

POL REQUESENS ROCA

# DELIGHTED TWIRL

*for hyperorgan*

SCORE FOR UTOPA-SAUER HYPERORGAN  
ORGELPARK, AMSTERDAM

## COMENTARY

Modern music has the main purpose to be danced. This piece is inspired in hip-hop music, specially the timbre rhythmical grooves from this style. In this case, the dancing feeling is exported by massive and direct impacts in a constant pulse.

Then, these impacts provoke a hard dancing, a twirling that brings to loss of time perception, a confusion and dizziness as a pleasant experience.

From a technical perspective *Delighted Twirl* explores a way to go further from the organ sonority. Through exploration of different attacks, pulses and some fake timbres there is an intention to create sounds outside of organ or at least with some confusion about the source.

## EXPLANATIONS


**NB** NB means the level of air that goes from the blower to the belows.


**11A6** Preset of registers and sound effects.


**OPEN I.1** When sounds effects are applied in a layer, this must be open (with the button illuminated).


**mute I ON** **mute I OFF** Mute button indications.

**2'28** Time indication.

 Control from a knob (not from the keyboard).

 Sustain device activate.

 Free short notes.

 Press the note (only for the beginning in pedal).

**S** **H** S means press the keyboard soft and H press hard.

The score is a guide for the performer made by some musical notation and visual graphics which give an idea not about the sound of the piece, but about how the performance itself should be.

The score must be understood as visual abstraction of the performance. Hence, the notation is open and the player has to improvise.

All durations are approximate. The piece can last between 7 and 10 minutes.

This score is exclusive for the Utopa and Sauer hyperorgan of Orgelpark in Amsterdam. To perform this piece in another hyperorgan, an arrangement will be necessary.

In order to perform the piece it is necessary to join the score with the electronic preset of registers and sound manipulations. You can find it at the back of the score.

For any doubts or suggestions you can contact:  
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NB = 44  
**PR.1**

**0'** TIME LINE (transposition knob)  
 I (transposition knob)  
 Transp. (max. high)  
 mute I OFF (press and release the cluster)  
 (max. low)  
 mute I ON  
 P (P.1/P.2/P.3/P.4) ♩ = 50

**1'07** (transposition knob)  
 I (transposition knob)  
 (max. low)  
 mute I OFF  
 mute I ON  
 \*\* OPEN P.1/P.2/P.3/P.4  
 change the pulse freq. freely ( $\pm 15bpm$ )  
 mute P.4 ON  
 mute P.2 ON  
 mute P.3 ON  
 mute P.1 ON  
 mute P.2 OFF  
 change mutes freely and add and remove "notes" freely

**3'12** (transposition knob)  
 I (transposition knob)  
 (max. low)  
 mute I OFF  
 (max. high)  
 mute I ON  
 mute all P ON  
 PR.2  
 II (transposition knob)  
 S (press softly)  
 H (press hard)

\*: Each note must be pressed once. The pulse and the sustain preestablished in the preset creates a loop.  
 \*\*: Open the layer to which you apply the pulse change.  
 \*\*\*: When the keyboard is pressed softly the sound sustains. When it is pressed hard, the preceding sustained notes disappear.

344

442

**III**

**II**

**I**

**P**

$\bullet = c.120$

Right hand **I**

*left hand continues the sequence in a non-stable tempo*

537

**PR.3**

**III**

**II**

**I**

**P**

$\bullet = c.110$

*(left hand sequence)*

*left hand sequence vanishes*

NB = to 35.....

6'12

Left hand **I**

*Press the keyboard between softly and normal*

*Continue with the melody by improvising with the tendency to go down*

*The pedal sequence becomes irregular*



NB = to 20.....

7'56

8'10

**E N D**

*poco ritardando* ..... *molto ritardando al fine*

*(pedal sequence)*

*(vanishing)*

## PRESETS AND REGISTRATION

PRESET	LAYER	SAUER COLOR BUTTONS	SAUER STOPS	UTOPIA STOPS	OCTAVE BUTTONS	KNOBS
PR.1	I.1	white, blue, yellow, pink	Dulciana 8', Gamba 8', Trompete 8', Rauschquinte 2 2..., Cornettmixtur 3-5f, Voice celeste 8', Harm. aeth. 3f, Aeoline 8', Fugara 8', Oboe 8', Clarinette 8, Schwellged. 16', Subbass 16', Cello 8', Bassfloete 8', Octavbass 8', Contrabass 16', Contrabass 32', Posaune 16', Posaune 32'	Sexquint altra 2f, Mixtur 4f, Cymbel 3f, Cornett 4f, Fagot 16', Trompet 8', Viol di gamba 8', Unda maris 8', Tertia 1 3/5', Quinta 1 1/2', Süfflött 1', Vox Humana 8', Posaune 16', Posaune 8', Clarin 4'	16', 4'	transpose max. high; pulse f 127 ms; pulse w 21%; sustain 80%
	P.1	grey, green, white, blue, yellow		Principal 8', Rohrflöett 8', Octav 4', Gemshorn 4', Weitpfeiffe 2', Sexquint altra 2f, Mixtur 4f, Cymbel 3f, Gedackt 8', Viol di gamba 8', Unda maris 8', Principal 4', Octav 2', Waldflött 2', Principal 16', Subbass 16', Quintbass 12', Octav 4'	16', 8', 4'	pulse f 50 bpm; pulse w 9%; sustain 80%
	P.2	grey, green, white, blue, yellow		id. P.1	16', 8', 4'	transpose super M2; pulse f 50 bpm; pulse w 9%; sustain 80%
	P.3	grey, green, white, blue, yellow		id. P.1	16', 8', 4'	transpose 5; pulse f 50 bpm; pulse w 9%; sustain 80%
	P.4	grey, green, white, blue, yellow		id. P.1	16', 8', 4'	transpose super m2; pulse f 50 bpm; pulse w 9%; sustain 80%
PR.2	III.1	-	Bourdon 8', Konzerfloette 8', Aeoline 8', Schwellged. 16', Subbass 16', Contrabass 16', Contrabass 32'	Quinta 1 1/2', Süfflött 1', Scharff 4f	16', 8', 4'	pulse f 147 ms; prolong 2000ms; dynw 100%; dync 29%
	III.2	-		Tertia 1 3/5', Süfflött 1', Scharff 4f	16', 8', 4'	transpose sub M7; delay 500ms; pulse f 147 ms; prolong 2000ms; dynw 100%; dync 29%
	III.3	-		Tertia 1 3/5', Scharff 4f	16', 8', 4'	transpose sub m7; delay 900ms; pulse f 147 ms; prolong 2000ms; dynw 100%; dync 29%
	III.4	-		Octav 2', Quinta 1 1/2', Süfflött 1'	16', 8', 4'	transpose sub M6; delay 1236ms; pulse f 147 ms; prolong 2000ms; dynw 100%; dync 29%
	II.1	-	Yellow tremolant	Trompet 8', Vox humana 8'.	8'	sustain 80%; dynw 100%; dync 40%
	I.1	blue, yellow, pink		Unda maris 8', Rohrflött 4', Octav 8'	8'	-
	P.1	grey, green		Principal 8'	16', 8'	dynw 100%; dync 29%
	P.2	-		High perc (special new stop)	8'	staccato 13ms; dynw 100%; dync 29%
	P.3	-		High perc, pol4 (special new stops)	8'	transpose m2; staccato 20ms; dynw 100%; dync 29%
	P.4	-		High perc (special new stop)	8'	transpose M2; staccato 25ms; dynw 100%; dync 29%
PR.3	III.1	-	Bourdon 8', Flute harm. 8', Bourdon 16', Konzertfloete 8', Voix celeste 8', Traversfloete 8', Schwellged. 16', Subbass 16', Contrabass 16', Bassfloete 8'	Quinta 1 1/2', Süfflött 1', Scharff 4f	16', 8', 4'	pulse f 147ms; prolong 2000ms; dynw 100%; dync 29%
	III.2	-		Tertia 1 3/5', Süfflött 1', Scharff 4f	16', 8', 4'	transpose sub M7; delay 500ms; pulse f 147 ms; prolong 2000ms; dynw 100%; dync 29%
	III.3	-		Tertia 1 3/5', Scharff 4f	16', 8', 4'	transpose sub m7; delay 900ms; pulse f 147 ms; prolong 2000ms; dynw 100%; dync 29%
	III.4	-		Octav 2', Quinta 1 1/2', Süfflött 1'	16', 8', 4'	transpose sub M6; delay 1236ms; pulse f 147 ms; prolong 2000ms; dynw 100%; dync 29%
	I.1	white, blue, yellow	Burdun 16', Cornet 4f, Gedackt 8', Unda maris 8', Nassat 3'	16', 8'	prolong 51ms; dynw 100%; dync 21%	
	I.2	blue	Burdun 16', Cornet 4f, Gedackt 8', Unda maris 8', Nassat 3'	16', 8'	transpose hyper m3; delay 100ms; prolong 98ms; dynw 100%; dync 21%	
	I.3	white, blue, yellow	Burdun 16', Cornet 4f, Gedackt 8', Unda maris 8', Nassat 3'	16', 8'	transpose hyper m6; delay 125ms; prolong 112ms; dynw 100%; dync 21%	
	I.4	white, blue, yellow	Burdun 16', Cornet 4f, Gedackt 8', Unda maris 8', Nassat 3'	16', 8'	transpose super 5; delay 134ms; prolong 121ms; dynw 100%; dync 21%	
	P.1	-	High perc, pol5 (special new stops)	8'	staccato 21ms	
	P.2	grey, green	-	8'	-	
P.3	grey, green	-	8'	transpose m2		
P.4	grey, green	-	8'	transpose m3		