

PATHÉTIQUE:
A TALE OF TWO RABBYS

A THESIS IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirement for the degree

MASTER OF MUSIC

by
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PATHÉTIQUE:
A TALE OF TWO RABBYS

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University of Missouri-Kansas City, 2012

ABSTRACT

My thesis incorporates a variety of contrasting styles and musical material in an attempt to unify them under the same work while maintaining a unique sound. Since I began composing, I've heard this collaboration in my head between the rock music that I listened to growing up with the contemporary classical and jazz music that I've learned to love through my academic endeavors. The concept of the piece stems from joining together the seriousness and tragedy of opera with the playfulness of musical theater. A full production is also intended to include dance. The score contains fully notated sections, fully improvised sections, as well as a combination of the two, utilizing techniques from traditional notation to graphic notation to pop charts and lead sheets. The instrumentation is an amalgamation of a chamber ensemble, operatic and popular song vocals, spoken word, and rock quartet. My approach to writing the music was to create a world in which all of these elements work together, without sounding as if a series of styles and genres were simply spliced back to back.

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a thesis titled “Pathétique: A Tale of Two Rabbys,” presented by Brian Thomas Padavic, candidate for the Master of Music degree, and certify that, in their opinion, it is worthy of acceptance.

Supervisory Committee

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Instrumentation

Flute (Doubles Piccolo)

Bb Clarinet (Doubles Bass Clarinet)

Saxophone (Doubles Soprano, Alto, and Baritone)

Bb Trumpet

Percussion 1 :

3 Meditation Bowls



3 Temple Blocks



Medium Gong

Djembe

Medium Triangle

Crotales (upper octave)

24-inch Bass Drum

Shekere

Conga

Finger Cymbals

Whip

Thin Wine Glasses (at least 12)

Siren Whistle

6.5-inch Concert Snare

Held Tambourine with Calf Head

Bass Bow

Beaters :

2 Soft Beaters

2 Plastic Beaters

1 Medium Triangle Beater

2 Medium Drum Sticks

Percussion 2 :

Vibraphone

Glockenspiel

Vibraslap

Large Triangle

2 4-inch Bass Drum

Referee Whistle

Bass Bow

Beaters :

2 Rubber Mallets

2 Bright Hard Plastic Mallets

1 Large Triangle Beater

2 Soft Yarn Mallets

4 Small Drum Sticks

2 Medium Hard Mallets

Soprano – Abby / Babby

Alto – Witch Rabby

Tenor – Tabby

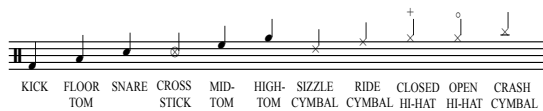
Narrator

Keyboards - Rhodes and Electronic Keyboard

Guitar - Acoustic Guitar and Electric Guitar

Bass - Double Bass and Electric Bass

Drum Set



Beaters : Drum Sticks, Wire Brushes, Hot Rods, Soft Mallets

STORY AND LYRICS

PATHÉTIQUE: A TALE OF TWO RABBYS

Story by Brian Padavic and Jennifer Coates

Lyrics by Jennifer Coates

Music by Brian Padavic

OVERTURE [Beginning through rehearsal letter L]

INSTRUMENTAL

CHAPTER 1 – THE TALE OF TABBY THE MAD RABBY [M]

A light shines on the narrator, an elder rabbit, as he addresses the audience.

NARRATOR:

Rabbits. They hop.....they hump.....they fight. Win by a whisker or lose by a tail, any one of us'll stand on our haunches and proudly tell of Tabby, the Great Warrior Rabby.

Tabby appears on stage in fully bunny regalia.

NARRATOR:

Tabby the Timid. Tabby the Triumphant. Tabby the Tyrant—stop me if you've heard this one. Then gather round ...

The chorus of bunnies come out onto the stage, eventually gathering in a group around the narrator. In the background, an animation of a young Tabby begins to play.

NARRATOR:

... you eager young twitchers, and lend me your ears. Hear the hips and hopes of Tabby's rise and fall. He who returned in our hour of need. Who battled Squirrel Squadrons and Gopher Governments, and restored Rabby Rule over the land. Tabby, the MAD ...

Tabby leaps onto center stage, very mascot-like, and begins to dance wildly, knocking down the chorus bunnies, sending them flying, for no apparent reason. This should happen very suddenly and startle the audience, especially as it's in direct contrast to what's going on in the music. Eventually, the chorus of bunnies scatter offstage.

NARRATOR:

(whispered) ... Rabby.

CHAPTER 2 – THE RISE OF TABBY THE MAD RABBY [N – P]

As Chapter 2 music begins, Tabby walks upstage, playing off the narrator a bit as he goes. The narrator turns back to the audience to continue his story.

NARRATOR:

You might not believe it by looking at him, but Tabby had humble beginnings. Not always was he considered a hero, but as a youth rated far closer to zero. In science he found his one fascination—While the rest of the clan only knew procreation.

CHORUS: *(offstage rabbit moaning sounds)*

NARRATOR:

His feeble figure and studious ways proved the perfect equation to keep girls at bay. And although he only acknowledged his brain, his heart felt the deep wounds of longing and pain....except with Abby.

[Q – S]

TABBY:

Oh, Abby, you are the most beautiful of Rabbys.
And you are the only one who is kind to me.

ABBY

Oh, Tabby. How is your pellet dissection going?

TABBY:

Well, you know ...

ABBY:

No. I don't.

TABBY:

The things I do for science ...

ABBY:

No one else's brain is big like yours

TABBY:

That's why I'm always alone.

ABBY:

Alone ...

(Duet)

ABBY:

You're not like the others. So respectful and kind.

TABBY:

You're the only one who understands. Can we fuck like rabbits now?

[T – W]

NARRATOR:

Alas, such affection was doomed to be fleeting.

And fate would soon strike with an unwelcome greeting.

One day, Tabby is walking along with a fresh flower that he plucked from the ground intending to woo Abby into finally consummating what he thought was a relationship. However, poor Tabby is bullied along the way by a group of older Rabby's. They push him around, knock him down, point, laugh, and call him names. They soon become bored with Tabby's lack of resistance and leave him as quickly as they beat him up. Tabby picks himself up, with his now broken flower, and finds Abby chatting with a group of female bunnies. He stumbles up to them, extends his paw with the crushed flower, and asks Abby to take it as a token of his love.

[X – Z]

TABBY:

Dear Abby. Please accept this flower from me.

The girls simply laugh. Tabby immediately feels the pain of rejection, deciding that nothing, that no one, in his village is worth this humility. He drops the flower, hangs his head, and walks away, planning to never return to Rabby Land. Abby realizes how badly she must've hurt him, and at the last minute, tries to beckon Tabby to give her another chance...but it's too late.

ABBY:

No—Tabby, don't go... Tabby, don't go!

(picks up the flower and holds it out) Your flower.

[A1]

The lights fade to a single light shining on Tabby. Wandering beyond his normal parameters, he is captured in a farmer's trap (The sound of a cage slams shut). He is discovered by a boy who pleads his father to take the bunny home with them (The boy is heard off stage, "Can we keep him, Daddy?"). Lights down.

THE HAMSTER WHEEL [B1 – H1]

A light shines on the narrator, and he continues the story.

NARRATOR:

Days creaked by, like the relentless turn of a hamster wheel.

A spot light shows Tabby working out on a hamster wheel.

NARRATOR:

The family had always wanted a hamster; and mistakenly believing rabbits to be rodents, decided Tabby would suffice. All day and night, he toiled in the cage appointed for the family pet—spinning his wheel, so to speak, but getting nowhere. This was his time of captivity. But then, one day...

Tabby works out so much, and becomes so strong, that he accidentally breaks the hamster wheel. The wheel rolls into the wall of the glass cage and a small crack appears. He soon realizes that this may be his only chance to escape, so Tabby begins to pound his fists on the glass walls, and the crack becomes larger and larger. Eventually, he shatters the entire cage.

[I1 – O1]

Tabby escapes the farmer's house and runs as fast as he can back to Rabby Land. However, since he's been in captivity, other animals have taken over the territory, pushing what is left the Rabby tribe into a far distant and desolate corner of the farm.

NARRATOR:

Free and stronger than ever, ha ran! Straight for the forests of Rabby Land.

TABBY: *(spoken)*

Squirrel Squadrons? Gopher Governments? What have you done to my home?!?

With his new found super bunny strength, Tabby battles and defeats all of the Rabbys' enemies, driving the ones he didn't kill out of Rabby Land.

CHAPTER 3 – THE FALL OF TABBY THE MAD RABBY [P1 – W1]

As Tabby is regaining his breath, sweating, with blood dripping from his paws, the Rabbys begin to gather around, praising Tabby for saving them. Then, a peculiar rabbit, a witch rabbit, rises up and starts to sing about crowning Tabby as the King of Rabby Land. Tabby, still collecting his thoughts from a vicious battle, tries to deny the crown in the most humble fashion. But the other Rabby is persistent, and prods the hero to be King. Again, Tabby tastefully declines. A third time, the other Rabby sings about the new king and pushes Tabby to shout back in anger.

CHORUS: (*in unison*)

Hail, Tabby! Rabby of might! Avenger of darkness and bearer of light!
Virile and brave, you have set us all free! Ruler of Rabbys and king you shall be!
(*ad lib.*) Shouldn't he be king? I think he should be king. Look at those biceps. Do
bunnies have biceps? I could so have his litter. *Etc.*

WITCH RABBY:

Raise your voices high, sing your praises far and wide to Great Tabby, Warrior Bunny
who saves.

CHORUS: (*ad lib.*)

Yeah! Tabby Saves! We love you, man! *Etc.*

WITCH RABBY:

He has brought peace to all our quarrels by vanquishing the squirrels and giving all the
gophers a bitch slapping they'll never forget. (pause) Now he has come, with his valor
grand, here to protect and rule over our land.

TABBY:

I must be dreaming. Please, no more singing. I'm grateful, but it was nothing at all.

WITCH RABBY:

He is so humble and so modest, but dude, let's all be honest—Great Tabby it's all about
you.

CHORUS: (*ad lib.*)

I didn't do it. Did you do it? No, Tabby did it! *Etc.*

WITCH RABBY:

You have the strength to rule us! Long live the king.

TABBY:

Really, I'm flattered. Nice to have mattered...but that's enough; I don't need any more.

WITCH RABBY:

You deserve our praises and all of our good graces, for you are the one who shines strong
and bright! Keep us forever safe in darkest night! You must be king.

TABBY: (*spoken*)

Oh, I can't.

WITCH RABBY:

You must be king.

TABBY: *(annoyed)*
I said, I can't!

WITCH RABBY:
You must be king.

TABBY: *(fingers in ears, not listening)*
LA LA LA LA LA! – STOP!

[X1 – F2]

The Rabbys are surprised by this reaction and quickly disperse, except for the peculiar bunny. The rabbit pulls Tabby aside and persuades him that if he were to become king, he could have the witch rabbit's three beautiful daughters, the most beautiful remaining in Rabby Land. They've been primed to mate with a king, to make litters of stronger bunnies...to rule over the farmland. Tabby, still slightly out of wits, falls victim to the proposition.

WITCH RABBY:
I fear you disappoint my daughters. See those three does, the fairest in Rabby Land?

TABBY:
I never disappoint women.

WITCH RABBY:
They have been bred for only one thing: to copulate with the Rabby King!

TABBY:
If I must, I suppose I could be king.

An orgy ensues, and the hero quickly becomes engulfed in lust and leisure. Lights fade as the music diminishes to the sounds of Rabbys scurrying to their beds.

CHAPTER 4 – BABBY AND THE MAD RABBY KING [G2 – M2]

BABBY:
Tabby!

The lights come up as Babby, a young female Rabby, is wandering around Tabby's lair. She's a bit shaken up, having recently avoided death by an evil cat that stalks the Rabbys.

BABBY:
The rabid tabby! Furry...assassin! Feline...fatale! She tried to kill me!

Tabby awakes from his slumber. Babby sings to Tabby about the lazy slob he has become and warns him of the evil cat that haunts the area.

BABBY:

Oh, it's you, the “king” of Rabbys; I bet you feel pretty worried. Shaking. Shriveled. You wouldn't know your ears from your rabbit hole, though your people are cold and live in fear of our foe: the mad tabby who has sworn to kill us all. And all you can think of is pussy. Yes, I said pussy, as in “cat.” But now, the worst of it all is you don't even fuck, 'cause you're despotic and fat. You better watch for that cat! You were great from the start...whether Smart or tough. Why didn't you think you were good enough?

[N2 – Q2]

Tabby becomes nostalgic, mistaking Babby's voice and physical features for Abby, his first, and only, true love.

TABBY:

Oh, Abby...she was the most beautiful of Rabbys. And she was the only one who believed in me.

BABBY:

Babby. My name is Babby.

TABBY:

Pleased to meet you, Babby.

BABBY:

Who the hell is Abby?

TABBY:

My first true love.

BABBY:

Where is she now and what happened?

TABBY:

I must be dreaming. I hear her singing. But it's not her I can her – it's you.

[R2 – W2]

The resemblance between the two female Rabbys arouses Tabby, and he begins to chase Babby around his bedroom.

BABBY:

That cat's on the prowl! She tried to kill me just now! It's not safe for us here. She's eaten twenty litters! And around her neck she flaunts rabbits feet of the dead. Unlucky. Oh, so unlucky for us.

Tabby catches his breath, and then continues his pursuit for Babby.

BABBY:

Now, you must save us again. Well, you've done it before. Perhaps you are a bit fat. No! No! No!

Babby suddenly loses herself in her admiration for Tabby, and the new lovers embrace.

BABBY:

You're the only one one, the Rabby King. Of whom we sing. Of whom we dream. Ah, how I dreamed of you rising again.

(Duet)

BABBY:

Again, my hero again!

TABBY:

Make me your hero!

The couple laugh and cackle as they dance off stage in ecstasy.

[X2 – Y2]

After sex, Tabby falls asleep. It's not long before Babby kicks him out of bed. Tabby is dazed at first, but when he looks into Babby's eyes. He remembers his promise to kill the evil cat.

CHAPTER 5 – UNDERTURE [Z2 – K3]

Tabby give Babby a quick kiss, and departs his home in search of the evil cat. His hunt is an exhausting journey. Due to Tabby's excessive lifestyle, the years have not been kind to him, and he struggles through his own maze of rabbit tunnels.

[L3 – V3]

CHORUS: *(singing)*

Tabby.

Just before giving up on his task, Tabby thinks about the spirit of his people, despite the mad king that he has become. He reminisces of his first battle, and how the Rabbys sang to him and crowned him King of Rabby Land.

BABBY:
Be my hero!

CHORUS:
Tabby.

WITCH RABBY:
Be our hero!

CHORUS:
Tabby saves.

The memory stirs up the will in Tabby to find and kill the evil cat.

(Duet)
BABBY and WITCH RABBY:
He's our hero, Tabby!

CHORUS:
Rabby King! Raise our praises and sing!

BABBY:
Oh, yes he saves us.

WITCH RABBY:
Oh, sing his praises.

TABBY:
I feel my greatness.

CHORUS and BABBY and WITCH RABBY and TABBY:
So full of greatness, greatness, greatness, greatness. Slay the mad tabby, tabby cat!
Bearer of light! Tabby of might. King you shall be. Set us all free! Set us all Free! Set
us free! Tabby, Tabby, Tabby, Tabby, Tabby, Tabby, Tabby!

*When he reaches the cat's location, Tabby pops out of the rabbit hole just as a
lawnmower passes overhead (the sound of a lawnmower sweeps by on the downbeat of
the final bar). The hero is decapitated.*

THE END

ACKNOWLEDGEMENTS

I would first like to thank Dr. Mobberley for guiding me through the process of writing my thesis, as well as his expertise during lectures and lessons, and for his support and advocacy of his students' music. I would also like to thank Dr. Rudy and Dr. Granade for their ear-opening courses in music and the professional model that they represent as instructors. A very important influence on my music over the past two years has been a local jazz workshop known as Black House Improvisers' Collective. Without being allowed to participate in their musical exploratory sessions, I wouldn't have been able to easily test the ideas and issues that I deal with attempting to write a musical language that incorporates a wide range of styles and genres. Their ability to perform my music, and being able to perform along with them, allowed me to produce three works that I feel are predecessors to my thesis work.

The following is a list of colleagues whose input while I was composing my thesis should not go unrecognized: Jennifer Leigh Coates, Brad Fowler, Leah Sproul Pulatie, Greg Gagnon, Jessica Diane Salley, Brian Warner, Benjamin Shellhass, Jennifer Wagner, Mackenzie Copp, Russell Thorpe, Teri Ann Quinn, Grace Lai, Kate Campos Umble, Johnny Hamil, Brenden Bondurant, Brad Van Wick, Michelle McIntire, and Scott Blasco.

TO: ROBERT PRESTON COLLUM,
MICHAEL FORST, AND KEVIN DUSABLON

Transposed Score

Text by Jennifer Coates
Story by Brian Padavic and Jennifer Coates

Pathétique

A Tale of Two Rabbys

Music by Brian Padavic

Overture

A

Rock ♩ = 200

Flute (Piccolo)
Clarinet in B^b (Bass Clarinet)
Saxophones (Soprano, Alto, & Baritone)
Trumpet in B^b
Percussion 1
Percussion 2
Soprano
Alto
Tenor
Narrator
Keyboards
Guitars (Acoustic & Electric)
Bass (Acoustic & Electric)
Drum Set

ELECTRIC BASS w/ BEEFY ROCK TONE
ELECTRIC GUITAR w/ LIGHT DISTORTION

p *mp* *f* *p*

10

B

Keys
Gtr.
Bs.
D.S.

RHODES

mf *p* *pp*

19

C

S. Sax.
Perc. 1
Perc. 2
Keys
Gtr.
Bs.
D.S.

SOPRANO SAX
MEDITATION BOWLS w/ SOFT BEATER
VIBES w/ MEDIUM RUBBER MALLETS
SIMILE

mp *p* *pp* *mp* *p*

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27

D

Picc. *PICCOLO*

CLARINET 1

B^b Cl. *mp*

S. Sax. *pp*

Perc. 1 *pp*

Perc. 2 *pp*

Keys *pp*

Gtr. *pp*

Bs. *pp*

D. S. (2) (3)

35

E

Picc. *pp*

B^b Cl. *mf*

S. Sax. *p*

B^b Tpt. *pp*

Perc. 1 *pp*

Perc. 2 *mf*

Keys *mf*

Gtr. *p*

Bs. *p*

D. S. (4) (5)

Con sord.
(harmon w/ stem in)

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Padavic - Pathétique

43

F

Musical score for measures 43-48. The score includes parts for Piccolo, B♭ Clarinet, Soprano Saxophone, B♭ Trumpet, Percussion 1 and 2, Keys, Guitar, Bass, and Double Bass. The time signatures are 6/8, 3/4, 7/8, 6/8, and 8/8. Dynamics include *pp*, *p*, *mf*, *mp*, *f*, and *Senza cord.* Performance instructions include *cresc.*, *w/ PLASTIC BEATER*, and *[TO BASS CLARINET]*.

52

Musical score for measures 52-58. The score includes parts for Piccolo, Soprano Saxophone, B♭ Trumpet, Percussion 1 and 2, Keys, Guitar, Bass, and Double Bass. The time signatures are 9/8, 8/8, 7/8, 6/8, 3/4, and 8/8. Dynamics include *mp*, *dim.*, *pp*, *p*, *mp*, *ppp*, and *f*. Performance instructions include *[TO FLUTE]*, *[TO ALTO SAX]*, *TEMPLE BLOCKS w/ PLASTIC BEATER*, *cresc.*, and *SIMILE*.

Padavic - Pathétique

Padavic - Pathétique

62

G **H**

FLUTE: FREELY MAKE WEIRD SOUNDS - LIKE ANIMALS SCURRYING.
* use any means possible, be creative, for example: quick flutters on instrument; pitch bends; human voice to imitate animal noises; bring a child's toy that makes animal noises, etc.

BASS CLARINET

ALTO SAX

MEDIUM GONG w/ BOW

w/ BOW

Keys

Gtr. C- C 9 (no 3) G G7 G+ 7 G+ (maj7) C maj7 #11 C maj7 #11 13 F# - 7 b5

Bs.

D.S.

72

FLUTE

BASS CLARINET

ALTO SAX

B♭ TRUMPET

Guitar: C 5 #13 F- (maj7) F- Csus 4 Csus 4 9 (no 3) G 7 G 13 C

Bass

Drums

Padavic - Pathétique

Padavic - Pathétique

82

I

J Tabby's Theme
Half-Time ♩ = 100
(♩ = ♩)

Musical score for page 82, measures 1-16. The score includes parts for Flute (Fl.), Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Bass Trumpet (B^b Tpt.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Keys, Guitar (Gtr.), Bass (Bs.), and Drums (D. S.). The score features dynamic markings such as *mf*, *f*, *mp*, and *p*. Performance instructions include "TEMPLE BLOCKS w/ PLASTIC BEATER", "GLOCKENSPIEL w/ BRIGHT HARD MALLETS", and "DIEMBE". A section starting at measure 13 is marked "TO SOPRANO SAX". The score concludes with a 3/4 time signature change and a "TO ACOUSTIC BASS" instruction.

91

* Square note heads followed by pitch bends indicate a relative pitch followed by a pitch bend down no less than a quarter tone and no more than a chromatic half-step.

Musical score for page 91, measures 17-24. The score includes parts for Flute (Fl.), Clarinet (B. Cl.), Soprano Saxophone (S. Sx.), Bass Trumpet (B^b Tpt.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Keys, Guitar (Gtr.), Bass (Bs.), and Drums (D. S.). The score features dynamic markings such as *mp* and *mf*. Performance instructions include "VIBRAS LAP" and "SOPRANO SAX". The score concludes with a 3/4 time signature change and a "TO ACOUSTIC BASS" instruction.

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98

K

Musical score for measures 98-107, section K. The score includes staves for Flute (Fl.), Clarinet (B. Cl.), Saxophone (S. Sax.), Trumpet (B^b Tpt.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Keys, Guitar (Gtr.), Bass (Bs.), and Drums (D. S.). The music is in 4/4 time and features various dynamic markings: *mf*, *mp*, *p*, *f*, and *pp*. Performance instructions include "LARGE TRIANGLE", "MEDIUM TRIANGLE", "VIBES w/ SOFT YARN MALLETS", "ACOUSTIC BASS arco", and "Con sord. (harmon w/ stem in)".

107

L

Musical score for measures 107-116, section L. The score includes staves for Flute (Fl.), Clarinet (B. Cl.), Saxophone (S. Sax.), Trumpet (B^b Tpt.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Keys, Bass (Bs.), and Drums (D. S.). The music is in 4/4 time and features dynamic markings: *p*, *pp*, and *f*. Performance instructions include "ril.", "CROTALES w/ VERY SOFT BEATER", "SLIGHTLY WOBBLY ORGAN (L.H.)", and "(cross stick)".

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Chapter 1 - The Tale of Tabby the Mad Rabby

Spacious, eerie ♩ = 40; ♪ = 80

A light shines on the narrator, an elder rabbit, as he addresses the audience. Upon the words, "Tabby, the Great Warrior Rabby," the main character appears on the side of the stage in full bunny regalia. The narrator continues. Upon the words, "Then gather round," the chorus of bunnies comes out onto the stage, eventually gathering in a group around the narrator. In the background, an animation of a young Tabby begins to play. The narrator continues. Upon the words, "Tabby, the MAD..." Tabby leaps onto center stage, very mascot-like, and begins to dance wildly, knocking down the chorus bunnies, sending them flying, for no apparent reason. This should happen very suddenly as it is in direct contrast to what is going on in the music. Eventually, the chorus bunnies scatter offstage, leaving the narrator and Tabby in the spot lights.

Chapter 2 - The Rise of Tabby the Mad Rabby

Child-like ♩ = 80

As the music begins, Tabby walks upstage, playing off the narrator a bit as he goes.

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Padavic - Pathétique

142

O

Picc. *pp* *mp*

B. Cl. *pp* *mp*

B. Sax. *pp* *mp*

B^b Tpt. *pp* *mp*

Perc. 1 SHEKERE *mp*

Perc. 2 VIBES w/ BRIGHT HARD MALLETS *mp* *f*

Nar. You might not believe it by looking at him, but Tabby had humble beginnings. Not always was he considered a hero, but as a youth rated far closer to a zero.

Keys G maj7 (sus6) G maj7 (comping) F maj7 E-7 A-7 (sus4) A-7 D-7

Gtr. *pp* ACQUSTIC GUITAR *mp* arco *p*

Bs. *pp* *mp*

D.S. *pp* *mp*

The narrator turns back to the audience and continues his story.

152

P

Picc. *pp* [TO FLUTE]

B. Cl. *pp* [TO CLARINET]

B. Sax. *pp* [TO SOPRANO SAX]

B^b Tpt. Senza sord. *pp* *mf* SOLO: 1) play as written, or 2) use the melody as a guide for improvisation

Perc. 1 *p* DJEMBE *mf* AD LIB. WHEREVER DESIRABLE

Perc. 2 *p* *mf*

Nar. In science he found his one fascination - while the rest of the clan only knew procreation. CHORUS: (offstage rabbit moaning sounds) His feeble figure and studious ways proved the perfect equation to keep girls at bay.

Keys C maj7 9 G maj7 (sus6) G maj7 (solo, noodling) F maj7 E-7 A-7 (sus4) A-7

Gtr. *pp* *mf* PIZZ *mf*

Bs. *pp* w/ STICKS *mf*

D.S. *pp* *mf* (2) SIMILE (3)

Padavic - Pathétique

Padavic - Pathétique

162

FLUTE

SOPRANO SAX

S. Sax. *mp*

B^b Tpt. *pp*

Perc. 1 *p*

Perc. 2 *p*

Nar. And although he only acknowledged his brain, his heart felt the deep wounds of longing and pain.

Gtr. D maj7 E maj7 B maj7 (sus4) B maj7 *mf*

Bs. *p*

D. S. (4) (5) (6) (7) *p*

rit.

170

Q Lady's Theme
Sweetly ♩ = 80
(♩ = ♩)

FLUTE *p*

B^b CLARINET *mp*

Perc. 1 SHEKERE *mp*

Ten. *mf*

Nar. Except with Abby. *mf*

Gtr. *p* (scrape ride cymbal)

D. S. *n* *mp*

like a young, awkward teenager; voice cracking from time to time Oh, Ab - by, - you are the most beau - ti - ful of rab - bys. And you are the on -

177

R

FLUTE *pp*

B^b CLARINET *pp*

S. Sax. *pp*

Perc. 1 MEDIUM TRIANGLE *p*

Perc. 2 VIBES w/ SOFT YARN MALLETS *p*

Sop. *mp*

Ten. *mp*

Keys. *p*

Gtr. *p*

Bs. *p*

D. S. *pp* SIZZLE w/ HOT RODS (2) SIMILE (4) *pp*

ly one who is kind to me. Oh, Tab - by. How is your pel - let dis - sec - tion go - ing?

like a young, confident teenager; like Alice Tully; as a friend

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184

Fl. *pp*

S. Sax. *pp*

Perc. 1 SHEKERE *pp*

Perc. 2 *mf*

Sop. *almost spoken* No, I don't. *almost spoken* No one el - se's *singing* brain is big like yours. *almost spoken* *singing*

Ten. *almost spoken* Well, you know... *singing* The things I do for sci - ence. *almost spoken* That is why I'm al - ways a - lone.

Keys *mf*

Bs. *mf*

D. S. (2) SMILE (4) *p*

190

Fl. *mf*

B♭ Cl. *mf*

S. Sax. *mf* [TO ALTO SAX] *dim.*

Perc. 1 *mf*

Perc. 2 *mf*

Sop. *mf* A - lone. *mf* You're no - thing like the o - thers. *mf* So re - spect - ful and kind.

Ten. *mf* You're the on - ly one who un - der - stands. *mf* Can we fuck like rab - bits now?

Keys

Gtr. *mf* *dim.*

Bs. *p*

D. S. (2) SMILE (4) (6)

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197

T Tabby Gets Bullied
Swirling $\text{♩} = 80$
(♩ = ♩)

Musical score for 'Tabby Gets Bullied'. The score includes parts for B♭ Clarinet, B♭ Trumpet, Percussion 1 and 2 (with mallets and sticks), Soprano, Tenor, Narrator, Keys (Rhodes), Guitar (Electric), Bass, and Double Bass. The tempo is 80 beats per minute. The score includes dynamic markings such as *pp*, *p*, *mp*, and *f*. Performance instructions include 'Con sord (straight)', 'RHODES', 'pizz.', 'TO ELECTRIC GUITAR', 'TO ELECTRIC BASS', and 'w/ STICKS'. A narrative line for the Narrator reads: 'Alas, such affection was doomed to be fleeting, and fate would soon strike with an unwelcome greeting.'

Tabby is walking along with a fresh flower that he plucked from the ground, intending to woo Abby into finally consummating what he thought was a relationship. However, poor Tabby is bullied along the way by a group of older Rabbits.

U

Musical score for 'U'. The score includes parts for Flute, B♭ Clarinet, Alto Saxophone, B♭ Trumpet, Percussion 2, Keys, Guitar (Electric), and Double Bass. The score includes dynamic markings such as *pp*, *cresc.*, *mf*, *p*, *f*, and *mf*. Performance instructions include 'ALTO SAX', 'Senza sord.', and 'ELECTRIC GUITAR w/ CLEAN JAZZ TONE'. The score features complex rhythmic patterns with triplets and crescendos.

The bullies push Tabby around, knock him down, point, laugh, and call him names.

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209

Fl. *mp* *f* *ff* *n*

B^b Cl. *f* *mf* *ff*

A. Sax. *mp* *cresc.* *ff*

B^b Tpt. *mf* *mp* *cresc.* *ff*

Perc. 1 [GONG w/ SOFT BEATERS] *ppp* *mf* *ff*

Perc. 2 *ff*

Keys *cresc.* *ff*

Gtr. *ff*

Bs. [FRETLESS ELECTRIC or ELECTRIC BASS w/ BRIGHT JAZZY TONE] *mf* *ff*

D. S. *ff* *FILL*

The bullies soon become bored with Tabby's lack of resistance and leave him as quickly as they beat him up.

V

W Stumbling

(♩ = ♩) PICCOLO

Picc. *pp* *p*

B^b Cl. *pp* *p*

A. Sax. *pp*

B^b Tpt. *pp*

Perc. 1 [CONGA] *p*

Perc. 2 *dim.* *pp*

Keys *dim.* *pp*

Gtr. *dim.* *pp*

Bs. *dim.* *pp*

D. S. *dim.* (2) SIMILE (4) *pp* (2) SIMILE

Tabby picks himself up, with his now broken flower, and finds Abby chatting with a group of female bunnies.

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220

X

Musical score for measures 220-227. The score includes parts for Piccolo, B♭ Clarinet, Alto Saxophone, B♭ Trumpet, Percussion 1 and 2, Tenor, Keys, Guitar, Bass, and Double Bass. The Tenor part has lyrics: "waddy Oh, Ab - by, Please ac - cept_ this_ flo -". The score includes dynamic markings such as *n*, *p*, *mp*, *mf*, *pp*, and *ppp*. Performance instructions include "SIMILE - AD LIB.", "cresc.", "TOMS FILL", and "TO A.GTR.". Time signatures change from 8/8 to 4/4.

He stumbles up to the girls, extends his paw with the crushed flower, and asks Abby to take the flower as a token of his love.

227

Y

Musical score for measures 227-234. The score includes parts for Piccolo, B♭ Clarinet, Alto Saxophone, B♭ Trumpet, Percussion 1 and 2, Tenor, Keys, Bass, and Double Bass. The Tenor part has lyrics: "wer from me CHORUS: (the group of female bunnies, even Abby, laugh at Tabby's attempt)". The score includes dynamic markings such as *dim.*, *pp*, *p*, and *ppp*. Performance instructions include "TO FLUTE", "TO BARI SAX", "FINGER CYMBALS", "REEDY ORGAN, NO VIBRATO", and "SIMILE". Time signatures change from 3/4 to 5/8 to 4/4.

The girls simply laugh. Tabby immediately feels the pain of rejection, deciding that nothing, that no one, in his village is worth the humiliation.

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234

Z

Tabby drops the flower, hangs his head, and walks away, planning to never return to Rabby Land. Abby realizes how badly she must have hurt him; she beckons Tabby to give her another chance...but it's too late.

241

Walking Away ♩ = 100

An orgy ensues, and the hero quickly becomes engulfed in lust and leisure.

A1 Tabby is Captured

(scene change; long fermata)

The lights fade to a single light shining on Tabby. Wandering beyond his normal parameters, he is captured in a farmer's trap (The sound of a cage slams shut). He is discovered by a boy who pleads his father to take the bunny home with them (The boy is heard off stage, "Can we keep him, Daddy?"). Lights down.

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B1 The Hamster Wheel

♩ = 80 * Triangle note heads indicate a relatively high pitch; squeaks and inconsistencies are encouraged.

Picc. **PICCOLO** *mf*

B. Cl. *mf*

Perc. 1 **FREELY IMITATE SQUEAKING SOUNDS - LIKE THE SOUND OF A HAMSTER WHEEL**

Nar. Days creaked by, like the relentless turn of a hamster wheel.

A light shines on the narrator, and he continues the story. Upon the words, "hamster wheel," a spot light shows Tabby working out on a hamster wheel.

256

C1 Workout Theme

Rock ♩ = 160
(♩ = ♩)

Picc. *f* *mp*

B. Cl. *p* *mp*

Perc. 1 *f* *mp* (3) (6) (9)

Perc. 2 **VIBES w/ BRIGHT HARD MALLETS** *p*

Nar. The family had always wanted a hamster, and mistakenly believing rabbits to be rodents, decided Tabby would suffice.

Gtr. **ACOUSTIC GUITAR** *mf* *p*

D. S. (2) *mp* *p* **SIMILE - AD LIB** (3) (4)

266

D1

Picc. *pp* *p* **TO CLARINET**

B. Cl. *p*

S. Sax. **SOPRANO SAX** *pp* *pp* *pp* *pp*

B⁷ Tpt. **Con sord. (straight)** *p* (3) (6)

Perc. 1 *mf* *mp* *loco*

Perc. 2 *mf* *mp* *loco*

Nar. All day and night, he toiled in the cage appointed for the family pet - spinning his wheel, so to speak, but getting nowhere. This was his time of captivity. But then, one day...

Keys. **CELESTE or SOFT BELLS** *pp* *mp* *loco*

Gtr. *mp*

Bs. *mp*

D. S. (5) *mp* *mp* **SIMILE - GRADUALLY ADD RHYTHMIC COMPLEXITY, IN THE STYLE OF DRUM 'N' BASS** (3) (4)

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276

E1

Musical score for page 276, rehearsal mark E1. The score includes parts for Piccolo, B♭ Clarinet, Saxophone, Trombone, Percussion 1 and 2, Rhodes piano, Electric Guitar, Bass, and Double Bass. It features dynamic markings such as *pp*, *p*, *mf*, *f*, and *mp*, along with performance instructions like "CLARINET", "RHODES", and "TO ELECTRIC GUITAR". The drum part includes a "FILL" and instructions to "CONTINUE BUILDING TO DRUM/BASS GROOVE".

286

F1

Musical score for page 286, rehearsal mark F1. The score includes parts for Piccolo, B♭ Clarinet, Saxophone, Trombone, Percussion 1 and 2, Keys, Bass, and Double Bass. It features dynamic markings such as *n*, *pp*, *mp*, *mf*, *f*, and *sf*. Performance instructions include "AD LIB. TAPPING VARIOUS WOODS & METALS" and "FULL DRUM/BASS GROOVE".

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296

G1 A Little Faster
ca. ♩ = 170

A Little Faster
ca. ♩ = 180

Full musical score for measures 296-305. The score includes parts for Piccolo, B♭ Clarinet, Saxophone, Trombone, Percussion 1 and 2, Keys, Electric Guitar, Bass, and Drums. The score features dynamic markings such as *fp*, *f*, *p*, *cresc.*, *mf*, and *mp*. It includes performance instructions like 'WHIP', 'BREAK 1 THIN WINE GLASS', 'ELECTRIC GUITAR w/ MEDIUM DISTORTION', and 'FILL'. Time signatures change from 7/8 to 5/8, 3/4, and back to 5/8. A 'TO FLUTE' instruction is present at the end of the section.

Tabby works out so much, and becomes so strong, that he accidentally breaks the hamster wheel. The wheel rolls into the wall of the glass cage and a small crack appears. He soon realizes that this may be his only chance to escape, so Tabby begins to pound his fists on the glass walls, and the crack becomes larger and larger.

306

H1 A Little Faster
ca. ♩ = 190

Full musical score for measures 306-315. The score includes parts for Flute, B♭ Clarinet, Saxophone, Trombone, Percussion 1 and 2, Keys, Electric Guitar, Bass, and Drums. The score features dynamic markings such as *mp*, *cresc.*, *f*, and *mf*. It includes performance instructions like 'FLUTE', 'BREAK 2 THIN WINE GLASSES', 'GLASS SIMILE', and 'REFEREE WHISTLE'. A 'Senza sord.' instruction is present for the Saxophone part.

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316

II Overture (reprise)
Rock ♩ = 200

Fl. (as smooth as possible)
B^b Cl. (as smooth as possible)
S. Sax. (as smooth as possible)
B^b Tpt. (as smooth as possible)
Perc. 1
Perc. 2
Keys
Gtr.
Bs.
D. S.

2 GLASSES 4 OR MORE GLASSES

Eventually, Tabby shatters the entire cage.

Tabby escapes the farmer's house and runs as fast as he can back to Rabby Land.

323

J1

Fl. dim.
B^b Cl. ppp
S. Sax. ppp TO BARI SAX
B^b Tpt. ppp
Perc. 1 p
Perc. 2 VIBES w/ MEDIUM RUBBER MALLETS
Keys pppp f
Gtr. pppp f
Bs. dim. SMILE
D. S. pppp f

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332

K1

Fl.

B^b Cl.

B. Sax.

B^b Tpt.

Perc. 1

Perc. 2

Nar.

Gtr.

Bs.

D. S.

mp

BARI SAX

FREELY MAKE WEIRD SOUNDS - LIKE ANIMALS SCURRYING; use any means possible, be creative, for example: quick flutters on instrument, pinch bends, human voice to imitate animal noises, bring a child toy that makes animal noises, etc.

f

sf

Free and stronger than ever he ran! Straight for the forests of Rabby Land.

D^b 9 (no 3) A^b A^b7 A^b+7 A^b+ (maj7) D^b maj7 #11

341

Fl.

B^b Cl.

B. Sax.

B^b Tpt.

Perc. 1

Ten.

Keys

Bs.

D. S.

BRIGHT PIANO

p

sf

Shouting: Squirrel Squadrons? Gopher Governments? What have you done with my home?!?

G^b- (maj7) G^b- D^b sus 4 D^b sus 4 9 (no 3) A^b 7 A^b 13 D^b

However, since he's been in captivity, other animals have taken over the territory, pushing what is left of the Rabby tribe into a far distant and desolate corner of the farm.

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349

L1
(♩ = ♩)

Fl.
B♭ Cl.
B. Sax.
B♭ Tpt.
Perc. 1
Perc. 2
Keys
Gtr.
Bs.
D. S.

With his new found super bunny strength, Tabby battles and defeats all of the Rabby's enemies, driving the ones he didn't kill out of Rabby Land.

356

M1 **N1**

TO PICCOLO

PICCOLO

Fl.
B♭ Cl.
B. Sax.
B♭ Tpt.
Perc. 1
Perc. 2
Keys
Gtr.
Bs.
D. S.

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362

O1

(♩ = ♩)

Musical score for measures 362-368. The score includes staves for Piccolo, B♭ Clarinet, Bass Saxophone, B♭ Trumpet, Percussion 1, Keys, Guitar, Bass, and Double Bass. Percussion 1 features a Gong with soft beaters. The score includes dynamic markings such as ppp, mf, p, and dim. There are rehearsal marks (2) and (4) in the bass line, and a 'FILL' instruction. The piece concludes with a 3/4 time signature change.

369

molto rit.

Musical score for measures 369-375. The score includes staves for Piccolo, B♭ Clarinet, Bass Saxophone, B♭ Trumpet, Percussion 1, Percussion 2, Keys, Guitar, Bass, and Double Bass. Percussion 2 features Vibes with medium rubber mallets. The score includes dynamic markings such as pp, p, and ppp. There are rehearsal marks (4) in the bass line and various 'TO' instructions for other instruments: TO FLUTE, TO BASS CLARINET, TO ALTO SAX, TO ACOUSTIC GUITAR, and TO ACOUSTIC BASS. The piece concludes with a 4/4 time signature change.

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P1 Chapter 3 - The Fall of Tabby the Mad Rabby

(scene change; long fermata)

Nar.

CHORUS: (*chanting in unison*) Hail, Tabby! Rabby of Might! Avenger of darkness and bearer of light! Virile and brave, you have set us all free! Ruler of Rabbits and king you shall be!

As Tabby is regaining his breath, sweating, with blood dripping from his paws, the Rabby's begin to gather around, praising Tabby for saving them. Then, a peculiar rabbit rises up and starts to sing about crowning Tabby as the King of Rabby Land. Tabby, still collecting his thoughts from a vicious battle, tries to deny the crown in the most humble fashion. But the other Rabby is persistent, and prods the hero to be King. Again, Tabby tastefully declines. A third time, this wicked Rabby sings about the new king and forces Tabby to shout back in anger.

Q1 Heroically ♩ = 100

B♭ Tpt.

Perc. 1

Perc. 2

Nar.

D. S.

R1

B. Cl.

A. Sax.

B♭ Tpt.

Perc. 1

Perc. 2

Alto

Nar.

Keys

Gtr.

Bs.

D. S.

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389

S1

FLUTE

He has brought peace to all our quarrels by van-qui-shing the squirrels and gi-ving all the gophers a bitch slap-ping they ne-ver will for-get.

(silence)

394

T1

(TO CLARINET)

(rim) w/ mallet stick

Now he has come, with his va-lor grand, here to pro-tect and rule o-ver the land.

a little disorientated, as he just finished battling other animals, high on adrenaline, but physically exhausted

I must be drea-ming. Please, no more

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399

U1

FL. *mp* *n* *mp* *n* *p* *mp* *f*

B^b CL. *mp* *f*

A. Sx. *mp* *f*

Perc. 1 *f*

Perc. 2 *f*

Alto *mp* *f*
He brings hu - mi - li - ty u - pon us, but come on, let's be ho - nest, Great Tab - by, it's all a - bout

Ten. *mp* *f*
sin - ging. I'm grate - ful but it was no - thing at all.

Keys *f*

Gtr. *mp* *f* D -

Bs. *f*

D. S. *f*

406

FL. *mp* *n* *mp* *n* *f* **TO PICCOLO**

B^b CL. *mp* *f*

A. Sx. *mp* *f*

B^b Tpt. *mp* *f*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Alto *mp* *f*
you. You have the strength to rule us! Long live the king!

Nar. *mp* *f*
CHORUS: (*ad lib.*) I didn't do it, did you do it? No, Tabby did it! Etc. (*silence*)

Keys *mp* *f*

Gtr. *mp* *f* D -

Bs. *mp* *f*

D. S. *mp* (2) (3) (4) *f*

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V1

Musical score for V1 section, measures 1-8. The score includes staves for B♭ Cl., A. Sax., Perc. 2, Tenor, Keys, Gtr., and D.S. The lyrics are: "Real-ly, I'm flat - tered. Nice to have mat - tered... But that's e - nough; I don't need a - ny more." The music features various dynamics such as *p*, *mp*, *f*, and *cresc.*, along with articulation marks like *n* and *SIMILE*. Chord symbols E-7^{b5}, A⁹13, and B7(sus4) are indicated above the Tenor staff.

418

W1

Musical score for W1 section, measures 9-14. The score includes staves for B♭ Cl., A. Sax., B♭ Tpt., Perc. 1 & 2, Alto, Tenor, Keys, Gtr., Bs., and D.S. The lyrics are: "You de-serve our prai-ses and all of our good gra-ces, for you are the lea-der who is strong and bright to keep us for-". The music features various dynamics such as *f*, *mp*, and *mf*, along with articulation marks like *n* and *arco*. Chord symbols E^b7⁹, E+, and F# are indicated above the Tenor staff. A bracket labeled "TO BASS CLARINET" spans measures 10-14.

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424

X1 Theme of Deceit
Darkness ♩ = 80

The Rabbits are surprised by Tabby's reaction and quickly disperse, except for the peculiar bunny.

430

Y1

The rabbit pulls Tabby aside and persuades him that if he were to become king, he could have his three beautiful daughters, the most beautiful remaining in Rabbit Land. They've been primed to mate with a king, to make litters of stronger bunnies, to one day rule over the farmland. Tabby, still slightly out of his wits, falls victim to the proposition.

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440

Z1

FLUTE

BARI SAX

SPORADICALLY MAKE WEIRD SOUNDS - LIKE ANIMALS IN HEAT: SCURRYING, SNIFFING, AND MOANING; PITCHED AND NON-PITCHED PERCUSSION

ELECTRIC GUITAR w/ LIGHT DISTORTION

fair - est in the land? They have been bred, have been wai - ting to co - pu - late

confused yet connected I ne - ver dis - ap - point wo - - - men.

449

A2 Tabby's Demise
Orgiastically ♩ = 100

CONTINUE FREELY, GRADUALLY BUILDING INTENSITY

VIBES: SPORADICALLY PLAY SLOW BENDS ON ANY OF THE FOLLOWING PITCHES - C, D, E, G#, B

with the Rab - by King!

passive, accepting. He knows he'll finally have sex If I must, I sup - pose I could be King.

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456

FLUTE: seductive moaning; spacious at first, gradually more frequent and frantic; limited to the following pitches in a scalar motion, arpeggiated, or at random: C, D, E, G#, B; continue thru section B2

CHORUS: (ad lib. intermitently yelling erotic phrases over the music, making rabbit moaning/sex sounds, obscene pantomimes with carrots, etc.)
Are there any furies in the audience? I bet you're really liking this! That is a nice piece of tail! You're pregnant again!?! (Tabby to a bunch of women) Fuck me like rabbits!!!! Etc.

Fl. B. Cl. B. Sx. B^b Tpt. Perc. 1 Perc. 2 Nar. Gtr. Bs. D. S.

B2

FLUTE: thru PERCUSSION: CONTINUE FREELY, GRADUALLY BUILDING INTENSITY

KEYS: thru DRUMS: GRADUALLY ADD GROOVE LICKS FROM SECTION C2, BUILDING INTENSITY UPON EACH REPEAT

CLAVINET:

Guitar: A⁺ B⁷

Bass: SIMILE - GRADUALLY ADD RHYTHMIC COMPLEXITY, IN THE STYLE OF FUNK (no more triplet figure)

Fl. B. Cl. B. Sx. B^b Tpt. Perc. 1 Perc. 2 Keys Gtr. Bs. D. S.

469

C2

FLUTE: thru PERCUSSION: FREE IMPROV; FAST, WILD, CONVULSING, MOANING, TOO. Players may limit themselves to the following pitches if desirable:
 * First 5 bars: C, D, D#, E, F#, G#, B
 * Last 4 bars: C, C#, D, E, F, G#, A, B

KEYS, GUITAR, BASS, DRUMS: FUNK - 1st TIME THROUGH AS WRITTEN; 2nd AND 3rd TIME THROUGH AD LIB., BUILDING INTENSITY TO CHAOS AT D2

Guitar: F maj7 B- A⁺ B- A⁺ B- A⁺

Bass: SIMILE FULL FUNK GROOVE, 16ths on Hi-Hat

DRUMS: (w/ wah pedal) S P S P S S P S P

PERCUSSION: FULL FUNK GROOVE, 16ths on Hi-Hat

EVENTUALLY MOVE TO PICCOLO
EVENTUALLY MOVE TO CLARINET
EVENTUALLY MOVE TO SOPRANO SAX

(x3)

Fl. B. Cl. B. Sx. B^b Tpt. Perc. 1 Perc. 2 Keys Gtr. Bs. D. S.

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475

(x3)

D2 Chaos (everyone go crazy!) 11"
E2 Fading from Chaos ♩ = 60

In groups, the Rabbits disperse until the stage is empty, their moans heard trailing into the distance.

486

F2

(scene change; long fermata)

Lights fade to black.

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520

J2 With Warning ♩ = 88

(♩ = ♩) Swing ♩ = ♩ (straight ♩s)

Picc. *rit.* **PICCOLO**

B♭ Cl. **CLARINET**

A. Sax. **ALTO SAX**

B♭ Tpt. *pp* *mp* *n*

Perc. 1 **w BOW**

Perc. 2 **w BOW**

Sop. *p* *mp* *mf*
 Shriv - eled. You _ would - n't know. your ears from your rab - bit hole, though your peo - ple are

Keys **RHODES**

Gtr. **B-7** **C#7** **TO ELECTRIC GUITAR**

Bs. *pp* *mp* *n* *pizz.*

D.S. *pp* *mf* *pp* *pp* *mp* *pp*
 (6) **CONTINUE SWEEPING WITH ONE HAND** **SMILE (2)**

528

K2

Picc. *pp*

B♭ Cl. *p* *mf* *pp*

A. Sax. *pp* *mf* *pp*

B♭ Tpt. *pp* *mf* *pp*

Perc. 1 **SHEKERE**

Perc. 2 **w SOFT YARN MALLETS**

Sop. *p*
 cold and live in fear of our foe: the mad tab - by _ who has sworn to kill us all. And all you _ can think of is pus-sy.

Keys *pp* *mf* *pp*

Gtr. **ELECTRIC GUITAR w/ CLEAN JAZZ TONE**

Bs. *p*

D.S. (3) (4) (5) (6)

Padavic - Pathétique

Padavic - Pathétique

535

L2

542

M2

Padavic - Pathétique

Padavic - Pathétique

548

N2 Sweetly
No Swing

Tabby becomes nostalgic, mistaking Babby's voice and physical features for Abby, his first, and only, true love.

555

O2 Swing

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562

Musical score for page 562, featuring vocal lines and instrumental accompaniment. The score includes parts for B. Cl., Perc. 1, Sop., Ten., Gtr., Bs., and D. S. The vocal lines contain the lyrics: "Who in the hell is Ab-by?", "My first true lo - - ve.", and "Where is she now and what hap - pened?". Dynamic markings include *mf*, *mp*, and *pp*. A box labeled "w/ SOFT MALLETS" is present in the D. S. part.

569

P2 No Swing

Musical score for page 569, featuring a large ensemble of instruments and vocal lines. The score includes parts for Picc., B. Cl., B. Sax., B⁺ Tpt., Perc. 1, Perc. 2, Ten., Keys, Bs., and D. S. The vocal lines contain the lyrics: "must be dream - - - ing." and "I hear her - - - sing - - - ing.". Dynamic markings include *mf*, *pp*, *f*, and *p*. Various performance instructions are provided, such as "PICCOLO", "BARI SAX", "GONG w/ MEDIUM BEATERS", "w/ BOW", "w/ SOFT YARN MALLETS", "REEDY ORGAN, NO VIBRATO", "arco", and "(scrape ride cymbal)".

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Q2

Swing
accel.

R2

Tabby Chases Babby
♩ = 144

The resemblance between the two female Rabbits arouses Tabby, and he begins to chase Babby around his bedroom.

586

S2

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593

Fl. *mf*

B♭ Cl. *p*

B. Sax. *f* *pp*

B♭ Tpt. *mf* *p*

Perc. 2

Sop. *f*
her neck she flaunts rabbits feet of the dead. Un-luc-ky. Oh, so un-luc-ky for us.

Keys *f*

Gtr. *f* G 7 B-7 A-7 (palm muted)

Bs. *f*

D. S. *f*

4/4

cresc.
RELAXED HALF-TIME SWING

Tabby catches his breath, and then continues his pursuit for Babby.

T2

accel. **A Little Faster** ♩ = 154 *rit.* **A Little Relaxed** ♩ = 144 *accel.* **A Little Faster** ♩ = 154

Fl. *f* *p* *f* *p* *f* *p*

B♭ Cl. *f* *p* *f* *p* *f* *p*

B. Sax. *f* *p* *f* *p* *f* *p*

B♭ Tpt. *f* *p* *f* *p* *f* *p*

Perc. 1 **TEMPO BLOCKS w/ PLASTIC BEATER**

Perc. 2 *f* *p* *f* *p* *f* *p*

Sop. *mp* *f* *mp*
Now, you must save us a gain. Well, you've done it before. Per-haps you are a bit fat. No!

Gtr. *p* *f* *p* *f* *p* *f*

Bs. *p* *f* *p* *f* *p* *f*

D. S. *p* *f* *p* *f* *p* *f*

RELAXED HALF-TIME SWING

FAST SWING

RELAXED HALF-TIME SWING

FAST SWING

normal

mp

3/4 4/4 3/4 4/4 3/4 4/4

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607

U2 New Lovers Embrace
With Passion ♩ = 176
No Swing

Full orchestral score for 'New Lovers Embrace'. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Saxophone (B. Sx.), B♭ Trumpet (B♭ Tpt.), Percussion 1 and 2 (Perc. 1, Perc. 2), Soprano (Sop.), Keys, Guitar (Gtr.), Bass (Bs.), and Double Bass (D. S.). The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *mf* and *p*. The score includes an *accel.* marking at the beginning. The vocal line for the Soprano part has the lyrics: "No! No! You're the on - ly one, the Rab - by King Of whom we sing Of whom we dream." Chord changes are indicated as A-7, E7, and A-7. Drums have markings for FILL, HARD FUNK (2), and SIMILE - AD LIB. (4).

Babby suddenly loses herself in her admiration for Tabby, and the new lovers embrace.

612

Continuation of the musical score for 'New Lovers Embrace'. It includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Saxophone (B. Sx.), B♭ Trumpet (B♭ Tpt.), Percussion 2 (Perc. 2), Soprano (Sop.), Keys, Guitar (Gtr.), Bass (Bs.), and Double Bass (D. S.). Dynamics include *mp* and *p*. A specific instruction for Percussion 2 is "GLOCKENSPIEL w/ BRIGHT HARD MALLETS". The vocal line for the Soprano part has the lyrics: "Ah, how I dreamed of you ri - sing a - gain." Chord changes are indicated as A-7, E7, B, B, C#, D#, C#, and B. Drums have markings for (6) and SIMILE (2).

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617

V2

Fl.

B^b Cl.

B. Sax.

B^b Tpt.

Perc. 1

Perc. 2

Sop.

Ten.

Keys

Gtr.

Bs.

D. S.

A - gain, my he - ro a - gain!

Make me your he - - - ro!

B G A B B B C# D# C# B

(4) (2) (2)

f *mp* *f* *mp* *f* *mp*

622

W2

Fl.

B^b Cl.

B. Sax.

B^b Tpt.

Perc. 1

Perc. 2

Sop.

Ten.

Keys

Gtr.

Bs.

D. S.

A - gain, my he - ro a - gain!

Make me your he - - - ro!

B B C# D# B7 B7 A7 A#7 G7

(2) FILL

f

The couple laugh and cackle as they dance off stage in ecstasy.

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628

rit.

Fl.
B^b Cl.
B. Sx.
B^b Tpt.
Perc. 1
Perc. 2
Nar.
Keys
Gtr.
Bs.
D. S.

X2

(scene change, long fermata)

Y2

Tabby is Kicked Out of Bed

Sop.
D. S.

*After sex, Tabby falls asleep.
It's not long before Babby kicks him out of bed.*

Tabby is dazed at first, but when hr looks into Babby's eyes, he remembers his promise to kill the evil cat.

Z2

Chapter 5 - Underture

Rock ♩ = 200

B^b Cl.
B. Sx.
Perc. 1
Perc. 2
Keys
Gtr.
Bs.
D. S.

MEDITATION BOWLS w/ PLASTIC BEATER
GONG w/ SOFT BEATER
VIBES w/ MEDIUM RUBBER MALLETS
RHODES
ELECTRIC GUITAR w/ LEAD SOLO HAIR METAL SOUND
E -
E 9 (no 3)

Tabby gives Babby a quick kiss, and departs his home in search of the evil cat.

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646

A3

Fl.

B♭ Cl.

B. Sx.

B♭ Tpt.

Perc. 1

Perc. 2

Keys

Gtr.

Bs.

D. S.

TEMPLE BLOCKS w/ PLASTIC BEATER

TO ALTO SAX

6/8 3/4 7/8

p *mf* *mp* *mf* *mf* *mf* *mf* *mf*

dim. *p* *mf*

654

B3

Fl.

B♭ Cl.

B♭ Tpt.

Perc. 1

Perc. 2

Keys

Gtr.

Bs.

D. S.

GONG w/ SOFT BEATERS

B+(maj7)

6/8 3/4 7/8

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf*

fp *pp* *mf* *mf* *mf* *mf* *mf* *mf*

The hunt is an exhausting journey. Due to Tabby's excessive lifestyle, the years have not been kind to him, and he struggles through his own maze of rabbit tunnels.

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662

C3

Fl. **as soft as possible*

B♭ Cl.

A. Sax. **ALTO SAX**

B♭ Tpt.

Perc. 1 **MEDITATION BOWLS w/ PLASTIC BEATER**

Perc. 2 **GLOCKENSPIEL w/ BRIGHT HARD MALLETS** **GONG w/ BOW** **VIBES w/ BRIGHT HARD MALLETS**

Keys

Gtr. **E maj7 #11** **E maj7 #11 13**

Bs.

D.S.

670

D3

Picc. **PICCOLO**

B♭ Cl.

A. Sax.

B♭ Tpt.

Perc. 1 **WHIP**

Perc. 2

Keys *p cresc.*

Gtr.

Bs.

D.S.

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678

E3

Musical score for measures 678-705. The score includes parts for Piccolo (Picc.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sax.), B♭ Trumpet (B♭ Tpt.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Keys, Guitar (Gtr.), Bass (Bs.), and Double Bass (D. S.). The score features complex rhythmic patterns with time signatures of 6/8, 3/4, and 7/8. Dynamics include *p*, *mp*, *mf*, and *f*. Performance instructions include "TO FLUTE", "TO BASS CLARINET", "TO BARI SAX", and "SHEKERE".

686

F3

Musical score for measures 686-715. The score includes parts for Flute (Fl.), B♭ Trumpet (B♭ Tpt.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Keys, Guitar (Gtr.), Bass (Bs.), and Double Bass (D. S.). The score features complex rhythmic patterns with time signatures of 6/8 and 3/4. Dynamics include *p*, *mp*, *mf*, and *f*. Performance instructions include "FLUTE".

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694 G3

Fl. *p*
B. Cl. *p*
B. Sax. *p*
B^b Tpt. *p*
Perc. 1 *p*
Perc. 2 *p*
Keys *p*
Gtr. *mf*
Bs. *p*

702 H3

Fl. *cresc.* *f* *mf* *ff*
B. Cl. *cresc.* *f* *mf* *ff*
B. Sax. *cresc.* *f* *mf* *ff*
B^b Tpt. *cresc.* *f* *mf* *ff*
Perc. 1 *cresc.* *f* *mf* *ff*
Perc. 2 *mf*
Keys
Gtr. *mf*
Bs. *mf*
D. S. *pp* *cresc.* *f* *mf* (3)

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710

13

Musical score for measures 710-713. The score includes parts for Piccolo, B. Cl., S. Sax., Perc. 1, Perc. 2, Keys, Gtr., Bs., and D.S. The key signature has one flat. Measure 710 is in 6/8 time, and measure 713 is in 3/4 time. Dynamics include *mp*, *f*, *p*, *mf*, and *p*. Performance instructions include 'CONGA w/ DRUM STICK', 'SOPRANO SAX', and 'BRIGHT PIANO'. A 'PICCOLO' part is indicated in measure 713.

718

Musical score for measures 718-721. The score includes parts for Piccolo, B. Cl., S. Sax., B^b Tpt., Perc. 1, Perc. 2, Keys, Gtr., Bs., and D.S. The key signature has one flat. Measure 718 is in 7/8 time, and measure 721 is in 8/8 time. Dynamics include *mf*, *p*, *fp*, *f*, *p*, *mp*, *p*, *cresc.*, and *cresc.*. Performance instructions include 'BASS DRUM w/ DRUM STICK', 'Fist Clusters (Black and White Keys)', and 'FILL'. A '(3)' marking is present in measure 721.

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Padavic - Pathétique

726 **J3**

Picc. *f* *p* *f* *p*

B. Cl. *f* *p* *f* *p*

S. Sax. *f* *p* *f* *p*

B^b Tpt. *f* *p* *f* *p*

Perc. 1 *f* *mf*

Keys Right Arm Bar (Black Keys) *mfz* Left Arm Bar (White Keys)

Gtr. *f*

Bs. *f* *p*

D. S. *f* (3) (3)

mf *p* *f* *p*

CROTALES w/ DRUM STICK GONG w/ MEDIUM BEATERS

734 **K3**

Picc. *mf* *p* *n*

B. Cl. *f* *mf* *p* *n*

S. Sax. *f* *mf* *p* *n*

B^b Tpt. *f* *mf* *p* *n*

Perc. 1 *mf*

Perc. 2 *p*

Keys *mf*

Gtr. *mf*

Bs. *mf*

D. S. *mf* (3) (5) (7)

mf *p* *n*

TO CLARINET CROTALES w/ DRUM STICK

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742

L3

CLARINET

MEDIUM TRIANGLE

ALL RABBYS SING EXCEPT FOR TABBY

SOPRANO SOLO

ALL RABBYS SING EXCEPT FOR TABBY

Tab - - - by. Be my he - ro! Tab - - -

Tab - - - by. Tab - - -

Tab - - - by. Tab - - -

Tab - - - by. Tab - - -

Tab - - - by. Tab - - -

Keys

Gtr.

Bs.

D. S.

Just before giving up on his task, Tabby thinks about the spirit of his people, despite the mad king that he has become. He reminisces of his first battle, and how the Rabbys sang to him and crowned him King of Rabby Land.

750

M3

Picc.

B^b Cl.

S. Sax.

B^b Tpt.

Perc. 1

Perc. 2

ALL RABBYS SING EXCEPT FOR TABBY

SOPRANO SOLO

ALTO SOLO

ALTO SOLO

by. Tab - - - by. saves. He's our he - ro,

by. Be our he - ro! Tab - - - by. saves. He's our he - ro,

by. Tab - - - by. saves.

by. Tab - - - by. saves.

by. Tab - - - by. saves.

Keys

Gtr.

Bs.

D. S.

(3)

(5)

(3)

SIMILE

(3)

The memory stirs up the will in Tabby to find and kill the evil cat.

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758

Picc. *mf* *p*

B♭ Cl. *mf* *p*

S. Sax. *mf* *p*

B♭ Tpt. *mf* *p*

Perc. 1

Perc. 2

ALL RABBYS SING EXCEPT FOR TABBY

Sop. *mf* *p*
Tab - by! Rab - - - by King! Raise our prai - ses and

Alto *mf* *p*
Tab - by! Rab - - - by King! Raise our prai - ses and

Ten. *mf* *p*
Rab - - - by King! Raise our prai - ses and

Nar. *mf* *p*
Rab - - - by King! Raise our prai - ses and

Keys *p* *mf*

Gtr. *mf*

Bs. *mf*

D. S. *mf*

766

Picc. *mp* *f* *p* *mp*

B♭ Cl. *mp* *f* *p* *mp*

S. Sax. *mp* *f* *p* *mp*

B♭ Tpt. *mp* *f* *p* *mp*

Perc. 1

Perc. 2

Sop. *mp* *f* *p* *mp*
sing! Oh, yes he saves us. *ALTO SOLO* *mp* So full of

Alto *mp* *f* *p* *mp*
sing! Oh, sing his prai - ses. *TENOR SOLO* *mp* So full of

Ten. *mp* *f* *p* *mp*
sing! I feel my great - ness. So full of

Nar. *mp* *f* *p* *mp*
sing! So full of

Keys *f* *p*

Gtr. *f* *p* *mp*

Bs. *f* *p*

D. S. *f* *p*

N3

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773

O3

Musical score for O3, measures 773-780. The score includes parts for Piccolo, B♭ Clarinet, Saxophone, Trumpet, Percussion 1 and 2, Soprano, Alto, Tenor, Narrator, Keys, Guitar, Bass, and Double Bass. The lyrics are: "great - ness, great - ness, great - ness, great - ness. Slay the mad". The score features dynamic markings such as *cresc.* and *mp*, and includes performance instructions like "BASS DRUM w/ DRUM STICKS" and "TEMPLER BLOCKS".

780

P3

Musical score for P3, measures 780-787. The score includes parts for Piccolo, B♭ Clarinet, Saxophone, Trumpet, Percussion 1 and 2, Soprano, Alto, Tenor, Narrator, Keys, Guitar, Bass, and Double Bass. The lyrics are: "tab - - - - by, tab-by cat! Bear - er of light!". The score features dynamic markings such as *dim.* and includes performance instructions like "TEMPLER BLOCKS w/ DRUM STICKS", "BASS DRUM", and "TEMPLER BLOCKS".

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787

Q3

Musical score for rehearsal mark 787, measures 5-8. The score includes parts for Piccolo, B♭ Clarinet, Soprano Saxophone, B♭ Trumpet, Percussion 1 (BASS DRUM, TEMPLE BLOCKS), Percussion 2, Soprano, Alto, Tenor, Narrator, Keys, Guitar, Bass, and Double Bass. The lyrics are: "Rab - by of might, King you shall be". The score features dynamic markings such as *pp* and *cresc.*, and includes time signature changes from 5/8 to 7/8 and back to 5/8.

794

R3

Musical score for rehearsal mark 794, measures 5-8. The score includes parts for Piccolo, B♭ Clarinet, Soprano Saxophone, B♭ Trumpet, Percussion 1 (BASS DRUM), Percussion 2, Soprano, Alto, Tenor, Narrator, Keys, Guitar, Bass, and Double Bass. The lyrics are: "Set us all free!". The score features dynamic markings such as *f*, *mf*, and *ff*, and includes time signature changes from 5/8 to 7/8 and back to 5/8. Chord markings include E-7 and A-7b5.

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801

Chaos (everyone go crazy!)

[FREE IMPROV! AVANT GARDE! MADNESS!]

S3

Musical score for measures 801-803. The score includes parts for Piccolo, B♭ Clarinet, Saxophone, B♭ Trumpet, Percussion 1 and 2, Soprano, Alto, Tenor, Narrator, Keys, Guitar, Bass, and Double Bass. The music is in 4/4 time and features a dynamic range from fortissimo (ff) to pianissimo (pp). The percussion parts include a 'CONCERT SNARE' section. The score is marked with 'dim. to niente' and 'n' (no sound) throughout.

808

T3

Musical score for measures 808-812. The score includes parts for Percussion 1 and 2, Alto, Tenor, Guitar, and Bass. The music is in 4/4 time and features a dynamic range from piano (p) to fortissimo (ff). The percussion parts include a 'CONCERT SNARE' section. The Tenor part has lyrics: 'Tab - by Tab - by Tab - by Tab - by Tab - by Tab - by Tab - by Tab - by Tab - by'. The score is marked with 'p' and 'ff' throughout.

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814

Musical score for Percussion 1 and 2, and vocal parts (Soprano, Alto, Tenor, Narator). The score is in 6/8, 3/4, and 7/8 time signatures. It includes dynamic markings such as *cresc.*, *mf*, *dim.*, *p*, and *pp*. The vocal parts have lyrics: "Tab - by Tab - by Tab - by Tab - by Tab - by Tab - by Tab - by".

U3

Musical score for Piccolo, B♭ Clarinet, Saxophone, Trumpet, Percussion 1 and 2, and vocal parts (Soprano, Alto, Tenor, Narator). The score includes dynamic markings such as *cresc.*, *mf*, *pp*, and *ppp*. It features a section labeled "GONG w/ MEDIUM BEATERS" and a section labeled "BIG CRAZY DRUM SOLO". The vocal parts have lyrics: "Tab - by Tab - by Tab - by Tab - by Tab - by Tab - by Tab - by".

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826

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V3

831

molto rit.

When he reaches the cat's location, Tabby pops out of the rabbit hole just as a lawnmower passes overhead (the sound of a lawn mower sweeps by on the downbeat of the final bar). The hero is decapitated. THE END

Padavic - Pathétique

VITA

Brian Padavic was born on March 1, 1982, in Arlington Heights, Illinois. In 2001, Mr. Padavic began his music career path at Johnson County Community College, in Overland Park, Kansas. There he learned how to read music, perform on the upright bass and piano, and studied composition with Michael Moreland. He received a number of music scholarships while attending the community college and was a member of Phi Theta Kappa Honors Society. From 2004 to 2007, Mr. Padavic studied composition with Andrew List, Vuk Kulenovi, Armand Qualliotine, John Bavicci, and Alla Cohen at Berklee College of Music, in Boston, Massachusetts. He was President of the Society of Composers at Berklee, Composer-in-Residence for the College Repertoire Orchestra (a student run ensemble), recipient of the Berklee Achievement-Based Scholarship as well as the Richard Levy Composition Award (the highest accolade awarded to composition students at Berklee). Mr. Padavic graduated *summa cum laude* in May of 2007 with a Bachelor's in Music, majoring in composition.

In 2009, Mr. Padavic began his Masters Degree at the University of Missouri-Kansas City, and has studied with James Mobberley, Paul Rudy, Zhou Long, Bobby Watson, and Reynold Simpson. The composer/performer has been Vice-President of the Composers' Guild (2009-2010) where he ran the student composition concerts, President of the Composers' Guild (2010-2011) where he organized and directed the Second Annual Exchange of Midwestern Collegiate Composers Festival, was first runner up of the 2010 UMKC Chamber Music Composition Competition, and was the recipient of the Gerald Kemner Composition Scholarship (2009-2010). Mr. Padavic attended the 2010

Etchings Summer Music Festival in Auvillar, France, and has taken additional private lessons from Lisa Bielawa (New York, NY) and Jean-Philippe Goude (Paris, France). Since the fall of 2010, Mr. Padavic has held an adjunct position in the Recording Arts Department at Johnson County Community College, and in the spring of 2011, assisted in the creation of a course in songwriting that has been added to the program's curriculum.