

A Final Pavian:

In Memory of Peter

Maxwell Davies

– or A Fantasie after William Byrd –

for percussion septet

by

Justin Henry Rubin

HARVEY MUSIC EDITIONS

A Final Pavian: In Memory of Peter Maxwell Davies

– or A Fantasie after William Byrd –

Justin Henry Rubin

(2017)

$\text{♩} = 56$

Musical score for the first system, measures 1-5. The score is for a percussion ensemble and includes the following parts:

- Marimba (3 Woodblocks): *pp*
- Vibraphone (3 Tom-toms): *p* (risonare)
- Xylophone (3 Cowbells):
- Glockenspiel (3 Triangles):
- Chimes (Conga pair): *pp*
- Timpani (Bass drum): *pp*
- Gongs:

Open notehead = gong mallet; slashed = hard mallet; triangle = metal/coin

Musical score for the second system, measures 6-10. The score continues with the following parts:

- Mar. (3 WB)
- Vib. (3 Toms)
- Xyl. (3 CB)
- Glock. (3 Tri): *mp*
- Chm. (Cong.)
- Timp. (BD)
- Gongs

11

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

15

Rit.

a tempo

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

20

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

Musical score for measures 20-23. The score is in 3/4 time with a key signature of two flats. The instruments are Maracas (3 WB), Vibraphone (3 Toms), Xylophone (3 CB), Glockenspiel (3 Tri), Chimes (Cong.), Timpani (BD), and Gongs. Measure 20 features a complex rhythmic pattern in the Maracas and Vibraphone, with a triplet in the Vibraphone. The Xylophone and Glockenspiel play a melodic line starting in measure 21. The Chimes play a steady accompaniment. The Timpani plays a bass line with a triplet in measure 22 and a sixteenth-note pattern in measure 23. Dynamics include *mp* and *p*. Articulation marks like accents and slurs are present.

24

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

Musical score for measures 24-26. The score continues in 3/4 time with two flats. Measure 24 shows a change in the Maracas and Vibraphone patterns, with a triplet in the Vibraphone. The Xylophone plays a sixteenth-note pattern. The Glockenspiel continues its melodic line. The Chimes play a steady accompaniment. The Timpani plays a bass line with a triplet in measure 25. Dynamics include *mf* and *p*. Articulation marks like accents and slurs are present.

27

Mar. (3 WB) *mf*

Vib. (3 Toms)

Xyl. (3 CB) *mp*

Glock. (3 Tri) *mf*

Chm. (Cong.)

Timp. (BD)

Gongs *pp*

30

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD) *mp*

Gongs

33

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

6

6

5

3

pp

mp

p 3

35

Rit.

♩ = 102

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

3

3

pp

ff

pp

ff

3

pp

41

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

mf

ff

mf

ff

ff

48

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

p

mp

p

p

mf

p

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

55

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

62

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

69 *Molto rit.* ♩ = 56

Mar. (3 WB) *p* *mp*

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri) *p* *mp*

Chm. (Cong.) *p* *mp*

Timp. (BD)

Gongs *mp* *f*

76

Mar. (3 WB) *mp* *pp*

Vib. (3 Toms) *p*

Xyl. (3 CB) *p*

Glock. (3 Tri) *p*

Chm. (Cong.) *pp*

Timp. (BD) *pp*

Gongs

80

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

mf *p*

6 6 6

3 3

83

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

mp *p*

6 6 6 6

6 6

85

Mar. (3 WB) *mf* *pp* *mf*

Vib. (3 Toms) *p* *mp*

Xyl. (3 CB) *mp* 6 6

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD) *pp* <> <>

Gongs

88

Mar. (3 WB) *mf* *Rit.*

Vib. (3 Toms) *mf*

Xyl. (3 CB) *mf* 6

Glock. (3 Tri) *mf*

Chm. (Cong.) *mf* 3

Timp. (BD)

Gongs *pp*

♩ = 102

91

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

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

94

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

f *f* *f*

102

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

110

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

118

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

mp

mf

mp

mf

mp

p

Molto rit.

125

♩ = 56

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

p

pp

mp

p

pp

ppp

mp

pp

131

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

134

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

137

Mar. (3 WB) *pp*

Vib. (3 Toms) *p*

Xyl. (3 CB) *p*

Glock. (3 Tri) *mp* *p*

Chm. (Cong.)

Timp. (BD)

Gongs

5

140

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

L.V.

5

144

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

147

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

149 *Rit.*

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

151

Mar. (3 WB)

Vib. (3 Toms)

Xyl. (3 CB)

Glock. (3 Tri)

Chm. (Cong.)

Timp. (BD)

Gongs

pppp

pppp

A Final Pavian: In Memory of Peter Maxwell Davies
– or A Fantasie after William Byrd –

Marimba
(3 Woodblocks)

Justin Henry Rubin
(2017)

$\text{♩} = 56$

pp

6

10

Rit.

14

6

2

19 *a tempo*

mp

3

22

3

3

26

mf

Final Pavian - Rubin - Marimba

29 *6* *6* *3* *3* *3*

32 *6* *pp*

35 *Rit.* *♩ = 102* *3* *3* *3* *ff*

42 *3* *3* *3* *3* *3* *2* *3* *mf*

49 *3* *p* *cresc. poco a poco* *3*

55 *3* *3* *3* *3* *f*

61 *3* *ff* *p*

67 *f* *p* *mp* *Molto rit.* *2*

73 *♩ = 56* *3* *mp* *pp*

Detailed description: This is a musical score for a marimba, titled "Final Pavian - Rubin - Marimba". The score is written in a single system with ten staves. The key signature is B-flat major (two flats). The time signature is 2/4. The piece begins at measure 29 with a treble clef. The first staff (measures 29-31) features sixteenth-note runs with sixteenth-note triplets and eighth-note triplets. The second staff (measures 32-34) continues with sixteenth-note runs and ends with a *pp* dynamic. The third staff (measures 35-41) starts with a *Rit.* marking and a tempo of *♩ = 102*. It features a *3/4* time signature change and includes eighth-note triplets and sixteenth-note patterns with *ff* dynamics. The fourth staff (measures 42-48) continues with eighth-note triplets and a *mf* dynamic. The fifth staff (measures 49-54) includes a *p* dynamic and a *cresc. poco a poco* marking. The sixth staff (measures 55-60) features eighth-note triplets and a *f* dynamic. The seventh staff (measures 61-66) includes a *ff* dynamic and a *p* dynamic. The eighth staff (measures 67-72) features a *Molto rit.* marking and a *2* time signature change, with dynamics ranging from *f* to *mp*. The ninth staff (measures 73-76) starts with a tempo of *♩ = 56* and includes a *3* time signature change, with dynamics ranging from *mp* to *pp*.

Final Pavian - Rubín - Marimba

79 *mf* 6

82 *p* *mp* *p* 6 6 6 6

85 *mf* *pp* *mf* 3 3

88 *Rit.* 3 3

91 *mf* *pp* ♩ = 102 2/4

94 *f* 2

100

107 3 2

112 *ff* 3 3

Detailed description: This is a musical score for a marimba piece titled "Final Pavian - Rubín - Marimba". The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. It consists of nine staves of music, each representing a different measure or group of measures. The first staff (measures 79-81) features a bass clef and a treble clef, with a dynamic marking of *mf* and a sixteenth-note triplet. The second staff (measures 82-84) is in the treble clef, showing a crescendo from *p* to *mp* and then a decrescendo to *p*, with four sixteenth-note triplets. The third staff (measures 85-87) is in the treble clef, featuring a dynamic range from *mf* to *pp* and back to *mf*, with two triplet markings. The fourth staff (measures 88-90) is in the treble clef, marked *Rit.* (ritardando), with two triplet markings. The fifth staff (measures 91-93) is in the treble clef, marked *mf* and *pp*, with a tempo marking of ♩ = 102 and a 2/4 time signature. The sixth staff (measures 94-99) is in the bass clef, marked *f*, and contains rhythmic patterns with 'x' marks. The seventh staff (measures 100-106) is in the bass clef, marked *f*, and contains rhythmic patterns with 'x' marks. The eighth staff (measures 107-111) is in the bass clef, marked *f*, and contains rhythmic patterns with 'x' marks, including a triplet and a 2-measure rest. The ninth staff (measures 112-116) is in the bass clef, marked *ff*, and contains rhythmic patterns with 'x' marks, including two triplet markings.

Final Pavian - Rubin - Marimba

Molto rit.

♩ = 56

121

mp p

3 3 3 3

Detailed description: This system contains measures 121 through 128. It begins with a treble clef and a key signature of two flats. Measure 121 starts with a *mp* dynamic and features a triplet of eighth notes marked with 'x'. Measures 122 and 123 continue with triplet patterns. Measures 124 and 125 show a *p* dynamic with triplet eighth notes. Measures 126 and 127 conclude the system with further triplet patterns. Measure 128 is a whole rest.

129

pp mp

6

Detailed description: This system contains measures 129 through 131. It starts with a treble clef. Measure 129 begins with a *pp* dynamic and a sixteenth-note triplet marked with a '6'. The dynamics shift to *mp* in measure 130. Measure 131 continues with sixteenth-note patterns.

132

6

Detailed description: This system contains measures 132 through 134. It starts with a treble clef. Measure 132 is a whole rest. Measures 133 and 134 feature sixteenth-note patterns with a *pp* dynamic. Measure 134 ends with a sixteenth-note triplet marked with a '6'.

135

pp

6 6 3

Detailed description: This system contains measures 135 through 138. It starts with a treble clef. Measure 135 begins with a *pp* dynamic and a sixteenth-note triplet marked with a '6'. Measures 136 and 137 continue with sixteenth-note patterns and triplets. Measure 138 concludes with a sixteenth-note triplet marked with a '6'.

139

Detailed description: This system contains measures 139 through 143. It starts with a treble clef. Measures 139-142 consist of a steady eighth-note accompaniment. Measure 143 features a sixteenth-note triplet marked with a '6'.

144

Detailed description: This system contains measures 144 through 147. It starts with a bass clef. Measures 144-146 consist of a steady eighth-note accompaniment. Measure 147 features a sixteenth-note triplet marked with a '6'.

Rit.

148

6 6

Detailed description: This system contains measures 148 and 149. It starts with a bass clef. Both measures feature a sixteenth-note triplet marked with a '6'.

150

3 3

Detailed description: This system contains measures 150 and 151. It starts with a bass clef. Both measures feature a sixteenth-note triplet marked with a '3'.

152

2

Detailed description: This system contains measures 152 through 154. It starts with a treble clef. Measures 152 and 153 feature eighth-note patterns marked with 'x'. Measure 154 is a whole rest.

A Final Pavian: In Memory of Peter Maxwell Davies

– or A Fantasie after William Byrd –

Vibraphone
(3 Tom-toms)

Justin Henry Rubin
(2017)

$\text{♩} = 56$

p (risonare)

Rit.

a tempo

mp

mf

Rit.

pp

Final Pavian - Rubini - Vibraphone

38 $\text{♩} = 102$
2
ff

44
2
mf *mp* *p*

51
cresc. poco a poco

58
f *ff*

64
p *f* *p*

70 $\text{♩} = 56$
3
p

78

82
p

87
mp

90 *Rit.* $\text{♩} = 102$
mf *p*
2

Final Pavian - Rubín - Vibraphone

95 **f** 2

102

108 **ff** 3

114 3 4 3 3 **mp**

125 *Molto rit.* 3 2 = 56 2 **pp**

132 **mp** **pp** **mp** **mf**

137 3 **p**

140

145 6 6

148 *Rit.* 3 4

A Final Pavian: In Memory of Peter Maxwell Davies

– or A Fantasie after William Byrd –

Xylophone
(3 Cowbells)

Justin Henry Rubin
(2017)

The musical score is written for Xylophone (3 Cowbells) in a 3/2 time signature. It consists of eight staves of music. The first staff begins with a tempo marking of $\text{♩} = 56$ and a measure rest of 10 measures. The music starts with a *p* dynamic and features several sixteenth-note runs, some marked with a '6' for sixteenth notes. The second staff includes a *Rit.* marking and a sixteenth-note run. The third staff is marked *a tempo* and features a two-measure rest followed by a sixteenth-note run. The fourth staff continues with sixteenth-note runs and a *mp* dynamic. The fifth staff shows a sixteenth-note run. The sixth staff features a sixteenth-note run and a triplet of eighth notes. The seventh staff begins with a *Rit.* marking, a tempo change to $\text{♩} = 102$, and a two-measure rest. The music then moves to a 2/4 time signature and features a *ff* dynamic with triplet eighth notes. The eighth staff continues with triplet eighth notes and a *mf* dynamic.

Final Pavian - Rubín - Xylophone

50 *p* *cresc. poco a poco*

56 *f*

62 *ff* *mf*

73 *p* $\text{♩} = 56$

80 *mp* *mp*

84 *p* *mp* 6 6

88 *mf* 6

90 *Rit.* $\text{♩} = 102$ *f* 2

97

Final Pavian - Rubín - Xylophone

104

Musical notation for measures 104-110. Measure 104 has a whole rest. Measures 105-106 have sixteenth-note patterns with 'x' marks above them. Measure 107 has a quarter note followed by a dotted quarter note. Measure 108 has a double bar line. Measure 109 has a whole note with a '2' above it. Measure 110 has a quarter note followed by an eighth note with a '3' above it. Dynamics include *ff*.

111

Musical notation for measures 111-117. Measure 111 has a whole note with a '2' above it. Measure 112 has a quarter note followed by an eighth note with 'x' marks above it. Measure 113 has a quarter note followed by an eighth note with 'x' marks above it. Measure 114 has a whole rest. Measure 115 has a quarter note followed by an eighth note with 'x' marks above it. Measure 116 has a quarter note followed by an eighth note with 'x' marks above it. Measure 117 has a quarter note followed by an eighth note with a '3' above it.

118

Musical notation for measures 118-127. Measure 118 has a whole rest. Measure 119 has a quarter note followed by an eighth note with 'x' marks above it. Measure 120 has a quarter note followed by an eighth note with 'x' marks above it. Measure 121 has a whole note with a '7' above it. Measure 122 has a whole rest. Measure 123 has a whole rest. Measure 124 has a whole rest. Measure 125 has a whole rest. Measure 126 has a whole rest. Measure 127 has a whole rest. Dynamics include *mf* and *mp*.

128

$\text{♩} = 56$

Musical notation for measures 128-131. Measure 128 has a quarter note followed by an eighth note with a '3' above it. Measure 129 has a quarter note followed by an eighth note with a '3' above it. Measure 130 has a quarter note followed by an eighth note with a '3' above it. Measure 131 has a quarter note followed by an eighth note with a '3' above it. Dynamics include *mp* and *pp*.

132

Musical notation for measures 132-137. Measure 132 has a quarter note followed by an eighth note with a '3' above it. Measure 133 has a whole note with a '3' above it. Measure 134 has a quarter note followed by an eighth note with a '3' above it. Measure 135 has a quarter note followed by an eighth note with a '3' above it. Measure 136 has a quarter note followed by an eighth note with a '3' above it. Measure 137 has a quarter note followed by an eighth note with a '3' above it. Dynamics include *pp* and *p*.

138

Musical notation for measures 138-144. Measure 138 has a whole note with a '3' above it. Measure 139 has a whole rest. Measure 140 has a whole rest. Measure 141 has a whole rest. Measure 142 has a whole rest. Measure 143 has a whole rest. Measure 144 has a whole rest. Dynamics include *pp* and *p*.

145

Musical notation for measures 145-148. Measure 145 has a quarter note followed by an eighth note with a '6' below it. Measure 146 has a quarter note followed by an eighth note with a '6' below it. Measure 147 has a quarter note followed by an eighth note with a '6' below it. Measure 148 has a quarter note followed by an eighth note with a '6' below it. Dynamics include *pp* and *p*.

149

Rit.

Musical notation for measures 149-150. Measure 149 has a quarter note followed by an eighth note with a '5' above it. Measure 150 has a whole note with a '5' above it. Dynamics include *pp* and *p*.

A Final Pavian: In Memory of Peter Maxwell Davies

– or A Fantasie after William Byrd –

Glockenspiel
(3 Triangles)

Justin Henry Rubin
(2017)

The musical score is written for Glockenspiel (3 Triangles) in 3/2 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 56. The score consists of eight staves of music, with measure numbers 8, 13, 19, 23, 27, 31, 35, and 44 indicated at the beginning of their respective staves. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and triplets. A *Rit.* (ritardando) marking is present between measures 13 and 19, and another *Rit.* marking is present between measures 31 and 35. A tempo change to quarter note = 102 is indicated at measure 35. The score concludes with a final measure marked with a double bar line and repeat dots.

Final Pavian - Rubin - Glockenspiel

51

61

67

Molto rit.

73

80

85

90

Rit.

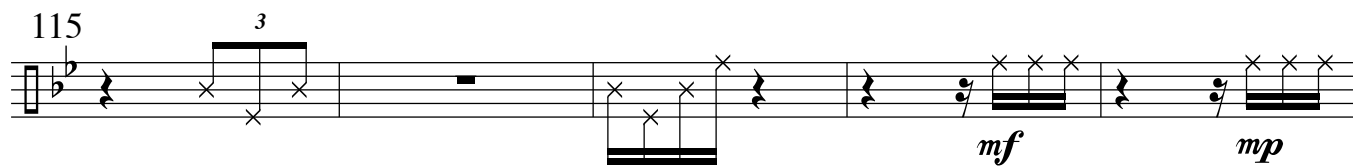
97


103

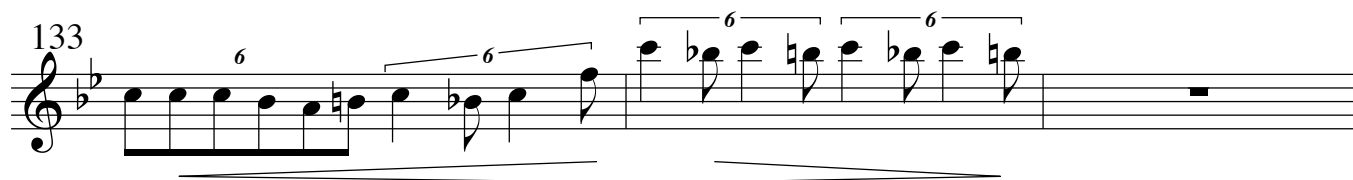
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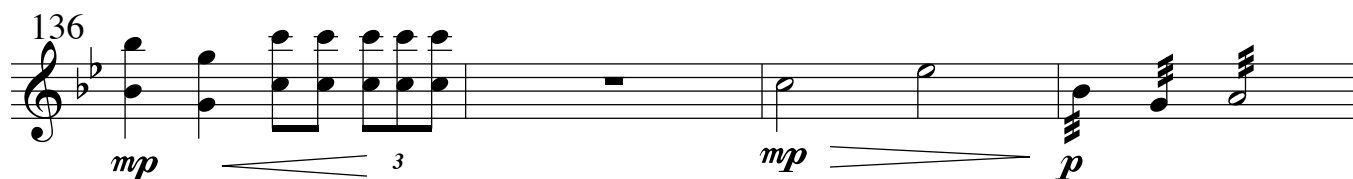
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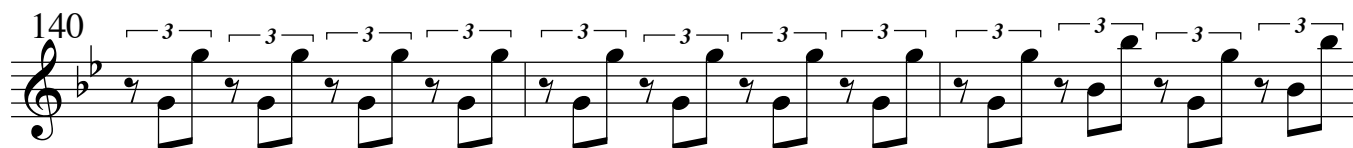
Final Pavian - Rubín - Glockenspiel

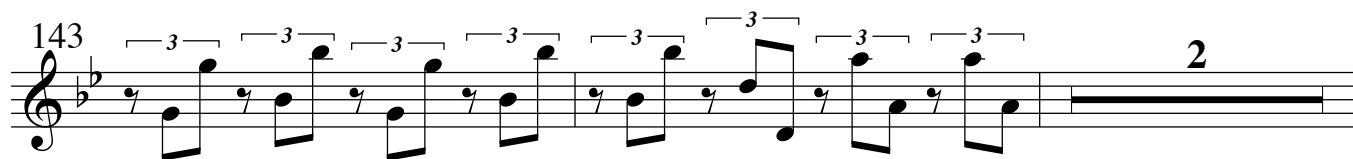
115 

120 

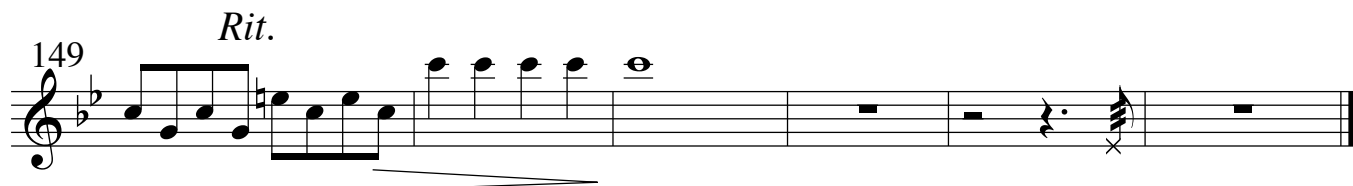
133 

136 

140 

143 

147 

149 *Rit.* 

A Final Pavian: In Memory of Peter Maxwell Davies

– or A Fantasie after William Byrd –

Chimes
(Conga pair)

Justin Henry Rubin
(2017)

$\text{♩} = 56$

pp

6

11 *Rit.*

16 *a tempo*
2
mp

23 *p*

29

34 *Rit.* $\text{♩} = 102$
8

Final Pavian - Rubín - Chimes

46 *ff* *mf* *p*

51 *cresc. poco a poco*

56 *f*

61 *ff* *mp*

69 *p* *mp* *Molto rit.* $\text{♩} = 56$

76 *pp*

81 *p*

88 *Rit.* *mf*

93 $\text{♩} = 102$ *f*

102

Detailed description: This is a musical score for a chime instrument, titled "Final Pavian - Rubín - Chimes". The score is written in a single system with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of ten staves of music, numbered 46 to 102. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a bracket) and dynamic markings such as *ff*, *mf*, *p*, *mp*, and *pp*. A crescendo hairpin is used between measures 46 and 51, and another between measures 69 and 76. A *Molto rit.* (Molto ritardando) marking is present between measures 69 and 76, with a tempo change to $\text{♩} = 56$. A *Rit.* (Ritardando) marking is present between measures 88 and 93, with a tempo change to $\text{♩} = 102$. The score includes repeat signs and first/second endings. The final measure (102) ends with a double bar line and repeat dots.

Final Pavian - Rubin - Chimes

107

ff

119

p *Molto rit.*

128

$\text{♩} = 56$

p

132

mp

136

p

142

p

149

Rit.

p *Rit.*

A Final Pavian: In Memory of Peter Maxwell Davies

– or A Fantasie after William Byrd –

Timpani
(Bass drum)

Justin Henry Rubin
(2017)

$\text{♩} = 56$

pp

4

7

11

Rit. *a tempo*

15

ppp

20

p

24

29

mp

34

p

3

3

3

6

5

3

3

3

2/4

Final Pavian - Rubin - Timpani

38 $\text{♩} = 102$ 13 6

p *f*

58 2 3 3 7

p *f* *p* *f*

73 $\text{♩} = 56$ 6

pp

83 2

pp

90 *Rit.*

mf *pp*

93 $\text{♩} = 102$ 7 6 2

109

ff

116 2

123 *Molto rit.* $\text{♩} = 56$ 2

pp

130

pp

Final Pavian - Rubín - Timpani

134

mp *pp*

138

mp *pp*

147

pppp

A Final Pavian: In Memory of Peter Maxwell Davies – or A Fantasie after William Byrd –

Gongs

Justin Henry Rubin
(2017)

♩ = 56 *a tempo*

Open notehead = gong mallet; slashed = hard mallet; triangle = metal/coin

29 *Rit.* ♩ = 102

51 *Molto rit.*

73 ♩ = 56 *Rit.*

92 ♩ = 102 *Molto rit.*

128 ♩ = 56

139 L.V.

148 *Rit.*

pppp