

Peter Maxwell Davies

# FANTASIA AND TWO PAVANS

after Henry Purcell

*Full Score*

BOOSEY & HAWKES



#### NOTE

The originals of all three pieces are to be found in 'The Works of Henry Purcell', Purcell Society Edition Vol. XXX, 'Fantazias and other Instrumental Music', published by Novello & Co. Ltd., London, 1959, the Fantasia under the title 'Fantazia: Three Parts on a Ground'.

In Pavan No.2 a vocalist, preferably female and dressed in 'Twenties' costume, may quick-fox-trot on to the stage and sing the given text to the clarinet part while dancing on the spot. (In this case all instrumental dynamics should be played down.) If desired, the 13-bar section from **E** to the final side drum bars may be repeated, as given, without the sung text, for an exhibition of fox-trot dancing by the vocalist.

Also, the percussionist may preface this movement by playing a railway guard's whistle and football rattle simultaneously, alone, then 'attacca' into the given music – particularly if a vocalist is used and rushes on for the movement at that point.

#### ANMERKUNG

Die Originale zu den drei Stücken finden sich in 'The Works of Henry Purcell', Purcell Society Edition Band XXX, 'Fantazias and other Instrumental Music', veröffentlicht von Novello & Co. Ltd., London, 1959, und die Fantasia unter dem Titel 'Fantazia: Three Parts on a Ground'.

In Pavan Nr.2 kann ein Vokalist, vorzugsweise weiblich, in einem Kostüm der 20er Jahre, im raschen Foxtrottschritt auf die Bühne kommen und, während sie auf der Stelle tanzt, den Text zur Klarinettenstimme singen. (In diesem Fall sind sämtliche dynamischen Zeichen für die Instrumente herabzusetzen.) Auf Wunsch kann der 13 Takte umfassende Abschnitt von **E** bis zu den letzten Takten der Rührtrommel unverändert, jedoch ohne den gesungenen Text, für eine Foxtrotteinlage des Vokalistin, wiederholt werden.

Ausserdem kann auch der Schlagzeuger diesen Satz durch das gleichzeitige Pfeifen auf einer Bahnhofsvorstandspfeife und das Rasseln einer Fussballrassel einleiten, und zwar zuerst alleine und dann 'attacca' in die gespielte Musik hinein – vor allem wenn ein Vokalist eingesetzt wird und an dieser Stelle des Satzes auf die Bühne kommt.



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# FANTASIA AND TWO PAVANS

after Henry Purcell

for Instrumental Ensemble

*Full Score*

Boosey & Hawkes  
Music Publishers Limited

London · Paris · Bonn · Johannesburg · Sydney · Toronto · New York



The first performance of this work was given on 13th January 1969 in the BBC Concert Hall, London, by the Pierrot Players, conducted by the composer.

#### INSTRUMENTATION

Piccolo (doubling Flute)  
Clarinet in B $\flat$   
\*Percussion (1 player)  
Harpsichord (doubling upright, out-of-tune Piano)  
Violin  
Cello

\*marimba, band-kit (bass drum, side drum, tom-tom,  
high-hat, suspended cymbal)  
Optional: railway guard's whistle, football rattle

Note: Transposing instruments written in C in the score

*Duration: 12 minutes*



# FANTASIA AND TWO PAVANS

## Fantasia

PETER MAXWELL DAVIES  
after HENRY PURCELL

$\text{♩} = 72$

Piccolo *mp*

Clarinet *f*

Violin *f*

Violoncello *f*

Marimba  
Harpichord

5 6 7 6 6

Picc. *f*

Cl. *f*

Vi. *f*

Vc. *f*

Mar.  
Hpsd. *trem. sempre*

7 9 8 4 3 9 8 6 5 4 3

Picc. *f*

Cl. *f*

Vi. *f*

Vc. *f*

Mar.  
Hpsd. *f*

9 8 7 5 3 3

Picc. *p*

Cl. *p*

Vi. *p*

Vc. *p*

Mar.  
Hpsd. *p*

7 3b 7b 6 4 3b 7 6 5 3 6 5b

**A**

Picc. *tr*

Cl. *tr* *mf*

Vi. *tr*

Vc. *tr*

Mar.  
Hpsd. *tr*

9 8 6 3b 4 3 6 5 6

Picc. *mf*

Cl. *f*

Vi. *f*

Vc. *f*

Mar.  
Hpsd. *f*

6 7 7 6 5b



Picc. *take Flute*

Cl. *p*

Vi. *p*

Vc. *p*

Mar.  
Hpsd. 6 4 3 6 $\sharp$

**B**  $\text{♩} = 92$

Fl.

Cl. *f*

Vi. *f*

Vc. *f*

Mar.  
Hpsd. 6 $\sharp$

Fl. *f*

Cl. *f*

Vi. *f*

Vc. *f*

Mar.  
Hpsd. 4 (3 $\flat$ ) 3

Fl. *sim.*

Cl. *f* *sim.*

Vi. *f*

Vc. *pizz.*

Mar. Hpsd.

6 5 $\flat$  3

6

4 3

[C]

Fl.

Cl. *p bell like*

Vi. *p*

Vc. *arco p*

Mar. Hpsd. *Solo f*

*p* 6 4 5 3 9 4 8 3 6 6

Fl.

Cl.

Vi. *tr*

Vc. *tr*

Mar. Hpsd.

5 $\flat$  6 5 6 4 5 3



The musical score is arranged in five systems, each containing staves for Flute (Fl.), Clarinet (Cl.), Violin (Vl.), Viola (Vc.), and Maracas/Harp (Mar. Hpsd.). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

**System 1:** The Flute and Clarinet parts feature long, sustained notes. The Violin and Viola parts have more active, rhythmic patterns. The Maracas/Harp part is marked with fingerings: 9, 8, 6, 5, 4, 3, 9, 8, 9, 8, 9, 8.

**System 2:** The Flute and Clarinet parts continue with sustained notes. The Violin and Viola parts have more active, rhythmic patterns. The Maracas/Harp part is marked with fingerings: 4, 3, 6, 5, 4, 3.

**System 3:** The Flute and Clarinet parts feature dynamic markings: *p* (piano) and *f* (forte). The Violin and Viola parts have more active, rhythmic patterns. The Maracas/Harp part is marked with fingerings: 6, 5, 4, 3.

**System 4:** The Flute and Clarinet parts feature dynamic markings: *p* (piano) and *f* (forte). The Violin and Viola parts have more active, rhythmic patterns. The Maracas/Harp part is marked with fingerings: 6, 5, 4, 3.

**System 5:** The Flute and Clarinet parts feature dynamic markings: *p* (piano) and *f* (forte). The Violin and Viola parts have more active, rhythmic patterns. The Maracas/Harp part is marked with fingerings: 6, 5, 4, 3.

Fl.

Cl.

Vi.

Vc.

Mar.

Hpsd.

*p*

*p*

*p*

*f*

*p*

6 5 7 5 3#

Fl.

Cl.

Vi.

Vc.

Mar.

Hpsd.

*pp* bell like

*p* gentle

*mp* gentle

*mp* gentle

*mp*

7 6 6 (5) 3#

Fl.

Cl.

Vi.

Vc.

Hpsd.

shadow

*p* bell like

*mf* but gentle

*mf*

6 (5) 6 5 6 4b 5b 3 3b 6b 4 6 5 3

Fl. E

Cl.

Vi.

Vc.

Hpsd.

*p*

*pp* bell-like

*pp* bell like

6 (3 $\flat$ ) 6 5 $\flat$  3 3 $\sharp$

Fl.

Cl.

Vi.

Vc.

Mar.

Hpsd.

*pp* bell like

*pp* bell like

6 4 6 4 6 5 3 $\flat$  6

Fl.

Cl.

Vi.

Vc.

Mar.

Hpsd.

*p*

*mf*

*p*

*mf*

*mf*

*mf*

6 7 5 3 4 3 9 8

Fl. *.....* *f* *tr* **F**  $\text{♩} = 76$  *(p) bright*

Cl. *p bright*

Vi. *pizz. vib.* *f*

Vc. *f*

Mar. Hpsd. *mp*

4 3# 7 5 3

Fl. *tr* *p bright*

Cl. *p*

Vi. *p bright*

Vc. *arco* *p*

Mar. Hpsd. *p*

3# 3b 5b 6 4 5 3

Fl. **G** *gentler*

Cl. *gentler*

Vi. *pizz.* *p* *p gentler*

Vc. *p*

Mar. Hpsd. *p*

3b 6 4 5 3b 6 5b 3

Fl. *poco a poco cresc.*

Cl. *poco a poco cresc.*

Vi. *pizz.*

Vc. *pizz.*

Mar. Hpsd.  $\begin{matrix} 6 \\ 5 \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 4 \\ 3 \end{matrix}$

Fl. *poco a poco cresc.*

Cl. *poco a poco cresc.*

Vi. *poco a poco cresc.*

Vc. *pizz.* *mf*

Mar. Hpsd.  $\begin{matrix} 6 \\ 5 \\ 3 \end{matrix}$   $\begin{matrix} 6 \\ 5 \\ 3 \end{matrix}$

**H**

Fl. *f* *take Piccolo*

Cl. *f*

Vi. *f*

Vc. *cresc.* *arco* *f* *cresc.*

Mar. Hpsd. *f* *cresc.*

Picc.

Cl.

cresc.

VI.

*f cresc.*

Vc.

5

vib. essagg.

Mar.

Hpsd.

cresc.

6

6

**I**  $\text{♩} = 72$

Picc.

*f molto*

Cl.

*f molto*

VI.

*f molto*

Vc.

*f molto*

*f molto*

Mar.

Hpsd.

6 7 9 8 3 4 3 7  
4 4 4 3 3 3 5 3  
3 3 3 3 3 3 3 3

**J**  $\text{♩} = 92$

Picc.

Cl.

*mf bouncing*

VI.

*mf bouncing*

Vc.

*mf bouncing*

Mar.

Hpsd.

*mf*

5b 7b



Picc. *mf*

Cl.

VI.

Vc.

Mar.  
Hpsd.

6 6

Picc. **K**  $\text{♩} = 72$

Cl. *dim. al fine*

VI. *dim. al fine*

Vc. *dim. al fine*

Mar.  
Hpsd. *dim. al fine*

9 8 7 5 3 3b 3b *p* 6 5 (6b) 6 5b 3

Picc.

Cl. *tr*

VI. *tr*

Vc. *tr*

Mar.  
Hpsd.

7b 5 3 3b 6b 3 6 5b 7b 5 3 3b 4 3

B. & H. 20475

## Pavan No. 1

Quite slow  $\text{♩} = 84$

Violin *p sempre*

Violoncello *pizz. p sempre*

Piano *sempre p, smoochy*

VI. *arco*

Vc.

Pno.

VI.

Vc.

Pno.

VI.

Vc.

Pno.

VI.

Vc.

Pno.

A

pizz.(l.h.)  
arco

(arco)

l.h. pizz.

VI.

Vc.

Pno.

r.h. arco

pizz.

l.h. pizz.

First system of music, measures 1-2. The Violin (VI) and Viola (Vc) parts feature triplets. The Violoncello (Vc) part has 'r.h. arco' and 'pizz.' markings. The Piano (Pno.) accompaniment includes triplets in both hands.

VI.

Vc.

Pno.

pizz.

arco

Second system of music, measures 3-5. The Violin (VI) part has 'pizz.' and 'arco' markings. The Viola (Vc) and Piano (Pno.) parts continue with triplets.

VI.

Vc.

Pno.

Third system of music, measures 6-8. The Violin (VI) and Viola (Vc) parts continue with triplets. The Piano (Pno.) accompaniment includes triplets in both hands.

VI. *arco*

Vc. *gliss.*

Pno.

getting behind beat

**B** *Piu lento*  $\text{♩} = 72$

con sord.

*p molto*

pizz.

con sord.

*p molto*

Band kit  
(Cym., Wbl., B.D. etc.)

Cym.

*improvise freely, in style*

Perc.

Pno. *p molto*

VI.

Vc.

Perc.

Pno.

VI. *pizz.* *arco* *pizz.*

Vc. *pizz.* *arco* *pizz.*

Perc. *stop*

Pno. *silently depress white key cluster*

8.....

VI. *pizz.* *arco* *pizz.*

Vc. *pizz.* *arco* *pizz.*

Perc. *stop*

Pno. *poco a poco dim.*

... (8) ...

VI. *pizz.* *senza sord.*

Vc. *pizz.* *senza sord.*

Pno. *attacca*

8.....



# Pavan No. 2

17

**Quickly**  $\text{♩} = 132$

Piccolo

Clarinet

Percussion <sup>\*)</sup> Kit Hi Hat Cym.

Violin

Violoncello *hold as Guitar pizz.*

Piano

Picc.

Cl.

Perc. <sup>+</sup> continue in style

Vi.

Vc.

Pno.

\*) The percussionist may preface this movement by playing a railway guard's whistle and a football rattle simultaneously – see preliminary note.

B. & H. 20475

Picc. 

Cl. 

Perc. 

Vi. 

Vc. 

Pno. 

Picc. 

Cl. 

Perc. 

Vi. 

Vc. 

Pno. 

Picc. 

Cl. 

Perc. 

VI. 

Vc. 

Pno. 

Picc. 

Cl. 

Perc. 

VI. 

Vc. 

Pno. 

Score for Piccolo (Picc.), Clarinet (Cl.), Percussion (Perc.), Violin (Vl.), Viola (Vc.), and Piano (Pno.).

The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The Piccolo and Clarinet parts play a rhythmic pattern of eighth notes with triplets. The Percussion part plays a steady eighth-note pattern. The Violin and Viola parts are silent. The Piano part plays a complex harmonic pattern with triplets and a final section marked *p* (piano).

A section marked **B** begins at the end of the first system.

Continuation of the score for Piccolo (Picc.), Clarinet (Cl.), Percussion (Perc.), Violin (Vl.), Viola (Vc.), and Piano (Pno.).

The Piccolo and Clarinet parts continue their rhythmic pattern. The Percussion part continues its steady eighth-note pattern. The Violin and Viola parts play a complex harmonic pattern with triplets. The Piano part continues its complex harmonic pattern with triplets and a final section marked *p* (piano).

Picc. 

Cl. 

Perc. 

Vi. 

Vc. 

Pno. 

Picc. 

Cl. 

Perc. 

Vi. 

Vc. 

Pno. 

Picc. 

Cl. 

Perc. 

VI. 

Vc. 

Pno. 

Picc. 

Cl. 

Perc. 

VI. 

Vc. 

Pno. 



**poco accel.** D **Tempo I**

Picc.

Cl.

Perc.

Vi.

Vc.

Pno.

Picc.

Cl.

Perc.

Vi.

Vc.

Pno.

Picc. *ff*

Cl. *ff*

\*) VOICE: Fi - des

Perc. *vib. essag.*

Vi. *vib. essag.*

Vc. *ff* pizz.

Pno. *ff*

Picc. *swallow*

Cl. *est vir - tus qua cre - den - tur quae non vi - den, —*

Perc.

Vi.

Vc.

Pno.

\*) Optional voice: see preliminary note

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Picc. *sim.*

Cl. non vi - den - tur nos quid - quid quid - quid

Perc.

Vi.

Vc.

Pno.

Picc.

Cl. il - lud sig - ni - fi - cat il - lud sig - ni - fi - cat il - lud sig - ni - fi - cat

Perc.

Vi.

Vc.

Pno.

Picc.

Cl.

Perc.

Vi.

Vc.

Pno.

Picc.

Cl.

Perc.

Vi.

Vc.

Pno.

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