 222 225

iv. divided by one's own constitution

still $\text{♩} = 72$

228 231

T. Cl. (Tube Clarinet)

B. Cl.

234 237 240

T. Cl.

B. Cl.

243 246 249

T. Cl.

B. Cl.

f mp

252 255 258

T. Cl.

B. Cl.

mf mp ff mf

261 264 267

T. Cl.

B. Cl.


f mp ff f mf 3:2 ff

270 273 276

T. Cl.

B. Cl.

v. an original ruin

still  = 72

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

The musical score consists of three systems, each with two staves for Clarinet (Cl.).

- System 1 (Measures 279-282):**
 - Measure 279: Cl. 1 has a half note G4 with a fermata. Cl. 2 has a whole rest.
 - Measure 280: Cl. 1 has a half note A4 with a fermata. Cl. 2 has a whole rest.
 - Measure 281: Cl. 1 has a half note B4 with a fermata. Cl. 2 has a half note G4.
 - Measure 282: Cl. 1 has a half note C5 with a fermata. Cl. 2 has a half note A4.
- System 2 (Measures 285-288):**
 - Measure 285: Cl. 1 has a quarter rest. Cl. 2 has a quarter note G4.
 - Measure 286: Cl. 1 has a quarter note A4. Cl. 2 has a quarter note G4.
 - Measure 287: Cl. 1 has a quarter note B4. Cl. 2 has a quarter note A4.
 - Measure 288: Cl. 1 has a quarter note C5. Cl. 2 has a quarter note B4.
- System 3 (Measures 291-294):**
 - Measure 291: Cl. 1 has a quarter note G4. Cl. 2 has a quarter note G4.
 - Measure 292: Cl. 1 has a quarter note A4. Cl. 2 has a quarter note A4.
 - Measure 293: Cl. 1 has a quarter note B4. Cl. 2 has a quarter note B4.
 - Measure 294: Cl. 1 has a quarter note C5. Cl. 2 has a quarter note C5.

Performance instructions include: *ppp*, *pp*, *p*, *mp*, *mf*, *ppp*, *p*, *bisb.* (with a sequence of six dots), and *generally legato*.

294 tr. 297 3:2

Cl. 1
Cl. 2

ppp pp ppp ppp

300 303 5:4 3:2

Cl. 1
Cl. 2

ppp pppp tr. 3:2

306 (vib.) 309

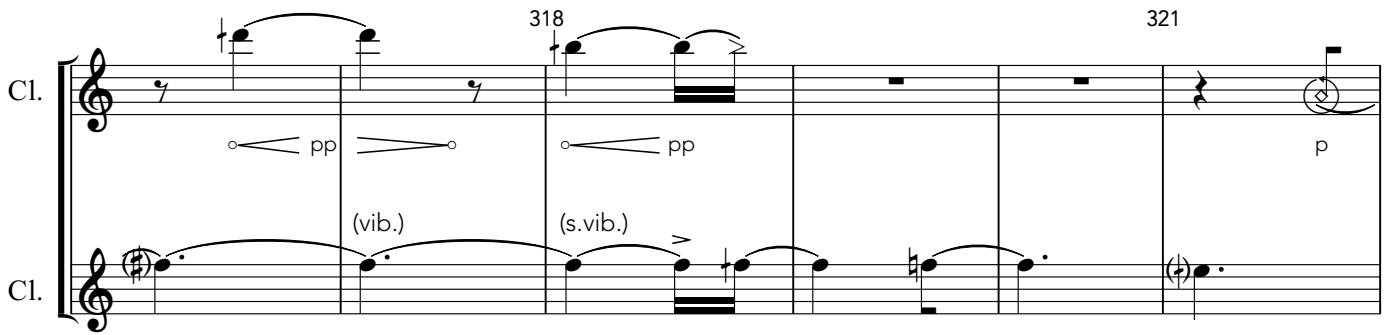
Cl. 1
Cl. 2

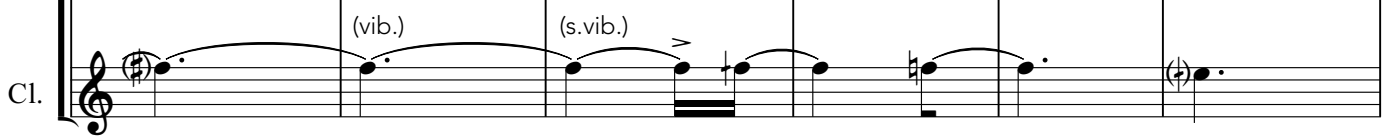
pp mf pp ppp p

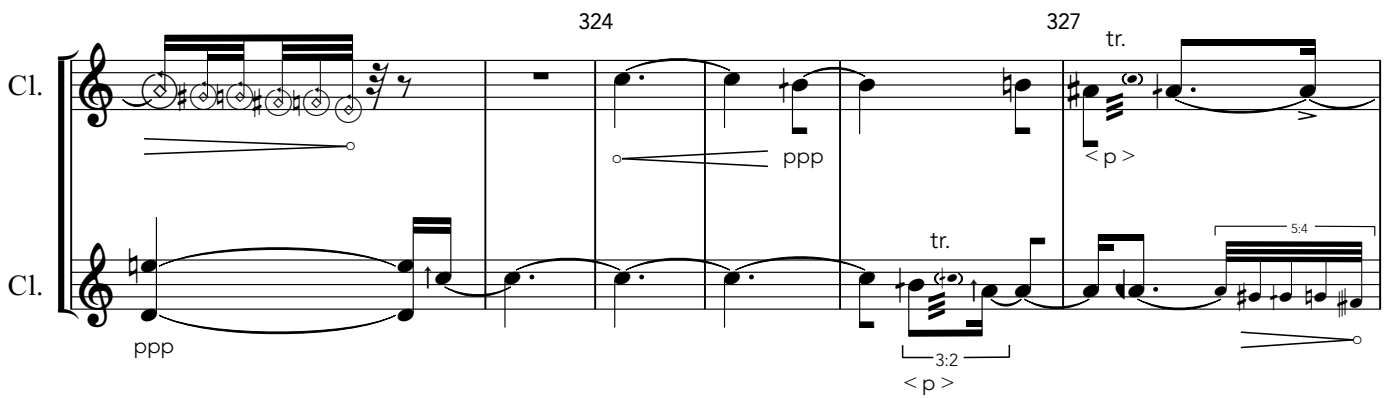
(vib.) 312 315 3:2

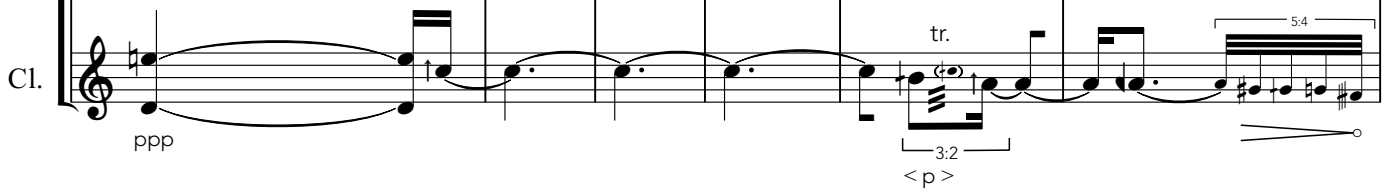
Cl. 1
Cl. 2

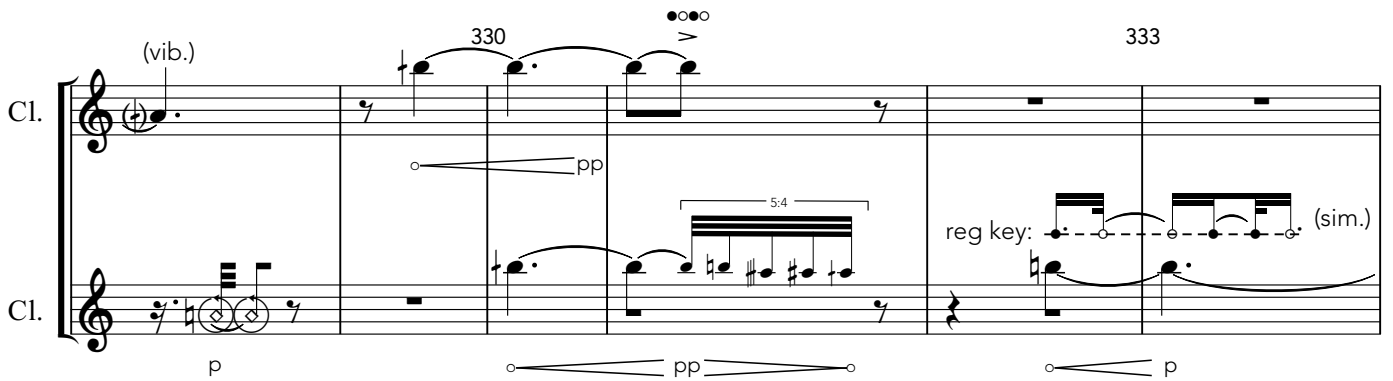
ppp ppp <pp>

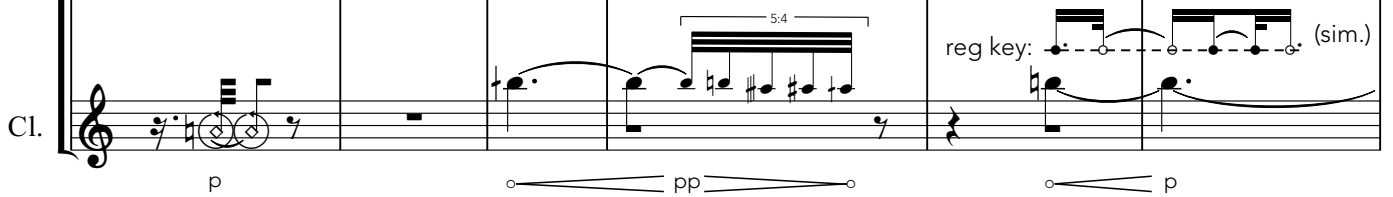
Cl. 

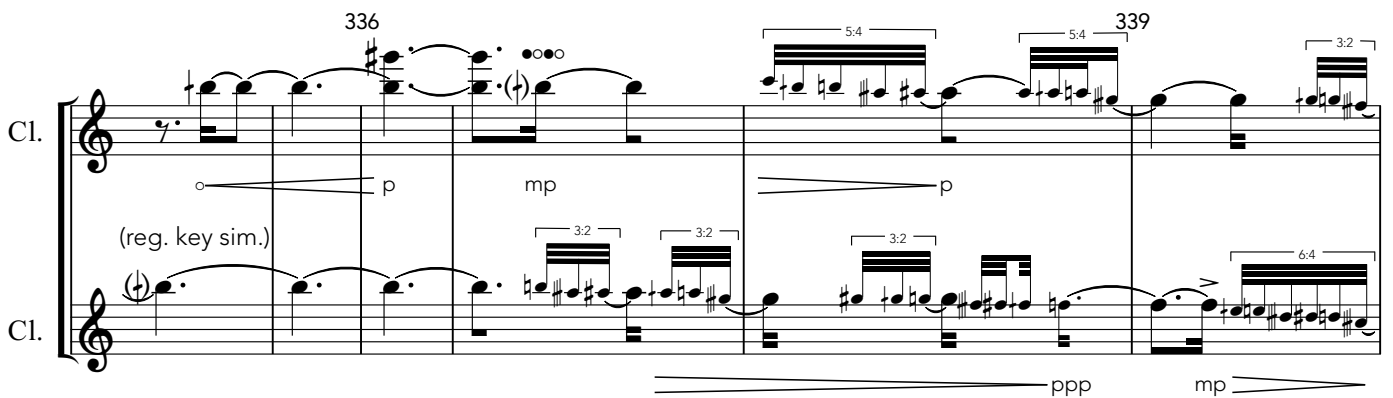
Cl. 

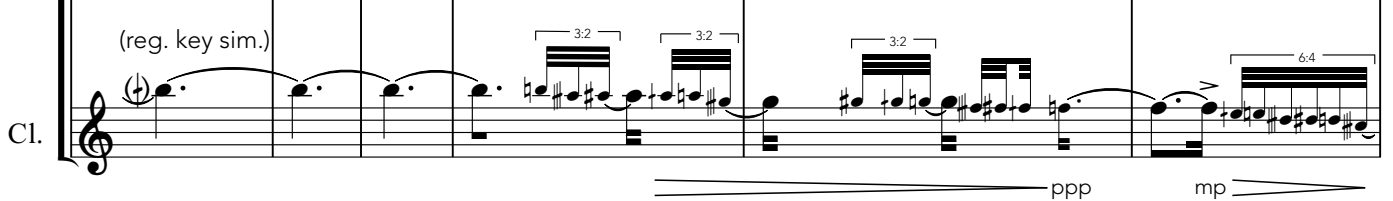
Cl. 

Cl. 

Cl. 

Cl. 

Cl. 

Cl. 

Cl. 342

p pp


Cl. pp

Cl. 345

vib. mp

Cl. vib. mf

vi. audio artifacts

still  = 72

quoting the song
always between p and ppp

Cl. 347 348 351

Cl.

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.

390 393

Cl. Cl.

396 399 402

Cl. Cl.

405 408

Cl. Cl.