



JOE HISAI SHI
presents
MUSIC
FUTURE
VOL.6

久石譲プレゼンツ ミュージック・フューチャー Vol.6

SYNAPSE
by
MAIA THOMAS

SYNAPSE

FOR PIANO OCTET

MAIA THOMAS (B. 1998)

Instrumentation:

1 flute, 1 bass clarinet, 1 bassoon, 1 B♭ trumpet, 1 violin, 1 violoncello, 1 glockenspiel, chimes, 1 cymbal, 3 low toms, 3 woodblocks, 1 piano

Duration: ~7.5'

Composed: Oct 2019

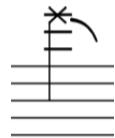
Premiered:

"Joe Hisaishi Presents: Music Future Vol. 6" Concert; Tokyo, Japan; 10/25/19

Flute Extended Techniques

*Jet Whistle (ジェットホイッスル)

Seal the embouchure hole completely with lips and blow a fast, high-pressure air stream through the flute. Only downwards jet whistles are written in this piece (from high to low).



*Slap Tongue (スラップタンギング)

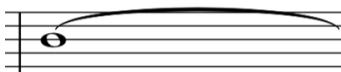
Also known as the tongue pizz. Create a dry percussive sound by placing the tongue in normal position (against the hard palate behind the teeth). Build up a strong pressure behind the tongue and then rapidly snap the tongue down/away from the teeth/lips to produce a 'pop' sound. No air is being blown through the flute.



*Flutter Tongue (フラッタータンギング)

Shape the mouth as you would normally, but then roll your tongue (roll your r's) while blowing a steady stream of air for the indicated note

flz.



*Glissando (グリッサンド)

Attack the first indicated note, followed by a rapid chromatic scale. Play all notes in time, and play the scale for the entire note value. The end note is not indicated, so the ending pitch may vary - this is



* Microtonal playing

Produce increasingly detuned notes by adjusting embouchure and adjusting the coverage of holes on the flute, to achieve a flatter tone



Violin Extended Techniques

*Snap pizzicato (バルトーケピチカート)

Pluck the string on the indicated pitch with force, to cause the string to rebound and strike the fingerboard, creating a



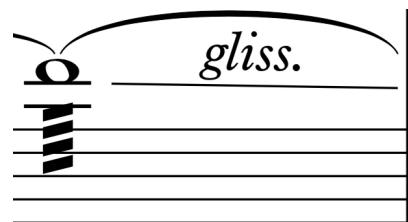
*Col legno battuto (コルレーニョ バチュート)

Strike the string with the stick of the bow, rather than by drawing the hair of the bow across the strings



*Glissando (グリッサンド)

Slide the finger down the finger board to create a continuous sound between the starting and ending



Violoncello Extended Techniques

*Scratch tone (スクラッチトーン)

Play with overpressure to produce a pitchless grating noise



*Snap pizzicato (バルトーケピチカート)

Pluck the string on the indicated pitch with force, to cause the string to rebound and strike the fingerboard, creating a



*Col legno battuto (コルレーニョ バチュート)

Strike the string with the stick of the bow, rather than by drawing the hair of the bow across the strings



* Microtonal playing

Play in a detuned manner - the desired sound is a flatter variation of the tone written



SYNAPSE

Maia Thomas

energico $\text{♩} = 168$

Flute

Bass Clarinet in B \flat

Bassoon

Trumpet in B \flat

Wood Blocks

Violin

Violoncello

Piano

9

Fl.

B. Cl.

Bsn.

Tpt.

W.B.

Vln.

Vc.

Pno.

A

8va

f

f

ff

mp

Wood Blocks

f

arco

arco (scratch tone)

arco ord.

ff

A

f

p

f

p

16

jet whistle

B

Fl.

B. Cl.

Bsn.

Tpt.

W.B.

Vln.

Vc.

Pno.

To Low Toms

Low Toms

pizz.

ff snap pizz.

L.H. + R.H. →

24

Fl.

B. Cl.

Bsn.

Tpt.

Low-t.

Vln.

Vc.

Pno.

f

mf

pizz.

f

(8)

f

37

Fl. flz.
B. Cl.
Bsn.
Tpt.
Low-t.
Vln.
Vc.
Pno.

To Glock. *Glockenspiel* *To WB.*

arco *f* *pizz.*
arco *pizz.*

p *f* *mp*

38

Fl. **C**
B. Cl.
Bsn.
Tpt.
WB.
Vln.
Vc.
Pno. **C**

chromatic gliss
Wood Blocks

mp *mf*

f

42

D

Fl.

B. Cl.

Bsn.

Tpt.

W.B. *Tb Chim.* Chimes

Vln.

Vc.

Pno.

D

vib arco

f

mf

f

detached

D

49

Fl.

B. Cl.

Bsn.

Tpt.

Chim.

Vln.

Vc.

Pno.

800-

56

Fl.

B. Cl.

Bsn.

Tpt.

Chim.

Vln.

Vc.

E

f

let ring

To W.B.

gliss.

Pno.

E

rit.

64

Fl.

B. Cl.

Bsn.

Tpt.

Chim.

Vln.

Vc.

F a tempo
3 + 4

p

mf

Wood Blocks

pizz.

gliss.

pizz.

arco

Pno.

F a tempo

f

mf

mf

mf

rit.

74 2 + 3 3 + 4

G

Fl. B. Cl. Bsn. Tpt. Chim. Vln. Vc.

slap tongue *mf* *p* con sord. *pp* pizz. pizz. *mp*

Pno.

G *p* *p* *pedal ad. lib.*

=

85

Fl. B. Cl. Bsn. Tpt. Chim. Vln. Vc. Pno.

H 4 + 3 2 + 3

f *mf* *mf* *f* *mf* *mf* *f* *f* *mf*

senza sord. soft scrape To Susp. Cym. Suspended Cymbal To Chim. col legno col legno arco

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

H

Pno.

f *mf* *f* *mf* *f* *mf* *f* *mf*

*ped.**

95

I

Fl.

B. Cl.

Bsn.

Tpt.

Cym. *Chimes*

Vln.

Vc.

Pno. *espressivo*

f

To Glock.

mf

pedal ad. lib.

=

102

Fl.

B. Cl.

Bsn.

Tpt.

Chim. *Glockenspiel*

Vln.

Vc.

Pno. L.H. R.H.

108

Fl.

B. Cl.

Bsn.

Tpt.

Glock. *[Glockenspiel]* *pp*

Vln.

Vc.

Pno.

J 3 + 4

p

f

f

con sord.

p

mf

To Low T.

Low Toms

f

arco

f

arco

J

115

Fl.

B. Cl.

Bsn.

Tpt.

Tom-t.

Vln.

Vc.

Pno.

3 + 4 ->

mp

f

mf

mp

f

mp

mf

p

mp

To W.B.

Wood Blocks

f

mp

f

mp

f

f

f

f

f

f

123 **K**

Fl. *mp*
B. Cl. *mp*
Bsn.
Tpt. *mp* *f* *p* *mf* *senza sord.*
W.B. *To Low Tom.* *f* *Low Toms* *To W.B.* *Wood Blocks*
Vln. *mp* *pizz.* *arco* *pizz.* *f* *arco*
Vc. *mp*
Pno. **K** *f* *f*

==

131 **L** 3 + 4 ->

Fl. *mp*
B. Cl. *mp*
Bsn. *mp*
Tpt. *mp*
W.B.
Vln. *pizz.* *mp*
Vc. *pizz.* *mf*
Pno. **L**

139

Fl. *mf*

B. Cl. *mf*

Bsn. *mf*

Tpt.

To Low Tom.

W.B. *mf*

Low Toms *mf*

Vln. *mf*

Vc. *mf*

arco *mf*

Pno. *mf*

f



M

148

Fl.

B. Cl.

Bsn.

Tpt.

Tom-t. *f*

Vln. *col legno* *f*

Vc. *col legno* *f*

M

Pno. *f*

L.H. *3* R.H. *3*

R.H. L.H. *3* R.H. *3*

f

N

155

Fl. f
B. Cl. f
Bsn. f
Tpt. f
Tom-t. *To Glock.* *Glockenspiel* *To W.B.* *Wood Blocks* *To Low Tom.* *Low Toms*
Vln. *arco ord.* *arco* pizz. *pizz.* *mp* arco
Vc. f *mp* f

Pno. **N**

O ritenuto $\text{♩} = 144$

162 3 + 4 3 + 4

Fl.
B. Cl.
Bsn.

Tpt. *mf* *To Susp. Cymb.* *Suspended Cymbal palm strike* *To Glock.*

Tom-t. *arco* *f* *mp*

Vln.
Vc.

Pno. **O** ritenuto $\text{♩} = 144$

p *pedal ad. lib.*

174

Fl.

B. Cl.

Bsn.

Tpt.

Cym. Glockenspiel

Vln. pizz.
pizz.

Vc. pizz.
p

Pno. 8va
arco
espress

8va
—
8va

8va
—
8va

=

184

Fl.

B. Cl.

Bsn.

Tpt.

Glock.

Vln. espress
p

Vc.

Pno. con sord.
pp

(8)
—
(8)

8va
—
8va

15ma
—
15ma

193

Fl.

B. Cl.

Bsn.

Tpt.

Glock.

Vln.

Vc.

Pno.

(d5)

==

202 2 + 2 + 2

Fl.

B. Cl.

Bsn.

Tpt.

Glock.

Vln.

Vc.

Pno.

p

p

pizz.

L.H. R.H. sim. ----->

208

accel. *poco a poco*

Fl.

B. Cl.

Bsn.

Tpt.

Glock.

Vln.

Vc.

Pno.

p

p

p

accel.

p

=

214

(accel)

Fl.

B. Cl.

Bsn.

Tpt.

Glock.

Vln.

Vc.

Pno.

P

p

p

P

mf

mf

220 *accel*

Fl. *p*

B. Cl. *p*

Bsn. *p*

Tpt. *senza sord.* *p*

Glock.

Vln.

Vc.

Pno. *8va*

≡

(*accel*)

226

Fl. *mp*

B. Cl. *mf*

Bsn. *mf*

Tpt. *pp*

Glock.

Vln.

Vc.

Pno. *f* *8va*

233

Q a tempo $\text{♩}=168$

Fl.

B. Cl.

Bsn.

Tpt.

Glock.

Vln.

Vc.

Pno.

To Chim.

arco

Q

(8) a tempo $\text{♩}=168$

8^{va}

240

R

Fl.

B. Cl.

Bsn.

Tpt.

Chim.

Chimes

To Susp. Cym.

Suspended Cymbal

Glockenspiel

vln.

Vc.

arco

f

pp

Pno.

L.H. + R.H.

pedal ad lib.

248

Fl. *pp*

B. Cl.

Bsn.

Tpt. *pp*

Glock.

Vln. *pp*

Vc.

Pno.

**S**

Fl. *p*

B. Cl. *p*

Bsn.

Tpt.

Glock.

Vln. *pizz.*
p

Vc. *pizz.*
p

Pno. **S**
p
pedal ad. lib.

267

Fl. mp
B. Cl. mp
Bsn. mp
Tpt. p pp
Glock.
vln. mp
Vc. mp
Pno. (8) mp

276 T rit. until fin.

Fl. p
B. Cl. mp
Bsn. p mp
con sord.
Tpt. pp mp
Glock.
Vln.
Vc.
Pno. (8) 8va rit. cantabile

284

Fl.

B. Cl.

Bsn.

Tpt.

Glock.

Vln.

Vc.

Pno.

=

291

Fl.

B. Cl.

Bsn.

Tpt.

Glock.

Vln.

Vc.

Pno.