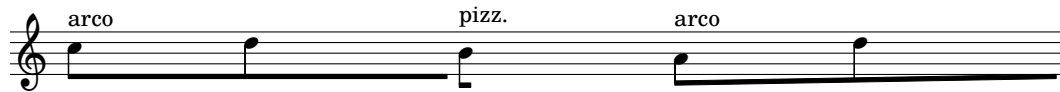


# Performance Notes

## 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.

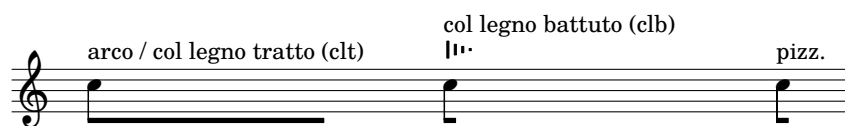
## Notation

### 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.