

Marc Sabat

Kaleidoskop für
Gerd Lünenbürger

for string ensemble

PLAIN SOUND 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

String Orchestra

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 $\text{♩} = 60$

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
t.C

—
 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
t.C

—
 sfp

10

15

+59 11.C

-2

9.C

Vlc I

Vlc II

12.C

10.C

—
 sfp

—
 sfp

—
sempre simile

20

7.C

25

+42 11.C

+29 9.C

Vlc I

Vlc II

+39

+25 8.C

+10 6.C

5.C

-20

30

+45 11.C

+12 10.C

35

3.C

+77 11.C

+8 8.C

Vlc I

Vlc II

4.C

7.C

1.G

-8

-23

-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

Vla I

Vla II

Vlc I

Vlc II

45

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**

2.C

-6

5.C +27 12.C 7.C +12 9.C +43 11.C 2.C

-22 -37

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

Vla I

Vla II

Vlc I

Vlc II

55

+59 11.c 9.c 7.c +42 11.c +29 9.c +45 11.c

-2 sempre simile -39

12.c 10.c +25 +10 6.c 5.c 4.c

-55 sfp -23 sempre simile -20 -8

+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

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

Vln. IV

Vla I

Vla II

Vlc I

Vlc II

1.g 12.g 10.g +27 8.g +12 6.g 5.g

-4 sfp -53 sfp -22 sempre simile -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

+61 11.g 9.g 7.g +43 11.g

-4 sfp sempre simile -37

+12 10.c 3.c +77 11.c 5.c 7.c +43 11.c

-22 -37

7.c 1.g +8 8.c +27 12.c +12 9.c

-23 -4

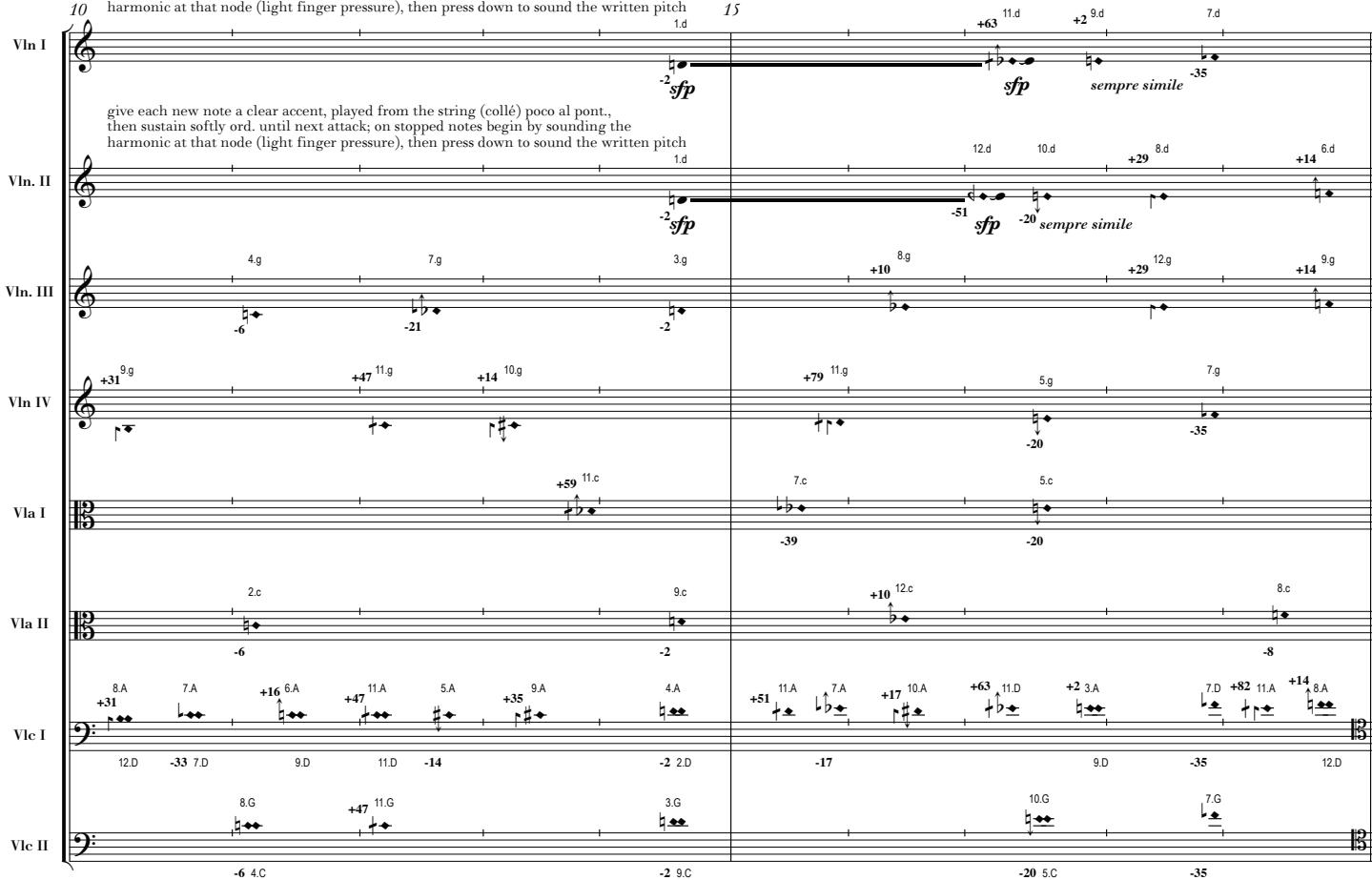
5.D +33 9.D 4.D +49 11.D 7.D +16 10.D 1.A +81 11.D +12 8.D 12.A +65 11.A 10.A +4 9.A

-16 -4 -19 3.D -49 -18 5.D

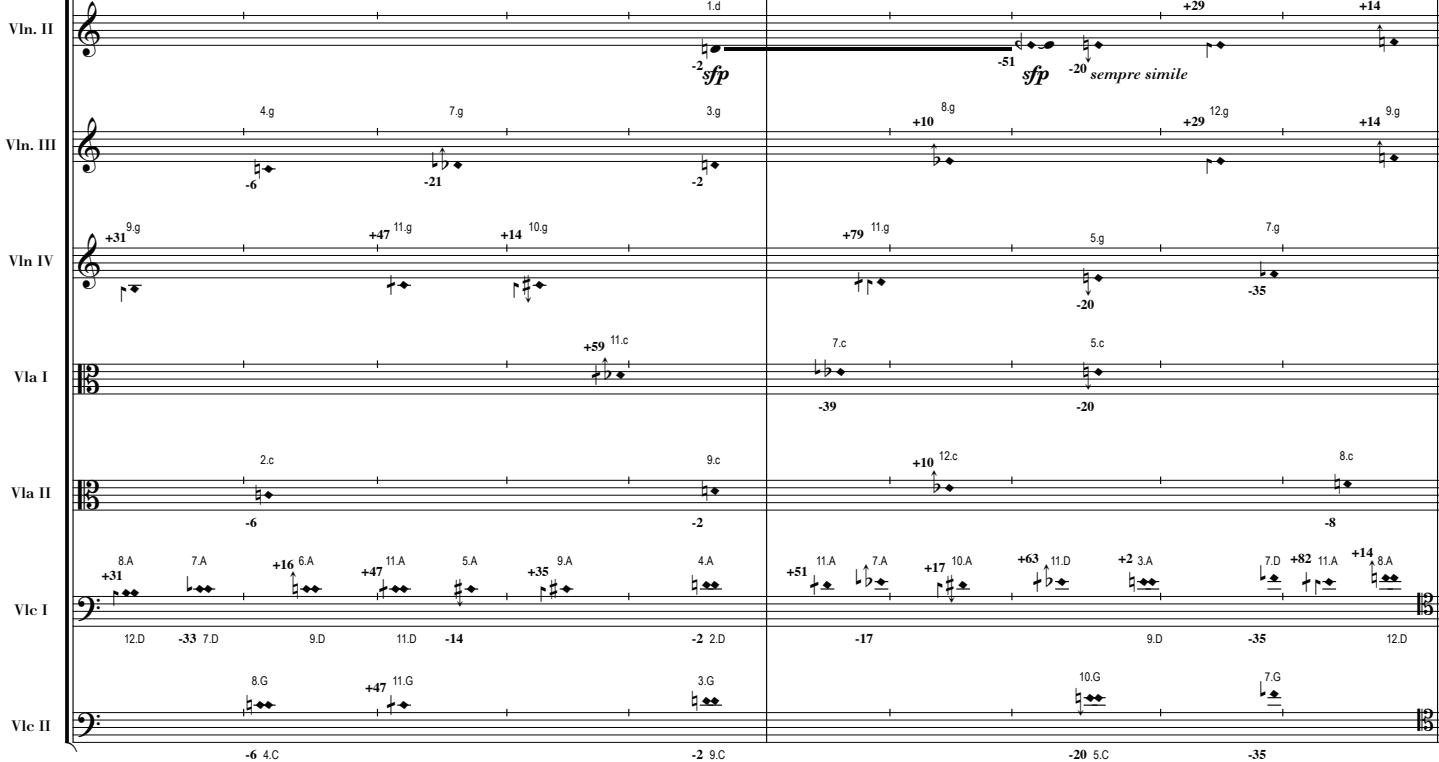
2.G 3.C +61 11.G 10.C 9.G 7.G +12 12.G +43 11.C 5.G

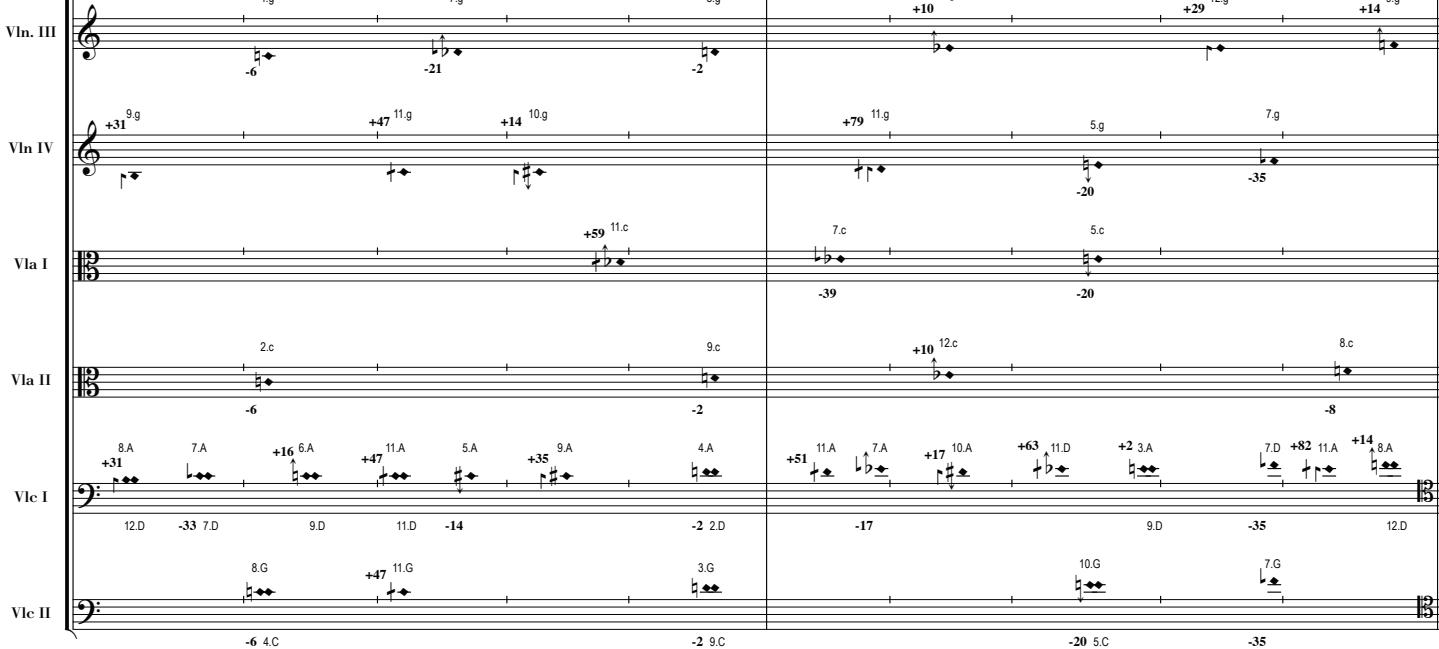
-4 -22 -37 7.C -22 -37 7.C -18

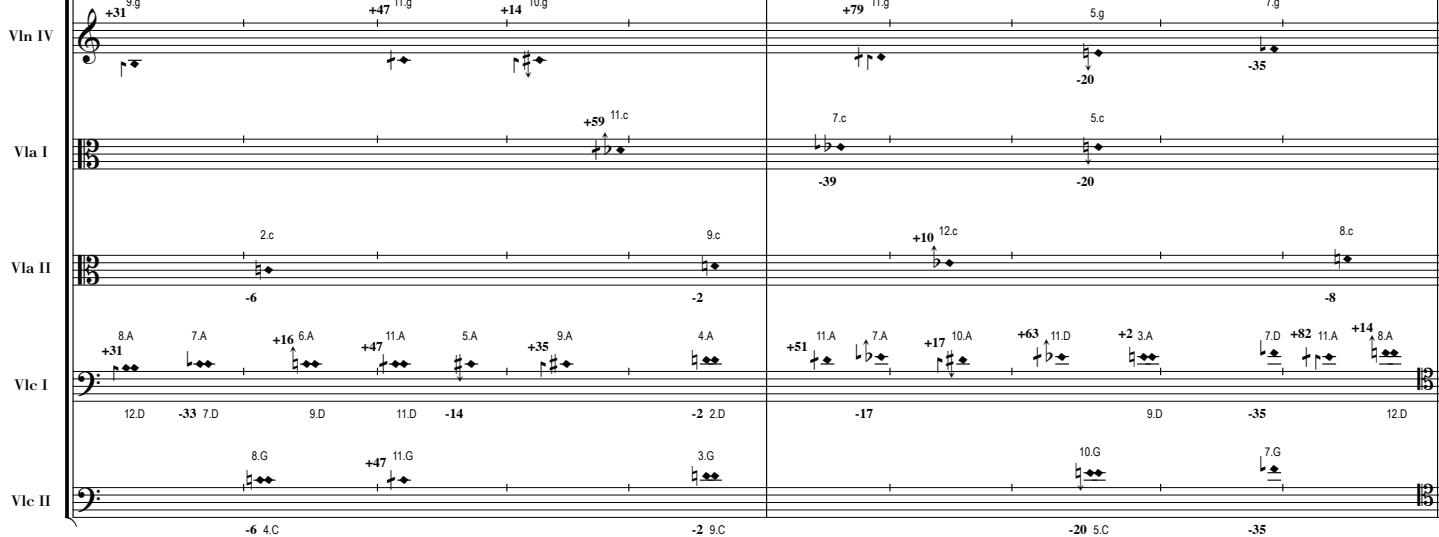
give each new note a clear accent, played from the string (collé) poco al pont., then sustain softly ord. until next attack; on stopped notes begin by sounding the harmonic at that node (light finger pressure), then press down to sound the written pitch

10 15 +63 11.d +2 9.d 7.d
Vln I 

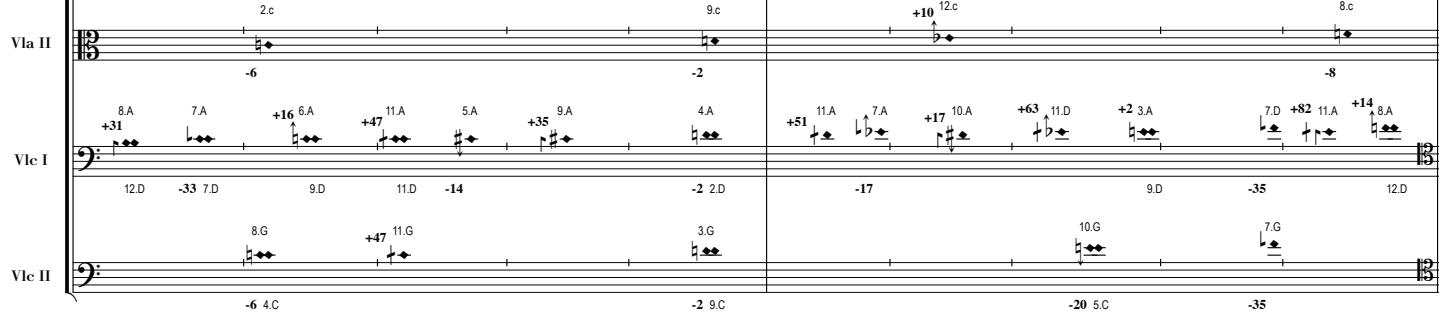
give each new note a clear accent, played from the string (collé) poco al pont., then sustain softly ord. until next attack; on stopped notes begin by sounding the harmonic at that node (light finger pressure), then press down to sound the written pitch

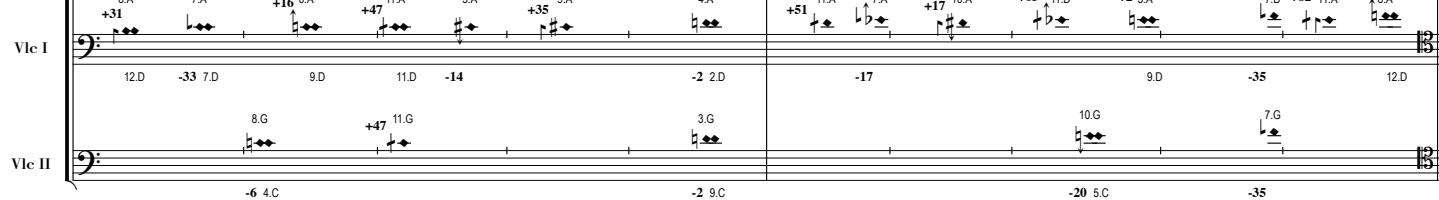
12.d 10.d +29 8.d +14 6.d
Vln. II 

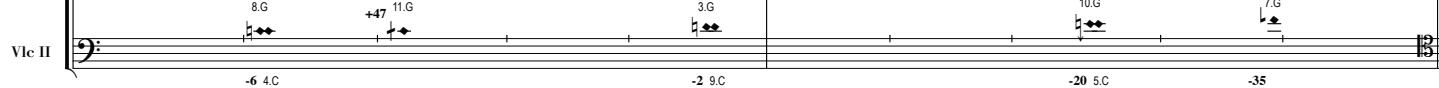
4.g 7.g 3.g +10 8.g +29 12.g +14 9.g
Vln. III 

+31 9.g +47 11.g +14 10.g +79 11.g 5.g 7.g
Vln IV 

+59 11.c 7.c 5.c -39 -20
Vla I 

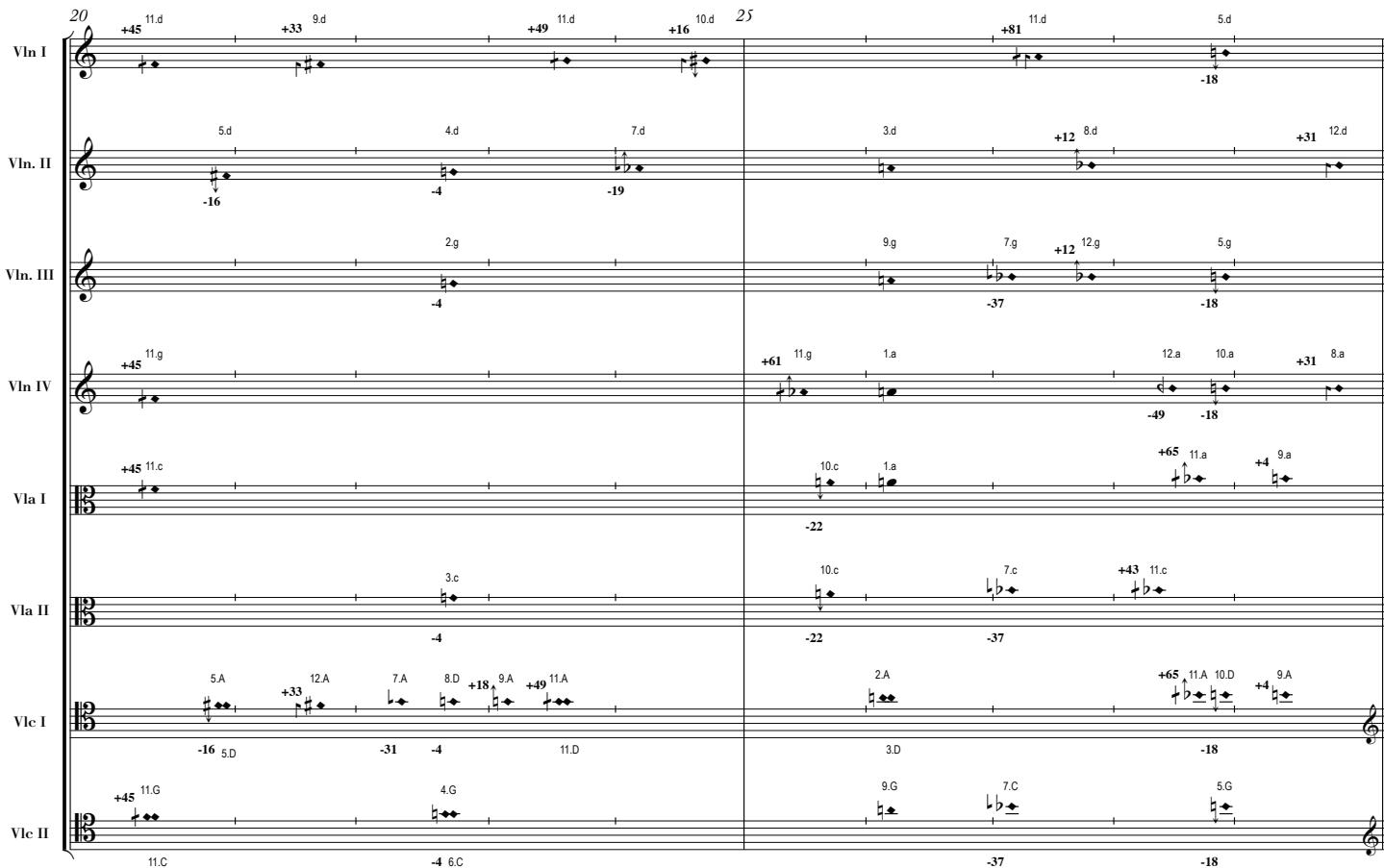
2.c 9.c +10 12.c 8.c
Vla II 

-6 -2 +51 11.A 7.A +17 10.A +63 11.D +2 3.A 7.D +82 11.A +14 8.A
Vlc I 

12.D -33 7.D 9.D 11.D -14 -2 2.D -17 9.D -35 12.D
Vlc II 

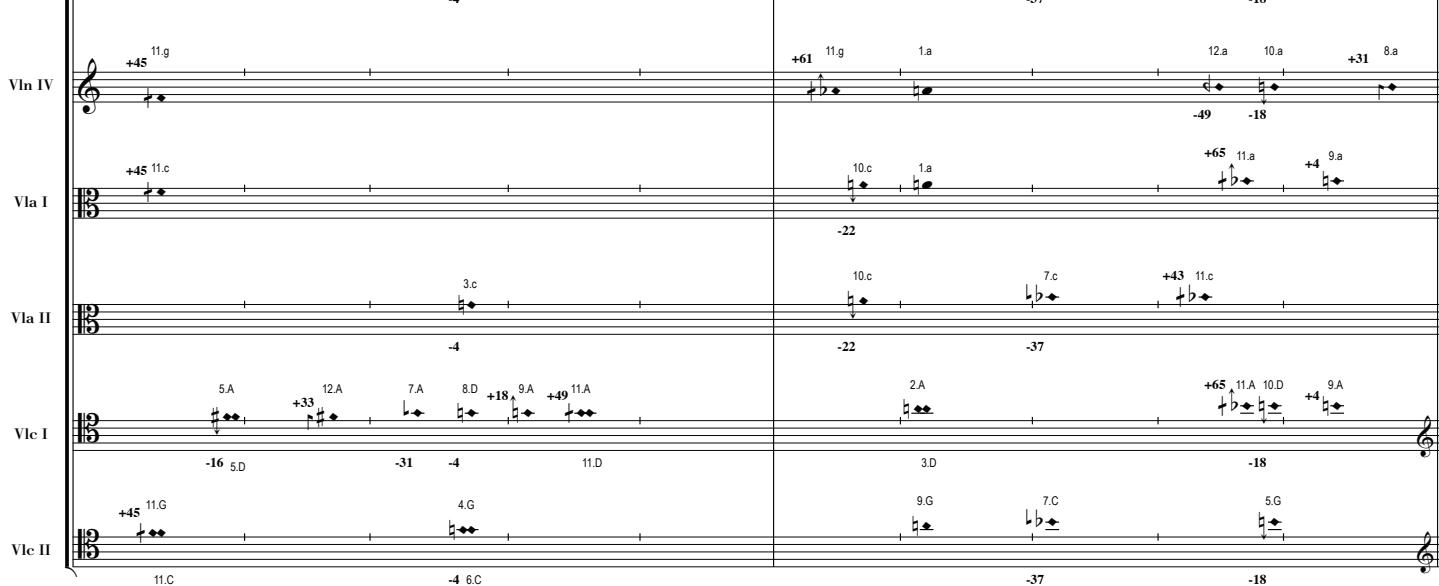
-6 4.C -2 9.C -20 5.C -35
Vlc II 

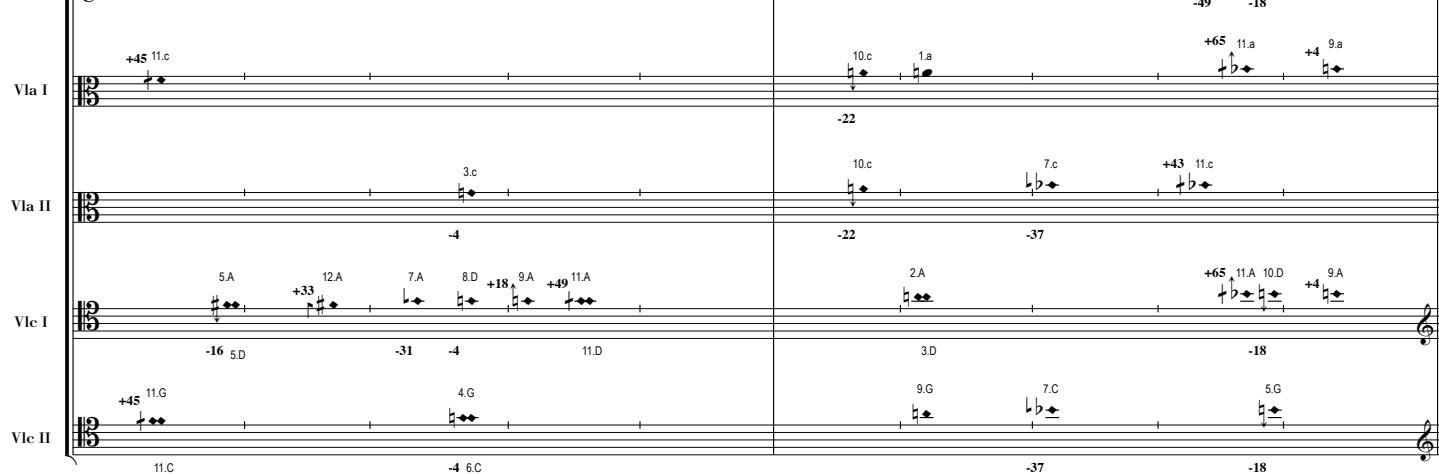


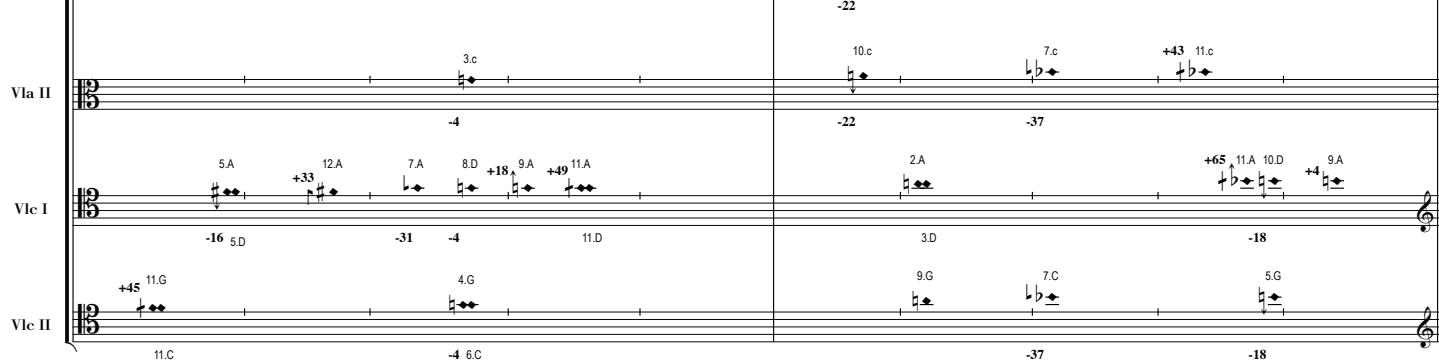
20 +45 11.d +33 9.d +49 11.d +16 10.d 25 +81 11.d 5.d -18
Vln I 

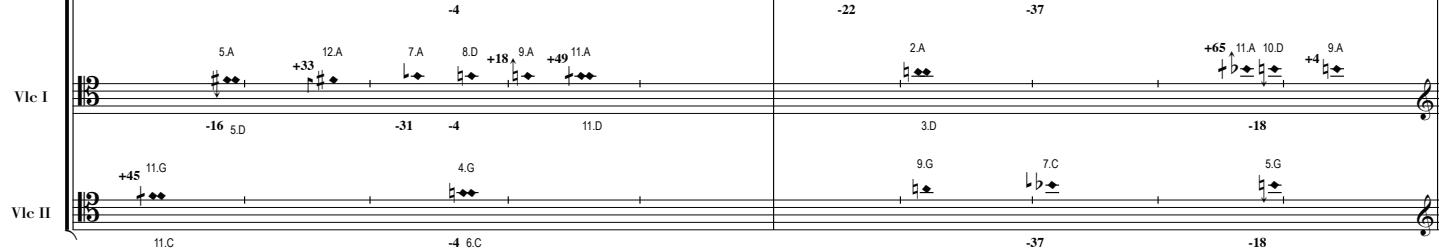
5.d 4.d 7.d 3.d +12 8.d +31 12.d
Vln. II 

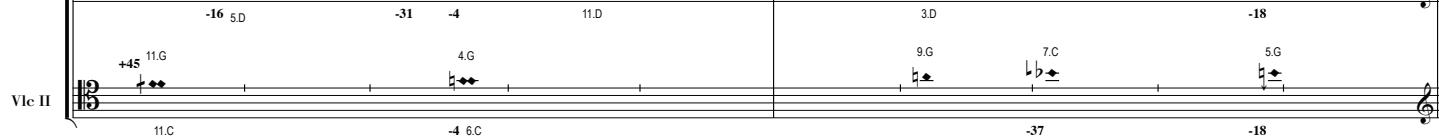
2.g 9.g 7.g +12 12.g 5.g -37 -18
Vln. III 

+45 11.g +61 11.g 1.a 12.a 10.a +31 8.a -49 -18
Vln IV 

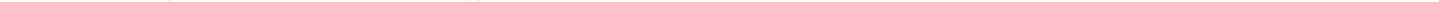
+45 11.c 10.c 1.a +65 11.a +4 9.a -22
Vla I 

3.c 10.c 7.c +43 11.c -22 -37
Vla II 

5.A 7.A 8.D +18 9.A +49 11.A 2.A +65 11.A 10.D +4 9.A
Vlc I 

-16 5.D -31 -4 11.D 3.D -18
Vlc II 

+45 11.G 4.G 9.G 7.C 5.G
Vlc II 

11.C -4 6.C -37 -18
Vlc II 

30

Vln I 7.d +47 11.d -33 divisi a 2

Vln. II 7.d +47 11.d -33

Vln. III 9.d +16 2.d -2

Vln. IV 8.g +47 11.g -6 -2

Vln. IV 6.a +16 5.a -14 -2

Vla I 7.a +47 11.a +35 9.a +51 11.a -33

Vla II 4.c -6 -2

Vlc I 7.A +16 12.A +47 11.D 5.A -33 7.D -14 -2 4.D

Vlc II 8.C +47 11.G -6 -2 9.C -20 -35

35

+63 11.d +2 1.e -47

+63 11.d +2 1.e

+2 9.d 7.d +14 12.d

10.g 7.g +45 11.g

+2 3.a +14 8.a

+17 10.a +82 11.a

5.c +45 11.c

+2 3.A 9.D

10.C 7.G +45 11.C

40

Vln I 10.e +33 8.e -16 -12

Vln. II 5.d 8.d +49 11.d -16 -31

Vln. III 4.g -4

Vln. IV 12.a +33 12.a -4

Vla I 5.a 7.a +49 11.a -16 -31

Vla II 6.c -4

Vlc I 10.A 7.A +49 11.A -16 5.D -31 11.D

Vlc II 8.G -4 12.C -37

45

4.e 7.e +4 3.e

+53 11.e +19 10.e

3.d 10.d -18

9.g 5.g -18

2.a +4 9.a

+65 11.a

7.c -37

4.A 6.D

9.G 10.G

-18

50

+16 8.e
+84 11.e
+35 12.e
+20 9.e
+2 2.e

5.e
-14
-29
7.e
4.d
+2 9.d

7.d
+47 11.d
-33
-2
+47 11.g
6.g
-2
-35

+16 12.a
8.a
-2
+2 3.a

Vln I
Vln. II
Vln. III
Vln. IV
Vla I
Vla II
Vlc I
Vlc II



2'00"

+6 9.e
+47 11.e
+18 12.e
5
8.e

+67 11.e
-31
7.e
-12
+53 11.e

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

8.g
-4

9.g
4.a

7.a
-31

10.a
-16
+49 11.a

+45 11.c
-31
12.c
-4

7.A
-31

8.A
12.D

+49 11.D

Vln I
Vln. II
Vln. III
Vln. IV
Vla I
Vla II
Vlc I
Vlc II

10 8 +4 3.e

Vln I

8 + () 7.d

Vln. II -33

Vln. III 10.g +47 11.g

Vln. IV -18

Vla I 5.a

Vla II +4 9.a

Vlc I +4 9.A

Vlc II 10.A

-14 -2 -2 -2 -14

20 8 +2 4.e

Vln I

8 + () +2 9.d

Vln. II -16 10.d

Vln. III +6 9.e

Vln. IV

Vla I

Vla II +2 6.a

Vlc I +2 12.A

Vlc II +2 12.A

25

30

Vln I

Vln. II

Vln. III

Vln. IV

Vla I

Vla II

Vlc I

Vlc II

35

+49 11.d

-12 5.e



40

Vln I

Vln. II

Vln. III

Vln. IV

Vla I

Vla II

Vlc I

Vlc II

45

+53 11.e

-12

gradually lift finger to produce harmonic

12.d

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

8.a

gradually lift finger to produce harmonic

-31

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

+2 gradually lift finger to produce harmonic

+2 gradually lift finger to produce harmonic

50

+53 gradually lift finger to produce harmonic

55

Vln I

Vln. II

Vln. III

Vln. IV

Vla I

Vla II

Vlc I

Vlc II

3'00"

+53 11.e

5.e

-12

12.d

6.e

+4

remain on harmonic

sf

8.a

7.a

-31

9.a

+4

remain on harmonic

sf

12.A

-2

12.A

+2

Vln I

Vln. II

Vln. III

Vln. IV

Vla I

Vla II

Vlc I

Vlc II