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Synecdoche

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Synecdoche

(Variations on a Beloved Hymn)

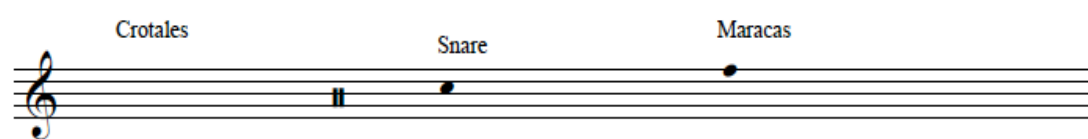
for Orchestra

John Dorhauer

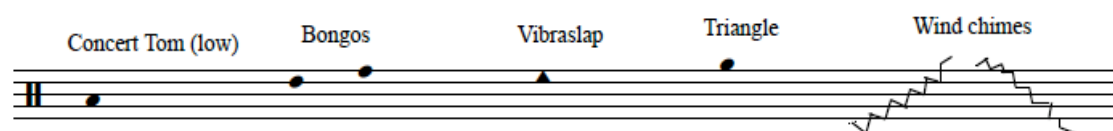
**2011
(updated 2013)**

Instrumentation

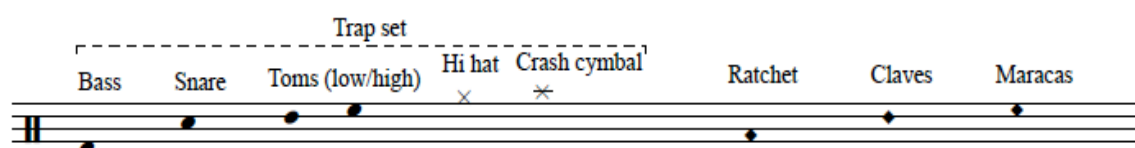
- 2 Flutes
- Oboe
- English Horn
- B-flat Clarinet
- Bass Clarinet
- Bassoon
- Contrabassoon
- 4 French Horns
- 2 C Trumpets
- 2 Tenor Trombones
- Tuba
- Percussion 1



- 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.

Synecdoche

(Variations on a Beloved Hymn)

Freely

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

Airy tone, but with rich vibrato

1 E. Hn. mel.

2 E. Hn. mel.

The score is arranged in a standard orchestral layout with staves for Flute 1 & 2, Oboe, English Horn, Clarinet in B \flat , 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, 2, 3, Bass, Violin I, Violin II, Viola, Cello, and Double Bass. The time signature is 4/4. The score includes various musical notations such as dynamics (pp, mp, mf, f, p), articulation (accents, slurs), and performance instructions like 'Airy tone, but with rich vibrato', 'Harmon mute in', 'Mute out', 'Solo', and 'Crotales, arco L.V.'. Percussion parts are detailed with specific instruments like Wind chimes, Maracas, Vibraslap, and Triangle light beater. The string parts are mostly blank, with some notes in the Cello and Double Bass staves.

Freely

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

4 Tpt. mel. 5 Bsn. mel.

Fl. 1 *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Fl. 2 *ppp* *mp* *ppp* *ppp* *mp* *ppp* *ppp*

Ob. *mp* *ppp* *ppp* *mp* *ppp* *ppp*

E. Hn. *ppp* *mp* *ppp* *ppp*

B♭ Cl. *mp* *ppp* *ppp* *mp* *ppp*

B. Cl. *mp* *ff*

Bsn. *pp* *mp* *pp* *mf* *f*

Hn. 1, 2 *pp* *p* *pp*

Hn. 3, 4 *mp* *pp* *p* *pp*

C Tpt. 1 *mp* *mf* *ppp*

C Tpt. 2 *pp*

Perc. 1 Crotales

Perc. 2 Vibraslap *mf* Wind chimes *pp* *mp* *pp* Maracas swirl lightly *pp* *mp* *pp*

Perc. 3 *pp* *mp* *pp*

Vla. *p* *pp* *p* *mp* *p* *mp* *p* *ppp*

Vc. *pp* *mp* *pp* *mp* *pp*

D.B. *mp* *pp* *mp* *pp* *mp*

Squeally, Eric Dolphy-type effect:
notated pitches = fingered pitches (will sound usually a 6th above)

Synecdoche

Fl. 1 *ppp* *mp* *ppp*

Fl. 2 *mp* *ppp* *ppp* *mp* *ppp*

Ob. *mp* *ppp* *ppp*

E. Hn. *mp* *ppp* *ppp* *mp*

B♭ Cl. *ppp* *mp* *ppp*

B. Cl. *mf* *p* *mf* *f*

Bsn. *p* *f* *mf* *f*

Tuba *f*

Vc. *mp* *mf* #8

D.B. *p* *mf*

6 Brass band

Fl. 1 *ppp* *mp* *ppp*

Fl. 2 *ppp* *mp* *ppp* *mp* *ppp*

Ob. *mp* *ppp* *mp* *ppp*

E. Hn. *ppp* *ppp*

B♭ Cl. *ppp* *mp* *ppp*

B. Cl. *mf* *f*

Bsn. *mf* *f* *mf* *f* *mp*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f* *p*

Perc. 3 *mf*

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

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

Improvise beat to accompany brass

B. Cl. *mf* *f*

Bsn. *mf* *f*

C Tpt. 1

C Tpt. 2 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Perc. 1

Perc. 3 *pp*

Vla. *mp*

Crotales *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

Vln. I *p* *mp* *pp*

Vln. II *p* *mp* *pp*

Vla. *pp*

D.B. *mp*

Crotales

Div. *mp*

Half sustain pitches (double stop);
Half trill between quarter tone above/below

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 ~ 45" ~ 45" **Rubato**

9

Bsn. *mp*

C. Bn. *mp*

Tuba *mp*

Perc. 1

Perc. 2

Perc. 3

Vc. *pp*

D.B. *p* *pp* *mp* *pp*

-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.

-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.

-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.

10 Driving (♩=126)

l Steady time feel

Bsn. *pp*

C. Bn. *pp*

Tuba *pp*

Perc. 2 Bongos Snare sticks *mf*

Perc. 3 *mf*

Bass

Driving (♩=126)
f
Sul pont.
Mute strings so that no exact pitch is heard (scratching effect)

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

Vc. *f* Sul pont.

D.B. *f*

11 Time in drums

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Fl. 1 & 2:** Flute parts, both starting with a *mf* dynamic in the final measure.
- B. Cl. & C. Bn.:** Bass Clarinet and Contrabassoon parts. Both feature a *pp* dynamic in the final measure, with a note marked *sfz*. A performance instruction "(Sudden swells of sound relative to where sfz appears in measure)" is placed above the *pp* dynamic.
- B. Cl. & Bsn.:** Bass Clarinet and Bassoon parts. Both feature a *mf* dynamic in the first measure and a *pp* dynamic in the final measure, with a note marked *sfz*. A performance instruction "(Sudden swells of sound relative to where sfz appears in measure)" is placed above the *pp* dynamic.
- C. Bn.:** Contrabassoon part, featuring a *pp* dynamic in the final measure, with a note marked *sfz*. A performance instruction "(Sudden swells of sound relative to where sfz appears in measure)" is placed above the *pp* dynamic.
- Hn. 1, 2 & 3, 4:** Horn parts. Horns 1 & 2 and 3 & 4 both feature a *f* dynamic in the first measure and a *pp* dynamic in the final measure, with notes marked *sfz*. A performance instruction "(Sudden swells of sound relative to where sfz appears in measure)" is placed above the *pp* dynamic.
- C. Tpt. 1 & 2:** Trumpet parts. Both feature a *f* dynamic in the first measure and a *pp* dynamic in the final measure, with notes marked *sfz*. A performance instruction "(Sudden swells of sound relative to where sfz appears in measure)" is placed above the *pp* dynamic.
- Tbn. 1 & 2:** Trombone parts. Both feature a *f* dynamic in the first measure and a *pp* dynamic in the final measure, with notes marked *sfz*. A performance instruction "(Sudden swells of sound relative to where sfz appears in measure)" is placed above the *pp* dynamic.
- Tuba:** Tuba part, featuring a *f* dynamic in the first measure and a *pp* dynamic in the final measure, with a note marked *sfz*. A performance instruction "(Sudden swells of sound relative to where sfz appears in measure)" is placed above the *pp* dynamic.
- Perc. 1 & 2:** Percussion parts. Part 1 includes Maracas and Part 2 includes Bongos. Both feature a *f* dynamic in the first measure and a *mp* dynamic in the final measure.
- Perc. 3:** Percussion part, featuring a steady rhythmic pattern of eighth notes.
- Bass:** Bass line, featuring a steady rhythmic pattern of eighth notes.
- Vln. II & Vla.:** Violin II and Viola parts. Both feature a *pp* dynamic in the final measure, with the Viola part marked *loco*.
- Vc.:** Cello part, featuring a *f* dynamic in the first measure and a *pp* dynamic in the final measure, with the initial notes marked *loco pizz.*

13 Horns

29

Fl. 1 *f fp* *mf* *fp* *sfz* *f*

Fl. 2 *fp* *sfz* *f*

Ob. *mf* *fp* *mf* *p* *f*

E. Hn. *fp* *mf*

B♭ Cl. *fp* *mf* *fp* *mf* *p* *f*

B. Cl. *p* *mf* *p* *mf* *p* *f*

Bsn. *f*

C. Bsn. *f*

Hn. 1, 2 *f* *fp* *f*

Hn. 3, 4 *f* *fp* *f*

C Tpt. 1 *mf*

C Tpt. 2 *p* *mf* *p* *mf* *p* *f*

Tbn. 1 *mf*

Tbn. 2 *p* *mf* *p* *mf* *p* *f*

Tuba *f*

Perc. 1 Snare *p* *mf* *p* *mf* *p* *f* *mp*

Perc. 2 Bongos *mf*

Perc. 3

Bass

Vln. I *f*

Vln. II *f fp* *mf* *f*

Vla. *fp* *mf* *p* *f*

Vc. *mf*

16 Cl. hemiola

53

B♭ Cl. *f*

Hn. 1, 2 *mf*

Hn. 3, 4 *mf*

C Tpt. 1

C Tpt. 2

Perc. 1 Maracas

Perc. 2 Bongos

Perc. 3

Bass

53

Vln. I *f* pizz.

Vln. II

Vla.

Vc.

18 Oboe/Tpt. hemiola

69

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *f* *mf* *p*

E. Hn. *mf* *p*

B♭ Cl. *mf*

B. Cl. *f* *mf* *mp*

Bsn. *f* *mf* *mp*

Hn. 1, 2 *mf* a2

Hn. 3, 4 *mf*

C Tpt. 1 *p* *f* *mf*

C Tpt. 2 *p* *mf*

Tbn. 1 *mf* *p* *mf*

Tbn. 2 *mf* *p*

Tuba *f* *mf*

Perc. 1 Snare *p* *f*

Perc. 2 Bongos

Perc. 3 Fill freely in and out of time feel.

Bass

Vln. I *mf* Div. 4

Vln. II *mf* Div. 4

Vla. *mf* Div. 4

Vc. *mf* Div. 4

D.B. *mp* Indeterminate high pitch loco *mf* Div. 4

86

Fl. 1 *pp*

Fl. 2 *pp*

Ob. *pp* *mf*

E. Hn. *pp*

B♭ Cl. *mp* *pp* *f*

Bsn. *p* *mf* *pp*

C. Bn. *pp*

Hn. 1, 2 *pp*

Hn. 3, 4 *pp* *p* *mp* *pp*

C Tpt. 1 *mf*

C Tpt. 2 *mf* *f*

Tbn. 1 *pp* *f*

Tbn. 2 *p* *mf* *pp*

Tuba *mp*

Perc. 1 Snare *pp* *sfz* *mf* *mp* *mp*

Perc. 2 Bongos *mp* *mf* *pp*

Vln. I *mf* *pp*

Vln. II *mp* *mf* *pp*

Vla. *mf* *pp*

Vc. *mp* *mf* *pp* *mp* *pp*

D.B. *mf* *pp* *mf*

20 Repeated 16th's

Accel. poco a poco

94 Foot stomps

Fl. 1 *mf* Foot stomps

Fl. 2 *mf* Foot stomps

Ob. *mf* Foot stomps

E. Hn. *mf* Foot stomps

B♭ Cl. *mf* Foot stomps

B. Cl. *mp*

Bsn. *mp*

C. Bn. *mp*

Hn. 1, 2 *mf* Foot stomps

Hn. 3, 4 *mf* Foot stomps

C Tpt. 1 *mf* Foot stomps

C Tpt. 2 *mf* Foot stomps

Tbn. 1 *pp* — *ff* *mf*

Tbn. 2 *pp* — *ff* *mf*

Tuba *pp* — *ff* *mp*

Perc. 1 *mf* Snare Bongos

Perc. 2 *mf*

Perc. 3 *mf*

Vln. I *mf* Foot stomps

Vln. II *mf* Foot stomps

Vla. *f* Sim.

Vc. *f* Sim.

D.B. *f* Sul pont.

Accel. poco a poco

21 Lethargically (♩=50)

102 (Accel.) ----- (♩=180)

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* *p* Gradually slow tremolo

Vla. *ff* *p*

Vc. *ff* *p*

D.B. *ff* *pp*

22 Fl. mel.

Fl. 1 *mp*

Fl. 2 *mp*

Ob.

E. Hn. *mp* *pp* *p*

B♭ Cl. *mp* *pp* *p*

B. Cl. *mp* *pp* *p*

Bsn. *mp* *pp* *mp* *pp*

Hn. 1, 2 *p*

C Tpt. 1 *mp* Straight Mute in 3 Mute out

C Tpt. 2 *p*

Tbn. 1 *pp* *p*

Tbn. 2 *pp* *p*

Tuba

Perc. 1 Snare *p*

Perc. 2 Toms Snare sticks *pp*

Vln. I *mp* *> pp* *mp*

Vln. II *pp* *p* *pp*

Vla. *pp* Gradually slow tremolo *p* *mp* *pp*

Vc. *pp* Gradually slow tremolo *p* *pp* pizz.

D.B. *p*

23 Horns

24 Tbn. mel.

121

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

E. Hn. *f*

B♭ Cl. *f*

B. Cl. *f*

Bsn. *p*

C. Bn. *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Vln. I *f*

Vla. *f*

Vc. *p*

D.B. *f*

Snare

Toms

Claves

arco

mf

pp

p

f

mp

ppp

f

p

ppp

f

p

ppp

mf

pp

f

Claves

p

f

p

f

p

3

This page of the musical score for "Synecdoche" includes the following parts and markings:

- Flutes (Fl. 1, 2):** Part 1 starts with a *p* dynamic, then *ff*, and ends with *ppp*. Part 2 follows a similar dynamic contour.
- Oboe (Ob.):** Part 1 starts with a *p* dynamic, then *ff*, and ends with *ppp*.
- E. Horn (E. Hn.):** Part 1 starts with a *p* dynamic, then *ff*, and ends with *ppp*.
- B♭ Clarinet (B♭ Cl.):** Part 1 starts with a *p* dynamic, then *ff*, and ends with *ppp*.
- B♭ Clarinet (B. Cl.):** Part 1 starts with a *p* dynamic, then *ff*, and ends with *ppp*.
- Bassoon (Bsn.):** Part 1 starts with a *p* dynamic, then *ff*, and ends with *ppp*.
- Contrabassoon (C. Bn.):** Part 1 starts with a *p* dynamic, then *ff*, and ends with *ppp*.
- Horn 1 & 2 (Hn. 1, 2):** Part 1 starts with a *mp* dynamic, then *f*, *mf*, and ends with *ff*. Includes the instruction "Chromatic rips".
- Horn 3 & 4 (Hn. 3, 4):** Part 1 starts with a *mp* dynamic, then *f*, *mf*, and ends with *ff*. Includes the instruction "Chromatic rips".
- Trumpet 1 (C Tpt. 1):** Part 1 starts with a *p* dynamic, then *mf*, and ends with *ff*. Includes the instruction "Chromatic rips".
- Trumpet 2 (C Tpt. 2):** Part 1 starts with a *p* dynamic, then *mf*, and ends with *ff*. Includes the instruction "Chromatic rips".
- Trumpet 1 (Tbn. 1):** Part 1 starts with a *p* dynamic, then *mf*, and ends with *ff*. Includes the instruction "Chromatic rips".
- Trumpet 2 (Tbn. 2):** Part 1 starts with a *p* dynamic, then *mf*, and ends with *ff*. Includes the instruction "Chromatic rips".
- Tuba:** Part 1 starts with a *p* dynamic, then *mf*, and ends with *ff*. Includes the instruction "Chromatic rips".
- Percussion 1 (Perc. 1):** Part 1 starts with a *p* dynamic, then *f*, and ends with *ppp*. Includes the instruction "Crotales".
- Percussion 2 (Perc. 2):** Part 1 starts with a *p* dynamic, then *f*, and ends with *ppp*. Includes the instruction "L.V.".
- Percussion 3 (Perc. 3):** Part 1 starts with a *p* dynamic, then *sfz*, and ends with *ppp*. Includes the instruction "Ratchet".
- Bass:** Part 1 starts with a *p* dynamic, then *sfz*, and ends with *ppp*.
- Violin I (Vln. I):** Part 1 starts with a *p* dynamic, then *ff*, and ends with *ppp*.
- Violin II (Vln. II):** Part 1 starts with a *p* dynamic, then *ff*, and ends with *ppp*.
- Viola (Vla.):** Part 1 starts with a *pp* dynamic, then *ff*, and ends with *ppp*.
- Violoncello (Vc.):** Part 1 starts with a *pp* dynamic, then *ff*, and ends with *ppp*.
- Double Bass (D.B.):** Part 1 starts with a *pp* dynamic, then *ff*, and ends with *ppp*.