

# - Sideways 1 -

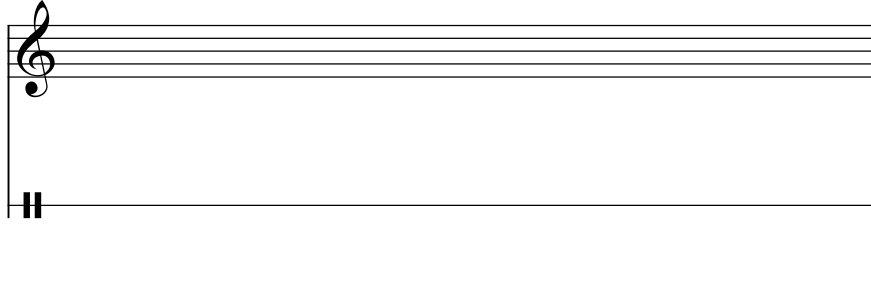
for Bass Clarinet and Tambourine

2010


Quarternote Version  
Transposed Score

Eric Skytterholm Egan

Bass Clarinet



10" Tambourine



5 Minutter

She poured more tea into her cup, watching it flow sideways.

James Joyce - *Ulysses*

Sideways Concept:

The performers are seated side by side facing the audience. Between, and separating them, is a large screen or barrier. The performers should not be able to see one another at all.

Performance Notes:

The music is very difficult to play accurately.

The performers must do their best to be as true to the score as possible.

This should result in a great intensity of focus and concentration.

The sounding result should reflect the struggle of the performer.

However, the performers must play with completely neutral expressions on their faces.

The struggle should as far as possible not be physically visible through their gestures.

The phrasing is up to the player to work out, and should be penciled into the score.

However, the passages indicated with a broken slur should be phrased accordingly.

# - Sideways 1 -

for Bass Clarinet and Tambourine

Transposed Score

av Eric Skytterholm Egan

♩ = 120 Intense and Focused ("with wild eyes")

## A

*ff*

3

5

7

9

11

13

15

17

19

21

23

25

27

29

31

33

35

37

39

41

5:4  
3  
3  
3  
3  
7:6

43

7:6

45

7:6  
7:6

47

7:6  
7:6  
7:6  
7:6

49

7:6  
7:6  
7:6

51

*f*

**B**  
53

5:4  
3  
3  
3  
3  
3  
7:4  
3

*ff*→

55

5:4  
3  
3  
3  
3  
5:4

57

3  
3  
3  
5:4  
3  
3

59

3  
7:4  
5:4  
3  
5:4  
3

61

3 5:4 3 3 7:4 3 3

63

5:4 5:4 3 3

65

7:4 3 3 5:4 5:4 3 3

67

3 3 5:4 3 3 5:4

69

5:4 3 3 3 3 5:4 3

71

3 5:4 3 5:4 5:4 3

73

5:4 3 5:4 5:4 3 7:4

75

3 5:4 3 5:4

77

5:4 3 3 3 5:4 5:4 3

79

3 5:4 5:4 3 3

81

5:4 3 3 3

83

3 3 5:4

85

3 5:4

*mf*

**C**  
87

*ff*

3 5:4 3 5:4 3

89

5:4 3 7:4 3 3 3

91

5:4 3 3 5:4 5:4

*f*

93

3 3 3 5:4 3

95

5:4 3 5:4 3 5:4 3

*mf* *mf*

97

3 7:4 3 3 3 3

*mf*

99

*mf*

101

*mf*

103

*f*

105

*mf* *f*

**D**  
108

*f* *f* *mf* *p mf*

110

*ff* *mf* *mp* *mf* *f* *mf*

112

*f* *mf* *mp* *mf* *f* *mf* *f* *mf*



114

Musical score for measures 114-115. The upper staff (treble clef) features a melodic line with a 5:4 interval and a triplet. The lower staff (bass clef) provides a rhythmic accompaniment. Dynamics include *ff*, *mp*, *f*, and *mp*. A dotted line connects the two staves, indicating a relationship between the melodic and rhythmic parts.

116

Musical score for measures 116-117. The upper staff (treble clef) features a melodic line with a 5:4 interval and a triplet. The lower staff (bass clef) provides a rhythmic accompaniment. Dynamics include *f*, *p*, *f*, *mf*, *mp*, and *mf*.

118

Musical score for measures 118-119. The upper staff (treble clef) features a melodic line with a triplet. The lower staff (bass clef) provides a rhythmic accompaniment. Dynamics include *mp*, *mf*, *mp*, and *mf*.

120

Musical score for measures 120-121. The upper staff (treble clef) features a melodic line with a 5:4 interval and a triplet. The lower staff (bass clef) provides a rhythmic accompaniment. Dynamics include *mf*, *mp*, *mf*, *mp*, *f*, *mp*, *mf*, *sfz*, and *f*.

122

Musical score for measures 122-123. The upper staff (treble clef) features a melodic line with a 5:4 interval and a triplet. The lower staff (bass clef) provides a rhythmic accompaniment. Dynamics include *mf*, *mp*, and *ff*. A box labeled "Shake" is placed above the final note of the lower staff.

**E**  
124

Musical score for measures 124-125. The upper staff (treble clef) features a melodic line with a 5:4 interval and a triplet. The lower staff (bass clef) provides a rhythmic accompaniment. Dynamics include *sfz*, *mf*, *f*, *mp*, *f*, *mp*, and *f*. A box labeled "Shake" is placed above the final note of the lower staff.

126

Normal

*p*

*mp* *mf* *mp* *mf* *f* *mp*

128

Shake

Shake

*mf* *mp* *f* *mf* *mp* *f* *mf* *mf*

130

*fp* *f* *mf* *f* *mf* *f*

F

132

*f* *mf* *f* *mp* *fp*

134

*f* *mf* *fp* *ff* *mp* *mf* *ff* *mp* *ff* *mp*

136

*ff* *mf* *mf* *fp* *f* *mf* *mf* *ff* *mf* *ff*

G

138

140

H

142

144

I

146

J

K

148