

Chiaranzana (Marco Fabrizio Caroso, Il Ballarino, 1581)

Transcribed by Mabel Dolmetsch

Chiaranzana del Gruppo.

La sua Sciolta.

Allegro.

This article appeared in Issue 9 of the Dolmetsch Historical Dance Society Journal, 1979.
In 1980, the journal title became Historical Dance, starting with Volume 2 Issue 1
The original did not have a title on this page, so it has been added.

A handwritten musical score consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of eighth and quarter notes, with some rests. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

Alternating Variation.

The first system of the 'Alternating Variation' section. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/4. The music features a mix of eighth and quarter notes, with some rests. The key signature has one sharp (F#).

The second system of the 'Alternating Variation' section. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of eighth and quarter notes, with some rests. The key signature has one sharp (F#).

The third system of the 'Alternating Variation' section. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of eighth and quarter notes, with some rests. The key signature has one sharp (F#).

The fourth system of the 'Alternating Variation' section. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of eighth and quarter notes, with some rests. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

CHIARANZANA

(Marco Fabrizio Caroso, Il Ballarino, 1581)

Transcribed by Mabel Dolmetsch *

THIS BALLO is a chain dance in which the couples continually change places with their neighbours in a most complicated succession. Finally all succeed in returning to their original order. Caroso is very particular that there shall be no inrush of several gentlemen for one lady "like falcons pouncing on their prey", which disorder would bring the unfortunate result of the lady being obliged to refuse them all, and thus being denied the pleasure of the dance.

The gentlemen are therefore adjured to behave with much decorum in order that all, no matter the extent of their charms, may enjoy this amusing dance.

The dance is here given for four couples

Couples form up in a double file, facing forwards, partners holding hands throughout the dance, except in Sciolta Casting Off fig.

1st strain

Reverenza Grave (on 1st beat of 1st whole bar)	8 bars
2 Continenze l.r.	4 bars
2 Puntate: l. forward, r. back	4 bars
Total	16 bars

2nd strain

2 Singles forward l.r.)	4 bars
1 Double forward l.)	
2 Puntate r.l. both backward	4 bars
(Partners now face each other without releasing hands)	
2 Broken Reprises travelling to <u>man's</u> r. and l. i.e. down the line and back	4 bars
2 Continenze r.l.	4 bars
(During these Continenze leading couple turns to face 2nd couple, called 'making the conversion')	
Total	16 bars

1st strain

Leading couple, now facing down the line, passes under raised arms of 2nd couple with 2 singles l.r. and 1 double to meet 3rd couple which advances similarly to meet it.	4 bars
(During this strain 2nd and 4th couples repeat preceding figure)	
1st and 3rd couples join hands in a circle and perform 2 Trabuchetti l.r. (leaps, first on l. foot kick - r. across, then on r. kicking l.) Reprises l.	4 bars
Same again, beginning other foot	4 bars
2 Continenze r.l.	4 bars
Total	16 bars

2nd strain

Leading couple now passes under arms of 3rd couple, meeting 4th couple and performing 'circle figure' with this pair	16 bars
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(Every couple must perform conversion on reaching top or bottom of line)

During this strain, 2nd couple, having performed conversion, will have been dancing 'circle figure' with 3rd couple.

Music continues to repeat 1st and 2nd strain, whilst dancers continue travelling as above, couples moving down the line always passing under arms of those moving up, until all have regained original places.

SCIOLTA

All couples make Reverenza Grave	4 bars
2 Continenze l.r.	4 bars
Partners face each other and take both hands	
2 Broken Doubles l.r. gyrating	8 bars
1st couple makes an arch, standing still with raised hands. Other couples dance through the arch holding one hand only, with 8 Broken Singles starting l.	8 bars
1st couple following on behind as soon as others are through. Finish with 2nd couple in front.	Total 24 bars
Sciolta is repeated three times, each couple thus having a turn at making the arch.	

Sciolta 2nd Figure

Partners cast off (releasing hands) men following leader round to l. to foot of dance, women following their leader round to r., partners meeting and coming up the middle again, into original places with 6 Broken Doubles (Saltarello style), 4 bars each	24 bars
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Sciolta 3rd Figure

Leading man takes partner by both hands (others stand still)	
2 slow steps sideways l. (gyrating l.)	2 bars
1 double (uneven rhythm, hop on last beat) l.	2 bars
Repeat above to r. (gyrating)	4 bars
1 l. Saltarello Double (hopped)	4 bars
1 Reverenza Minima, touching r. hands	4 bars
1 r. Saltarello Double (hopped)	4 bars
1 Reverenza Minima, touching l. hands	4 bars
Total	24 bars

Sciolta 4th Figure

End men change places with inside men. All now dance preceding figure with 'new' partners	24 bars
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Sciolta 5th Figure

Former end men, now inside, change places and all repeat figure.

24 bars

Men continue to change partners and repeat figure till all are back in original places.

Note End couples have to dance twice with partners for pattern of changes to work.

Sciolta Finale

When gentlemen have all regained their original partners, the whole company dances round the room in couples hand in hand, with Saltarello Singles, finishing with a Reverenza Minima in the last 4 bars.

"And in this fashion", says Caroso, hopefully, "the dance will finish without any confusion."



* The steps are performed as described in the balletti in the previous Journals.