Lansing McLoskey

PROCESSIONE DI LACRIME
(PAVAN)

FOR STRING TRIO AND ALTO SAXOPHONE

Odhecaton Z Music

Lansing McLoskey

Written for Philipp Stäudlin & Chameleon Arts
as part of the Italian-American Dance Suite Project
with Composers in Red Sneakers and Dal Suono Sommerso

PROCESSIONE DI LACRIME
(PAVAN)

Violin, Viola, Cello, Alto Saxophone

PERFORMANCE NOTES:

Accidentals apply to the octave in which they appear and hold throughout the measure.

The ensemble is divided into three separate parts – upper strings, cello, and sax – each of which plays their own ostinati and/or solo parts in different tempi. As such, none of the parts align throughout the piece. Entrances and sections are coordinated by means of the players giving cues to each other, as detailed in the instructions in the performance score.

Approximate duration: 7 minutes

Odhecaton Z Music

© 2009 Odhecaton Z Music (BMI)

On the cover: A couple depicted dancing the pavane, from *Orchésographie* (1589) by Thoinot Arbeau de Révérence.

- NOTES -

In *Processione di lacrime* ("Procession of Tears") I took various characteristics of the pavan and incorporated them into the piece: slow tempo, processional, simple & repetitive, duple meter, and a feeling of longing or melancholy. In this procession, however, nobody marches in lock-step: Each player plays a repeated ostinato figure in duple time, but in different tempi simultaneously, so that the parts do not align. The result is both simple yet complex, like two people dreaming of dancing together…but never actually dancing in real life.

LM

BACKGROUND ABOUT THE PAVAN

The pavan (*pavane, paven, pavin, pavian, pavine, pavana, padovana, paduana*) is a slow processional dance common in Europe during the Renaissance, also known as *le grand bal* because it was primarily used on state occasions. It was one of the earliest "social dances" in Europe.

Almost since its inception, however, there has been confusion surrounding the origin and name of the dance; During the Renaissance it was thought to have originated in Spain, and that the name was derived from *pavón* (Sp.) or *pavone* (It.) – both meaning "peacock" – because the women sweep their trains much like a peacock sweeps its tail. It's creation was even attributed to a specific person: Ferdinand Cortez. Alternatively, it was suggested that the name derived from *padovana/pavana* (It.), signifying a dance from the region of Padua. Recent scholarship has indicated that the latter is the case, and that the origins are a solemn ceremonial dance from Padua dating to circa 1508[1], although the name may actually be a conflation of the two.

The pavan was a very solemn couples gliding dance done with long gliding (walking) steps in procession with many curtsies, retreats and advances. The lady rests her hand on the back of the man's, with ceremonial dignity. Spain's new fashions in dress led the way for the pavan, and consisted of gentlemen dressed with caps and swords, Princes in their mantles, and ladies in gowns and long trains dancing with a kind of strut-like motion; doubtless the cause for the peacock comparisons. The dance fell out of favor in the early 17th century.

The music of the pavan was in a duple meter, and quite simple and repetitive, with the predominant rhythm being minim-crotchet-crotchet (𝅗𝅥 ♩♩). Likewise, the form was simple, consisting of many repetitions of a musical period, sometimes with minor variations like a theme-and-variations, but seldom with elaborate, virtuosic ornamentations. The pavan was often paired with the Galliard, a lighter, quicker dance in six that often included musical references to the preceding pavan.

After the actual dance form of the pavan fell out of use, the musical form continued, becoming associated with sadness and mourning. The tradition of this emotional character linked to the pavan continued well into the 20th century, the two most famous examples being John Dowland's *Lachrimae, or Seven Tears Figured in Seven Passionate Pavans* (1604) and Ravel's *Pavane pour une infante défunte* (1899); neither of which were intended to be danced to, nor very "dance-like" at all.

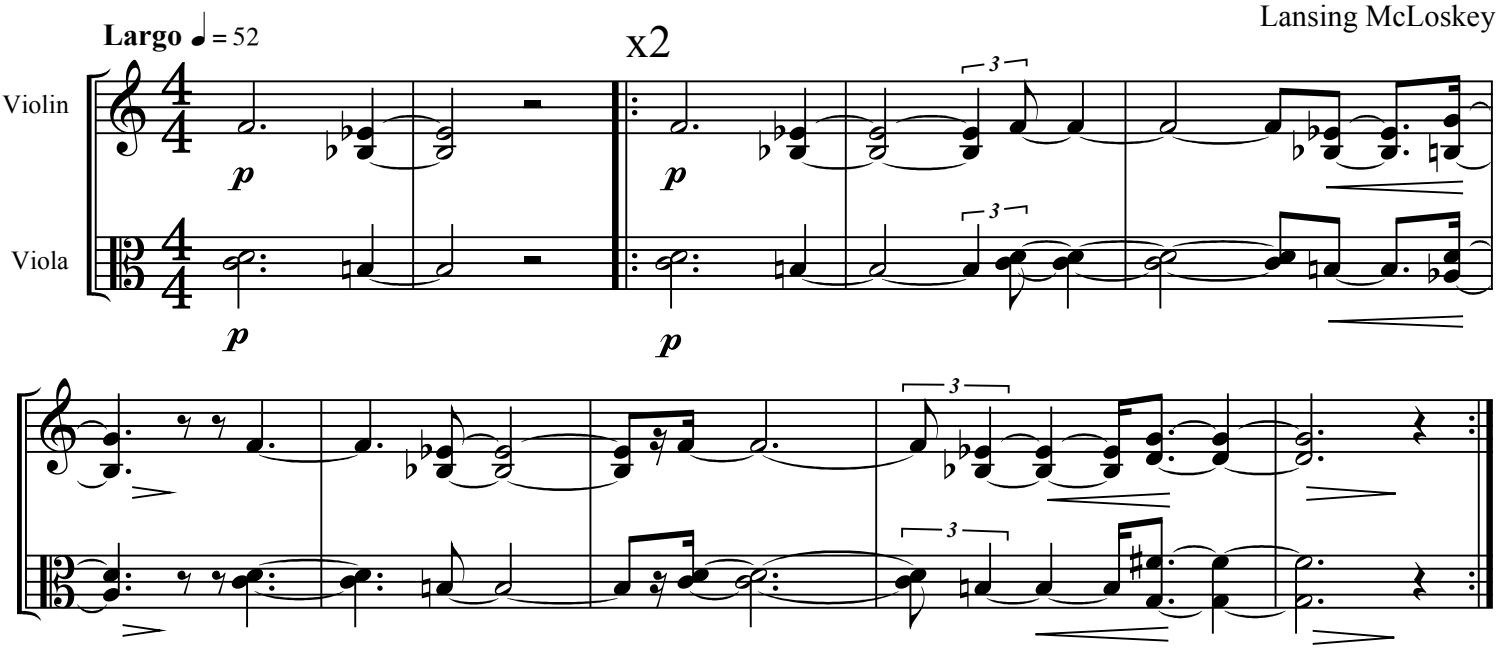
---

[1] Brown, Alan. "Pavan." *The New Grove Dictionary of Music and Musicians*. Ed. S. Sadie and J. Tyrrell. London: MacMillan, 2001.

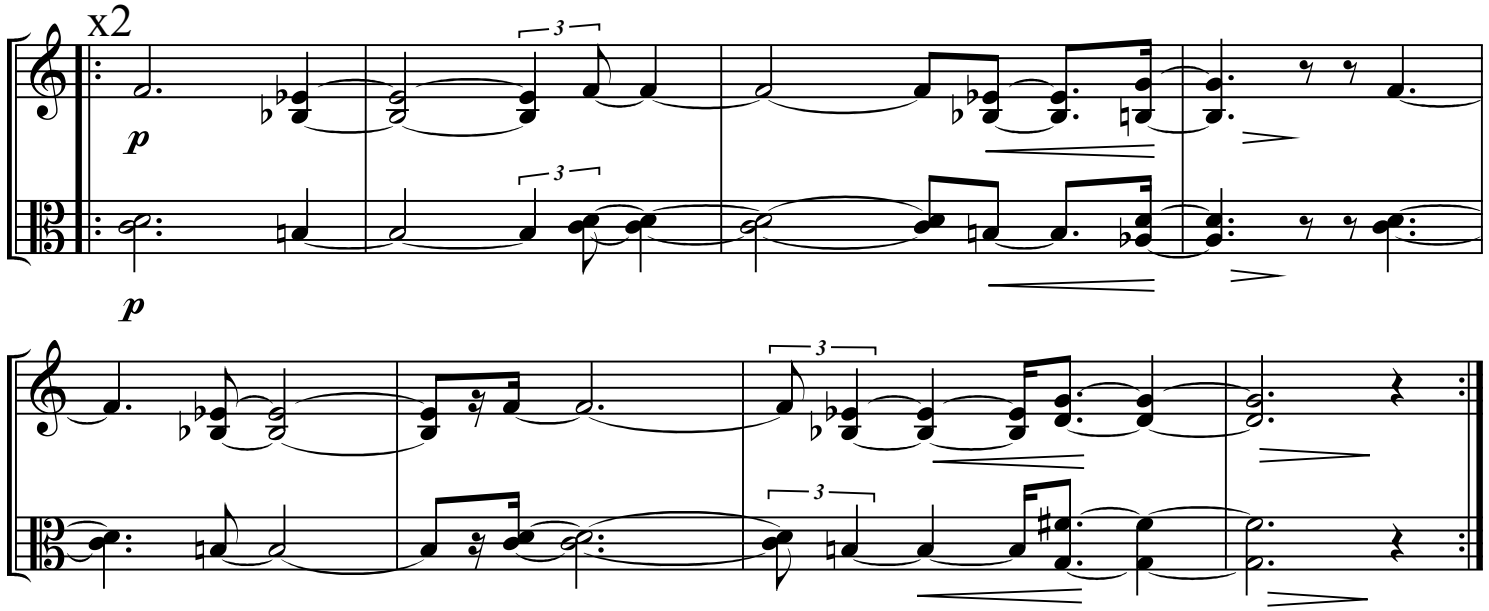
Performance score

PROCESSIONE DI LACRIME
(PAVAN)

Lansing McLoskey

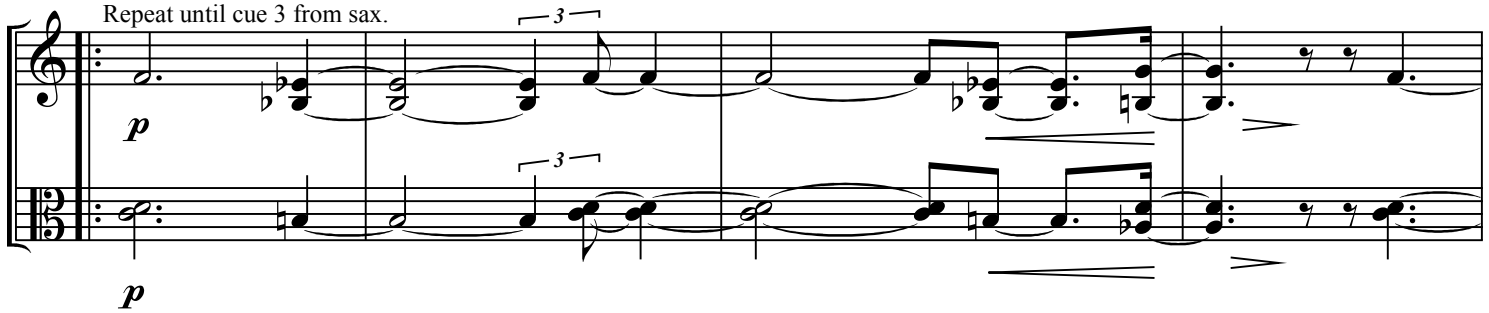


1 Give cue to cello. Cello starts playing together with upper strings right at cue (but will not align after that).

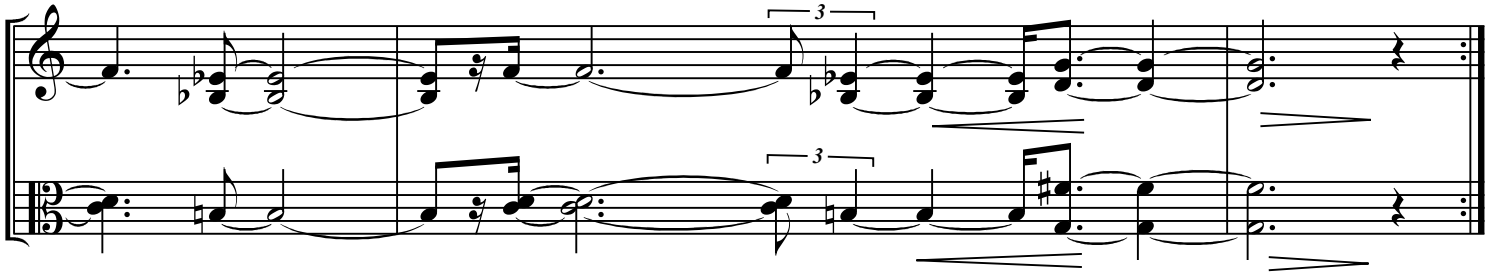


2 Give cue to sax to start solo (begin together).

Repeat until cue 3 from sax.

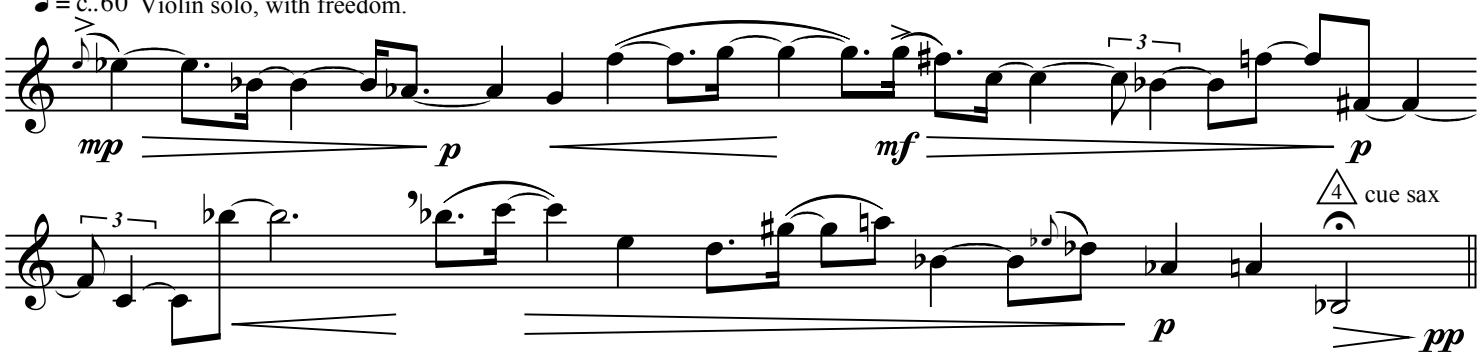


© Odhecaton Z Music (BMI), 2009



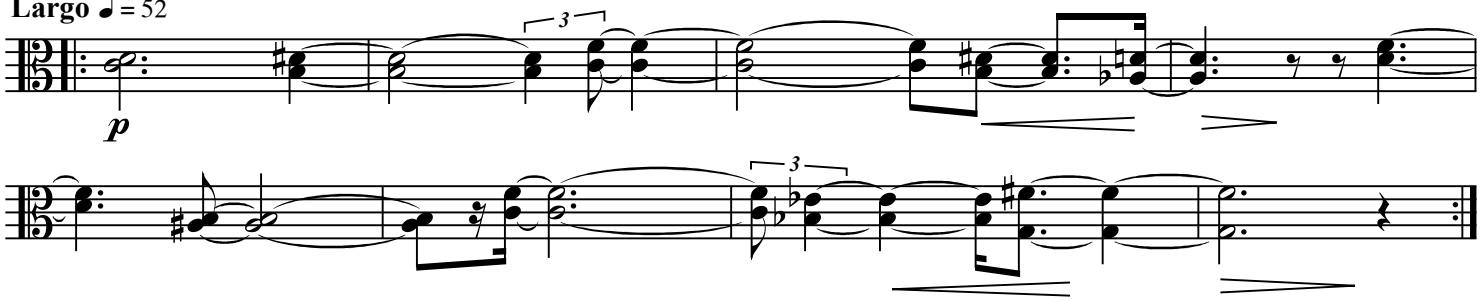
△3 Cue from sax. When sax gives cue, violin immediately stops playing ostinato wherever s/he is and begins violin solo (start of violin solo should overlap with final long note of sax solo).
Viola continues playing ostinato until s/he reaches the next rest, then starts the viola ostinato.

♩ = c..60 Violin solo, with freedom.



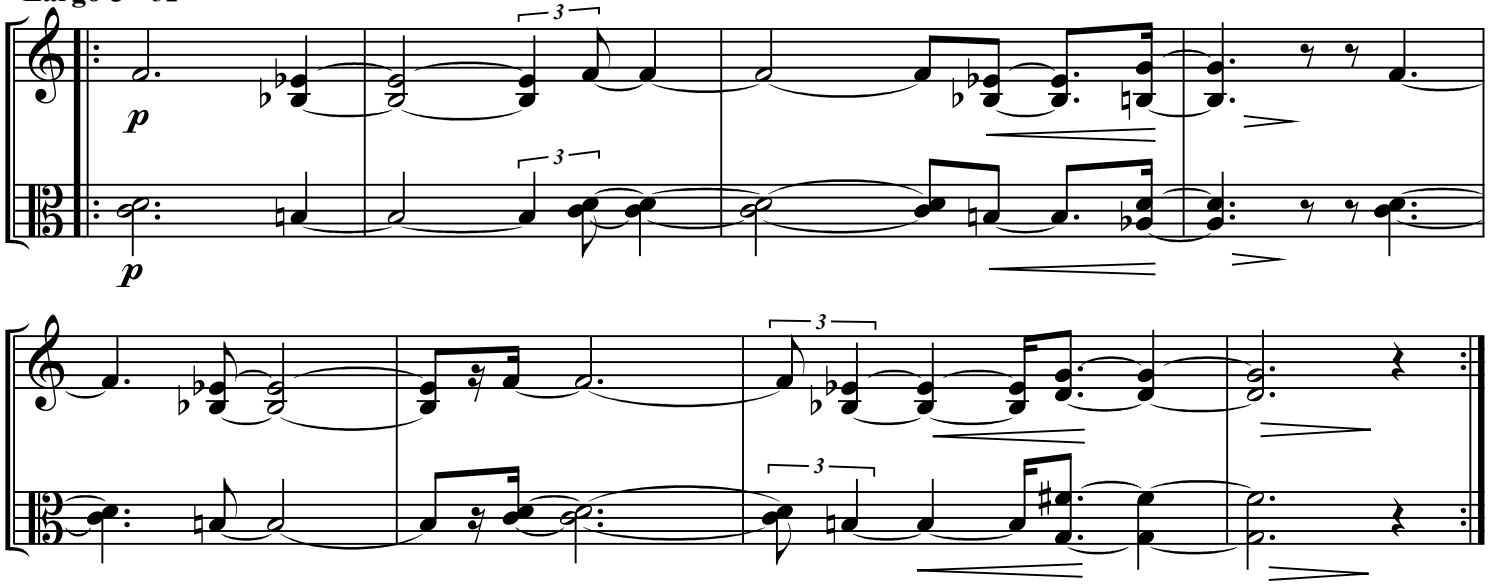
Viola ostinato. Repeat until end of violin solo (should actually only take one play through or less).

Largo ♩ = 52



At end of violin solo (△4), violin & viola rejoin and play original ostinato, repeating until end.
When sax solo ends at cue △5, cello plays final repetition of bass ostinato.
When cello stops, violin & viola play one more repetition of ostinato.

Largo ♩ = 52

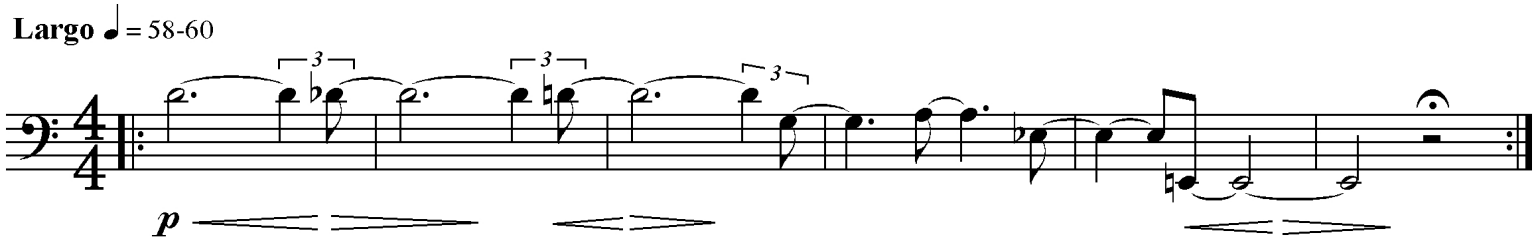


CELLO PART

Violin and viola begin alone.

Cello begins ostinato at cue 1 from violin.

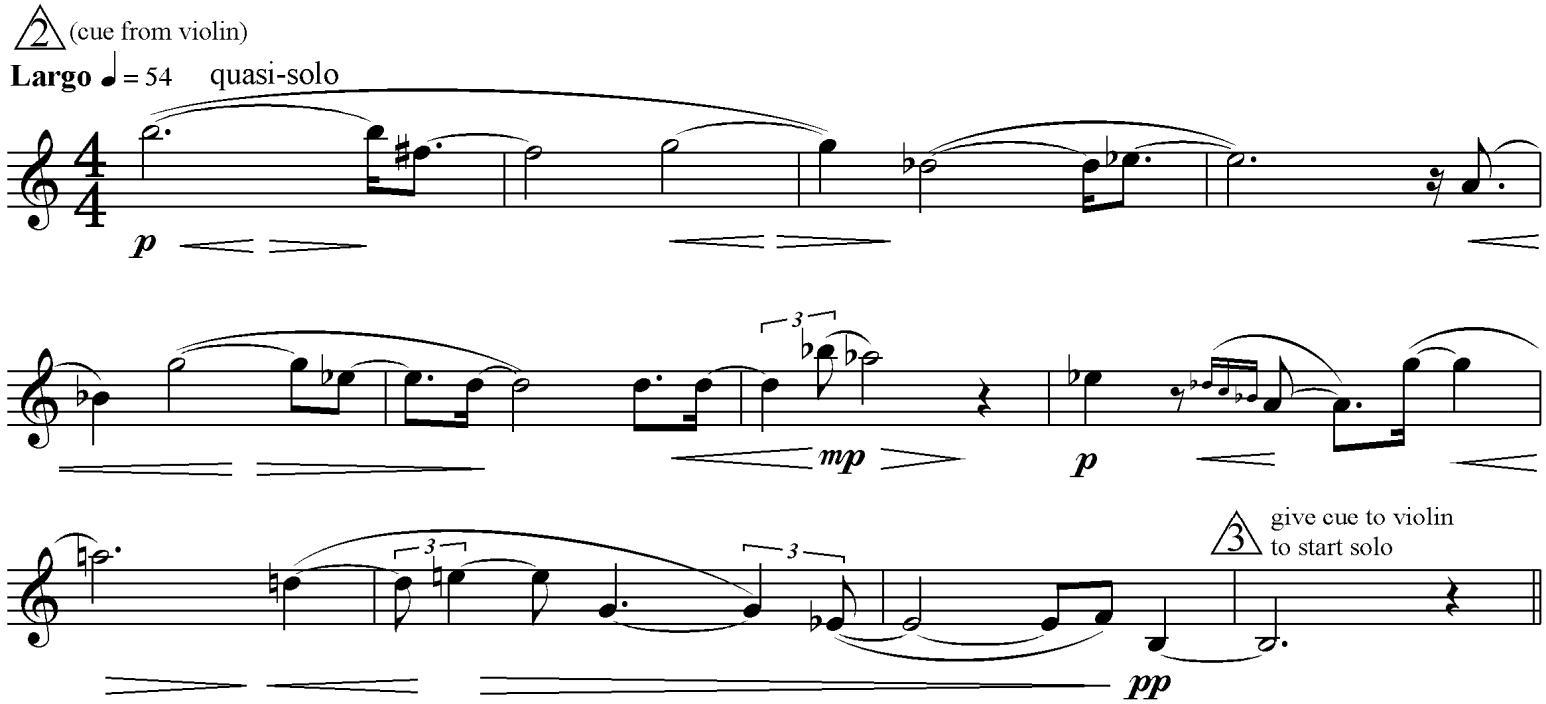
Repeat this ostinato until cue 5 at end of 2nd sax solo (should be approximately 7 or 8 times). When sax gives cue 5: If you are in the first 3 measures of the ostinato, continue from where you are to the cadence, then stop; if you are in the last 3 measures, repeat ostinato one final time.
Repetitions of the ostinato should not all be played exactly the same.

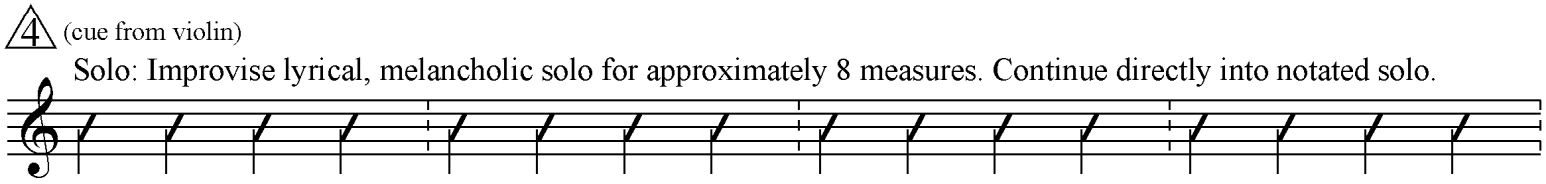
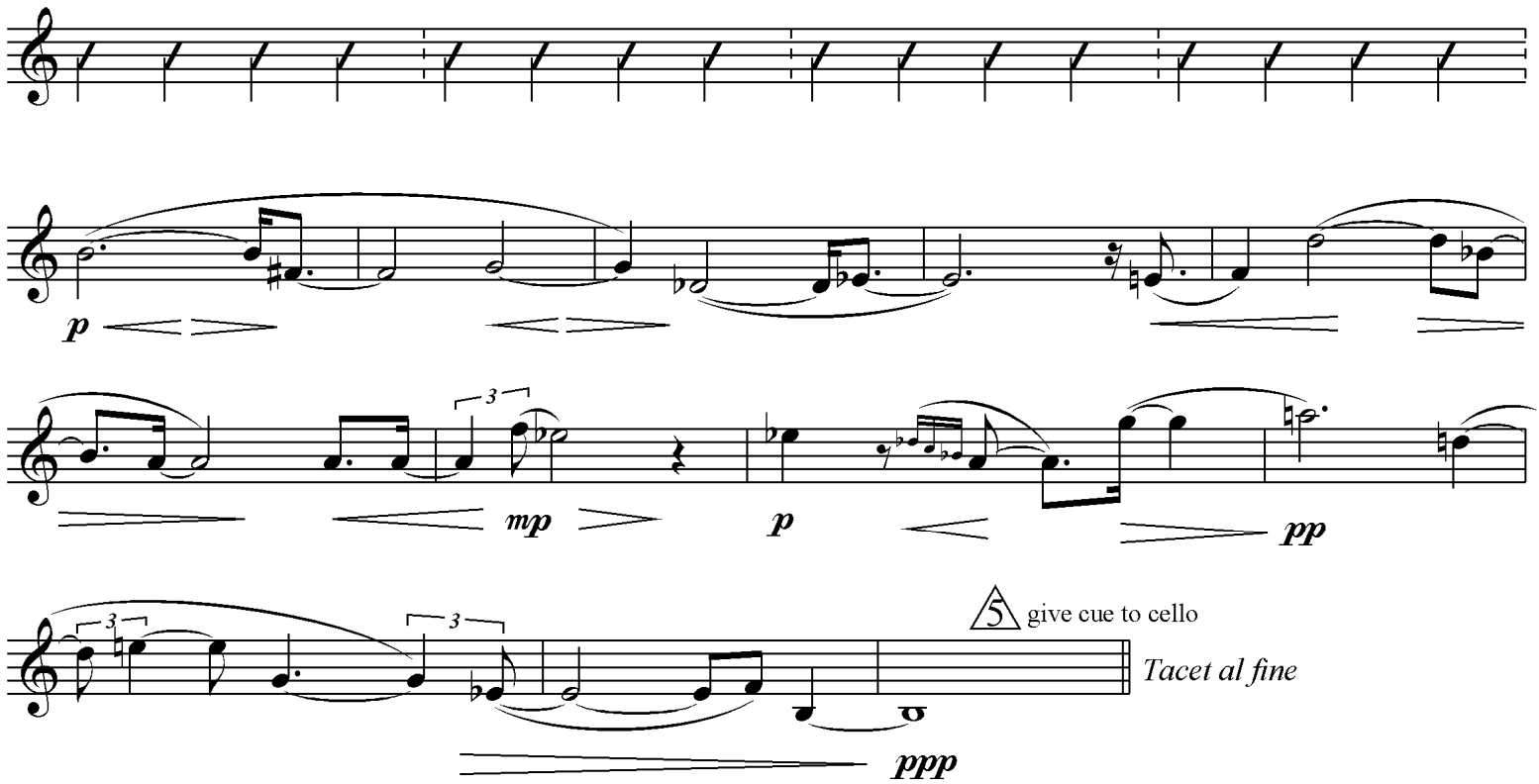


cue 2 Sax solo starts
cue 3 Violin solo starts
cue 4 2nd sax solo

ALTO SAX PART

Violin and viola begin alone. Cello starts at cue 1. Sax starts at cue 2.





Dynamics should primarily be soft (***p*** , ***pp***), with occasional crescendos to ***mp*** or even quasi-***mf***.