

Karlheinz Essl

# **Sequitur II**

for (bass) clarinet and live-electronics

2008

Dedicated to Georg Riedl

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## **Sequitur** (2008)

for various solo instruments and live-electronics

*Sequitur* is a series of compositions for solo instruments and live-electronics which are written for outstanding soloists. The aim is to create various pieces which use the same computer program – the so-called *Sequitur-Generator* – written in Max/MSP. It generates a complex 8-part canon from the instrument's live input as an accompaniment. Unlike traditional canons, the individual canonic layers do not enter at regular intervals but in a sort of acceleration which results in an increasing structural density. Moreover, the single canonic layers are getting gradually distorted – as if they were decaying. And at last, the 8 parts do not always play together, but are constantly cross-faded by using random operations which results in every-changing and unforeseeable structural interactions where the canon can vary between 1 and 8 voices.

In other words: A strict and mechanical construction principle of the canon (hence the title *Sequitur* from the latin word which translates into "it follows") is subversively excavated. This finally results in an unpredictable system that in fact uses the input of the soloist as its basic material but also shows an autonomous and surprising behaviour.

This dichotomy challenges the soloist who is performing a score which consists of accurately notated musical actions that are separated by fermatas. As the lengths of those fermatas is not indicated, the performer decides how long they should last - according to the output which the computer creates in real time.

Finally, the computer-generated canon structures run through a series of sound transformers (like ringmodulator, detuner, flanger and comb filter) where the sonic shape of the sound is being altered. These are controlled by a sequence of pre-composed preset which can be called by the player by pressing the space on his computer keyboard according to the indications of the score. At each key stroke, the next preset will be loaded which gradually changes the positions of the FX sliders.

The title *Sequitur* advertently relates to the famous *Sequenze* of Luciano Berio. It is an attempt to write a series of pieces which take advantage of the idiosyncratic instrumental possibilities - and confront them with a realtime sound processing environment that has its own secret life.

More information at:

<http://www.essl.at/works/sequitur.html>

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Karlheinz Essl (\*1960)

The musical score is presented on four staves. Section 1 (measures 1-3) features a clarinet line with a long note, dynamics *p*, *mp*, and *mf*, and a live-electronics line with a tremolo effect and a *Mult.* instruction. Section 2 (measures 4-5) includes a clarinet line with a tremolo effect and dynamics *f* and *p*, and a live-electronics line with a *Voc.* instruction and dynamics *mf* and *f*. Section 3 (measures 6-7) shows a clarinet line with staccato notes and dynamics *sfz*, and a live-electronics line with a tremolo effect and dynamics *mp* and *mf*. Section 4 (measures 8-9) features a clarinet line with triplets and dynamics *f* and *pp*, and a live-electronics line with a tremolo effect and dynamics *mf* and *sfz pp*. Section 5 (measures 10-11) includes a clarinet line with a long note and dynamics *f* and *pp*, and a live-electronics line with a tremolo effect and dynamics *mf* and *sfz pp*.

1

2

3

4

5

6

7

8

9

10

*p* *mp* *mf*

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

*sfz* *sfz* *sfz* *sfz* *mp* *mf*

*f* *pp* *f* *mf* *sfz* *pp*

*Mult.* *comb* *rmod* *ord* *ord* *Mult.* *comb*

detune

*Voc.*

11 trem  
12 rmod  
13 ord  
14 detune trem

Musical staff 14-17. Staff 14 starts at measure 14 with a tremolo effect (11) and a dynamic of *mp*. It features sixteenth-note runs with a '6' above them. Staff 15 continues with a '6' above a sixteenth-note run. Staff 16 has a dynamic of *p*. Staff 17 has a dynamic of *mf*.

15 rmod  
16 flange  
17 comb

Musical staff 17-20. Staff 17 starts at measure 17 with a vocal line (Voc.) and a dynamic of *f*. It includes a tremolo effect (15) and a dynamic of *mp*. Staff 18 has a dynamic of *f*. Staff 19 has a dynamic of *p*. Staff 20 has a dynamic of *sfz* and a dynamic of *p*.

18 detune  
19 rmod  
20 flange detune

Musical staff 20-23. Staff 20 starts at measure 20 with a tremolo effect (18) and a dynamic of *f*. It includes 'slaps' and a dynamic of *p*. Staff 21 has a dynamic of *ff*. Staff 22 has a dynamic of *p*, *mf*, *p*, *f*, and *p*. Staff 23 has a dynamic of *ff*.

a tempo  
21 trem  
22 rev  
23 flange

Musical staff 24-27. Staff 24 starts at measure 24 with a tremolo effect (21) and a dynamic of *f*. It includes a dynamic of *mf*. Staff 25 has a dynamic of *mp*. Staff 26 has a dynamic of *p*. Staff 27 has a dynamic of *p*, *f*, and *mf*.

24 trem  
25 ord  
26 rmod  
rit. molto

Musical staff 30-33. Staff 30 starts at measure 30 with a tremolo effect (24) and a dynamic of *mf*. It includes a dynamic of *p*. Staff 31 has a dynamic of *mp*. Staff 32 has a dynamic of *mf*. Staff 33 has a dynamic of *pp* and a 'rit. molto' marking.