

String Quartet No. 1
(Tubular – Mondo)

Laure M. Hiendl
(2018)

Tubular – Mondo took as a starting point the rapid sampling techniques of Footwork music, cutting and looping grains of sonic (often vocal) material, completely irreverent of phrase boundaries of the original sample, resulting in jagged, fragmented, dense textures. Taking these ideas to the string quartet world, I was interested in creating a disrupted continuity between quasi lyrical gestures and their cut-up electronic resonances. In the first movement—Tubular—all players follow and interpret a unison line according to different instructions, leaving them improvisatory openness within rigid temporal synchronicity. In the second movement—Mondo—the ensemble breaks apart in an attempt to performatively open the stage focus.

Premiere

JACK Quartet on April 3rd, 2018.

Symphony Space, New York

<https://soundcloud.com/martinhendl/string-quartet-no-1-tubularmondo>

Notes

This string quartet consists of **two movements**. In the first movement all four musicians perform with their instruments on stage. In the second movement, only the viola keeps playing on stage, whereas the violins and the cello put down their instruments, leave the stage and perform gestural actions throughout the hall. Detailed instructions for the second movement can be found on p.10.

Throughout the first movement all strings play a **unison melody**, interpreted in different ways as detailed by the instructions provided in text boxes in the score. **4 shorthands specify the octave transpositions** of the unison line for each instrument, which should be maintained until the next instruction follows (unless notated otherwise).

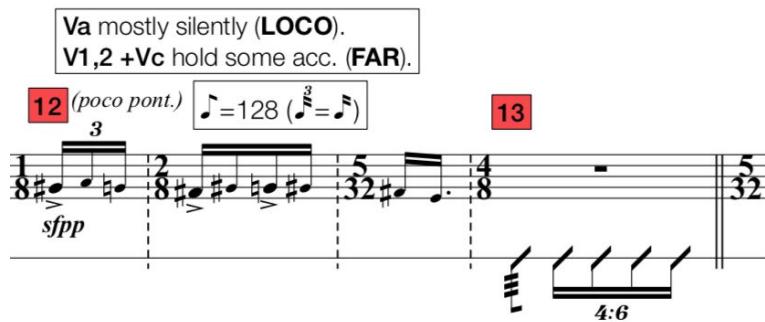
LOCO	Play the line as written.
CLOSE	Play the line one octave above or below.
FAR	Play the line two or more octaves above or below.
XRTM	Play the line at either of the extreme ends of your instruments' range.

Arrows on accidentals indicate a deviation of about a quarter tone from equal temperament. The exact amount of deviation is not as important as that it is the same for all players.

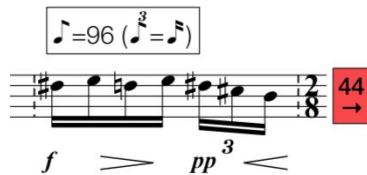
Electronics

The string quartet uses a **live-electronic patch** written in the free, open source software Pure Data. The patch is provided with the score. Each instrument should be amplified with a close mic (the DPA 4099 seems to be a good choice as of 2018).

The patch simply records short passages of the musicians and plays back small, cut-up, glitchy grains of the recorded passage. The **viola** is responsible for triggering cues with a foot pedal. The patch reads the actual performance tempo of the musicians by measuring the distance between cues, and it adjusts the playback tempo of the grainy rhythms accordingly. **It is therefore crucial that the cues are triggered precisely at the downbeat of each bar.** Here is an example of how the electronics are notated:



Top staff is the unison line of the strings, the electronics are the bottom staff, and cues are indicated in red number boxes. The viola will read the score from the computer and additional cues with arrows at the bottom right are given to indicate page turns, which do not need to be triggered precisely in time:



The string quartet should be slightly amplified so that the electronics and live sound merge as much as possible, using a close speaker position to the instruments. Monitors for the performers should be provided. Details on how to run the electronics can be found in the patch.

String Quartet No. 1

I. Tubular

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$\text{♪} = 96$

0 FAR. Switch to new FAR octave transpositions on arrow.

Unison

shadowy (poco pont.)

$\text{♪} = 96$

$5 \quad 5 \quad 3 \quad 5 \quad 5 \quad 3 \quad 5 \quad 5$

pp

$\text{♪} = 120 (\text{♪}^5 = \text{♪})$

$6 \quad 16 \quad 3 \quad 5 \quad 16 \quad 8 \quad 16 \quad 3 \quad 2 \quad 4 \quad 3 \quad 16 \quad 3$

$cresc.$

$\text{♪} = 90 (\text{♪}^3 = \text{♪})$

$\text{♪} = 135 (\text{♪}^3 = \text{♪})$

$12 \quad 5 \quad 16 \quad 3 \quad 2 \quad 4 \quad 3 \quad 5 \quad 5 \quad 32 \quad 5 \quad 3 \quad 8$

$\text{♪} = 77 (\text{♪} = \text{♪}^7)$

$17 \quad 5 \quad 4 \quad 7 \quad 5 \quad 5 \quad 5 \quad 2 \quad 4 \quad 3$

$mp \quad mf \quad pp$

$\text{♪} = 96 (\text{♪}^5 = \text{♪})$

$\text{♪} = 76.8 (\text{♪} = \text{♪}^5)$

$21 \quad 3 \quad 3 \quad 5 \quad 5 \quad 3 \quad 3 \quad 5 \quad 3$

$1 \rightarrow$

27

$\text{J} = 102.4 (\text{J} = \frac{3}{2})$

cresc.

34

$\text{J} = 128 (\text{J} = \frac{5}{2})$

LOCO. Va plays as written. V1,2 + Vc quickly explode in ornaments around Va.
2 muffled, high position (tasto)
3

41

FAR. Unison. Switch octave transp.
shadowy (poco pont.)

Va follows line (**LOCO**) *sempre pp* and without accents. V1,2 + Vc hold some of the accented pitches (**FAR**) in the given dynamics.

49

4
5
5
6 →

LOCO. Va as written.
V1,2 + Vc ornaments.

FAR. Unison. Switch
octave transpositions,
shadowy (poco pont.)

CLOSE. Va in tempo. V1,2 + Vc fall behind in different tempi,
but start catching up eventually to sync up again at the arrow.

**V1, Va XTRM high.
V2, Vc XTRM low.**

55 7 **muffled (tasto)** 8

FAR. Unison. Switch octave transpositions, shadowy (poco pont.)

$\text{♩} = 96 (\text{♩} = \text{♪})$ $\text{♩} = 72 (\text{♩} = \text{♪})$

55 7 **muffled (tasto)** 8

FAR. Unison. Switch octave transpositions, shadowy (poco pont.)

$\text{♩} = 96 (\text{♩} = \text{♪})$ $\text{♩} = 72 (\text{♩} = \text{♪})$

63 SWITCH

$\text{♩} = 90 (\text{♩} = \text{♪})$ $\text{♩} = 112 (\text{♩} = \text{♪})$ flowing (ord.)

63 SWITCH

$\text{♩} = 90 (\text{♩} = \text{♪})$ $\text{♩} = 112 (\text{♩} = \text{♪})$ flowing (ord.)

69 SYNC

cresc.

74 9 V1, V2 10 sim. 11 →

$\text{♩} = 144 (\text{♩} = \text{♪})$

V1, Va XTRM high.
V2, Vc XTRM low.

LOCO. Va in tempo.
V1,2 + Vc fall behind.

$\text{♪} = 96$ ($\text{♪} = \text{♪}$)

84 *flowing*



Va mostly silently (**LOCO**).
V1,2 + Vc hold some acc. (**FAR**).

(*poco pont.*) **12** $\text{♪} = 128$ ($\text{♪} = \text{♪}$)

13



CLOSE. Dynamics determine density.
Between **ff** = everyone plays melody, and
pppp = everyone hardly touches melody.

$\text{♪} = 160$ ($\text{♪} = \text{♪}$)

93 *sharp (pont.)* **5:4**

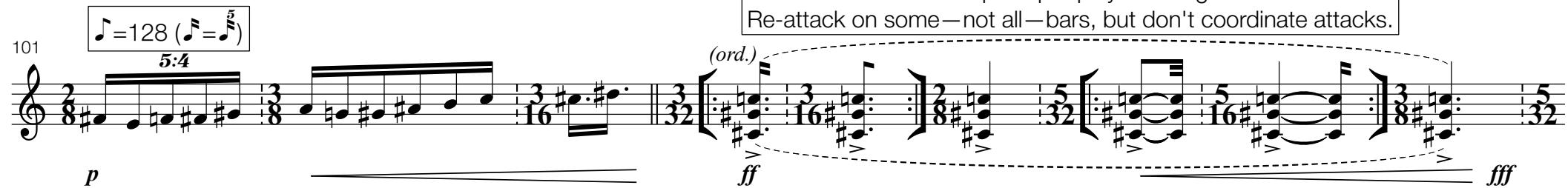
p *f* **p** *ppp*



FAR. Hold at least one pitch per player throughout dashed slur.
Re-attack on some—not all—bars, but don't coordinate attacks.

101 **5:4**

p *ff* **fff**

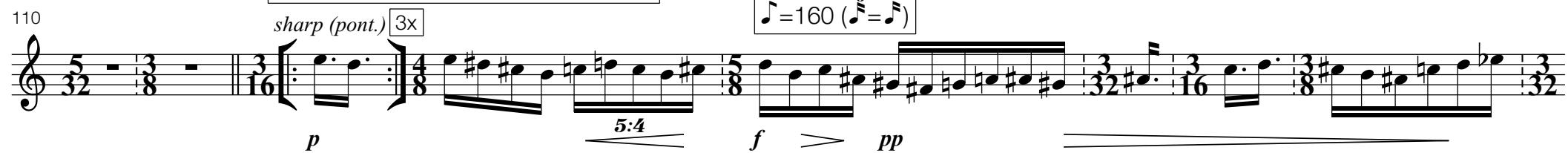


CLOSE. Dynamics determine density.

sharp (pont.) **3x**

110

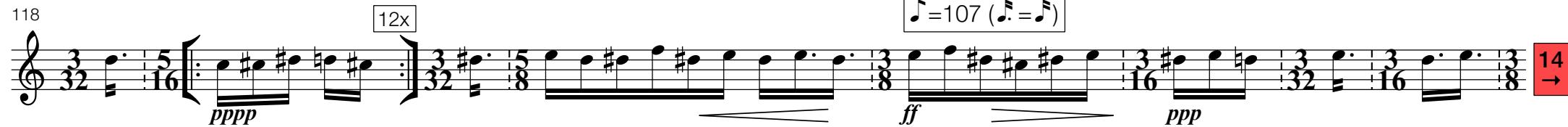
p *f* **pp**



118 **12x**

pppp *ff* **fff**

14 →



126

$\text{♩} = 144 (\text{♩} = \text{♩})$

15 V1, Va XTRM high.
V2, Vc XTRM low.

16
17 (ord.) v1, v2
18

sim.

135

19
20

LOCO. Va as written. V1,2 + Vc ornaments.

21 $\text{♩} = 128 (\text{♩} = \text{♩})$
22
23 muffled (tasto)
24

146

(count) 7

FAR. Unison.
shadowy (poco pont.)

$\text{♩} = 160 (\text{♩} = \text{♩})$

5:4

CLOSE. Dynamics determine density.
sharp (pont.)

8x
25 →

153

p

16
32
16
16

pppp

LOCO. Va in tempo. **V1,2 + Vc** fall behind.

$\text{♪} = 128$ ($\text{♪} = \text{♪}$) flowing (ord.)

160

Musical score for measure 160. The score consists of two staves. The top staff starts with a treble clef, 5/8 time, and a key signature of one sharp. It features a series of sixteenth-note patterns. The bottom staff starts with a bass clef, 5:4 time, and a key signature of one sharp. It has a dynamic of pp . The measure ends with a crescendo. The score concludes with a 5:4 time signature.

165

Musical score for measure 165. The top staff continues with a treble clef, 5/8 time, and a key signature of one sharp. The bottom staff starts with a bass clef, 3:2 time, and a key signature of one sharp. A downward arrow labeled "SYNC" points from the top staff to the bottom staff. The bottom staff then changes to 16:16 time and a key signature of one sharp. The dynamic is f . The score ends with a forte dynamic ff .

173

Musical score for measure 173. The top staff starts with a treble clef, 2:2 time, and a key signature of one sharp. The bottom staff starts with a bass clef, 3:2 time, and a key signature of one sharp. The dynamic is fff . The measure ends with a dynamic ff . The score concludes with a dynamic fff .

184

Musical score for measure 184. The top staff starts with a treble clef, 5:32 time, and a key signature of one sharp. The bottom staff starts with a bass clef, 3:2 time, and a key signature of one sharp. The dynamic is ff . The measure ends with a dynamic fff . The score concludes with a dynamic pp .

197

Musical score for measure 197. The top staff starts with a treble clef, 5:8 time, and a key signature of one sharp. The bottom staff starts with a bass clef, 2:8 time, and a key signature of one sharp. The dynamic is ff . The measure ends with a dynamic ppp . The score concludes with a dynamic $(ord.)$ and a measure ending with a dynamic $28 \rightarrow$.

209

Va sempre p (LOCO). V1,2 +Vc hold some acc. (FAR).

light (poco pont.)

29

218

30

(Electronic Microsampling Drone)

30

4

219

31

32

sf sim.

XTRM. Hold pitch(es) thru slur. Re-attack some bars.

230

ff

fff

242

33 **Va sempre p (LOCO).**

35 *light (poco pont.)*

34

36

37 →

sff

sim.

LOCO. Va as written.
V1,2 + Vc ornaments.

253

muffled (tasto)

38 39 40 41
42 43

This section shows a series of measures from page 253 to 260. The music is in 8/8 time, featuring a mix of 32nd and 16th note patterns. Measure 253 starts with a dynamic 'p' and includes 'muffled (tasto)' instructions. Measures 254-257 show various rhythmic patterns with dynamics like 'ff'. Measures 258-260 continue the pattern with dynamics 'f' and 'ff'. Measure 260 concludes with a measure repeat sign and a 32nd note ending.

Tutti **CLOSE**. Dynamics determine density.
sharp (pont.)

FAR. Normal density. Unison.
Switch octave transpositions.
(poco pont.)

263

6x

$\text{J}=112$ ($\text{J}=\text{J}$)

$\text{J}=90$ ($\text{J}=\text{J}$)

This section starts at measure 263 with a dynamic 'pp' and 'sharp (pont.)'. It features a sixteenth-note pattern followed by a measure of 7/8 time. Measures 264-267 show a transition with dynamics 'pppp', 'ff', and 'ppp'. Measures 268-269 show a final dynamic '5'.

271

SWITCH

$\text{J}=72$ ($\text{J}=\text{J}$)

SWITCH

$\text{J}=96$ ($\text{J}=\text{J}$)

SWITCH

$\text{J}=128$ ($\text{J}=\text{J}$)

SWITCH

This section starts at measure 271 with a dynamic 'ff' and '5'. It features a sequence of tempo changes indicated by arrows: '72 (J=J)', '96 (J=J)', '128 (J=J)', and back to '96 (J=J)'. Measures 272-277 show various dynamics including 'pp', 'fff', 'pp', and 'fff pp'.

279

SWITCH

CLOSE. Dynamics determine density.
(pont.)

$\text{J}=96$ ($\text{J}=\text{J}$)

44 →

This section starts at measure 279 with a dynamic 'ff' and 'p'. It features a sequence of tempo changes indicated by arrows: '96 (J=J)', '96 (J=J)', and back to '96 (J=J)'. Measures 280-285 show various dynamics including 'fff', 'ppp', '3', 'f', and 'pp'.

$\text{J} = 144$ ($\text{J}^3 = \text{J}$)

286

V1, Va FAR high. V2, Vc FAR low.

8x

45 (ord.) V1, V2
Va, Vc

46

ff ff ff ff

ff ff ff ff

ff ff ff ff

ff ff ff ff

297

ff ff f >

ff ff z z

f >

47 CLOSE. V1 Va V2 Vc

48 sim ff ff ff ff

ff ff ff ff

ff ff ff ff

Va sempre *p* (LOCO).
V1,2 + Vc hold some acc. (FAR).

308

49 50 3x 51 LOCO. V1 Va V2 Vc

52 fff fff fff fff

fff fff fff fff

fff fff fff fff

fff fff fff fff

53 →

con sordino

$\text{♪} = 112$
(non vib.) →

319

Viola

(vib.) (n.v.) (n.v.) → (vib.) (n.v.) (vib.)

327

55

(n.v.)

334

p mp pp

339

10" — 20"



5
→
56

340 (non vib.) → (vib.) (n.v.) → (vib.) (n.v.) → (vib.) 57 (n.v.) → (vib.)

5 16 32 3 16 32 3 16 32 5 16 32 3 16 32 5 16 32 3 16

f f ff f ff

348 58

3 16 - 32 3 16 - 3 8 - 32 5 - 3 8 - 32 3 16 - 3 16 - 3 4 5 8 -

f p f f p

358

10" – 20"

4 8

359 (non vib.) → (vib.) (n.v.) (n.v.) → (vib.) 59 (n.v.) (vib.)

4 8 32 3 16 3 16 2 8 32 3 16 5 16 5 32

f f mp mf f

367 60 (n.v.) 61

5 32 - 16 5 32 - 16 5 32 3 16 3 8 3 32

f ff ff f ff

374

32 3 - 16 8 4 4

p *mp* *pp*

3 3

379

10" - 20"

f

3 8

380

(n.v.) → (vib.) (n.v.) (n.v.) → (vib.) 62 (n.v.) → (vib.)

32 32 16 8 32 4

f *f* *f* *f* *f* *ff*

386

63 (n.v.)

32 16 8 32 8 4 4

ff *f* *p*

3 3

392

10" - 20"

f

3 8

53
←