

**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 Uliana 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, Partch adapted va, vc, ca. 15'

25b. *John Jenkins* (2001), 2-manual hpsd tuned 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'