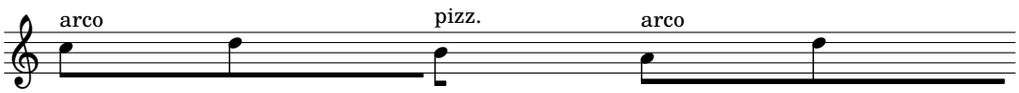
Performance Notes

Temporality

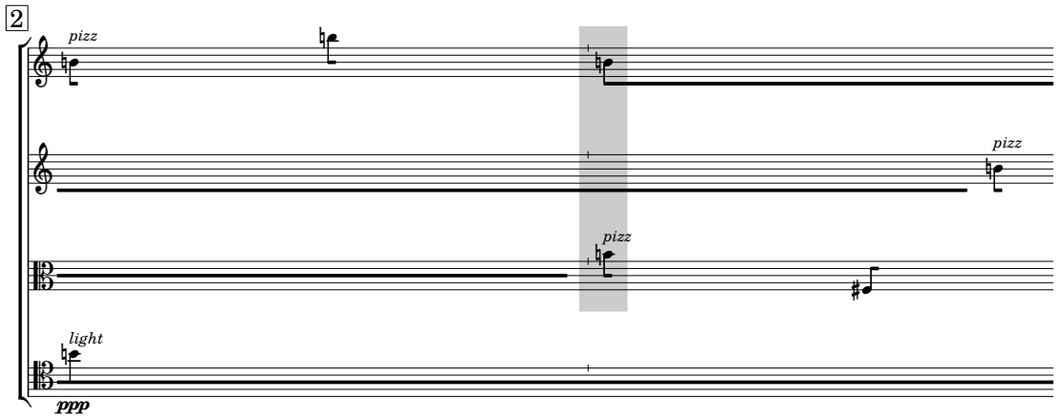
The score of *Un Jour à Rouen* is notated proportionally. Beams indicate duration of sound, and notes that share a beam should be played as legato as possible. In fact, except for moment of pizzicato and col legno battuto, the entirety of the piece should be played in this way.



Each system lasts for 16 seconds, as denoted by the increasing time count at the right edge of each system. A tick mark on each staff indicates the 8 second mark.

I leave it to the performers to determine how they want to keep time. One suggestion is to set a stopwatch on a phone or tablet, positioned so that the quartet can all see it.

While for most of the piece, each player is following their own score, there are moments throughout where one or more players must play in unison. These are outlined in grey, as shown below, and can potentially provide a secondary method of recalibrating between the players, in addition to any shared time-keeping device.



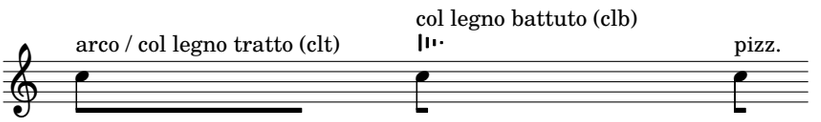
Notation

Attacks

In *Un Jour à Rouen*, there are 7 notated methods of producing sound from the instruments:

- 4 degrees of *arco*
- *col legno tratto*
- *col legno battuto*
- *pizzicato*

These are notated in the score as



and defined as follows:

The degrees of arco are notated as *light*, *ord*, *medium* and *heavy*:

- *light - flautando* bow pressure, but with the left hand applying normal pressure on the string
- *ord* - your ordinary, everyday, garden variety bow pressure
- *medium* - somewhere between ord and heavy
- *heavy* - a bit of overpressure, such that the sound is slightly distorted, but still predominantly pitched. This might be more easily and acceptably achieved via a slight overpressure combined with a drastic slowing of the bow, rather than a large adjustment in bow pressure.

pizzicato - normal pizzicato

col legno battuto - as indicated by the notation, allow the wood of the bow to bounce a few times in quick succession before coming to rest on the string.

col legno tratto - notated as *clt* in the score,

Where one degree of arco pressure is followed by another, the transition should be made gradually, rather than suddenly.

For the purposes of transitioning types of attacks, col legno tratto should also be treated as an arco. To whatever extent possible, when transitioning into or out of col legno tratto, the player should rotate the bow to create a smooth shift in sound.

Transitions to or from pizz and col legno battuto will by necessity be immediate.

Accidentals

Un Jour à Rouen is notated in equal temperament.

In addition to the standard chromatic accidentals ♭, ♯, and ♮, the following accidentals are used:

𝄲 three quarters sharp

𝄳 one quarter sharp

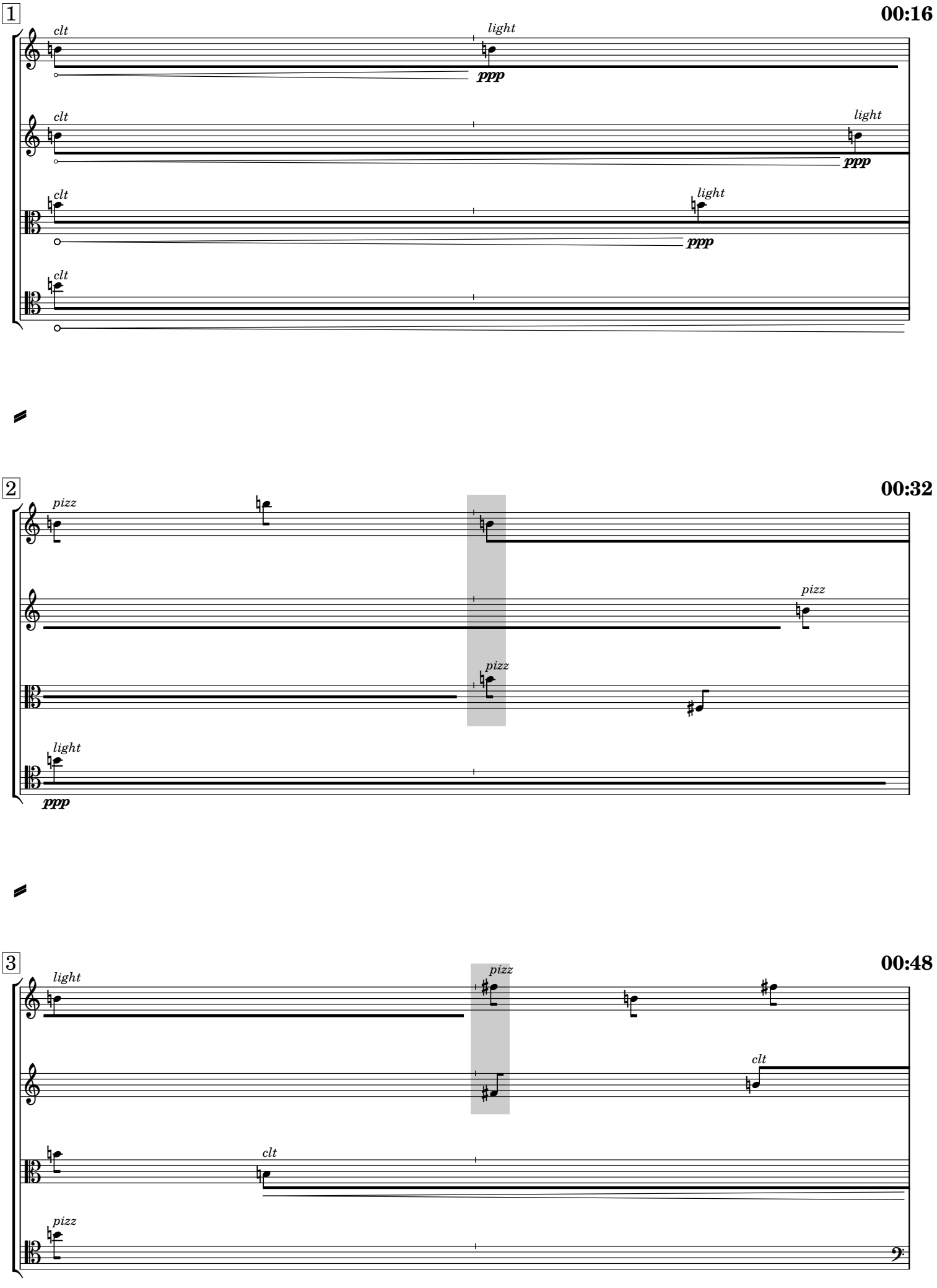
𝄭 one quarter flat

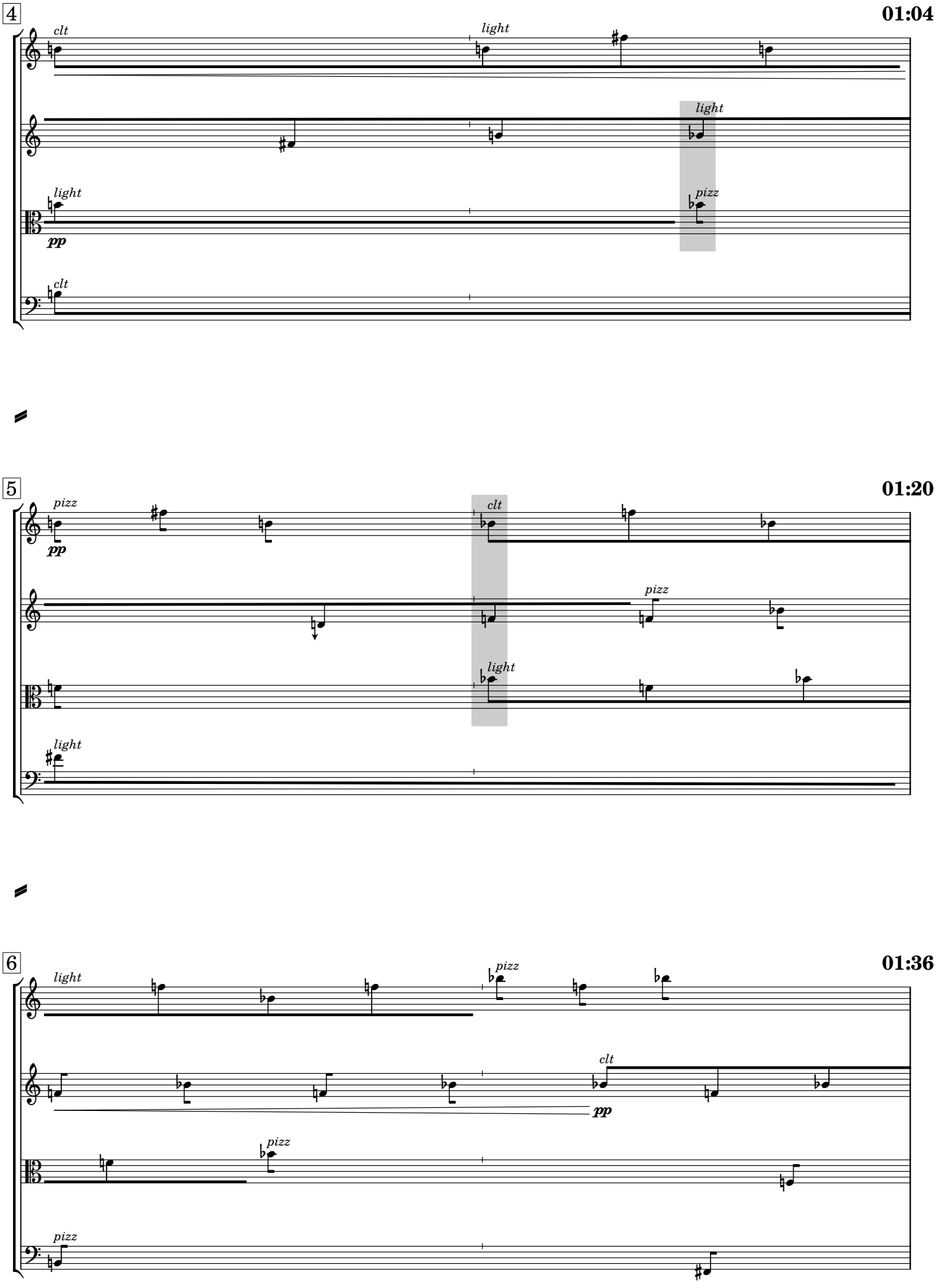
𝄫 three quarters flat

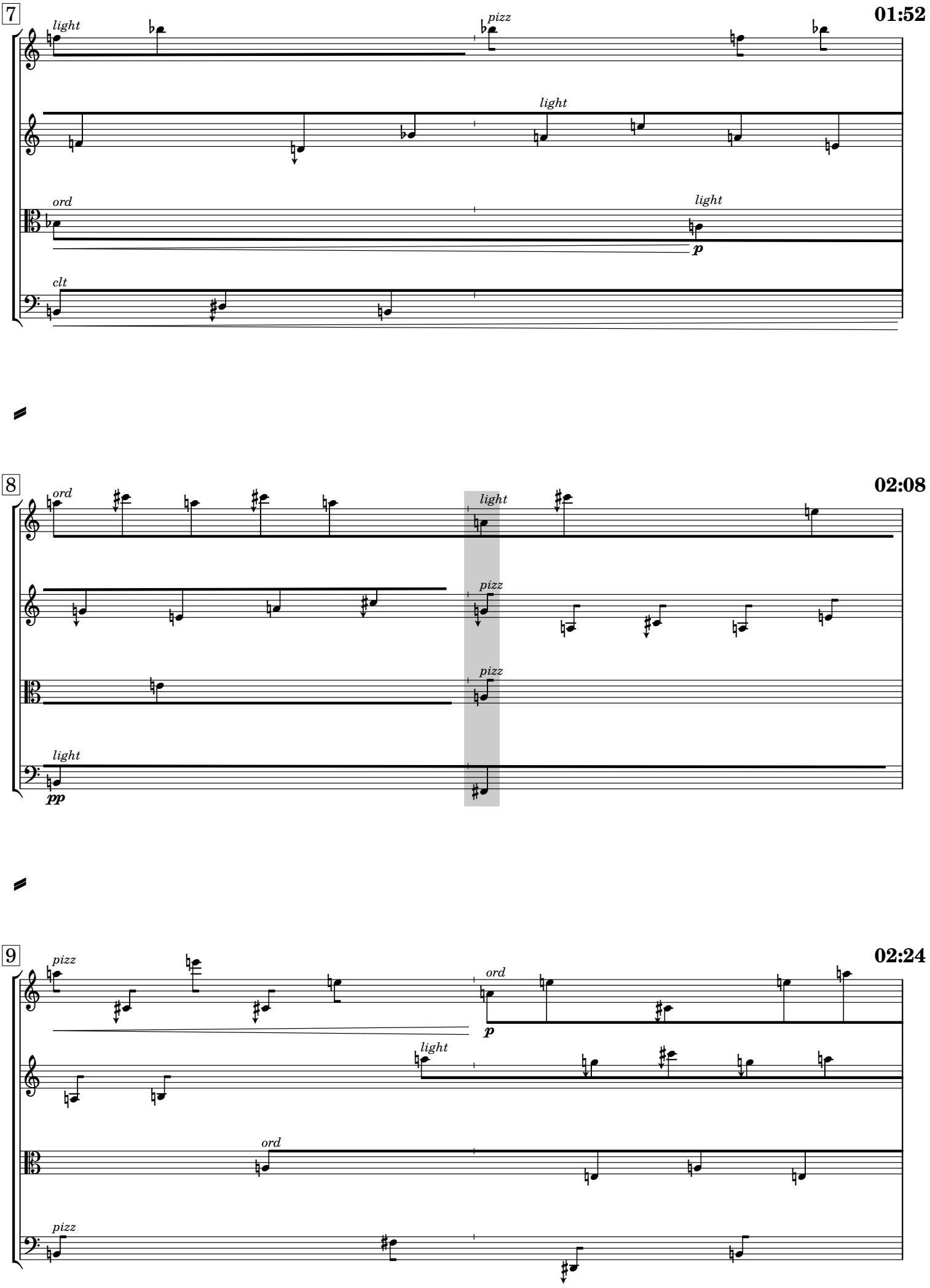
𝄱 𝄮 𝄯 one 1/8 tone higher

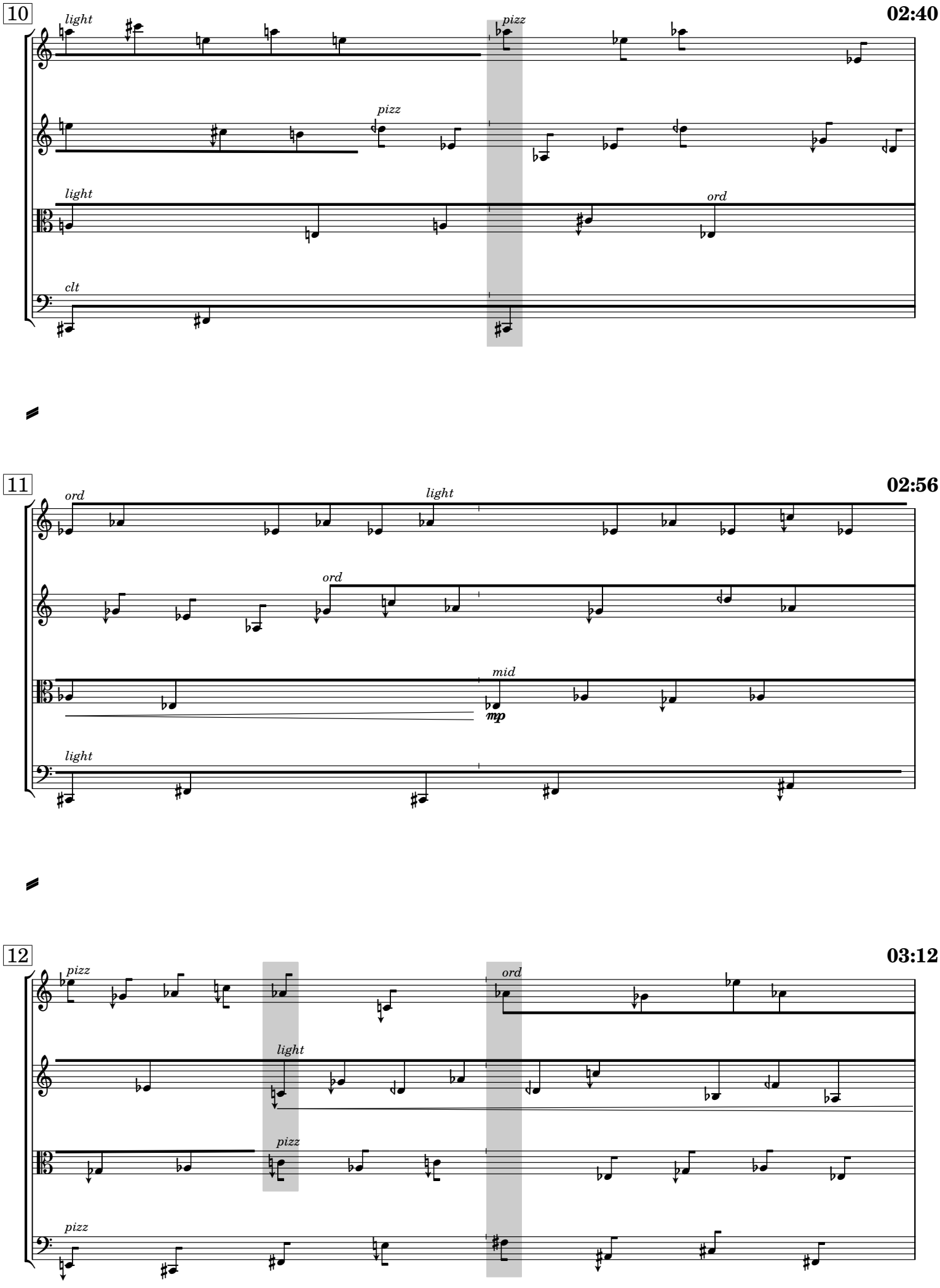
𝄰 𝄮 𝄯 one 1/8 tone lower

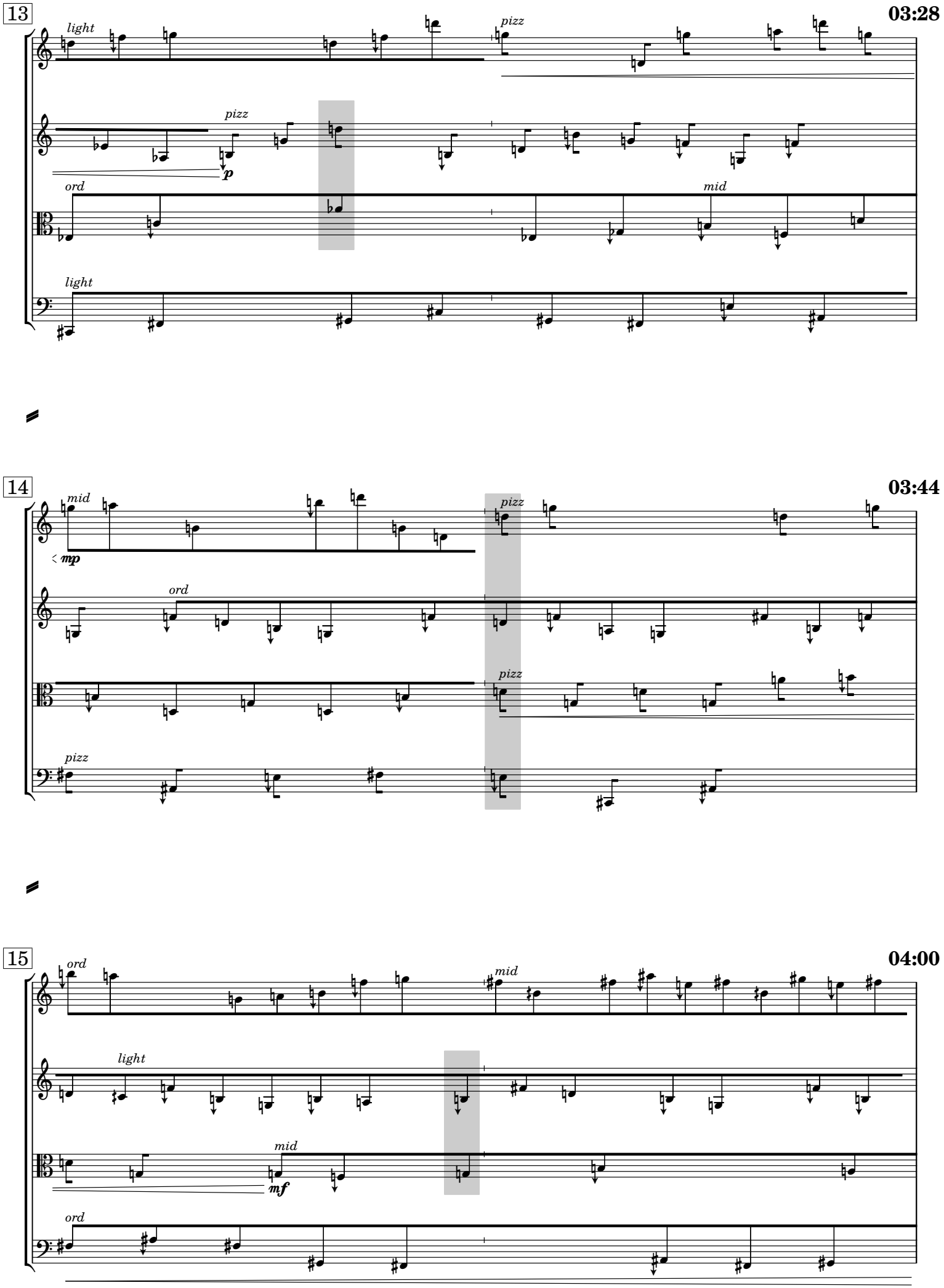
These 1/8 tones do not need to be exactly tuned in every case. They function ultimately as a shading of a pitch, and thus should be noticeably different, but not necessarily exactly so.

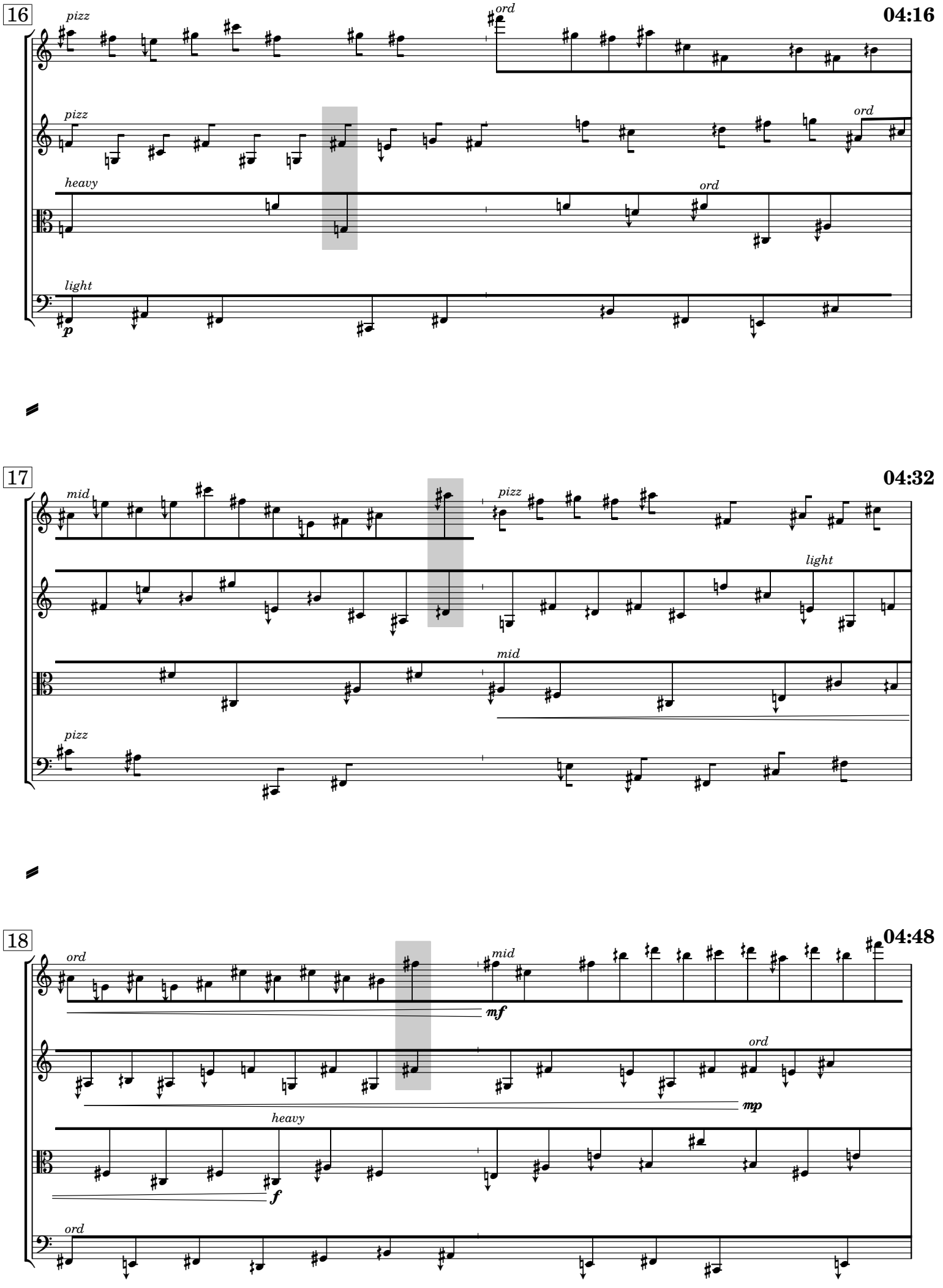

1
00:16
clt
light
ppp
clt
light
ppp
clt
light
ppp
clt
2
00:32
pizz
pizz
pizz
light
ppp
3
00:48
light
pizz
clt
clt
pizz

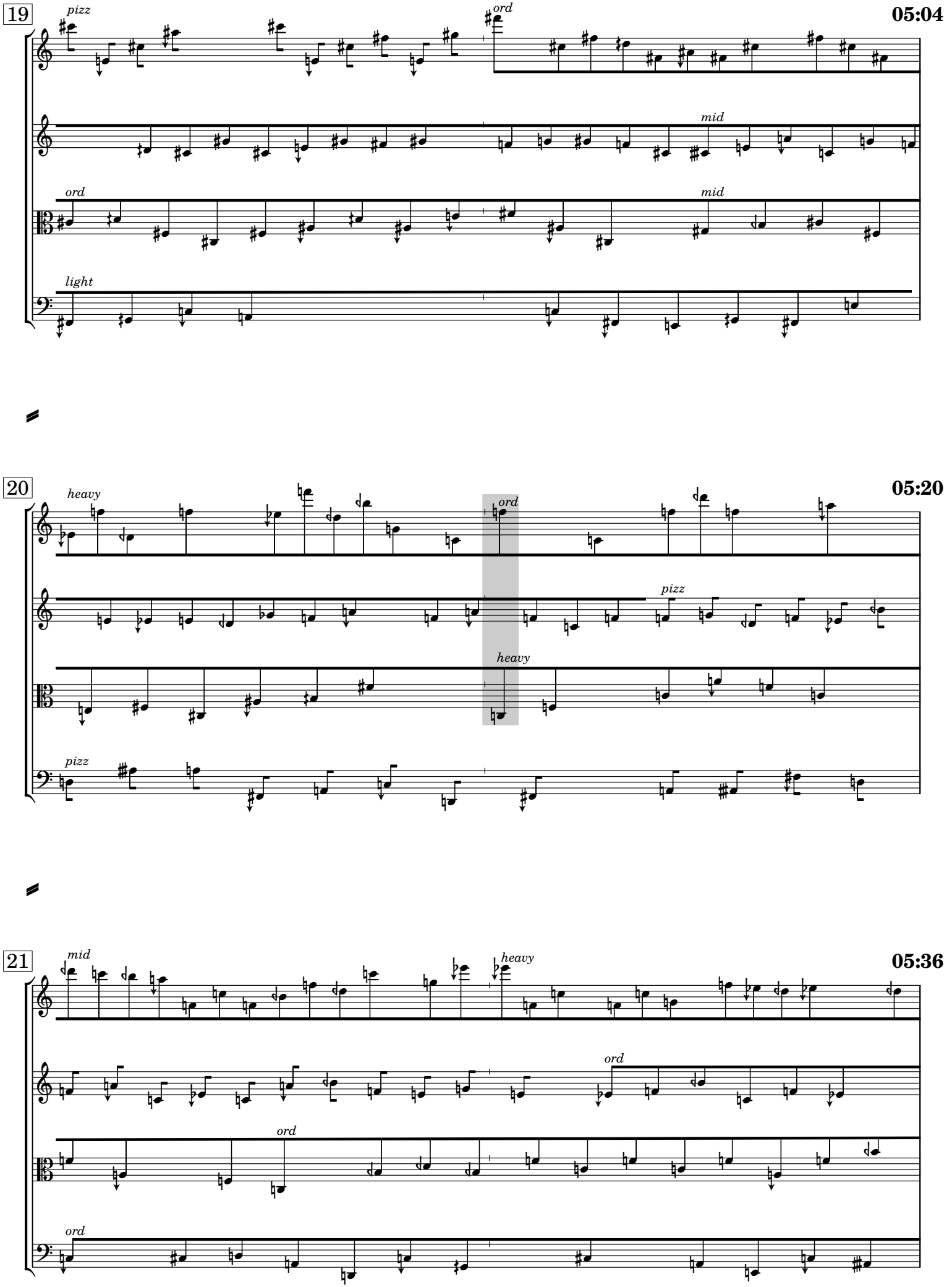

4
01:04
clt
light
light
light
pizz
pp
clt
5
01:20
pizz
pp
clt
pizz
light
light
6
01:36
light
pizz
clt
pp
pizz
pizz

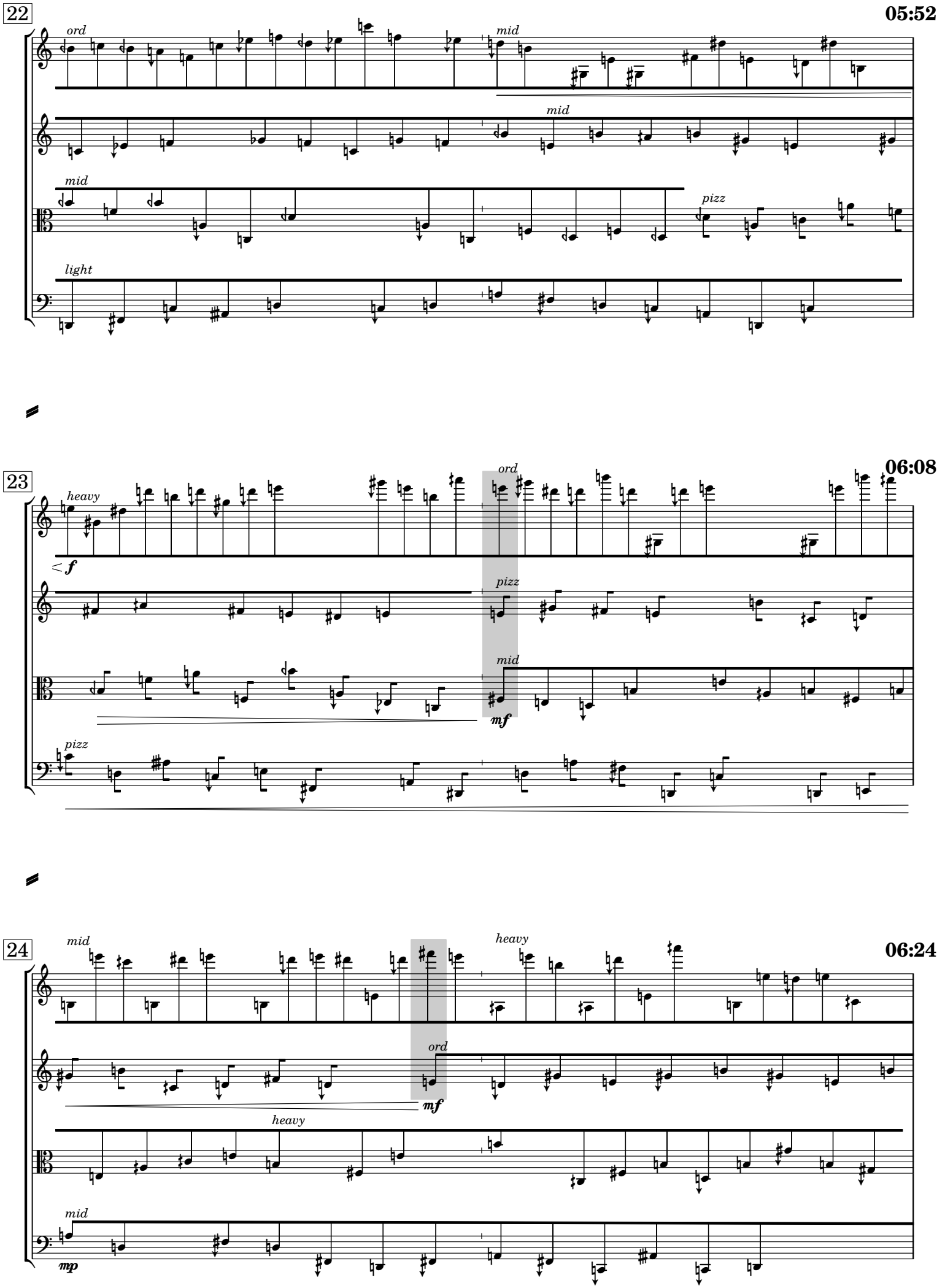

7
01:52
light
pizz
light
ord
light
p
clt
8
02:08
ord
light
pizz
pizz
light
pp
9
02:24
pizz
ord
p
light
ord
pizz

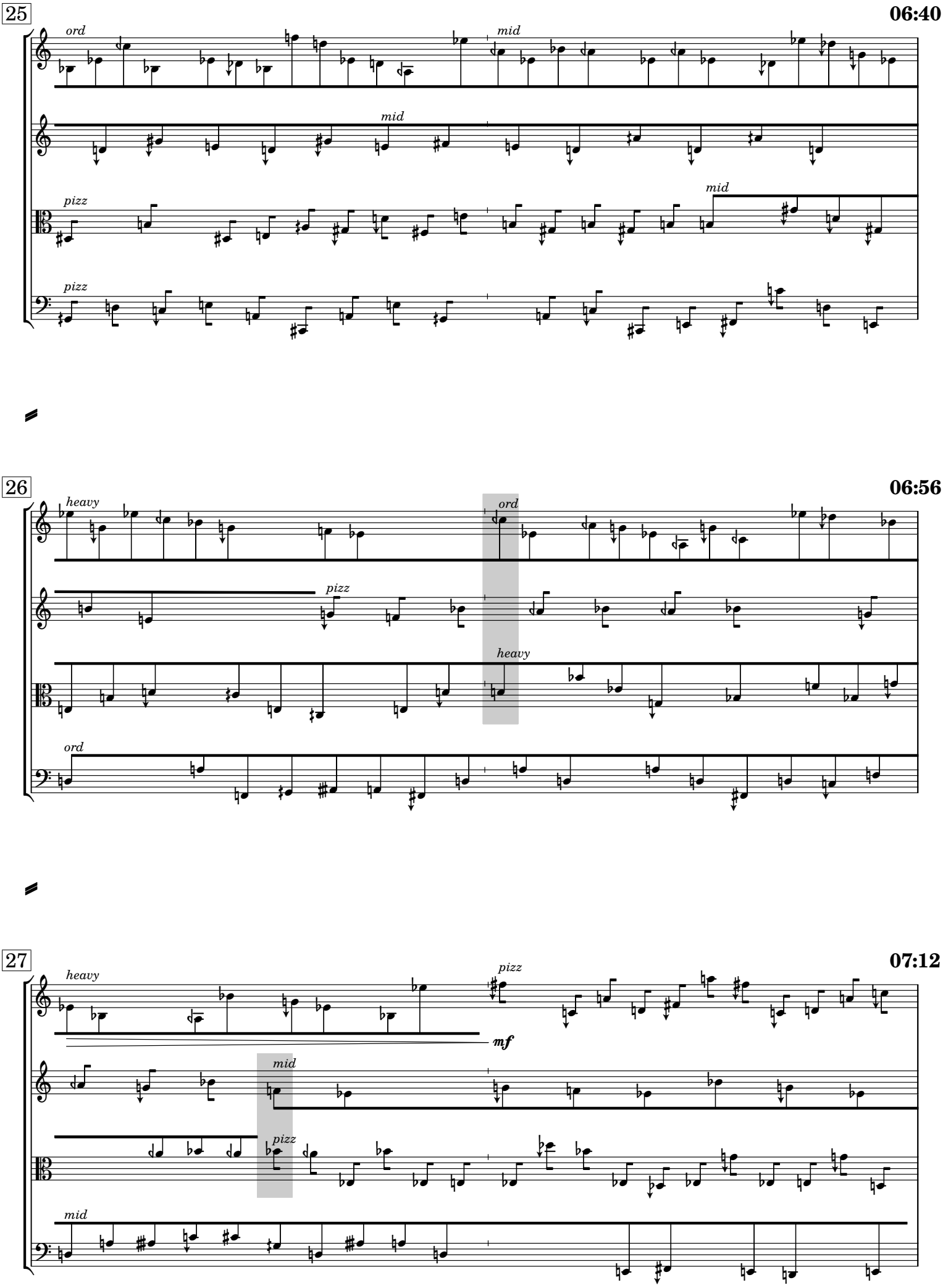

10
02:40
light
pizz
pizz
light
ord
clt
11
02:56
ord
light
ord
mid
mp
light
12
03:12
pizz
ord
light
pizz
pizz

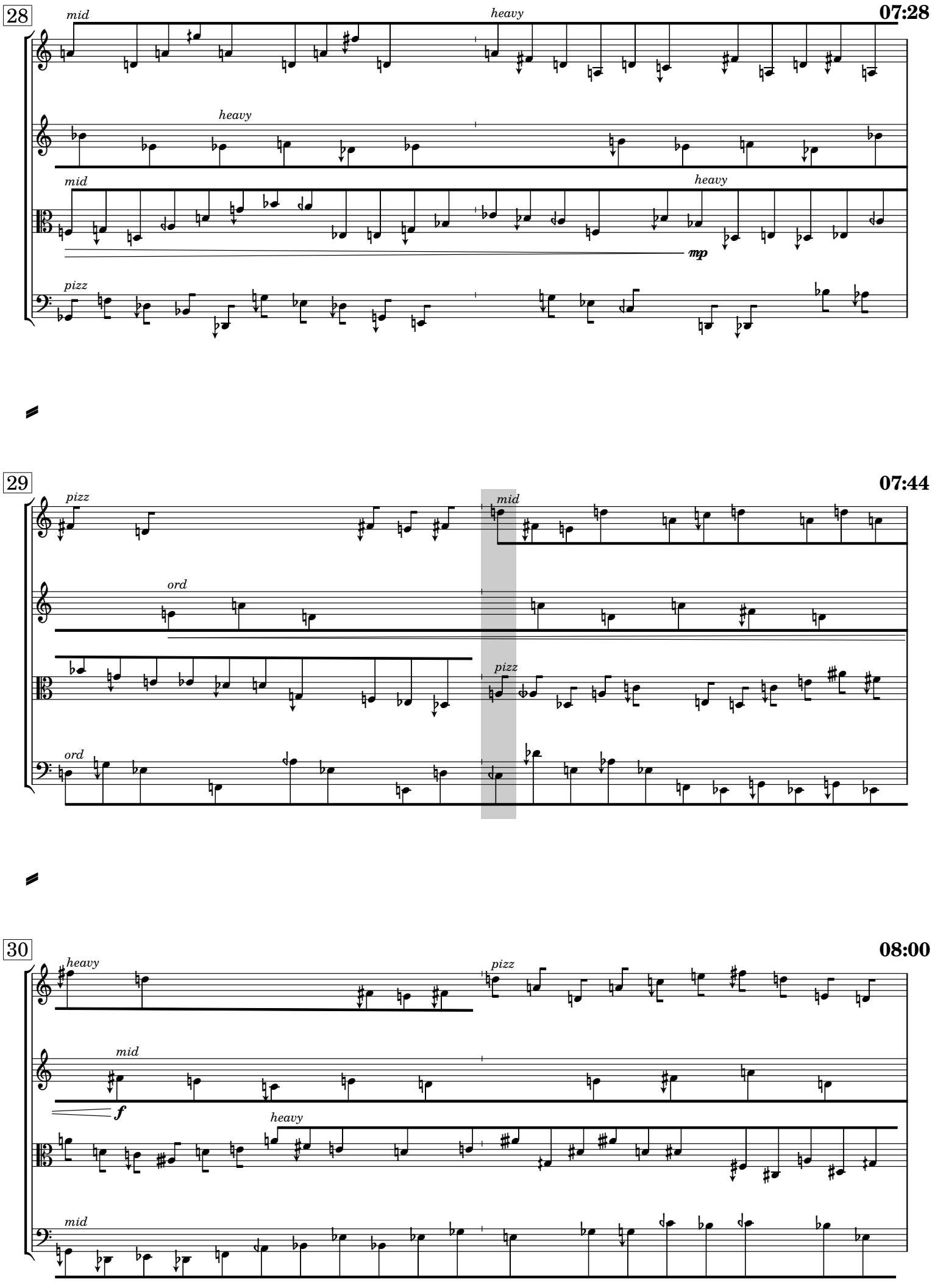

13
03:28
light
pizz
pizz
p
ord
mid
light
14
03:44
mid
mp
pizz
ord
pizz
pizz
15
04:00
ord
mid
light
mid
mf
ord

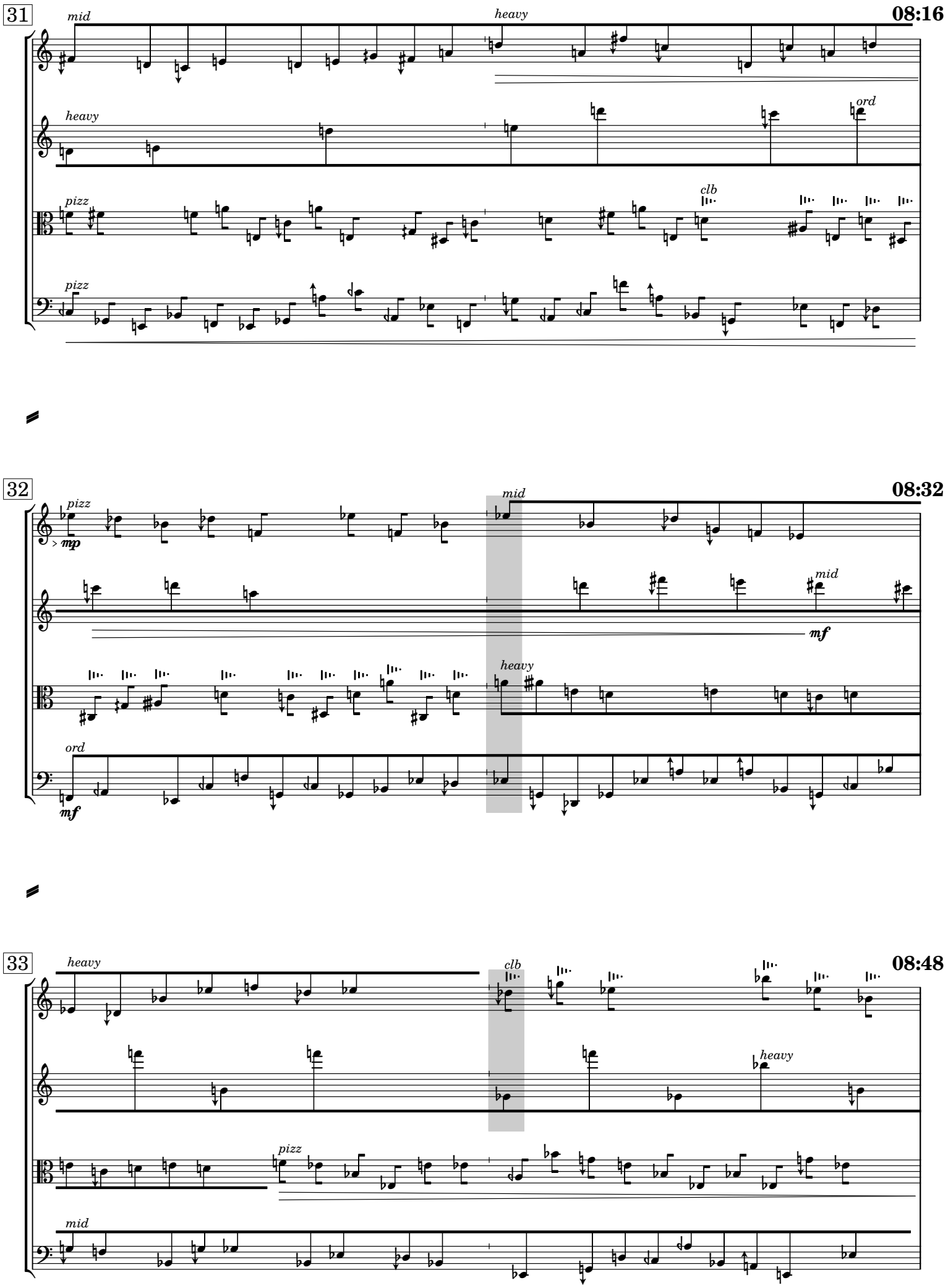

16
04:16
pizz
ord
pizz
ord
heavy
ord
light
p
17
04:32
mid
pizz
light
mid
pizz
18
04:48
ord
mid
mf
ord
mp
heavy
f
ord

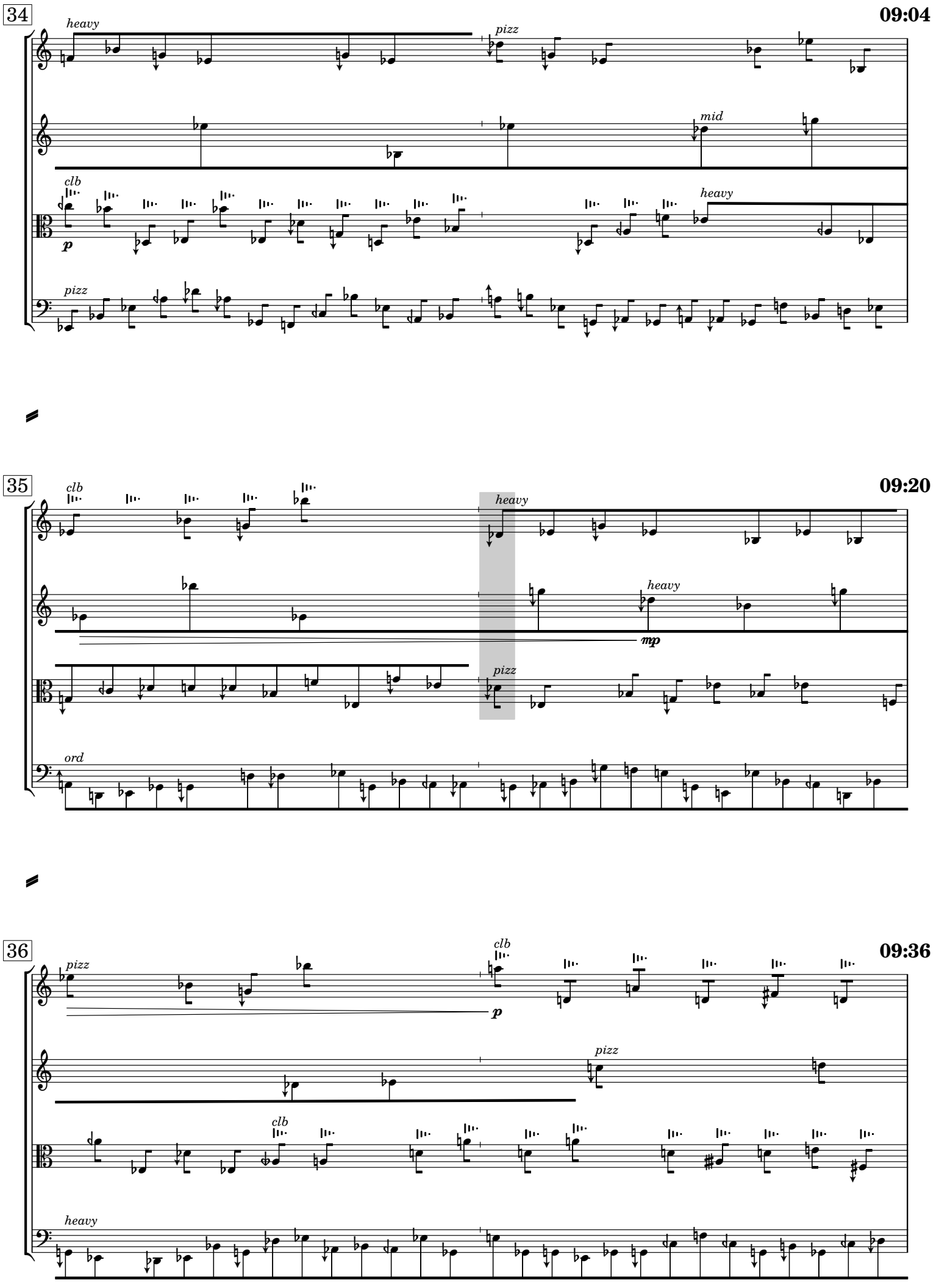

19
05:04
pizz
ord
mid
ord
mid
light
20
05:20
heavy
ord
pizz
heavy
pizz
21
05:36
mid
heavy
ord
ord
ord

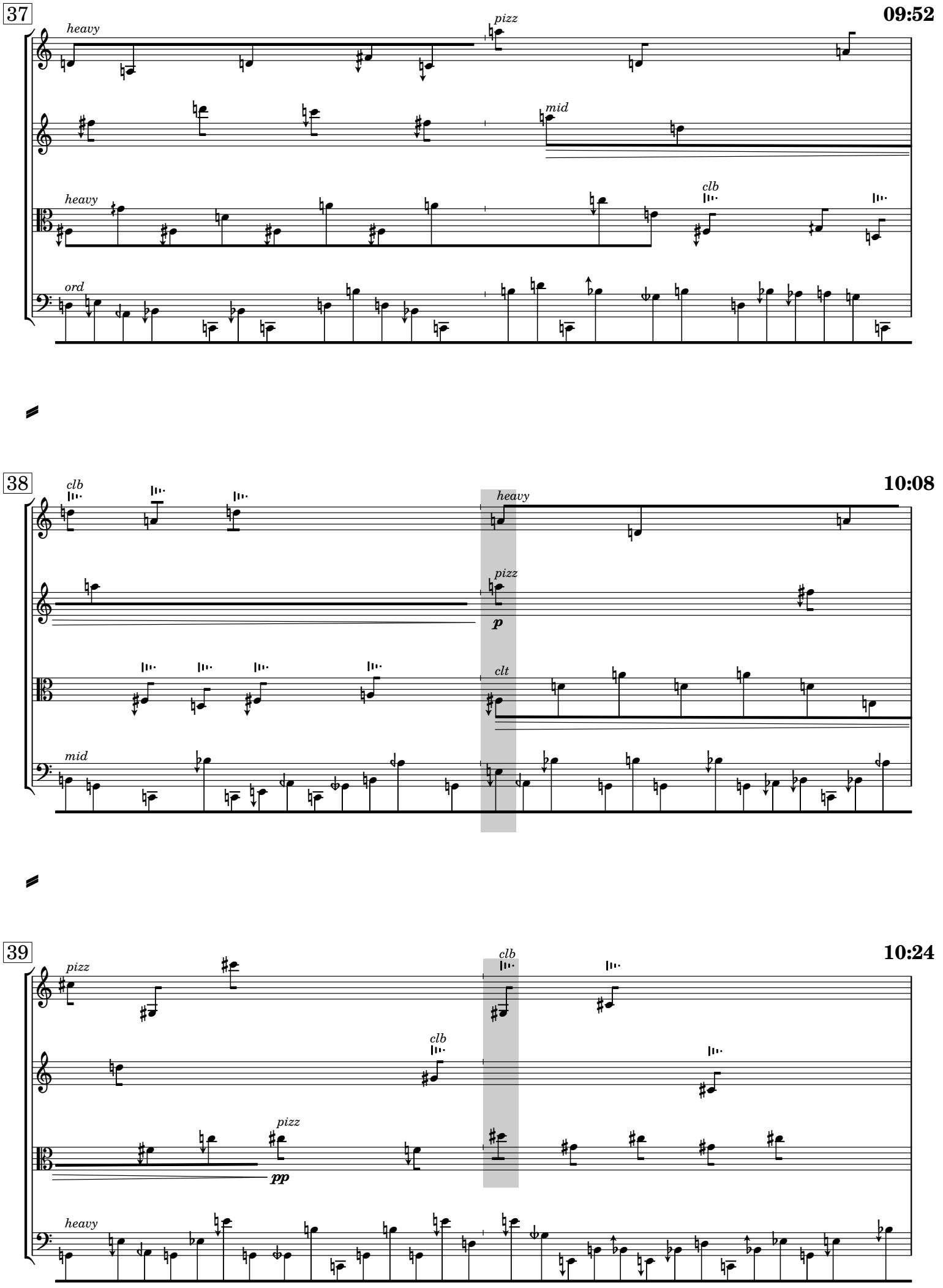

22
05:52
ord
mid
mid
mid
pizz
light
23
06:08
heavy
ord
f
pizz
mid
mf
pizz
24
06:24
mid
heavy
ord
mf
heavy
mid
mp

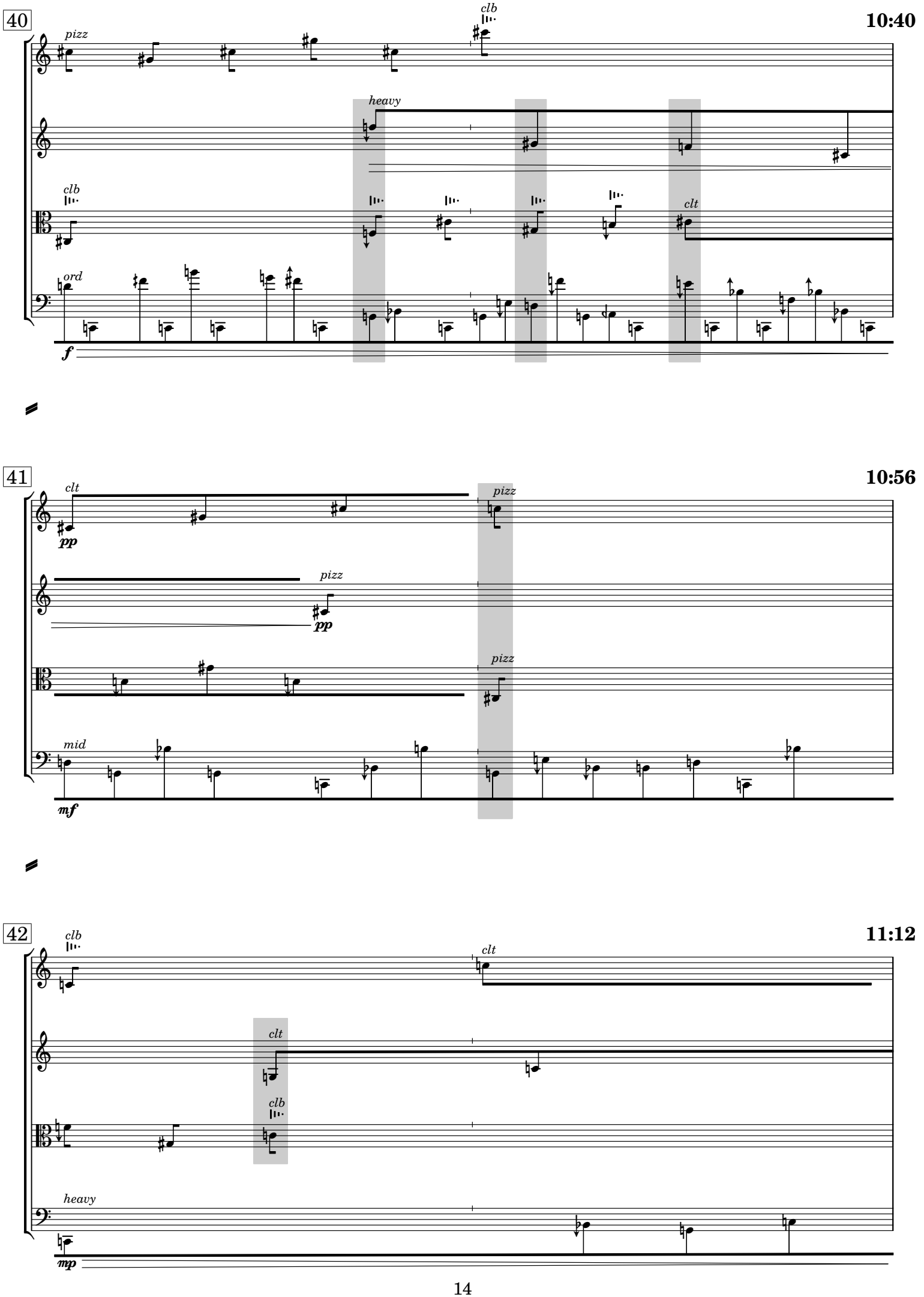

25
06:40
ord
mid
mid
pizz
mid
pizz
26
06:56
heavy
ord
pizz
heavy
ord
27
07:12
heavy
pizz
mf
mid
pizz
mid

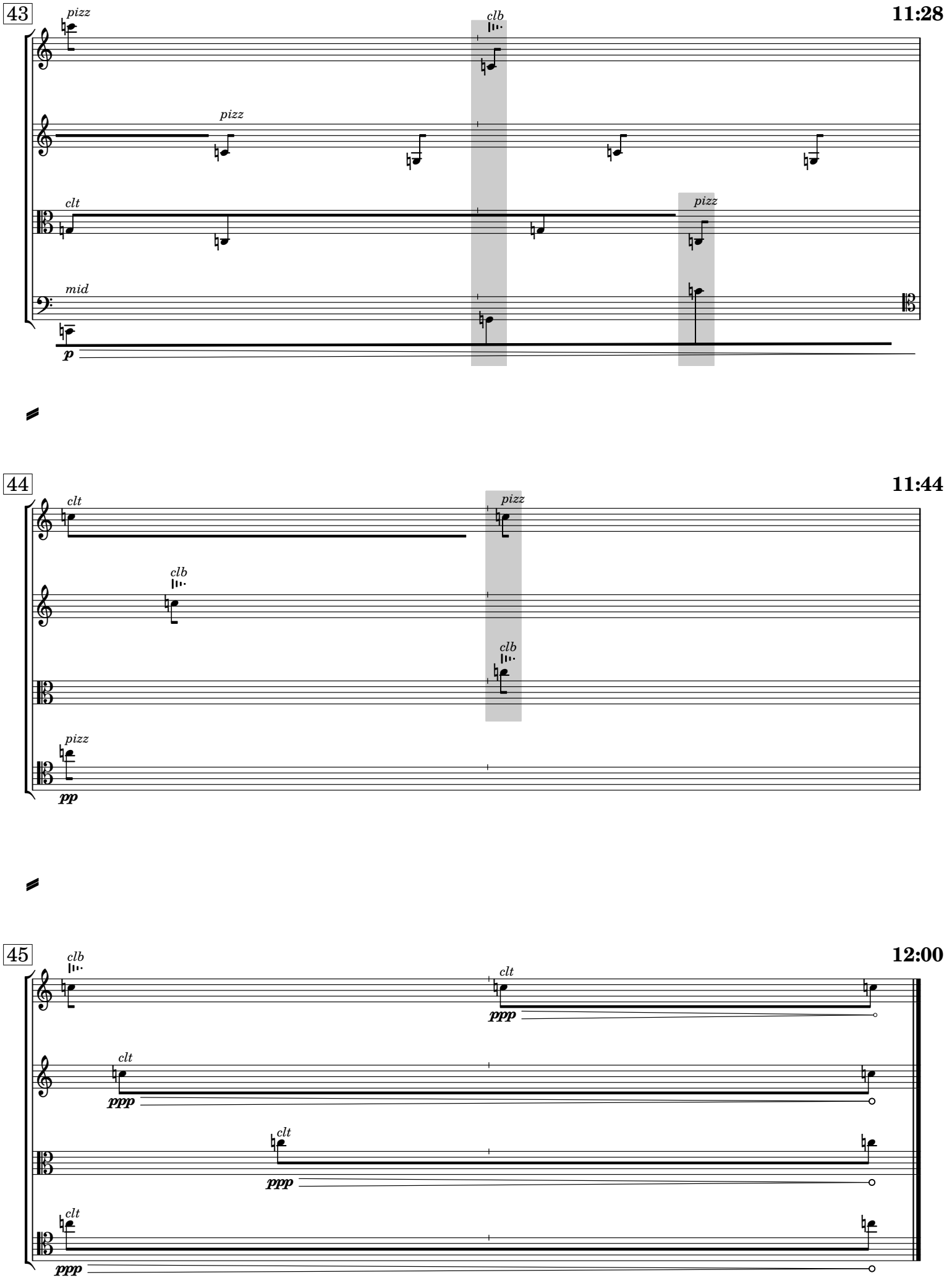

28
07:28
mid
heavy
heavy
mid
heavy
mp
pizz
29
07:44
pizz
mid
ord
pizz
ord
30
08:00
heavy
pizz
mid
f
heavy
mid


31
08:16
mid
heavy
heavy
ord
pizz
clb
pizz
32
08:32
pizz
mp
mid
mid
mf
heavy
ord
mf
33
08:48
heavy
clb
heavy
pizz
mid


34
09:04
heavy
pizz
mid
clb
heavy
pizz
35
09:20
clb
heavy
heavy
mp
pizz
ord
36
09:36
pizz
clb
p
pizz
clb
heavy


37
09:52
heavy
pizz
mid
heavy
clb
ord
38
10:08
clb
heavy
pizz
p
clt
mid
39
10:24
pizz
clb
clb
pizz
pp
heavy


40
10:40
pizz
clb
heavy
clb
clt
ord
f
41
10:56
clt
pp
pizz
pizz
pp
pizz
mid
mf
42
11:12
clb
clt
clt
clb
heavy
mp


43
11:28
pizz
clb
pizz
clt
pizz
mid
p
44
11:44
clt
pizz
clb
clb
pizz
pp
45
12:00
clb
clt
ppp
clt
ppp
clt
ppp
clt
ppp