

# Antelope Pavane

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With Elegance ♩ = 92

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

*mp* *f*

*mp* *f*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

*mp* *mp*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Poco piu mosso (M.M. ♩ = c. 110)

*rit.* *p* *mf* *rit.*

*p* *mf*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

*p* *mf*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

*fp* *rubato, cadenza-like*

*f* *p*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

*a tempo*

*mf* *f*

*mf* *f*

**With Elegance** ♩ = 92

B $\flat$  Cl. 1

B $\flat$  Cl. 2

*mp*

*mp*

Clar. 1 - at m. 39, improvise on the following pitches. Include ornamentation as desired and/or quarter-tones/slides, etc. Play the D sparingly. To end improv. section, start to play one pitch in quarter-note triplets. Clar. 2 will phase to join your rhythm. Cue a long final note to end section.

(Any note from collection possible here...)

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Clarinet 2 - a m. 39 play long, drone G. While always listening for musical partnering, you may intersperse occasional triplets, either quarter or eighth-note values, breathing as necessary. Once or twice, change to the A-flat above. When Clar. 1 begins to play steady triplets, slowly phase sets of triplets to join that rhythm. Watch for a cue to end the triplets, and when cue comes, play a long G and cut off with Clar. 1's long note.

43

B $\flat$  Cl. 1  
p

B $\flat$  Cl. 2  
p

48

B $\flat$  Cl. 1  
rit. -----

B $\flat$  Cl. 2  
rit. -----

Clar. 1 - at m. 53, while always listening to Clar. 2 for musical partnering, drone on G, but alternate long and short G's, adding occasional ornamentation and neighbor pitches (A-flat above, lower F, etc). Rhythm and octaves may get more complex (examples given, but not mandatory.)

52

B $\flat$  Cl. 1  
pp Cresc. poco a poco.....

B $\flat$  Cl. 2  
pp Cresc. poco a poco.....

(Examples of Clar. 1 possibilities given above.)

Clarinet 2 - at M. 53 improvise using the following scale. Progress from simple to more complex melodies and rhythms, and eventually add the second octave or more. When finished, begin m. 63 (C to F motif) and wait for Clar. 1 to join at m. 61. (Clar. 1 part is given as an example only.)

58

B $\flat$  Cl. 1  
f

B $\flat$  Cl. 2  
pp

**Piu mosso, with building energy**

63 (M.M. ♩ = c. 120)

B♭ Cl. 1

B♭ Cl. 2

*f*

*f*

6

6

3 3 3 3

3 3 3 3

B♭ Cl. 1

B♭ Cl. 2

*ff*

*f*

3 3 3

3 3 3 3

3 3 3 3

B♭ Cl. 1

B♭ Cl. 2

*ff*

*ff*

3 3

3 3 3 3

3 3 3 3

B♭ Cl. 1

B♭ Cl. 2

*mp*

*p*

*mp*

3 3

3 3 3 3 3 3

3 3

77

B $\flat$  Cl. 1

B $\flat$  Cl. 2

*f*

*f*

*mf*

81

B $\flat$  Cl. 1

B $\flat$  Cl. 2

*mf*

*mf*

85

B $\flat$  Cl. 1

B $\flat$  Cl. 2

*p*

*p*

88

B $\flat$  Cl. 1

B $\flat$  Cl. 2

*f*

*mp*

*f*

*mp*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

91

B $\flat$  Cl. 1

B $\flat$  Cl. 2

94

B $\flat$  Cl. 1

B $\flat$  Cl. 2

97

*p*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

100

*mp*

103 *poco rit. e decrescendo*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

105

B $\flat$  Cl. 1

B $\flat$  Cl. 2

107

B $\flat$  Cl. 1

B $\flat$  Cl. 2

111 *trm*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

*pp*

*p*

*ppp*

*ppp*