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
BRIAN THOMAS PADAVID

B.M., Berklee College of Music, 2007

Kansas City, Missouri
2012
© 2012

BRIAN THOMAS PADAVIC

ALL RIGHTS RESERVED
PATHÉTIQUE:

A TALE OF TWO RABBYS

Brian Thomas Padavic, Candidate for the Master of Music Degree

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**

James Mobberly, Ph.D., Committee Chair  
Department of Music Composition  

Paul Rudy, Ph.D.,  
Department of Music Composition  

Andrew Granade, Ph.D.  
Department of Musicology
# CONTENTS

ABSTRACT........................................................................................................................iii

INSTRUMENTATION.........................................................................................................ix

STORY AND LYRICS.......................................................................................................xi

ACKNOWLEDGMENTS.....................................................................................................xxix

Score

OVERTURE..................................................................................................................1

CHAPTER 1 – THE TALE OF TABBY THE MAD RABBY.................................13

CHAPTER 2 – THE RISE OF TABBY THE MAD RABBY.................................13

THE HAMSTER WHEEL..........................................................................................29

CHAPTER 3 – THE FALL OF TABBY THE MAD RABBY.................................43

CHAPTER 4 – BABBY AND THE MAD RABBY KING.................................59

CHAPTER 5 – UNDERTURE...............................................................................77

VITA.............................................................................................................................105
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
Crotale (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 your 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 …
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 Rabbys. The 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.
A light shines on the narrator, and he continues the story.

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

A spotlight 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.

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

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 and 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
Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique

* Square note heads followed by pitch boxes indicate a realism.
  pitch followed by a pitch head does no less than a quarter-tone
  scale no more than a chromatic half-step.
Padavic - Pathétique
Padavic - Pathétique
Chapter 1 - The Tale of Tabby the Mad Rabby

Spacious, eerie \( \text{\textit{Chapter 1 - The Tale of Tabby the Mad Rabby}} \)

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.

As the music beings, Tabby walks upstage, playing off the narrator a bit as he goes. (harmon w/o stem)

Chapter 2 - The Rise of Tabby the Mad Rabby

Child-like \( \text{\textit{Chapter 2 - The Rise of Tabby the Mad Rabby}} \)

As the music beings, Tabby walks upstage, playing off the narrator a bit as he goes.
Padavic - Pathétique
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.

His feeble figure and studious ways proved the perfect equation to keep girls at bay.

In science he found his one fascination – while the rest of the clan only knew procreation.

The narrator turns back to the audience and continues his story.
Padavic - Pathétique
Lady's Theme

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

Oh, Abigail, you are the most beautiful of women. And you are the one who is kind to me.
Padavic - Pathétique
Padavic - Pathétique
The bullies push Tabby around, knock him down, point, laugh, and call him names.

Also, such affection was doomed to be fleeting, and fate would soon strike with an unwelcome greeting.

However, poor Tabby is bullied along the way by a group of older bullies.

The bullies push Tabby around, Knock him down, point, laugh, and call him names.
Padavic - Pathétique
The buffets now became hot and Tatie's lack of resistance and leave him as quickly as they heat him up.

Tabby picked himself up, with his new broken flower, and found Abby chatting with a group of female bunnies.
Padavic - Pathétique
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.

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

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

The lights fade to a single light shining on Tabby. Wondering beyond his normal parameters, he is captured in a farmer’s trap (The sound of a cage clamps 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

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

The family had always wanted a hamster; and mistakenly believing rabbits to be rodents, decided Tabby would suffice.
Padavic - Pathétique
Padavic - Pathétique
Use extreme caution while smashing glasses to avoid cutting one's self.

*Wine glasses are to be thrown into a large plastic trash bin.

**BREAK 1 THIN WINE GLASS**
Padavic - Pathétique
Eventually, Tabby shatters the entire cage.

Tabby escapes the farmer's house and runs as fast as she can back to Bobby Land.
Padavic - Pathétique
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.
Padavic - Pathétique
With his new found super bunny strength, Taddy battles and defeats all of the Rabbys' enemies, driving the ones he didn't kill out of Rabbly Land.

Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique

362

369
Padavic - Pathétique
CHORUS: (choosing to advise) Hail, Tabby! Rabby of Might! Avenger of darkness and bearer of light! Vile and brave, you have set us all free! Rabby of Rabbits and king you shall be!

As Tabby is regaining his breath, we see the Rabby’s begun to gather around, praising Tabby for saving them. Then, a peculiar rabby rises up and starts to sing about crowning Tabby as the King of Rabbits. “Lend” Tabby, still collecting his thoughts from a vicious battle, tries to deny the crown in the midst of beloved. But the other Rabby is persistent and Proc the hero as the king. Again, Tabby painfully declines. A third time, this wicked Rabby sings about the new king and forces Tabby to shout back in anger.

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!

CHORUS: (stiffly) Yeah! Tabby Saves! We love you, Man! Etc.

Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique

He has brought peace to all our quarrels by vanquishing the spirit of evil and giving all the go-betweens a black slapping they never will for get.

Now he has come, with his valor great, here to protect and rule over the land.

Note: The diagram represents musical notation, with specific instructions for performance. The text in the diagram is not clearly legible due to the nature of the notation.
Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique

418

W1

49
Padavic - Pathétique
Padavic - Pathétique

Theme of Deceit
Darkness $q = 80$

The Rabbits are surprised by Tabby's 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 his three beautiful daughters. The most beautiful remaining in Rabbit Land.

They've been primed to man with a king to make letters of stronger bonds, to use only over the faintest. Tabby, still slightly out of his wits, falls victim to the proposition.

51
Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique

DELIBERATELY SUBTLE, SLOW, SPACIOUS AT FIRST, GRADUALLY MORE FREQUENT AND BRIEF. LIMITED TO THE FOLLOWING PITCHES IN A SCALAR MOTION, APPROPRIATED, OR AT random. C, D, E, F#. Continue this section in 

CRESUSS. (x6) INTERMITTENT CIRCLING PHRASES OVER THE DRUMS, ADDING HARMONIC MOVEMENTS. (CHAVE, CHORUS PATTERNS, ET AL.)

Are there any fairies in the audience? (x2) Are you really doing this? (x2) That it is a nice piece of all? (x2) You're pregnant again? (x2) (Tabby in a bunch of roses) And me like rabbits! (x2) Etc.

EVENTUALLY MOVE TO SOPRANO SAX

(x3)
Padavic - Pathétique
Chaos (everyone go crazy!)

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

Lights fade to black.
Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique

\begin{music}
\begin{align*}
J2 & \text{With Warning } \frac{3}{4} \text{ } \left\{ \text{Swing } \frac{2}{4} \text{ } \right\} (\text{straight } \frac{3}{4}) \\
B & \text{Pic.} \\
A & \text{Sop.} \\
D & \text{B. Tp.} \\
\text{Sopr.} & \text{You would it know your ears from your rub hole, though your pause are} \\
K & \text{B. S} \\
G & \text{Ch 7} \\
B & \text{Sop.} \\
D & \text{S. S.}
\end{align*}
\end{music}
Padavic - Pathétique
Padavic - Pathétique

L2

M2

63
Padavic - Pathétique
Tabby becomes nostalgic, mistaking Babby's voice and physical features for Abby, his first, and only, true love.

And why did - ab you think you were good on - ought?"

She's the most hom - eful of Rub-bys...
Padavic - Pathétique
Padavic - Pathétique
The resemblance between the two female Rabbys arouses Tabby, and he begins to chase Babby around his bedroom.
Padavic - Pathétique
Tabby catches his breath, and then continues his pursuit for Bobby.

Now, you must save us again. Well, you've done it before. Perhaps you are a bit fat. No.
Padavic - Pathétique
Bobby suddenly loses herself in her admiration for Tabby, and the new lovers embrace.
The couple laugh and cackle as they dance off stage in ecstasy.
Padavic - Pathétique
After sex, Tabby falls asleep.

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

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

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

He
to
find
and
cat.
Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique
Padavic - Pathétique
When he reaches the cat’s location, Tabby pops out of the rabbit hole just as a lawn mower 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
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 Batchelor’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.