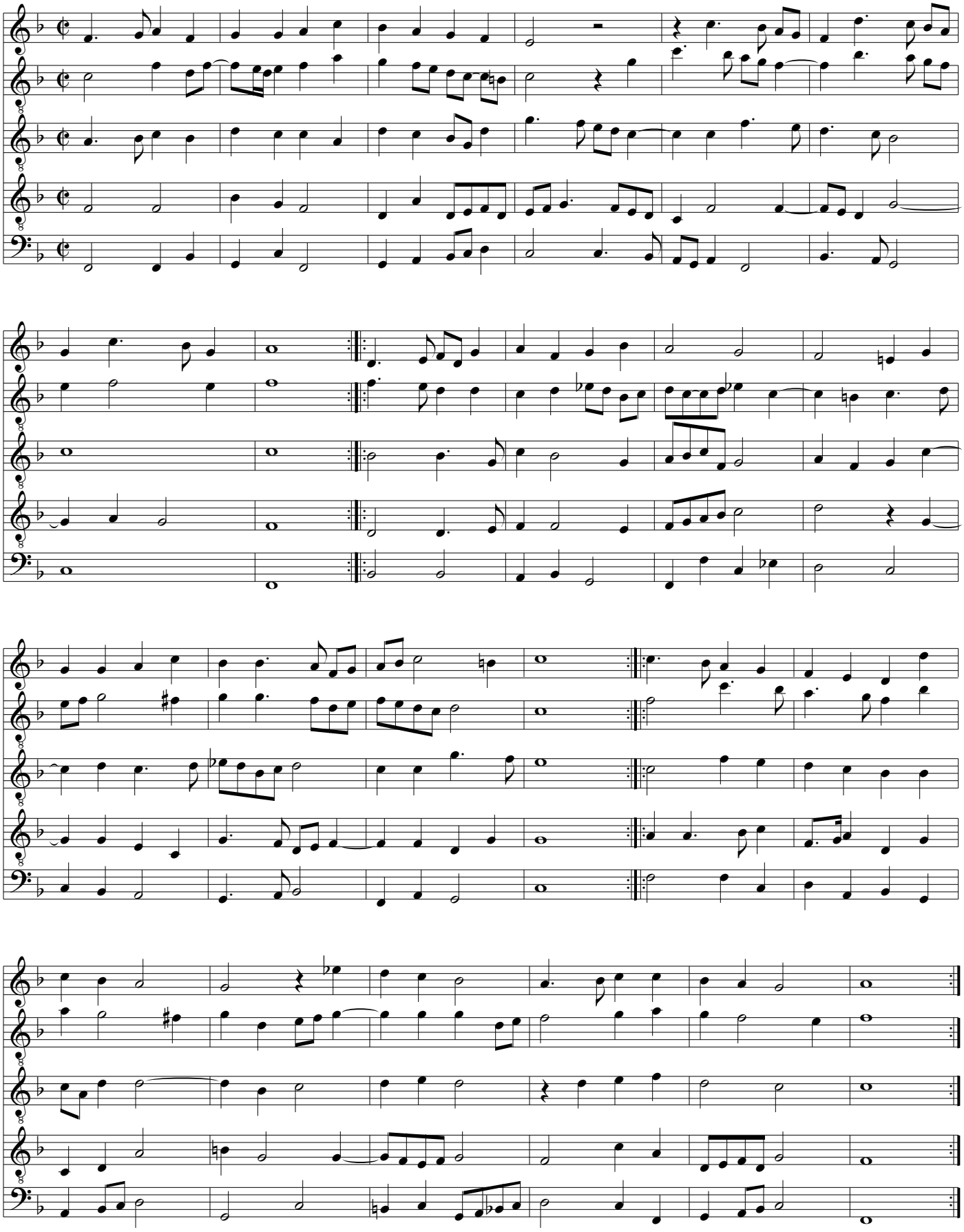
Blue Pavan

Holborne / al-Muhaddith



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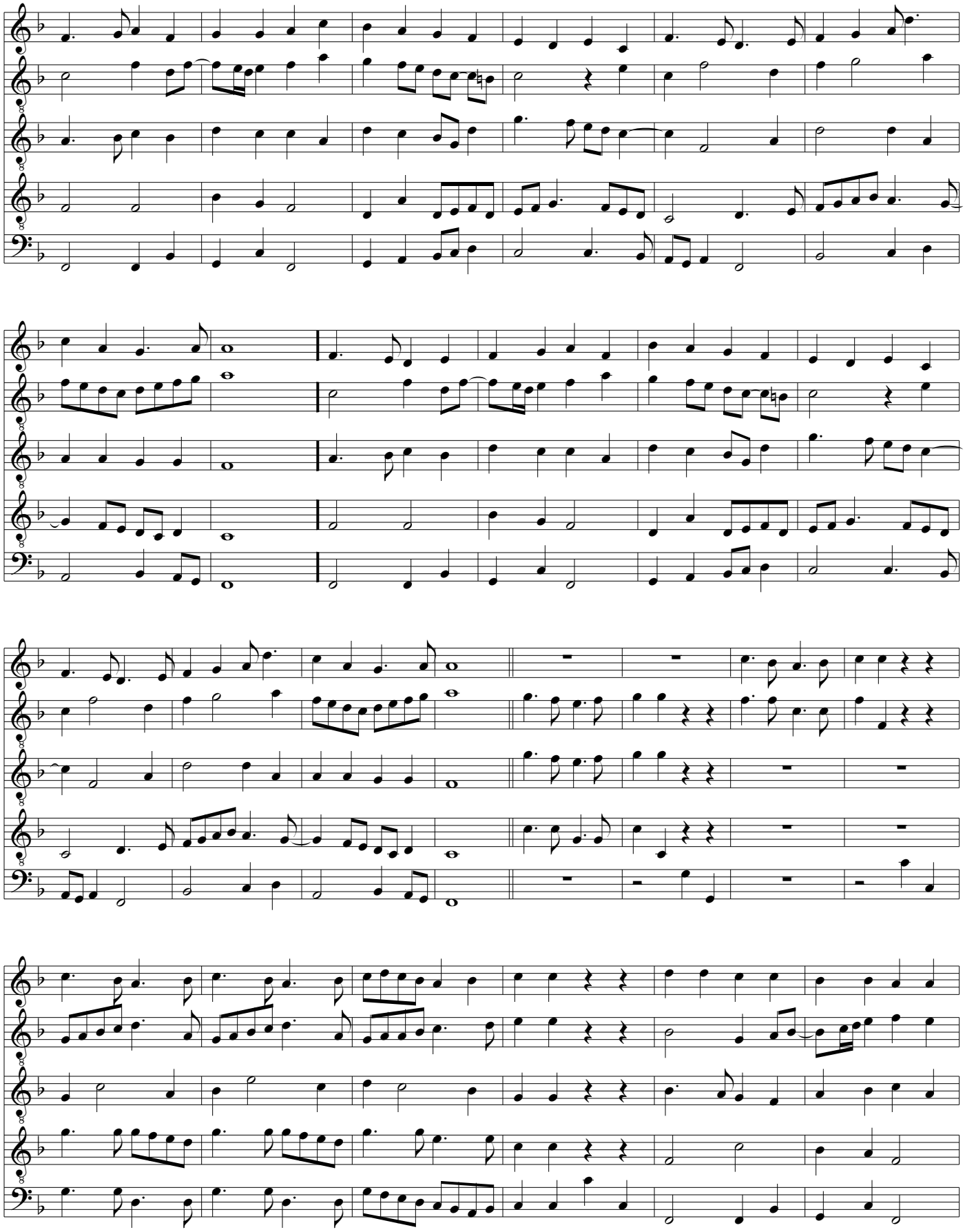

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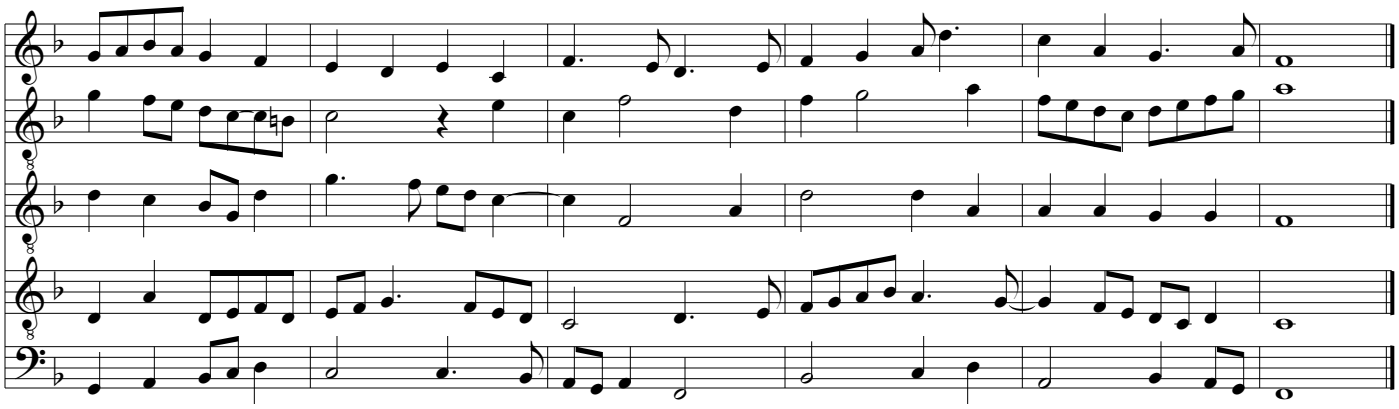

The first 24 bars are a Pavane by Holborne (Number 15 in *Pavans, Galliards, and Almains*, 1599 [LPM AH1]). The next 8 bars (to the heavy bar line) are a variation on the first 8, begining on Holborne's melody and ending (in the Superious) on a familiar folk tune (with a well known contrefait). At the double bar, the pieces follows the folk tune entirely, returning to a Holborne like harmony for the final eight bars and final cadence.

Performance Notes: The Pavane is written for SAATB recorders; our ensemble plays the bass on a Curtal (Bassoon).
The first part can be played on a Soprano or Alto recorder.
The third part can be played on an Alto or Tenor recorder.
If you omit a part, omit the third.
If you have all five parts, the second part should omit the notes after the double bar, they are merely there in case there is no third part.
On the Bassoon, I usually take measures 44 through the first half of 48 up an octave and the last part of 48 down an octave; as this is possible only on a modern instrument, I have simplified the part here.

Dancing Notes: Holborne's Pavane is in three sets of eight bars with repeats for a total of 48 measures (24 without repeats). My variation is four sets of eight for a total of 32. Thus the combined piece is 80 measures in 10 sets of eight measures each. As our most popular pavan choreographies (Carolingian and Quadran) are for sets of eight or sixteen measures (*Belle qui Tiens ma Vie*is sixteen measures per verse) this pavan should fit, although it is a bit on the long side.

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