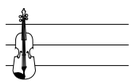
SECOND NIGHTMARE,

FOR KIKU

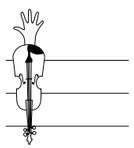
NATACHA DIELS
2013

KEY TO SECOND NIGHTMARE, FOR KIKU

VIOLIN



This staff notates the bow placement on the instrument, from scroll (top line) to tail (bottom line). The middle line is normal position.
The thickness of the line between positions dictates the pressure with which the bow should press into the strings.



This staff notates the placement of the hand on the violin from tail (top line) to scroll (bottom line). There are no hand indications when actual notes are being played.
The thickness of the line dictates the pressure with which the hand should press into the strings.

Wobble head gently back and forth, as though in a trance (unless “vigorously) is indicated.

Tilt head to the right

Head straight

Tilt head to the left

Look to the right

Look to the left

Look down, as though asleep

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 events. When this indication is not given, the transition between events should be as abrupt as possible.

raise and lower the bow horizontally (a gentle jump)

overpressure

normal pressure

pizz

With nail, usually a back-and-forth motion for double attack

play behind the bridge

jeté

cross hands
(e.g. left hand goes to bridge, bow goes to scroll)

sing (indication only given on first sung note)

sing (indication given for all subsequent sung notes)

swishy bow motion (side-to-side)

Note: When niente markings are given when action is happening, e.g. a tremolo, the action should be executed as vigorously as possible without producing sound.

ASSISTANTS

Sandpaper block

Guitar

Keyboard- notes should be held for their duration.

Press switch on sandpaper block

Hit metal object

Bow towards the neck of the guitar,
moving the bow parallel to the instrument (sideways bowing)

Bow towards the butt of the guitar,
moving the bow parallel to the instrument (sideways bowing)

Put down whatever you are holding, sharply.

pizz

slant the bow at a vertical angle, to the right.

slant the bow at a vertical angle, to the left.

transition evenly between two events. When this indication is not
given, the transition between events should be as abrupt as possible.

Tilt head to the right

Head straight

Tilt head to the left

Look to the right

Look to the left

Look down, as though asleep

ASSISTANT ONE

Instruments :
2 metal objects, one pitched higher than the other
An 8-note sampler, from F to C
A toy guitar with one string
A bow
A block of wood with sandpaper and a switch attached
The staff changes based on the instrument being played.
See below for details.

A one-line staff is indication for the two metal objects and the sandpaper block.
A note on the line is sandpaper.
A note below the line is high metal object.
A note two below the line is low metal object.

When the guitar is played, notes are written on a two-line staff. A note between the lines means a note at normal position.
A note above the lines indicates a note behind the bridge.
No fingering is ever required.

ASSISTANT TWO

Instruments :
A toy guitar with one string
A bow
A block of wood with sandpaper and a switch attached

A one-line staff is indication for the sandpaper block.

When the guitar is played, notes are written on a three-line staff. A note one the center line means a note or bow position at normal position. Higher, lower, or sharp/flat notes should be pitched with reference to the center note, but exact pitch should be considered arbitrary.

VIOLIN

IV III II

uneven

fff

n

ASSISTANT 1

f

n

ASSISTANT 2

f

n

VLN

IV

8va

IV II I

fff p fff p fff p fff p

fff p fff p

LH LH sim LH

A. 1

f

p

A. 2

mp

14

8va

molto sul tasto

norm

LH LH LH

VLN

p < f > pp

p

n

ff

3/4

n

f

A. 1

A. 2

3

f

pp

p

f

3/4

p < f > pp

3

R

L L L L

pp

n

f

3/4

p < f > pp

to

20

IV II

BB BB

fff

(hands cross)

mf sfz mf

n sfz

mf

Freeze!

mf

SLAP!

5/4

p

(cross hands)

BB Nail LH

f

uncross

(norm)

8va

SHORT

f pp

A. 1

f

Freeze!

5/4

f

SHORT

A. 2

f

Freeze!

5/4

f

SHORT

f p

25

VLN

A. 1

A. 2

vigorously!

f

BB +

ff

IV

match violin

match violin

f

f

31

8^{va}

with bow

mf

sul pont

molto sul pont
freely - allow pitch to waver

p

mf

pp

mf

pp

36

8va

norm

molto sp --> norm

molto sul tasto
freely, unevenly

VLN

A. 1

A. 2

mp

mp

(2)

42

♩ = 90

BB NAIL

BB NAIL
(LH)

BB NAIL

BB NAIL

pizz

arco

L R