

Marc Sabat

**Kaleidoskop für
Gerd Lünenbürger**

for string ensemble

PLAINSOUND MUSIC EDITION

Kaleidoskop für Gerd Lünenbürger (2011)

for string ensemble

*composed during a one-year residency in Rome
at the Accademia Tedesca Villa Massimo*

This work is the third in an ongoing cycle of works—preceded by WAKE for JIM (2007) for computer-controlled piano and 2nd WAKE (for Bob) (2009) for 31-tone Fokker Organ. The pitch material consists of all nodes upon which one of the first 12 harmonic partials may theoretically be produced on violin, viola, or cello. These nodes (as stopped pitches) are distributed in time by assuming a raised cosine curve glissando of $\log(\text{frequency})$ across the available range and a duration of 3 minutes. Each tone is played with a sharp clear attack (possibly noisy) as harmonic, and then softly sustained as a stopped pitch. The overlapping of instruments produces a slowly rising band of pitch and a counterpoint of natural harmonics.

The music is a remembrance of the remarkable recorder player and teacher Gerd Lünenbürger and was written for Ensemble Kaleidoskop Berlin.

Rome, 18 December 2011

Kaleidoskop für Gerd Lünenbürger

a remembrance
for Ensemble Kaleidoskop Berlin

To coordinate, follow a stopwatch or conductor (in 5) — exact synchronization of parts is not necessary
Each player to play as many notes from the given part as possible

Marc Sabat

0 $\downarrow = 60$ 5

Violin I

Violin II

Violin III

Violin IV

Viola I

Viola II

Violoncello I

Violoncello II

give each new note a clear accent, played from the string (collé) poco al pont., then sustain softly ord. until next attack; on stopped notes begin by sounding the harmonic at that node (light finger pressure), then press down to sound the written pitch 1.C

-6 *sfp*

give each new note a clear accent, played from the string (collé) poco al pont., then sustain softly ord. until next attack; on stopped notes begin by sounding the harmonic at that node (light finger pressure), then press down to sound the written pitch 1.C

-6 *sfp*

10 15 11.C 9.C +59 *sfp* -2 *sempre simile*

12.C 10.C

-55 *sfp* -23 *sempre simile*

20 25 7.C +42 11.C +29 9.C

-39 -20

8.C +25 +10 6.C 5.C

30 35 11.C +45 +12 3.C 11.C +77 8.C

4.C 7.C 1.G -8 -4

give each new note a clear accent, played from the string (collé) poco al pont., then sustain softly ord. until next attack; on stopped notes begin by sounding the harmonic at that node (light finger pressure), then press down to sound the written pitch

40 45

Vla I *sfp* 1.c

Vla II *sfp* 1.c

Vlc I 5.C, -22, +27 12.C, -37, 7.C, +12 9.C, +43 11.C, 2.C

Vlc II 12.G +61, 11.G, 10.G, 9.G, +27 8.G, 7.G, +12 6.G, +43 11.G, 5.G, +31 9.G, 4.G, +47 11.G, -53, -22, -37, -18, -6

50 55

Vla I *sfp* +59 11.c, 9.c, 7.c, +42 11.c, +29 9.c, +45 11.c

Vla II *sfp* 12.c, 10.c, +25 8.c, +10 6.c, 5.c, 4.c

Vlc I +59 11.C, 9.C, 7.C, +10 12.C, 12.D +63 11.D, 10.D, 9.D, +29 8.D, 7.D, +14 6.D, +45 11.D, -2, -39, -51, -20, -35

Vlc II 7.G, +14 10.G, 1.D, +79 11.G, +10 8.G, 5.G, +29 12.G, 7.G, 8.C +14 9.G, +45 11.G, -21, -2 3.G, -20 5.C, -35, -8, 11.C

1'00" give each new note a clear accent, played from the string (collé) poco al pont., then sustain softly ord. until next attack; on stopped notes begin by sounding the harmonic at that node (light finger pressure), then press down to sound the written pitch

Vln. III *sfp* 1.g, 12.g, 10.g, +27 8.g, +12 6.g, 5.g

Vln. IV *sfp* 1.g, +61 11.g, 9.g, 7.g, +43 11.g

Vla I +12 10.c, 3.c, +77 11.c, 5.c, 7.c, +43 11.c

Vla II 7.c, 1.g, +8 8.c, +27 12.c, +12 9.c

Vlc I 5.D, +33 9.D, 4.D, +49 11.D, 7.D, +16 10.D, 1.A, +81 11.D, +12 8.D, 12.A +65 11.A, 10.A, 9.A, +4

Vlc II 2.G, +61 11.G, 10.C, 9.G, 7.G, +12 12.G, +43 11.C, 5.G, -4 3.C, -22, -37 7.C, -18

give each new note a clear accent, played from the string (collé) poco al pont., then sustain softly ord. until next attack; on stopped notes begin by sounding the harmonic at that node (light finger pressure), then press down to sound the written pitch

10 15

Vln I *sfp* *sfp* *sempre simile*

Vln II *sfp* *sfp* *sempre simile*

Vln III

Vln IV

Vla I

Vla II

Vcl I

Vcl II



20 25

Vln I

Vln II

Vln III

Vln IV

Vla I

Vla II

Vcl I

Vcl II

30 35

Vln I
divisi a 2

Vln. II

Vln. III

Vln IV

Vla I

Vla II

Vcl I

Vcl II

40 45

Vln I

Vln. II

Vln. III

Vln IV

Vla I

Vla II

Vcl I

Vcl II

50 +16 8e +35 12e +20 9e 55 +2 2e

Vln I +84 11.e 5.e 7.e +51 11.e

Vln II 7.d +47 11.d -14 -29 4.d +2 9.d

Vln III +47 11.g -2 6.g 7.g

Vln IV +16 12.a -2 8.a +2 3.a -35

Vla I 7.a -33 5.a +51 11.a

Vla II 8.c -6 -2 9.c 10.c -20

Vlc I 7.D -33 5.A -2 8.D +51 11.A +2 6.A

Vlc II +47 11.G -14 -2 12.G +2 9.D

-2



2'00" +6 9e +18 12e 5 8.e

Vln I +67 11.e 7.e -31 5.e -12 +53 11.e

Vln II 5.d -16 +49 11.d 6.d

Vln III 8.g -4 9.g

Vln IV 7.a -31 4.a

Vla I 10.a -16 +49 11.a

Vla II +45 11.c -4 12.c

Vlc I 7.A -31 8.A

Vlc II 10.D -16 +49 11.D 12.D

10 15 7.e

Vln I

Vln II

Vln III

Vln IV

Vla I

Vla II

Vlc I

Vlc II

20 25

Vln I

Vln II

Vln III

Vln IV

Vla I

Vla II

Vlc I

Vlc II

30 35

Vln I

Vln. II

Vln. III

Vln IV

Vla I

Vla II

Vlc I

Vlc II

5.e

-12

+49 11.d

7.a

-31



40 45

Vln I

Vln. II

Vln. III

Vln IV

Vla I

Vla II

Vlc I

Vlc II

+53 11.e

gradually lift finger to produce harmonic

-12

12.d

(continue playing stopped note whilst other players go gradually back to harmonics)

8.a

gradually lift finger to produce harmonic

-31

+2 gradually lift finger to produce harmonic

+2 gradually lift finger to produce harmonic

Musical score for strings (Violins I-IV, Violas I-II, Cellos I-II) from measure 50 to 55. The score shows a sustained harmonic for each instrument. Annotations include '+53' and 'gradually lift finger to produce harmonic' for Violins I, II, and III.

Musical score for strings (Violins I-IV, Violas I-II, Cellos I-II) from measure 56 to 61. A '3'00\"/>