Pol Requesens Roca

Woe

for five organs

The premiere performance took place on May 11th, 2019, in the Orgelpark, Amsterdam, in a concert of composers from the Conservatorium van Amsterdam.

The organists were Una Cintina and Ere Lievonen.

Woe

for five organs

This work is written specifically for the **Orgelpark** and five of its organs:

Utopa: baroque German organ, played by the first organist from the extra console.

Sauer: romantic German organ, played by the first organist from the extra console.

Van Straten: late Middle Ages Dutch organ, played by de second organist.

Verschueren: romantic French organ, played by de second organist.

Positive organ: played by de second organist.

About *Woe*

Woe is a work between a concert piece and a sound installation. Conceived as an open-form work with the unique possibilities of this unusual concert hall, *Woe* urges to think about the most deeply feeling of the pain caused by violence. Specifically, the kind of violence against innocent or vulnerable people who haven't the resources to fight against the evil. Children in wars, ethnic and cultural minorities against authoritarian states, migrants against new fascism and women against gender violence. Each group can suffer one or more kinds of pain, physically or psychological, individual or collective. At the same time, *Woe* acts as a denounce of this failing of our society and advocate the people to act against these situations; fighting actively against the pain originators and indifferentism.

In this work the organs are considered as a voice instrument, not as a keyboard instrument. Concerning to this, part of the music material in *Woe* is taken from vocal music written by other composers. From J.S. Bach's Cantata BWV 12 *Weinen, Klagen, Sorgen, Zagen* and *Du tout plongiet - Fors seulement* by Antoine Brumel (taken a superius by Johannes Ockeghem's work). The music (and the text behind it), desperate and painful, it's showed in an extremely blurred way, like voices wailing from the other dimension.

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Explanations

1. **About players and organs:**

   There are two players for five organs. The first organist plays from the extra console *Utopa* and *Sauer* organs. The second plays the other organs from the place of each organ: the organist has to move around the organs. The first organist is the commander of the performance, always being aware of the mobility of the second organist.

   There is no precise synchrony between players unless it is noted on the form scheme.

2. **About score and notation:**

   The complete score is configured by the explanations, the forms schemes and the attached scores. The performance is guided by the form scheme. This form scheme has several elements:

   - White rectangles indicate registration and sound effects.
   - Soft grey rectangles indicate that the specified attached score is needed and how it has to be performed. That attached scores have to be performed following the form scheme.
   - Hard grey rectangles indicate the rules to perform the block.
   - Straight blur lines mean sustained sound.
   - Black curved lines show increase or decrease of performing intention.
   - Colour curved lines indicate changes of the wind (speed of windmotor, tremulant frequency and tremulant width).
   - Whole graphics and lines are intuitive guides for the performance.

3. **About blocks:**

   There are four blocks: Bl.1: *Agony*, Bl.2: *Pain*, Bl.3: *Conflict*, B.4: *Violence*.

   Both organists must play together the same block.

   The order of blocks is almost free. The only rule is Bl.3 can't be preceded by Bl.4.

   The order may be fixed beforehand or decided upon by the organists during the performance.

   The change between blocks can be by overlapping or juxtaposition:

   - Overlapping: 1-2 / 2-1 / 3-4 / 2-3 / 1-3.
   - Juxtaposition (when "b" starts "a" ends): 1-4 / 2-4 / 3-1 / 3-2.

   The blocks overlaps can't be very much long, but it should be made as progressively as possible.

4. **Time issues:**

   Each block has a time span indicated in the form scheme.

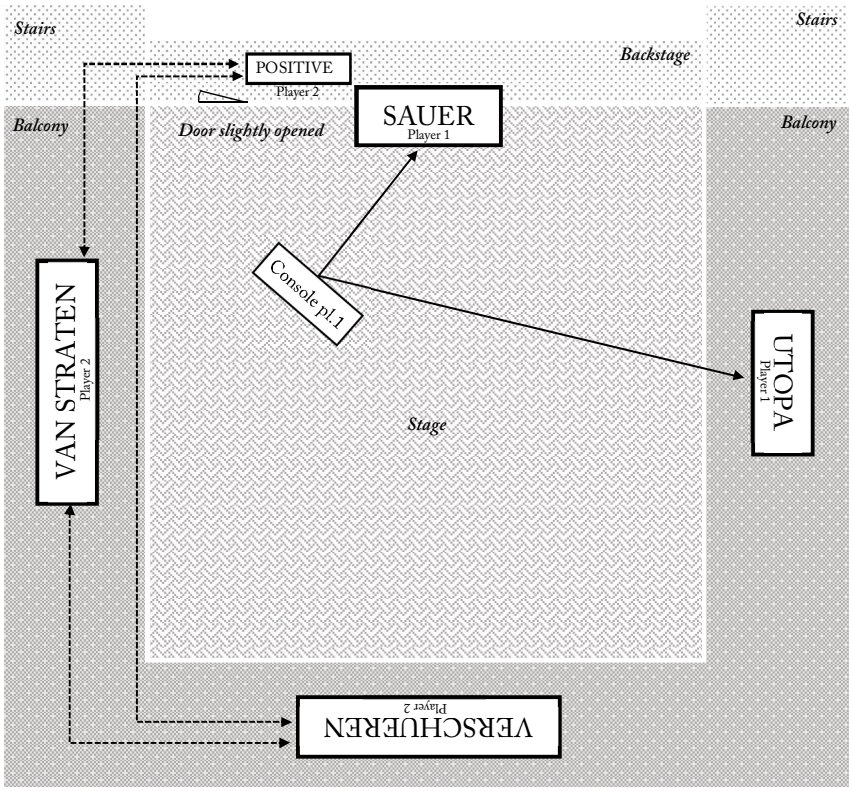
   The piece has no beginning or end. It is advisable to start before the entrance of the audience.

   The duration of the piece is variable.

5. **About audience:**
   The audience can move through the concert hall.
   Completely silence is not required.

6. **Stage lightening:**
   Natural light or darkness.

Arrangement on stage



WOE | Form scheme | **BLOCK 1** | *Agony*

Block approximately duration ➔ **2'15"~ 4'30"**

Player 1
UTOPA ORGAN

I.1: Gedeckt 8' (8') | dynw 79%, dync 50%

I.2: Rohrflött 8' (8'-16') | delay 329ms, pulse f 83ms, pulse w 95%, dynw 100%, dync 50%

Chorus BWV 12 "*Weinen, Klagen, Sorgen, Zagen*", J.S. Bach. Bars 1 to 48 (see attached score).

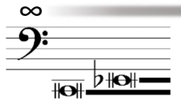
Play with softness, overlapping chords and voices, mixing the attached score with some clusters. It must sound absolutely blur and confusing. You are free to finish at any moment.

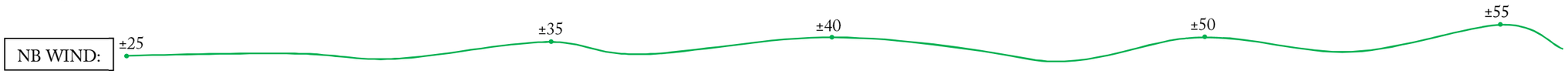
♩ = ± 35 to ± 60 (change *tempo* freely)

P.1: ∞ | Burdun 16', Subbass 16', Quintbass 12' (8')

P.2: ∞ | Burdun 16', Rohrflött 8' (8') | transp. m2 up

Pedale





Player 2
POSITIVE ORGAN

Gedeckt 8' (stop open ±50%), Roerfluit 4' (±50%), Octaaf 2' (±25%)

"*Du tout plongiet – Fors seulement*", A. Brumel (see attached score).

Play with extremely softness to keyboard, like "cotton" fingers, overlapping chords and voices. It must sound absolutely blur and confusing.

♩ = ± 60 to ± 100 (change *tempo* freely)

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WOE | Form scheme | **BLOCK 2** | *Pain*

Block approximately duration → **20”~ 3’15”**

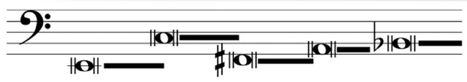
Player 1
UTOPA ORGAN

I.1: Waldflött 2’, Quinta 1 ½’ | prolong 281ms, dynw 100%, dync 25%
I.2: Süfflött 1’ (8’, 4’) | transp. m2 up, prolong 468ms, dynw 100%, dync 50%
I.3: Weitpfeiffe 2’ | delay 501ms, prolong 852ms, dynw 100%, dync 50%

Sinfonia BWV 12 “*Weinen, Klagen, Sorgen, Zagen*”, J.S. Bach. Oboe part (see attached score).
Play with right hand, one octave higher than written.
Play with extremely softness, alternating the melody with long rests. You are free to start, stop and finish at any moment.
♩ = really slow but freely

II.1: ∞ | Waldflött 2’, Süfflött 1’ (8’)

Pedale **P.1**: ∞ | Burdun 16’, Subbass 16’, Quintbass 12’ (8’)

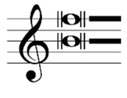


Tremulant OW:
freq 210ms to 160 bpm, width 45% to 70%

NB WIND:
Between 20-55

Player 2
VAN STRATEN ORGAN

Cimbel, Doof — Play controlling one bellow. The organ must sound like desolate painful shrieks.



(putting weights above the upper keyboard (*Bovenwerk*))

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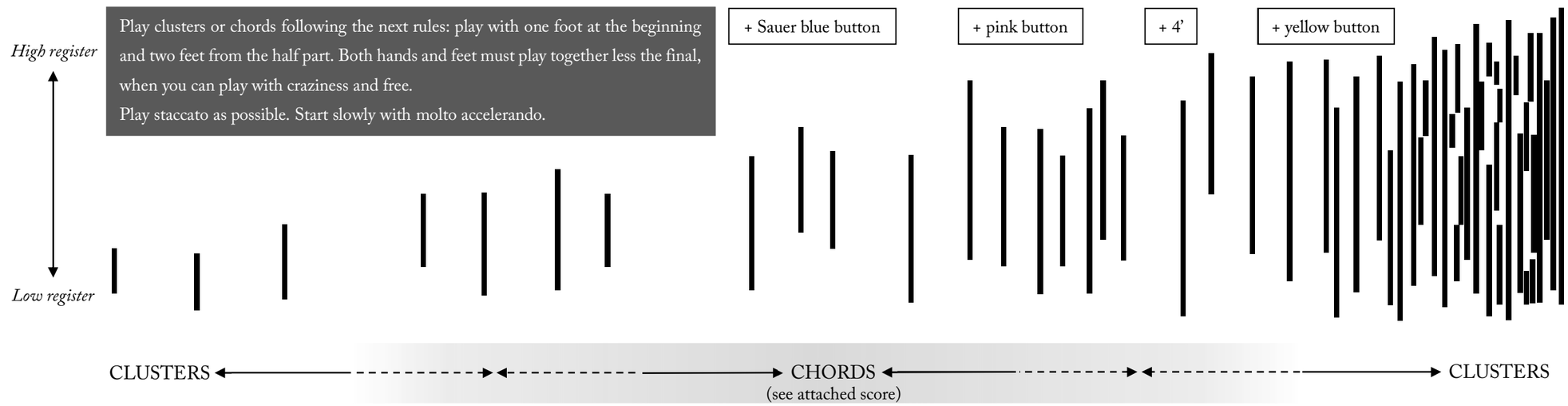
WOE | Form scheme | **BLOCK 3** | *Conflict*

Block approximately duration → **1'~ 1'30"**

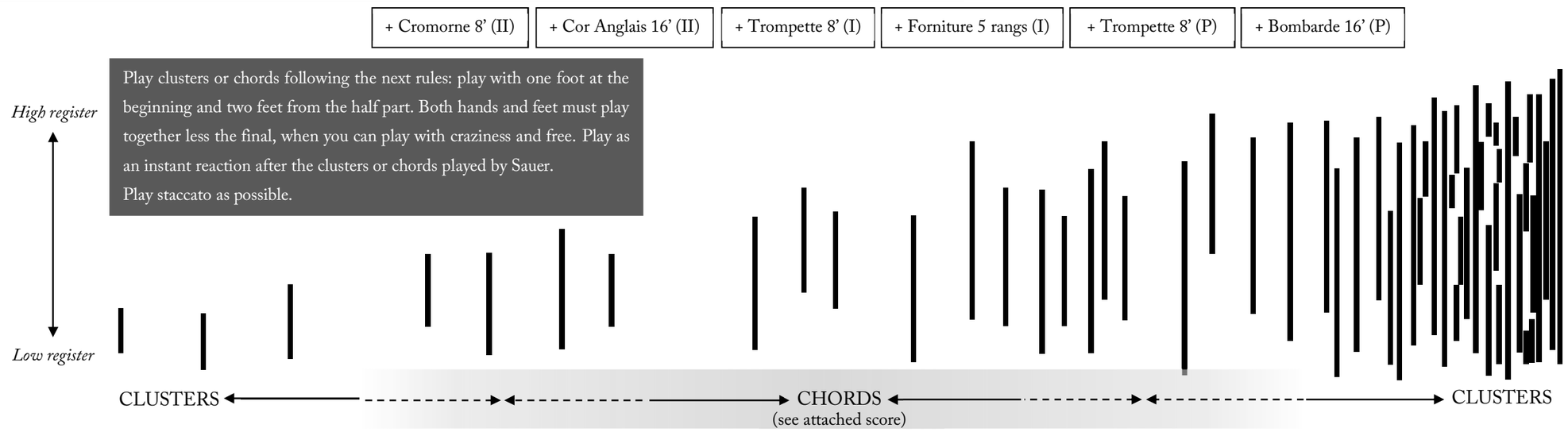
Player 1
SAUER ORGAN

II.1: Sauer white button | Dulciana 8', Bourdon 8', Flûte harm. 8', Gamba 8', Principal 8', Rohrflötte 4', Octave 4', Bourdon 16', Rauschquinte, Cornett-Mixtur, Traverseflöte 4', Flautino 2, Harmonia aetheria 3 fach, Fugara 8', Flöte-principal 8', Lieblich Gedeckt 16', Oboe 8', Clarinette 8' | 16', 8'
P.1: Sauer grey, green, white and blue buttons | Same as II.1 + Subbass 16', Contrabass 16', Cello 8', Bassflöte 8', Octavbass 8', Posaune 16', Posaune 32' | 8', 4'



Player 2
VERSCHUEREN ORGAN

III: Octavin 2', Plein jeu 2à6 rangs, Basson 16, Trompette harm. 8', Clairon 4', Viole de Gambe 8', Bassoon et Hautbois 8', Voix humaine 8'
II: Nazard 2 2/3', Doublette 2', Tierce I 3/5, Piccolo I, Salicional 8', Flûte trav. 8', Dulciana 4'
I: Doublette 2', Cornet 5 rangs, , Montre 8', Bourdon 16', Salicional 8', Flûte 4'
Levers: Tirasse G.O., Tirasse Pos. | Anches Pedale, Anches G.O., Anches Pos. | Comb. Réc. | Copula G.O. Pos., Copula G.O. Réc



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WOE | Form scheme | **BLOCK 4** | *Violence*

Block approximately duration ➤ **10”~ 45”**

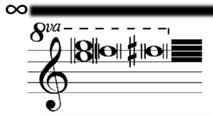
10”~ 20”

Player 1

UTOPA +SAUER ORGANS

III.1: ∞ | Sauer blue and yellow buttons | Rauschquinte, Cornett-Mixtur, Flautino 2’, Traversflöte 4’, Harmonia Aetheria (8’)

∞



II.1: Sauer white, blue, yellow and pink buttons | Dulciana 8’, Bourdon 8’, Flûte harm. 8’, Gamba 8’, Principal 8’, Rohrflötte 4’, Octave 4’, Bourdon 16’, Rauschquinte, Cornett-Mixtur, Traverseflöte 4’, Flautino 2, Harmonia aetheria 3 fach, Fugara 8’, Flöte-principal 8’, Lieblich Gedeckt 16’, Oboe 8’, Clarinette 8’ | Stacc. 61ms | 16’, 8’, 4’

II.2: Burdun 16’, Principal 8’, Rohrflötte 4’, Sexquint altra 2 fach, Mixtur 5 fach, Cymbel 3 fach, Cornett 4 fach, Fagott 16’, Trompet 8’, Nassat 3’, Tertia 1’ 3/5, Quinta 1’ 1/2, Süflött 1’, Scharff 4 fach, Clarin 4’ | transp. m2 up, delay 200ms, stacc. 40ms | 16’, 8’, 4’

II.3: Burdun 16’, Sexquint altra 2 fach, Fagott 16’, Trompet 8’, Tertia 1’ 3/5, Süflött 1’, Scharff 4 fach | transp. ctra m7, delay 312ms, stacc. 50ms | 8’, 4’

P.1: Sauer grey, green, white and blue buttons | Same as II.1 + Subbass 16’, Contrabass 16’, Cello 8’, Bassflöte 8’, Octavbass 8’, Posaune 16’, Posaune 32’ | stacc. 100ms | 8’, 4’

P.2: Octav 4’, Gemshorn 4’, Weitpfeiffe 2’, Sexquint altra 2 fach, Mixtur 5 fach, Cymbel 3 fach, Gedeckt 8’, Violdigamba 8’, Unda Maris 8’, Principal 16’, Subbass 16’, Quintbass 12’, Octav 8’, Posaune 16’, Posaune 8’, Clarin 4’ | stacc. 100ms | 16’, 8’, 4’

Play free chords following the next rules. You can repeat one chord or change freely. The hands have to be opened embracing the maximum weight of register possible. The left hand plays black keys and right hand white keys. The left foot plays little clusters and right foot controls the NB wind. Both hands and foot must play together.
Play as fast as possible and staccato as possible.

NB WIND:
Between 50 -60

Player 2

VERSCHUEREN ORGAN

III: Octavin 2’, Plein jeu 2à6 rangs, Basson 16, Trompette harm. 8’, Clairon 4’, Viole de Gambe 8’, Bassoon et Hautbois 8’, Voix humaine 8’

II: Nazard 2 2/3’, Doublette 2’, Tierce I 3/5, Piccolo I, Cor Anglais 16’, Cromorne 8’, Salicional 8’, Flûte trav. 8’, Dulciana 4’

I: Doublette 2’, Forniture 5 rangs, Cornet 5 rangs, Trompette 8’, Montre 8’, Bourdon 16’, Salicional 8’, Flûte 4’

P: Bombarde 16’, Trompette 8’

Levers: Tirasse G.O., Tirasse Pos. | Anches Pedale, Anches G.O., Anches Pos. | Comb. Réc. | Copula G.O. Pos., Copula G.O. Réc

Play free chords following the next rules. You can repeat one chord or change freely. The hands have to be opened embracing the maximum weight of register possible. The left hand plays black keys and right hand white keys. Play with two feet. Both hands and feet must play together.
Play as fast as possible and staccato as possible.

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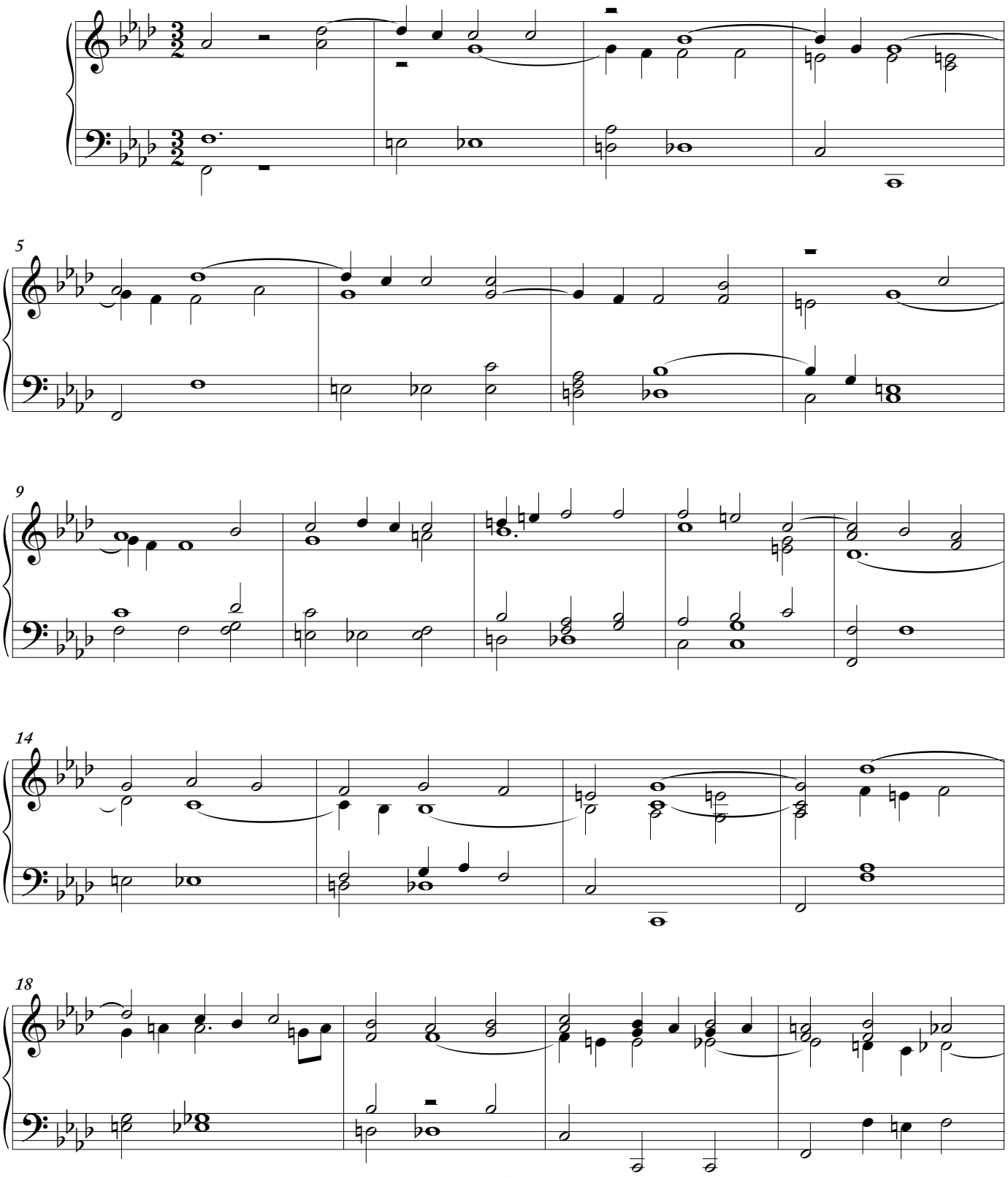
Woe

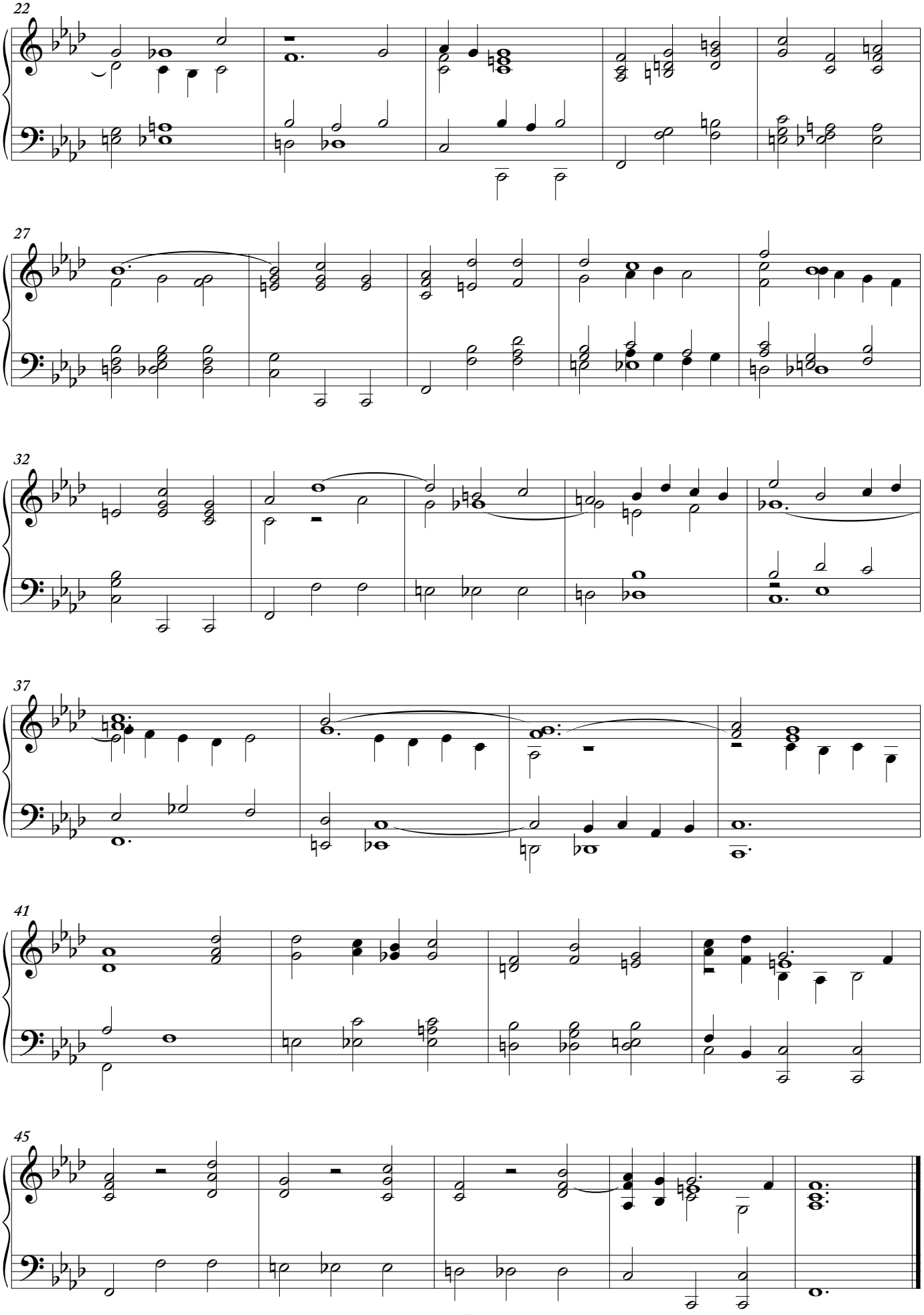
BLOCK 1 | Score

Player 1 at Utopa organ

'Weinen, Klagen , Sorgen, Zagen', Chorus Cantata BWV 12

Johann Sebastian Bach




22
27
32
37
41
45

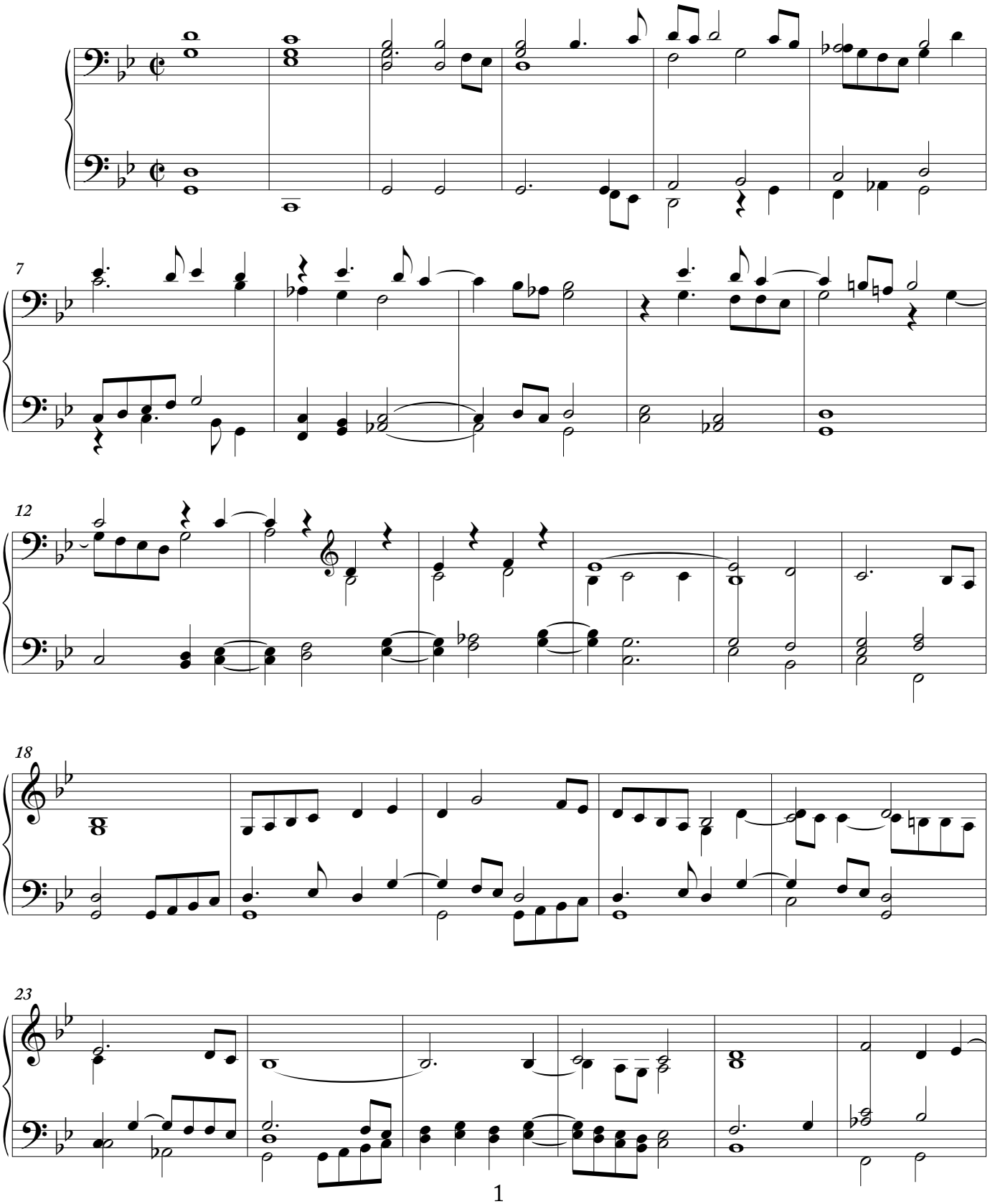
Woe

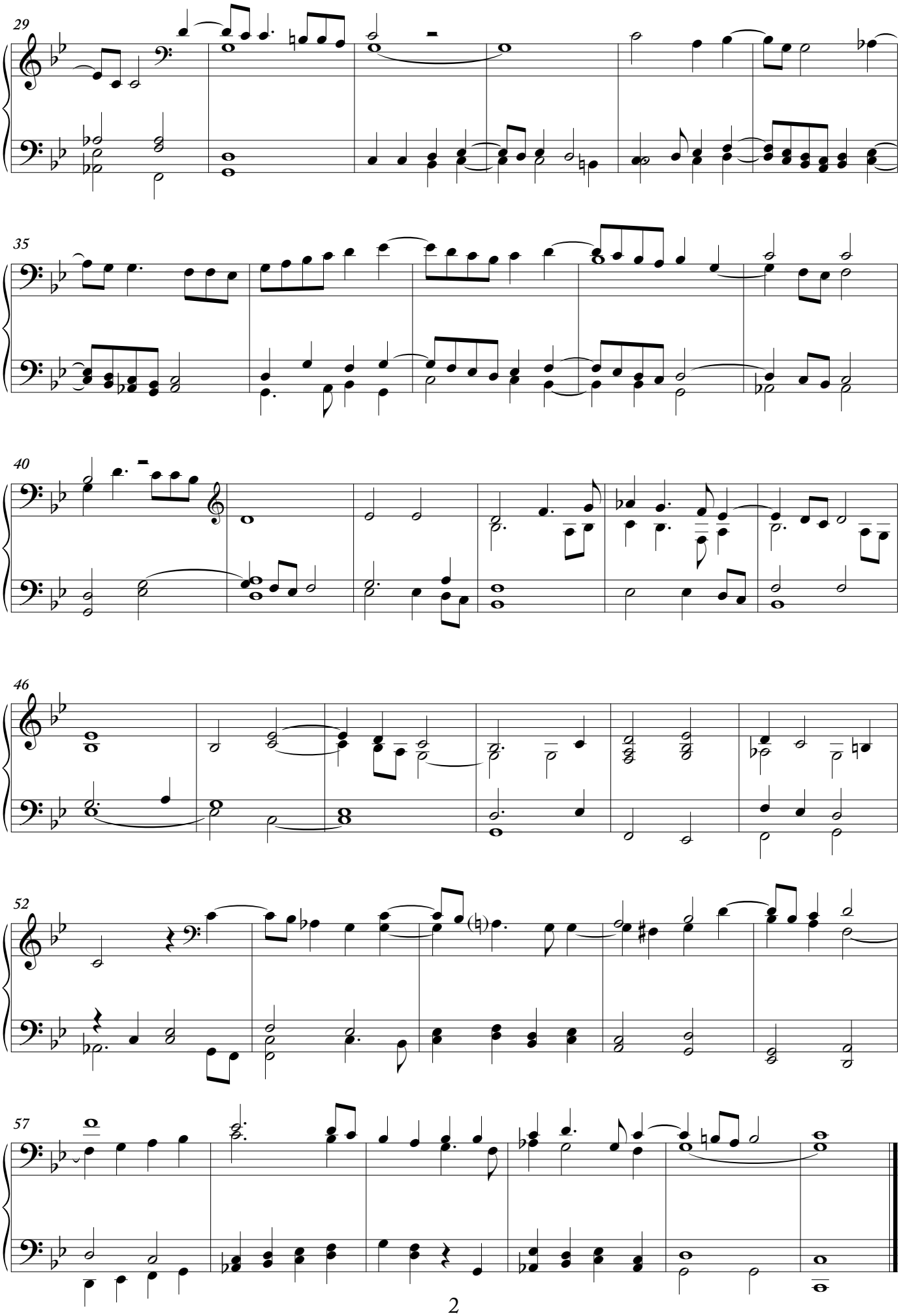
BLOCK 1 | Score

Player 2 at positive organ

Du tout plongiet - Fors seulement

Antoine Brumel (taking *superius* from Ockeghem's *Fors seulement*)




29
35
40
46
52
57

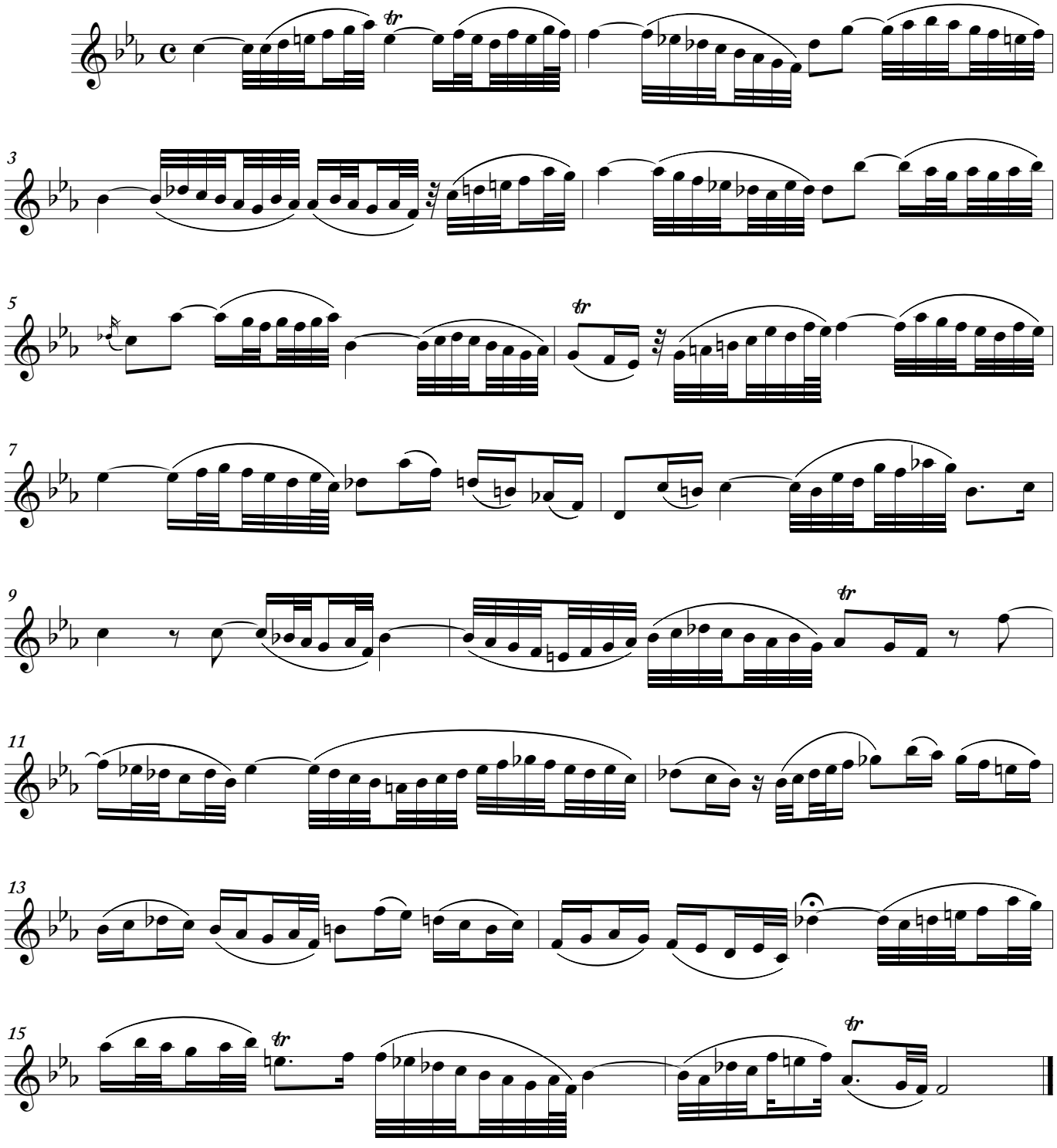
Woe

BLOCK 2 | Score

Player 1 at Utopa organ

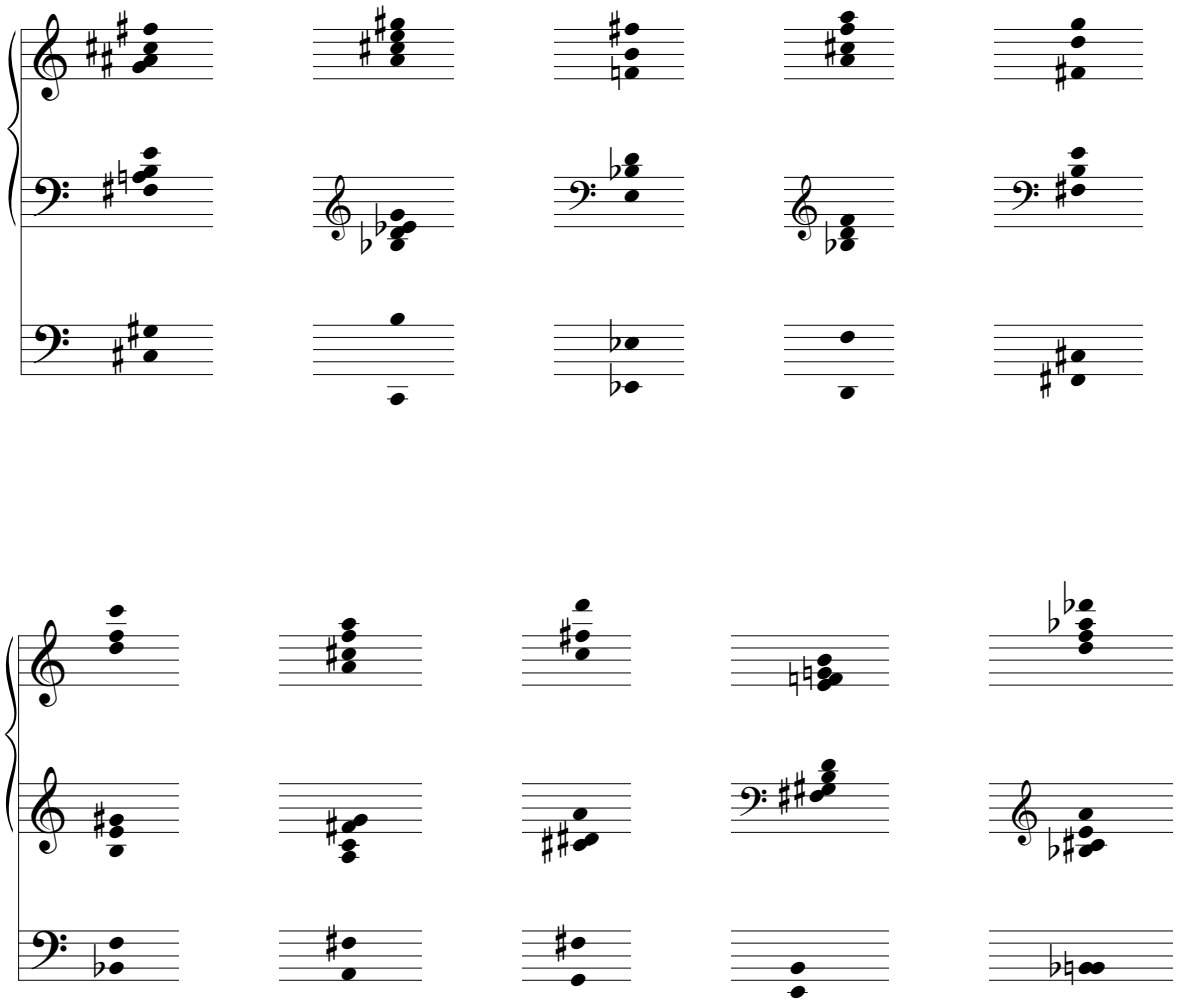
"Weinen, Klagen , Sorgen, Zagen", Sinfonia Cantata BWV 12

Johann Sebastian Bach



Woe

BLOCK 3 | Score

Players 1-2 at Sauer and Verschueren organs

The order of chords is free