

NOTE: The works are numbered both reverse-chronologically and in work groups.

Recently composed additions to previously commenced cycles obtain earlier numbers with added letters (e.g., LIGHT GROUND with parts 52a–52e).

72. *The Tree*, open instrumentation (2023–ongoing)
71. *First song for Alex*, gtr (2024)
70. *Night fall light falls*, vc, computer (2023), ca. 12'
(co-composer: Thomas Nicholson)
69. *etcetera, to witt*, vn (2022), 5'
68. *To walk in this what came to pass*, mixed ensemble of baroque traverso, ob, theorbo, portativ org, strings 5.4.3.2.1 at A-415 Hz and modern bass fl, hp, marimba, Rhodes synth, vn, va, vc, cb at A-440 Hz (2022), 10'
67. *False fruit*, gtr (2021), 8'
66. *Fleeting flight sleeping woke*, Hába 1/6-tone harmonium, fl, cl, sop/bar sax, tb, vn, va, vc, cb (2021), 11'
65. *Partite Requiem*, vc (2019), 30'
64. *Divide*, any four sustaining instruments (2019), 12'
63. *Inner voice*, str qt, e gtr, computer (2021), 30'
62. *HANDS to MOUTHS*, fixed media (Dhrupad voice recording, video) (2018), 18'
(by Mareike Lee and Marc Sabat)
61. *Plainsound Duet*, any two instruments or voices (2018), 5'
60. *The Luminiferous Aether*, orchestra 3333.4331.T-3perc-hp.strings (2018), 24'
59. *Etude*, pf (2017), ca. 2'
58. *Part song*, vn, cb (2017), ca. 5'
- 57b. *Seeds of skies, alibis : Prologue*, version for any voices and/or instruments and electronics (2017), ca. 20'
- 57a. *Seeds of skies, alibis : Part One*, 6 voices: Soprano Mezzo Countertenor Tenor Baritone Bass,
electronic sounds (2017), 30'
- 56f. *Streams barely in winter*, str orch (6.3.3.3.2) (2021), 12'
- 56e. *Streams barely in winter*, 2 vns (2019), ca. 6'
- 56d. *Sei Bach-Intonazioni per Violino Solo, IIIa*, 2 vns (2019)
Sonata Terza a Violino Solo senza Basso by Johann Sebastian Bach BWV 1003
intonation and accompanying second violin composed by Marc Sabat
- 56c. *Sei Bach-Intonazioni per Violino Solo, Ia-Adagio*, vn, vc (2018)
Sonata Prima a Violino Solo senza Basso by Johann Sebastian Bach BWV 1001
intonation and accompanying cello composed by Marc Sabat
- 56b. *Sei Bach-Intonazioni per Violino Solo, IIa*, 2 vns (2017)
Sonata Seconda a Violino Solo senza Basso by Johann Sebastian Bach BWV 1003
intonation and accompanying second violin composed by Marc Sabat
- 56a. *Sei Bach-Intonazioni per Violino Solo, Ia*, 2 vns (2017)
Sonata Prima a Violino Solo senza Basso by Johann Sebastian Bach BWV 1001
intonation and accompanying second violin composed by Marc Sabat
- 55b. *SEE HEAR*, fixed media (9 instrumental/vocal parts, video) (2021), 40' cycle
(by Mareike Lee and Marc Sabat)
- 55a. *Gioseffo Zarlino*, at least 2 voices and/or instruments (2015), open
54. *Bob Gilmore, Elisabeth Smalt*, vn, va (2015), 13'
- 53f. *LIGHT GROUND*, installation with live performance and fixed media (audio, video) (2016–19), 120'
(by Mareike Lee and Marc Sabat)
- 53e. *LIGHT GROUND*, music film by Mareike Yin-Yee Lee and Marc Sabat (2016–18), 70'
- 53d. *LIGHT GROUND*, vn, va, 2 cb, prerecorded tanpuras (2016), 70'
- 53c. *LIGHT GROUND*, 22 tanpuras in various scordature (live version) (2015), 120'
- 53b. *LIGHT GROUND*, 2 harpsichords (2015), ca. 40'
- 53a. *LIGHT GROUND*, 2 tanpuras in various scordature, prerecorded multichannel playback (2014), 120' loop
- 52b. *falsche freunde / false friends*, fixed media (video text counterpoint) (2022), ca. 30'
(poetry/composition/translation by Uljana Wolf/Marc Sabat/Susan Bernofsky)
- 52a. *is land a part*, cb, live electronics, playback (2014), 25'
51. *Surface slips away*, bsn, steel-string gtr, vc (2013/14), 40'

- 50b. *Swing in sweetest summer*, computer-generated track (2013), 12'17"
- 50a. *Swing in sweetest summer*, glissando-flute, computer-generated track * (2Ch) (2013), 15'
* available as MaxMSP patch
- 49b. *Jean-Philippe Rameau*, version for string quartet (2012), ca. 15'
- 49a. *Jean-Philippe Rameau*, any three sustaining instruments or voices (2012), ca. 12'
48. *LOSS / GAIN*, edition of 2 vinyl records to be played simultaneously (2011/14)
(by Lorenzo Pompa and Marc Sabat)
47. *ERIK SATIE Vexations INTONATION* for any instrument(s) which may be appropriately tuned (2011)
46. *Kaleidoskop für Gerd Lünenbürger*, strings: 4.2.2.0 (2011), 3'20"
- 45c. *Harmonium for Charles Ives* (2022–), 3 str qtets (2 at 440 Hz and 1 at 430 Hz) – **incomplete**
- 45b. *Asking ocean*, solo string quartet: 2 vn, va, vc and ensemble of 18 instruments: 2 fl, ob, 2 cl, a sax, horn, 2 tp, tb, tuba, 2 perc, harp, hpsd/pf, vn, va, vc/gamba (2016), 45'
- 45a. *Euler Lattice Spirals Scenery*, str qt (2011), 30'
44. *Hairy Hippy Happy*, hn, tenorbass tb, 5-valve F tuba (2006/revised 2010), 15'
43. *Composition for La Monte Young (February 2010)*, two players, twice the same instrument, open duration
42. *2nd WAKE (for Bob)*, Fokker-organ *, computer (2009), 10'
* stochastic music generated by a MaxMSP patch for a MIDI-controllable 31edo organ with additional computer-generated sounds
- 41f. *Cucumber Serenades (Gurkenlieder)*, bass cl, alto fl, va, viola choir (at least 1 player), electronic tones * (2Ch) (2017), 16'
- 41e. *Cucumber Serenades (Gurkenlieder)*, alto sax (ossia: cl, vn, or va), bass fl, violin choir (at least 1 player), electronic tones * (2Ch) (2016), 16'
- 41d. *String Quartet 2 (Cucumber Variation)*, str qt, electronic tones * (2 Ch) (2010), 25'
* available as prerecorded track or MaxMSP patch
- 41c. *epistolae cucumeris*, artist leporello edition with CD of *Cucumber Spiral Serenade* (2010)
(by Lorenzo Pompa and Marc Sabat)
- 41b. *Cucumber Spiral Serenade **, gradually pitch-shifted music loop for violin solo accompanied by violin choir and electronic tones, audio (2Ch) (2010), 38'
* may be presented in a scenery with Lorenzo Pompa's sculpture *Set Candid* (2010); choir track to be projected over one normal loudspeaker, solo track over a highly directional ultrasound "audio spotlight"
- 41a. *Cucumber Serenades (Gurkenlieder)*, solo vn, violin choir (at least 1 player), electronic tones * (2Ch) (2009), 30'
* available as prerecorded track or MaxMSP patch
40. *Tristan, Isolde*, 2 pf (2009), 2'39
- 39b. *Garden Songs*, bass recorder, perc, dobro, prerecorded voice track (2012), 9'
(text, voice performance: Wolfgang Betke)
- 39a. *Garden Songs*, a fl, perc, dobro, prerecorded voice track (2009), 9'
(text, voice performance: Wolfgang Betke)
38. *eudaimonia*, pf (2009), 3'
(co-composer: Stefan Bartling)
37. *De profundis clamavi ad te, Domine*, 3 low male voices, va, Partch adapted viola, vc—each instrumentalist may sing (2008), ca. 10'
- 36b. *Claudius Ptolemy*, cb, vc (2017), open
- 36a. *Claudius Ptolemy*, vn, vc (2008), open
- 35e. *to Damascus*, duo version: piano, MIDI keyboard, MaxMSP patch * (2019), ca. 30'
* to produce combination tones, overtones and undertones of the tempered pitches
- 35d. *Lying in the grass, river and clouds*, chamber concerto for piano and 14 solo instruments (2012), ca. 40'
(a fl/picc, ob d'amore, cl, bsn, hn, tb, tba, perc, solo pf, MIDI keyboard, MaxMSP patch *, 2 vn, va, vc, cb
* to produce combination tones, overtones and undertones of the tempered pitches
(concert work, may optionally be performed as Part 4 of *wave piano scenery player*)
- 35c. *Wave Scenery*,
paintings, MIDI-input-output acoustic grand piano, loudspeaker with subwoofer, computer * and pianist (2007), ca. 17.5 hours
* uses a MaxMSP patch to produce combination tones, overtones and undertones of the tempered pitches and to stochastically play piano pitches that produce tuneable intervals with a progression of harmonic regions sounded with gated computer-generated tones
(Part 3 of *wave piano scenery player*)
- 35b. *to Damascus*, MIDI-output acoustic grand piano, loudspeaker with subwoofer, computer * (2007), ca. 30'
* uses a MaxMSP patch to produce combination tones, overtones and undertones of the tempered pitches
(Part 2 of *wave piano scenery player*, may be performed as a solo work)
- 35a. *WAKE for JIM*, player-piano or computer-controlled piano with optional performer (2007), 5'
(Part 1 of *wave piano scenery player*, may be performed as a solo work)

35. *wave piano scenery player*, scenery: paintings, MIDI-input-output acoustic grand piano, loudspeaker with subwoofer, computer * and pianist (2007/12), ca. 18 hours
(by Lorenzo Pompa and Marc Sabat)
* uses a MaxMSP patch to produce combination tones, overtones and undertones of the tempered pitches and to stochastically play piano pitches that produce tuneable intervals with a progression of harmonic regions sounded with gated computer-generated tones
- 34b. *reminded again*, accordion, prerecorded track (2007), 74'
- 34a. *reminded again*, harmonium, prerecorded track (2007), 74'
33. *reminded of charlemagne palestine*, pf, vn, vc (2007), 25'
- 32b. *Father's suit and watch*, video ballet: video, audio (2ch), optional dancer/performer, soprano voice, male voice (from among the instrumentalists), Partch adapted va, pf/synth (2009 –11), 54'
(by Lorenzo Pompa and Marc Sabat, remix: Michael Hynes)
- 32a. *Father's suit and watch*, video, audio (2ch) (2006)
(by Lorenzo Pompa and Marc Sabat, remix: Michael Hynes)
- 31b. *al naharot Bavel*, bass/baritone voice, alto/mezzo-soprano voice, Partch adapted va, hn, tb, tuba (2006/10), 6'
(based on music by Harry Partch, free musical arrangement composed by Marc Sabat)
- 31a. *By the Rivers of Babylon*, solo male intoning voice, Partch adapted va, hn, tb, tuba (2006), 6'
(music by Harry Partch, arrangement by Marc Sabat)
- 30d. *Hand Me Down* (2013), CD edition: 99 tracks to be played in shuffle mode (an edited recording of *November 15, 1935 – Leaving Santa Barbara* performed by Lorenzo Pompa, voice and Marc Sabat, voice and violin)
- 30c. *Zap, Pole Moron*, artist book of *November 15, 1935 – Leaving Santa Barbara*, with score and drawings (2012)
(by Lorenzo Pompa and Marc Sabat)
- 30b. *November 15, 1935 – Leaving Santa Barbara*, solo male intoning voice, second voice/vn (2007), 6'
- 30a. *November 15, 1935 – Leaving Santa Barbara*, solo male intoning voice, Partch adapted va, vn, va, vc (2006), 6'
(words and melody notated by Harry Partch)
29. *Wonderful Scatter*, 6-valve F tuba *, computer, loudspeaker with subwoofer (2005), ca. 100'
* requires sensors which transmit the tuba valve changes and a MaxMSP patch with multiple delay lines for each valve-combination
- 28c. *Spectral Canon No. 1 (for James Tenney)*, cb, computer *, loudspeakers (2ch) (2006), ca. 10'
* requires a MaxMSP patch or other audio device with 11 delay lines
- 28b. *Spectral Canon No. 1 (for James Tenney)*, 12 cb (2005), ca. 10'
- 28a. *Spectral Canon No. 1 (for James Tenney)*, fixed media, 12 cb (2005), ca. 10'
- 27c. *AUTOMAT*, video, field recording, 2 vn (2007), 14'
by Peter Sabat (video) and Marc Sabat (music)
- 27b. *Les Duresses : a book of music in Just Intonation* (2004), ca. 40'
Intonation after Morton Feldman #1, vn
Intonation after Morton Feldman #2, vn
Two commas, vn
Duas Quintas, 2 vn
- 27a. *Morton Feldman Composition 1984 INTONATION Marc Sabat 2012*, vn, ca. 15'
26. *Artificial Music for Machines*, pf *, computer, loudspeakers (2ch) (2002), 11'
(variations on Arnold Schoenberg's *Präludium* from *Suite, op. 25*)
* requires a MIDI-output acoustic piano and a MaxMSP patch to produce combination tones, overtones and undertones of the tempered pitches
- 25d. *John Jenkins* (rev. 2011), 2-manual hpsd and six instruments (open), ca. 15'
- 25c. *John Jenkins* (2003), 2-manual hpsd tuned in JI, vn, Parch adapted va, vc, ca. 15'
- 25b. *John Jenkins* (2001), 2-manual hpsd uned in JI, ca. 15'
- 25a. *John Jenkins* (2001), 2-manual hpsd tuned in JI and six instruments (open), ca. 15'
24. *Johann Sebastian Bach RICERCAR Musikalisches Opfer 1 INTONATION* for any (3) instruments voices and/or computer sounds (2001 rev. 2011)
(co-composer: Wolfgang von Schweinitz)
23. *'Hope'*, male and female singing voices, b fl, cl, pf, vn, va, vc (2000), 12' (text: Philostratus, English translation by Christian Wolff)
- 22b. *YOU MAY NOT WANT TO BE HERE (after Bruce Nauman)*, prepared pf, vn, amplified voices of the two performers, preferably male and female (2000), ca. 30'
(co-composer: Matteo Fargion)
- 22a. *YOU MAY NOT WANT TO BE HERE (after Bruce Nauman)*, fixed media (prepared pf, vn, amplified voices) (2000), ca. 30'
(co-composer: Matteo Fargion)

21. *Idyllily*, solo strings: 6 vn, 2 va, 2 vc, cb, optional voices (2000), 13'
(co-composers: Martin Arnold, John Oswald, Richard Wagner)
20. *4 piano inventions*, pf (1999), 9'
19. *Backyard summer patio*, b cl, perc, pf (1999), 9'
18. *Three Fleshy Loves*, cl/b cl, pf, vn, vc (1998), 19'
- 17c. *Erbsen*, 5 recorder-players (alternating bass, tenor, alto, soprano, sopranino) (2009), 10'
- 17b. *Erbsen*, 1 recorder-player (alternating on bass, tenor, alto, soprano), prerecorded track (2009), 10'
- 17a. *Everlasting sweet peas*, 3 vns (1998), 10'
16. *Modernes Kaufhaus*, cl/b cl, tb, muted pf, vc (1998), 11'
15. *Trio for piano violin cello*, pf *, vn, vc (1998), 17'
* optionally retuned in Just Intonation
14. *New shoes, without laces*, monodrama for female speaker/performer, perc, acc, vn, vc (1998), ca. 23'
(text: Nicolas Fernandez)
- 13c. *Change in your pocket*, video, audio (2ch) (2002), 12'
(video: Peter Sabat)
- 13b. *Change in your pocket*, 2 videos with audio (1998), 12'
(video and co-artist: Nicolas Fernandez)
- 13a. *Change in your pocket*, string instrument (vn, va, vc, or cb) and delay (1997), ca. 10'
12. *Mein Mantel ist weg*, whistling, sopr/alto sax, pf/amplified clavichord, vn, e bass (1997), 10'
11. *You & Mr Mason*, 11 pf (1997), 10'
10. *An Opera*, actors, vn, marimba or amplified clavichord (1997), ca. 200'
(co-composer: Matteo Fargion; text: Emmett Williams)
9. *Air—Spit—Tune*, soprano, va (optional) (1997 rev. 2013), ca. 8'
- 8b. *Three For Magister Zacharias*, video, audio (5ch) (2002), 25' (video and co-artist: Peter Sabat)
- 8a. *For Magister Zacharias*, pf * (1997), ca. 9'
* optionally amplified Steinway or similar piano mechanism
7. *Nocturne*, pf (1996), 7'
6. *pier*, 3 or more ships' horns (1996), 5'
(co-composer: John Oswald)
5. *Quiet Winter*, vn solo, 2 cl, 3 sax, vn, vc, cb (1996), ca. 20'
4. *For Michael Baker (Composition for High Trumpet and Bass Drum)*, tp, perc (1996), 3'
3. *2 piano studies*, pf (1995), ca. 9'
2. *Beautiful city*, str qt (1994), ca. 15'
1. *3 Chorales for Harry Partch*, vn, va (1993), ca. 6'