

The Office Tiger

for string quartet and raagini digitaal
or live tanpura

Paul Frankhuijzen

The Office Tiger is commissioned by the Mondriaan quartet 2009

Duration: c. 16:30'

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www.paulfrankhuijzen.com

E-mail p.frankhuijzen@gmail.com

Toelichting: The Office Tiger

India's Office Tiger: Hear it roar

The lights burn day and night in the gleaming glass-and-chrome building that towers over a leafy street in the southern Indian city of Madras. Here at OfficeTiger, 1,500 young men and women peer into computers 24 hours a day, analyzing and processing U.S. Securities & Exchange Commission reports and other documents drawn up by lawyers and bankers on Wall Street. *

Office Tiger is een Amerikaans / Indiaas internet bedrijf wat 'back office' diensten levert.

Als componist intrigeert mij het conceptstramien waarmee deze bedrijven werken. 'We're changing the way the world does business'. Terwijl de personen die dit werk doen (de Indiërs) een totaal andere culturele perceptie van verwerken hebben.

Wat voor impact heeft dit op de Indiase werknemer?

Waar gaat dit naar toe?

Gaat het überhaupt wel ergens naar toe?

Komen we door de globalisering tot een nieuwe culturele identiteit?

The office tiger is als een tijger in een glazen huisje die op en neer loopt, in een omgeving die eigenlijk niet de zijne is. Het onderbreekt er, onder andere, aan jachtvelden, hij (of zij) is meer de 'king' van het concept geworden.

Muzikaal gezien komt de westerling binnen met een sterk thema waar je niet om heen kunt, terwijl de Indiase raga juist rustig begint met het aftasten van het muzikale materiaal.

In de jaren '70 was in de muziekwereld het thema "West meets East" belangrijk. Dit werd vooral door de violist Sir Yehudi Menuhin en de sitar speler Ravi Shankar gedragen. Voor mij als componist is het meer de vraag: Wat doet de East met de West? Hoe vormen deze processen zich (cultureel)?

Deze samenwerking en culturele verbanden, die je steeds meer ziet, waren voor mij de aanleiding om The Office Tiger te componeren.

The Office Tiger heeft met verschillende aspecten te maken, namelijk: de snelle dynamiek (drive), zijn culturele achtergrond, die als onderlaag alsmaar door stroomt, de twijfel, het grijze gedeelte van zijn ziel. Deze aspecten wisselen elkaar af. (snelheid / bijna stilstand / verwerking) De compositie gaat als het ware over een office medewerker.

De vorm van de compositie is zowel een sonate als een raga, met daarin de volgende onderdelen die in elkaar overlopen.

Inleiding

1e deel hectisch en stilte (meest West)

2e deel spirito puro (meest East)

3e deel globalisering

echo

Paul Frankhuijzen

The Office Tiger

India's Office Tiger: Hear it roar

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Office Tiger is an American / Indian internet company which supplies 'back office' services.

As a composer I am intrigued by the concept model with which such companies operate. 'We're changing the way the world does business.' While the people that actually do the work (the Indians) have a completely different cultural perception of processing.

What kind of impact does this have on the Indian employee?

Where does all this lead?

Does it actually lead anywhere at all?

Does globalization lead us to a new cultural identity?

The office tiger is like a tiger in a glass cage, constantly walking up and down in surroundings that aren't his to begin with. For instance, hunting places are lacking, he (or she) has become the 'king' of the concept.

Musically speaking the Westerner approaches with a strong movement that can't be avoided, whereas the Indian raga starts quietly by exploring the musical substance.

In the seventies the 'West meets East' theme was an important factor within the world of music. It was supported especially by Sir Yehudi Menuhin, the violinist, and by Ravi Shankar, the sitar player. To me as composer it is more important to get an answer to the question: 'How does the East influence the West?'

How do those processes form themselves in terms of culture? That collaboration and those cultural connections were for me the reason to compose 'The Office Tiger'.

The Office Tiger relates to many aspects, for instance: the fast dynamics (drive), its cultural background, which continually flows underneath, the doubts, the obscure part of its soul. These aspects alternate (speed / near-standstill / incorporation). It seems as if the composition is about an office employee, so to speak.

The form of the composition is both sonata and raga, consisting of the following components overlapping each other:

Introduction,

1st part frenzy and silence (predominantly West)

2nd part spirito puro (predominantly East)

3rd part globalization

echo

Paul Frankhuijzen

Score

The Office Tiger

Paul Frankhuijzen Op. 0039
2009

$\text{♩} = 68$ *scorrevole / leggiadro*
sordino

Violin 1 *p* 5 5

Violin 2

Viola

Cello *scorrevole / leggiadro*
sordino *p* 5

Tempo Raagini or Tanpura very slow
Tone: half ladies
Pitch: C

Raagini or Tanpura *sempre p*

8

Vln. 1 5 5

Vln. 2

Vla.

Vlc. 5 5

Perc.

15

Vln. 1

Vln. 2

Vla.

Vlc.

Ra.

scorrevole / leggiadro
sordino

p

19

Vln. 1

Vln. 2

Vla.

Vlc.

Ra.

poch. molto espressivo

mp

5:6

5

4:3

poch. molto espressivo

mp

poch. molto espressivo

mp

poch. molto espressivo

mp

3

3

23

Vln. 1

Vln. 2

Vla.

Vlc.

Ra.

ord. Take time with tempo

p

ord.

p

ord.

p

ord.

p

♩ = 140
vivace

31

Vln. 1 *f* vivace

Vln. 2 *f* vivace pizz.

Vla. *mf* energico bruscamente (ord.)

Vcl. *mf* energico bruscamente (ord.)

Ra.

36

Vln. 1

Vln. 2

Vla. *mf* energico bruscamente (ord.)

Vcl. *mf* energico bruscamente (ord.)

Ra.

42

Vln. 1 arco

Vln. 2 arco

Vla. *mf* energico bruscamente (ord.)

Vcl. *mf* energico bruscamente (ord.)

Ra.

Rall.

Take time with tempo

sostenuto ♩ = 60
(the grey area of the Soul)
sentito

49

Vln. 1 *p* *crescendo* *mf* *mp*

Vln. 2 *p* *crescendo* *mf* *mp*

Vla. *p* *crescendo* *mf* *mp*

Vcl. *p* *crescendo* *mf* *mp*

Ra.

58

Vln. 1 *f* *vivace pizz.*

Vln. 2 *f* *vivace pizz.*

Vla. *mf* *energico bruscamente*

Vcl. *mf* *energico bruscamente*

Ra.

64

Vln. 1

Vln. 2

Vla. *mf*

Vcl. *mf*

Ra.

69

Vln. 1 arco pizz. *f*

Vln. 2 arco pizz. *f*

Vla. *mf*

Vcl. *mf*

Ra.

75

Vln. 1 arco Rall.

Vln. 2 arco

Vla. *mf*

Vcl. *mf*

Ra.

81

sostenuto $\text{♩} = 60$

Vln. 1 *p* *sentito* *crescendo*

Vln. 2 *p* *sentito* *crescendo*

Vla. *p* *sentito* *crescendo*

Vcl. *p* *sentito* *crescendo*

Ra.

89

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vcl. *mf* *mp*

Ra.

vivace ♩ = 140
pizz.

97

Vln. 1 *f*

Vln. 2 *f*

Vla. *energico bruscamente* *mf*

Vcl. *energico bruscamente* *mf*

Ra.

102

Vln. 1

Vln. 2

Vla.

Vcl.

Ra.

meno tempo (♩ = 134)
molto emozione

Rall. arco

107

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *f* *mf*

Vcl. *f* *mf*

Ra.

♩ = 140

113

Vln. 1 *sub.f* Rall. arco

Vln. 2 *sub.f* arco

Vla. *sub.mf* *energico bruscamente* *mf*

Vcl. *sub.mf* *energico bruscamente* *mf*

Ra.

meno tempo (♩ = 134)
molto emozione

♩ = 140

120

Vln. 1 *sub.f* Rall. arco

Vln. 2 *sub.f* arco

Vla. *sub.mf*

Vcl. *sub.mf*

Ra.

meno tempo (♩ = 134) molto emozione

♩ = 140

Rall. arco

Vln. 1 *mf* *sub.f* pizz.

Vln. 2 *mf* *sub.f* pizz. arco

Vla. *mf* *sub.mf* energico bruscamente 5

Vcl. *mf* *sub.mf* energico bruscamente

Ra.

meno tempo (♩ = 134) molto emozione

♩ = 140

Vln. 1 *mf* *mf*

Vln. 2 *mf* *mf*

Vla. *mf* *sub.mf* energico bruscamente 5

Vcl. *mf* *sub.mf* energico bruscamente

Ra.

meno tempo (♩ = 134) emozione

Rall.

Vln. 1 *ff* *f* *ff* *mf* *mp* crescendo

Vln. 2 *ff* *f* *ff* *mf* *mp* crescendo

Vla. *f* *mf* *mp* crescendo

Vcl. *f* *mf* *mp* crescendo

Ra.

148 $\text{♩} = 140$
vivace

Vln. 1 *mf* *mf*

Vln. 2 *mf* *mf*

Vla. *mf* *mf*

Vcl. *mf* *mf*

Ra.

155

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

Ra.

161

Vln. 1 *f* *piu. f*

Vln. 2 *f* *piu. f*

Vla. *ff*

Vcl. *ff*

Ra.

166 Rall. sostenuto $\text{♩} = 60$ *sentito*

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf*

Vlc. *mp* *mf*

Ra.

173 $\text{♩} = 60$

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf* *p* *cantabile morando*

Vla. *mp* *mf* *p* *cantabile morando (slow Gliss.)*

Vlc. *mp* *mf* *p* *cantabile morando*

Ra. $\frac{12}{8}$

180 *sul tasto* *mp* *ord.* *(slow Gliss.)* *mp* *mf*

Vln. 1 *mp* *ord.* *mp* *mf*

Vln. 2 *mp* *ord.* *p* *mp* *mf*

Vla. *mp* *ord.* *p* *mp* *mf*

Vlc. *mp* *ord.* *p* *mp* *mf* *(slow Gliss.)*

Ra.

185 *spirito puro*
sul pont.

Vln. 1 *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf* *mp*

Vlc.

Ra.

190 *cantabile mormorando*
ord. 2 2 2 2

Vln. 1 *mp* *cantabile mormorando*
ord. 2

Vln. 2 *mp* *cantabile mormorando*
ord. 2

Vla. *mf* *mp* *cantabile mormorando*
ord.

Vlc. *mp* *cantabile mormorando*

Ra.

194 *sul tasto*
volatile

Vln. 1 *mp* *spirito puro*
sul pont.

Vln. 2 *mp* *mf* *spirito puro*
sul pont.

Vla. *mp* *volatile*
sul tasto

Vlc. *mp*

Ra.

198

cantabile mormorando *volatile sul tasto*

Vln. 1 *mp*

Vln. 2 *cantabile mormorando ord.* *p* *volatile sul tasto* *mp*

Vla. *mf* *mp* *cantabile mormorando ord.* *p* *volatile sul tasto* *mp*

Vlc. *cantabile mormorando ord.* *p* *volatile sul tasto* *mp*

Ra.

204 *Meno Tempo* (♩ = 52)

Vln. 1

Vln. 2

Vla.

Vlc. *Meno Tempo* (♩ = 52) *calmo ord.* *mp* *mp* *molto espressivo ma intimo* *piu. mp* *sub.p*

Ra.

♩ = 60 *spirito puro sul pont.*

208

Vln. 1 *mf* *spirito puro sul pont.*

Vln. 2 *mf* *spirito puro sul pont.*

Vla. *mp* *spirito puro sul pont.*

Vlc.

Ra.

213

Vln. 1 *pp* sul tasto

Vln. 2 *pp* sul tasto *mp* ord.

Vla. *pp* sul tasto

Vlc. *pp* sul tasto *mp* scorrevole / leggiadro ord.

Ra. 6/4

217

Vln. 1 *mp* scorrevole / leggiadro ord.

Vln. 2

Vla. *mp* scorrevole / leggiadro ord.

Vlc.

Ra. 12/8

220

Vln. 1 *mp* cantabile morando *p* volatile sul tasto

Vln. 2 *mp* cantabile morando *p* volatile (ord.)

Vla. *mp* cantabile morando *p* volatile sul tasto

Vlc. *mp* cantabile morando *p* volatile sul tasto

Ra. 12/8

(♩ = 60)

spirito puro sul pont.

223

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mp* *mf* *mp*

Vcl. *mp*

Ra.

scorrevole / leggiadro ord.

scorrevole / leggiadro ord.

227

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *mf*

Vcl. *mf*

Ra.

scorrevole / leggiadro ord.

scorrevole / leggiadro ord.

Meno Tempo (♩ = 52)
cantabile morando

230

Vln. 1 *mf* *mp*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

Ra.

scorrevole / leggiadro ord.

scorrevole / leggiadro ord.

233 *sul tasto* *arco* $\text{♩} = 60$
spirito puro sul pont.

Vln. 1 *p* *mp* *mf*
Vln. 2 *mf*
Vla. *mf*
Vlc.
Ra. $\frac{12}{8}$

237 *cantabile mormorando* *ord. 2* *2* *2* *cantabile*

Vln. 1 *mp* *cantabile mormorando ord. 2* *2* *2* *cantabile*
Vln. 2 *mp* *cantabile mormorando ord.* *p* *cantabile* *2*
Vla. *mp* *cantabile mormorando ord.* *p* *cantabile*
Vlc. *p* *cantabile*
Ra.

241 *2* *3* *f* *con spirito puro sul pont.* *mf* *con spirito puro sul pont.* *mf* *con spirito puro sul pont.* *mf* *con spirito puro sul pont.* *mp*

Vln. 1 *f* *con spirito puro sul pont.*
Vln. 2 *mf* *con spirito puro sul pont.*
Vla. *mf* *con spirito puro sul pont.*
Vlc. *mf* *con spirito puro sul pont.*
Ra. *mp*

245 *Meno Tempo* (♩. = 52)

Vln. 1

Vln. 2

Vla.

Vcl. *mp*

Ra.

Meno Tempo (♩. = 52)
calmo
arco

249 ♩. = 60

Vln. 1

Vln. 2 *cantabile* *p* *sul tasto*

Vla. *cantabile* *p* *sul tasto*

Vcl. *Rit.* *p* *cantabile* *p* *sul tasto*

Ra.

poco a poco precipitando (to c.a. ♩. = 105)
poco a poco intensivo
sul pont.

254

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

Ra.

258 $\text{♩} = 105$ Molto Rit.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *f*

Vlc. *ff*

Ra.

262 $\text{♩} = 105$
sub. molto intensivo espressivo

Vln. 1 *ff* sempre

Vln. 2 *sub. molto intensivo espressivo*
ff sempre

Vla. *sub. molto intensivo espressivo*
ff sempre

Vlc. *sub. molto intensivo espressivo*
ff sempre

Ra.

266

Vln. 1 *ff*

Vln. 2 *sub. molto intensivo espressivo*

Vla.

Vlc.

Ra.

(8^{va})
270

Vln. 1
Vln. 2
Vla.
Vcl.
Ra.

Detailed description: This system contains measures 270 to 273. It features five staves: Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The music is in a key with one flat and a 6/4 time signature. Measure 270 has a dynamic marking of *mf*. The strings play sustained chords and moving lines. A dashed line above the first violin staff indicates an octave extension.

Allargando c.a. ♩ = 62 ♩ = 60

274

Vln. 1
Vln. 2
Vla.
Vcl.
Ra.

mf
mf
mf
mf

scorrevole ord.
scorrevole ord.

3 3

6/4 6/4 6/4 6/4

Detailed description: This system contains measures 274 to 277. The tempo is marked 'Allargando' with a metronome marking of approximately 62-60. The key signature has one flat and the time signature is 6/4. Measures 274 and 275 have a dynamic marking of *mf*. Measures 276 and 277 feature 'scorrevole ord.' (scorzando) markings and triplets in the Viola and Violoncello parts. The Contrabasso staff shows a change in time signature to 6/4 at the end of the system.

♩ = ♩
278 scherzando ord.

Vln. 1
Vln. 2
Vla.
Vcl.
Ra.

mp
mp
mp
mp

p
p
p
p

3 3

6/4 6/4 6/4 6/4

Detailed description: This system contains measures 278 to 281. The tempo is marked 'scherzando ord.' with a note equal to a quarter note. The key signature has one flat and the time signature is 6/4. Measures 278 and 279 have a dynamic marking of *mp*. Measures 280 and 281 feature a dynamic marking of *p*. The Viola and Violoncello parts include triplets. The Contrabasso staff shows a change in time signature to 6/4 at the beginning of the system.

283

Musical score for measures 283-286. The score includes staves for Vln. 1, Vln. 2, Vla., Vlc., and Ra. Vln. 1 starts with a *mp* dynamic and a melodic line that moves to *mf* in measure 285. Vln. 2 has a *mp* dynamic and a melodic line that moves to *mf* in measure 285. Vla. has a *mp* dynamic and a melodic line in measure 285. Vlc. and Ra. are silent.

287

Musical score for measures 287-290. The score includes staves for Vln. 1, Vln. 2, Vla., Vlc., and Ra. Vln. 1 has a *mp* dynamic and a melodic line. Vln. 2 has a *mp* dynamic and a melodic line. Vla. has a *mp* dynamic and a melodic line with a *scherzando* marking and a triplet in measure 289. Vlc. has a *mp* dynamic and a melodic line with a *scherzando* marking and a triplet in measure 289. Ra. is silent.

291

Musical score for measures 291-294. The score includes staves for Vln. 1, Vln. 2, Vla., Vlc., and Ra. Vln. 1 has a *p* dynamic and a melodic line with a triplet and an *echo* marking. Vln. 2 has a *p* dynamic and a melodic line with a triplet and an *echo* marking. Vla. has a *p* dynamic and a melodic line with an *echo* marking. Vlc. has a *p* dynamic and a melodic line with an *echo* marking. Ra. is silent. Annotations include "Vln 1 turn off the Raagini" and "Turn of the Raagini".

♩ = 80 (♩ = 160)

Rubato
animato / commodo

297

Vln. 1 *distinto*
mp

Vln. 2 *Rubato*
distinto
mp

Vla. *Rubato*

Vlc. *Rubato*
distinto
mp

300

Vln. 1 *mf*
passionato

Vln. 2 *mf*
(Rubato)
distinto

Vla. *mf*
passionato
(Gliss.)

Vlc. *mf*
passionato
(Gliss.)

302

Vln. 1 *distinto*

Vln. 2 *distinto*
3

Vla. *distinto*
3

Vlc. *distinto*
(2+2+2)

(4+3)

304

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

307

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

309

Vln. 1 *mp*

Vln. 2

Vla.

Vcl. *mp*

312 *mf* *mf* *mf* *mf* x3

315 *mp* *mp* *mp*

317 *mp* *mf* *mf*

321

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc. *mp*

325

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vlc. *mf*

(mf)

(mf)

(mf)

(mf)

(3+2+4)

(3+2+4)

(3+3+3)

(3+3+3)

x 3

327

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mf*

Vlc. *mp*

mf

mf

6

330

Vln. 1

Vln. 2

Vla.

Vlc.

333

passionato

p

passionato

p

passionato

p

passionato

p

336

mf

mf

mf

mf

339

Vln. 1

Vln. 2

Vla.

Vcl.

mf

distinto

mf

distinto

mf

342

Vln. 1

Vln. 2

Vla.

Vcl.

mf

345

Vln. 1

Vln. 2

Vla.

Vcl.

appassionato

appassionato

appassionato

appassionato

Musical score for measures 348-350. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vlc. The key signature has one sharp (F#) and the time signature is 3/8. Measure 348 starts with a dynamic of *mf*. Vln. 1 has a triplet of eighth notes (3+2+4) and a triplet of eighth notes. Vln. 2 has a triplet of eighth notes. Vla. has a triplet of eighth notes. Vlc. has a triplet of eighth notes. Measure 349 features a sextuplet of eighth notes in Vln. 1. Measure 350 repeats the triplet patterns from measure 348.

Musical score for measures 351-354. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vlc. The key signature has one sharp (F#) and the time signature is 3/8. Measure 351 starts with a dynamic of *mf* and the instruction "(non cresc.)". Vln. 1 has a sextuplet of eighth notes. Vln. 2 has a triplet of eighth notes. Vla. and Vlc. have a triplet of eighth notes. Measure 352 has a sextuplet of eighth notes in Vln. 1. Measure 353 has a sextuplet of eighth notes in Vln. 1 and a triplet of eighth notes in Vln. 2. Measure 354 repeats the sextuplet in Vln. 1 and the triplet in Vln. 2. The instruction "poco a poco alla echo" is written above the Vla. and Vlc. staves. The measure ends with a repeat sign and a "x 3" marking.

Musical score for measures 355-358. The score is for four staves: Vln. 1, Vln. 2, Vla., and Vlc. The key signature has one sharp (F#) and the time signature is 3/4. Measure 355 starts with a dynamic of *mf* and the instruction "meno tempo (♩ = 60)". Vln. 1 has a triplet of eighth notes and a triplet of eighth notes. Vln. 2 has a triplet of eighth notes. Vla. and Vlc. have a triplet of eighth notes. Measure 356 has a dynamic of *mf* and the instruction "echo". Vln. 1 has a triplet of eighth notes. Vln. 2 has a triplet of eighth notes. Vla. and Vlc. have a triplet of eighth notes. Measure 357 has a dynamic of *mp* and the instruction "echo". Vln. 1 has a triplet of eighth notes. Vln. 2 has a triplet of eighth notes. Vla. and Vlc. have a triplet of eighth notes. Measure 358 has a dynamic of *mp* and the instruction "echo". Vln. 1 has a triplet of eighth notes. Vln. 2 has a triplet of eighth notes. Vla. and Vlc. have a triplet of eighth notes.