

David Wilson

‘End of dance: and they should do it again a second time from the top.’

These words (with minor variations) are found at the end of every dance description appended to the copy of Guglielmo’s treatise now in the Biblioteca Nazionale Centrale in Florence [FN]. They indicate a tradition, at least in fifteenth-century Florence, that the standard way to perform either a *bassa danza* or a *ballo* was to do it twice over.

The Florentine connection appears to be reinforced by the occurrence of similar instructions in two other copies of the treatise, one still in Florence, the other believed to come from there.

The copy at the Biblioteca Medicea Laurentiana [FL] is essentially a not very accurate copy of FN – and to that extent it can obviously add nothing to the argument – but it does contain some additional material amounting to five extra dances unique to this source. Of these one is a version of a French (or Spanish) *basse dance*, *La bassa di chastiglia*, arranged as a three-part suite consisting of *bassa – alta – gioioso*; the question of repetition is simply not raised. The other four dances are *balli*, of which two are to be repeated (*Lipitier*, *Se non dormi dona alscholtta*), while the description of a third (*Mastri ditoboni*) is incomplete, leaving it uncertain whether it was to be repeated or not. Only *Mosa di bischaie* is definitely without any note to do it again.

A similar story emerges from the copy in the New York Public Library [NY], which is in part derived from FN or from a source very like it. The instruction to repeat dances occurs very generally and is not limited to those derived from FN. There are moreover twelve dances unique to this source: seven are to be done twice, one is to be done three times, two are to be done once only, and for the other two there is no guidance. It is worth noting, in relation to the treatment of *La bassa di chastiglia* in FL, that two of the dances to be repeated in NY are of similarly ‘French’ character (*Bassa franzesse*, *Fraza mignon franzesse*); so it cannot be maintained that it was somehow inappropriate to do ‘French’ dances twice. On the other hand, if you did not want to do *Fraza mignon franzesse* more than once, you were given the option of doing *Gioioso spangnuolo* as an encore instead.

The instructions given in these three Florentine manuscripts are more explicit and unequivocal than those in other sources, but they do not stand alone. There is in fact enough evidence from elsewhere to show that doing dances twice was not a specifically Florentine practice.

In the first place, we should not overlook the fact that many of the dance tunes (as written down in non-Florentine sources) present clear indications of repetition *da capo*. At the end of these tunes the first few notes (in *Prexonera* the whole first section) are written out again to show that playing continues. To emphasize that this is a repeat of the opening music the word ‘*Intrata*’ is often written underneath. In the Paris manuscript of Domenico [Pd] the tunes treated in this way belong to *La Ingrata*, *Mercantia*, *Prexonera* and *Sobria*. In the Vatican manuscript of

Cornazano [V] the same is true of *Bereguardo*, *Filia Guilielmino*, *Gioue*, *Leonçello*, *Mercantia* and *Verçeppe*; only for *Sobria* is the repeat not indicated. The discrepancy between the two manuscripts in relation to *Sobria* serves to illustrate the variability and inconsistency that we must be prepared for in our sources, whether it is the result of differences of practice between the various scribes, differences between the sources that they themselves were using, limitations of space on the page, or simple errors of transcription. That a repeat is not indicated is not of itself evidence that it was not required; we only have to think of *La giloxia*, which Domenico clearly stated was to be repeated twice, but for which the music contains no indication of overall repetition.

Secondly, the text of Cornazano’s treatise also indicates repeats. Out of a total of eleven dances, seven end with the enigmatic phrase ‘*et incomincia*’ (and it begins), the other four with ‘*et finisce*’ (and it finishes) or ‘*et e finita*’ (and it is finished). In the context, and taking into account the treatment of the music already described, it looks as if ‘begin’ must here mean ‘begin again’. If so, there is another discrepancy: in the text *Verçeppe* finishes; in the music, it repeats. The first version of *Filia Guilielmino* finishes, but the second version, like the music, begins again. Amongst the *basse danze* (for which there is no specific music given) *Mignotta noua* begins again, but *Corona* and *Dammes* finish.

By contrast, the dance descriptions attached to Domenico’s treatise [Pd] are less systematic in indicating repeats and seem indeed to imply that they are sometimes optional. For *La giloxia* and *Mercantia* the instructions are clear enough: if the dance is to be done properly, it must be done three times, to give the lead to each of the three men in turn. There are four other *balli*, in which the dancers end in new positions (*Belfiore*, *Belriguardo nouo*, *La fia guielmina*, *Verçepe*), that attract the comment that, when/if they want to do it again (*uolendola rifare* or words to that effect), they must start again in their new formation. This suggests that the norm was exact repetition, for which they were now incorrectly placed, but also that there was an element of choice, as implied by use of the verb *volere* (to want). Among the other *balli* there are a further three where the dancers may end in changed positions (*Pizochara* certainly, *Lionzello nouo* very probably, *Prexonera* possibly), but for these there is no comment. So, too, amongst the nine remaining *balli*, in five of them it is stressed that the dancers all end where they started (*come nel principio de la danza* or words to that effect), whereas in the other four, and also in the *basse danze*, it is not; nor is there any mention for any of them of repetition, even though some of these dances have tunes that repeat, as noted above.

Thirdly, if dances were commonly done twice, this would make sense of otherwise puzzling features in certain *balli* where the dancers end up out of their normal positions. In *Colonnese* and *Leggiadra*, for instance, men and women have changed sides; if the dance were to be repeated, all would return to their normal places. In *Pizochara* the set is inverted in the last figure of the

dance; if the dance were to be done just once, this manoeuvre would have little point, but if done twice, it would serve, first time round, to introduce the repeat and, second time, to restore the set to its original configuration as a finale. Similarly, there are both *balli* and *basse danze* in which the dancers certainly or probably end facing the rear; this is a natural enough position from which to start again on a journey back to their original starting-point, but otherwise appears incongruous. (There is no evidence that court dances in fifteenth-century Italy were normally directed towards a 'presence', so there is no discourtesy in the dancers turning their backs in this way.)

The evidence for repetition of dances in fifteenth-century Italy is therefore substantial and widespread, if less than universal. It seems sufficient to justify presupposing that dances would have been done twice unless there were some good reason to do otherwise. Occasionally, in order to present the dramatic content of a dance to best effect, it was repeated twice instead of only once, with a new dancer leading each time. This was done in Domenico's *balli La giloxia* and *Mercantia* and in Mariotto's *balletto La fortuna* and would also be appropriate in Domenico's *ballo Belfiore*. Conversely, where a similar succession was already contained within the dance, there seemed little reason for further repetition. This is explicitly stated for *Bialte di chastiglia*: '*non si fa piu uolte perche tuti anno fato la parte sua*' (it is not repeated because every one has had their turn). In *Gioioso spangnuolo* the precise reason for not repeating the dance is not given; while it is true that the two partners alternate large sections of the dance, this did not prevent a good many one-couple dances being done twice, often with the woman leading the second time. Among dances for which we have no specific instructions we might select *Tesara* as one where the structure had been sufficiently worked out by repetition amongst four couples not to need any further repeats, and no doubt there are a few other plausible candidates for single performance.

Doing dances twice was far from being an empty exercise; as in music, it gave opportunity for variation. This applied to the steps, which skilled dancers would be expected to vary and embellish during the repeat, but it also applied to the floor-pattern. We have already seen the possibility of reversing the direction of the dance, of exchanging the roles of the sexes and of installing new leaders. Several of these might happen at the same time. The leader of the dance had real choices to make as he or she came up to the end for the first time, and these might have been varied to suit the occasion or from personal preference. Nevertheless, guidance was given in the three Florentine sources (and less consistently elsewhere) and this may reflect the normal practice.

Not every one agrees that this guidance is worth very much (Peggy Dixon, personal communication). This view is likely to be based on the treatment of *Gelosia* and *Mercantia*, in both of which we have seen that Domenico called for two repeats. FN's comment is that they should be done again *una altra uolta* – strictly speaking, 'one more time'. You could say that the essential thing is that there is repetition and the number of times is a minor

matter, but for *Gelosia* there is the bizarre addition '*elle donne uadino innanzi*' (and the ladies should lead). This appears preposterous unless it is realized that there were actually two ways of doing *Gelosia* then current. This emerges from a close analysis of the ending of the dance (Wilson, 1992). In most versions the dancers end facing front; this is appropriate to Domenico's original scheme, in which the eccentric behaviour of Man number 1 is echoed in turn by Man number 2 and Man number 3 in two identical repetitions of the dance. But in four texts, including FN, the dancers end facing the rear; this is the correct position for a repeat with the women leading. In this alternative scenario Man number 1 is copied by Woman number 3; the storyline gives a different emphasis, but it is still a telling illustration of the theme of *gelosia*. So FN can be regarded as actually meaning what it said, except that *Mercantia* needs to be repeated twice instead of only once.

The advice offered by the Florentine manuscripts was given in one of the following three forms:

- A. repeat, with the man or men leading;
- B. repeat, with the woman or women leading;
- C. repeat (leader unspecified).

Our assessment of the reliability of this advice must depend on the plausibility of individual instances, when compared with the position of the dancers at the critical moment as the first rendering of the dance comes to an end. The evidence for this is set out in the Appendix. Sometimes the final position is difficult to work out, ambiguous or even controversial. In these cases, if a general confidence in the sources can first be established from the other instances, the argument can be reversed and the positions of the dancers can be inferred from what they are asked to do next. There are obvious dangers of circular argument here, so the more tendentious examples are carefully distinguished.

A general comment should be made before analysing the data. The Italian word I have been translating as 'leading' is *innanzi*. This literally means 'in front', but in this fifteenth-century context it normally denotes the person on the left, who is also described as being 'above' the other dancers. There are enough clear instances of this usage to make it certain that use of the word *innanzi* in describing the relative position of dancers does not imply that they go one behind the other unless the phrase *alla fila* is also present or very strongly implied. There is thus no textual justification for placing the dancers in *Alexandresca* or *Ginevra* one behind the other, for example, even though FN says that 'the man remains in front of the lady' at the end of the dance. Indeed, the fact that they clearly end the dance side by side is an indication that they also start the dance in this position.

Details of 52 dances are given in the Appendix, three of them with two different sets of instructions, so making 55 entries in all. In 16 of the dances the second time through seems likely to be an exact repeat of the first. In all the others there are changes of relative position or of direction of travel or of both.

There are 25 dances for one couple and in 4 of these

partners change places for the repeat (see Appendix, B4, C1, C7a), so giving the woman the lead the second time round. When there are several couples, a similar change may be made by each of them, as in *Chollonese* (B13) and *Leggiadra* (A9).

There are 18 dances for three people, and they may change places in either of two ways. The first is for the two outer dancers to change with each other while the middle one stays put; this occurs in 3 dances (C10). The second is for all the dancers to move round one place; this is found in 2 of the dances for three (C14) and is echoed in *Mercantia*, which is a dance for four in which the three men move round in a similar manner (C15).

The purpose of changing places is to reallocate the roles of the dancers, so that the woman leads instead of the man, or the bottom dancer of three takes over at the top, or each of three dancers has a turn as the 'lord' (*signore*) of the dance. In all but the last of these situations the same objective can be achieved simply by reversing the direction of the dance. This strategy is adopted in at least 8 of the dances for two (B1, B2, B8, B9a, B11), in 6 of the dances for three (C3, C11, C12), and in *Mignotta alla fila* (B3); there could easily be more. In one dance certainly (*Leggiadra*, A9) and in another one probably (*Cupido*, A5a) the dancers both exchange places and turn towards the rear, thus achieving a change of direction without disturbing the roles of the dancers. The same could be said of 2 dances in which couples begin by facing each other across the room but end by facing up and down (C5); the dance is then repeated on a new axis, at 90° to the one first adopted.

When two dancers end their dance facing forwards but are then required to do it again towards the rear, it is simple enough to turn inwards towards each other on the first step and continue from there. If a pair of *continenze* is provided at the beginning of the dance, these are very convenient for the turn. With most *basse danze* the final step is a *riverezza*; if this is made by the partners facing each other, they may then continue either forwards or to the rear at will. The same *riverezza*, made to each other rather than to the rear, will then make a fitting conclusion at the end of the second time through.

Just over one-half of the dances in which men and women are found in equal numbers give the lead to the woman or women at the repeat (17–20 out of a possible 36). But in the others the woman often takes the lead for a time in the body of the dance, so the principle of alternation between the sexes is actually present in at least two-thirds of all the dances in the sample.

The question still remains, are the instructions given by these manuscripts plausible, or are they sometimes too peculiar to be convincing? If the explanation of *Gelosia* given above can be accepted, all that is left to consider is what happens when the dancers have travelled some distance, say 5 *doppii* or more, towards the front or rear. It is easier to believe that they should then turn round and dance back to their starting-point than that they should continue in the original direction. In all but two examples this is indeed what they are called on to do, or in doubtful cases there is at least no reason why they should not do so.

The exceptions are the two versions of *Lioncello* given by NY. In *Lioncello* for 3 the dancers advance the equivalent of 5½ *doppii* and take care to face the front at the end, so presumably are going to continue in the same direction (C9). In *Lioncello* for 2 the dancers do not make the half-turn in the first section of the dance that is usual in other versions, and so continue forwards for the equivalent of 18 *doppii*, with the man as leader throughout. Assuming that the relevant turn was not omitted in error, the distance travelled is so great that the floor-pattern can hardly have been a single straight line up the middle of the room. The track must have twisted and turned in a pattern devised by the leading dancer, who in this case is always the man. There is indeed so little in the way of incident in this dance that its main interest must have been in the floor-pattern so created. Wherever they arrived at the end of the first time through, there would be little difficulty in working their way back again in the rest of the dance, even though they were still ostensibly travelling forward (A7).

The overall impression left by this review is one of variety. The analysis uses relatively few parameters and every effort has been made in the Appendix to group dances together to save space; and yet the 55 entries end up being sorted into as many as 38 different groups. Thus, while we can say that it is common for female dancers to take the lead during repeats, and for dances to turn back on themselves and go the other way when repeated, it is scarcely less common for the man or men to retain the lead and for the dance to continue forwards. There is no stereotype and no assumptions can be made as to what will happen next. Only the practice of repetition itself is more general, and this too has exceptions, some of which can be explained, and some not.

A short postscript may be added to review one further area of advice contained in the three Florentine manuscripts. In 21 dances the description ends with the instruction either to go and sit down or to escort the lady or ladies to their places. Inclusion of such comments falls into no obvious pattern, though it may reflect the influence of one or more lost sources. Nor does it appear that any real distinction is being made between the alternative instructions. For instance, 8 of the dances are for a single couple: in 3 the man is required to take his partner to her seat; in the other 5 they seemingly just go and sit down, but it is difficult to believe that the man did not escort his partner just the same. Some details are, however, worth noting. In *Siantomera* the single man takes both his female companions to their places, a courtesy that should presumably be echoed after *Pelle-grina*, though it does not say so in the relevant text. In dances *alla fila* the participants should normally (one would suppose) be in a single line, though *Cupido* is an exception to this; in two examples, one of which is *Cupido*, the other *Principessa*, it is made clear that the men escort the women to their places, just as if they had been dancing side by side. Does this mean that *Principessa* was also a column of couples, and other dances *alla fila* likewise? Finally, in *Se non dormi dona alscholtta* the three dancers go to their places 'with the *saltarello*' (*chol salterello*) and only then does the dance finish.

Sources

The various manuscripts are referred to by the abbreviations used in Padovan (1990):

- FL Guglielmo Ebreo – Florence, Biblioteca Medicea Laurentiana, Antinori 13
FN Guglielmo Ebreo – Florence, Biblioteca Nazionale Centrale, magliabechiano XIX 88
NY Guglielmo Ebreo – New York, Public Library, (S) *MGZMB-Res. 72-254
Pd Domenico da Piacenza – Paris, Bibliothèque Nationale, fonds ital. 972
Pg Guglielmo Ebreo – Paris, Bibliothèque Nationale, fonds ital. 973
V Antonio Cornazano – Rome, Biblioteca Apostolica Vaticana, capponiano 203

References

- Padovan, M. (1990) (editor) *Guglielmo Ebreo da Pesaro e la danza nelle corti italiane del xv secolo*, Pacini Editore, Pesaro
Wilson, DR (1992) 'La giloxia'/'Gelosia' as described by Domenico and Guglielmo, *Historical Dance* 3 (1), 3–9

Appendix. Dances to be done twice according to the manuscripts FN, FL and NY

The instructions given in these three manuscripts take three forms:

- A. repeat with man/men leading
B. repeat with woman/women leading
C. repeat (leader unspecified).

These alternatives are analysed below in relation to the dances concerned. The dances are grouped by type (*bassa danza* or *ballo*), by the number of dancers, and by their approximate final position. In assessing the forward (or rearward) travel of individual examples any introductory passage of *saltarello*, *piva* or *quadernaria* is left out of account. The groups of dances are numbered serially; when the attribution of a given dance is uncertain, or only inferred from the attached instruction for the repeat, the letter 'a' is added to the serial number.

A. Repeat with man/men leading (12 dances)

Most (but not all) examples involve an exact repeat, with the dance continuing forward.

A1 *Bassa danza* for 2: the dance ends where it started, or only slightly forward, or 3 *doppii* behind the start-point, with partners facing front (or each other).

The second time is an exact repeat.

<i>Alessandrescha</i>	FN
<i>Gioliua</i>	FN
<i>Partita crudele</i>	FN
<i>Zineuera</i>	FN

A2a *Bassa danza* for 2: the dancers advance 6 *doppii* and end with the man facing the rear towards his partner.

From this position the dance could go either forwards or back, but the latter seems more appropriate, both because of the forward position and because the man is to lead. The woman will have to turn to join her partner as he sets out towards the rear.

Piatosa FN

A3a *Bassa danza* for 2: a final *saltarello* leaves the finishing position arbitrary. The couple remain in their normal relationship and there is nothing to suggest that they do not end facing the front.

Probably the second time is an exact repeat.

Bassa francese NY

A4 *Bassa danza* for 4: the dance moves forward 3 *doppii*; dancers probably end facing the front.

If so, the second time is an exact repeat.

Patentia FN

A5a *Bassa danza* for 4 *alla fila*: they advance 3 *doppii* and end in couples facing the rear, with the women leading according to FN, but with the men leading according to Pg. If the men are to lead in the repeat, Pg's position is preferable; we must suppose that FN misread Pg's *intorno* as *incontro* (a more probable error than the reverse).

The direction of dance is reversed, with the men still leading.

Cupido FN

A6 *Ballo* for 2: they advance 2 *doppii* and end facing the front (or each other).

The second time is an exact repeat (but cf B4).

Gioioso FN

A7 *Ballo* for 2: they advance 18 *doppii* (in six instalments). This can hardly be a simple forward progression, more a game of hide-and-seek, as the man goes off this way and that. They end facing the front, in terms of the line of dance, though this could still mean facing back to where they came from.

The second time is an exact repeat, though the actual track may well vary (but cf B11).

Lioncelo NY

A8a *Ballo* for 2: a final passage of *saltarello* leaves the finishing position quite arbitrary. The couple remain in their normal relationship, but could end facing the rear if they chose to do so.

Subject to this proviso, the second time is an exact repeat.

Fraza mingnion francese NY

A9 *Ballo* for 4: the dance remains stationary, but men and women change sides. In FN the couples also change ends (in Pg not).

Direction of dance is reversed, with first couple leading in FN (second couple in Pg).

Leggiadra FN

B. Repeat with woman/women leading (16 dances)

Most (but not all) examples reverse the direction of the dance.

B1 *Bassa danza* for 2: they advance 9 *doppii* and end facing the front (or each other).

To allow the woman to lead, they must turn to the rear, reversing the direction of dance.

Lauro FN

B2 *Bassa danza* for 2: they advance 6-9 *doppii*, then return 2-5 *doppii* and end facing the rear, with the woman already leading.

Direction of dance is already reversed and continues in that direction.

Flandescha FN
Reale FN

B3 *Bassa danza alla fila*: the line advances a total of 7 *doppii*.

To allow the women to lead, all must turn to the rear, reversing the direction of dance.

Mignotta alla fila FN

B4 *Ballo* for 2: they advance 2 *doppii* and end facing the front (or each other), with the woman in the lead.

The dance continues forward, the woman already leading (but cf A6).

Goioso NY

B5a *Ballo* for 2: final position is uncertain. A passage of *piva* allows the dance to be repositioned at will. The dance concludes with partners taking right hands and turning each other on two *tempi* of *saltarello*; then they make a *doppio*, but which way?

To allow the woman to lead in the repeat, there are two main alternatives:

1. they continue holding right hands and change places, ready for a repeat going forwards;

2. they drop hands and take the *doppio* towards the rear, the woman already leading in readiness for a repeat going to the rear.

A third possibility is that they take the *doppio* forwards and only turn to the rear on the beginning of the repeat; but this leads to an unsatisfactory position facing backwards at the very end.

Prigionera FN

B6a *Ballo* for 2: they advance 2 *doppii* and end facing each other, the man apparently looking to the rear, the woman to the front.

From this position the dance could go either way; as the woman is to lead, they should probably go forwards, the way that she is facing.

Marchesana FN

B7a *Ballo* for 2: they advance 2 *doppii* and end facing each other, the man looking to the front and the woman to the rear.

From this position the dance could go either way; as the woman is to lead, they should probably go to the rear, the way that she is facing.

Pettirosse FN

B8 *Ballo* for 2: they advance 3½-4 *doppii* and end facing the rear.

Direction of dance is reversed, with the woman already leading.

Amoroso NY
Berighuardo nuovo (for 2) NY

B9a *Ballo* for 2: they advance 13 *doppii* and end facing, either in normal positions, or with him facing back and her forwards.

Direction of dance must surely be reversed, so it would be more convenient if they maintained normal positions before turning to the rear for the repeat; otherwise, the woman, who is to lead, would also have to make a half-turn to do so, which is unexpectedly awkward.

Gratiosa FN

B10 *Ballo* for 2: they advance 19 *doppii* (not to mention an opening passage of *saltarello*), pausing three times for a pair of *riprese*; the track can hardly have been a single straight line, so they might end anywhere, but they do so facing the way that they are going.

To give the woman the lead, the direction of dance must be reversed.

Bel righuardo FN

B11 *Ballo* for 2: they go 12 *doppii* to the rear and end facing the rear, with the woman already leading.

Direction of dance is already reversed, and it continues towards the rear (but cf A7).

Lioncello FN

B12a *Ballo* for 4: the main part of the dance is stationary *in quadro* (a square in which the men occupy two opposite corners, the women the other two). It appears to end in the same formation (whereas Domenico provided the men with a *ripresa* on the right foot with which to reform into couples).

From this position *in quadro* it is equally possible to go in either direction, either forwards with the first couple leading, or to the rear with the second couple leading; whichever is chosen, it is the woman who will lead each couple.

Anello FN

B13 *Ballo* for 6: the dance moves forward slightly, and the men and women change sides.

The dance continues forward, the women already in position to lead.

Chollonese FN

B14 *Ballo* for 6: they advance 4 *tempi* of *piva tedescha* between two stationary sections of dance and end facing the rear.

Direction of dance is reversed, with the women already in place to lead.

Gielosia FN

C. Repeat (leader unspecified) (26 dances)

All the dances for three are to be found here, as well as some for other numbers.

C1 *Bassa danza* for 2: they advance 3 *doppii* and end with the woman leading.

Presumably the woman continues to lead, taking the dance forward.

Chastelana NY

C2 *Bassa danza* for 3: dance probably ends where it started, or else advances 3 *doppii*, and all end facing the front.

Second time is an exact repeat.

Febus FN

Venus (but cf C3) NY

C2a *Dampnes* FN

C3 *Bassa danza* for 3: dance ends in much the same place as it started, or advances 3 *doppii*, and all end facing the rear.

Direction of dance is reversed, so the outside dancers change roles.

Diamante NY

Pellegrina FN

Venus (but cf C2) FN

C4a *Bassa danza* for 3: dance contains two passages *alla fila*, then advances about 4 *doppii* and ends facing the front, unless the direction was reversed during the passages *alla fila*.

Second time is probably an exact repeat.

Alis/Chaterua FN

C5 *Bassa danza* for 4 or 8: dance begins with couples facing each other across the room, but ends with them facing up and down.

The second time is like the first, but turned through 90°.

Fortunosa for 4 NY

Chorona gentile for 8 NY

C6 *Bassa danza alla fila*: line ends slightly behind where it started, but still facing the front.

Second time is an exact repeat.

Principessa FN

C7a *Ballo* for 2: they advance 4–6 *doppii*, then change places and end facing front.

The dance could continue in either direction, either going forwards with the woman leading, or to the rear with the man leading.

Fioreto NY

Tangelosa NY

C8a *Ballo* for 2: they advance at least 9 *doppii* and end facing the front.

Either the second time is an exact repeat, or else the dance is reversed and the woman leads. Their forward position makes the latter alternative more appropriate.

Amoroso isghuardo NY

C9 *Ballo* for 3: they advance 2 or 5½ *doppii* and end facing the front.

The second time is an exact repeat.

Ingrata FN

Lioncelo NY

C10 *Ballo* for 3: dance ends where it started, or advances 2 *doppii*, with the outer dancers having changed sides, but all facing the front.

The second time is done forwards, but with the outer dancers having changed roles.

La graziosa NY

Rossina NY

Se non dormi dona alscholtta NY

C11 *Ballo* for 3: dance ends in much the same place as it started, or advances 2 *doppii*; all end (either certainly or probably) facing the rear.

Direction of dance is reversed, with the outer dancers changing roles.

Goioso NY

Spero FN

C11a *Lipitier* FL

C12 *Ballo* for 3 *alla fila*: they advance 5 *doppii* and end with the front man and the woman both facing the rear and the rear man facing forward. (In Pd the front man and the woman turn back to face the front again, but not in FN.)

As the rear man is the only one not to have turned, he should perhaps do so now for the repeat, which he will therefore lead (unlike the version in Pd, which clearly has an exact repeat).

Gioue FN

C13a *Ballo* for 3 *alla fila*: after a sequence *alla fila* in an unspecified direction there is no knowing where the dancers end up or which way they are facing.

It is not feasible to say how the dance goes on the repeat.

Duchesco FN

C14 *Ballo* for 3: dance ends in much the same place as it started, or advances 1 *doppio*, with everybody having moved round one place.

The dance continues forward and needs to be done twice more to bring all the dancers back to place.

La fortuna NY

C14a *Belfiore* FN

C15 *Ballo* for 4: dance remains stationary and ends with each of the three men having moved round one place.

Dance continues forward and should be done twice more to bring every one back to place.

Merchanzia NY