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a negative of knowledge

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andré mestre

# a negative of knowledge

2018

for clarinet duo
& electronics

# a negative of knowledge

for clarinet duo
& 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" |

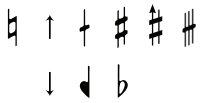
# performance instructions

## 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.

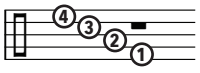
accidentals: 

## 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

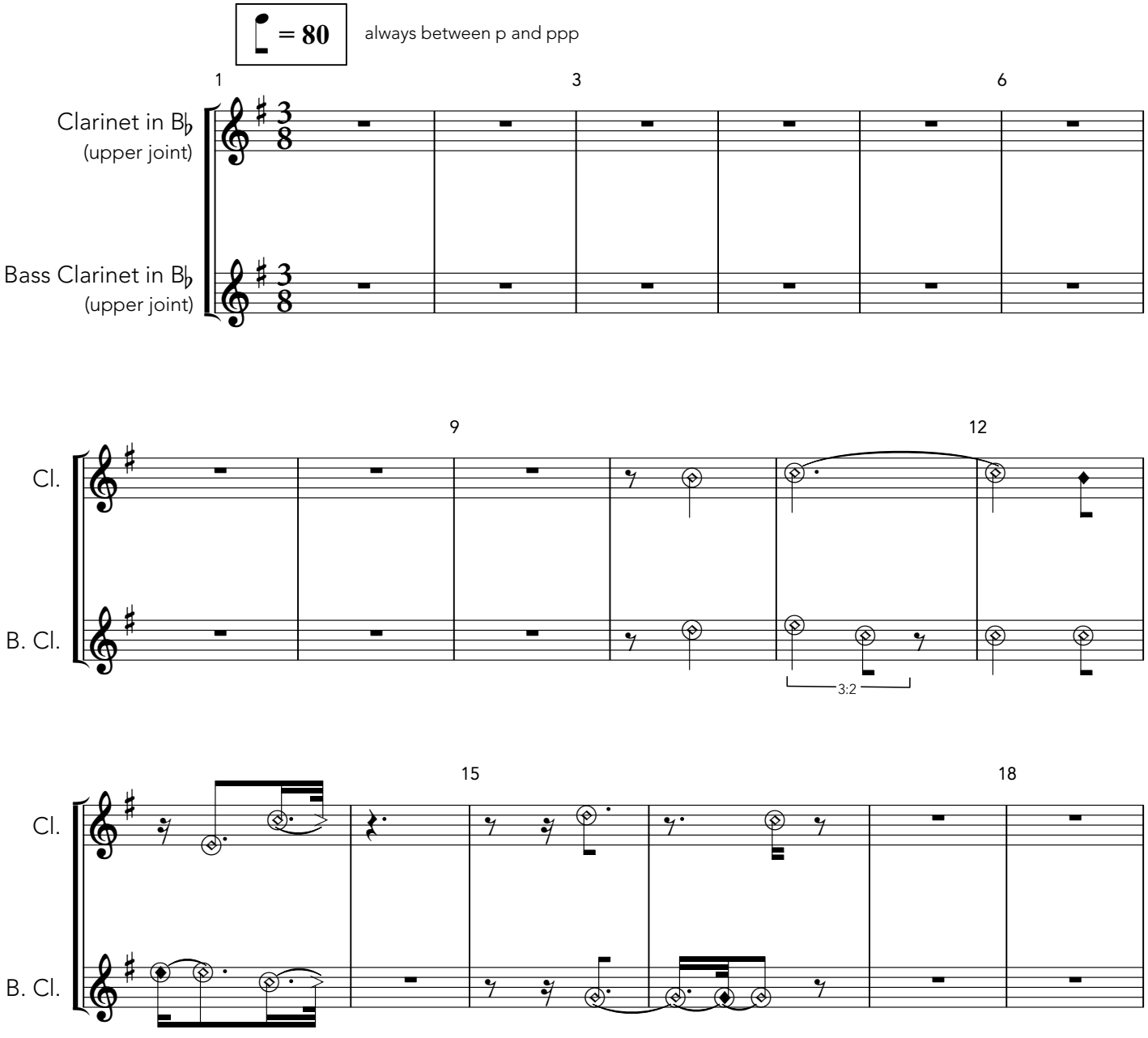
 - bisbigliando

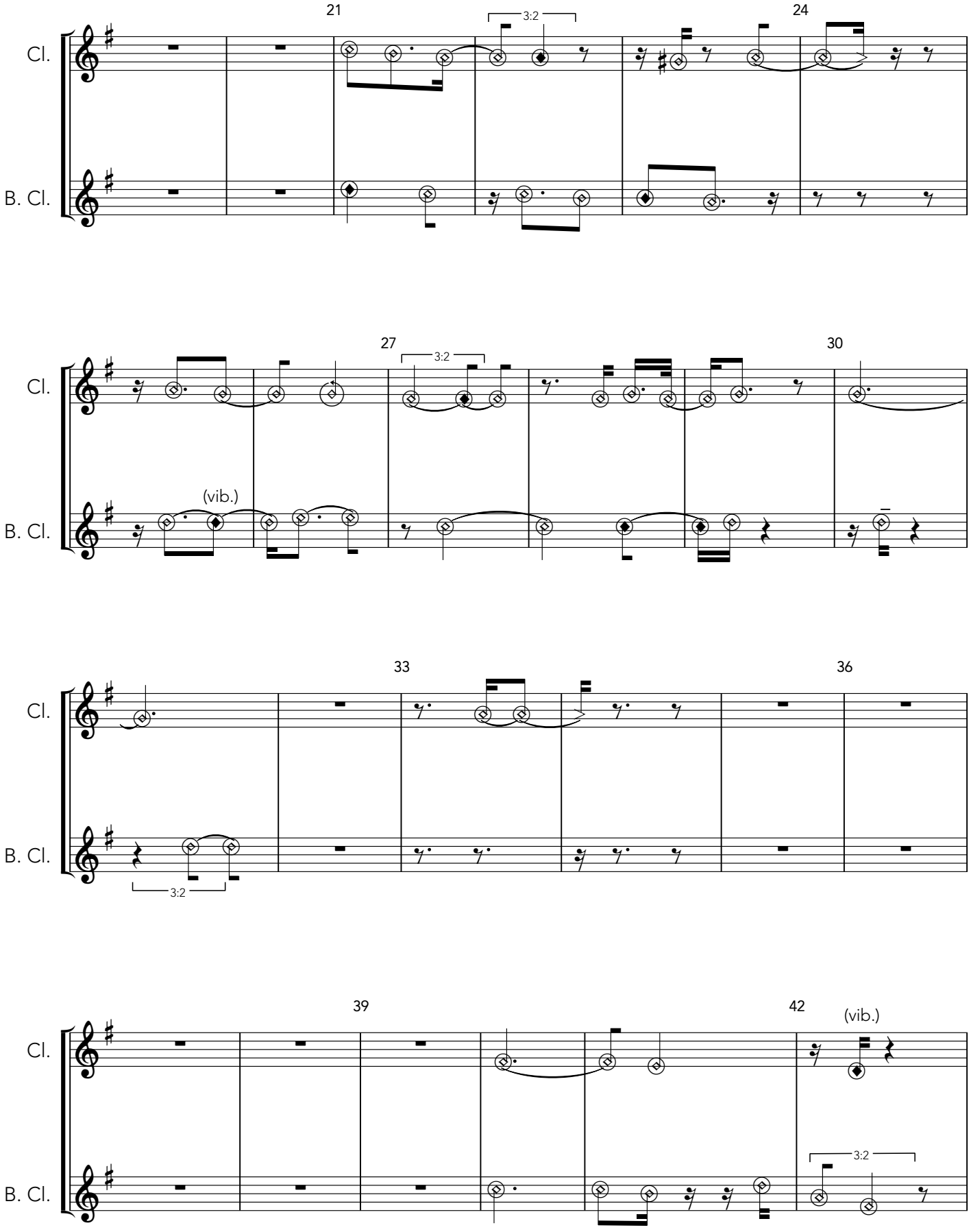
reg key: - opening and closing of the register key resulting in the quiet appearance of a lower fundamental

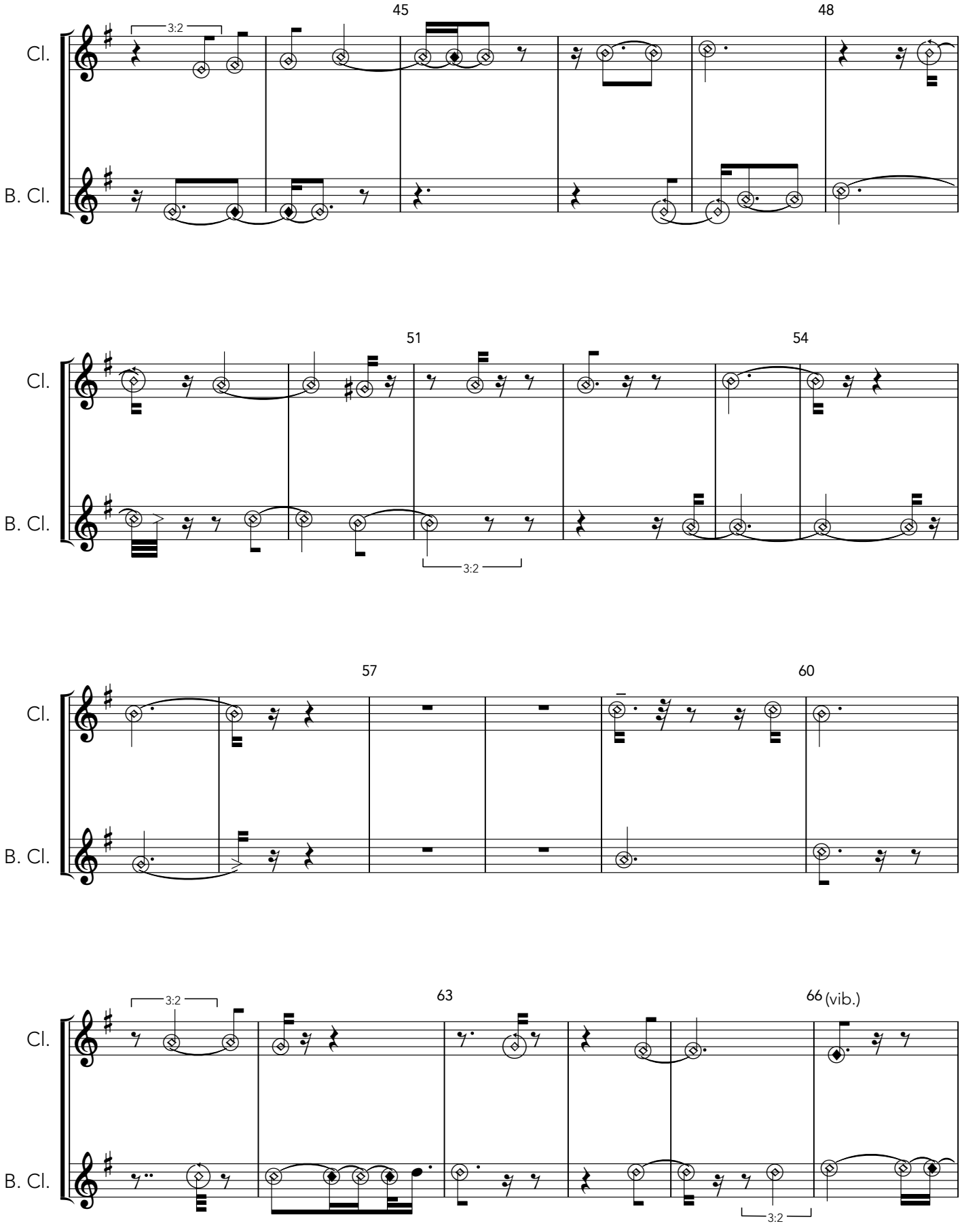
# a negative of knowledge

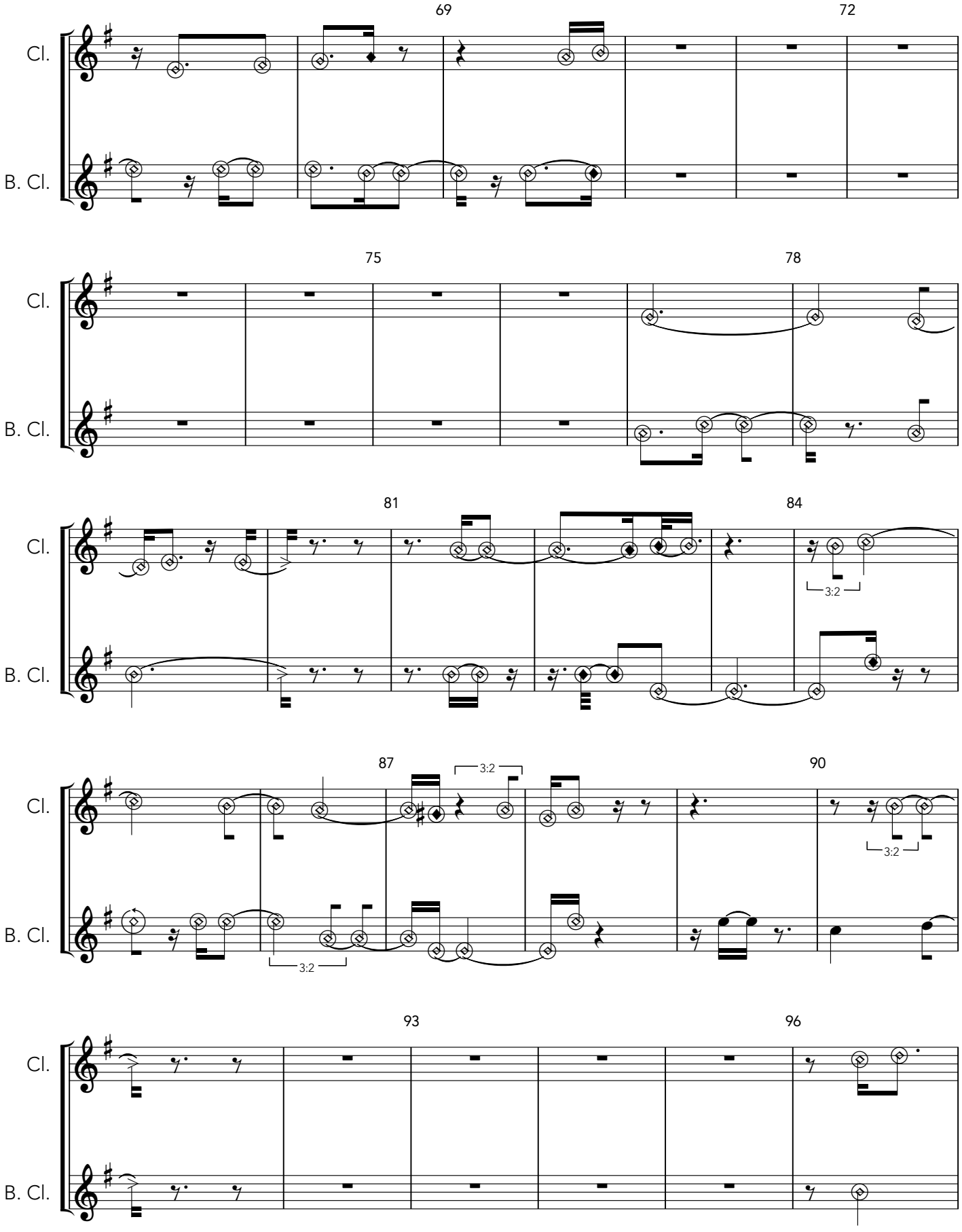
andré mestre

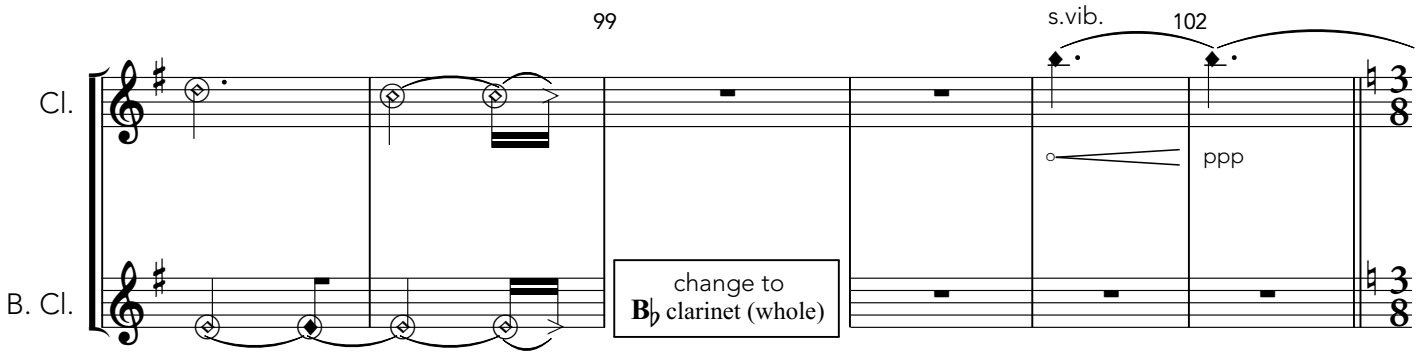
## i. footnotes from a portrait of binchois




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

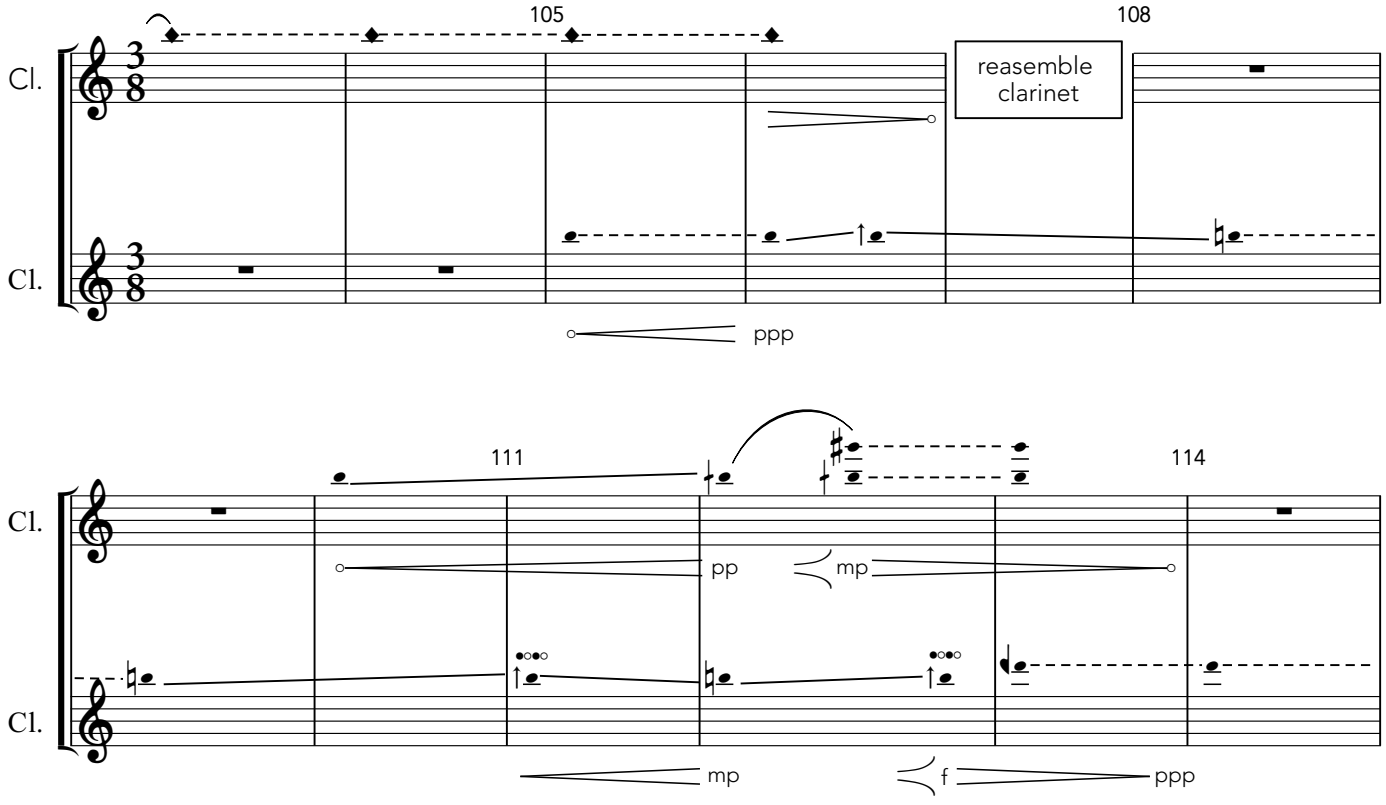

45
48
Cl.
B. Cl.
3:2
51
54
Cl.
B. Cl.
3:2
57
60
Cl.
B. Cl.
3:2
63
66 (vib.)
Cl.
B. Cl.
3:2

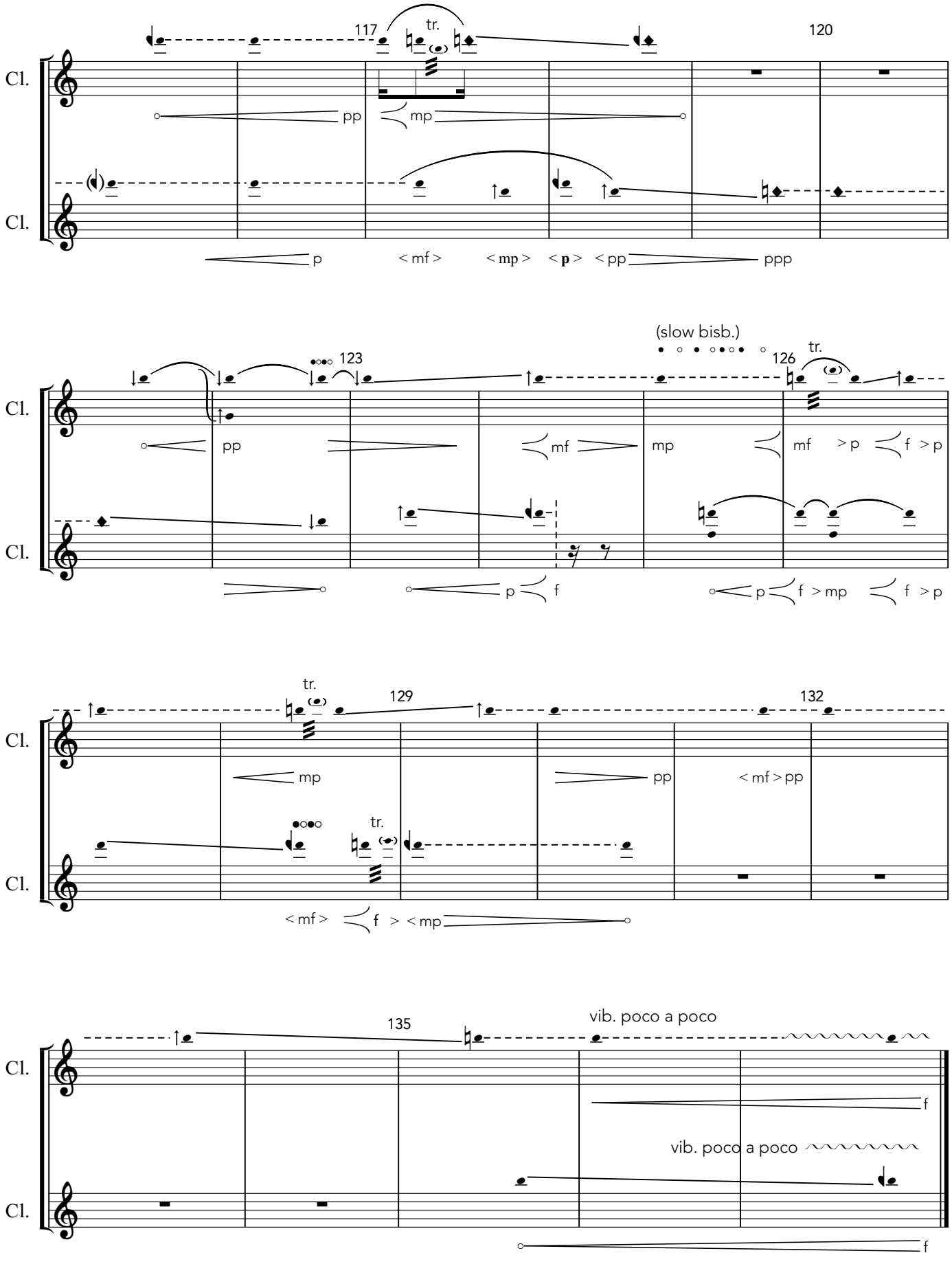

69
72
Cl.
B. Cl.
75
78
Cl.
B. Cl.
81
84
3:2
Cl.
B. Cl.
87
3:2
90
3:2
3:2
Cl.
B. Cl.
93
96
Cl.
B. Cl.




## ii. sines of someone or something

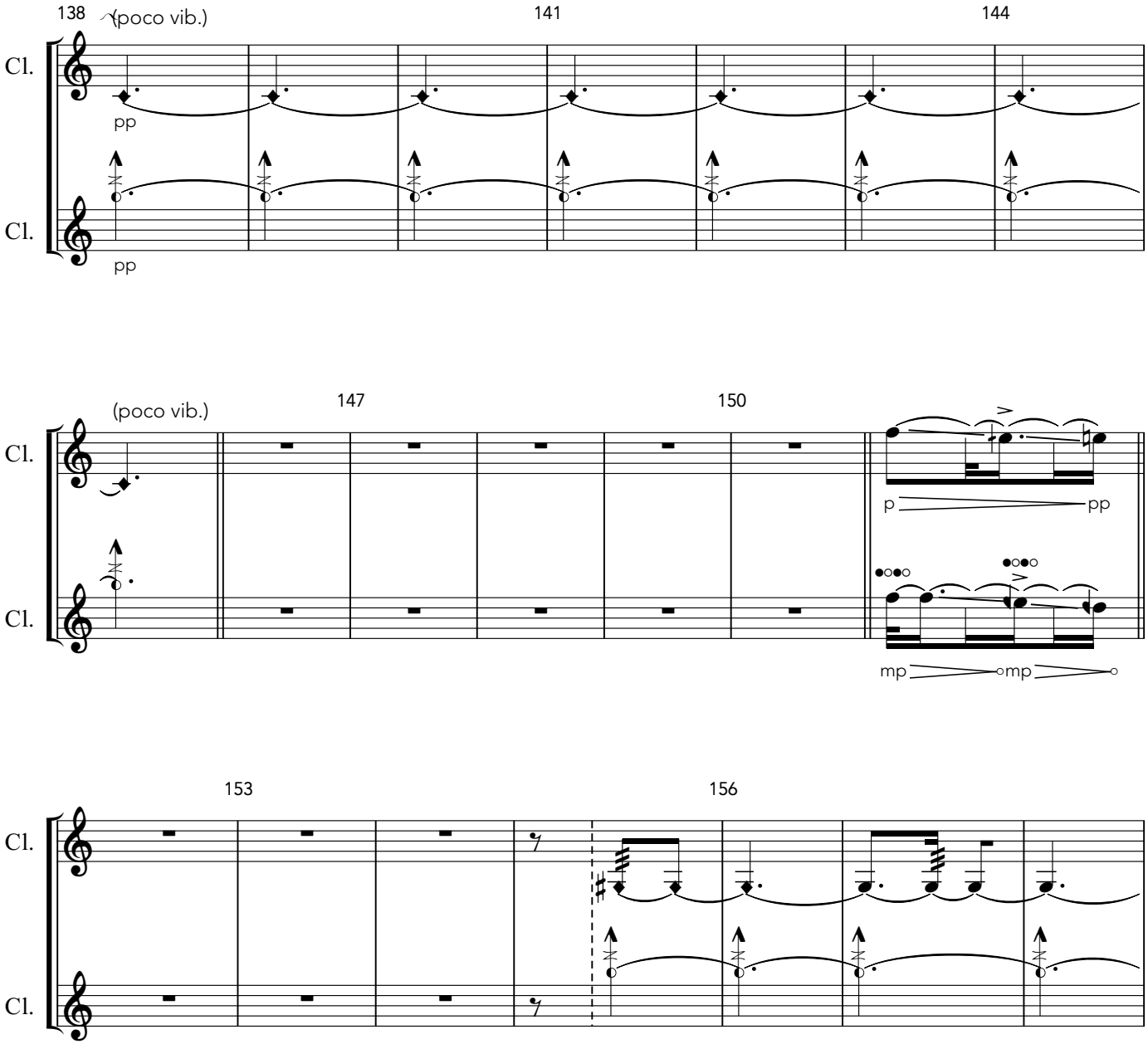
♩ = 72 circular breathe as much as possible
proportionally notated

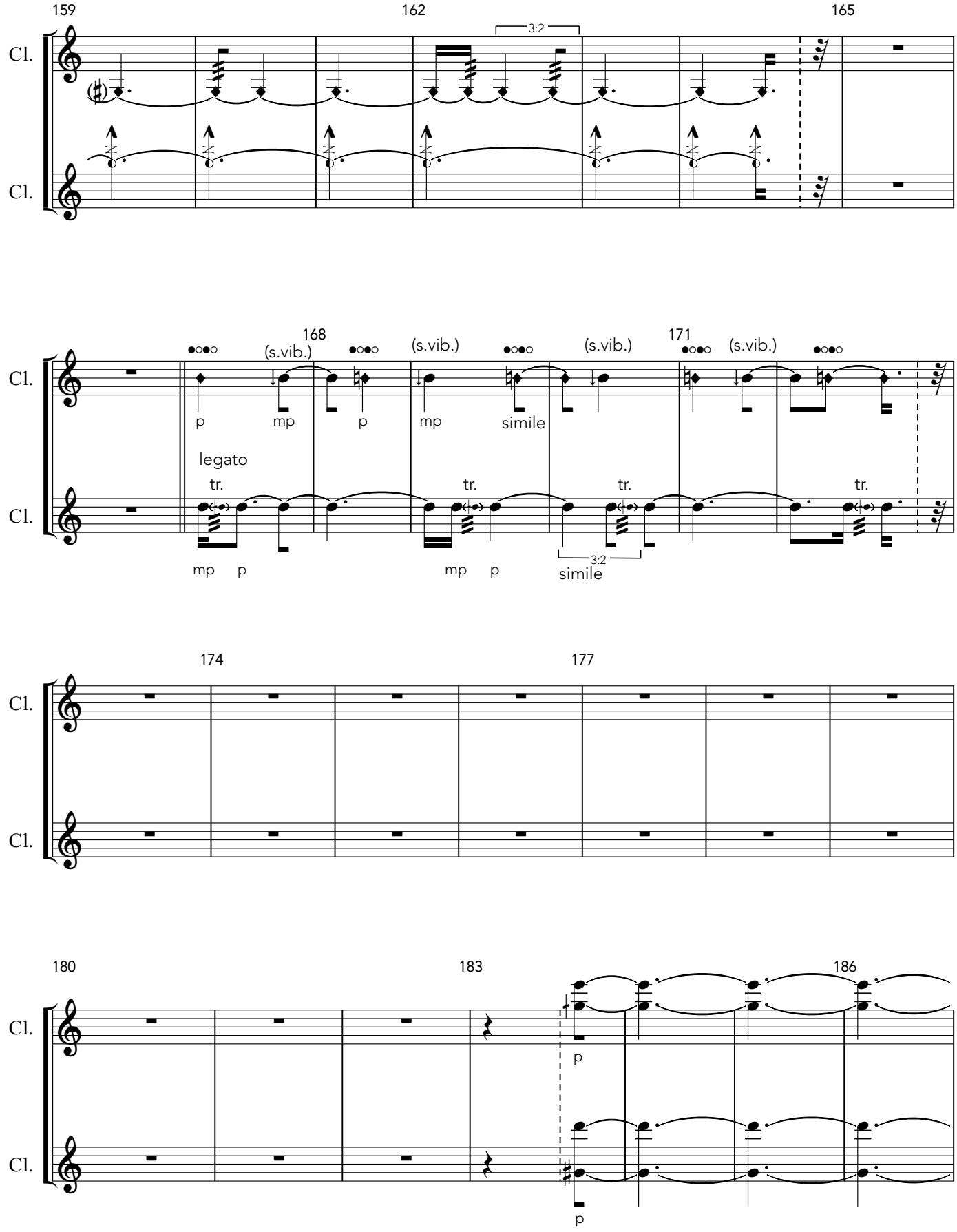


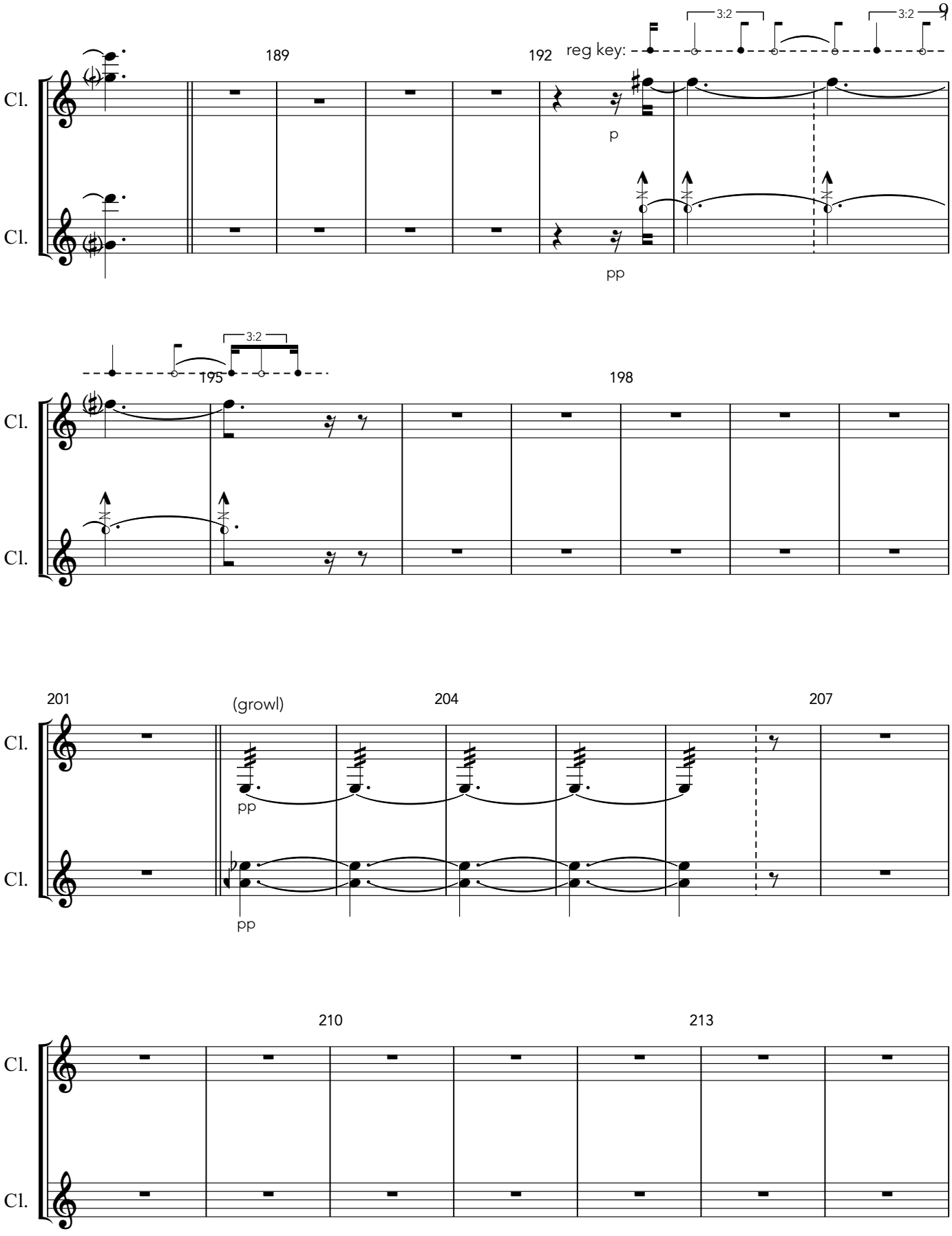

117
tr.
120
Cl.
Cl.
pp
mp
p
< mf >
< mp >
< p >
< pp
ppp
(slow bisb.)
123
126
tr.
pp
mf
mp
mf
> p
f > p
p
f
p
f > mp
f > p
tr.
129
132
mp
pp
< mf > pp
tr.
< mf >
f > < mp
135
vib. poco a poco
f
vib. poco a poco
f

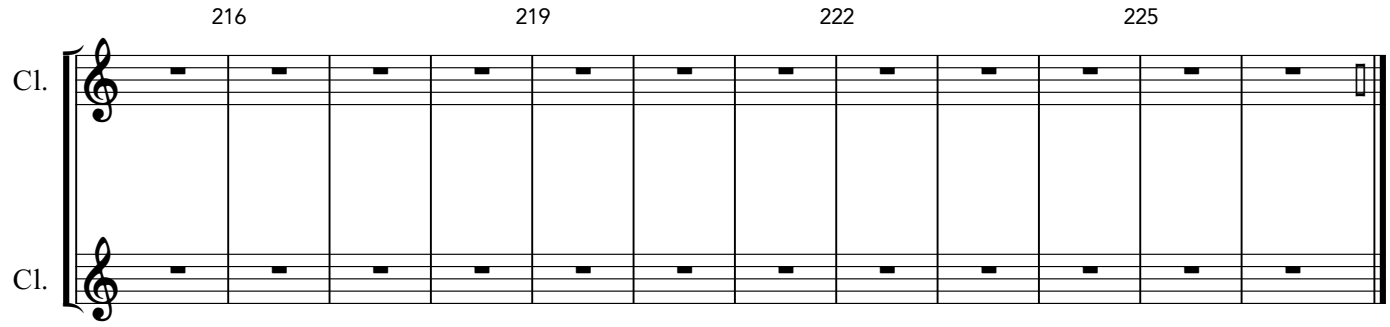
iii. seven ways to measure the distance between two things

still ♩ = 72



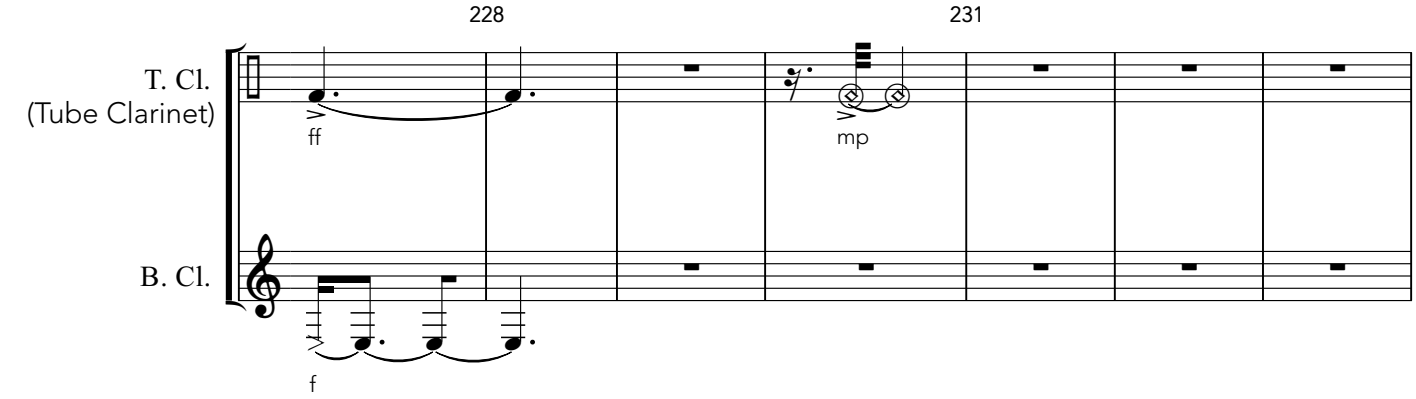

159
162
165
3:2
Cl.
Cl.
168
171
(s.vib.)
(s.vib.)
(s.vib.)
(s.vib.)
p
mp
p
mp
simile
legato
tr.
tr.
tr.
tr.
mp
p
mp
p
3:2
simile
174
177
Cl.
Cl.
180
183
186
Cl.
Cl.
p
p

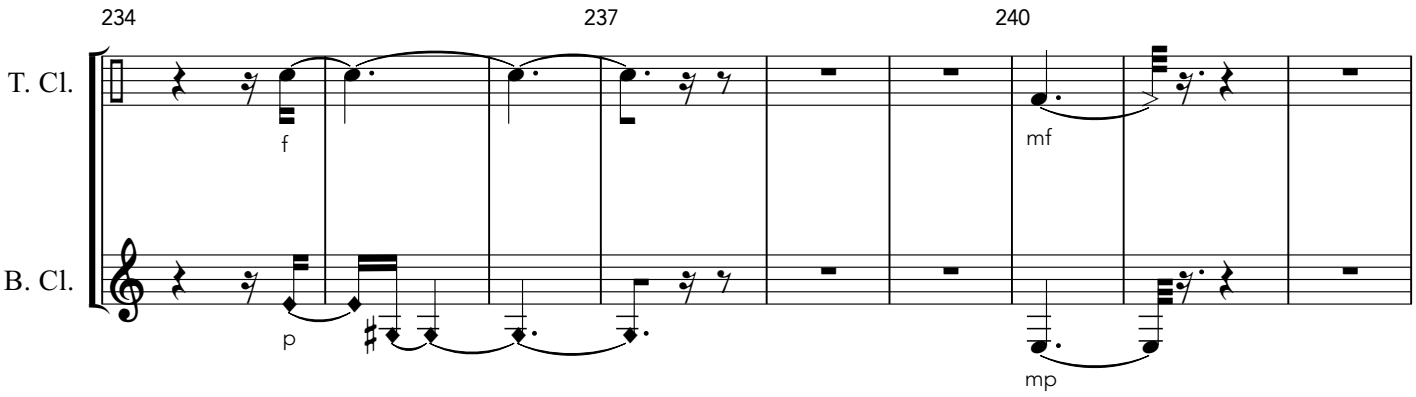

189
192
reg key:
3:2
3:2
Cl.
Cl.
p
pp
3:2
195
198
Cl.
Cl.
201
(growl)
204
207
Cl.
Cl.
pp
pp
210
213
Cl.
Cl.

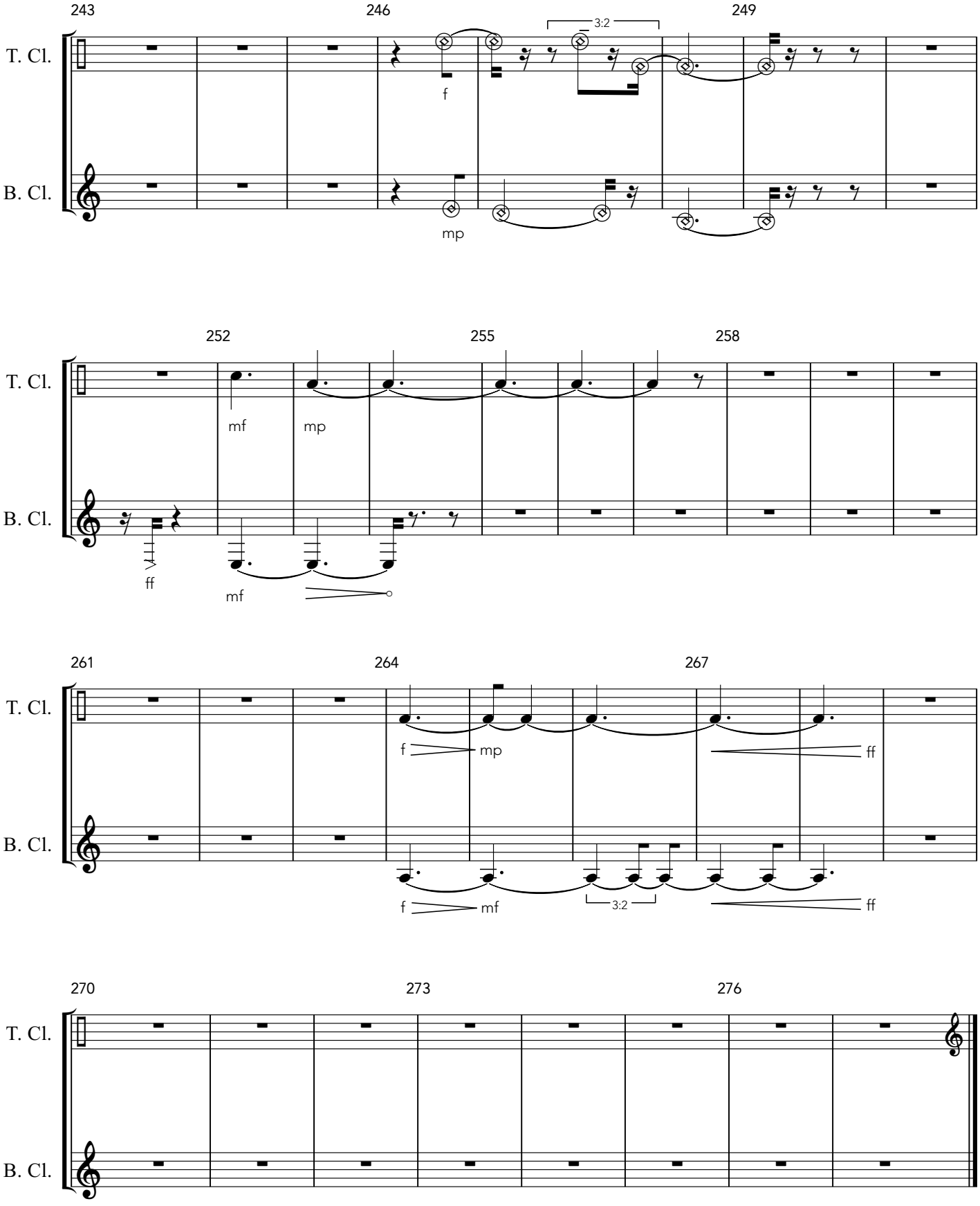



## iv. divided by one's own constitution

still ♩ = 72



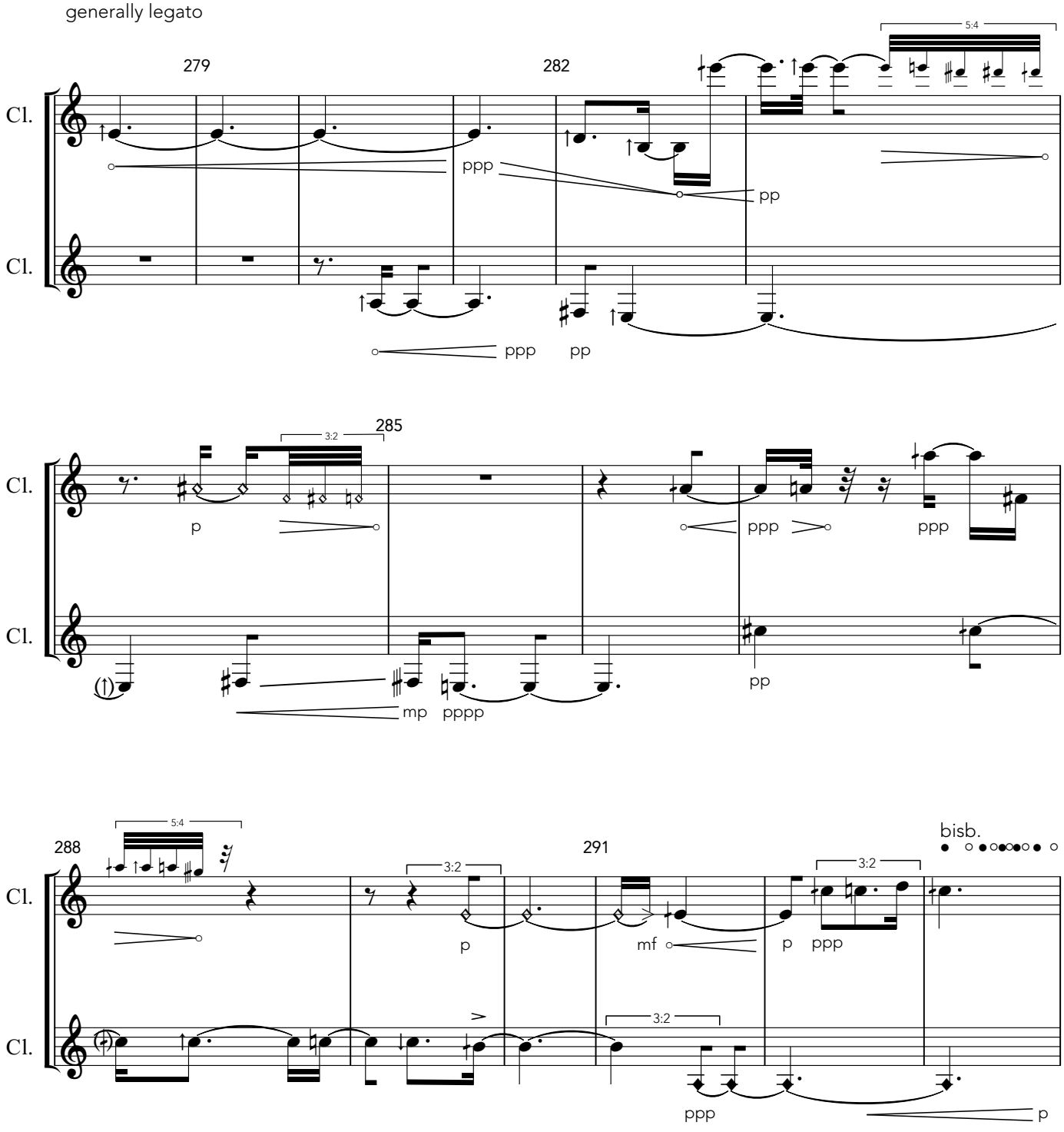



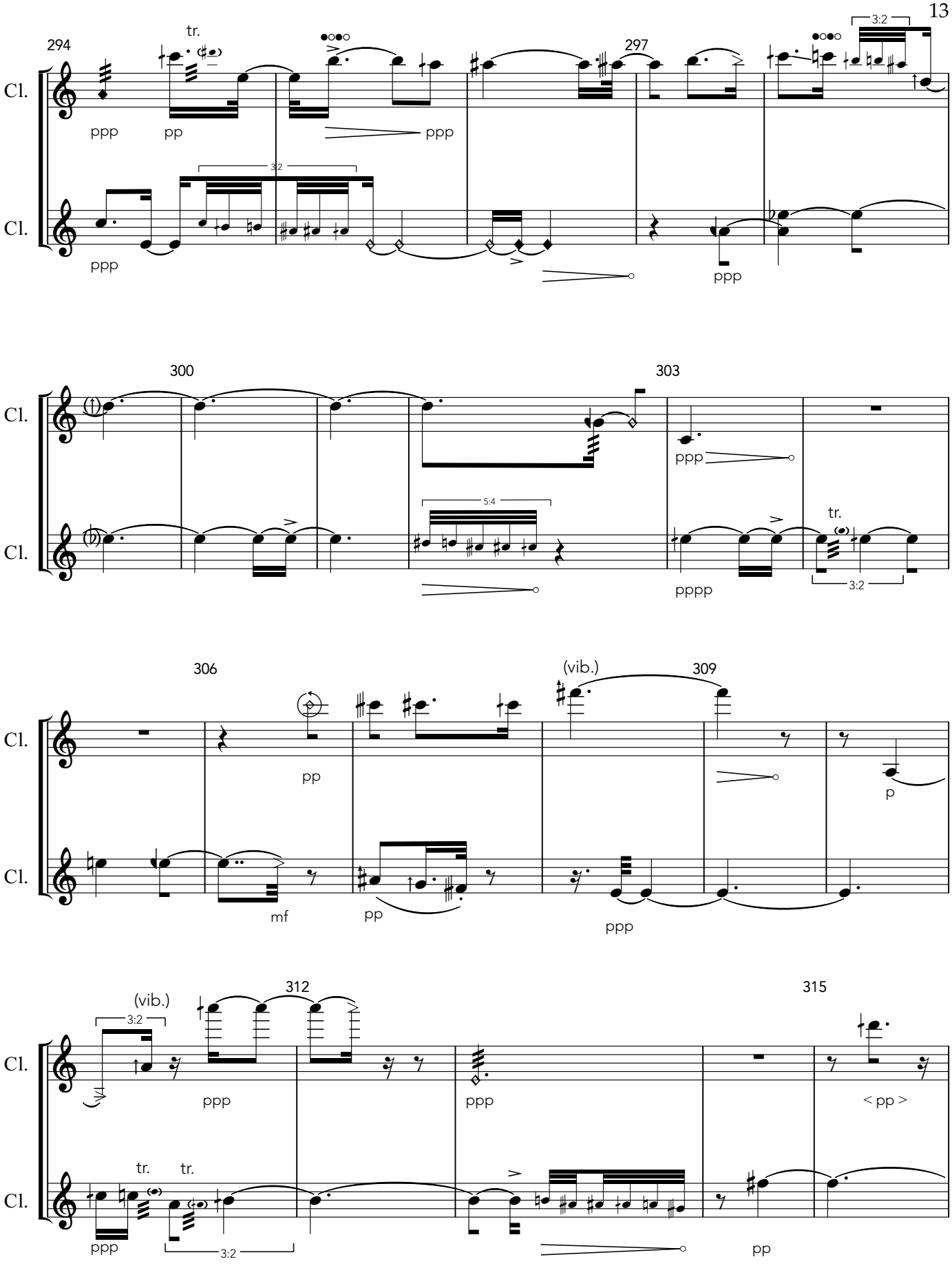

243
246
249
T. Cl.
B. Cl.
f
mp
3:2
252
255
258
mf
mp
ff
mf
261
264
267
f
mp
ff
f
mf
3:2
ff
270
273
276

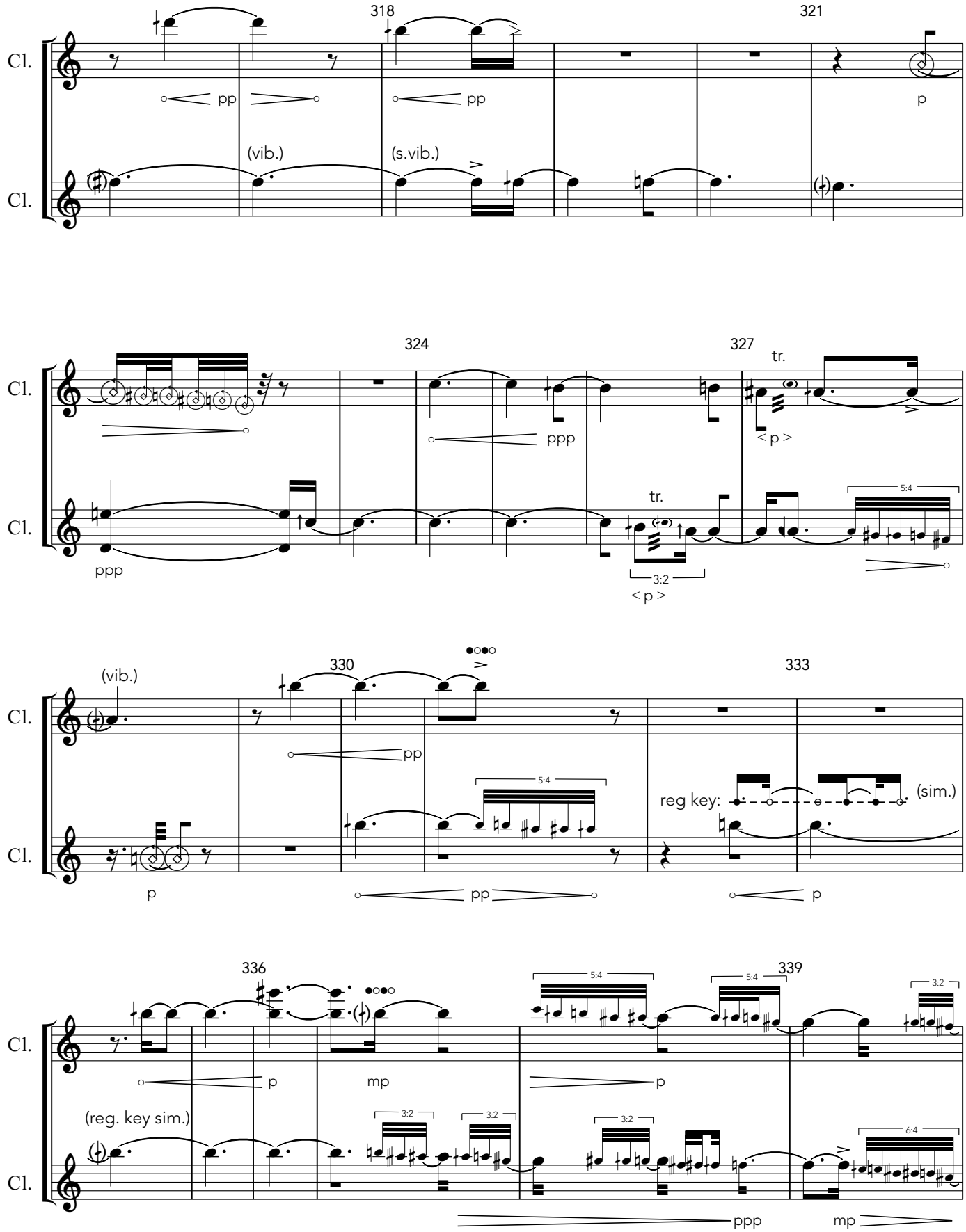
## v. an original ruin

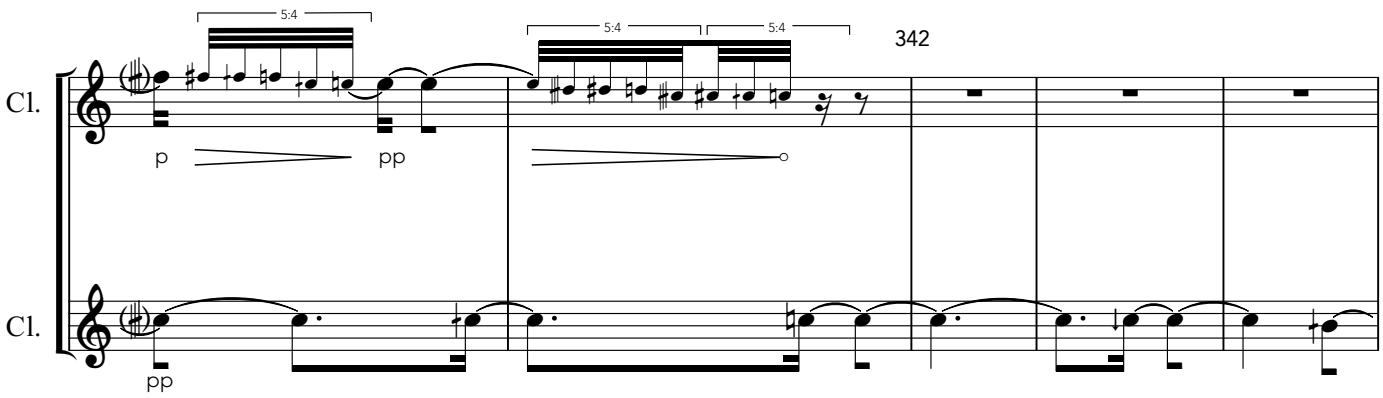
still ♩ = 72

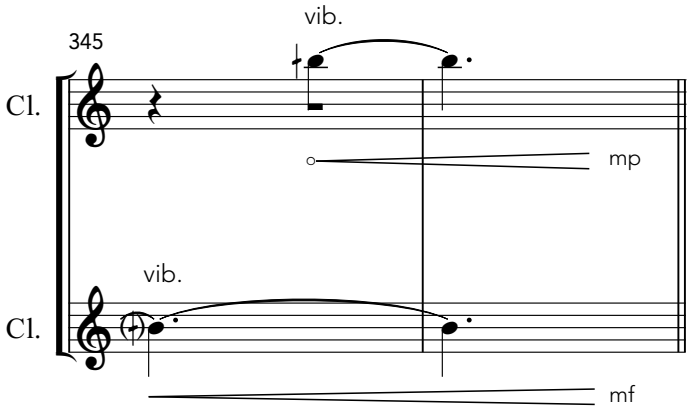
with a gentle vibrato, blending as much as possible
generally legato




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

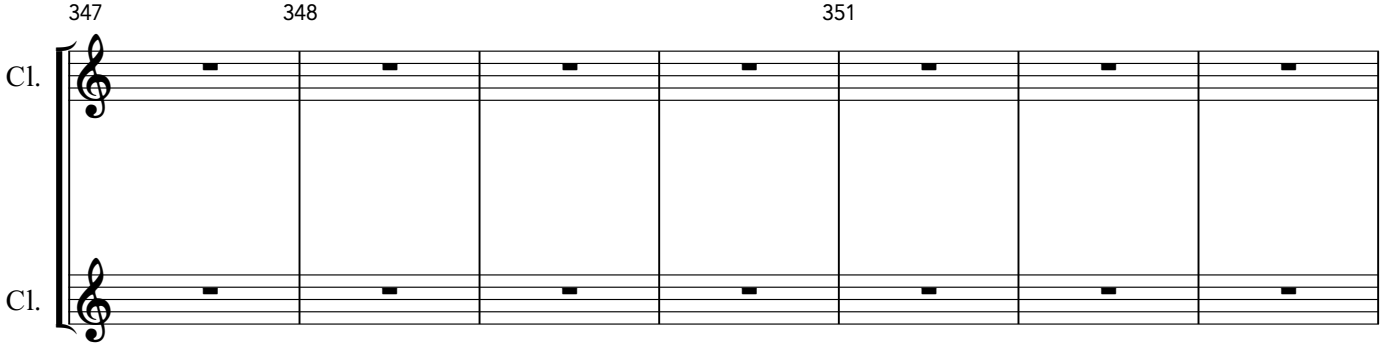


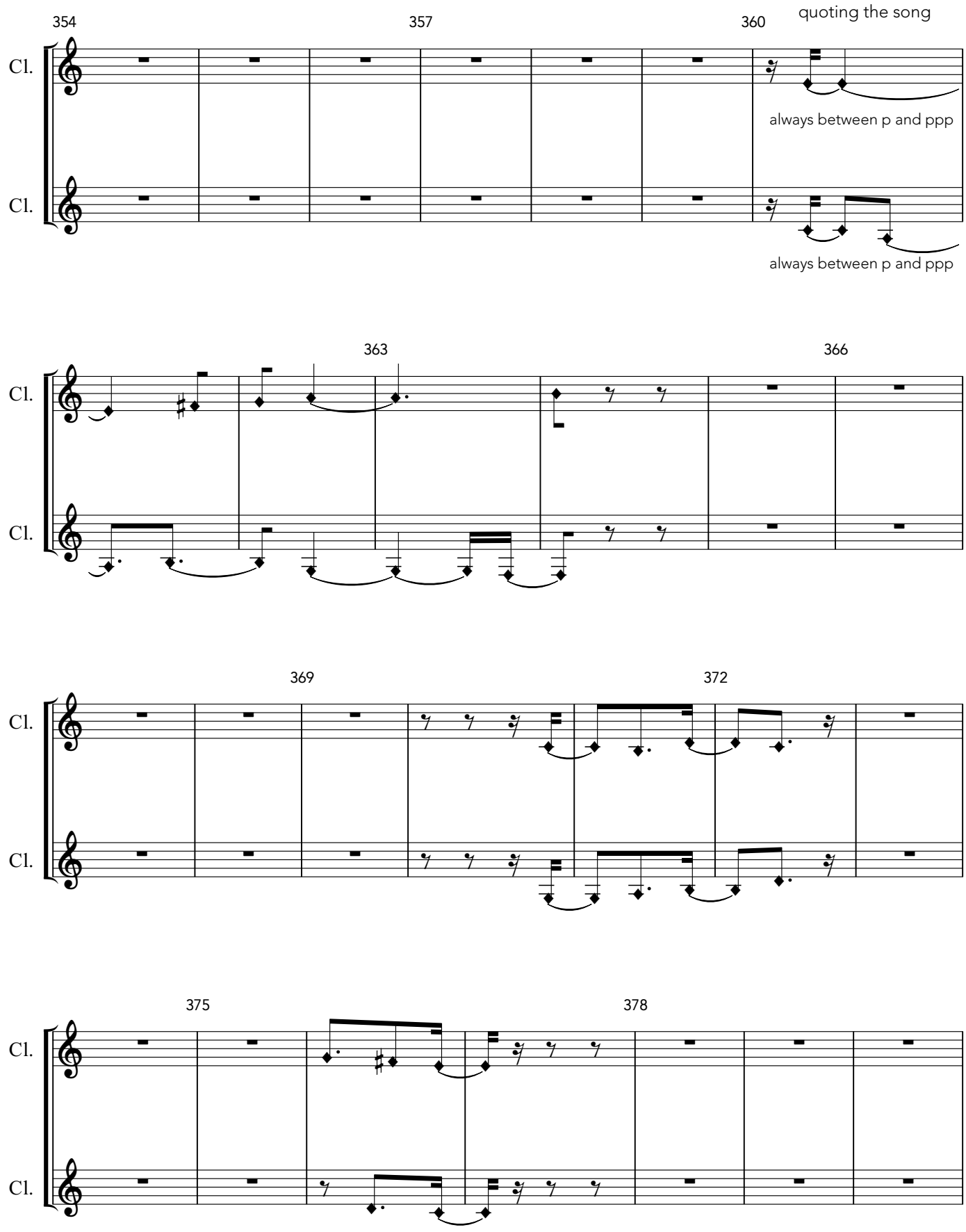



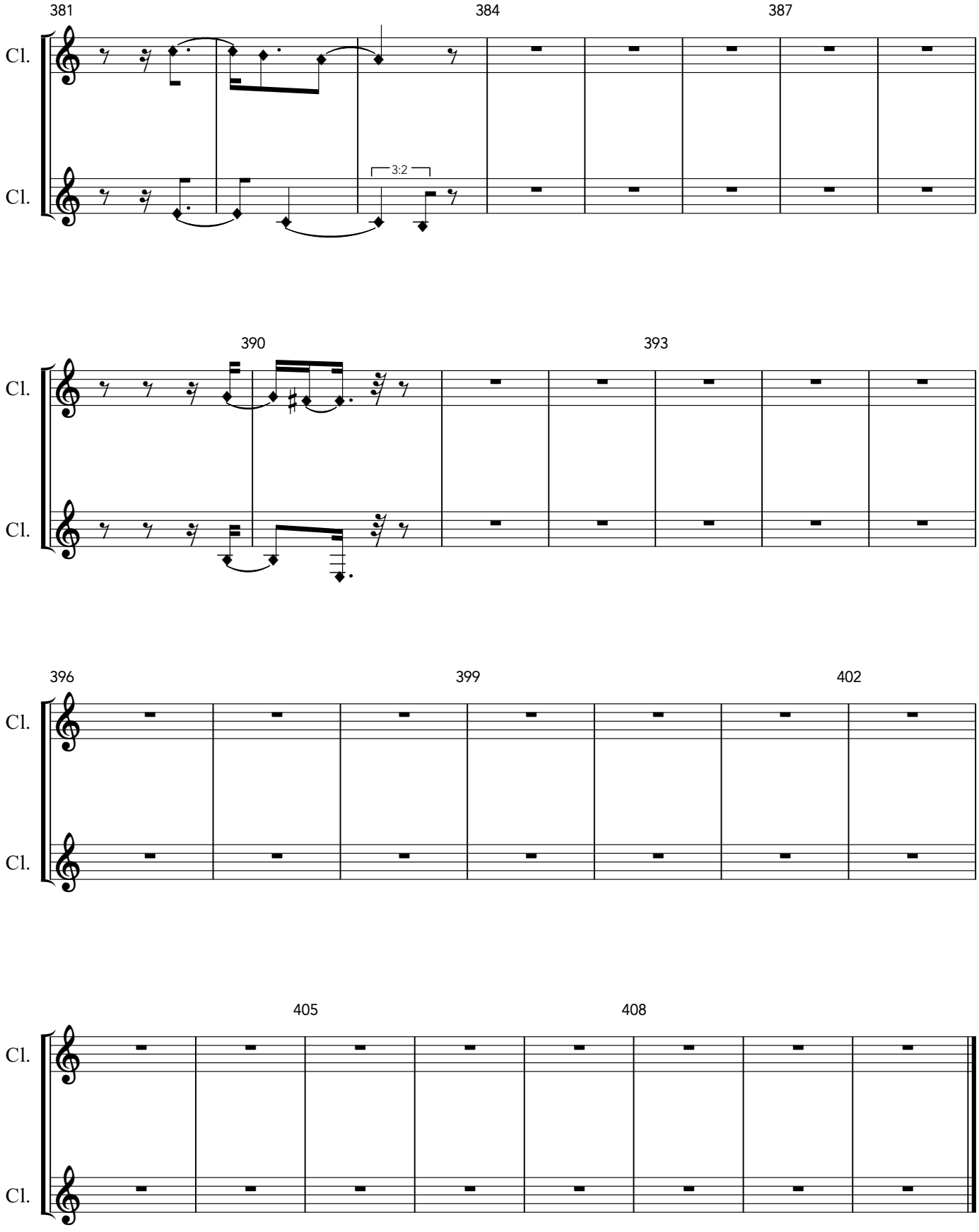

## vi. audio artifacts

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.