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Synecdoche

(Variations on a Beloved Hymn)

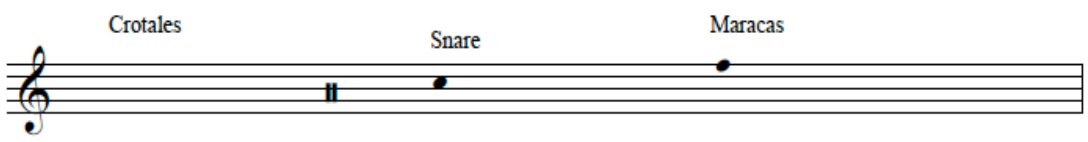
for Orchestra

John Dorhauer

2011
(updated 2013)

Instrumentation

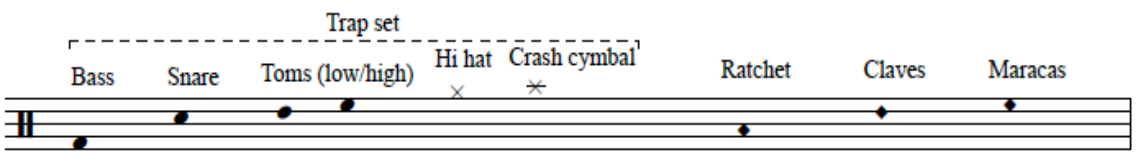
- 2 Flutes
- Oboe
- English Horn
- B-flat Clarinet
- Bass Clarinet
- Bassoon
- Contrabassoon
- 4 French Horns
- 2 C Trumpets
- 2 Tenor Trombones
- Tuba
- Percussion 1



- Percussion 2



- Percussion 3



- Electric Bass*
- Strings

* - *Electric Bass part should be covered by a member of the Double Bass section, ideally on an electric, but the acoustic double bass can work as a substitute.*

The score is transposed.

The duration is approximately 15 minutes.

Notes:

- Blank staff = continue to sustain previous pitch(es) / 1-line staff = rest
- During extended sustained passages, performers should breathe or rest as they find necessary
- The following sections (as defined on the following page) are not included in the piece's measure numberings: *Sections 1, 2 and 5*

This version of ***Synecdoche*** has 5 distinct sections** that are set off in character from one to the next, and different rehearsal and performance practices are required for each one:

- **Section 1 (beg-#8):** *Freely* – each beat represents one second of time, but time is meant very loosely and should not be followed too strictly. Rehearsal numbers are given as guideposts, and getting these moments to line up is what is most important. The overall effect is intended to be a subconscious wash of sounds that floats through space and time, and as long as the orchestra remains together in the global sense, deviations are acceptable, if not encouraged. The broken melodic passages in the woodwinds should be the most prominent voices, and other instruments combine to form a constantly evolving background. The brass band passage at #6 should function as a unit, yet it is entirely independent from the rest of the orchestra.

- **Section 2 (#9):** *Quotations* – all instruments provided with a quotation sheet will begin by playing through their given musical quote (these should still be staggered and not played all at once, though). Upon completion, they will freely leave their quote sheet on their stand and move throughout the orchestra engaging in a musical chairs-esque game of occupying a vacated seat and playing that stand's quote. Movement should be efficient but not rushed, and the composite sound at any given moment should be layered without being overly dense (ideally, anywhere from 25-75% of players should be playing at any given moment). Individual dynamics should not exceed ***mf*** (***mp*** for brass) as to create a rich yet flowing texture. Treble and bass clef versions are provided on all sheets, and transposing instruments should read what they see without transposing. Octaves can be changed if it is more comfortable in that instrument's tessitura. The group of ambulatory performers includes all winds/strings except for **bassoons, tuba, cellos and double basses** – these musicians will play a unison passage that will begin underneath the quotation tapestry and extend up to Section 3. Percussionists should move freely throughout their section and play whatever percussion instruments they can to provide a constant foundation of sound for the free quotations, but this should always be below the level of the orchestra.

- **Section 3 (#10-20):** *Driving* – this section is propelled by two steady and distinct grooves ("Machine Gun," "Achilles' Last Stand") from the trap set (Perc. 3) and electric bass, and the tempo also stays constant up until the concluding accelerando.

- **Section 4 (#21-25):** *Lethargically* – the tempo slows substantially, yet it remains constant throughout this section. The grand pause just before #25 should be a sudden interruption of silence (~3-4 seconds), which will be concluded by one of the three percussionists boldly proclaiming, "Keep going!" just before the next downbeat. The fermata just before #26 should be held long enough to allow for a natural decay from the winds.

- **Section 5 (#26-27):** *Freely* – similar in character and execution to Section 1, except clashing high frequencies dominate the texture here. Much like the fermata at the end of the previous section, this should be held to allow for the winds to decay naturally. While the wind trills stop at the start of this hold, Violin II/Viola should continue their ongoing patterns. The final hold is silence, and it should be sustained long enough to let the remnants of the sound to settle.

** - *The original version had 10 sections, and these 5 have been selected from those original 10 and reordered by the composer.*

Transposed Score

Synecdoche

(Variations on a Beloved Hymn)

John Dorhauer
2011

Freely

Each "beat" represents one second of time, but time is meant very loosely and should not be followed too strictly

Flute 1
Flute 2
Oboe
English Horn
Clarinet in B♭
Bass Clarinet
Bassoon
Contrabassoon
Horn in F 1, 2
Horn in F 3, 4
Trumpet in C 1
Trumpet in C 2
Trombone 1
Trombone 2
Tuba
Percussion 1
Percussion 2
Percussion 3
Bass

Airy tone, but with rich vibrato

1 **E. Hn. mel.**

2 **E. Hn. mel.**

Solo

Harmon mute in

Mute out

Crotales L.V.
arco

Wind chimes

Maracas
swirl lightly

Vibraslap

Triangle
light beater

Maracas
swirl lightly

Wind chimes

Freely

Each "beat" represents one second of time, but time is meant very loosely and should not be followed too strictly

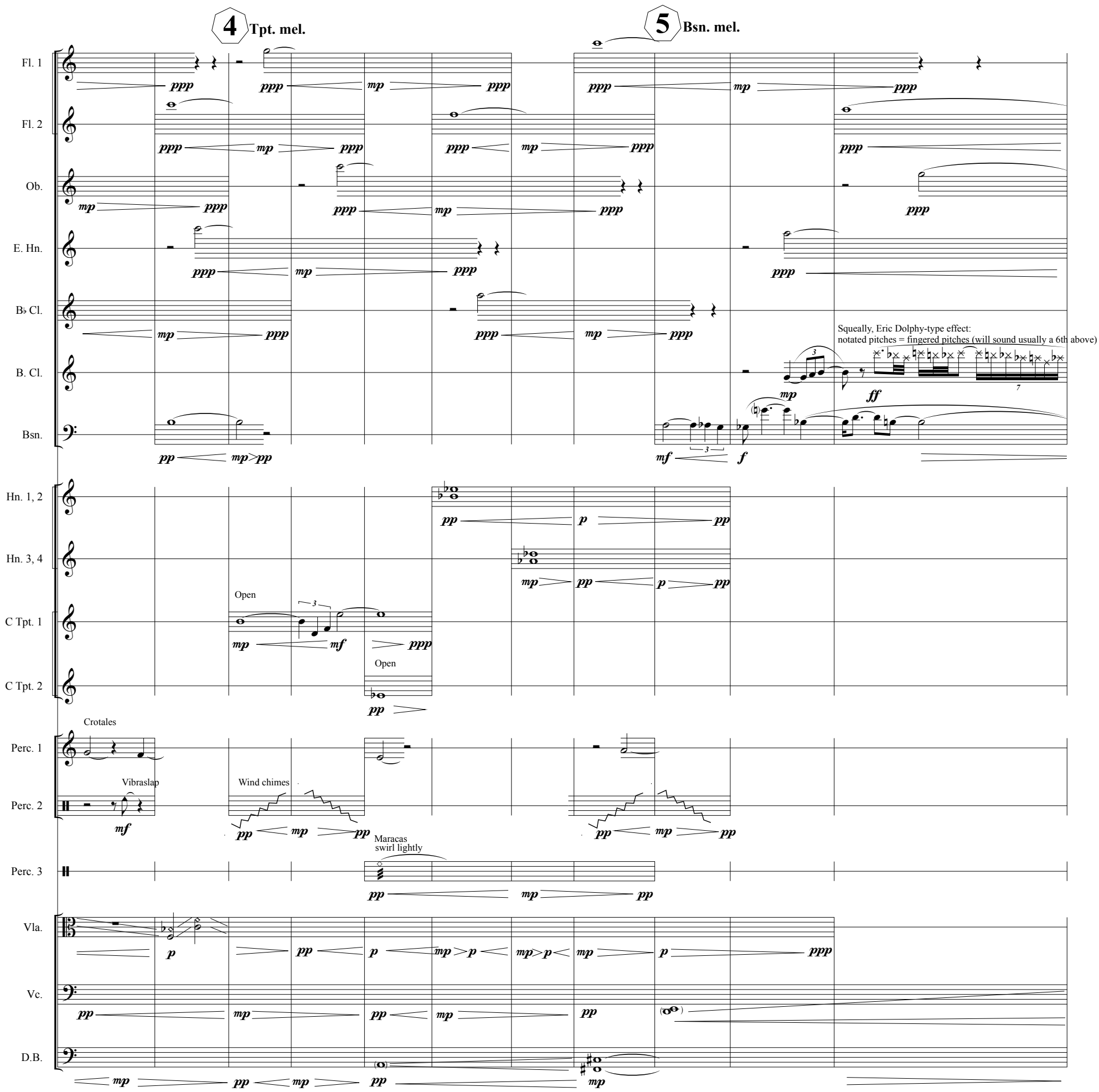
Violin I
Violin II
Viola
Cello
Double Bass

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Synecdoche

3 **E. Hn. mel.**

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
Bsn.
C Tpt. 2
Straight Mute in
Mute out
Tbn. 1
Tbn. 2
Crotales
Perc. 1
Triangle
Vibraslap
Vibraslap
Wind chimes
Perc. 2
Claves
Maracas
swirl lightly
Claves
Perc. 3
Vln. I
Vla.
Vc.
D.B.


4 Tpt. mel.
5 Bsn. mel.
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
Squeally, Eric Dolphy-type effect:
notated pitches = fingered pitches (will sound usually a 6th above)
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Open
Open
Crotales
Perc. 1
Vibraslap
Perc. 2
Wind chimes
Maracas
swirl lightly
Perc. 3
Vla.
Vc.
D.B.

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
Tuba
Vc.
D.B.

6 **Brass band**

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.

New Orleans Street Beat (♩= 66); swung 16th's
[Brass/drum set independent from orchestra]

C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba

New Orleans Street Beat (♩= 66); swung 16th's
[Brass/drum set independent from orchestra]
Improvise beat to accompany brass

Perc. 3
Vla.
Vc.
D.B.

B. Cl.
Bsn.
mf f
C Tpt. 1
C Tpt. 2
pp
Tbn. 1
pp
Tbn. 2
pp
Perc. 1
Crotales
mp
Perc. 3
pp
Vla.
mp

7 Oboe mel.

8 E. Hn. mel.

Fl. 1
mf pp
Fl. 2
p mp pp
Ob.
mp f p
E. Hn.
mp mf pp
B. Cl.
p
Bsn.
mf p
Perc. 1
Crotales
Vln. I
Half sustain pitches (double stop);
Half trill between quarter tone above/below
p mp pp
Vln. II
Half sustain pitches (double stop);
Half trill between quarter tone above/below
p mp pp
Vla.
pp
D.B.
Div.
mp

Quotations - 2 minutes:

All performers with quotation sheets engage in a game of musical chairs in which they move freely throughout the orchestra, sitting in any available chair and performing the quote found on that stand

9

~ 45" ~ 45" **Rubato**

Bsn.

C. Bn.

Tuba

-Freely wander the percussion section, producing sounds by any means necessary.
-There should always be some sound source between the 3 players, mixing short attacks and sustained sounds as best as possible.
-No sounds should overbalance the quotations.

Perc. 1

-Freely wander the percussion section, producing sounds by any means necessary.
-There should always be some sound source between the 3 players, mixing short attacks and sustained sounds as best as possible.
-No sounds should overbalance the quotations.

Perc. 2

-Freely wander the percussion section, producing sounds by any means necessary.
-There should always be some sound source between the 3 players, mixing short attacks and sustained sounds as best as possible.
-No sounds should overbalance the quotations.

Perc. 3

Vc.

D.B.

10

Driving (♩= 126)

Steady time feel

Bsn.

C. Bn.

Tuba

Bongos
Snare sticks

Perc. 2

Perc. 3

Bass

Driving (♩= 126)

Sul pont.
Mute strings so that no exact pitch is heard (scratching effect)

Vla.

Sul pont.
Mute strings so that no exact pitch is heard (scratching effect)

Vc.

Sul pont.

D.B.

11 **Time in drums**

9

Fl. 1
Fl. 2
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Bass
Vln. II
Vla.
Vc.

mf *pp* *sfz* *f* *mp*

(Sudden swells of sound relative to where sfz appears in measure)

Maracas

Bongos

loco pizz.

loco

12 **Wind pads**
(2 beats before)

19

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Bass
Vln. II
Vla.
Vc.
D.B.

Improvise subtle attacks on the given pitch

Maracas
Bongos
Snare
Snare sticks
pizz.
arco

13 **Horns**

29

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Bass
Vln. I
Vln. II
Vla.
Vc.

Snare
Bongos

29

14 **Repeated 16th's**

37

Fl. 1
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Snare
Perc. 1
Bongos
Perc. 2
Perc. 3
Bass
Vln. I
Vln. II
Vla.
Vc.
D.B.

f *fp* *ff* *mf*

3

Sim.

arco

Sul pont.

15 **2x groove**

45

B. Cl.

Bsn.

C. Bn.

f

Hn. 1, 2

f

Hn. 3, 4

f

C Tpt. 1

f

C Tpt. 2

f

Tbn. 2

f

Tuba

f

Maracas

Perc. 1

f

Bongos

Perc. 2

Perc. 3

Bass

45

Vln. II

mf

loco

Vla.

mf

loco

Vc.

mf

D.B.


16 Cl. hemiola
53
B♭ Cl.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Maracas
Perc. 1
Bongos
Perc. 2
Perc. 3
Bass
pizz.
Vln. I
Vln. II
Vla.
Vc.

17 **2x groove**

61

Fl. 1

Fl. 2

Ob.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

C Tpt. 1

C Tpt. 2

Solo

Tbn. 1

Tbn. 2

Snare

Perc. 1

Bongos

Perc. 2

Perc. 3

Bass

61

arco

Vln. I

Vln. II

Vla.

Vc.

18 **Oboe/Tpt. hemiola**

69

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Snare

Perc. 1

Bongos

Perc. 2

Perc. 3

Fill freely in and out of time feel

Bass

69

Div.

Vln. I

Vln. II

Vla.

Vc.

D.B.

loco

Indeterminate high pitch

19 **Foot stomps**

77

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Bass
Vln. I
Vln. II
Vla.
Vc.
D.B.

Foot stomps
Snare
Bongos
(Sudden swells of sound relative to where sfz appears in measure)
Catch w/ violins
Cont. fills, beginning to taper off
Unis.


86
Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
Bsn.
C. Bn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Snare
Perc. 1
Bongos
Perc. 2
86
Vln. I
Vln. II
Vla.
Vc.
D.B.

20 **Repeated 16th's**

94

Accel. poco a poco

Fl. 1 — Foot stomps — *mf*
Fl. 2 — Foot stomps — *mf*
Ob. — Foot stomps — *mf*
E. Hn. — Foot stomps — *mf*
B♭ Cl. — Foot stomps — *mf*
B. Cl. — *mp*
Bsn. — *mp*
C. Bn. — *mp*
Hn. 1, 2 — Foot stomps — *mf*
Hn. 3, 4 — Foot stomps — *mf*
C Tpt. 1 — Foot stomps — *mf*
C Tpt. 2 — Foot stomps — *mf*
Tbn. 1 — *pp* *ff* — *mf*
Tbn. 2 — *pp* *ff* — *mf*
Tuba — *pp* *ff* — *mp*
Perc. 1 — Snare — *mf*
Perc. 2 — Bongos — *mf*
Perc. 3 — *mf*

94

Accel. poco a poco

Vln. I — Foot stomps — *mf*
Vln. II — Foot stomps — *mf*
Vla. — Sim. — *f*
Vc. — Sim. — *f*
D.B. — Sul pont. — *f*

102 (Accel.) (♩=180) **21** **Lethargically (♩=50)**

Fl. 1 *ff*
Fl. 2 *ff*
Ob. *ff*
E. Hn. *ff*
B♭ Cl. *ff*
B. Cl. *mf* *f*
Bsn. *mf* *f*
C. Bn. *mf* *f*
Hn. 1, 2 *ff*
Hn. 3, 4 *ff* to Straight Mute
C Tpt. 1 *ff*
C Tpt. 2 *ff*
Tbn. 1 *f*
Tbn. 2 *f*
Tuba *mf* *f*
Perc. 1 Snare *ff*
Perc. 2 Bongos *ff*
Perc. 3 *ff*

102 (Accel.) (♩=180) **Lethargically (♩=50)**

Vln. I *ff* *pp*
Vln. II *ff* loco *p* Gradually slow tremolo
Vla. *ff* loco *p*
Vc. *ff* loco (o) *p*
D.B. *ff* *pp*

22 **Fl. mel.**

111

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
Hn. 1, 2
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

Straight Mute in
Mute out
Toms
Snare sticks
Snare
Gradually slow tremolo
pizz.

23 Horns

24 Tbn. mel.

121

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1 — Snare
Perc. 2 — Toms
Perc. 3 — Claves
Vln. I
Vla. — arco
Vc.
D.B.

G.P. - 4-5"
(Concluded by percussionist shouting, "Keep going!")

25

132

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Straight Mute in
Mute out
Tbn. 1
Tbn. 2
Tuba
Most outgoing percussionist shout "Keep going!" just before next measure
Perc. 1
Snare
Perc. 2
Toms
Most outgoing percussionist shout "Keep going!" just before next measure
Perc. 3
Claves
Most outgoing percussionist shout "Keep going!" just before next measure
Crash Cymbal
Med. yarn mallets
L.V.
132
Vln. I
Vln. II
Vla.
Vc.
D.B.

Freely
26 **Like beginning**
String harmonics

27 **Horns, Oboe/Cl.**

139

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Vln. I
Vln. II
Vla.
Vc.
D.B.

Chromatic rips

Chromatic rips

(Sudden swells of sound relative to where sfz appears in measure)

(Sudden swells of sound relative to where sfz appears in measure)

(Sudden swells of sound relative to where sfz appears in measure)

Straight Mute in

(Sudden swells of sound relative to where sfz appears in measure)

Straight Mute in

Snare

Crotales w/ brass mallets

Toms

Vibraslap

Crash Cymbal

Ratchet

Freely
Like beginning

Move freely between the given pitches (not as a section)

Move freely between the given pitches (not as a section)

Fl. 1
Fl. 2
Ob.
E. Hn.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1
Tbn. 2
Tuba
Perc. 1
Perc. 2
Perc. 3
Bass
Vln. I
Vln. II
Vla.
Vc.
D.B.

Chromatic rips
Crotales
L.V.
Ratchet