

Introduction

‘Corona’ is one of a select group of *basse danze* that are distinguished by being performed ‘*ala fila*’ (Table 1). They exemplify a particular genre of fifteenth-century Italian dancing that has received as yet little specific attention,¹ but which has its own characteristic features.

- The dancers proceed in single file, without interaction.
- Their track maintains a single line, apart from an occasional diagonal *ripresa*.
- The step-sequence includes unconventional combinations of steps.
- Descriptions of the dances comprise no more than a mere listing of the steps, sometimes virtually in note form.

By suppressing any significant floor-pattern, the choreographer makes it possible for the dancers and their audience to concentrate on the novelty and ingenuity of the step-sequence. This calls for more than ordinary competence and skill on the part of the dancers, and for informed appreciation on the part of the audience.

Such dances amount to no more than 5% of the fifteenth-century repertoire of *balletti*, *balli* and *basse danze*.^{2,3} Besides ‘Corona’, Domenico was responsible for two versions of a dance called ‘Mignotta’ (‘M. vecchia’, ‘M. nova’). At the end of the only copy of Domenico’s treatise is a dance called ‘Zoglioxa’, apparently a late addition (not necessarily by Domenico) that can be identified as a *bassa danza ala fila* from the way that its steps are organised and presented. Guglielmo in his turn has given us ‘Principessa’. (‘Cupido’ by Guglielmo is not, however, to be included, for, although it is described as being done *ala fila*, the dancers work in couples, each couple dancing together, and it is composed of conventional sequences of steps.) The *bassa danza* ‘Nobile’ for three dancers is also performed *ala fila*; it resembles the other dances in this group in eschewing interaction between the dancers, but differs from them in having no unconventional combinations of steps.

While the step-sequences in *basse danze ala fila* are intended to test and display the skills of the dancers performing them, they are still in *misura di bassadanza*. They are quite distinct from the ornamented versions of various *balletti* and *balli* found in the Archivio di Stato in Viterbo,⁴ in which there are virtuoso *piva* variations to be performed by the male dancer in his solo passages of *bassadanza*. In the dances considered here, embellishment is more subtle; extra steps or movements are placed *nel vuodo*, i.e. on the upbeat (count 6) at the end of *doppi* or *riprese*, and consecutive steps are sometime made on the same foot, contrary to ordinary practice.

The finest example of this kind of dance is Domenico’s ‘Corona’. Cornazano, who gives a virtually identical version of the dance, called it ‘the most heroic’ (*fortissimo*) and ‘truly the crown of the others’. He also stated that it was not for those who *imbrattino el foglio* (soil, or scribble on, the page). That might seem to put me in my place – but Cornazano’s meaning is not immediately clear. He can hardly be making an insulting reference to all writers, seeing that his own reputation rested on writing plays, poems and tracts, either in Latin or in Italian, including several dedicated to members of the Sforza and Este families. So, perhaps he is making a distinction between genuine literary figures like himself and ‘mere scribblers’.

In presenting ‘Corona’ to the reader, four elements are necessary.

1. *Transcript of the original text*. This is taken from the copy of Domenico’s treatise now in Paris.⁵ The original spelling and punctuation have been retained, but abbreviations have been expanded, supplementary letters being printed in *italic*. Word-division has been adjusted where this is helpful to understanding, and the original division into lines has been ignored; both can be found in their original form in the transcript already cited.
2. *Translation*. This is as literal as is feasible, but inevitably there are places where choices have to be made, and such choices follow my own interpretation. Each instance of this is discussed in the later commentary.
3. *Allocation of steps to tempi*. In a complex dance like ‘Corona’, the steps do not always fit into the individual *tempi* of six counts out of which the dance and its music are composed. This makes it essential for clarity of exposition to allocate each step not merely to the relevant *tempo*, but to the precise count within that *tempo*. This scheme is based on principles explained in the discussion, but is throughout an exercise in interpretation, based on the text but not found in it in this form.
4. *Commentary*.

Transcript

Corona bassadanza che si fa a la fila. prima duj passi sempì començando col senestro. poi uno cambiamento començando col senestro/ con dui doppi sul pe dritto/ apresso uno dopio sul pede senestro· Apresso uno cambiamento començando col pe dritto con uno dopio sul senestro / con uno sempio sul dritto che e compimento del tempo poi da meza uolta sul canto senestro con uno passo sempio sul pe senestro nel uodo/ saltando sul dritto pe / et tornando indietro et façando uno dopio sul pe dritto dagando meza uolta su quello pede medesimo / et façando due represe l una sul senestro et l altra sul dritto/ Apresso uno cambiamento començando col pe senestro con duj dopi sul pe dritto/ dagando una meza uolta sul pe dritto/ façando uno dopio sul senestro et uno altro sul dritto . Apresso uno cambiamento començando col pe senestro / gittandossi sul pe dritto / dando una meza uolta dal canto dritto. façando .4. motti quadernarij in misura di bassadanza / dagando una uolta tonda sul lato dritto con una ripresa in trauerso sul pede senestro tornando in detro / poj una meza uolta sul lato senestro con una ripresa sul pe dritto in trauerso tornando in detro/ Apresso doe continentie començando col senestro / [con due represe l una sul senestro] l altra sul dritto/ saltando sul pe senestro nel uodo con uno dopio sul pe dritto con una ripresa sul pe senestro in trauerso inançi · poj uno passo sempio nel uodo col pe dritto gittandossi su quello et façando una ripresa sul gallone senestro inançi / Apresso una uolta tonda con una Reuerentia et e finita

Translation

‘Corona’ [Crown], *bassa danza* which is done in file:

To begin, 2 *sempii* (starting with the left foot), then 1 *cambiamento* (starting with the left), with 2 *doppi* on the right foot; next 1 *doppio* on the left foot. Next, 1 *cambiamento* (starting with the right foot), with 1 *doppio* on the left, with 1 *sempio* on the right that completes the *tempo*. Then give a

mezavolta on the left side, with 1 *sempio* on the left foot on the upbeat, hopping on it and returning towards the rear and making 1 *doppio* on the right foot, giving a *mezavolta* on that same [right] foot, and making 2 *riprese* (the one on the left and the other on the right). Next, 1 *cambiamento* (starting with the left foot), with 2 *doppi* on the right foot, giving a *mezavolta* on the right foot [and] making 1 *doppio* on the left foot and a second on the right. Next, 1 *cambiamento* (starting with the left foot), leaping onto the right foot [and] giving a *mezavolta* on the right side, [then] making 4 *quadernaria* movements in *bassadanza misura*, giving 1 *volta tonda* on the right side, with 1 diagonal *ripresa* on the left foot returning towards the rear, then 1 *mezavolta* on the left side, with 1 diagonal *ripresa* on the right foot returning towards the rear. Next, 2 *continenze* (starting with the left), [with 2 *riprese*, (the one on the left,) the other on the right), hopping on the left foot on the upbeat, with 1 *doppio* on the right, with 1 diagonal *ripresa* forwards on the left foot, then 1 *sempio* with the right foot on the upbeat, leaping onto it and making 1 *ripresa* on the left flank forwards. Next, 1 *volta tonda*, with 1 *riverenza*, and it is finished.

Allocation of steps to tempi

1	1	<i>sempio</i> L	step on L
	2		
	3		
2	4	<i>sempio</i> R	step on R
	5		
	6	<i>cambiamento</i> L	shift onto L
	1	[<i>contrapasso</i>] R	step on R
	2		step on L
	3		step on R
3	4		shift onto L
	5	[<i>contrapasso</i>] R	step on R
	6		step on L
	1		step on R
	2		shift onto L
	3	[<i>cambiamento</i> R]	shift back onto R
4	4	<i>doppio</i> L	step on L
	5		
	6		step on R
	1		step on L
	2		
	3	<i>cambiamento</i> R	shift onto R
5	4	<i>doppio</i> L	step on L
	5		
	6		step on R
	1		step on L
	2		
	3		
6	4	<i>sempio</i> R	step on R
	5		
	6	<i>mezavolta</i> L/ <i>sempio</i> L/ <i>salto</i> L	pivot on R, ½-turn L step on L hop on L
	1	<i>doppio</i> R	step on R
	2		
	3		step on L
7	4		step on R
	5		
	6		
	1		
	2		
	3		
8	4		
	5		
	6		
	1		
	2		
	3		
9	4		
	5		
	6	<i>cambiamento</i> L	shift onto L
	1	[<i>contrapasso</i>] R	step on R
	2		step on L
	3		step on R
10	4		shift onto L
	5	[<i>contrapasso</i>] R	step on R
	6		step on L
	1		step on R
	2		shift onto L
	3	[<i>cambiamento</i> R]/ <i>mezavolta</i> R	shift back onto R pivot on R, ½-turn R
11	4	<i>doppio</i> L	step on L
	5		
	6		step on R
	1		step on L
	2		
	3		
12	4	<i>doppio</i> R	step on R
	5		
	6		step on L
	1		step on R
	2		
	3	<i>cambiamento</i> L	shift onto L
13	4	<i>getto</i>	leap onto R
	5		
	6	<i>mezavolta</i> R	pivot on R, ½-turn R
	1	<i>moto quadernario</i>	step on L
	2		
	3		step on R
14	4		step on L
	5		<i>frapamento</i> R
	6		
	1	<i>moto quadernario</i>	step on R
	2		
	3		step on L
15	4		step on R
	5		<i>frapamento</i> L
	6		
	1	<i>moto quadernario</i>	step on L
	2		
	3		step on R
16	4		step on L
	5		<i>frapamento</i> L
	6		
	1	<i>moto quadernario</i>	step on R
	2		
	3		step on L

7	1	<i>ripresa</i> L	step on L
	2		
	3		
	4		
	5		
	6		
8	1	<i>ripresa</i> R	step on R
	2		
	3		
	4		
	5		
	6		
9	1		
	2		
	3		
	4		
	5		
	6		
10	1		
	2		
	3		
	4		
	5		
	6		
11	1		
	2		
	3		
	4		
	5		
	6		
12	1		
	2		
	3		
	4		
	5		
	6		
13	1		
	2		
	3		
	4		
	5		
	6		
14	1		
	2		
	3		
	4		
	5		
	6		
15	1		
	2		
	3		
	4		
	5		
	6		
16	1		
	2		
	3		
	4		
	5		
	6		

- 17 1 *volta tonda* R
[sempio R] ¼-turn R, step on R
2
3
4 [sempio L] ¼-turn R, step on L
5
6
- 18 1 [ripresa R] ¼-turn R, step on R
2
3
4
5
6 ¼-turn R
- 19 1 *rip. in traverso* L step on L
2
3
4
5
6 *mezavolta* L pivot on L, ¾-turn L
- 20 1 *rip. in traverso* R step on R
2
3
4
5
6
- 21 1 *continenza* L onto L
2
3
4 *continenza* R onto R
5
6
- 22 1 [ripresa L] step on L
2
3
4
5
6
- 23 1 [ripresa R] step on R
2
3
4
5
6 [cambiamento] L/ shift onto L
salto L hop on L
- 24 1 *doppio* R step on R
2
3 step on L
4 step on R
5
6
- 25 1 *rip. in traverso* L step on L
2
3
4
5
6 *getto/sempio* R leap onto R
- 26 1 *rip. sul gallone* L step on L
2
3
4
5
6

- 27 1 *volta tonda*
[sempio R] ¼-turn R, step on R
2
3
4 [sempio L] ¼-turn R, step on L
5
6
- 28 1 [ripresa L] ¼-turn R, step on R
2
3
4
5
6 ¼-turn R
- 29 1 *riverenza* L on L
2
3
4
5
6

Commentary

An ordinary *bassa danza* would begin with a sequence something like this: two *sempi*, two or three *doppi*, and some combination of *ripreses* and/or a *volta tonda*, all executed on alternate feet. By contrast, ‘Corona’ begins with two *sempi* (left, right), two *doppi* both on the right foot and two further *doppi*, both on the left foot. To achieve consecutive steps on the same foot, the dancer has to put in three quick changes from one foot to the other. Two of these changes are explicitly noted (*cambiamenti*), but the other is merely implied by the need to make ‘two *doppi* on the right foot’.

This inconsistency will be puzzling to anyone unfamiliar with Domenico’s terminology. It is now established that in Domenico’s usage the expression ‘two *doppi* on the right foot’ (as opposed to ‘starting with the right foot’) indicates not only that they are both to be made with the right foot, but also that they should take only four counts each instead of the customary six.⁶ These accelerated *doppi* were called *contrapassi* in later sources; three of them took the same time as two normal *doppi* (i.e. two *tempi*), while two of them occupied 1½ *tempi*. Domenico’s terminology caused no problem in ordinary *basse danze*, but here it was different. Domenico wanted the dancer to make two successive full-length *doppi* both on the left foot, but if he called for ‘two *doppi* on the left foot’, they would come out instead as *contrapassi*. The solution was to indicate the two *doppi* as individual items and to separate them with an explicit *cambiamento*. With actual *contrapassi* the change of foot was already understood and did not need to be explicitly mentioned.

With that clarification we can now see that ‘Corona’ really began with two *sempi*, two *doppi*-of-four-counts on the right foot and two *doppi*-of-six-counts on the left. Let us now look at these steps more closely.

Contrapassi in *bassadanza* can be performed in either of two contrasting ways. One view accepts and enjoys the fact that a *doppio* performed in four counts is bound to have a different rhythm from the standard *doppio* of six counts: the dotted rhythm disappears and the four elements take one count each – *step-step-step-change*. This is the interpretation used in the Allocation of Steps above. The alternative view is that all steps in *bassadanza* should conform to the normal rhythm as far as possible: the beginning of the step is therefore

no different from that of the normal *doppio*, but on count 4 the third step is cut short to accommodate a rapid (one might say, hurried) *cambiamento*. Both techniques are easily acquired with practice, though it is more difficult to move from one to the other after either has been learnt. There is no way of choosing between the alternatives except by appeal to personal judgment of what kinds of movement are acceptable in *bassadanza*. Such judgment will, at least in part, be based on personal experience, which will presumably include performance of *contrapassi*; so each teacher will tend to stay with the technique that she or he is already familiar with!

However the steps are actually performed, it is obvious that two *doppi* each of four counts do not fit exactly into the nine counts of $1\frac{1}{2}$ tempi. It so happens that in Domenico's dances, if the second *contrapasso* is performed identically with the first one (including a final *cambiamento*), the dancer is left wrong-footed for the step that follows next. In 'Verçepe', for example, two *contrapassi* on the left foot are followed by a *ripresa* on the right. In 'Prexionera' Domenico goes so far as to insist that the woman, unlike her partner, does her two *contrapassi* on the right foot, when a *sempio* on the left foot follows. This makes it clear that such a sequence is no accident. In order to execute the following step, the dancer must make a further *cambiamento*, which conveniently occupies the problematical ninth count.

Because of the *contrapassi* the first *doppio* on the left foot begins in the middle of *tempo* 3 on count 4 and must run on to the middle of *tempo* 4 (count 3). The following *doppio* goes from mid-*tempo* to mid-*tempo*, and a similar dislocation must continue until Domenico chooses to restore the normal agreement of steps with tempi. Two *doppi* are in fact sufficient for his purpose, inferred to be the display of how much complexity may be artistically achieved within a sequence of two *sempi* and four *doppi*.

We have now reached the middle of the fifth *tempo*. Here there is a *sempio* on the right foot 'che e compimento del tempo'. I take *compimento* to be equivalent to the modern *complemento*, so that the phrase means 'to complete the tempo' and so bring steps and music into their normal correspondence. Domenico is not content to leave it at that, however. Still within the same $\frac{1}{2}$ -*tempo* he puts in a *mezavolta* to the left, a *sempio* (meaning a plain step) on the left foot *nel vuodo* (on count 6) and a hop on that same left foot. While this looks on paper like a great deal to cram into a small space, in practice it is not too demanding. The leftwards turn from a *sempio* on the right foot to a step on the left foot is very swift; the so-called *sempio* does not imply more than a plain step,⁷ and this is no more than the launching-pad for a *salto*. This *salto* itself is the most clearly described hop in fifteenth-century Italian dance but should not be exaggerated. In *bassadanza* such *salti* and similar movements only occur on the upbeat and should be made small. I do not agree with the common assertion^{8,9} that there were no hops or springs in *basse dance* and *bassa danza*, especially in Italy, but this does not mean that they should resemble in any way the vigorous motions of modern Italian *saltarello*.

The dancer is now facing the rear, takes one *doppio* in that direction and then turns to face forward again and make a pair of *ripreses*. So far, so conventional. On the end of the second *ripresa* he makes a *cambiamento* to introduce two *contrapassi* on the right foot; then, with a *mezavolta* on the right foot (which requires a further *cambiamento*), turns to the rear for two otherwise conventional *doppi* that are made from mid-

tempo to mid-*tempo*; and then, with a further *cambiamento* leaps onto the right foot and pivots on it to turn back to the front again.

At this point (*tempo* 13) it is time to introduce something new. The dancers advance with four *moti quadernarii*. It is interesting that even Domenico seems to be unsure what to call the basic *quadernaria* step-unit. In his treatise, he defined it as a *doppio* with a *frapamento*. The meaning of *frapamento* is controversial; it may be an ornament in general, of unspecified form, or it may indicate a more specific kind of movement involving a beating or striking action. Whatever the standard form of the *quadernaria* may be deemed to be, in practice, to judge from recorded dance-descriptions, the ending of the step-unit could take very many different forms.¹⁰ In the Allocation of Steps above, the word *frapamento* is used to mean 'the ending of the step-unit, whatever that may be'. It does not matter very much what is chosen as long as all participating dancers do the same.

It is, however, worth considering the timing. Domenico clearly stated that *quadernaria* done in *bassadanza* was different from a *bassadanza doppio* with a *frapamento* on the end, because there was a difference in timing. When a *doppio* in *bassadanza* is combined with another step or movement, the latter is always relegated to the *vuodo* or upbeat. There are frequent examples of this in 'Corona' as well as elsewhere. When *quadernaria* is done in *bassadanza*, however, the *frapamento* is found in the *pieno*, i.e. earlier than count 6. Counts 1–3 are obviously the least that is needed to accommodate the three steps preceding the *frapamento*, so the *frapamento* itself could be placed either on count 4 or on count 5, depending on how the step-unit as a whole is to be done. It would be possible to keep to the even rhythm typical of *quadernaria* performed in its own *misura*, using counts 1–4 to move forward and then keeping still for counts 5–6. This makes a strong and effective contrast with the steps in *bassadanza* and feels good in performance; but no one would be likely to confuse it with a *bassadanza doppio* to which a *frapamento* has been added. The alternative therefore seems more plausible: to retain the rhythm of a *doppio* in *bassadanza*, but to emphasise the *frapamento* by doing it on count 5. There is still a moment of stillness at the end of the step-unit, though not so prolonged as in the alternative version.

If this interpretation should be correct, it would imply that the basic rule for putting steps of one *misura* to the music of another would be to conform to the rhythms of the host *misura*, but to retain all other characteristic detail of the step-type. This is indeed what we expect with other combinations of *misure*. (*Contrapassi* are another story, however, and have to be determined on their own terms; see above.)

Next (*tempo* 17) comes a *volta tonda* made on the right side. Virtually everywhere else that Domenico (or his editor) refers to a *volta tonda* in *bassadanza* in his treatise he defines it as 'consisting of two *sempi* and one *ripresa* starting with the right foot', but here there is no such qualification. Since Domenico does not say otherwise, we are justified in assuming that this turn also is the standard *bassadanza* turn and that it starts with the right foot, so requiring an unmentioned *cambiamento* on the end of the *quadernaria* sequence. We must suppose that he felt there were more important things to linger on than to spell out to an experienced dancer how to do a standard turn. Since all known *volte tonde* in *bassadanza* begin with the right foot (as Cornazano also implies at the end of his account of 'Verçepe'), he did not even note the

cambiamento. The interpretation of the *volta tonda* given in the Allocation of Steps reflects my personal understanding of how this turn was made in Domenico's dances, but this will not be acceptable to everyone.

There are then two *riprese* made diagonally to the rear, one on the left foot and the other on the right. In other dances that include a sequence of diagonal *riprese* going backwards, it is natural to link successive *riprese* with a $\frac{1}{4}$ -turn in the appropriate direction. Here, however, the dancer is instructed to turn to the left after the first *ripresa*, which seems to imply a $\frac{3}{4}$ -turn. (*Mezavolta* is the term commonly used for any significant turn of less than 360° ; although usually amounting to 180° , each turn is defined by its own particular circumstances.)

After the pair of *continenze* that come next it is clear that two *riprese* have dropped out. They are present in Cornazano's version of the same dance, which closely follows that in Domenico's treatise; and they are also implied by the phrase '*l'altra sul dritto*', which is part of the standard formula describing a pair of *riprese* but is not used in relation to *continenze*. It is at the end of the second *ripresa* that there is a *salto sul pe senestro*. This can reasonably be supposed to mean either of two things. Either the dancer is to hop on the left foot or to leap onto it. The latter impels the dancer forward into the closing sequence of the dance in a very satisfying way, but either interpretation is possible. My preference for a hop is based on Domenico's vocabulary. He used two words for jumping in this dance: *saltare* (to jump) and *gittarsi* (to propel oneself). There are only two relevant movements that we should expect to find in the context of a *bassa danza*: to hop, and to leap from one foot to the other. Domenico was drafting instructions for a complex dance that was at the time the pinnacle of his art, so he was hardly going to use terms ambiguously and it is reasonable to suppose that only one of the words he used had the meaning of 'hop' and that the other had the meaning of 'leap'. The literal meaning of *gittarsi* is more appropriate to a leap, and the *salto* in *tempo 5* is undoubtedly a hop, so unless there are valid grounds for deciding otherwise, those are the meanings that I shall apply throughout the dance. If the *salto* at the end of *tempo 23* is a hop, as I suppose, it must have been preceded by a further *cambiamento*.

An ordinary *doppio* forwards leads to a *ripresa* made diagonally forwards on the left foot, to which a *sempio* on the right foot is added on the upbeat. The question now is how to understand the following phrase '*gittandosi su quello*'. '*Quello*' is the right foot just mentioned. Our difficulty arises from the fact that, when a series of gerunds follow each other in a dance-description, there is nothing apart from the general plausibility of the whole passage to show whether the actions concerned are supposed to be simultaneous or successive. This is a well-known problem with the much later writings of Caroso and Negri, but it also affects us here. If you look at the rest of the text of 'Corona', you find that both structures are present, so *gittandosi* may be understood either as applying to the way that the *sempio* is made or as forming a subsequent action. I here revert to the argument set out in the preceding paragraph and argue that the word refers to an act of leaping. Making a *sempio* with the right foot by leaping onto it presumably covers a little more ground than merely leaping onto the right foot, even though this '*sempio*' is only a small step like the one at the end of *tempo 5*.

Tempo 26 brings a diagonal *ripresa*, again on the left foot,

described this time as being made *sul gallone* (on the flank). In our current state of knowledge/ignorance we are unable to make any distinction between the terms *in traverso* and *sul gallone*, both of which seem to denote diagonal movement. The dance concludes with a *volta tonda* (to be done in whatever way the previous one was done) and a *riverenza*.

Conclusion

'Corona' was state-of-the-art in dancing in northern Italy in the mid-fifteenth century. Appreciation of the elegance of its choreography would always have been a somewhat rarefied exercise for initiates. Learning the steps would have taken no longer than for a moderately complex figured dance, but mastering them would have been a sterner task requiring considerable co-ordination of mind and body plus repeated practice. To be able at will to execute such a range of subtly different rhythms and sequences with accuracy, precision and style brings satisfaction, and eventually exhilaration. And, despite the lack of interactive floor-pattern, this is not a solo dance, but one that requires co-ordination with others. The challenge is to achieve the precision of 'Riverdance' (but without audible confirmation of synchronisation) while still retaining the noble and serene style of *bassadanza*.

To encourage future 'Corona' teams, it is worth noting that Dolmetsch Historical Dance Society produced a CD for their 2000 Summer School that included music for 'Corona'. This music (created by Glynne Parry and played by the Bedford Waits) gives us the 29 *tempi* that we need, despite being devised for a version of the dance differing significantly from that presented here.

References

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10. More than a dozen variations are listed by Wilson, *op. cit.* (note 6), 24–5, 36–7

Table 1. Basse danze

Name of dance	Choreographer	Formation	Main source
Alexandresca	Guglielmo	MW	Paris BN, <i>Guglielmo</i>
Ays	?	MWM	Siena BC, <i>Guglielmo</i>
La bassa di Castiglia	[Spain]	MW	Florence BML, <i>Guglielmo</i>
Bassa franzesse	[France]	MW	New York PL, <i>Guglielmo</i>
La bassadanza	?	for 2?	Venice BNM
Borges	[France]	for 2	Paris BN, <i>Ambrosio</i>
Castellana	Guglielmo	MW	New York PL, <i>Guglielmo</i>
Caterva	Guglielmo	for 3	Paris BN, <i>Guglielmo</i>
Consolata	Phylippo	for 4	Siena BC, <i>Guglielmo</i>
Corona	Domenico	<i>ala fila</i>	Paris BN, <i>Domenico</i>
Corona gentile (for 3)	?	MWM	Siena BC, <i>Guglielmo</i>
Corona gentile (for 8)	Ambrosio	2 couples face 2 couples	New York PL, <i>Guglielmo</i>
Corta	?	for 2	Siena BC, <i>Guglielmo</i>
La crudele	?	for 3	Foligno BSI
Cupido	Guglielmo	<i>ala fila</i> [in couples]	Paris BN, <i>Guglielmo</i>
Damnes	Domenico	MWM	Paris BN, <i>Domenico</i>
Diamante	?	MWM	Modena BE, <i>Guglielmo</i>
Duchessa	?	MWM	Modena BE, <i>Guglielmo</i>
Flandesca	Domenico	MW	Paris BN, <i>Guglielmo</i>
Fodra	?	MW	Siena BC, <i>Guglielmo</i>
Fortunosa	Domenico	MW MW	New York PL, <i>Guglielmo</i>
Genevra	Guglielmo	MW	Paris BN, <i>Guglielmo</i>
Gioia	?	MWM starting in file	Siena BC, <i>Guglielmo</i>
Gioliva	Guglielmo	MW	Paris BN, <i>Guglielmo</i>
?Graziosa	?	for 2	Venice BNM
Lauro	Lorenzo de Medici	MW	Florence BNC, <i>Guglielmo</i>
Malum	?	MW	Foligno BSI
Meschina	?	MWM	Siena BC, <i>Guglielmo</i>
Mignotta	?	for 3	Siena BC, <i>Guglielmo</i>
Mignotta vecchia	Domenico	<i>ala fila</i>	Paris BN, <i>Domenico</i>
Mignotta nuova	Domenico	<i>ala fila</i>	Paris BN, <i>Domenico</i>
Moderna	?	for 2	Siena BC, <i>Guglielmo</i>
Morosa	?	MW	Siena BC, <i>Guglielmo</i>
Nobile	?	for 3 in file	Siena BC, <i>Guglielmo</i>
Partita crudele	Giuseppe	MW	Florence BNC, <i>Guglielmo</i>
Pazienza	Guglielmo	MW MW	Paris BN, <i>Guglielmo</i>
Pellegrina	Guglielmo	MWM	Paris BN, <i>Guglielmo</i>
Phoebus	Domenico	WMW	Paris BN, <i>Guglielmo</i>
Pietosa	Guglielmo	MW	Paris BN, <i>Guglielmo</i>
Principessa	Guglielmo	<i>ala fila</i>	Paris BN, <i>Guglielmo</i>
Reale	Domenico	MW	Paris BN, <i>Guglielmo</i>
La Spagna	?	for 2	New York PL, <i>Guglielmo</i>
Venus	Lorenzo de Medici	for 3	Florence BNC, <i>Guglielmo</i>
Zogliosa	?	[<i>ala fila</i> ?]	Paris BN, <i>Domenico</i>

Abbreviations

BC	Biblioteca Comunale
BNC	Biblioteca Nazionale Centrale
BE	Biblioteca Estense
BNM	Biblioteca Nazionale Marciana
BML	Biblioteca Medicea Laurenziana
BSI	Biblioteca Semionarile Iacobilli
BN	Bibliothèque Nationale
PL	Public Library