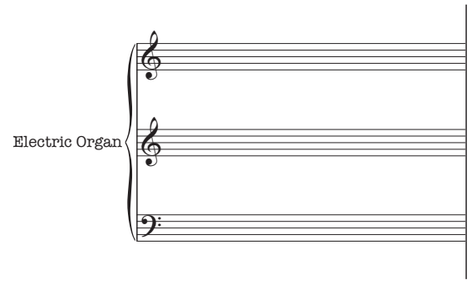

Through the Barbacans

For Microtonal Electronorgan, with or Without Tape.

Can also be played on a standard organ with lower staff on Pedals.

Eric Skytterholm Egan

7-8 Minutter

2014

Through the barbacans the shafts of light are moving ever, slowly ever as my feet are sinking, creeping duskward over the tidal floor... He raised his eyes and met the stare of a bilious clock... all these moving scenes are still there for us today rendered more beautiful still by the waters of sorrow which have passed over them and by the rich incrustations of time.

James Joyce - Ulysses

Through the Barbacans

Performance Notes:

Through the Barbacans is based on the Gregorian chant “Aufer a me”. The structure of the piece consists of the entire chant played 7 times back to back with different harmonisations/ornamentations over the top.

The chant on the middle system should be played as clearly as possible throughout; however, where strictly necessary, it is possible to release the pitches earlier than written. For the majority of the piece (unless where otherwise stated), the chant is payed in the Left Hand.

There are a number of fermatas in the piece. These duration of these are free; however, the performer should take care not to rest for so long that the full duration of the Organ part outlasts the Tape part. The square fermatas should generally speaking be longer than the rounded fermatas.

For the original version of the piece, for the Electronic Organ built by Eivind Groven, the performer should change modes at the fermatas indicated.

The Tape part must begin before the Organist. It will fade in - the performer should start playing approximately 10-15 seconds after the Tape begins. When the Organist is finished, the Tape part should be slowly faded out over the course of approx 10-15 seconds.

Tuning:

When played on Eivind Groven’s Microtonal Organ, the following tunings (in cent, relating to equal temperament) should be followed:

Mode 1: C[0] C♯[-8.6] D[+3.4] E♭[-5.1] E[+6.8] F[-1.7] F♯[-10.3c] G[+1.7c] A♭[-6.8] A[+5.1] B♭[-3.4] B[-12.0]
Mode 2: C[0] C♯[-8.6] D[+3.4] E♭[-5.1] E[+6.8] F[-1.7] F♯[-10.3c] G[+1.7c] A♭[-6.8] A[+5.1] B♭[-23.9] B[+8.5]
Mode 3: C[0] C♯[-8.6] D[-17.1] E♭[-5.1] E[+6.8] F[-1.7] F♯[-10.3c] G[+22.2] A♭[-6.8] A[+5.1] B♭[-23.9] B[+8.5]
Mode 4: C[0] C♯[-21.9] D[-17.1] E♭[+15.4] E[-13.7] F[-1.7] F♯[-10.3] G[+22.2] A♭[-6.8] A[+25.6] B♭[-23.9] B[+8.5]
Mode 5: C[0] C♯[-29.1] D[+3.4] E♭[+15.4] E[-13.7] F[-1.7] F♯[-30.8] G[+22.2] A♭[-6.8] A[+25.6] B♭[-23.9] B[-12.0]
Mode 6: C[-20.5] C♯[+11.9] D[-17.1] E♭[+15.4] E[-13.7] F[+18.8] F♯[-30.8] G[+22.2] A♭[-27.3] A[+25.6] B♭[-23.9] B[+8.5]
Mode 7: C[0] C♯[+11.9] D[-17.1] E♭[-5.1] E[+23.9] F[-22.2] F♯[-10.3] G[+22.2] A♭[-27.3] A[+5.1] B♭[+17.1] B[-32.5]

Through the Barbacans

- version for for Microtonl Electronic Organ -

Score

Eric Skytterholm Egan

♩=76-80 Monodic | Gentle and Serene.

Start Tape

A Mode 1

To Mode 2

B With Certain Points of Reference.

7

10

To Mode 3

C Harmonic | With Suspended Anticipation.

13

RH LH RH LH

15

17

To Mode 4

D With Direction, yet Retaining Dignity and Decorum.

19

RH

LH

21

RH

LH

RH

23

LH

To Mode 5

E Excited | Gaining Momentum.

25

RH

LH

27

To Mode 6

29

LH

30

F With Great Movement, yet Tightly Controlled.

31

RH

LH

33

35

LH

To Mode 7

36

37

G Focused but Spasmic.

39

40

41

42

Fade Tape

SLUTT