

THE CONSOLIDATION OF INFORMATION

A Brief Concert Overture
For Large Orchestra
With Chorus & Electronics

In Full Score

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THE CONSOLIDATION OF INFORMATION

INSTRUMENTATION, NOTATION & DURATION

Piccolo

5 Flutes

Alto Flute in G

2 Oboes

2 Clarinets in B \flat

2 Bassoons

2 Soprano Saxophones in B \flat

2 Alto Saxophones in E \flat

2 Tenor Saxophones in B \flat

2 Baritone Saxophones in E \flat

4 Horns in F

Trumpet in C

3 Trumpets in B \flat

2 Trombones

Bass Trombone

Tuba

4 Timpani (1 player)

Percussion 1:

Suspended Piece of Scrap-metal (of medium-high pitch), Metal Guiro (shared with Perc. 2), Hi-hat, Glockenspiel, Suspended Cymbal

Percussion 2:

Large Pair of Hand-held Scrap-metal Cymbals (perhaps trash can lids), Metal Guiro (shared with Perc. 1), Field Drum, 4 Tom-toms, Leaning Piece of Scrap-board, Manual Typewriter (maybe amplified), Anvil (with hammer), Crash Cymbals, Wooden Guiro

Percussion 3:

3 Large Scrap-metal Drums (maybe garbage cans or oil barrels), Gong (or tam-tam), Bass Drum, Suspended Cymbal (with mallets and with improvised metal bow)

Acoustic Guitar (amplified)

Computer (amplified)

Sopranos

Mezzo-sopranos

Altos

Tenors

Baritones

Basses

Violins 1

Violins 2

Violas

Violoncellos

Double Basses

A note for the ORCHESTRA: the two primary elements of this composition are distinguished into sections by markings in the score; indications for "*No rubato*" and "*Poco rubato*" correspond respectively with areas of solid bar lines and dashed bar lines, except at measures 129–30 and 135–36, where the dashed bar lines indicate conjoined pairs of measures.

Several of the many indicated PERCUSSION instruments shall have to be "found;" however, a great amount of freedom is granted in choosing from whatever similar objects happen to be within reach. In performance, control of rhythmic accuracy is paramount; a powerful contrast of dynamics is secondary.

For the AMPLIFIED ACOUSTIC GUITAR, a simple, natural sound, balanced with the orchestra's varied dynamic levels, is desired. Any more specific experimentation or improvisation with sound effects is optional.

Much of the AMPLIFIED COMPUTER part's corresponding audio must be pre-programmed by a specialist according to specifications indicated here—in traditional notation—for specific pitches, relative rhythms and dynamics, and general qualities of timbre. These are provided in a staff which is sometimes divided and multiplied as to accommodate up to 28 layers or voices (as in m. 63). The part consists of a series of fragments and phrases which are distinguished metrically so as to be produced as a collection of distinct multi-track audio samples. The specialist will "perform" the part live with the orchestra by simply counting within oneself the measures of rest and pressing a "play" button in time for each fragment's indicated presentation—rhythmic accuracy achieved generally, not necessarily precisely. To expedite the process of preparation and translation, for optional use both the original Finale 2011 electronic file of the part, and its corresponding raw MIDI audio (Format 1), are provided along with the printed version of the part.

Two deviations from traditional notation stand for novel effects possible with the instrument: 1) wherever within a staff/layer there are scale-adjacent or "clustered" pitches, at identical rhythmic locations, that are vertically stacked (rather than in two diagonally-aligned columns), supply there all available pitches between the top and bottom indicated values, saturating *at least* all of that portion of the chromatic scale; and, 2) wherever there are straight lines connecting any two pitches, connect their audio renderings through time as by *glissando*. Also, regarding the briefly-descriptive indications for timbre, use personal memory and expertise to freely choose or create specific electronic parameters for each instance. Generally, always contrast with the sounds of acoustic instruments. Any potential enhancement by stereo or other effects is merely optional but encouraged.

The computer and its amplification equipment shall be assembled somewhere within, amongst, and/or surrounding the orchestra on stage. In rehearsal with the full ensemble, an exact tempo for each fragment shall be chosen in correspondence with the indicated traditional category of "*Moderato*;" and in a brief sound check, an overall amplitude envelope shall be determined in balance with the orchestra's dynamic range.

The prominently featured syllable for CHORUS, written *Ā*, shall be pronounced as "*Ah*."

DURATION: approximately five minutes.

20

Picc.

Fl. 1, 2

Fl. 3, 4, 5

Alt. Fl.

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

C Tpt.

B♭ Tpt. 1, 2, 3

Trb. 1, 2

Bs. Trb.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

Gtr.

Sop.

Mz.

Alt.

Ten.

Bar.

Bs.

Vln. 1

Vln. 2

Vla.

Vlc.

D. B.

ff *mf* *f* *p* *mp* *pp* *<mp*

Suspended scrap-metal

Glockenspiel

Hi-hat

Suspended scrap-metal

Leaning scrap-board

Scrap-metal cymbals

Tom-toms

Scrap-metal cymbals

Solo: Gong

Scrap-metal drums

Bass drum

Gong - stick handle

Solo: Gong - mallet head

Scrap-metal drums

Poco rubato

31 *mp* *mf* *mp*

Sop. *mp* *mf* *mp*
 Äl - - - edge, Äl - - - edge, Knowl - - - edge,

Mz. *mp* *mf* *mp*
 Äl - - - edge, Äl - - - edge, Knowl - - - edge,

Alt. *mp*
 Äl - - - edge, Äl - - - edge, Äl - - - edge,

Ten. *mp*
 Know, Know, Know,

Bar. *mp*
 Know, Know, Know,

Bs. *mp*
 Know, Know, Know,



37 *mf* *f* *mp* *mf*

Sop. *mf* *f* *mp* *mf*
 Knowl - - - edge, Knowl - - - edge, Ä, Knowl -

Mz. *mf* *f* *mp*
 Knowl - - - edge, Knowl - - - edge, Knowl - - - edge,

Alt. *f* *mp* *mf*
 Äl - - - edge, Knowl - - - edge, Ä, Knowl -

Ten. *f* *mp*
 Know, Knowl - - - edge, Knowl - - - edge,

Bar. *f* *mp*
 Know, Knowl - - - edge, Knowl - - - edge,

Bs. *f* *mp*
 Know, Knowl - - - edge, Knowl - - - edge,



43 *f* *f* *f*

Sop. *f* *f* *f*
 - - - edge, Knowl - - - edge, Knowl - - - edge.

Mz. *mf* *f* *f*
 Ä, Knowl - - - edge, Knowl - - - edge.

Alt. *f* *f* *f*
 - - - edge, Knowl - - - edge, Knowl - - - edge.

Ten. *mf* *f* *f*
 Knowl - - - edge, Knowl - - - edge, Knowl - - - edge.

Bar. *mf* *f* *f*
 Knowl - - - edge, Ä, Knowl - - - edge, Knowl.

Bs. *mf* *f* *f*
 Knowl - - - edge, Knowl - - - edge, Knowl - - - edge.

$(\sigma = \sigma + \Delta)$ or $(\Delta = 243)$
 $(\sigma + \Delta = \sigma)$
Poco rubato

Picc. ff pp mp
 Fl. 1, 2 ff pp
 Fl. 3, 4, 5 ff pp
 Alt. Fl. ff mp
 Ob. 1, 2 ff mp
 Cl. 1, 2 ff mp
 Bsn. 1, 2 ff mp
 Hn. 1, 2 ff mp **Poco rubato**
 Hn. 3, 4 ff
 C Tpt. ff
 B♭ Tpt. 1, 2, 3 ff
 Trb. 1, 2 ff
 Bk. Trb. ff
 Tba. ff
 Timp. ff mp **Poco rubato**
 Perc. 1 ff **Buzzed** mf
 Perc. 2 ff
 Perc. 3 ff
 Gtr. ff mf

$(\sigma = \sigma + \Delta)$ or $(\Delta = 243)$
 $(\sigma + \Delta = \sigma)$
Poco rubato

Solo: "Buzzy" electric sound
 15^{me} mp f

Comp. mp f

$(\sigma = \sigma + \Delta)$ or $(\Delta = 243)$
 $(\sigma + \Delta = \sigma)$
Poco rubato

Sop. p mf f **ALL. Wildly, pitches approximated**
 Mz. p mf f
 Alt. p mf f
 Ten. p mf f
 Bar. p mf f
 Bs. p mf f

$(\sigma = \sigma + \Delta)$ or $(\Delta = 243)$
 $(\sigma + \Delta = \sigma)$
Poco rubato

Div. ff mf
 Vln. 1 ff mf
 Vln. 2 ff mf
 Vla. ff mf
 Vlc. ff mf
 D. B. ff mf

This musical score is for the piece "The Consolidation of Information" and is page 9 of the score. It features a large ensemble of instruments and vocalists. The instruments listed on the left include:

- Fl. 1, 2
- Fl. 3, 4, 5
- Alt. Fl.
- Hn. 1, 2
- Hn. 3, 4
- C Tpt.
- Bb Tpt. 1, 2, 3
- Trb. 1, 2
- Bs. Trb.
- Tba.
- Timp.
- Perc. 1 (Hi-hat, Scrap-metal cymbal)
- Perc. 2 (Hammer on Anvil)
- Perc. 3 (Scrap-metal drums)
- Gtr.
- Comp. (Computer)
- Sop.
- Mz.
- Alt.
- Ten.
- Bar.
- Bs.
- Vln. 1
- Vln. 2
- Via.
- Vic.

The score is written in a 4/4 time signature with a key signature of one sharp (F#). It includes various dynamic markings such as *f*, *mp*, *mf*, *ff*, and *p*. There are also performance instructions like "Solo: Exactly two seconds of any old phonographic recording in the key of C." and "Any combination of unpitched sound, especially radio and/or 'white' noise." The score is divided into measures, with measure numbers 92 and 93 visible at the top of the staves.

No rubato

Picc. *mf* *p* *mp*

Fl. 1, 2 *mf* *p* *mp*

Fl. 3, 4, 5 *mf* *p* *mp*

Alt. Fl. *mf* *p* *mp*

Ob. 1, 2 *mf* *p*

Cl. 1, 2 *mf* *p*

Bsn. 1, 2 *mf* *p*

Sop. Sax. 1, 2 *f* *mp* *f*

Alt. Sax. 1, 2 *f* *mp* *p*

Ten. Sax. 1, 2 *f* *mp* *p*

Bar. Sax. 1, 2 *f* *mp* *f*

Hn. 1, 2 *ff* *p* *p*

Hn. 3, 4 *ff* *p* *p*

C Tpt. *ff* *p*

Bs Tpt. 1, 2, 3 *ff* *p*

Trb. 1, 2 *ff* *p* *p*

Bs. Trb. *ff* *p* *p*

Tba. *ff* *p*

Timp. *ff* *p* *ff* *p*

Perc. 1 *ff* *f* *f*

Perc. 2 *ff* *mf* *f*

Perc. 3 *ff* *ff* *f*

Gtr. *ff*

Comp. *ff*

Sop. *ff* *p*

Mz. *ff* *p*

Alt. *ff* *p*

Ten. *ff* *p*

Bar. *ff* *p*

Bs. *ff* *p*

Vln. 1 *ff* *mp* *f* *mp*

Vln. 2 *ff* *mp* *f* *mp*

Vla. *ff* *mp* *f* *mp*

Vlc. *ff* *p* *f* *p*

D. B. *ff* *p* *mf* *p*

Suspended scrap-metal

Field drum

Bass drum

Gong

Bass drum

This musical score, titled "THE CONSOLIDATION OF INFORMATION", spans measures 128 to 132. It is a complex orchestration for a large ensemble, including woodwinds, brass, strings, and percussion.

Woodwind Section: Piccolo, Flutes 1 & 2, Flutes 3, 4 & 5, Alto Flute, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Soprano Saxophones 1 & 2, Alto Saxophones 1 & 2, Tenor Saxophones 1 & 2, and Baritone Saxophones 1 & 2.

Brass Section: Horns 1 & 2, Horns 3 & 4, Trumpets 1, 2 & 3, Trombones 1 & 2, Bass Trombone, and Tuba.

Strings Section: Violin 1, Violin 2, Viola, Violoncello (Vlc.), and Double Bass (D. B.).

Percussion Section: Timpani, Percussion 1 (Glockenspiel, Suspended scrap-metal - glock mallets), Percussion 2 (Scrap-metal cymbals, Field drum, Gong, Bass drum, Wooden guiro), and Percussion 3 (Suspended cymbal - improvised metal bow, Scrap-metal drums).

Other Instruments: Guitar (Gtr.) and Computer (Comp.) with "Clear and forceful electric sound".

Key Performance Elements:

- Dynamics:** *f* (forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano).
- Articulation:** *acc* (accents), *mf* (mezzo-forte), *mf* (mezzo-forte), *f* (forte).
- Tempo/Style:** *Div.* (divisi), *mf* (mezzo-forte).
- Other:** *B* (breath mark), *a 2* (second ending), *mf* (mezzo-forte), *mf* (mezzo-forte).