

Corp.

a composition for two viola's

by Boelo de Smit

Liner notes:

'Corp.' is an abbreviation of the word corporation.

Nowadays more and more people spend most of their working lives at large companies. Within their working environment they may take on many different roles, but they will always try to identify themselves with the dominant culture within the company they are working for. This means they will start to talk and look like the people around them, and by doing so each individual becomes the building stone of a larger structure or body, also known as corpus.

This phenomenon has been the inspiration for this composition.

The composition consists of five short pieces, which each represent a role a person can have within a large business corporation. All figures speak the same language, but because of their different statuses within the corporation they each express themselves in their own unique way.

Performer notes:

Text indications on staves:

- base tempo
- **tempo adjustments**
- '*expression*'
- technique
- *other*

Tempo:

The written tempo indications are leading. The beats per minute (in brackets) are recommendations. If the performers feel that it suits them and the expressiveness of the music better to play certain passages faster or slower, they are welcome to do so.

The **accelerando** sign indicates a gradual speeding up of the tempo. When speeding up at an **accelerando** sign, the tempo should never exceed the base tempo of the following passage.

The **rallentando** sign indicates a gradual slowing down of the tempo.

The **ritenuto** sign indicates a quick slowing down of the tempo.

Fermatas:

The sound produced on a note with a **square** fermata should be connected to the following note.

The sound produced on a **round** fermata should be separated from the following note.

A **round** fermata on a rest is meant to prolong the indicated rest.

Staccato:

Whenever there is a **staccato** sign it means that the note should be played short, no matter the value of the note.

Whenever there is a **staccatissimo** sign it means the note should be played as short as possible (so shorter than staccato).

The Intern

Liner notes:

The role of the intern within a large corporation is that of someone who gets coffee during breaks, arranges a small party when a colleague has a birthday and spends most of the time next to the copy machine down the hall. Probably without getting paid enough to compensate for the costs of a daily bus ticket. But hey, you've gotta start somewhere.

Performer notes

The fermatas in this particular piece are meant as a short comma (like quickly taking a breath in a long sentence).

16

Vla. *pp* *mp* *pppp* *mp* *pppp*

sul tasto

poco rit. poco accel. . .

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

poco a poco piú ord. . . . ord.

20

Vla. *mf* *mp legato possibile*

ord. A

presto (♩ = ca. 160)

Vla. *mf* *pp* *mp* *pp*

sul pont.

24

Vla. *mp* *pp* *mp* *pp*

28

Vla. *pp* *mp*

Vla. *mp* *pp* *mp* *pp*

ord.

32

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

Vla. *mp* *ppp* *mp*

sul tasto

poco rit. poco accel.
 poco a poco piú sul pont. sul pont. - poco a poco piú ord.

36

Vla. *p* *ppp* *mf* *p*

Vla. *p* *mf* *p* *pppp*

flautando sul C

40

Vla. *mp* *pp* *mp*

Vla. *mf* *mf molto espressivo*

B á tempo 'excited'

ord.

'excited' ord.

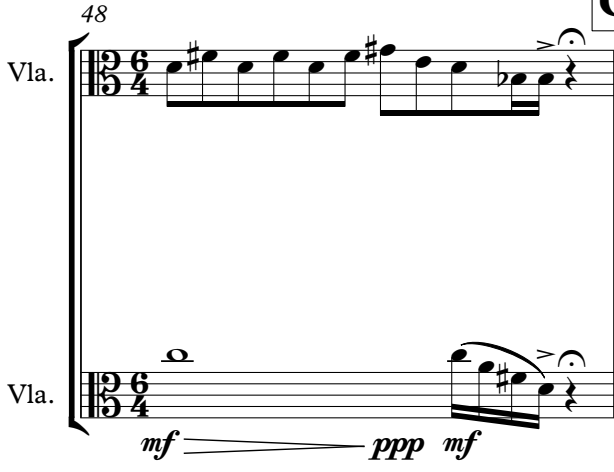
44

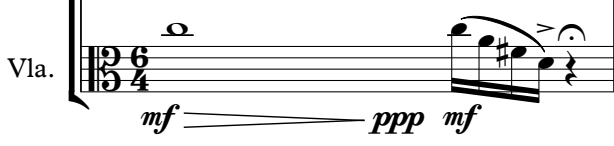
Vla. *pp* *mp* *pp* *mp*

Vla. *mp* *mf* *mp*

poco rit. vivace
 á tempo
 'nervous'
 flautando
 sul C

48

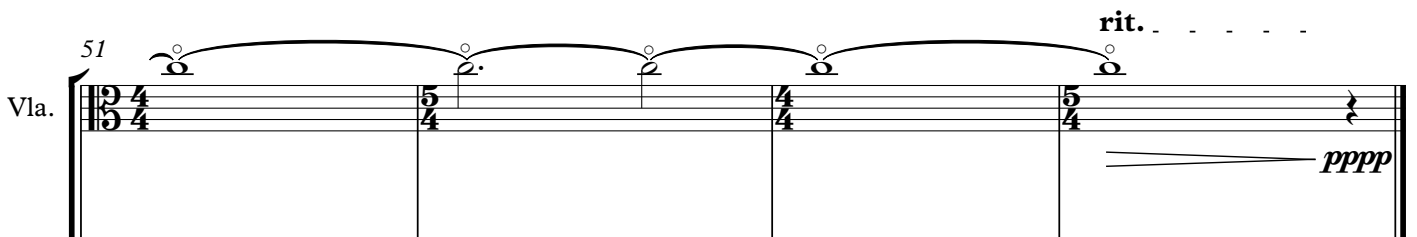
Vla. 


Vla. 

ppp legato possibile *p*

rubato: freedom in tempo
 'nervous'
 col legno tratto
 (with a little bit of hair)

51

Vla. 

Vla. 

ppp

pp *ppp* *pppp*

rit.

The Clerk

Liner notes:

The role of the clerk within a large corporation is that of someone who goes mostly unnoticed by the rest of the working force. A working day starts at 09:00 and ends at 17:00. During those hours it's best to try not to attract any attention, because that might result in extra workload. Years of purely administrative work result in such a drainage of energy and motivation, that even thinking about a career change is just too much to bear. But as long as no one is watching, you can always dream about starting that little small town coffeeshop together with your girlfriend that you will surely meet if this year you are going to take that bachelor's vacation. If only you knew someone to watch your two cats for a week or two. But you don't, so get back to work!

"What day it is today?
I don't know, I just work here."

2. The Clerk

adagio (♩. = ca. 60)

Boelo de Smit

rubato
'leisurely'
flautando
sul C

sul C

sul D

p legato possibile

pppp

'leisurely'

pppp *p* *pppp* *p* *pppp*

molto vibrato *molto vibrato*

A tempo giusto
'stringent'

ord.

f non vibrato

mp pppp *f* *mp*

molto vibrato ord.

'stringent'

pizz.

f non vibrato *mp* *mp*

10 'leisurely'

ppp mp

'leisurely'

p *mp* *pp* *mp* *pp*

13

mp

16

pppp *mp*

19

Vla. *pppp* *mp* *mf*

Vla.

22

B 'stringent'

Vla. *p f* *mp*

Vla. *pp* *f* *p*

stringent arco *pizz. l.v.* arco

27

'leisurely'

Vla. *p* *ppp*

Vla. *mp* *mf*

leisurely'

30

l.v.

Vla. *p*

Vla. *p* *mp* *p* *mf* *pp*

l.v. *8va*

33

rubato

Vla. *pppp* *p* *pppp* *p* *pppp* *p* *pppp* *mf*

molto vibrato

Vla. *legato possibile* *sul G* *sul A* *sul tasto* *mf*

arco

The Agent

Liner notes:

The role of the agent within a large corporation is that of someone who represents the company to the outside world. Main activities are: reeling in new clients by hosting expensive dinners, holding press conferences to announce new products or activities, doing damage control in case of reputation loss and wearing a different tailor made Italian suit each day of the week. Weekends included.

Performer notes:

Expression:

The melodic phrases that make out most of the material of this piece should be played like the sentences of a dialogue.

Tempo:

At an **accelerando** the music should gradually speed up to the speed of the trill it is followed up by.

At a **ralentando** or **ritenuto** the music should slow down to to steady note is is followed up by.

"Yes, I love the company I work for.
But I love yours just the same!"

3. The Agent

moderato (♩ = ca. 100)

molto rubato:
great freedom in tempo

*speed up gradually to **trill** speed **slow down gradually to **'normal'** speed

Boelo de Smit

1 *'playful'* ***accel.** ****ral.**

Viola

Viola

mp *ppp* *mf*

molto vibrato

4

Vla. **molto rubato** *'playful'* **accel.** **ral.**

Vla.

mp *ppp* *mf*

molto vibrato

6 **accel.** **ral.**

Vla.

mp *ppp*

molto vibrato

***slow end of trill down quickly, and land on the last note of the bar returning to **'normal'** speed

accel. *****rit.**

Vla.

mp *ppp*

molto vibrato

8 **accel.** **rit.**

Vla.

mp *p*

molto vibrato

accel. **rit.**

Vla.

mp *non vibrato*

10

Vla.

mf *mp* *mp* *mp*

Vla.

mp *mf* *mp*

14

accel. á tempo

Vla. *mf* (quasi trill)

Vla. *'agitated'* *mf*

16

Vla. rit. . . á tempo rit. . . á tempo rit. . .

Vla. *mp*

19

á tempo

Vla. *mp*

Vla. *mf*

21

mute string

Vla. *mp*

Vla. *mp* *mf*

23

half tempo accel. normal tempo

Vla. *p* *f* *mf*

Vla. *pppp* *f*

mute string

The Manager

Liner notes:

The role of the manager within a large corporation is that of someone who is hated by most and loved by few. Those few are the manager's superiors. The rest are inferiors, or at least that is how manager like to think of their colleagues.

Performer Notes:

Expression:

The harmonies in this piece are of minor importance. The pitches are there to create a difference in sound, not to have a specific harmonic function. An exception is bar 36 to bar 41; try to sound as much in tune as possible (but still not worry about any underlying functional harmony).

Within the rhythmic passages making harsh (and generally unwanted) sounds adds to the building of the character.

In the melodic parts the sound should be not be harsh, but full.

"Man is the principal syllable in Management."

4. The Manager

allegro (♩ = ca. 132)

Boelo de Smit

poco accel. **poco rall.**

'forceful'
col legno battuto

Viola

mp \rightrightarrows *ppp mp simile*

'forceful'

Viola

mp \rightrightarrows *ppp mp simile*

5 **poco accel.** **poco rall.**

Vla.

Vla.

9 **poco accel.**

Vla.

Vla.

arco

mf \rightrightarrows *p*

mf \rightrightarrows *p mf*

13

Vla.

Vla.

rubato

molto espressivo

mp

A tempo giusto

'jumpy'

16

Vla. *mf ppp* — *mf simile*

Vla. *mf ppp* — *mf simile*

20

Vla.

Vla.

24

Vla. *mf* — *p* *mf* *rubato* *molto espressivo* *mp*

Vla. *mf* — *p* *mf*

tempo giusto

'forceful'

B play more and more tenuto towards bar 34

28

Vla. *mf* — *ppp mf simile*

Vla. *mf* — *ppp mf simile*

forceful
play more and more tenuto towards bar 34

rall.

32 **accel.**

Vla. *mp*

Vla. *mp*

36 **rubato**

Vla. *f* *p* *mf* *pp* *mf* *pp* *mf* *ord.*

molto vibrato

Vla. *f* *p* *mf* *pp* *mf* *pp* *mf* *ord.*

molto vibrato

42 **C** **'jumpy'**
tempo giusto

ric. ord. ric. ord. ric. ord.

Vla. *mp* *mf* *p*

'jumpy'

Vla. *mp* *mf* *p*

45 **'forceful'**

mute string

Vla. *mf* *p* *f* *p* *ff* *fff*

'forceful'

mute string

Vla. *mf* *p* *f* *p* *ff* *fff*

'forceful'

mute string

crash tone

The CEO

Liner notes:

The role of the CEO within a large corporation should need no further explanation. He (or she) embodies the core values of the company, and is the highly respected head of the organisation. By cordially greeting the doorman each morning, giving a short speech when an office employee retires after 30 years of loyal service and by paying the annual Christmas dinner out of his (or her) own pocket the CEO is tremendously popular with everyone within the company. Basically you cannot become any more successful within corporate life. Or maybe by becoming the CEO of a rival (and slightly bigger) corporation.

"No, I don't know which floor were on.
But I can assure you it's the top one."

5. The CEO

largo (♩ = ca. 52)

Boelo de Smit

Viola

'pompous'

mf

gliss.

molto vibrato legato possibile

pppp

'pompous' sul pont.

sul C ord.

mf

pppp

mf

5

Vla.

mf

molto vibrato

gliss.

sul pont.

ord.

p

mp

pppp

mf

9

Vla.

mp

molto vibrato to tremolo

Vla.

mp

molto vibrato

12 **A**

Vla.

molto vibrato

pp

mp

molto vibrato

punta d'arco ord.

pp

mp

pp

mp

Vla.

molto vibrato

punta d'arco ord.

pp

mp

molto vibrato

16

Vla. *sul tasto*
ppp < mf > ppp

Vla. *punta d'arco* *ord.*
pp < mp > pp mp *sul tasto*
ppp < mf > ppp

20 **B** *'charming'*
ord.

Vla. *mp* *pp*

Vla. *'charming'*
ord.
mf *molto vibrato* *ppp*

24

Vla. *mp* *f* *mf* *pizz.* *mp*

Vla. *mp* *f* *mf* *pizz.* *arco* *mf*

28 **C**

Vla. *arco* *mf* *p* *mf* *ppp* *mp*

Vla. *punta d'arco* *arco* *p* *ppp* *mp* *p* *mf*

32 *'pompous'*

Vla. *mf* 2

Vla. *'pompous'* 2

ppp

sul pont

37 **D** presto (♩ = ca. 160)

Vla. *f* molto vibrato

sul D

f molto vibrato

gliss.

loco

43 *'charming'*

Vla. *mp*

Vla. *'charming'*

mp

47

Vla. *ppp*

Vla. *ppp*

rit.

51 **E** á tempo *'pompous'*

Vla. *mf* molto vibrato

p

Vla. *'pompous'*

mf

p

54 **poco piú lento**

Vla. *mp*

Vla. *mp*

58 **'charming'**
mute string until bar 62

Vla. **'charming'**

Vla. **'charming'**

62 **F** **'pompous'** **á tempo** **'charming'**

Vla. *f* *mf*

Vla. **'pompous'** **'charming'** *f* *mf*

66

Vla. *f* *mp*

Vla. *f*

70 **rall.** **rubato**

Vla. *molto espressivo* *f* **punta d'arco**

Vla. *ppp* *molto espressivo* (*f*)