

DANCE TABULATIONS FOR  
**A DAY OF DANCE**  
*at Good Yule in Porte de l'Eau*



7 DECEMBER, A.S. LIX

# AMOROSO

## (LOVER)

Ballo  
Guglielmo, De Pratica [NY]

Couples  
Beginning

I	<p>A1 1-8 A2 1-8 A3 1-8</p>	<p>12 Pive starting on left</p>	<p>Balletto called Amoroso for two ¶ First twelve tempi of piva, both two together, beginning with the left foot and they stop</p>	<p>Baleto chiamato amoroso in dua ¶ Inprima dodici tenpi di piva tuta dua insieme chomincando chol pie mancho e fermin si</p>
	<p>B1 1-2 3-4 5-7</p>	<p>Man: Sempii on left, right Man: Piva on left Man: Sempii on right, left, right</p>	<p>then the man alone goes forward with two passi di natura and one tempo of piva and three passi di natura beginning with the left foot and he stops</p>	<p>poi l'uomo solo vadia imnanzi chon dua passi di natura e uno tempo di piva e tre pasi di natura chomincando chol pie mancho e fermi si</p>
	<p>B2 1-7</p>	<p><i>Repeat B1 reversing gender (the woman catches up to her partner)</i></p>	<p>then the woman goes to find him with those same steps he made</p>	<p>poi la domna lo vadi a trovare chon quello medesimo che a fato lui</p>
	<p>C1 1-6 7</p>	<p>Man: Pive on left, right, left Man: Sempio on right</p>	<p>then the man again alone goes forward with three tempi of piva and one paso di natura beginning with the left foot and he stops</p>	<p>poi l'umo pure solo vadi imnazi chon tre tenpi di piva e uno paso di natura chomincando chol pie mancho e fermi si</p>
	<p>C2 1-7</p>	<p><i>Repeat C1 reversing gender (the woman catches up to her partner)</i></p>	<p>then the woman goes to find him with those same steps he made</p>	<p>poi la domna lo vadi a trovare chon quello medesimo che a fato lui</p>
	<p>D1 1-2 3-4 5-7 8-9 10-15 16</p>	<p>Man: Sempii on left, right Man: Piva on left Man: Sempii on right, left, right; Face partner Both: Riverenza Man: Pive on left, right, left Man: Sempio on right; Face up</p>	<p>then the man again alone goes forward with two passi di natura and one tempo of piva and three passi di natura beginning with the left foot and at the end of this last step he turns toward the woman and does a riverenza with the left foot and the woman responds to him and also the man goes to find the woman with three tempi of piva and one passo di natura beginning with the left foot</p>	<p>poi l'umo pure solo vadi imnazi chon dua passi di natura e uno tempo di piva e tre pasi di natura chomincando chol pie mancho e l'uomo fine del ultimo paso si volti verso la domna e faca le una riverenza chol pie mancho e la domna gli risponda e pure l'umo vadi a trovare la domna chon tre tenpi di piva e uno passo di natura chomincando chol pie mancho</p>
	<p>D2 1-16</p>	<p><i>Repeat D1 reversing gender</i></p>	<p>then the woman goes forward to make the riverenza to the man with two passi di natura and one tempo of piva and three passi di natura and in the end of the third step she turns to the man and does to him a riverenza with the left foot and the man responds to her and also the woman goes to find the man with three tempi of piva and a passo di natura beginning with the left foot and the man when the woman has done two tempi goes towards her with one tempo of piva and one passo di natura turning to even up with the woman placing her before</p>	<p>poi la domna vadi imnanzi a fare la riverenza al uomo chon dua passi di natura e uno tempo di piva e tre pasi di natura e nela fine del terzo paso si volti al uomo e faci gli una riverenza chol pie mancho e l'uomo le rispondo e pure la domna vadia a trovare l'uomo chon tre tenpi di piva e uno paso di natura chomincando chol pie mancho e l'uomo quando la domna a fato i dua tenpi le vadia inchontro chon un tempo di piva e uno paso di natura voltando il deto paso al pari dela domna metendo la imnanzi</p>
II	<p>Repeat if desired, reversing gender throughout</p>		<p>End ¶</p>	<p>FINIS ¶</p>

Reconstruction by Peter and Janelle Durham, informed by that of Vivian Stephens and Monica Cellio. Original text from Smith's transcription of NY. Translation by Peter Durham.

#### N O T E S

*Recordings.* In the B and C sections, the Courtly Dances CD adds an 8th count to have the music line up with full measures; similarly, an 8th and 18th count are inserted in the D section.

*Reconstruction.* The dance makes reference to "passi de natura" or natural steps; we have chosen to call these sempi since these are natural walking steps as well.

*Reconstruction.* In D2 NY has the man meet the woman as she returns to place her on his left; Pa does not have this instruction, so we chose to follow Stephens and Cellio and not include that in our reconstruction.

*Reconstruction.* Neither of the sources for this dance calls for a repeat with the woman leading, but since this is a common pattern in the repertoire, we have chosen to include a repeat here.

# LA CASTELLANA

## (THE CHATELAINE)

Cascarda  
Caroso, Il Ballarino

Couples  
Advanced

I	A1	1-4	Riverenza Minima	Facing each other, they will do the Riverenza Minima:	AL L'incontro faranno la Riverenza minima:	
		5-8	4 Spezzati starting on left <i>(circle to left with partner all the way around to place)</i>	Then they follow with six Spezzati, four in the wheel, &	poi seguiranno con sei Seguiti Spezzati, quattro in ruota, &	
	A2	1-4				2 Spezzati left, right <i>(curling left to end facing partner)</i>
	5-8	B1	1-2	Puntato forward on left	two Puntati, one flanking forward, &	
	3-4		Puntato backward on right	the other backward, with	l'altra indietro, con	
	5-8		4 Trabuchetti, starting left	four Trabuchetti facing, &	quattro Trabuchetti incontro, &	
	B2	1-2	Spezzato on left to left	a Seguito Spezzato to the left side, &	un Seguito spezzato al fianco sinistro, &	
		3-4	Riverenza Presta on right <i>(to partner)</i>	a Riverenza Presta with the right foot, as in Barriera, with	la Riverenza presta col destro, com'a Barriera, con	
	C1	5-6	Spezzato on right to right	another Seguito Spezzato to the right &	un'altro Seguito spezzato alla destra &	
		7-8	Riverenza Presta on left <i>(to partner)</i>	the Riverenza with the left	la Riverenza col sinistro:	
		1-2	2 Riprese left, left	after this they will do two Riprese,	dopò ciò faranno due Riprese,	
	C2	3-4	2 Trabuchetti left, right	two Trabuchetti to the left,	due Trabuchetti alla sinistra,	
		5-6	Spezzato left <i>(turning to left)</i>	a Seguito Spezzato turning to the said hand, &	un Sequito spezzato volto alla detta mano, &	
		7-8	Cadenza <i>(to face partner)</i>	the Cadenza facing:	la Cadenza incontro:	
	II	A1	1-4	Take right hands; 2 Spezzati on left, right <i>(trading places with partner)</i>	In the second part, they will take the right hand, & will do two Seguiti Spezzati	Nel secondo tempo, piglieranno la Fè destra, & faranno due Seguiti Spezzati
5-8			Drop hands; 2 Spezzati on left, right <i>(curling left to face partner)</i>	then letting go, they will do another two turning to the left, changing places.	poi laschiandosi, ne faranno altri due volti alla sinistra, cambiando luogo.	

A2	1-4	Take left hands; 2 Spezzati on left, right ( <i>returning to original place</i> )	After this, taking the left hand, they will do the same, turning to the right, & returning each one to their place, always beginning the said Seguiti Spezzati with the left foot.	Dopò ciò, pigliando la Fè sinistra, faranno il medesimo, voltando alla destra, & tornando ogn'uno al suo luogo, principiando sempre detti Seguiti spezzati col piè sinistro.
	5-8	Drop hands; 2 Spezzati on left, right ( <i>curling right to face partner</i> ) <i>Repeat remainder of I</i>		
			Beyond this, they will return to do two Puntate flanking, one foward, & the other backward, with four Trabuchetti facing, & a Seguito Spezzato to the left, with the Riverenza on the right: they will do the same Seguito Spezzao another time to the right side, with the Riverenza with the left. Afterwards they will do two Riprese, two Trabuchetti to the left side, a Seguito Spezzato turning to the left, and the Cadenza facing with the right: the same they will do to the right side the opposite way.	Oltre à ciò tornaranno à fare due Puntate fiancheggiate, una innanzi, & l'altra indietro, con quattro Trabuchetti incontro, & un Seguito spezzato alla sinistra, con la Riuerenza col destro: il medesimo Sequito spezzato faranno un'altra volta al fianco destro, con la Riverenza col sinistro. Dopò faranno due Riprese, due Trabuchetti al fianco sinistro, un Seguito spezzato volto alla sinistra, & la Cadenza incontro col destro: il medesimo faranno al fianco destro per contrario.
III	A1	1-2 2 Passi Presti on left, right ( <i>walking along the wheel to the left</i> )	In the fourth part, they will do in the wheel two Passi Presti, &	Nel quarto tempo, faranno in ruota due Passi prestì, &
		3-4 Cadenza on left	the Cadenza to the left, with	la Cadenza alla sinistra, con
		5-6 2 Riprese right, right ( <i>facing partner, moving sideways along the wheel</i> )	two Riprese, &	due Riprese, &
		7-8 2 Trabuchetti on right, left	two Trabuchetti to the right:	due Trabuchetti alla destra:
A2		<i>Repeat A1 to the other side</i> <i>Repeat remainder of I</i>	the same two Passi Presti, with the Cadenza, they will do to the right, together with the two Riprese, & Trabuchetti to the left.  They will return then to do all the said section of the second part, beginning from the Puntate forward, & back, with the four Trabuchetti, Seguiti Spezzati, & the Riverenza, as in Barriera, to the one and the other side, together with the two Riprese, & Seguito Spezzato turning to the one and the other side, as above:	li medesimi due Passi prestì, con la Cadenza, faranno alla destra, insieme con le due Riprese, & Trabuchetti alla sinistra.  Tornaranno poi à fare tutta la detta parte del secondo tempo, cominciando dale Puntate innanzi, & indietro, con li quattro Trabuchetti, Seguiti Spezzati, & la Riuerenza, come à Barriera, all'uno & al altro fianco, insieme con le due Riprese, & Seguito spezzato volto all'uno & al altro fianco, come di sopra:
		<i>Riverenza (as music ends)</i>	then they will finish the Cascarda with the Riverenza.	poi finiranno la Cascarda con la Riuerenza.

Tabulation by Peter Durham. Transcribed from facsimile. Translated by Peter Durham.

#### NOTES

*Reconstruction.* Negri does say “the fourth part” rather than “the third part” at III A1.

# CASULLE LA NOUELLE

## (THE NEW CASTILLE)

Basse Danse  
Toulouse, S'ensuit

Couples in procession  
Intermediate

I	A	1	Desmarche on right	} <i>Opening</i>	r
		2	Branle		b
B	B	3	Singles on left, right	} <i>Large imperfect figure</i>	ss
		4-8	5 Doubles starting on left		dddd
		9-11	3 Desmarches starting on right		rrr
		12	Branle		b
C	C	13	Singles on left, right	} <i>Small perfect figure</i>	ss
		14	Double on left		d
		15	Singles on right, left		ss
		16-18	3 Desmarches starting on right		rrr
		19	Branle		b
D	D	20	Singles on left, right	} <i>Large imperfect figure</i>	ss
		21-25	5 Doubles starting on left		dddd
		26-28	3 Desmarches starting on right		rrr
		29	Branle		b
E	E	30	Singles on left, right	} <i>Small perfect figure</i>	ss
		31	Double on left		d
		32	Singles on right, left		ss
		33-35	3 Desmarches starting on right		rrr
		36	Branle		b
F	F	37	Singles on left, right	} <i>Medium imperfect figure</i>	ss
		38-40	3 Doubles starting on left		ddd
		41-43	3 Desmarches starting on right		rrr
		44	Branle		b ¶

Casulle la nouele has 46 notes has 5 measures like it is shown.

Casulle la nouele a xlvi notes a cinq mesures cōme il appert.

Reconstruction based on those of Russell Almond and Nathan Kronenfeld. Transcribed from Minkoff facsimile of Toulouse.

### NOTES

*Reconstruction.* The music note says that Casulle has 46 notes, but there are only 44 steps. Brainard fills the extra music with a closing reverence. Jackson suggests expanding the last figure to 5 doubles for symmetry.

# CINQ PAS

(FIVE STEP)

Galliard  
Arbeau, Orchesography

Individuals  
Beginning

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I	A1	<i>Start in Posture right (with the right foot forward and the left behind)</i>		
	1	Kick left	Kick left ¶	Greue gaulche ¶
	2	Kick right	Kick right ¶	Greue droicte ¶
	3	Kick left	Kick left ¶	Greue gaulche ¶
	4	Kick right	Kick right ¶	Greue droicte ¶
	5-6	<i>Jump, landing in Posture left (in the reflection of the starting position)</i>	Large jump ¶ Posture left ¶ Reverse. ¶	Sault majeur ¶ Posture gaulche ¶ Reuers. ¶
	A2			
	1	Kick right	Kick right ¶	Greue droict ¶
	2	Kick left	Kick left ¶	Greue gaulche ¶
	3	Kick right	Kick right ¶	Greue droict ¶
	4	Kick left	Kick left ¶	Greue gaulche ¶
	5-6	<i>Jump, landing in Posture right (in the starting position)</i>	Large jump ¶ Posture right ¶	Sault majeur ¶ Posture droicte ¶

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II	<i>Repeat as desired</i>	And in this way contiune and repeat the beginning ¶	Et ainsi continuant en répétant le comimencement ¶
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Tabulation of the five steps of the galliard, for which the movements are done as for the tourdion, except that they are made more high and more manly, and in place of the pied en l'air, the dancer does the coups de pied or greves

Tabulature des cinq pas de la galliarde, de laquelle les mouuements font comme au tordiō, fors qu'ils font faicts plus hault & plus virilemēt, et en lieu du pied en l'air, le dāceur dera des coups de pied ou greves

Reconstruction by Peter and Janelle Durham based on the dance as taught in Carolingia. Original text is transcribed from the Fonta edition. Translation by Peter Durham.

## N O T E S

*Performance.* Note that the kicks in the galliard are Greves and thus should be performed with more vigor than the normal Pied en l'Air kicks.

# EGLAMOWR

Trace  
Banys [DRO]

Triples in single file  
Beginning

I	A1 1-8	12 Pive starting on left ( <i>end in single file column</i> )	Eglamowr / Doble trace /
	A2 1-8		
	A3 1-8		
	B1 1-4	1st: Doblis forward on left	after the end of the trace The first three forth
	B2	2nd: <i>Repeat B1</i>	the second the same
	B3	3rd: <i>Repeat B1</i>	the 3d the same /
	C1 1-8	1st: 2 Doblis on left, right casting left ( <i>going to end of line</i> )	3  then the first man outward on the left shulder and goo be hend
	C2	2nd: <i>Repeat C1</i>	the 2d the same
	C3	3rd: <i>Repeat C1</i>	the 3rd the same /
	D1 1-4	1st: Doblis on left ( <i>turning out to left</i> )	3  then the first out
	D2 1-4	2nd: Doblis on right ( <i>turning out to right</i> )	the 2d out
	D3 1-4	3rd: Doblis on left ( <i>turning out to left; all end facing the center of a triangle</i> )	the 3d out
II	<i>Repeat I with original 2nd dancer leading, followed by 3rd and 1st</i>		
III	<i>Repeat I with original 3rd dancer leading, followed by 1st and 2nd</i>		

Reconstruction by Sara Bonneville informed by those of Cait Webb, Ann & Paul Kent, and Sara Scroggie & Richard Schweitzer. Tabulation by Peter Durham. Transcribed from handwritten text in facsimile by Peter Durham.



# GATHERING PEASCODS

English Country Dance  
Playford, EDM 1st Ed

Circle for as many couples as will  
Beginning

I	A1	1-8	2 Doubles to left ( <i>around circumference of circle</i> )	Goe all two Dubles round,
		9-12	Turn Single left	turne S. •
	A2	1-8	2 Doubles to right	] That againe •• §
		9-12	Turn Single right	
	B1	1-12	Men: Take hands in a circle; 3 Doubles around to left ( <i>returning to place</i> )	Men hands, and goe round in the inside, and come to your places •
B2	1-12	Women: <i>Repeat B1</i>	We. as much •• §	
C1	1-4	Men: Double in; Clap	Men meet and clap hands,	
	5-8	Men: Double backwards out <i>while</i> Women: Double in; Clap	We. as much, while the men goe back,	
	9-12	Men: Double in ( <i>No clap!</i> ) <i>while</i> Women: Double backwards out Men: Turn Single right to place	men meet againe	
	C2	1-16	<i>Repeat C1 reversing gender</i>	and turne S. •
			We. meet, men meet, while the We. go back, We. meet againe and turn S. •• ¶	
II	A1	1-8	Side left	Sides,
		9-12	Turn Single left	turne S. •
	A2	1-8	Side right	] That againe •• §
		9-12	Turn Single right <i>Repeat remainder of I reversing gender throughout</i>	
				As before, the We. going first •• § As before the We. meeting first •• ¶
III	A1	1-8	Arm left	Armes all,
		9-12	Turn Single left	turn S. •
	A2	1-8	Arm right	] That againe •• §
		9-12	Turn Single right <i>Repeat remainder of I with original genders</i>	
			Men hands as at the first. § Men meet as the first time ••	

Reconstruction by Peter and Janelle Durham. Original text transcribed from Mellor and Bridgewater's edition.

## NOTES

*Recordings.* On numerous recordings including our own Courtly Dances of Western Europe. Our other favorites, in order: Country Capers; English Dancing Master, volume 1; Broadside Band's Country Dances.

# GODDESSES

English Country Dance  
Playford, EDM 1st Ed

Longways for as many couples as will  
Beginning

I	A1	1-8	Double forward and back	Lead up all a D. forward and back •
	A2	1-8	Double forward and back	That againe •• §
	B1	1-8	2 Doubles casting down ( <i>1st couple cast away from each other, meet facing down at the bottom; other dancers follow leader of their line of gender</i> )	Cast off, meet below •
	B2	1-8		
<i>Chorus</i>				
II	A1	1-8	Men: 2 Doubles halfway around Women ( <i>1st man leads line of men around top of line of line of women, then down outside the women</i> )	Men goe downe on the outsides of the We. •
	A2	1-8	Men: 2 Doubles back to place ( <i>men retrace steps, last man leading</i> ) <i>Repeat remainder of I</i>	Backe againe •• § This as before •• ¶
III	<i>Repeat II reversing gender</i>			We. as much •• § This as before •• ¶
IV	A1	1-8	Men: 4 Doubles all the way around Women ( <i>1st man leads line of men around top of line of line of women, then going down outside the women, then back up the men's side to place</i> ) <i>Repeat remainder of I</i>	Men go quite round about the We. •• § This as before •• ¶
	A2	1-8		
V	<i>Repeat IV reversing gender</i>			We. as much •• § This as before •• ¶
VI	A1	1-8	Men: Take hands in a circle; 2 Doubles circling around to left ( <i>1st man starts circling by going down middle to take right hand of the last man</i> )	Men take hands and go round •
	A2	1-8	Men: 2 Doubles circling around to right ( <i>back to place</i> ); Drop hands <i>Repeat remainder of I</i>	Back againe •• § This as before •• ¶
VII	<i>Repeat VI reversing gender</i>			We. as much •• § This as before •• ¶
VIII	A1	1-8	Take hands in a circle; 2 Doubles circling around to left	Take hands and go halfe round, back againe •• § This as before •• ¶
	A2	1-8	2 Doubles circling around to right; Drop hands <i>Repeat remainder of I</i>	
IX	A1	1-8	Men: Single Hey <i>Repeat remainder of I</i>	Men the S. Hey •• § This as before •• ¶
	A2	1-8		
X	<i>Repeat IX reversing gender</i>			We. as much •• § This as before •• ¶
XI	A1	1-8	Double Hey ( <i>circular hey once around to place, all start by passing to left, 1st couple pass each other</i> ) <i>Repeat remainder of I</i>	Then Dub. Hey •• § This as before •• ¶
	A2	1-8		

Reconstruction and tabulation by Peter Durham. Original text transcribed from facsimile.

## N O T E S

*Reconstruction.* The dance is “for as many as will” but works best with four couples. Three couples works almost as well. Two couples can do the dance, but need to think about how they accomplish the hey. More than five couples is difficult without adding music to the hey sections.

# HALFE HANNIKIN

English Country Dance  
Playford, EDM 1st Ed

Longways for as many couples as will  
Simple

I	A1	1-8	Double forwards and back	Lead up all a D. forwards and back •
	A2	1-8	Double forwards and back; Face partner	That againe •• §
	B1	1-8	Side to left	Sides all •
		9-16	Side to right	
	B2	1-8	Turn with partner to left all the way around	turne your owne ••
		9-14	Turn with partner to right $\frac{3}{4}$ around (Men are up $\frac{1}{2}$ position, women down)	
		15-16	Walk out to new place; Face up; Take hands with new partner	First man stand alone, and the last Wo. stand alone, the rest of the men take all the next We. ¶
<p><i>Repeat as desired. At the end of each even-numbered repeat, those standing alone rejoin the set on the other side to take a new partner.</i></p>				<p>Lead up all as before •• § Sides all • turne your We. •• First man take the 2. man with his left hand, last Wo. taking the next Wo. with her right hand. ¶</p>
<p><i>At the end of each odd-numbered repeat, the top person on the men's side and the bottom person on the women's side stand out.</i></p>				<p>Lead up as before •• § Sides all • turne your We •• Then the 2. man stand alone the first taking the third man, the last Wo. take the next. Change thus every time till you come to your owne place. ¶</p>

Reconstruction by Peter Durham. Text transcribed from Dance Books reprint of Mellor and Bridgewater edition of Playford.

# LABONETTA

Measure  
[Dulwich 2nd XCIV]

Couples in procession  
Intermediate

I	A1	1-4	Singles on left, right	<i>Pavan: SSD x4</i>  <i>Double-tree x2</i> <i>(Draws roots, trunk, branch, trunk)</i>  <i>Hook x2</i> <i>(Draws shank, bend, throat)</i>	The pavyon  twyes over: 2 doubles foreward; 2 singles syde. Reprince back twice, a double and 6 foreword : one single syde. Reprince back twice.
		5-8	Double on left		
		9-12	Singles on right, left		
		13-16	Double on right		
	A2		<i>Repeat A1 on same side</i>		
	B1	1-8	2 Doubles on left, right		
		9-12	Set left, right		
		13-16	Double back on left		
	B2		<i>Repeat B1 on other side</i>		
	C1	1-4	Double on left		
		5-10	6 Steps, starting on right		
		11-12	Set right		
13-16		Double back on left			
C2		<i>Repeat C1 on other side</i>			

Reconstruction by Peter Durham, informed by that of Anne Daye and feedback from Madrone dance practice participants. Transcription from The Shakespeare Society's Papers vol 1 (1844), Art. VII - "The passing measure Pavan" Illustrative of a Passage in Twelfth Night. By J. Payne Collier Esq, FSA.

## NOTES

*Sources.* This dance only appears in one source: Dulwich College MSS, 2nd Series XCIV, fol. 28.

*Music.* Anne Daye in "English Measures Old and New" in Historical Dance vol. 4 no. 3 (2018) notes that this dance and two others from the Dulwich Manuscript have matching tunes in the Mulliner book.

*Recordings.* A recording of La Bonetta from the Mulliner Book can be found on "Music from the Time of the Spanish Armada" by the York Waits.

*Performance.* Given that each Step in C1 gets only a single beat, I reconstruct a Step as a single movement (one foot moves forward) without a closing gesture. In other places, I use ordinary Alman steps (each ending with the last moved foot in the air, ready to move forward and take weight on the first count of the next step).

# BRANLE DES LAVANDIERES

## (WASHERWOMEN'S BRANLE)

Branle  
Arbeau, Orchesography

Line or circle for as many couples as will  
Beginning

I	A1	1-4	Double left	Left foot wide. Right foot approached. Left foot wide. Feet together. These four steps are a double to the left. ¶	Pied lary gaulche. Pied droit approché. Pied lary gaulche. Pieds ioincts. Ces quatre pas font vn double a gaulche. ¶
		5-8	Double right	Right foot wide. Left foot approached. Right foot wide. Feet together. These four steps are a double to the right. ¶	Pied lary droit. Pied gaulche approché. Pied lary droit. Pieds ioincts. Ces quatre pas font vn double a droit. ¶
	A2	1-8	<i>Repeat A1</i>		: :
	B1	1-4	Singles left, right as Men shake fingers, Women hold sides	Left foot wide. Feet together. Right foot wide. Feet together. During these two simples, the women hold their sides, and the men threaten them with their fingers, and in the repetition of these aforesaid simples, the men take hold of their sides and the women threaten them. ¶	Pied lary gaulche. Pieds ioincts. Pied lary droit. Pieds ioincts. Durant ces deux simples, les femmes se tiennent par les coustez, & les hommes les menacent du doigt, & à la repetition desdits deux simples, les hommes se preignent par les coustez, & les femmes les menacent. ¶
B2	1-4	Singles left, right as Women shake fingers, Men hold sides			
C	1-4	Double left, clapping hands	Left foot wide. Right foot approached. Left foot wide. Feet together. During this double to the left, all the dancers make a noise with their hands, striking one against the other. ¶	Pied lary gaulche. Pied droit approché. Pied lary gaulche. Pieds ioincts. Pendant ce double à gaulche, tous les danceurs font un bruit de leurs mains. frappes l'une sur l'aultre. ¶	
	5-8	Double right	Right foot wide. Left foot approached. Right foot wide. Feet together. These four steps are a double to the right. ¶	Pied lary droit. Pied gaulche approc. Pied lary droit. Pieds ioincts. Ces quatre pas font vn double a droit. ¶	
	9-12	Double left, clapping hands	Left foot wide. Right foot approached. Left foot wide. Feet together. During these four steps, all the dancers make noise again, by striking of their hands the one on the other. ¶	Pied lary gaulche. Pied droit approché. Pied lary gaulche. Pieds ioincts. Pendant ces quatre pas, tous les danceurs font encore du bruit, en frappant de leurs mains l'une sur l'aultre. ¶	
	13-16	Kick left, right, left, and Jump, turning 360° to left	Left foot in the air. Right foot in the air. Left foot in the air. Large jump landing with feet together. During these four steps, the dancers let go their hands, each turning a revolution to the left hand,	Pied en l'air gaulche. Pied en l'air droit. Pied en l'air gaulche. Sault majeur tumbant à pieds ioincts. Pendant ces quatre pas, les danceurs laschās leurs mains, tornent chacun un tour à la main gaulche, &	
II	<i>Repeat as desired</i>		and after the jump they retake hands, to repeat the beginning. ¶	aprez le sault se repreignent, pour repeter le commencement. ¶	

Reconstruction by Peter and Janelle Durham. Original transcribed from Fonta edition. Translation by Peter Durham.

# THE MERRY MERRY MILKE MAIDS

English Country Dance  
Playford, EDM 1st Ed

Longways for four couples  
Beginning

I	A1	1-8	Double forward and back	Leade up all a D. forwards and back, set and turne S. • That again •• § First and third Cu. meet your own, slip between the other, take hands a crosse and go round each four • The other four as much •• ¶
		9-16	Set and Turn Single left	
	A2	1-8	Double forward and back	
		9-16	Set and Turn Single right	
	B1	1-4	1st and 3rd Couples: Double forward to meet partner	
		5-8	1st and 3rd Couples: 4 Slips down ( <i>going through the couple below them into their space</i> ) while 2nd and 4th Couples: 4 Slips up ( <i>going outside the couple above into their position</i> )	
	9-24	Take right hands across; 4 Doubles to circle to place in a right-hand star ( <i>plenty of time, so don't hurry it!</i> )		
B2	1-24	Repeat B1 in new positions ( <i>original 2nd and 4th couples slip down</i> )		
II	A1	1-8	Side to left with partner	Sides all. Set and turn S. • That again •• § First man cast off, go to the lower end and stay, the rest following, The We. as much, set and turn S. • All that back again •• ¶
		9-16	Set and Turn Single left	
	A2	1-8	Side to right with partner	
		9-16	Set and Turn Single right	
	B1	1-8	Men: 2 Doubles, casting down to invert line	
		9-16	Women: 2 Doubles, casting down to invert line	
		17-24	Set and Turn Single left	
	B2	1-8	Men: 2 Doubles, casting up to original places	
9-16		Women: 2 Doubles, casting up to original places		
	17-24	Set and Turn Single right		
III	A1	1-8	Arm to left with partner	Armes all. Set and turn S. • That again •• § Men backe and goe the S. Hey • We. as much •• ¶
		9-16	Set and Turn Single left	
	A2	1-8	Arm to right with partner	
		9-16	Set and Turn Single right	
	B1	1-8	Men: Double back ( <i>away from partner</i> ) and forward ( <i>to place</i> )	
		9-24	Men: Single hey	
	B2	1-8	Women: Double back and forward	
		9-24	Women: Single hey	

Reconstruction by Peter and Janelle Durham. Transcribed from facsimile.

## NOTES

*Reconstruction.* In part I, some reconstructions interpret Playford's "slip between the other" as going inside the couple between rather than the couple below. They have the 1st and 3rd couples meet and go around in B1 while the other couples stand idle, and then have 2nd and 4th couples do likewise in B2. We believe that "go round each four" indicates multiple groups are circling.

# THE OLD ALMAN

Alman  
[Harl 367]

Couples in procession  
Beginning

I	A1	1-8	4 Doubles forward starting on left; Face partner and Take both hands	the ould Allman. {* 4 double forward}
	A2	1-8		
	B1	1-8	Circle to right, doing Singles on left, right and Double left; Face other way	Tacke both hands & goe to singles & a double to your wright hand round in your places &
		9-16	Circle to left, doing Singles on right, left and Double right; Face up	as much to the left the
II			Repeat I	{*} then all over againe & soe end

Reconstruction by Peter and Janelle Durham. Text is from Wilson's transcription of Harleian 367.

## NOTES

*Sources.* This dance appears in all seven manuscripts as the fifth Old Measure. Music entitled "The Oulde Almaine" appears in A. Holbourne, *The Cittharn Schoole*, from 1597.

*Reconstruction.* Section order: All the manuscripts first describe the section of the dance we have called section B, then describe our section A. RD describes the dance as "begening at the second strayne," which we take to be the B music. To be faithful to the manuscripts, dancers should wait through the first eight measures of the music, then begin the dance with section B, and do section A in subsequent repeats. We prefer to simply begin with section A; this more closely follows many of the other dances. Note that other reconstructions choose to do what we call dance section B to the A music, and vice versa; one can make this choice with this dance since music sections A and B are the same length. However, Turkelone and Queen's Alman have similar "second strayne" instructions but the lengths of the music sections are different; they are more compatible with the kind of arrangement we've chosen here.

*Reconstruction.* Section B: For the circle to right in section B, rather than turning to face partners straight on, the figure is more easily performed if the men turn about 135° to face slightly down the line, and the women turn just 45° to face slightly up the line. Thus, when doing the forward singles and doubles, they will move around in a circle, rather than running directly into their partners. For the later circle to the left, women face slightly down, and men slightly up. IT and RCM describe these steps as "slide... round in armes" which might suggest moving sideways rather than walking forward. However, later in the text, these sources describe the four doubles as "slide 4 doubles round about the house/hall" where the other sources explicitly say these doubles go forward

*Recordings.* Dances from the Inns of Court: 2 and 4 repeats. Musick for Dauncinge: 4 repeats, nice tempo, fine sound.

# PAVAN

(STRUT)

Pavan  
Arbeau, Orchesography

Couples in procession  
Simple

I	A1	1-4	2 Singles forward on left, right	Arbeau. ¶ The pavan is easy to dance, because there are only two singles and a double going forward & advancing. And two simples and a double moving back & retreating : And it is played in duple time. And note that in the dancing, the aforementioned two simples and the double of the advance, begin by the left foot : And the aforementioned two simples and the double of the retreat, begin by the right foot. ¶ Capriol. ¶ Thus the tabor and the other instruments play eight beats and measures in advancing, and eight measures in retreating. ¶ Arbeau. ¶ It is so: And if one wants, one does not move back, and walks always forward. ¶	Arbeau. ¶ La pauane est facile à dancier, car il n'y a que deux simples & vn double en marchant & sauanceât. Et deux simples & vn double en reculant & desmarchant : Et se ioue par mesure binaire. Et notterez qu'en l danceant, lesdits deux simples & le dit double de l'aduance, se commencement par le pied gauche : Et lesdits deux simples & le double de la desmarche, se commencent par le pied droit. ¶ Capriol. ¶ Le tabourin dôc & aultres instruments y sont huict battemêts & mesures en marchant, & huict mesures en desmarchant. ¶ Arbeau. ¶ Il est ainsi : Et si on veut on ne recule point, & marche lon tousiours auant. ¶
		5-8	Double forward on left		
		9-12	2 Singles forward on right, left		
		13-16	Double forward on right		
II		<i>Repeat as desired</i>			

Reconstruction by Peter Durham. Original text is transcribed from the Fonta edition. Translation by Peter Durham.

## NOTES

*Reconstruction.* For the sake of making the dance useful as a procession, and thus incrementally more interesting, we usually choose to take the option Arbeau presents and do this dance always going forward. The tabulation above reflects this choice.



# PETIT RIENSE

## (LITTLE NOTHINGS)

Ballo  
Ambrosio, De Pratica [Pa]

Triples  
Beginning

I	A1 1-16 A2 1-16	] 16 Pive starting on left	Ballo called Petit Riense, for three, French ¶ First sixteen tempi of piva & then stop	Ballo chiamato Petit Rinense in Tri Francese ¶ Imprima sedice tempi di piva & poi se Fermino
	B1 1-8	1st person: 4 Pive starting on left ( <i>moving ahead of the others</i> )	& then the first parts with four tempi of piva & stops	& poi el primo se parta con qattro Tempi di piva & poi se ferme
	B2 1-8	2nd person: as much ( <i>to join the 1st person</i> )	the second to him goes near doing the same	el secondo Gli e vada appresso facendo il simile
	B3 1-8	3rd person: as much ( <i>to join the others</i> )	The third to him goes also near doing the same again	El terço gli e vada puro appresso facendo El simile Ancora
	C1 1-4	1st person: Doppio on left ( <i>again moving ahead</i> )	The first parts with a doppio beginning on the left foot	el primo se parte con Un doppio cominciando col pe sinistro
	C2 1-4	2nd person: as much ( <i>again to join the 1st person</i> )	The second does the same	El secondo faccia il simile
	C3 1-4	3rd person: as much ( <i>again to join the others</i> )	The third also does the same	El terço faccia Puro il simile
	D1 1-4	1st and 2nd persons: Riverenza to each other	the first does a riverenza to the one in the middle & the one in the middle responds to him	el primo faccia una RiVerencia a quello di meço & quello di meço gli risponda
	D2 1-4	2nd and 3rd persons: Riverenza to each other	& the last one does a riverenza to the one in the middle	& quello ultimo Faccia una Riverencia a quello di Meço
	D3 1-4	All: Riverenza	& then all three together do a riverenza	& poi facciamo tucti tre insieme Una Riverencia
	E 1-4	Doppio back ( <i>away from each other</i> )	& then they pull back with a doppio to the opposite from one another	& poi se tireno inDirieto con un doppio al contrario l'uno Dil altro
	5-8	Doppio forward ( <i>returning to each other</i> )	& then they come toward one another with a doppio beginning with the right foot	& poi vengano incontro L'uno all altro con un doppio cominciando CoL pe dricto
	9-12	Riprese left and right ( <i>this is twice as fast as normal</i> )	& then they do two riprese, the one on the left and the other on the right	& poi facciamo doe Rimpreses l'una sul sinistro & L'altra sul dricto
	13-16	Doppio on left, turning a full circle	& then all three together do a volta tonda on the left foot	& poi dagano una Voltatonda tucti tre insieme In sul pe sinistro
Repeat as desired			End ¶	FINIS ¶

Reconstruction by Peter Durham. Text from Smith's transcription of Pa. Translation by Peter Durham.

### NOTES

*Reconstruction.* The choreography arguably calls for four reverences but the music explicitly has three repeats of phrase D. We reconcile this by having the first two reverences be simultaneous, and adding a response reverence when 3rd reverences to 2nd. Another reconstruction compresses some of the reverences, but we prefer to keep all the reverences at their standard duration.

*Reconstruction.* Phrase E provides only 16 counts for steps that would normally take 24. We have chosen to compress the two ripresas into two counts each, and use a doppio for the volta tonda. A volta tonda in bassedanze is normally two singles followed by a ripresa, but there is no following ripresa called for here, and two singles are tricky for a full turn without the ripresa. In some other dances in quaternaria or piva rhythm, Ebreo calls for the volta tonda done with a doppio. We have chosen to make this substitution here.

*Reconstruction.* This dance is so quick that without repeats, it is truly a “little nothing.” I find that even with the four repeats on the CDWE recording, dancers are often left wanting more.

# BRANLE DES POIS

## (PEAS BRANLE)

Branle  
Arbeau, Orchesography

Line or circle for as many couples as will  
Simple

I	A1	1-4	Double left	Left foot wide. Right foot approached. Left foot wide. Feet together. These four steps are a double to the left. ¶	Pied largy gaulche. Pied droit approché. Pied largy gaulche. Pieds ioincts. Ces quatre pas font vn double a gaulche. ¶
		5-8	Double right	Right foot wide. Left foot approached. Right foot wide. Feet together. These four steps are a double to the right. ¶	Pied largy droit. Pied gaulche approché. Pied largy droit. Pieds ioincts. Ces quatre pas font double a droit. ¶
	A2	1-8	<i>Repeat A1</i>	: :	: :
	B1	1-2	Men: Jump	Large jump, by the men. Feet together. During these two steps the women do not move. ¶	Sault majeur, par les hômes. Pieds ioincts. Pédant ces deux pas les femmes ne se bougent. ¶
		3-4	Women: Jump	Large jump, by the women. Feet together. During these two steps the men do not move. ¶	Sault majeur, par les femmes. Pieds ioincts. Pendant ces deux pas, les hommes ne se bougent. ¶
		5-8	Men: Step left, 3 Small Jumps	Left foot wide. Little jump. Feet together. Little jump. Feet together. Little jump. Feet together. While the men make these three jumps here, the women do not make any movement. ¶	Pied largy gaulche. Petit sault. Pieds ioincts. Petit sault. Pieds ioincts. Petit sault. Pieds ioincts. Pendant que les hommes font ces trois saults icy, les femmes ne font aucun mounement. ¶
	B2	1-2	Women: Jump	Large jump, by the women. Feet together. During these two steps the men do not move. ¶	Sault majeur, par les femmes. Pieds ioincts. Pendant ces deux pas, les hommes ne se bougent. ¶
		3-4	Men: Jump	Large jump, by the men. Feet together. During these two steps the women do not move. ¶	Sault majeur, par les hommes. Pieds ioincts. Pendant ces deux pas, les femmes ne se bougent. ¶
		5-8	Women: Step left, 3 Small Jumps	Left foot wide. Little jump. Feet together. Little jump. Feet together. Little jump. Feet together. While the women make these three jumps here, the men do not make any movement. ¶	Pied largy gaulche. Petit sault. Pieds ioincts. Petit sault. Pieds ioincts. Petit sault. Pieds ioincts. Pendant que les femmes font ces trois saults icy, les hommes ne font aucun mounement. ¶
<hr/>					
II	<i>Repeat as desired</i>				

Reconstruction by Peter and Janelle Durham. Original transcribed from Fonta edition. Translation by Peter Durham.

### N O T E S

*Reconstruction.* A close reading of Arbeau's instructions in B 5-8 shows that the Step left at beat 5 is not a Single left since the right foot does not close. Instead, the dancer jumps into the air quickly after the step, landing on beat 6, jumps again landing on beat 7, and jumps a third time landing on beat 8.

# VILLANELLA

## (LITTLE PEASANT GIRL)

Balletto  
Caroso, Il Ballarino

Couples  
Intermediate

I	A1	1-8	Riverenza on left	The man takes the regular hand of the woman, as shown in the illustration, making together the slow Riverenza,	L'Uomo ha da pigliar la man'ordinaria della Dama, come si mostra nel disegno, facendosi insieme la Riuerenza graue,
	A2	1-8	Continenze left, right	and two Continenze,	& due Continenze,
	B1	1-8	Seguiti Ordinari on left, right	then processing forward doing two Seguiti Oridinari,	poi passeggiando faranno due Seguiti ordinarij,
	B2	1-4	Continenza left	with a slow Continenza to the left, beginning each thing with the left foot,	con una Continenza graue alla sinistra, principiando ogni cosa col piè sinistro,
		5-8	Riprese right, right	and two Riprese to the right.	& due Riprese alla destra.
II	A1	1-4	Passi Gravi on left, right	Then follows the so-called Passeggio, making two Passi Gravi,	Si segue poi detto Passeggio, facendo due Passi graue,
		5-8	Seguito Ordinario on left	and a Seguito Ordinario, starting on the left foot;	et un Seguito ordinario, principiandoli col piè sinistro:
	A2	1-4	Passi Gravi on right, left	<i>These steps form the Passeggio</i>	do the same to the other side,
		5-8	Seguito Ordinario on right		
	B1	1-4	Continenza left	and two Riprese to the right,	con una Continenza graue alla sinistra, & due Riprese alla destra,
		5-8	Riprese right, right	and a Riverenza with the left foot.	& la Riuerenza col piè sinistro.
	B2	1-8	Riverenza on left		
III	A1	1-8	<i>Man: Repeat the Passeggio, passing in front of the woman to her right side</i>	The man alone does two Passi Gravi and one Seguito Ordinario, starting on the left foot:	L'huomo solo ha da fare due Passi graue & un Seguito ordinario, principiandoli col piè sinistro:
	A2	1-8		the same do to the other side: then passing before the woman, placing himself to her right hand,	il medesimo farà per contrario: poi passando dinanzi alla Dama, si hà da porre à man destra d'essa,
	B1	1-8	<i>Repeat the Chorus together</i>	taking the right hand, and doing together the Continenza, as before, to the left, and two Riprese to the right,	pigliandole la man destra, & facendo insieme la Continenza, come di sopra, alla sinistra, et due Riprese alla destra,
	B2	1-8		and a Riverenza on the left.	et la Riuerenza col sinistro.
IV	A1	1-8	<i>Woman: Repeat the Passeggio, passing in front of the man to his right side</i>	The woman alone does the same variation that the man has done, returning to her regular place,	La Dama sola ha da far la medesimo Mutanza che ha fatta l'hu mo, tornando al suo luogo ordinario;
	A2	1-8		and taking the regular hand of the man, then doing together a Continenza to the left, and two Riprese to the right,	et pigliando la man'ordinaria del'huomo, faranno insieme una Continenza alla sinistra, et due Riprese alla destra,
	B1	1-8	<i>Repeat the Chorus together</i>	and a Riverenza on the left.	et la Riuerenza col piè sinistro.
	B2	1-8			
V	A1	1-8	<i>Repeat the Passeggio, casting down for the first half, and casting back up for the second half</i>	After this they process doing two Passi Gravi and a Seguito Ordinario turning to the left, that is, the man has to turn to the left, and the woman to the right, starting on the left foot, and turning to face where they began the dance.	Dopò ciò si passeggia facendo due Passi graue et un Seguito ordinario volto alla sinistra, cioè, l'huomo ha da voltarsi alla sinistra, et la Dama alla destra, principiandoli col piè sinistro, et voltando il viso doue s'è principiato il Ballo:
	A2	1-8		Then he takes the woman's right hand, being to the right hand of her, and they do another two steps and a Seguito as above, turning to the other side: that is, the woman turns to the left, and the man to the right, beginning on the right foot:	Dopò Egli hà da pigliar la man destra della Dama, essendo però lui à man destra d'essa, et passeggiando si fanno altri due passi, et un Seguito come di sopra, volto per contrario: cioè la Dama hà da voltarsi alla sinistra, et l'huomo alla destra, principiandoli col piè destro:
	B1	1-8	<i>Repeat the Chorus together</i>	he returns to take the ordinary hand, doing a Continenza to the left, and two Riprese to the right,	si torna poi à pigliar la man'ordinaria, facendo una Continenza alla sinistra, et due Riprese alla destra,
	B2	1-8		and the Riverenza with the left.	et la Riuerenza con la sinistra.

VI	A1	1-4	Take right hands; Seguiti Spezzati on left, right trading places	They hold then right hands, making two Seguiti Spezzati,	Si piglia poi la Fè destra, facendo due Seguiti spezzati,
		5-8	Drop hands; Seguiti Spezzati on left, right circling to left	& letting go of the hands, they make two Volti to the left, changing sides, beginning with the left foot;	& lasciando detta Fè, se ne fanno altri due volti alla sinistra, cambiando luogo, principiandoli col piè sinistro;
	A2	1-4	Take left hands; Seguiti Spezzati on left, right trading places	and taking the left hand, they do the same,	Et pigliandosi la Fè sinistra, si fa il medesimo,
		5-8	Drop hands; Seguiti Spezzati on left, right circling to right	following the aforesaid Seguiti Spezzati similarly with the left foot, but they have to turn right, turning each to their own place:	seguendo detti Seguiti Spezzati similmente col piè sinistro, ma hanno da voltarsi à man destra, tornando ogn'uno al suo luogo:
	B1	1-8	] Repeat the Chorus together	they retake the ordinary hand, and doing a Continenza to the left, with two Riprese,	si ripiglia poi la man'ordinaria, & facendo una Continenza alla sinistra, con due Riprese,
	B2	1-8		& the Riverenze, as above, so finishes the said Villanella.	& la Riuerenza, come di sopra, si finisce la detta Villanella.

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Villanella, balletto by unknown, in praise of the most illustrious and most excellent lady the Princess of Sulmona.

Villanella Balletto d'incerto, in lode dell'illustrissima et eccellentissima signora Principessa de Selmona.

Reconstruction by Peter Durham. Original text from collaborative transcription at <http://www.pbm.com/~lindahl/caroso/transcription/>. Translation by Peter Durham.