

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.

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:

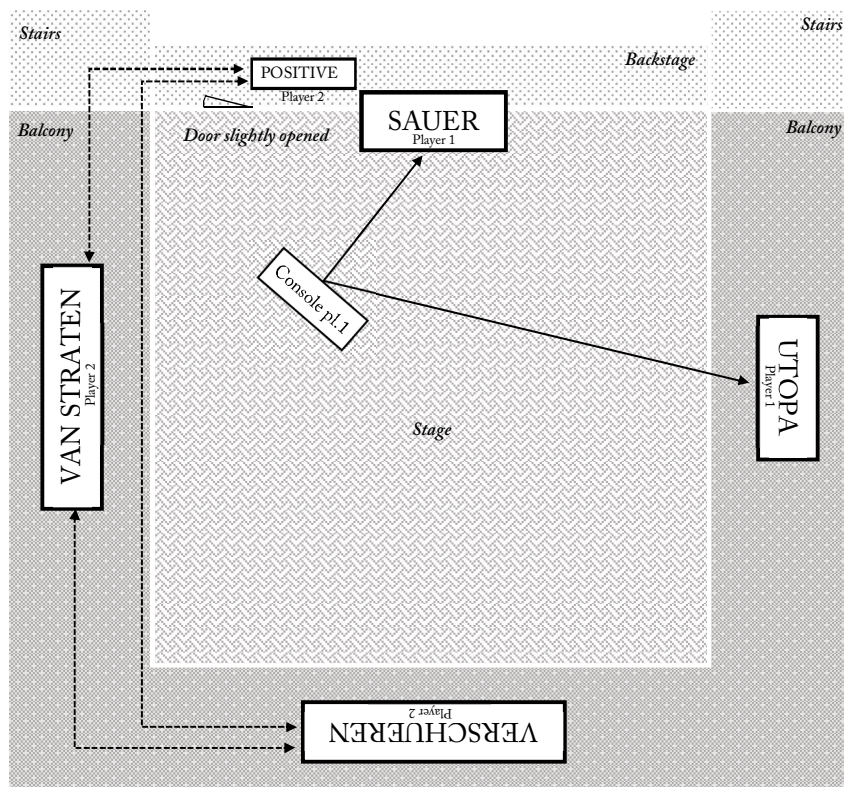
The audience can move through the concert hall.

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
UTOPIA 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)

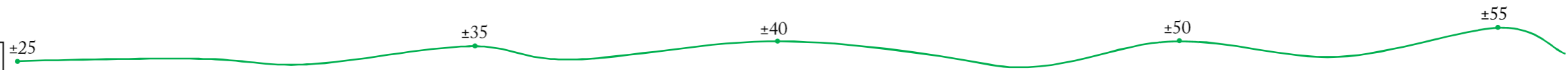


P.1: ∞ | Burdun 16', Subbass 16', Quintbass 12' (8')
P.2: ∞ | Burdun 16', Rohrflött 8' (8') | transp. m2 up

Pedale



NB WIND: ±25



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)



WOE | Form scheme | BLOCK 2 | Pain

Block approximately duration

→ 20'' ~ 3'15''

Player 1
UTOPIA 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')

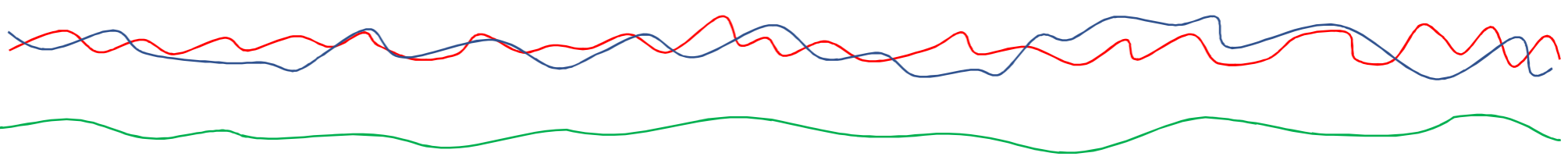


Pedale P.1: ∞ | Burdun 16', Subbass 16', Quintbass 12' (8')



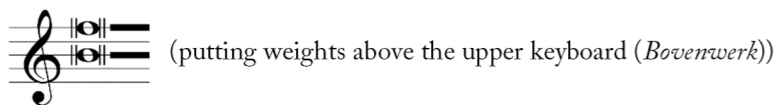
Tremulant OW:
 freq 210ms to 160 bpm, width 45% to 70%

NB WIND:
 Between 20-55



Player 2
VAN STRATEN ORGAN

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



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', Rohrflöte 4', Octave 4', Bourdon 16', Rauschquinte, Cornett-Mixtur, Traverseflöte 4', Flautino 2, Harmonia aethera 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'

High register

Low register

Play clusters or chords following the next rules: play with one foot at the beginning and two feet from the half part. Both hands and feet must play together less the final, when you can play with craziness and free. Play staccato as possible. Start slowly with molto accelerando.

+ Sauer blue button + pink button + 4' + yellow button

CLUSTERS CHORDS (see attached score) CLUSTERS

Player 2
VERSCHUEREN ORGAN

III: Octavin 2', Plein jeu 2à6 rangs, Basson 16, Trompette harm. 8', Clairon 4', Viole de Gamba 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

+ Cromorne 8' (II) + Cor Anglais 16' (II) + Trompette 8' (I) + Fourniture 5 rangs (I) + Trompette 8' (P) + Bombarde 16' (P)

High register

Low register

Play clusters or chords following the next rules: play with one foot at the beginning and two feet from the half part. Both hands and feet must play together less the final, when you can play with craziness and free. Play as an instant reaction after the clusters or chords played by Sauer. Play staccato as possible.

CLUSTERS CHORDS (see attached score) CLUSTERS

WOE | Form scheme | BLOCK 4 | Violence

10" ~ 20"



Block approximately duration

10" ~ 45"

Player 1
UTOPIA + 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', Rohrflöte 4', Octave 4', Bourdon 16', Rauschquinte, Cornett-Mixtur, Traversflöte 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', Rohrflöte 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', Fourniture 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.



Woe

BLOCK 1 | Score

Player 1 at Utopa organ

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

Johann Sebastian Bach

Musical notation for measures 1-4. The score is in 3/2 time and B-flat major. The right hand features a melodic line with a long note in the first measure, followed by eighth notes and a half note. The left hand provides a harmonic accompaniment with chords and moving lines.

Musical notation for measures 5-8. The right hand continues the melodic line with a half note and eighth notes. The left hand accompaniment includes chords and a moving bass line.

Musical notation for measures 9-13. The right hand features a melodic line with a half note and eighth notes. The left hand accompaniment includes chords and a moving bass line.

Musical notation for measures 14-17. The right hand features a melodic line with a half note and eighth notes. The left hand accompaniment includes chords and a moving bass line.

Musical notation for measures 18-21. The right hand features a melodic line with a half note and eighth notes. The left hand accompaniment includes chords and a moving bass line.

22

Musical score for measures 22-26. The piece is in a minor key with a key signature of three flats. The melody in the right hand features a descending line with some chromaticism, while the left hand provides a steady accompaniment of chords and single notes.

27

Musical score for measures 27-31. The right hand has a long melodic phrase with a slur, moving from a higher register down to a lower one. The left hand continues with a rhythmic accompaniment.

32

Musical score for measures 32-36. The right hand features a melodic line with a slur, showing some chromatic movement. The left hand accompaniment consists of chords and moving lines.

37

Musical score for measures 37-40. The right hand has a melodic phrase with a slur, ending with a fermata. The left hand accompaniment is active with moving lines.

41

Musical score for measures 41-44. The right hand has a melodic line with a slur, and the left hand accompaniment continues with chords and moving lines.

45

Musical score for measures 45-49. The right hand has a melodic line with a slur, and the left hand accompaniment continues with chords and moving lines. The piece ends with a double bar line.

Woe

BLOCK 1 | Score

Player 2 at positive organ

Du tout plongiet - Fors seulement

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

The musical score is presented in two systems of grand staff notation. Each system consists of two staves: a lower bass staff and an upper treble staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into measures, with measure numbers 7, 12, 18, and 23 indicated at the beginning of their respective systems. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a final measure marked with a '1' below the staff.

29

Musical score for measures 29-34. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). Measure 29 features a melodic line in the treble and a bass line with chords. Measure 30 has a melodic line in the treble and a bass line with chords. Measure 31 has a melodic line in the treble and a bass line with chords. Measure 32 has a melodic line in the treble and a bass line with chords. Measure 33 has a melodic line in the treble and a bass line with chords. Measure 34 has a melodic line in the treble and a bass line with chords.

35

Musical score for measures 35-39. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). Measure 35 features a melodic line in the treble and a bass line with chords. Measure 36 has a melodic line in the treble and a bass line with chords. Measure 37 has a melodic line in the treble and a bass line with chords. Measure 38 has a melodic line in the treble and a bass line with chords. Measure 39 has a melodic line in the treble and a bass line with chords.

40

Musical score for measures 40-45. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). Measure 40 features a melodic line in the treble and a bass line with chords. Measure 41 has a melodic line in the treble and a bass line with chords. Measure 42 has a melodic line in the treble and a bass line with chords. Measure 43 has a melodic line in the treble and a bass line with chords. Measure 44 has a melodic line in the treble and a bass line with chords. Measure 45 has a melodic line in the treble and a bass line with chords.

46

Musical score for measures 46-51. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). Measure 46 features a melodic line in the treble and a bass line with chords. Measure 47 has a melodic line in the treble and a bass line with chords. Measure 48 has a melodic line in the treble and a bass line with chords. Measure 49 has a melodic line in the treble and a bass line with chords. Measure 50 has a melodic line in the treble and a bass line with chords. Measure 51 has a melodic line in the treble and a bass line with chords.

52

Musical score for measures 52-56. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). Measure 52 features a melodic line in the treble and a bass line with chords. Measure 53 has a melodic line in the treble and a bass line with chords. Measure 54 has a melodic line in the treble and a bass line with chords. Measure 55 has a melodic line in the treble and a bass line with chords. Measure 56 has a melodic line in the treble and a bass line with chords.

57

Musical score for measures 57-61. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). Measure 57 features a melodic line in the treble and a bass line with chords. Measure 58 has a melodic line in the treble and a bass line with chords. Measure 59 has a melodic line in the treble and a bass line with chords. Measure 60 has a melodic line in the treble and a bass line with chords. Measure 61 has a melodic line in the treble and a bass line with chords.

Woe

BLOCK 2 | Score

Player 1 at Utopa organ

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

Johann Sebastian Bach

The image displays a musical score for the piece "Woe" by Johann Sebastian Bach, specifically the Sinfonia Cantata BWV 12. The score is presented in a single system with eight staves of music, each beginning with a measure number (1, 3, 5, 7, 9, 11, 13, 15). The music is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Several measures feature ornaments, indicated by the "tr" symbol above the notes. The score is a single melodic line, likely for the right hand of an organ. The overall mood is somber and expressive, consistent with the title "Woe".

Woe

BLOCK 3 | Score

Players 1-2 at Sauer and Verschueren organs

The order of chords is free

The first system of music consists of five measures. Each measure is represented by three staves: a grand staff (treble and bass clefs) and a separate bass staff. The notes and accidentals are as follows:

Measure	Grand Staff (Treble/Bass)	Bottom Bass Staff
1	F#4, G#4, A4 (Treble); F#2, G#2, A2 (Bass)	F#2, G#2, A2
2	F#4, G#4, A4 (Treble); F#2, G#2, A2 (Bass)	F#2, G#2, A2
3	F#4, G#4, A4 (Treble); F#2, G#2, A2 (Bass)	F#2, G#2, A2
4	F#4, G#4, A4 (Treble); F#2, G#2, A2 (Bass)	F#2, G#2, A2
5	F#4, G#4, A4 (Treble); F#2, G#2, A2 (Bass)	F#2, G#2, A2

The second system of music consists of five measures. Each measure is represented by three staves: a grand staff (treble and bass clefs) and a separate bass staff. The notes and accidentals are as follows:

Measure	Grand Staff (Treble/Bass)	Bottom Bass Staff
1	F#4, G#4, A4 (Treble); F#2, G#2, A2 (Bass)	F#2, G#2, A2
2	F#4, G#4, A4 (Treble); F#2, G#2, A2 (Bass)	F#2, G#2, A2
3	F#4, G#4, A4 (Treble); F#2, G#2, A2 (Bass)	F#2, G#2, A2
4	F#4, G#4, A4 (Treble); F#2, G#2, A2 (Bass)	F#2, G#2, A2
5	F#4, G#4, A4 (Treble); F#2, G#2, A2 (Bass)	F#2, G#2, A2