

Plastic Waves

ensemble covered by snare drum roll.

Phrasing: as if faded up from a longer sequence which is not ending, only faded up and down, no clear cadenzas. no clear attacks in the start and ending of each phrase.

As if faded up and down of a longer material.

An expression which is inspired by symphonic tableaux, new age synth-music, idyllic computer game music.

$\text{♩} = 52$

Harm. mf

S. D. pp f

Pno.

E. Gtr. mf

Vc. $\text{♩} = 52$

very distorted bright metal distortion, blend in with snare drum roll
left hand hammer on pull off
right hand palm gliss producing even shifts of harmonics

Harm. pp pp f

E. Gtr.

Vc. pp

A

even change of bow position within sul pont/extr sul pont.

A sul C more gradual glissando than notated

Harm.

S. D. p f

E. Gtr. ppp

Vc.

p palm gliss, slight whammy gliss down

B

Harm. *ppp* *mf* *ppp*

S. D. *p* *pp* *f* *pp*

E. Gr. *ppp* *mf* *ppp*

Vc. *ppp* *mf* *ppp*

even change of bow position within sul pont/extr sul pont.

gradual gliss.

6 6 3 5 3

C

Harm.

S. D.

E. Gr. *f*

Vc.

D

Harm. *mf* *mf*

S. D. *p* *f* *p* *f*

E. Gr. *mf*

Vc. *mf*

palm gliss, slight whammy gliss down

vary between percussive left hand hammer on, and a more legato sound based on harmonics variation on bow position.

3 3 3 3 3 3 3 3

E

Harm. *ppp* *mf* *ppp*

S. D. *p* *pp* *f* *pp*

E. Gr. *mf*

Vc. *mf*

tapping

fast tapping with side of plectrum

vibrato

3 6 6 6 6 6 6 6 6 6

F interference tone, singing the tone a to create buzzing tone

Harm. *mf*

S. D. *f*

E. Gtr. tapping and right hand tapping gliss *mf* sempre

Vc. romantic vibrato *mf*

G

Harm. *mf* a bit slower roll?

S. D. *pp* *f*

E. Gtr. tapping *f*

Vc. "horn-sound" *mf*

H fast timbral trill

Harm. *f*

S. D. *p* *f*

E. Gtr. tapping *f* sempre ord. dist.

Vc. *f* **H**

43

B. Cl.

Harm.

S. D.

E. Gtr.

Vc.

Digeridoo-effect, overblowing, harmonic sweeps, legato as possible in arpeggios up and down *sempre*

ossia: harmonica in G, low notes

tapping, if possible, mute with r.h. palm while tapping to produce harmonics.

harmonic gliss on open g-string while simultaneously intonating a slightly high b on the c string

open g-string

tapping

47

B. Cl.

S. D.

S. Bells

E. Gtr.

Vc.

p *f* *p*

50

Harm.

S. Bells

Cym.

Pno.

E. Gtr.

Vc.

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

Bn the cup of the cymbal, with soft mallet *f* *p*

tapping

towards tasto, dry sound

inside piano harmonics... play with key but with various harmonics with hand directly on string.

53

Harm. *pp* *f* *pp*

S. Bells *pp* *f* *pp* *f*

Cym. *pp* *f* *pp* *f*

Pno. *pp* *sim* *f* *pp*

E. Gtr. *pp* *pp* *f* *pp*

Vc. *pp* *p* *f*

pinch harmonics on open g-string, while modulating pitch with whammy bar

57

Harm. *pp* *f*

S. Bells *pp* *f*

Cym. *pp* *f*

Pno.

E. Gtr. *pp* *f*

Vc. *pp* *f*

tapping

pizz

p *f* *p* *f* *p*

63 = 60

S. D. *p*

Pno.

E. Gtr. *pp* *f*

very distorted bright metal distortion, blend in with snare drum roll
left hand hammer on pull off
right hand palm gliss producing even shifts of harmonics

S. D. *f* *p* *pp* *f*

Pno.

E. Gtr. *mf*

J big cymbal l.v.

Cym. *f* 8va

Pno. *f* 8va

N.G. 2/4

E. Gtr. Pno.

K

Harm. *p*

S. D. *mp*

Pno. 8va

N.G. 2/4

E. Gtr. *p* metal dist. left hand hammer on pull off right hand palm gliss producing even shifts of harmonics

72 ♩ = 60 7

Harm.

S. D.

Cym.

Pno.

N.G.

E. Gtr.

==



74

Pno.

N.G.

77

Harm. *ppp* *pp* 3 3

S. D. *p*

Pno. *8va* *8va*

N.G.

Vc. arco *pp* *mp*

vary between percussive left hand hammer on, and a more legato sound based on harmonics variation on bow position.

||

80

Harm. *mf*

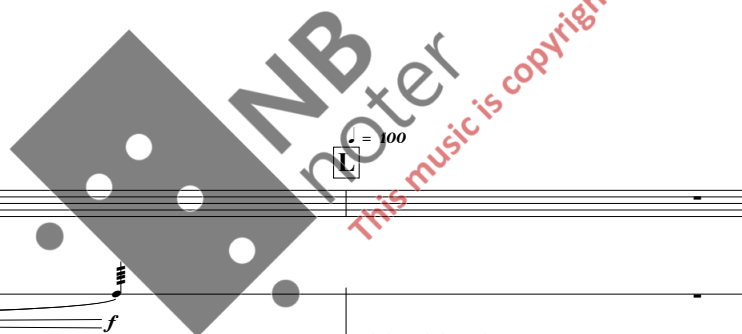
S. D. *pp* *f*

Cym. dark cymbal sound l.v.

Pno. *8va*

N.G. Pno.

Vc. *mf* *L* = 100



83 $J = 60$ 9

Harm. $2/4$

S. D. $2/4$

Pno. $2/4$

N.G. $2/4$

E. Gtr. $2/4$

p *f*

8va

3

mf

87

Harm. $2/4$

S. D. $2/4$

E. Gtr. $2/4$

pp *f*

3

90 **M** $J = 100$

Cym. $2/4$

Pno. $2/4$

N.G. $2/4$

15ms

8va

3

93 $\text{♩} = 60$

Harm. *ppp*

S. D. *pp* *p*

Pno. *ppp* *p*

N.G.

E. Gtr. tapping *ppp* *ppp*

Vc. *ppp* *ppp* $\text{♩} = 60$

legato

97 $\text{♩} = 72$

Harm.

S. D. *pp*

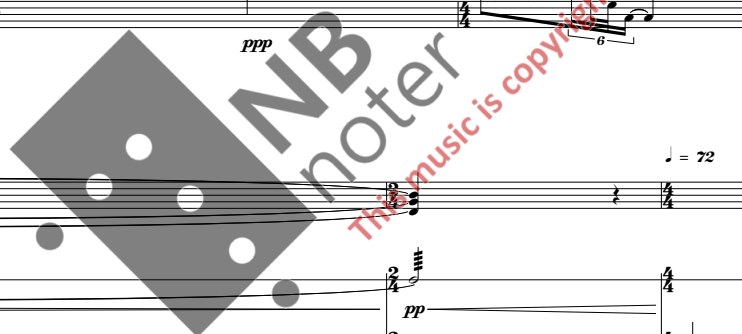
Cym.

Pno. *ppp* *ppp*

N.G.

E. Gtr. *norm.* *fast tapping with side of plectrum*

Vc. *vibrato* $\text{♩} = 72$



N ♩ = 60

100

S. D.

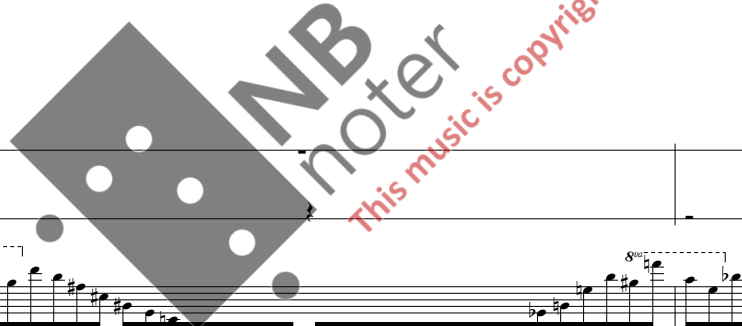
Pno.

N.G.

E. Gtr.

Vc.

p



103

S. D.

Cym.

Pno.

N.G.

E. Gtr.

Vc.

pp *f*

6 6

O

Harm. *p*

S. D. *p* *pp*

Pno. *p*

N.G.

E. Gtr. *p*

Vc. *p* vibrato



110 ♩ = 100

S. D.

Cym. *ppp*

Pno.

N.G.



113 ♩ = 60

S. D. *mf* *p*

E. Gtr. palm gliss, slight whammy gliss down *ppp* *mp*

116 $\text{♩} = 100$

Harm. interference tone, singing the tone a to create buzzing tone *p*

S. D. *pp*

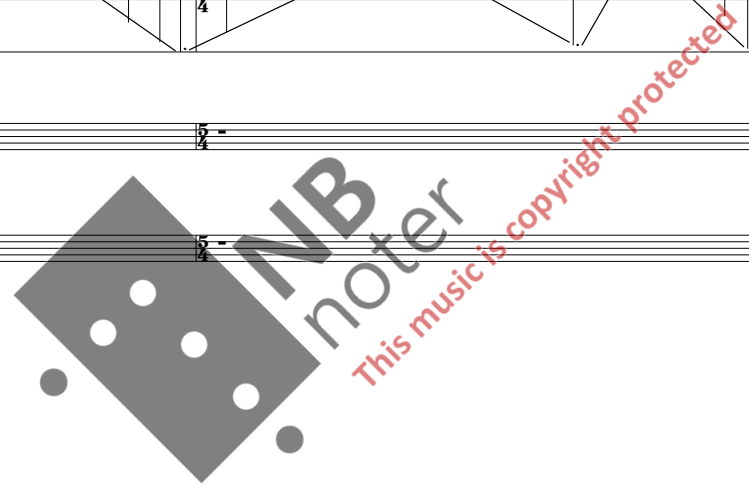
Cym.

Pno. *8^{va}*

N.G. *>*

E. Gtr. *ppp* *3*

Vc. $\text{♩} = 100$ romantic vibrato *pp*



118 **P** $\text{♩} = 60$

Harm.

S. D. *p*

E. Gtr. *sim.* *3*

Vc. **P** $\text{♩} = 60$ harmonic sweep on g string, with soft d-drone molto sul pont *ppp*

121

Harm.

S. D.

Pno.

Vcl.

E. Gtr.

Vc.

sul G
ord

extr. s.p.

use more strings

125

Harm.

S. D.

Cym.

Pno.

N.G.

E. Gtr.

Vc.

7:8

7:8

7:8

7:8

3

5

NB
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128

Harm.

Tri.

Pno.

N.G.

E. Gtr.

Vc.



131 **Q**

Harm.

Tri.

E. Gtr.

Vc.

134

Harm.

Tri.

Pno.

N.G.

E. Gtr.

Vc.



138

Harm.

Pno.

N.G.

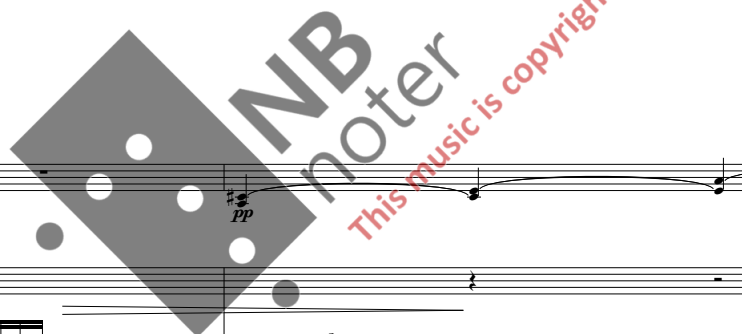
E. Gtr.

Vc.

pp

pp

Wide medium fast vibrato on harmonic on d-string



142 R

Harm.

Cym.

Pno.

N.G.

E. Gtr.

Vc.

p *p*

147

Harm.

S. D.

Pno.

N.G.

E. Gtr.

Vc.

p *p*

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161

S. D.

Cym.

Pno.

N.G.

Cym. (guitarist)

Vc.

T

p

pp

even change of bow position within sul pont/extr sul pont

sul A



170

S. D.

Cym.

Pno.

N.G.

Cym. (guitarist)

Vc.

U

f p

f p

f

f p

f p

f p

U

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20

175

V

W

Cym. $\text{H } \frac{4}{4}$

Pno.

N.G. $\frac{4}{4}$

Cym. (guitarist) $\text{H } \frac{4}{4}$

f *mp*

181

X

Y = 60

Cym. $\frac{2}{4}$

Pno.

N.G. $\frac{2}{4}$

Cym. (guitarist) $\frac{2}{4}$

E. Gtr.

like filtered noise effect, doubling the contour of piano

191

Pno.

E. Gtr.

194

B. Cl. *legato* **Z**

Pno.

E. Gr. *fast volume swells, irregular doubling the contour of bass clarinet*

199

B. Cl.

Tri. *Triangle through whammy*

E. Gr. *pitch harmonic, use whammy bar with right hand, three days on each tone*

Vc. *flautando, or timbre like viola de gamba, trill on each tone*

very approximate

206 **AA** 120

Pno.

N.G.

210 $\text{♩} = 60$ $\text{♩} = 120$

Tri. $f p f p$ $f p f p f p f$

Pno.

N.G. $\frac{4}{4}$

E. Gtr. $f p f p$ $f p f p f p f$

Vc. $\text{♩} = 60$ $\text{♩} = 120$ $f p f p f p f$

==



215 **BB** $\text{♩} = 100$

Tri. $p f p f p$ $f p f p f p f$

Pno. 8^{va} 8^{va} 8^{va} 15^{ma}

N.G. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

E. Gtr. $p f p f p$ $f p f p f p f$

Vc. **BB** $\text{♩} = 100$ $\text{♩} = 60$ $f p f p f p f$

Tri. $\text{♩} = 100$ $\text{♩} = 60$

f p f p f p f p

Pno.

8va

3

8va

3

N.G.

3

3

E. Gtr.

f p f p f p f p

Vc.

$\text{♩} = 100$ $\text{♩} = 60$

f p f p f p f p

S. Bells $\text{♩} = 100$ CC

with reverb: DD

Clv.

3

3

Pno.

8va

3

8va

3

N.G.

3

3

S. Bells $\text{♩} = 100$

3

3

Clv.

3

3

Pno.

8va

3

8va

3

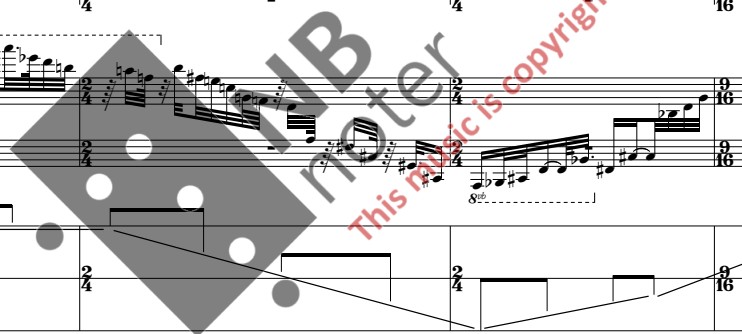
8va

3

N.G.

3

3



24

Pno.

N.G.



S. D.

Clv.

Cym.

Pno.

N.G.

perc. with reverb **EE** ♩ = 120



Pno.

N.G.

249

S. D. $\text{H} \frac{4}{4}$

Pno.

N.G. $\frac{4}{4}$

E. Gtr.

metal distortion
palm mute, blend with snare drum roll

$\text{♩} = 72$

252

S. D. $\text{H} \frac{4}{4}$

Pno.

N.G. $\frac{4}{4}$

E. Gtr.



FF

26

256 $\text{♩} = 100$

S. D.

Cym.

Pno.

E. Gtr.

SOLO PIANO

9 9 6 6 6 6 6 6



262 $\text{♩} = 60$

Harm.

Pno.

E. Gtr.

harmonica in g

pp



GG

270 whammy

Cym.

Pno.

Cym. (guitarist)



273

Cym.

Pno.

Cym. (guitarist)

HH

276 play 6 times

following the piano approximately

play 6 times

8^{va}-----1

8^{va}-----1

following the piano approximately

play 6 times

Cym. (guitarist)



282

Digeridoo-effect, overblowing, harmonic sweeps, legato as possible in arpeggios up and down

sempre

B. Cl.

Cym.

Pno.

Cym. (guitarist)

Vc.



290

palm gliss down and up

E. Gtr.

Vc.

28

292

f

Pno.

N.G.

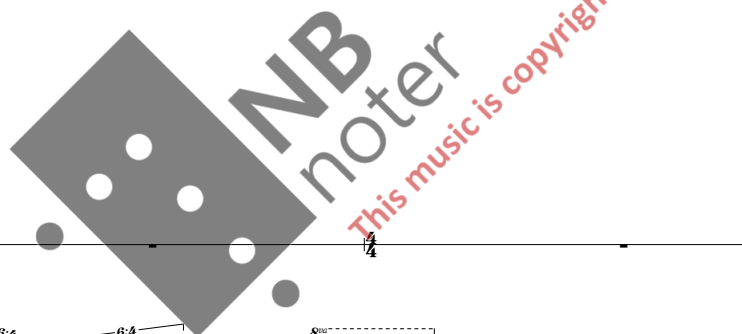
E. Gtr.

7:8 7:8 6:4 5:4 8^{va} 7:4 6:4 5:4 8^{va} 6:4 5:4 8^{va} 3:2 3:2

7:8 7:8 5:4 6:4 5:4 6:4 5:4 3:2 3:2

6

==



297

S. D.

f

Pno.

N.G.

6 6 > 5

7:8 7:8 6:4 6:4 8^{va} 5:4 6:4 8^{va} 6 8^{va} 5 6

7:8 5:4 7:4 5:4 5:4

303

S. D. whammy, gliss down gradual gliss up gliss down

Perc. samples: explosions

Pno.

A. Gtr.

E. Gtr. pinch harmonics on the tone G pitches approximate, rhythms precise

Vc. JJ harmonics on G string, staccato, synchronized with snare drum rhythm approx pitches sul d

316

S. D. gliss up sim.

Perc. harmonics, overtone loop inside piano, pitches approximate, rhythms precise

Pno.

A. Gtr.

E. Gtr. On D On A

Vc. sul A



KK All instruments through reverb, large hall, cathedral or similar.

330 $\text{♩} = 60$

Tri. f

Clv. *Samples: breaking glass*

Perc. *Samples: breaking glass*

Pno. *thin plectrum*
low
loud
medium
soft
strong

A. Gtr. f
damped immediately after attack

muted



339

Tri.

Clv. *mørke slag, på bord med klang eller på tromme*
claves

Perc.

Pno. *(8)*
15^{ma}

A. Gtr.



$\text{♩} = 52$

LL

345

Clv. $\text{♩} = 52$

Perc.

Pno. *(15)*
8^{ma}
15^{ma}

A. Gtr.

352 $\text{♩} = 120$ Reverb off $\text{♩} = 60$ cymb. lv. $\text{♩} = 120$ 31

S. D. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 120$

Clv. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 120$

Cym. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 120$

Perc. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 120$

Pno. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 120$

A. Gtr. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 120$

E. Gtr. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 120$

Vc. $\text{♩} = 120$ $\text{♩} = 60$ $\text{♩} = 120$

glass breaking sample

harmonics inside piano, on one string

pinch harmonics on the tone C

pizz. $\text{♩} = 120$

362 $\text{♩} = 60$ $\text{♩} = 52$

S. D. $\text{♩} = 60$ $\text{♩} = 52$

Clv. $\text{♩} = 60$ $\text{♩} = 52$

Cym. $\text{♩} = 60$ $\text{♩} = 52$

Perc. $\text{♩} = 60$ $\text{♩} = 52$

Pno. $\text{♩} = 60$ $\text{♩} = 52$

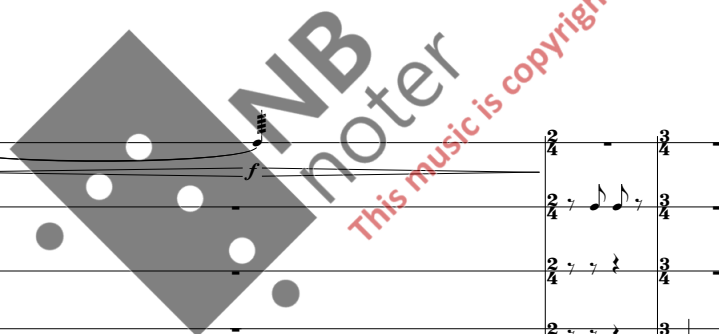
E. Gtr. $\text{♩} = 60$ $\text{♩} = 52$

Vc. $\text{♩} = 60$ $\text{♩} = 52$

harmonics inside piano on D-string double with right hand

f sim. on open D

harmonics on d string, start quite high



372 $\text{♩} = 120$ $\text{♩} = 60$

S. D.

Clv.

Cym.

Perc.

Pno.

E. Gtr.

mf *mf* *ff*

8^{va} 8^{va}

imitate 'explosion' sound from sample, bend strings really deep with whammy bar, shake, metal distortion



390 $\text{♩} = 80$

B. Cl.

S. Bells

Cym.

Perc.

Pno.

E. Gtr.

mp *ff* *mf*

MM $\text{♩} = 72$

rubato, fast runs fast, microtones where idiomatic/possible

sempre legato

15^{ms} percussive



404 33

B. Cl.

S. Bells

Pno. *percussive gliss*

E. Gtr.

Vc.

tapping, like a caricature, imitation of b cl.
Fat tone, no distortion

pizz.

409

B. Cl.

S. Bells

Clv.

Pno.

E. Gtr.

Vc.

414

B. Cl.

S. Bells *Vary filtering on each beat*

Clv.

Pno.

E. Gtr.

Vc.

B. Cl. *pp*

S. D.

S. Bells

Perc.

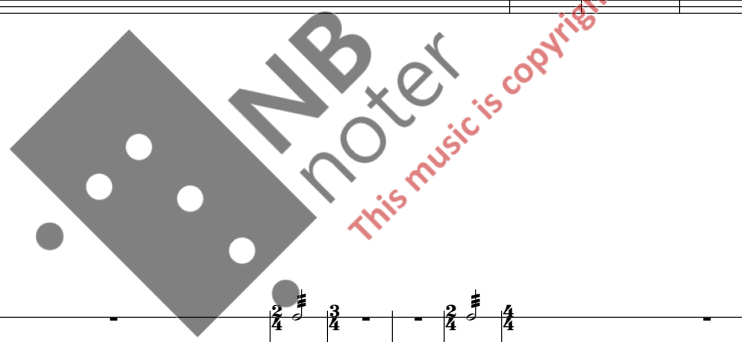
Pno. *mp* percussive gliss *mf* tenuto *f* like breaking glass *mf* explosion *fff* 8^{va}

Cym. (guitarist)

E. Gr. *pp*

Vc. *pp* *mf* *mf* NN

normal cymbal hit, no whammy effect
f vary position of the stick each time, but always an explosive attack, and le



S. D.

Cym.

Perc.

Pno. *ff* *mf* *mf* *ff* *mf* *mf* *f* *mf* *f* *fff* 8^{va}

Cym. (guitarist) *fff* 8^{va}

OO

452

S. D.

Cym.

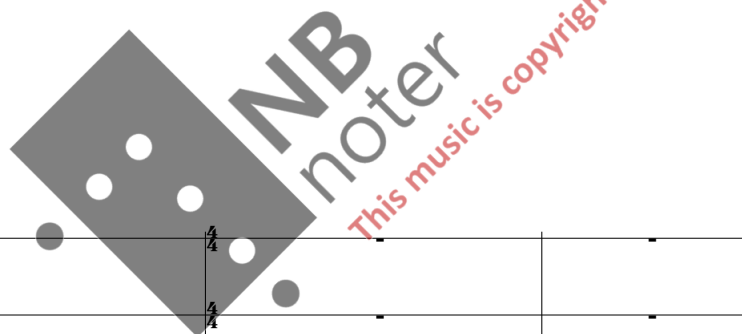
Xyl.

Perc.

Pno.

ff

||



467

S. D.

Cym.

Xyl.

Perc.

Pno.

mf

478

B. Cl.

S. D.

Perc.

Pno.

E. Gtr.

Vc.

8va.....

♩ = 60



488 overblowing, digeridoo-effect, even sweeps up and down

B. Cl.

S. D.

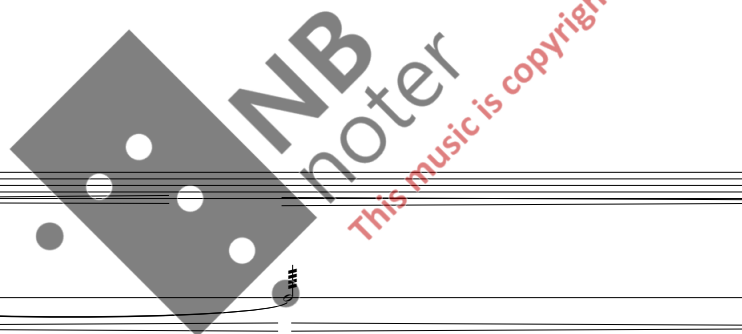
Perc.

Pno.

E. Gtr.

Vc.

8va.....



overblowing, harmonics upwards following approximately the notated rhythm

B. Cl. ⁴⁹¹

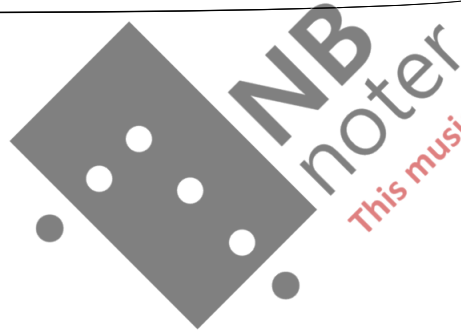
S. D.

Perc.

Pno.

E. Gtr. ^{palm gliss}

Vc. ^{harmonic sweeps on open c, few bow hairs, irregular slow glissandi} etc.



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