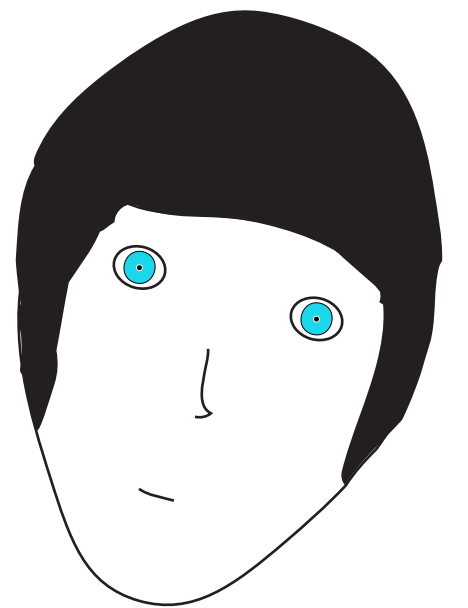


N i g h t m a r e f o r J A C K (a b a l l e t)

f o r s t r i n g q u a r t e t

N a t a c h a D i e l s 2 0 1 3



dedicated to Jessie Marino

Nightmare for JACK (a ballet)

Key to notation and a brief explanation

About the piece:

Nightmare for JACK is a movement ballet for string quartet and electronics.

All movements should be done abruptly unless otherwise indicated, and with precision as though on pointe. The natural sound occuring from the bow movements should not be stifled nor enhanced.








Where there are dynamics but no pitches, the dynamics refer to the bow pressure or level of aggression.

Strings should be muted with the left hand whenever non-pitched notation appears.












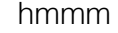
In some areas there is text, spoken by the cellist. The text should be spoken clearly and casually.

All instruments should be amplified. Electronics come from a Max/MSP patch.



Bow indications

-  hold the bow normally, as though you might play something.
-  slant the bow at a vertical angle, with your elbow slightly pressed into your body so that the tip and frog are not aligned, with the frog closer to you.
-  slant the bow at a vertical angle, with your elbow slightly extended from your body so that the tip is closer to you than the frog.
-  slant the bow at an extreme vertical angle, with your elbow as close to your body as possible and the bow is nearly parallel to your instrument.
-  slant the bow at an extreme vertical angle, with your elbow as far away from your body as possible and the bow is nearly parallel to your instrument.
-  transition evenly between two bow positions. When this indication is not given, the transition between positions should be as abrupt as possible.
-  raise or lower the bow horizontally (a gentle jump)

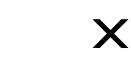



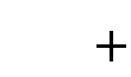




Head indications

-  look forward
-  tilt head slightly right
-  tilt head slightly left
-  tilt head extreme right
-  tilt head extreme left
-  look extreme right
-  look extreme left
-  bow head (look down)
-  open mouth (often in conjunction with singing)
-  transition evenly between two head positions. When this indication is not given, the transition between positions should be as abrupt as possible.
-  rapidly open and close mouth. unevenness in lip shape and speed is desired.
-  hum at any single pitch (unless a pitch is notated)

Staffs

-  This staff notates the bow placement on the instrument, from scroll (top line) to tail (bottom line)
-  This staff notates the placement of the bow, from frog (top line) to tip (bottom line). Bow indications when actual notes are being played are only suggestions- feel free to change.

Other

-  put your instrument and bow in “rest position”- this should resemble a military officer resting his gun on his leg (if he had two guns). This should always be done abruptly and as stiffly as possible.
-  finger random notes as aggressively as possible
-  a wide, crazy vibrato.
-  press the MIDI pedal once (turns sound on, sometimes with delay) In cello part, a “+” triggers a change in the patch (no sound).
-  press the MIDI pedal once (turns sound off, sometimes with delay) A “o” does not always appear after a “+”- some sounds are short.
-  sing and play
-  “bell” indicates to play a tonebell at the notated pitch. These are available from the composer.
-  indication to gradually move from regular pressure to over-pressure.
-  jété

Nightmare for JACK (a ballet)

Natacha Diels 2013

Violin I

♩ = 45

♩ = 80

mp

mp < > *sfz* *mp* < > *sfz* *p*

pp *pp*

Violin II

♩ = 45

♩ = 80

mp

mp < > *sfz* *mp* < > *sfz* *p*

pp *pp*

Viola

♩ = 45

♩ = 80

mp

mp < > *sfz* *mp* < > *sfz* *p*

sfz *p* *pp* *pp*

Cello

♩ = 45

♩ = 80

mp

sfz *mp* *sfz* *p*

pp *sfz* *pp*

Violin I

10

Violin I musical score. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a time signature of 3/8. The first measure contains a dense tremolo of sixteenth notes. At measure 2, the time signature changes to 5/4. The melody consists of quarter and eighth notes, with dynamic markings of *ff*, *mp*, *mf*, *f*, and *p*. There are performance instructions for bowing (up/down strokes) and breath (in/out). A section marked 'III' with up and down arrows occurs at measure 10. The piece ends with a final measure marked with an 'X' and a 4/4 time signature.

A performance graph for Violin I showing a continuous line across measures, with a slight dip and then a rise towards the end.

Violin II

Violin II musical score. It follows the same structure as Violin I, with a treble clef, key signature of three flats, and 3/8 time signature. The melody is similar but with some variations in note values. Dynamic markings include *ff*, *mp*, *mf*, *f*, and *p*. It also features bowing and breath instructions and a section marked 'III' at measure 10.

A performance graph for Violin II showing a continuous line across measures, with a slight dip and then a rise towards the end.

Viola

Viola musical score. It begins with a treble clef, a key signature of three flats, and a time signature of 3/8. The first measure contains a dense tremolo. At measure 2, the time signature changes to 5/4. The melody is more complex, including some sixteenth-note patterns. Dynamic markings include *ff*, *mp*, *mf*, *f*, and *ff*. It includes bowing and breath instructions and a section marked 'III' at measure 10.

A performance graph for Viola showing a continuous line across measures, with a slight dip and then a rise towards the end.

Cello

Cello musical score. It begins with a treble clef, a key signature of three flats, and a time signature of 3/8. The first measure contains a dense tremolo. At measure 2, the time signature changes to 5/4. The melody is similar to the other strings. Dynamic markings include *ff*, *mp*, *mf*, *f*, and *p*. It includes bowing and breath instructions and a section marked 'III' at measure 10.

A performance graph for Cello showing a continuous line across measures, with a slight dip and then a rise towards the end.

Electronics

Electronics musical score. It begins with a treble clef, a key signature of three flats, and a time signature of 3/8. The first measure contains a dense tremolo. At measure 2, the time signature changes to 5/4. The score is mostly rests, with some notes in the final measures. A small square icon is present at the beginning of the first measure.

A performance graph for Electronics showing a continuous line across measures, with a slight dip and then a rise towards the end.

3

[illegible]