

# DANCE TABULATIONS FOR A DAY OF DANCE

*at Madrone Yule*



13 DECEMBER, A.S. LX



# Pavan

(Strut)

Pavan				Couples in procession	
Arbeau, Orchesography				Simple (at demo)	
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'aduanee, 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 huit battemëts & mesures en marchant, & huit 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				Repeat as desired	

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

## 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.

# Cinq Pas

(Five Step)

Galliard		Individuals		
Arbeau, Orchesography		Beginning (to newcomers)		
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	Jump, landing in Posture left ( <i>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	Jump, landing in Posture right ( <i>in the starting position</i> )	Large jump ¶ Posture right ¶	Sault majeur ¶ Posture droicte ¶
II	<i>Repeat as desired</i>		And in this way contiune and repeat the beginning ¶	Et ainsi continuant en répétant le comimencement ¶

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 moueuements 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 greues

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

### Notes

*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.

# Branle des Lavandieres

## (Washerwomen's Branle)

Branle  
Arbeau, Orchesography

Line or circle for as many couples as will  
Beginning (to newcomers)

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 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 largy gaulche. Pieds ioincts. Pied largy 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 largy gaulche. Pied droit approché. Pied largy gaulche. Pieds ioincts. Pendant ce double à gaulche, tous les danseurs font un bruit de leurs mains. frappes l'une sur l'autre. ¶
		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 approc. Pied largy 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 largy gaulche. Pied droit approché. Pied largy gaulche. Pieds ioincts. Pendant ces quatre pas, tous les danseurs font encore du bruit, en frappant de leurs mains l'une sur l'autre. ¶
		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 danseurs laschäs 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. Translation by Peter Durham. Original transcribed from Fonta edition.

# Branle des Chevaux

(Horses Branle)

Branle  
Arbeau, Orchesography

Longways for as many couples as will  
Beginning (to newcomers)

I		<i>Begin holding both hands with partner</i>		
A	1-8	Double up and back ( <i>do branle doubles to mens' left, womens' right</i> )	Double to left. Double to right.	Double a gaul. Double à droit.
	9-16	Double up and back	Double to left. Double to right.	Double a gaul. Double à droit.
	17-24	Double up and back	Double to left. Double to right.	Double à gaulche. Double à droit.
	25-32	Double up and back	Double to left. Double to right.	Double a gaulche. double à droit.
B	1-2	Men: 2 Taps of right foot	Two taps of the right foot by the man. (During these taps of the foot & the turn the man makes, the lady doesn't budge.)	Deux tappings du pied droit par l'homme. (Pendant ces tappings de pied, & le tour que l'homme fait, le feme ne bouge.)
	3-4	Men: Single right ( <i>moving up 1/2 position</i> )	Right foot wide. Feet together. (These two steps make a single to the right.)	pied largy droit. pieds ioincts. (Ces deux pas font simple a droict.)
	5-8	Men: Double left turning a full circle left ( <i>still up 1/2 position</i> ) <i>Since in this reconstruction the men move up and the women move down, the first man will soon be without a partner. Over the next 8 counts, the first man goes to the bottom of the set to be ready to start the next repeat of the dance with the last woman, who will also be without a partner.</i>	Left foot wide. Right foot approached. Left foot wide. Feet together. (During these four the man does a turn to the left hand.)	Pied largy gaulche. Pied droit approché. Pied largy gaulche. Pieds ioincts. (Pendant ces quatre pas icy, l'homme fait un tour a la main gaulche.)
	9-10	Women: 2 Taps of right foot	Two taps of the right foot by the woman. (During these taps of the foot & the turn that the woman makes, the man doesn't budge.)	Deux tappings de pieds driot. par la femme. (Pendant ces tappings de pied, & le tour que la femme fait, l'homme ne bouge.)
	11-12	Women: Single right ( <i>moving down 1/2 position to next man</i> )	Right foot wide. Feet together. (These two steps make a single to the left.)	pied largy droit. pieds ioncts. (Ces deux pas font simple a gaulche)
	13-16	Women: Double left turning a full circle left	Left foot wide. Right foot approach. Left foot wide. Feet together. (During these four steps, the woman makes a turn to the left hand).	Pied largy gaulche. Pied droit approché. Pied largy gaulche. Pieds ioincts. (Pendant ces quatre pas, la femme faict un tour a la main gaulche.)
II		<i>Repeat as desired</i>	This done, the dancers take back the two hands, and reiterate to the beginning.	Ce fait, les danseurs se repreignent par les deux mains, & reiterent comme au commencement.

Reconstruction based on the dance as taught in Carolingia. Translation by Peter Durham.

## Notes

*Reconstruction.* The Horses branle provides a puzzle to dance reconstructors, as there are instructions to take both hands with one's partner, which is incompatible with the common form of a long line or circle of dancers like its neighbors in Orchesography. Some ignore the two-hand instruction to retain the classic branle formation; some dance as two-dancer circles, and some choose a reconstruction like this which forms a line of couples. In the latter case, some reconstructors add the element of progression, which makes the dance quite enjoyable, though there is little support for it in Arbeau.

# La Danse De Cleues

(The Dance of Kleve)

Basse Danse  
[Brussels Ms]

Couples  
Intermediate (at practice)

I	A	1-6	Reverence	
		7-12	Branle left ( <i>step left, swing right foot over and back, close left foot to right</i> )	
		13-18	Singles on left, right	
		19-36	Doubles on left, right, left ( <i>up, up, up lower-heels</i> )	
		37-42	Singles on right, left	
B		43-48	Double back on right	"Flowers"
		1-12	Man: Singles forward on left, right and Double back on left <i>while</i> Woman: Singles on left, right and Double turning to right in place	
		13-24	Woman: Singles forward on right, left and Double back on right <i>while</i> Man: Singles on right, left and Double turning to left in place	
C		1-6	Singles on left, right	
		7-12	Double forward on left	
		13-18	Desmarche on right ( <i>step back right, rock forward, rock back</i> )	
		19-24	Branle left	
D		1-6	Singles forward on left, right diverging from partner; Drop hands	"Hearts"
		7-12	Double on left turning toward partner; Take hands	
		13-18	Singles forward on left, right diverging from partner; Drop hands	
		19-24	Double on left turning toward partner; Take hands	
E		1-6	Singles on left, right	
		7-24	Doubles on left, right, left	
		25-30	Singles on right, left	
		31-36	Double back on right	
		37-42	Branle left	
		43-48	Reverence	

R b ss d d ss dr The man parts from the woman doing two singles advancing before a double retreating. And during this time the woman turns on the *coy* foot. Then the woman does that which the man did. And in parallel the man does what the woman did. ... While both turning by *dedens* two singles and a double turning over line one *estoit* in front.

R b ss d d ss dr L'homme se part de la femme, marchant deux ss avant; apres, une double desmarchant. Et ce temps pendant la femme se tourne sur pie coy. Ichi fai la femm che que l'omme a fait, et parellement l'omme ce que la femme a fait. ... En tournant tous deux par dedens. ss ung d. soy returnat comme on estoit par devant.

Reconstruction based on that of Ingrid Brainard. Partial translation by Peter Durham. Text based on Almond transcription.

## Notes

*Reconstruction.* There are varying reconstructions of this dance because the tabulation is incomplete. The insertions included above are those of Ingrid Brainard, as described in "The Art of Courtly Dancing in the Early Renaissance." In her reconstruction, the straight singles in section B are done forward by both the men and the women.

# The Ladye Laytons Measures

Measure

Ramsey [Douce 280]

Couples in procession  
Intermediate (at practice)

I	A1	1-8	2 Doubles forward on left, right	<i>T figure</i>	The Ladye Laytons Measures. ¶ Honour, ¶ Two doubles forwardes & one double to the lefte hande.
	A2	1-4	Face away from partner; Double forward on left		
		2-8	Double back on right		one double backe.
	B1	1-4	Face up; 2 slow Steps back on left, right	<i>Pull-back car pavan: SSD back, forward</i>	two longe stepps &
		5-8	Double back on left		a double backwardes.
	B2	1-4	2 slow Steps forward on right, left		two longe stepps &
		5-8	Double forward on right	<i>Doubles to nowhere: D forward, back, forward, back</i>	a double forwardes,
	C1	1-4	Double forward on left		one S forwardes
		5-8	Double back on right		& a d backwardes,
	C2	1-4	Double forward on left	<i>Pavan to nowhere: SSD forward, back</i>	1 d forwardes &
		5-8	Double back on right		1 d backe,
	D1	1-4	2 slow Steps forward on left, right		two longe stepps &
		5-8	Double forward on left		a d forwardes,
	D2	1-4	2 slow Steps back on right, left		two longe stepps &
		5-8	Double back on right		a d backe,

Reconstruction by Peter Durham. Original as transcribed by Ian Payne in “The Almain in Britain”.

## Notes

*Sources.* This dance only appears in one source, Ramsey [Douce 280].

*Performance.* In this dance, use alman Doubles (step, step, step, lift). For the Steps, take a single step in 2 counts (step, and) without the alman step lift; while the source uses S or Singles in other dances, the Steps here are described as “longe stepps”, which seems to imply a single slow movement.

*Reconstruction.* A2 provides a question with its “double to the lefte hand” and “double backe”. Other reconstructions take this as a sideways double, then a double backward. This creates an unusual shift to the left from the line of dance that is not later resolved. Additionally, sideways doubles also don't appear in my reconstructions of any of the other measures. The source uses very similar text (“A .d. on your left hand”) in Black Alman; following that hint, I reconstruct the double at A2 1-4 here as a turn to the left and a double forward. The text for the following double differs from the Black Alman text, so I keep this as a double back, retracing the steps of the previous double. I choose to have the woman mirror her partner rather than follow him to the left for aesthetic reasons and consistency with symmetry in other dances from these sources.

*Reconstruction.* The S in C1 in the source is problematic; it creates a phrase that doesn't line up with the structure of the music or the dance. Following the symmetry of the dance, as well as the choices of other reconstructors, I choose to read this as an error in the text and substitute a double here. In the source, there are multiple corrections written in to the text, so it is perhaps not unreasonable to assume an uncaught error here.

*Music.* No music is given in the source. The authors of the DHDS pamphlet “Revels for 1588” observe that the Jown Dowland Lute-book contains “The Lady Laitons Almane” and point to Andrew Sabol's “Four Hundred Songs & Dances from the Stuart Masque” for a transcription, presenting a simplified form of the tune. In Steve Hendricks' version online at <http://sca.uwaterloo.ca/Hendricks/Dowland/laitons.pdf>, the first system corresponds to the A music in that version, the second B, the third C, and the three systems on page 2 are variations on D.

*Recordings.* I use the version recorded by The Broadside Band on “Revels for 1588”, available at <http://www.dhds.org.uk/publications/bookcontents.html#1988>. This version follows the repeat structure described here and is long enough for one time through the dance.



# Amoroso

(Lover)

Ballo Guglielmo, De Pratica [NY]			Couples Beginning (to newcomers)		
I	A1 1-8 A2 1-8 A3 1-8	12 Pive starting on left		Balletto called Amoroso for two ¶ First twelve tempi of piva, both two together, beginning with the left foot and they stop	Baleto chiamato amoroso in dua ¶ Inprima dodici tenpi di piva tuta dua insieme chomincando chol pie manco e fermin si
	B1 1-2 3-4 5-7	Man: Sempii on left, right Man: Piva on left Man: Sempii on right, left, right	(This is the first pattern)	then the man alone goes forward with two passi di natura and one tempo of piva	poi l'uomo solo vadia imnanzi chon dua passi di natura e uno tenpo di piva
	B2 1-7	Repeat B1 reversing gender (the woman catches up to her partner)		and three passi di natura beginning with the left foot and he stops then the woman goes to find him with those same steps he made	e tre pasi di natura chomincando chol pie mancho e fermi si poi la domna lo vadi a trovare chon quello medesimo che a fato lui
	C1 1-6 7	Man: Pive on left, right, left Man: Sempio on right	(This is the second pattern)	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	poi l'umo pure solo vadi imnazi chon tre tenpi di piva e uno paso di natura chomincando chol pie mancho e fermi si
	C2 1-7	Repeat C1 reversing gender (the woman catches up to her partner)		then the woman goes to find him with those same steps he made	poi la domna lo vadi a trovare chon quello medesimo che a fato lui
	D1 1-2 3-4 5-7 8-9 10-15	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	(This is the first pattern again)	then the man again alone goes forward with two passi di natura and one tempo of piva	poi l'umo pure solo vadi imnazi chon dua passi di natura e uno tenpo di piva
				and three passi di natura beginning with the left foot and at the end of this last step he turns toward the woman	e tre pasi di natura chomincando chol pie mancho e nela fine del utimo paso si volti verso la domna
			(This is the second pattern again, used to return to partner)	and does a riverenza with the left foot and the woman responds to him	e faca le una riverenza chol pie mancho e la domna gli risponda
				and also the man goes to find the woman with three tempi of piva	e pure l'umo vadi a trovare la domna chon tre tenpi di piva
	16	Man: Sempio on right; Face up		and one passo di natura beginning with the left foot	e uno passo di natura chomincando chol pie mancho
	D2 1-16	Repeat D1 reversing gender		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	poi la domna vadi imnanzi a fare la riverenza al uomo chon dua passi di natura e uno tenpo 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 tenpo di piva e uno paso di natura voltando il deto paso al pari dela domna metendo la imnanzi
II	Repeat if desired, reversing gender throughout			End ¶	FINIS ¶

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

## Notes

*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.

# Petit Riense

## (Little Nothings)

Ballo			Triples		
Ambrosio, De Pratica [Pa]			Beginning (to newcomers)		
I	A1 1-16	16 Pive starting on left	Ballo called Petit Riense, for three, French ¶ First sixteen tempi of piva & then stop		
	A2 1-16		Ballo chiamato Petit Rinense in Tri Francese ¶ Imprima sedice tempi di piva & poi se Fermino		
	B1 1-8		& then the first parts with four tempi of piva & stops		
	B2 1-8	1st person: 4 Pive starting on left ( <i>moving ahead of the others</i> )	& poi el primo se parta con qactro 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		
	B3 1-8	3rd person: as much ( <i>to join the others</i> )	El secondo Gli e vada appresso facendo il simile		
	C1 1-4	1st person: Doppio on left ( <i>again moving ahead</i> )	The third to him goes also near doing the same again		
	C2 1-4	2nd person: as much ( <i>again to join the 1st person</i> )	El terzo gli e vada puro appresso facendo El simile Ancora		
	C3 1-4	3rd person: as much ( <i>again to join the others</i> )	The first parts with a doppio beginning on the left foot		
	D1 1-4	1st and 2nd persons: Riverenza to each other	el primo se parte con Un doppio cominciando col pe sinistro		
	D2 1-4	2nd and 3rd persons: Riverenza to each other	The second does the same		
	D3 1-4	All: Riverenza	El secondo faccia il simile		
	E 1-4	Doppio back ( <i>away from each other</i> )	The third also does the same		
	5-8	Doppio forward ( <i>returning to each other</i> )	El terzo faccia Puro il simile		
	9-12	Riprese left and right ( <i>this is twice as fast as normal</i> )	the first does a riverenza to the one in the middle & the one in the middle responds to him		
	13-16	Doppio on left, turning a full circle	& the last one does a riverenza to the one in the middle		
			& then all three together do a riverenza		
			& then they pull back with a doppio to the opposite from one another		
			& then they come toward one another with a doppio beginning with the right foot		
			& then they do two riprese, the one on the left and the other on the right		
			& then all three together do a volta tonda on the left foot		
			End ¶		
			FINIS ¶		
		Repeat as desired			

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

### 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.

# Ballo del Fiore

## (Dance of the Flower)

Balletto  
Caroso, Il Ballarino

Initially one dancer  
Intermediate (at practice)

I	A1	1-8	<i>(This section is done only once at the beginning of the dance)</i> Man: Riverenza on left	In the beginning of this ballo, the man is to take a flower, and carry it in the right hand, and at the beginning of the playing, he will make a Riverenza Grave	Nel principar questo Ballo, l' Huomo pigliarà un Fiore, et lo porterà nella man destra, et al principio dell Sonata, farà Riverenza grave,
		9-16	Man: Turn to left doing 2 Seguiti Ordinarii starting on left	and two Seguiti Ordinarii turning to the left:	et due Seguiti ordinarij volti alla sinistra:
II	A1	1-16	Man: 4 Seguiti Ordinarii, starting on the left <i>(moving to face a new partner)</i>	then processing he will do four Seguiti, and approaching near to the woman which he shall be willing to choose,	poi passeggiando farà quattro Seguiti, et accostandosi vicino alla Dama che vorrà pigliare,
	A2	1-8	Man: Continenze left and right	he will do two Continenze,	farà due Continenze,
		9-16	Man: Riverenza on left	and the Riverenza, beginning each thing with the right foot.	et la Riverenza, principiando ogni cosa col piè destro.
	A3	1-8	Both: 2 Seguiti Ordinarii starting on left	Then, taking the woman by the ordinary hand, processing they do two Seguiti Ordinarii	Poi, pigliando la Dama per la man' ordinaria, passeggiando faranno due Seguiti Ordinarii
		9-16	2 Scorsi on left; Face partner and hold arms in half-moon shape	and two Scorsi, and the man leading the woman, at the end of the last Seguito he will stand in front, and will make with the arm in the manner of a half moon, placing the woman opposite,	et due scorsi, et guidando l' Huomo la Dama, al fine dell' ultimo Seguito si fermerà in prospettiva, et farà col braccio à modo di meza Luna, mettendo la Dama all' incontro,
	A4	1-8	Continenze left and right	where together they do two Continenze	ove insieme faranno due Continenze,
		9-16	Riverenza on left	and the Riverenza.	et la Riverenza.
	A5	1-8	2 Seguiti Ordinarii, turning over left shoulder <i>(aim to pass partner by left shoulder at end)</i>	This done, the man releasing the woman, they follow to do four Seguiti Ordinarii, two turning to the left,	Ciò fatto, lasciando l' Huomo la Dama, seguiranno à fare quattro Seguiti ordinarij, due volti alla sinistra,
		9-16	2 Seguiti Ordinarii <i>(continuing forward past partner)</i>	and two forward, walking the one to one end, and the other to the other end of the hall;	e due dinanzi, andando l' una da un capo, et l' altro dall' altro della Sala;
	A6	1-8	Face partner; Continenze left and right	where facing they do two Continenze,	ove si faranno incontro due Continenze,
		9-16	Riverenza on left	and the Riverenza:	et la Riverenza:
	A7	1-16	4 Seguiti Ordinarii, starting on left, flanking toward partner <i>(move in a zig-zag, first heading to left, end facing)</i>	Then processing towards, they do four Seguiti flanking,	Dopo passeggiando incontro, faranno quattro Seguiti fiancheggiati,
	A8	1-8	Continenze left and right	with two Continenze;	con due Continenze;
		9-16	Riverenza on left, as Man kisses flower and passes it to partner	at the end of which, the man will kiss graciously the flower, which he has in in hand, and making together the Riverenza, he will give it to the woman, then he will return to his place :	al fine delle quali, l' Huomo baciàrà gratiosamente il Fiore, che harà in mano, et facendo insieme la Riverenza, lo donarà alla Dama, poi tornerà al suo luogo :
III	<i>Repeat II as desired, reversing gender each time (Woman finds new partner; Man exits, or in snowball variation, also finds new partner)</i>			she having then accepted this, progressing with four Seguiti, and keeping the same order, will chose another man, and with him do the same actions which the man will have made with her; giving him the flower as he did, in the doing of the last Riverenza, and returning to her place. Then the man following the dance, will choose another woman, and following hand in hand with the same style, ever such more as will please them. ¶	la quale dopo che l harà accettato, passeggiando con quattro Seguiti, et tenendo il medesimo ordine, pigliarà un' altr' Huomo, et con esso farà le medesime attioni che harà fatte l' Huomo con lei; donando gli il Fiore, com' esso fece, nel fare l' ultima Riverenza, et tornando al suo luogo. Dopo l Huomo seguendo il Ballo, pigliarà un' altra Dama, et seguiranno di mano in mano col medesimo stile, sin che più loro piacerà. ¶

251025 1744

Ballo del Fiore, made for two, in praise of the most famous lady the lady Laura Moro Contarini, Gentlewoman of Venice.

Ballo del fiore, da farsi in due, in lode della clarissima sigra. la sigra. Laura Moro Contarini, Gentildonna Venetiana.

Reconstruction by Janelle Durham, influenced by Wortelboer, DHDS, and Letter of Dance articles. Translation by Peter Durham. Original text transcribed from Broude Brothers facsimile of Il Ballarino.

# Villanella

## (Little Peasant Girl)

Balletto  
Caroso, Il Ballarino

Couples  
Intermediate (at practice)

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, and two Continenze,	L'Huomo ha da pigliar la man'ordinaria della Dama, come si mostra nel disegno, facendosi insieme la Riuerenza graue, & due Continenze,
	A2	1-8	Continenze left, right			
	B1	1-8	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	<i>These steps form the Passeggio</i>	Then follows the so-called Passeggio, making two Passi Gravi, and a Seguito Ordinario, starting on the left foot;	Si segue poi detto Passeggio, facendo due Passi graue, et un Seguito ordinario, principiandoli col piè sinistro:
		5-8	Ordinario on left			
	A2	1-4	Passi Gravi on right, left		do the same to the other side,	il medesimo si fa per contrario,
		5-8	Ordinario on right			
	B1	1-4	Continenza left	<i>These steps form the Chorus</i>	with a slow Continenza to the left,	con una Continenza graue alla sinistra,
		5-8	Riprese right, right		and two Riprese to the right,	& due Riprese alla destra,
	B2	1-8	Riverenza on left		and a Riverenza with the left foot.	& la Riuerenza col piè sinistro.
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, and a Riverenza on the left.	pigliandole la man destra, & facendo insieme la Continenza, come di sopra, alla sinistra, et due Riprese alla destra, et la Riuerenza col sinistro.
	B2	1-8				
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				
	B1	1-8	<i>Repeat the Chorus together</i>		and taking the regular hand of the man, then doing together a Continenza to the left, and two Riprese to the right, and a Riverenza on the left.	et pigliando la man'ordinaria del'huomo, faranno insieme una Continenza alla sinistra, et due Riprese alla destra, 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			he returns to take the ordinary hand, doing a Continenza to the left, and two Riprese to the right, and the Riverenza with the left.	si torna poi à pigliar la man'ordinaria, facendo una Continenza alla sinistra, et due Riprese alla destra, et la Riuerenza con la sinistra.
	B2	1-8				
VI	A1	1-4	Take right hands; 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; 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; 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; 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	<i>Repeat the Chorus together</i>		they retake the ordinary hand, and doing a Continenza to the left, with two Riprese, & the Riverenze, as above, so finishes the said Villanella.	si ripiglia poi la man'ordinaria, & facendo una Continenza alla sinistra, con due Riprese, & la Riuerenza, come di sopra, si finisce la detta Villanella.
	B2	1-8				

251208 1829

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

# Lebens Disinens

Trace

Banys [DRO]

Couples

Beginning (to newcomers)

I	A	1-8	2 Doblis forward on left, right	Lebens disinens de 2 ¶ After the end of þe trace,
	B	1-8	1st person: 3 Singlis forward left, right, left <i>while</i> 2nd person: 3 Singlis back left, right, left	) the first iii forth and torne, whill the second retrett iii bake  then com togedr and ethir torne into oders plas /
		7-8	1st person: Turn to face down	
		9-12	Doblis forward ( <i>both return to place</i> )	
		13-16	Doblis forward to trade places ( <i>hook around partner, both end facing up</i> )	
	B2	1-16	<i>Repeat B1 reversing roles</i>	then last mā iii forth & torn whill þe first retrett / (2) then come togedr in such wys as þay ded afore and ethir end in ther own place (1) then trett
	C	1-2	Singlis forward on left	and retrett
		3-4	Singlis back on right	and torn
		9-12	Turn Single left	
II	<i>Repeat as desired</i>			

Reconstruction by Peter Durham based on that of Jennifer Nevile in "Dance Steps and Music in the Gresley Manuscript", Historical Dance volume 3 number 6 (1999). Transcribed from facsimile with Fallows transcription as a reference.

## Notes

*Reconstruction.* At the beginning of the dance, in each couple the 1st person is the one on the left, and the 2nd person is the one on the right. In the manuscript, the 1st person is described as “the first”, and the 2nd person is described as “the second” or, interestingly, as “the last man”. Whether this implies this is a dance for men only, or just a gender-neutral dance, is an interesting topic for exploration.

*Performance.* The manuscript doesn't provide detailed step descriptions. For a Doblis on the left, I suggest: step left, step right, step left, close right together. For a Singlis on the left, I suggest: step left, close right together.

# Chestnut

## (or Doves Figary)

English Country Dance  
Playford, EDM 1st Ed

Longways for three couples  
Intermediate (at practice)

I	A1	1-8	Double forward and back	Leade up all a D. and back ••
	A2	1-8	Double forward and back	That again •• §
	B1	1-4	Face partner; Double back	Men fall back, and We. at the same time,
		5-8	Double forward ( <i>trading places with partner</i> )	change places each with his owne,
		9-16	Men: Take hands in a circle; 2 Doubles circling 360° clockwise <i>while</i> Women: <i>As much (but circling counterclockwise)</i>	men hands round, to your places, and We. at the same time, men being on the We. side, and We on the mens side •
	B2	1-16	<i>Repeat B1 (circling the other direction, and returning to initial positions)</i>	Back againe to your places ••
II	A1	1-8	Side to left	Sides all •
	A2	1-8	Side to right	That again ••
	B1	1-4	Face partner; Double back	Fall back and
		5-8	Double forward ( <i>trading places with partner</i> )	change places as before,
		9-16	Couple 1: Face down; Take hands and Lead down 2 Doubles, the others following ( <i>ending with set inverted, dancers on partner's side</i> )	the first man leade downe his We. the reset following him, stay in the last place •
	B2	1-8	<i>Repeat B1 1-8 returning to own side</i>	This back againe,
		9-16	Couple 1: Face down; Cast up 2 Doubles, the others following ( <i>returning to initial positions</i> )	but cast off instead of leading betweene the rest ••
III	A1	1-8	Arm to left	Armes all •
	A2	1-8	Arm to right	That again ••
	B1	1-4	Face partner; Double back	Fall back and
		5-8	Double forward ( <i>trading places with partner</i> )	change places as before,
		9-16	Men: Half Hey ( <i>three changes</i> ) <i>while</i> Women: <i>As much (ending with set inverted, dancers on partner's side)</i>	men the Hey, and We. at the same time, the first Cu. staying in the last place •
	B2	1-16	<i>Repeat B1 (doing three more changes of the hey, returning to initial positions)</i>	This back againe ••

251201 2012

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

### Notes

*Reconstruction.* In I B1, I have the men circling clockwise while the women circle counterclockwise. This is easily accomplished by having the first dancer on each side go down the outside of the set, the other dancers following, taking hands as they circle. I have the dancers do a full 360° circle as Playford says men do the hands round “to your places”.

*Reconstruction.* As printed, Chestnut's section II is Arming and the Hey, and section III is Siding and leading down/casting up. Since this order is unusual, I choose to treat this as an error, and do the section with Siding before the section with Arming. The original text above has been reordered to reflect this choice.

*Reconstruction.* In III B2, I prefer to continue the hey (so bottom two dancers trade first) rather than repeat the first half of the hey (with top two dancers trading places first).



# The Wherligig

English Country Dance  
Playford, EDM 1st Ed

Longways for three couples  
Advanced (to regulars)

I	A1	1-8	Double forward and back	Up through couple above, cross through couple above	Leade up all a D. forwards and back • That againe •• §  The middle Cu. goe up betweene the first, cast off, and come to your places again, then crosse over between them like the Figure of 8, to your places •
	A2	1-8	Double forward and back		
	B1	1-8	2nd Couple: Double up between 1st couple, then Double casting down outside 1st couple to original place		
		9-16	2nd Couple: Double up between 1st couple, crossing over to partner's side, then Double casting down outside 1st couple to partner's original place		
	B2	1-8	2nd Couple: Double down between 3rd couple, then Double casting around 3rd couple to partner's original place		
		9-16	2nd Couple: Double up between 1st couple, crossing over to own side, then Double casting around 1st couple to own original place		
	A3	1-8	2 Doubles casting off from the top; 3rd couple stops at 1st position <i>Repeat B1 B2 A3 with original 1st couple now active in 2nd position</i> <i>Repeat B1 B2 A3 with original 3rd couple now active in 2nd position</i>		
II	A1	1-8	Side to left	Dive into couple on left for arming and hey	Sides all •  That againe •• §  The 2. man armes with the first Wo. and they three goe the S. Hey, while the 2. Wo. turns the last man, and doe the like with them. •
	A2	1-8	Side to right		
	B1	1-6	2nd Man and 1st Woman: Arm to left <i>while</i> 2nd Woman and 3rd Man: Arm to left ( <i>end in lines of 3 at top and bottom</i> )		
		7-16	2nd Man and 1st Couple: Single hey <i>while</i> 2nd Woman and 3rd Couple: Single hey ( <i>starts with those who armed</i> ) ( <i>During 5th and final change, 2nd couple returns to original place</i> )		
	B2	1-6	2nd Man and 3rd Woman: Arm to right <i>while</i> 2nd Woman and 1st Man: Arm to right ( <i>end in lines of 3 at top and bottom</i> )		
		7-16	2nd Man and 3rd Couple: Single hey <i>while</i> 2nd Woman and 1st Couple: Single hey ( <i>starts with those who armed</i> ) ( <i>During 5th and final change, 2nd couple returns to original place</i> )		
	A3	1-8	2 Doubles casting off from the top; 3rd couple stops at 1st position <i>Repeat B1 B2 A3 with original 1st couple now active in 2nd position</i> <i>Repeat B1 B2 A3 with original 3rd couple now active in 2nd position</i>		
III	A1	1-8	Arm to left	Cast up and star	Armes all •  that againe •• §  First foure cast and come to your places, then take right hands across, and goe round to your places •
	A2	1-8	Arm to right		
	B1	1-8	1st and 2nd Couples: 2 Doubles casting off from top and returning to place		
		9-16	1st and 2nd Couples: Take right hands for star; 2 Doubles circling to place		
	B2	1-8	3rd and 2nd Couples: 2 Doubles casting off from end and returning to place		
		9-16	3rd and 2nd Couples: Take right hands for star; 2 Doubles circling to place		
	A3	1-8	2 Doubles casting off from the top; 3rd couple stops at 1st position <i>Repeat B1 B2 A3 with original 1st couple now active in 2nd position</i> <i>Repeat B1 B2 A3 with original 3rd couple now active in 2nd position</i>		

# Hearts Ease

English Country Dance  
Playford, EDM 1st Ed

Square for two couples  
Beginning (to newcomers)

I	A1	1-8	Double forward and back	Meet all a D. fall back a D. •
	A2	1-8	Double forward and back	That again •• §
	B1	1-4	Face partner; Double back	Men fall back from your We.
		5-8	Double forward; Face corner	meet again and
		9-16	Turn corner to left (by right hand)	turne Co. once round with their right hand •
	B2	1-4	Face corner; Double back	All fall back from the Co. they turne,
		5-8	Double forward; Face partner	meet againe and
		9-16	Turn partner to right (by left hand)	turne your owne with the left hand. ¶
II	A1	1-8	Side to left with partner	Sides all with your owne,
	A2	1-8	Side to right with corner	then with the Co. • That againe •
			<i>Repeat rest of I</i>	As before ••
III	A1	1-8	Arm to left with partner	Armes all with your owne •,
	A2	1-8	Arm to right with corner	That againe witht the Co. and fall backe from your owne first, as before ••
			<i>Repeat rest of I</i>	As before ••



# If All the World Were Paper

English Country Dance  
Playford, EDM 1st Ed

Circle for four couples  
Intermediate (at practice)

I	A1	1-8	Double forward and back ( <i>in to center of circle and back to place</i> )	Hands all and meet a D. back again,
		9-16	Set and Turn single	set and turn S. •
	A2	1-16	<i>Repeat A1</i>	That again ••
	A3	1-4	1st, 3rd Men: Double changing places passing to left	The two men against each other change places,
		5-8	1st, 3rd Women: Double changing places passing to left	your We. as much,
		9-16	1st, 3rd Couple: ½ Circular Hey passing with Doubles to original place ( <i>starting passing corner to right</i> )	the S. Hey, back to your places ••
	A4	1-16	<i>Repeat A3 with 2nd and 4th couples dancing</i>	The other 4 as much •••
II	A1	1-8	Side to left	Sides all,
		9-16	Set and Turn single	set and turn S. •
	A2	1-16	<i>Repeat A1 but Side to right</i>	That again ••
	A3	1-4	1st, 3rd Couple: Double forward; Face away from partner	The first four meet,
		5-8	1st, 3rd Couple: Double forward with corner ( <i>through idle 2nd, 4th couple</i> )	lead each others Wo. between the Cu. on your left hands,
		9-12	1st, 3rd Couple: Double casting around to place	cast off, go to your places and
		13-16	1st, 3rd Couple: Turn partner to left a full circle to place	turn your own ••
	A4	1-16	<i>Repeat A3 with 2nd and 4th couples dancing</i>	The other 4 as much •••
III	A1	1-8	Arm to left	Armes all.
		9-16	Set and Turn single	Set and turn S. •
	A2	1-16	<i>Repeat A1 but Arm to right</i>	That again ••
	A3	1-16	1st, 3rd Couple: Circular Hey with hands passing with Doubles ( <i>starting with left hands to corner</i> )	The first four change places, then change with your own men, cross over taking left hands and right with the We. to your places ••
	A4	1-16	<i>Repeat A3 with 2nd and 4th couples dancing</i>	The other 4 as much •••

251120 1620

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

# Gathering Peascods

English Country Dance  
Playford, EDM 1st Ed

Circle for as many couples as will  
Beginning (to newcomers)

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 back 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 meet againe
			Men: Turn Single right to place	and turne S. •
	C2	1-16	<i>Repeat C1 reversing gender</i>	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.