

Score

ASKE KAI TENGBERG

A TRACK THROUGH A DESERT OF GECKOS

(and the opposite)

FOR THE LIGETI QUARTET

Program notes:

The piece is built around the Kolakoski sequence: an infinite sequence consisting of only 1's and 2's, which has the property that it is its own run-length encoding.

The piece is divided into two movements, **I** and **II**: the first being polyphonic, the second being monophonic. These are further subdivided into **Ia**, **Ib**, **IIa** and **IIb**. They appear in the order: **Ia**, **IIb**, **IIb**, **Ib**, **Ib**, **IIa**, **Ia**, **IIb**, ... - The Kolakoski sequence.

Theoretically, the piece is infinitely long, so you will play a fragment of the piece lasting around five minutes.

The first movement explores the fractal and canon like properties of the Kolakoski sequence. It also demonstrates the binarity of the sequence - both audibly (accents) and visually (up/down bow).

The second movement explores the idea of the Kolakoski sequence as a scale expanding and forming chords.

Performance notes:

Movement I:

The accents on down bows should be played at the frog and should be thought of as a fortepiano - only accented at the beginning of the note.

Movement II:

In the very high positions on the G/C string, it might be difficult to play *sul tasto*. In that case, play as close to the fingerboard as possible.

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Ia $\text{♩} = 113$
off the string ten.

Violin I

Violin II

Viola

Cello

This section of the score features four staves: Violin I, Violin II, Viola, and Cello. The key signature is B-flat major (two flats). The tempo is indicated as $\text{♩} = 113$. The instruction "off the string ten." is given above each staff. Dynamics are marked with "p" (piano) below each staff. The music consists of eighth-note patterns with various slurs and grace notes. A vertical dashed line separates the first section from the second section.

2

This section of the score continues the musical line from the previous section. It features the same four staves (Violin I, Violin II, Viola, Cello) and key signature. The music consists of eighth-note patterns with slurs and grace notes. Vertical dashed lines divide the measures into groups of four. The overall style remains consistent with the first section, maintaining the "off the string ten." technique and eighth-note patterns.

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4

2

2

2

IIb $\text{♩} = 79$

on the string
sul G sempre
s.p.

s.t. s.p.

s.t. s.p.

s.t. s.p.

f

on the string
sul G sempre
s.p.

s.t. s.p.

s.t. s.p.

s.t. s.p.

f

on the string
sul C sempre
s.p.

s.t. s.p.

s.t. s.p.

s.t. s.p.

f

on the string
sul C sempre
s.p.

s.t. s.p.

s.t. s.p.

s.t. s.p.

f

Musical score for measures 10 through 17, featuring four staves (Treble, Alto, Bass, and Bass). The score includes dynamic markings such as 's.t.' (sforzando tenuto) and 's.p.' (sforzando piano). The time signature changes between 2/4 and 3/4 throughout the section.

Ib ♩= 113

off the string *ten*.

15

17

p

off the string *ten.*

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16

This musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is not explicitly shown but includes a mix of sharps and flats. Measure 16 begins with a single note on the first staff. The second staff has a note followed by a vertical bar. The third staff has a note followed by a vertical bar. The fourth staff has a note followed by a vertical bar. Measures 17 and 18 follow, separated by vertical dashed lines. Measure 17 starts with a note on the first staff, followed by a vertical bar on the second staff, a note on the third staff, and a note on the fourth staff. Measure 18 starts with a note on the first staff, followed by a vertical bar on the second staff, a note on the third staff, and a note on the fourth staff.

18

This musical score consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is not explicitly shown but includes a mix of sharps and flats. Measure 16 begins with a single note on the first staff. The second staff has a note followed by a vertical bar. The third staff has a note followed by a vertical bar. The fourth staff has a note followed by a vertical bar. Measures 17 and 18 follow, separated by vertical dashed lines. Measure 17 starts with a note on the first staff, followed by a vertical bar on the second staff, a note on the third staff, and a note on the fourth staff. Measure 18 starts with a note on the first staff, followed by a vertical bar on the second staff, a note on the third staff, and a note on the fourth staff.

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5

IIa ♩ = 79

on the string
sul G sempre
s.p.

20

21

on the string
sul G sempre
s.p.

22

on the string
sul C sempre
s.p.

23

on the string
sul C sempre
s.p.

24

s.t. V s.p. s.t. V s.p. s.t. V s.p. s.t. V s.p.

25

s.t. V s.p. s.t. V s.p. V V V V V V V V

26

s.t. V s.p. s.t. V s.p. V V V V V V V V

27

s.t. V s.p. s.t. V s.p. V V V V s.t. V s.p. s.t. V

17

18

25

s.t. V s.p. s.t. V s.p. V V V V s.t. V s.p. s.t. V

26

s.t. V s.p. s.t. V s.p. V V V V s.t. V s.p. s.t. V

27

s.t. V s.p. s.t. V s.p. V V V V s.t. V s.p. s.t. V

17

18

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Ia $\text{♩} = 113$

29 off the string *ten.* p off the string *ten.* p off the string *ten.* p off the string *ten.* p

30

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7

32

2 4 2 4 2 4

IIb $\text{♩} = 79$

on the string
sul G sempre
s.p.

34

f

on the string
sul G sempre
s.p.

f

on the string
sul C sempre
s.p.

f

on the string
sul C sempre
s.p.

s.t. s.p. s.t. s.p. s.t. s.p. s.t. s.p.

2 4 2 4 2 4 2 4

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38

38

s.t. s.p. s.t. s.p. s.t. V

V V V V V

5 4 6 4

s.t. s.p. s.t. V s.p. s.t.

V V V V V

5 4 6 4

s.t. s.p. s.t. V

V V V

5 4 6 4

s.t. s.p. s.t. V

V V V

5 4 6 4

s.t. s.p. s.t. V s.p. s.t.

V V V V V

5 4 6 4

s.t. s.p. s.t. V

V V V

5 4 6 4

s.t. s.p. s.t. V s.p. s.t.

V V V V V

5 4 6 4