The relationship between music and dance in Cesare Negri’s Le Gratie d’Amore (1602).

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THE RELATION BETWEEN MUSIC AND DANCE
IN CESARE NEGRI'S LE GRATIE D'AMORE (1602)

VOLUME 2

by

Pamela Jones
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THE RECONSTRUCTIONS

INTRODUCTION

This volume contains six complete reconstructions of dances from *Le gratie d'amore*. The dances were chosen to demonstrate a wide range of notational problems, both choreographic and musical. Each reconstruction is prefaced by the following: first, a discussion of any social, political or historical information relevant to the choreography; and secondly, an explanation of the notational problems particular to the dance. Choreographic and musical problems will often be presented in relation to each other, and indeed, it will be shown that it is difficult to resolve one without consulting the other.

Although, as will be seen below, some dance types contain more problems of reconstruction than others, it is important to note that Negri uses the same notational system throughout the book. Because of this, many dances contain the same types of ambiguities or errors. Thus a wide variety of dance types was available to me to demonstrate any particular choreographic problem.

I have also been influenced by a desire to show the variety of choreographic ideas in Negri. I have tried to
choose dances which emphasize what is unique to him and which demonstrate his creativity.

The examples are divided into the following loose categories: theatre dance, dances with circular figures, 'alta' dance, dance as a game, dances a quattro, and 'bassa' dance. The reader is warned that since many dances are related in both style and content, no one category is independent of the others: a theatre dance may also be an 'alta' dance as well as a brando (e.g., 'Alta regina' (no. 43)), a 'bassa' may be a quattro (e.g., 'Bassa imperiale' (no. 22)), and so forth. The categories were chosen, therefore, simply to help the reader focus on the particular problems under discussion and to put the dance into a historical and choreographic context.

Three types of reconstruction are presented, labelled A, B and C. Type A choreographies are those that may be reconstructed with a high chance of accuracy: the choreographic texts and the music are clear or may be deduced with confidence through investigation. Although a type A reconstruction may contain some educated guesswork, the dance as a whole will be unambiguous. Type B dances have a large proportion (over 85 per cent) of clear information but also have one or more ambiguous sections. In this category, educated guesswork may not be enough to solve the problems with total confidence and several plausible solutions may be possible. It is always worthwhile, however, to attempt a reconstruction of a type B choreography because the ambig-
uous section is often quite small; in general, a fairly accurate idea of the dance can still be gained from a careful reconstruction. Type C is a choreography in which a substantial amount of information is missing and guesswork, however educated, has to be invoked too often to produce a reconstruction guaranteed as reliable.

Presentation of the reconstructions

In the reconstructions below I retain Negri's division of the choreography into parti (Prima parte, Seconda parte, etc.). I have also retained the sub-headings Negri supplies in the choreographic texts: e.g., 'Mutatione della sonata in Gagliarda'. I use the word 'section' to refer to a group of steps within a parte: e.g., 'There is a section of choreography at the end of the Prima parte which contains interesting jumping steps.' Only the melody line of the music is transcribed and each strain is labelled with a letter (strain A, strain B, etc.). A full transcription of the staff notation and lute tablature with a critical commentary may be consulted in the edition of the music which follows the reconstructions.

The figures (that is the various shapes or patterns formed by a sequence of steps) of each section of the dance are described in brief paragraphs, and diagrams are often included in order to clarify this information. The steps of each dance appear directly under the music (the step abbre-
viation and standard terms for certain figures are explained below, p. 225). Within the reconstruction, the information will usually appear in the following order:

Title of dance
Parte identification
Description of the figure
Diagram
Music: strain identification
Steps (lined up under the music)

Diagrams

The following symbols are used to represent dancers in the diagrams: ♂ = man, ♀ = woman. The curved lines (♂ or ♀ ) represent the back of the dancer. In the diagrams the dancers will be facing towards the head of the ballroom when the symbols face the top of the page, for example:

head of ballroom

(front)

dancer's left

(dancer's right)

back)

foot of ballroom
If a dancer is moving the diagram will show the starting position and the arrow will indicate in which direction he moves and where he ends the figure; e.g.:

- dancer moves forward
- dancer moves left
- dancer turns in a circle left

I make no claim that my interpretations of the figures are the only possible ones. Because Negri explains his figures in words instead of drawings or symbols, more than one plausible interpretation is occasionally possible. I am convinced, however, that he is consistent in his method of presentation and, given that he was limited by the norms of his period, somewhat predictable in his creative thinking. Thus 'extraordinary' solutions have been avoided and all problematic figures have been considered in the light of comparison with the other dances in Negri.

In the detailed correlation of steps and step components with music, very little guesswork is involved, as I am following a strict and accurate system which was described,
however problematically, by the masters themselves. Problems of correlation between choreographic and musical sections are discussed either in the introductions or in footnotes.
LIST OF STEP ABBREVIATIONS
AND EXPLANATION OF STANDARD TERMS

The following is a list of the abbreviations used in my reconstructions. Some were invented by Negri (Negri, p. 103); those which I have invented have an asterisk before them. (The asterisks do not appear in the reconstructions.)

*1 = left / *r = right

*.Bt. = battuta in terra
*.C. = continenza (grave unless otherwise specified)
*.Cad. = cadenza
*.CP. = cinqui passi
*.D. = doppio grave
*.F. = fioretto
*.P. = passo grave
*.P. presti = passi presti
*.Pf. = passo ferme
*.Pp. = passo puntato
*.Ps. = passetto in saltino
*.R. = ripresa (grave unless otherwise specified)
*.R. = riverenza (grave unless otherwise specified)
*.R. meza = mezza riverenza
*.Rc. = ricacciatte
*.S. = seguito ordinario: see appendix III for discussion of this step.
*.SC. = seguiti scorsi
**Sg.** = segnato (see pp. 271-74 below)

**SP.** = seguito spezzato

**St.** = saltino; **St/pp.** = saltino a piè pari

(Negri does not describe these steps. They could be the same step.)

**T.** = trabuchetto (grave unless otherwise specified)

**Zop.** = zopetto

**Turn single l:** dancer turns in a circle left.

[Diagram of dancer turning left]

**Turn single r:** dancer turns in a circle right.

[Diagram of dancer turning right]

**Take lady's hand:** In the late-Renaissance dance treatises this automatically means that the man takes the lady's left hand in his right (see Negri, p. 114, primo avvertimento, for explanation of term). Occasionally Negri sup-

---

1 There are two types of saltino in Negri: the first is an embellishing step which takes place on an upbeat or within the duration of another step (see, for example, 'Brando di Cales' step sequence 4 (p. 265 below), and 'Alta Mendoza', step sequence 7 (pp. 279-80 below)); the second type of saltino is a step proper which has the duration of a semibreve (see, for example, 'Austria felice', step sequence 3a (p. 240 below), and 'Bassa imperiale', step sequence 4b (p. 321 below)). There is no clear description in Negri of how to execute the saltini.
plies the word right or left if the situation is ambiguous. I also add an occasional right or left in square brackets if Negri has not supplied it and I think it might clarify an ambiguous passage.

With the left, with the right: When Negri gives a series of steps 'with the left', he means the first step in the series begins with the left foot, while the other steps follow in alternation: right, left, right, etc. (See Negri, p. 114, primo avvertimento, for rule of alternation.) In other words Negri only gives the first left or right: the rest will follow automatically if the dancer alternates each step.

Exchange places in an S-shape: Negri wishes the dancers to move into each other's places by outlining the shape of the letter S. (See Negri, p. 114, quarto avvertimento.)

(passing left shoulders:) (passing right shoulders:)

[Diagrams of S-shapes]
1. THEATRE DANCES:

'AUSTRIA FELICE' ('BALLO FATTO DA SEI DAME'; Type A)
AND 'BALLO FATTO DA SEI CAVALIERI' (Type A)

On 18 June 1599 a theatrical production was held in the theatre of the Ducal Palace in Milan to honour two important visitors, the Infanta Isabella Clara Eugenia of Spain and her husband, the Archduke Albert of Austria. Negri was the choreographer for the production. In *Le gratie d'amore* he provides us with a considerable amount of information about the spectacle: he names the dancers, describes the costumes, and includes the complete choreography and music for two dances which he found particularly pleasing.<sup>1</sup> Both of these dances, titled 'Austria felice' ('Ballo fatto da sei dame') and 'Ballo fatto da sei cavalieri', are torch dances.<sup>2</sup>

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1 Negri, pp. 14-16, 270-76.

2 The dance for six ladies is entitled 'Austria felice' in the rubric above the music, 'Ballo nuovo' in the title above the choreographic text, and 'Ballo fatto da sei Dame' in the index; the dance for six men is titled 'Ballo nuovo' above the choreographic text and 'Ballo fatto da sei Cavalieri' in the index.
Political background

The wedding of the Infanta of Spain with the Archduke of Austria was one of the most important political marriages of the late sixteenth century. At this time King Philip II of Spain was embroiled in many civil and religious disputes with his subjects in the Spanish Netherlands. In an effort to contain the dissatisfactions in the North, he relinquished the Netherlands to his daughter Isabella in the form of a dowry. It was agreed that upon her marriage she would rule the Netherlands with the aid of her husband, the Archduke Albert. The Archduke, brother of the Emperor Rudolf II, was a former governor of the Netherlands and an experienced military leader. It was the hope of the people of the Spanish Netherlands that the descendants of Isabella and Albert would eventually secure complete autonomy for their country from the Spanish crown. This hope was disappointed, as the couple did not produce an heir. Philip had made the legal stipulation that, should the marriage be childless, the territory would revert to the direct control of Spain. One historian has written that there is some evidence to suggest that Philip II suspected that his daughter was sterile and that he never had any intention of relinquishing control of the Netherlands.\(^3\) If so, neither

his daughter nor his subjects were aware of the problem, and
the celebrations to honour the wedding were numerous and
enthusiastic.

The couple were married by proxy in Ferrara on 15
November 1598. The marriage proper was celebrated a short
while later on 14 April 1599 in Valencia, Spain. Soon after
the wedding the bride and groom set out for the Netherlands,
following a long itinerary which would take them through a
number of territories controlled by the Spanish or Austrian
Habsburgs. They embarked at Barcelona for Genoa, and from
there travelled overland to Brussels, by way of Milan,
Switzerland and Lorraine. Several major courts along the
route mounted festivities in their honour, but it was for
Milan that Isabella reserved her greatest praise:

Habiendo estado en Milan diez y siete dias, el
domingo antes que partiésemos dél, fue la fiesta de
tomar la Rosa ... Huvo después desto un festín en máscara donde se juntaron en el salon cuarenta señoritas en máscara, cada cuadrilla diferente y cada una con su invencion, que fue mucho de ver, y más de sesenta caballeros también por sus cuadrillas, ... fue de las mejores fiestas que se han visto.

La noche antes que partiésemos, huvo una farsa que
duró seis horas, y fue de manera la diversidad de invenciones que huvo en ella que nos pareció que había durado un credo, con lindísima música. [Relacion, p. 30]
The Duchy of Milan was closely associated with both Isabella and Albert. The territory had been under the control of the Emperor Charles V until his abdication in 1556, when he relinquished the Duchy and all his other Spanish dominions to his son, King Philip II of Spain. The Archduke Albert was a great-nephew of Charles V (see the family tree on the following page) and thus his marriage to his cousin Isabella united two branches of the same family that had controlled Milan for over half a century. The marriage tour of Isabella and Albert to Milan and other Spanish and Austrian dominions was intended in part as a demonstration of the solidity of the political alliance between Spain and the Holy Roman Empire. Thus the title of the torch dance for six ladies, 'Austria felice' (Happy Austria), has an underlying political significance.

Characteristic features of Negri's torch dances

Negri's torch dances are among the few extant examples of theatrical choreography from this period. Although there are abundant sources of social dances, there are only six surviving choreographies designed specifically for spectacles. They are Cavalieri's 'O che nuovo miracolo', the last dance in the Florentine intermedii of 1589, Sanseverino's Ballo de' venti of 1608 for 32 horses and riders, and the four theatre dances in Negri's treatise: 'Il pastor leggiadro' (no. 28), a balletto taken from an intermedio in honour
Maximilian I

Philip I

Charles V
(Holy Roman Emperor and King of Spain)
1519-56, ob. 1558

Ferdinand I
(Emperor)
1556-64

Philip II
(King of Spain)
1556-98

Maximilian II
(Emperor)
1564-76

Isabella Clara Eugenia
(1566-1633) m. Albert -------
died childless

Rudolf II
(Emperor)
1576-1612

--- Albert
(1559-1621)
died childless
of the wedding of the son of the governor of Milan (1594); the 'Brando Alta regina' (no. 43), a circle dance for eight performed in honour of the visit to Milan of Queen Margarita of Spain (1598); and the two torch dances. There are no surviving French theatre choreographies. In the closing paragraph of Orchésographie Arbeau promises to write a second book containing theatre dances, but either he never wrote it or it has not survived.  

Negri's torch dances are quite lavish in design. Although the steps are not particularly difficult, the amount of space covered by the long choreographed entrances (often referred to by Negri as 'entrate') is visually impressive. Each of the dances also contains additional theatrical elements: in the middle of 'Austria felice' the ladies form a half-moon shape and hold this position while a canzone is sung in honour of the royal couple; then the lead dancer moves forward and presents the Infanta with a basket of flowers. In the 'Ballo fatto da sei cavalieri' the men are dressed as Hungarians; they too form a half-moon

4 One of Arbeau's dances, 'Les bouffons' (fol. 97-103v), contains some characteristics of theatre dance.

5 Negri refers to the entrance choreographies in the 'Ballo fatto da sei cavalieri' and 'Il pastor leggiadro' as 'entrate'. He uses the verb 'entrare' in the entrance choreography in 'Austria felice'.

6 Negri includes the text of this canzone (by Gherardo Borgogni) but not the music (Negri, p. 270).

7 Negri cites 'Signora Lavinia' as the presenter. This may be the well-known actress, Diana Ponti, whose stage name was Lavinia (D'Ancona, Origini, p. 481).
shape and hold this position while Amore recites a poem in honour of the royal couple, after which the dancers proceed to the dance proper. In this choreography, the dancers are required to pass their torches rapidly from the right hand to the left and vice versa during the complex interweaving of certain choreographic figures (see reconstruction below, step sequences 10 and 13). The torch dances, therefore, are a mixture of theatrical elements: long choreographed processions, song, recitation, floral presentation, exotic costume, and the stunning visual effect of dancers performing with lighted torches.

Comparison of theatre and social dance

If one divests the torch dances of these added theatrical elements (torches, costumes, etc.) it is striking how similar the choreographies are to social dance of the time. The theatrical and social dances of the late sixteenth century contain the same types of steps and step combinations. There is no series of steps that tends to occur in one and not in the other. Although some technically difficult combinations occur in theatrical choreographies (see, for example, Negri's 'Il pastor leggiadro' (no. 28)), this is also quite common in social dance: the difficult choreographic variations found in Negri and Lutii, in particular, attest to the high standard of technique required for certain social dances.
Nor is theatre dance distinguished by greater length or a larger number of sections. Cavalieri's 'O che nuovo miracolo', from the 1589 Florentine intermedii, is a particularly long dance, but the other extant theatre dances indicate that stage choreographies were often of approximately the same length and contained the same number of sections as many social dances.

Arbeau, in his Orchésographie, describes how popular theatrical dances were often made into social dances:

Et fault que vous scachiez que quand on a fait quelque branle nouveau, qu'ils appellent un ballet (pour s'en servir en une mascarade de quelque festin) incontinent les jeuxnes gens l'apportent es compagnies, & luy attribuent un nom a leur plaisir. [fol. 82]

How then does the choreography for a theatre dance differ from that of a social dance of this time? At least two characteristics help to distinguish a theatre dance from a social one.

In social dance the performers walk on to the ballroom floor to achieve their opening position for the dance; it is customary for the man to lead the lady into position and for the couple to acknowledge each other with a bow as the dance begins. In the theatre dances of Negri, however, the performers dance into their opening positions on the stage. A choreographed entrance is one of the key features of theatre dance; it sets off the choreography as a theatrical perfor-
mance from the first moment. Social dance, on the other hand, as Negri remarks, sometimes begins in confusion: for example, when two men ask the same lady to dance, when a lady neglects to make it clear whom she has accepted as partner, and so forth (pp. 277, 281).

The second characteristic feature of theatre dance at this time is its emphasis on choreographic designs that frequently face or open out towards the front of the performance area. I do not mean to suggest that there are no choreographic sequences in theatre dance that move to the rear of the performance area, but rather that such sequences do not dominate. A great effort is made in theatre dance never to have the backs of the performers turned towards the seats of honour for any appreciable length of time. The reason for this lies in the etiquette of theatre dance. Stage dances were designed for spectacles honouring important dignitaries. Although iconography suggests that the audience was sometimes situated on approximately three sides of the performance area, the dignitaries, generally members of royal families or high-ranking clergy, were seated directly in front of the performing area. The choreography was primarily designed to be seen by them and to honour them.

Negri's torch dances are typical of theatrical choreography with a frontal focus. They contain long entrata sections in which the dancers gradually move from the rear to the front of the performing area. Motion to the side is
always a passing gesture or upbeat to the inevitable movement forward. The dancers are also required to make deep bows to the invited dignitaries and to form half-moon shapes that open out to face them (see, for example, 'Austria felice', step sequences 6 and 7). Social dance, on the other hand, is intended for the ballroom floor and there is often no dominant focus in one direction.

The torch dances within the spectacle of 1599

Negri's torch dances were part of a large-scale production containing instrumental music, vocal music, recitation, dancing, processions, and fencing. Both adults and children were involved. The first half of the spectacle was danced by women and children, the second half by men.

Negri mentions some of the instruments used to accompany the dances and songs: they include the lute, violin, flute, theorbo, violone da braccia, and harp. The volume of sound was often increased by using more than one of each instrument. Thus, for example, a ballo for twelve men is accompanied by four violins and three lutes (p. 16). The only musician named is Pietr'Antonio, who worked for the Duke of Parma. He is listed in the ensemble which accompanied the torch dance for ladies.

The torch dances do not directly follow each other in the production. They are separated by other numbers involving procession and fencing. It is important to realize
this when one considers their content. They present variations of the same plan:

Long entrata
Formation of half-moon shape
Deep bows
Torches raised in honour of the royal couple
Interpolated song or poem
Continuation of dance leading to
Second half-moon shape
Deep bows
Torches raised in honour of the royal couple.

The ladies' version is simple and elegant, the men's is daring and complex, but the underlying design is the same. The torch dances, in my estimation, form a bridge connecting the first half of the production with the second, and raise the intensity of the drama by repeating a basic idea while adding complexity to it. Thus the torch dances are two halves of a whole. Although each dance is aesthetically pleasing and intellectually convincing on its own, it is only when the dances are performed together that one experiences their full magic.
AUSTRIA FELICE
(BALLO FATTO DA SEI DAME)

for six ladies

Opening position (offstage):

1 \( \text{♀} \) \( \text{♀} \) 4
2 \( \text{♀} \) \( \text{♀} \) 5
3 \( \text{♀} \) \( \text{♀} \) 6

The dancers in the left file hold torches in their left hands; those in the right file hold torches in their right hands.

PRIMA PARTE [Entrata]

1. File forward into the ballroom two by two:
   forward: 1 \( \text{S.}(l) \) & 1 \( \text{Pp.} \)
   back: 1 \( \text{Pp.}(l) \)
   forward: 1 \( \text{S.}(r) \) & 1 \( \text{Pp.} \)
   back: 1 \( \text{Pp.}(r) \)

Turn to face partner.

\[ \text{\begin{align*}
&\text{A} \\
&\text{Pp.}(r) \\
&\text{Pp.}(l) \\
&\text{S.}(l) \\
&\text{S.}(r) \\
&\text{Pp.}(l) \\
&\text{Pp.}(r)
\end{align*}} \]
2. Exchange places with partner in an S-shape passing right shoulders: 2 P. & 1 S.
Exchange places with partner (returning to original place) in an S-shape passing left shoulders: 2 P. & 1 S.

3. (a) Face partner:
2 saltini a piè pari (1,r) & 4 P. in saltino (1,r,1,r)
(b) Exchange places with partner in an S-shape passing right shoulders: 2 S.
SECONDA & TERZA PARTE

Repeat all of the above three times, each time progressing a little further into the ballroom. At the end of the final repetition the dancers will be on the side on which they began the dance.

QUARTA PARTE

4. Cast out and finish in half-moon shape:
   2 SP. & 1 S.,
   2 SP. & 1 S.
5. Remain in half-moon shape:

2 saltini a piè pari & 4 .P. in saltino,
2 saltini a piè pari & 4 .P. in saltino

6. Remain in half-moon shape:

Raise torches to wedding couple (.Tor.)
and bow (.R.)

7. Song of praise in honour of the royal couple.

The Infanta is presented with a basket of flowers
by the leading dancer.
Repeat the QUARTA PARTE (step sequences 4-6) to conclude the dance. Negri does not specify whether the dancers should regroup into two lines before this repetition or whether they should proceed from the half-moon shape.
BALLO FATTO DA SEI CAVALIERI <1>

for six men

Opening position (offstage):

1 2 3 4 5 6

The dancers in the left file hold torches in their left hands; those in the right file hold torches in their right hands.

[ENTRATA]

1. Exchange places with partner while moving forward (men in left file pass in front of their partners); dancers who began in left file end in right file and vice versa:

2. S.(l,r)

1 Another reconstruction of this dance appears in Dolmetsch, *Dances of Spain and Italy*, pp. 108-112.
2. Face partner:

   2 salti a piè pari
   & 4 .P. brevi [in gagliardi]<2>

Repeat step sequences 1 and 2 two more times; exchange place with partner each time. (Dancers who began in left file will end in right file and vice versa.) On final repetition finish in a half-moon shape.<3>

3. Remain in half-moon shape:

   Raise torches to wedding couple (.Tor.)
   and bow (.R.)

---

2 Here the term 'brevi' is used in keeping with my definition (Vol. I, pp. 149-56). The .P. brevi here are half the duration of .P. gravi (.P. grave = o; .P. breve = j ). I have inserted 'in gagliardi' because when this step sequence is repeated in the Quarta parte Negri calls them '.P. brevi in gagliardi' (see step sequence 7 below).

3 Negri does not explain precisely how the dancers achieve this half-moon shape. Perhaps in the final exchange dancers 1 and 4 take very large steps; 2 and 5, medium size steps; and 3 and 6, small steps.
4. Amore recites verses in honour of the royal couple.

[BALLETTA] <4>

PRIMA PARTE

5. Cast out: 2. SP. & 1. S.,

2. SP. & 1. S.

4. Although this dance is titled 'Ballo' Negri refers to it here as a 'Balletto' ('e si fece poi il balletto'; 'and now one does the balletto'). He refers to it again as a 'Ballo' at the end of the dance ('finire gratiosamente il ballo'; 'to finish the ballo gracefully'). In 'Il pastor leggiadro' (No. 28) he titles the dance 'Balletto' but refers to it as a 'Ballo' three times in the choreography. In the choreographic texts of the theatre dances of Negri, therefore, the terms ballo and balletto seem to be interchangeable.
6. Take partner's hand with a slight bow and more forward:
   \[2 \text{ S.}(1,r)\]

7. Release hands and face partner:
   \[2 \text{ salti [a piè pari]}\]
   & \[4 \text{ P. brevi gagliardi}\]

8. Link right arms with partner and exchange places in an S-shape (release arms halfway through this sequence):
   \[2 \text{ S.}(1,r)\]

9. Face partner: \[2 \text{ R.}\]
10. Each line performs its own hay (a chain figure) with 8 SP.: The leader of each line offers his right hand to the second man in his line (they exchange places), his left hand to the third man in the line (they exchange places), he then turns around in a small circle and begins back down the line. Each dancer will arrive back in his original place when he has offered his hand four times. (See diagram below.)

The torches are passed from one hand to the other in order for alternate hands to be free during the hay.

5 The Renaissance masters tend only to explain how to begin a hay and where to end it. To anyone experienced in this type of figure, however, this is sufficient to work out the entire chain sequence. Negri sometimes explains the number of times the dancers offer hands.
TERZA PARTE

11. Face partner.
   Take partner's right hand and exchange places:
   1. S. <6>
   Take partner's left hand and return to original place:
   1. S.

12. Release arms and turn single left: 2. S.

No S-shape is possible because only one step has been provided.
13. Perform hay with 8 SP. This hay is unusual. The lead dancer of the right file offers his right arm to the last dancer of the left file. (The diagram below shows the position of each dancer throughout the figure.) The torches are passed from one hand to the other in order for alternate hands to be free during the hay.
QUARTA PARTE

14. Cast out and finish in a half-moon shape
   (see diagram on p. 241):
   2 .SP. & 1 .S.,
   2 .SP. & 1 .S.

15. Remain in half-moon shape: 2 .R.(l,r)

16. Remain in half-moon shape:
   Raise torches to wedding couple (.Tor.)
   and bow (.R.)
[EXIT CHOREOGRAPHY]

17. Cast out: 4 S.,
   2 SP. & 1 S.,
   2 SP. & 1 S.

Negri indicates that the left file turns left, the right file turns right. Presumably they are exiting on opposite sides of the stage. The closing bow was in step sequence 16; step sequence 17 is not part of the dance proper, it serves to get the dancers off the stage.

7 Negri does not inform us what music accompanies the exit choreography. I suggest a fifth playing of the music.
II. DANCES WITH CIRCULAR FIGURES:
'BRAndo DI CALES' (Type B)

I have not been able to arrive at a definition of the term 'brando' which is applicable to all four of Negri's dances bearing that title: 'Brando gentile' (no. 4), 'Brando di Cales' (no. 10), 'Brando La biscia amorosa' (no. 13), and 'Brando Alta regina' (no. 43). The brando is sometimes thought to be the Italian equivalent of the circle and serpentine dances of the French court entitled 'bransles'. [1] The difficulty with this definition is that none of Negri's brandi is serpentine and only one is a circle dance, namely 'Brando di Cales'. 'Brando gentile' and 'Brando la biscia amorosa' are dances a quattro, and the square, consequently, is the dominant figure; 'Brando Alta regina' resembles a longways dance in that the formation of two lines is a dominant figure. It is certainly true that the latter three dances contain implied circles in the form of circular hays, but this is not particularly significant because this figure also appears in other dance types (for example, 'Il pastor leggiadro' (no. 28), Seconda parte). In addition the character of the brandi is varied: 'Brando

1 For example, Dolmetsch, Dances of England and France, 'The Branle', p. 55.
Alta regina' is a theatre dance with complex step-combinations and figures but the other three brandi are somewhat informal and easy-going. There is no particular step-combination common to all four not also found in other dance types of the period.

I can only speculate that if the Italian brandi and the French bransles share a common ancestor, the connection had been obscured by Negri's time. It was a not unusual custom in the late Renaissance for choreographers to add to or delete from any material which they chose to borrow, to the point where the connection between the original model and the new form is almost impossible to see.

There is, therefore, little that Negri's brandi have in common, but one could say that all four are group dances with multiple parts: 'Brando gentile', a dance a quattro, has 14 parti; 'Brando di Cales', for six dancers, has 7 parti with many repetitions; 'Brando La biscia amorosa', a dance a quattro, has 6 parti; and 'Brando Alta regina', for eight dancers, has 11 parti.

'Brando di Cales' is the only brando of Negri's which resembles certain French bransles: first, it is danced in a circle; and secondly, like many of Arbeau's bransles, it may emanate from a small town without a major court. (Cales is a town in central Italy; it is of ancient origin and is mentioned in Virgil's Aeneid (VII, 728).) 'Brando di Cales' is, however, more complex in step combinations and more varied in figures than any of Arbeau's bransles but is at
the same time considerably simpler than most of the other dances in Negri. It requires three couples and opens with sequences of sedate walking steps to introduce each couple in turn, followed by a lively gavilliard variation in which the group performs together. As the dance develops, each couple has a chance to perform separately (Quarta parte), and eventually everyone joins hands and dances together in a circle (Quinta parte). At the end of the dance each man takes both his lady's hands and swings her around; she then repeats the same with him. Thus the dance ends rather informally with the men and women holding each other and dancing as couples. 'Brando di Cales' is a well-crafted and interesting dance. The many sections contrast well and build up an imaginative and visually effective choreography.

The choreographic canon

The Prima parte of 'Brando di Cales' is extremely interesting as it seems to be a choreographic canon.<2> In this section each couple in turn performs a series of steps, but the second couple begins before the first couple has finished, and, similarly, the third couple begins before the second couple has finished. Negri clearly describes this:

... in quel tempo che si fanno [first couple] il P. e il S. alla destra, il secondo cavaliero farà la R. alla sua dama. [The same instructions are given for the third couple.]

2 I am indebted to Julia Sutton for pointing this out to me (personal communication, 1985).
Each couple enters the choreographic canon in turn and then all three couples repeat the choreographic phrase together. Negri indicates that the music which accompanies the Prima parte of choreography is played three times. Couple 1 begins with the first bar of the music, but, since we are dealing with a canon, couples 2 and 3 (and in the final repetition all the dancers) begin after the musical phrase is already under way. The table on the following page outlines the correlation of choreographic sections with the musical strains.

Note that there are three playings of the music but four statements of the choreographic phrase. The final statement is shorter than the others because Negri omits the opening bow: each man has already bowed to his lady when each couple in turn performed the choreography.

The music

The rubrics to 'Brando di Cales' have already been mentioned as an example of faulty rubrics in Chapter Six (vol. 1, p. 200). I explained that the rubricator was not able to understand the divisions of the choreography and consequently the number of times each musical strain was needed. In 'Brando di Cales' the dancers are divided into groups of two (3 couples), or groups of three (the 3 men and the 3 women), or all six dancers may perform as a single group. The number of repetitions of a strain will depend
MUSIC bars:

strains:

Couple 1:

Couple 2:

Couple 3:

= 4 bars of music
upon how Negri is dividing his dancers at any given moment: e.g., in a section where each couple performs the same choreography in turn, three playings are needed, one per couple; in a section where the three men perform a choreographic phrase and the three women repeat the same phrase, only two playings of the strain are needed.

In the Quarta parte each couple in turn dances into the centre of the circle and out again. Three playings of the accompanying music (strain E) are needed, one for each couple, but the rubrics require only two playings. Possibly the rubricator is confused because in the preceding section (the Terza parte) Negri divided his dancers into groups of three (first the men, then the ladies) and thus only two playings of its accompanying music (strain D) were necessary. For whatever reason, the man who wrote the rubrics seems not to have grasped the change in the divisions of the dancers from the Terza to the Quarta parte.

* * * * *

The Prima parte of 'Brando di Cales' is one of those choreographic sections in which the unit of beat in the choreography is not the same as the unit of beat of the musical notation. There, one semibreve of choreography equals two semibreves of music. One is alerted to this type of situation when the number of semibreves of steps is precisely one half the number of semibreves of music. In such cases my reconstructions adopt the policy of altering
the note-values of the music in order to present it in the same unit of beat as the choreography. Thus, any one reading my reconstruction will see a semibreve step lined up under a semibreve of music. The reader may turn to my edition of the music (p. 358) for the original note-values.

3 Marian Walker, in her edition of the music from Caroso's Nobiltà di dame, does the same.
BRANDO DI CALES
for three couples

Opening position:

PRIMA PARTE

1a. Lead couple only:
   Man takes partner's hand:  .R., 2 .R.(1,r)
   Release hands.
   Turn single left: 2 .P. brevi & 1 .S.[breve]
   Turn single right: 2 .P. brevi & 1 .S.[breve]


1d. After Couple 3 has finished, the three couples repeat step combination 1a together.

The rubrics begin in a somewhat confusing manner: 'La prima parte per la .R. si fa tre volte, la seconda parte si fa due volte, poi si tornano à far esse due parte tre volte, & due volte per parte, ...' I have interpreted this to mean ABB, ABB, ABB. The 'prima parte per la .R. [should be .R. ]' = strain A; the 'seconda parte' (played 2 times) = strain B. These 2 'parts' (A BB) are played 3 times. The confusing reference to 'due volte per parte' probably refers to the internal (written-out) repetitions in strain A.

In the phrase that follows in the rubrics, 'la seconda [parte] si fa due volte', the term 'seconda [parte]' refers to the next strain of music (strain C).

2 The breve steps are equal to one half their usual duration as given in the step descriptions:

.P. grave = 1 semibreve / .P. breve = 1 minim
.S. = 2 semibreves / .S. breve = 1 semibreve

(See the detailed discussion of the term 'breve' in Vol. 1, pp. 149-59.)
2. Together: 2 saltini a piè pari (1,r)

Men link right arms with their partners:
5 battute in saltino turning to the right & 1 CP.
ending in original place.

Men link left arms with their partners:
5 battute in saltino turning to the left & 1 CP.
ending in original place.

3 The rubrics indicate that this music is played twice, so perhaps the choreography to the Seconda parte is supposed to be repeated to the other side.

4 Negri does not describe the duration of battute in terra. My reconstruction shows one possible interpretation.
TERZA PARTE

Mutatione della sonata

3a. Men only:

Dance into centre of circle: 2 P. & 1 S.

Turn left to return to original place: 2 P. & 1 S.

3b. Ladies only: repeat step sequence 3a.

\[ D \]

\[ \text{3a. Men: } P(t) \ P \ S \ P(r) \ P \ S \]

\[ \text{3b. Ladies: } P(t) \ P \ S \ P(r) \ P \ S \]
4. Each couple in turn performs the following:

Take hands: 2 SP. & 1 S. forward into centre of circle,
2 SP. & 1 S. backwards

Release hands: .R. breve to lady on left,<5>
.R. breve to lady on right

Take hands: 2 saltini a piè pari (1,r),
2 S. forward into centre

Release hands: 2 S. turning left to return to original place

---

5 As I have explained above (Vol. I, pp. 149-56), I can find no meaning for the term 'breve' which is applicable every time it occurs in the texts. The .R. breve of this section seem to have the normal duration of 4 semibreves.

6 The rubrics to the music call for two playings of this strain. This is an error, as three are needed, one for each couple in turn.
5. All join hands in a circle.

   to left:

   1. R. doppia di quattro tempi in corrente & saltino;

   to right (to return to place):

   1. R. doppio di quattro battute in corrente & saltino

---

7. This step is not described by Negri. It may possibly be a French slip step or chassé.

8. This 2-bar repetition in the music seems to be an error. The choreographic text indicates the .R. doppio has the duration of 'quattro tempi':

<table>
<thead>
<tr>
<th>1st tempo</th>
<th>2nd tempo</th>
<th>3rd tempo</th>
<th>4th tempo</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
SESTA PARTE

Mutatione della sonata

6. Each couple in turn performs the following:

Lady stands still.

Man advances to face his partner: 1 .S.(1) & saltino.

Take both partner's hands.

Together the couple swings around clockwise ending in
original place: 1 .S.(r) & saltino,
1 .S.(l) & saltino

9 The text is unclear as to whether step sequence 6 is
performed by each couple in turn or by the three couples
together. The solution lies in the rubrics in the music
which indicate that this strain is played 3 times ('l'ultima
parte si fa tre volte'); it seems, therefore, that the cho-
reography is to be performed three times, by each couple in
turn.
SETTIMA PARTE

Mutazione della sonata

7a. Repeat QUINTA PARTE.

Repeat SESTA PARTE but this time the lady takes the part of the man and vice versa.

7b. Together all couples:

.R. [repeat final chord of music]
III. 'ALTA' DANCES:
'ALTA MENDOZZA' (Type B)

Negri's treatise contains three choreographies attributed to a dancing master named Stefano: 'Alta Somaglia' (no. 29), 'Galleria d'amore' (no. 19), and 'Alta Mendozza' (no. 24). The name Stefano appears twice in Negri's discussion of dancing masters in Book 1. First, a Giovanni Stefano de Pescaro is listed as a master who had taught at Negri's school (p. 5); he had also taught at Bologna and Venice and later worked for the Archbishop of Cologne. Negri mentions that Stefano had a 'benissimo' salary. Secondly, a Giovanni Stefano Faruffino is cited as a student of Negri: on 11 August 1574, this Stefano and Negri danced for the King of France on his tour of northern Italy (p. 11). It is not clear whether Negri is writing about the same person in each reference or two separate people.

There may be one other reference to this master: an archival document in Milan dated 1587 lists a payment to Gio. Stefano of 347D.16 for preparations for a maschera.<1>

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1 Archivio di stato: Spettacoli pubblici, parte' antica, no. 12: Maschere.
'Alta Mendozza' is a vivid example of his talent. It is a solo couple dance (that is a dance for one man and one woman) dedicated to Donna Isabella Mendozza. As was pointed out in Chapter One, there seems little doubt that dancing-masters hoped to receive some form of financial reward for their dedications. In the case of 'Alta Mendozza', Stefano's expectations may have been great. The Spanish Mendozas were reputed to be one of the richest families in the world, rivalling in wealth the royal family of Spain. They had built up their fortune in the New World, where they owned vast holdings of land. They eventually married into the Spanish royal family and various Mendozas were given high government positions throughout the Spanish dominions.

It is possible that the word 'Alta' in the title of the dance refers to the high jumping or 'alta' nature of the choreography.

* * * * *

The music to 'Alta Mendozza' consists of four strains. Strains A and B, which open and close the dance (Prima and teza parti), are based on Giovanni Giacomo Gastoldi's 'L'innamorato' ('A lieta vita') from Balletti a cinque voci (Venice, 1591). The tune, which Gastoldi may merely have arranged, not composed, was very popular: Thomas Morley adapted it as 'Sing we and chaunt it' (The first
booke of balletts to five voyces (London, 1594)) and it was used for the German chorale melody, 'In dir ist Freude'.

Strains C and D, which accompany the middle section of the dance (Seconda parte), have special problems which will be discussed below.

Simultaneous choreographic and musical problems: Strains C and D

'Alta Mendoza' is a dance with a section that cannot be reconstructed with certainty because of simultaneous problems with the choreographic and musical notation. The middle section of the Seconda parte requires a step entitled a 'segnato'. Negri does not describe this step in his manual, nor is it described in any other source of the period. The problem is compounded because the rhythm of the music for this section seems to be incorrectly notated. It is usual for a choreologist to look for a solution to such a problem by examining the step durations of the choreography, but in this case some of the choreography is even more ambiguous than the music. I shall now discuss possible solutions to each of these problems.

*   *   *   *   *

The Seconda parte of the dance is accompanied by strains C and D of the music. In both the SN and LT these strains consist of a repeated rhythmic pattern, notated as follows in Negri:
(Strain C contains two statements of the pattern; strain D contains three.) The question is, does Negri mean this rhythm literally, or is the notation in error? I shall demonstrate that the notation appears to be in error.

As mentioned above, the _segnato_ step is not described anywhere, so the choreography of the section in which it occurs cannot be used to clarify the musical notation. There are, however, two sections of the _Seconda parte_ (one before the _segnato_ section, one after) that contain steps whose durations are known.

First, the _Seconda parte_ opens with the following sequence of steps:

Fanno insieme due .SP. & un .S. ... e fanno due .SP. indietro, & un .S. innanzi.

This section of choreography requires eight bars of triple metre:

\[ \begin{array}{cccccccc}
  & \cdot & \cdot & \cdot & | & \cdot & \cdot & \cdot \\
\end{array} \]

Secondly, the _Seconda parte_ concludes with the following sequence of steps:

quattro battute di canario ... e un .S. innanzi con un saltino a pie pari toccandosi amendue le mani.
This section of choreography requires four bars of triple metre:

\[ \begin{array}{cccc}
0. & 0. & 0. & 0. \\
\end{array} \]

4 battute S. (with jump)

We see that the Seconda parte opens and concludes with choreographic sections of unambiguous duration, each based on phrase lengths of four triple-metre bars. We may safely conclude, therefore, that the music for these sections should consist of four-bar phrases and that the bars notated in 6/4 (\[ \begin{array}{cccc}
\cdot \cdot \cdot \cdot \\
\end{array} \]) should be read as two bars of 3/2 (\[ \begin{array}{c|c|c}
\cdot & \cdot & \cdot \\
\end{array} \]). Each phrase would thus consist of four bars of 3/2:

\[ \begin{array}{cccc}
\cdot & \cdot & \cdot & \cdot \\
\end{array} \]

Since the music for the entire Seconda parte consists of repetitions of the same rhythmic figure it is reasonable to suppose that the same modification should be made for the accompaniment of the ambiguous segnato section as well.

\[
\star \star \star \star \star \star
\]

My interpretation of the segnato is an educated guess based on information that was pointed out to me by Julia Sutton. The Seconda parte of 'Alta Mendoza' is entitled 'Mutazione ... in Nizzarda'. The thirty-eighth dance in
Negri's treatise is entitled 'La Nizzarda'. I have studied this dance in the hope that it might shed some light on the segnato step in the nizzarda variation of 'Alta Mendoza'.

In 'Nizzarda' Negri describes a step sequence:

doi .P. [passi] col piè sinistro, & un zoppetto e la cadenza ... questo è un .S. [p. 268]

This is untypical. Negri usually includes only the abbreviation in a choreography, the step description appearing in a separate section of the book. In the step descriptions he states that the letter .S. stands for the seguito ordinario. This does not apply, however, in 'Nizzarda' as the .S. described in that dance ('doi passi, un zoppetto e la cadenza') is not the same as the seguito ordinario in the step descriptions.<2> The 'Nizzarda' .S., therefore, seems to be an abbreviation for a step that is not included in the step descriptions. Since this .S. appears in a dance entitled 'Nizzarda', and since the segnato appears in a Nizzarda variation, it is possible that the two dances are referring to the same step.

*   *   *   *   *

2 See Negri, p. 108, for step descriptions. There are other dances in Negri where the .S. abbreviation is followed by a step description which is obviously not the seguito ordinario; e.g., the .S. in 'La corrente' (no. 37), p. 265.
When the rhythm of the musical phrase I have suggested above is combined with the .S. step taken from 'Nizzarda', the choreography and music of the second part of 'Alta Mendozza' correlate. I present this solution, nevertheless, with a certain diffidence, because of the amount of guesswork involved.

'Alta Mendozza' is an exceptionally interesting dance. It provides a good example of the kind of educated guesswork that choreologists must adopt in order to solve certain ambiguous choreographies.
ALTA MENDOZZA

balletto a due di M. Stefano

PRIMA PARTE

1. Take lady's hand: .R. together
   Release hands and turn single left: 1 .S.
   Back: 1 .S.

2. Take lady's hand.
   Forward together: 2 .Pp., 2 .SP., 1 .S.
3. Drop hands.

Turn to face:

2 .R.(r,1), 2 .SP. back, 4 .P. fermi, cadenza

Dancers exchange places holding both hands: 2 .CP.

4. Repeat steps and music to step sequence 3

(dancers begin repetition in each other's place).

1 When Negri asks for 'passi fermi col sinistro', the 'col sinistro' refers to the moving leg in the air. The leg which supports the body's weight (i.e., the right leg) is not named. This must be made clear to today's dancers, who always tend to think in terms of weight placement and therefore assume that the leg named is the leg which carries the body's weight. In Negri's day, however, it was the moving leg in the air which was named. (For confirmation see the galliard description in Negri, p. 47.)
5a. Man turns left and goes to 'head of ballroom'<2> while lady turns left and goes to opposite side; turn to face at end of step combination:

2 .SP. & 1 .S. turning left

5b. Facing partner: 2 .SP. back, 1 .S. forward

2 It is clear from reading Negri that there is no actual 'foot' or 'head' of the room in the social dances. Depending on the shape of the room, the position of the spectators, and the nature of the choreography to follow, the dancers may be expected to separate in either of the following ways:
6a. Still facing partner:
   forward: 1 segnato (1)
   [i.e., 2 .P.(1,r), 1 zoppetto, cadenza (1),<3>
   1 segnato (r)
   back: 2 ricacciate
   forward: 1 segnato (1)

   6b. Repeat 6a to the other side:
   1 .Sg.(r), 1 .Sg(1), 2 .Rc., 1 .Sg.(r)

7. Couple advances to meet:
   4 battute di canario,
   1 .S. & saltino a piè pari
   (beat each other's hands on saltino)

3 See pp. 273-74 for explanation of this interpretation of the segnato.
TERZA PARTE <6>

8. Facing partner: \( \checkmark \) together

(a) turn single left: 2 CP.

(b) link right arms, turn complete circle: 2 CP.

(c) turn single left: 2 CP.

5 The four battute di canario have the combined duration of two semibreves, the precise rhythm of the individual battute could be

\[
\dot{\text{J}} \dot{\text{J}} \dot{\text{J}} \text{ J} \quad \text{or} \quad \text{o} \text{ J} \text{ J} \text{ J}
\]

6 With the exception of the opening and closing bows, the only step used throughout the Terza parte is the CP. Stefano does not call this variation a galliard. However it resembles Arbeau's galliard variations which contain a preponderance of CP. This is not usually the case in Italian galliard variations.
9a. Man takes lady's [left] hand.
   1 CP. to the right,
   1 CP. to the left

9b. Man leads lady in a semicircle to his left side
    (they have approximately changed places): 1 CP.

9c. Man turns to the left in a semicircle to move into
    lady's place while she moves into his place, ending
    face to face (they have returned to their original
    places of 9b): 1 CP.

(The impression given when 9b and c are executed smoothly
and in tempo is that the dancers are chasing each other in
circles.)

9d. Link left arms, turn complete circle: 2 CP.

7 In sections 9a, b, and c, the choreographic text is not
clear. The pattern I have suggested is one of several plau-
sible interpretations.
10. Repeat 9a, b, c, and d to the other side (couple face opposite direction):

(a) 2 .CP. (1 to the right, 1 to the left)<8>

(b) 1 .CP. (man dances in a semicircle to lady's left side)

(c) 1 .CP. (lady turns to the left in a semicircle and moves into her partner's place, while he moves into her place); end facing.

(d) 2 .CP. (link left arms, turn complete circle)

(e) .R. together

8 The directional instructions 'to the right', 'to the left', etc., are the same in 9(a,b,c) and 10(a,b,c). I do not believe, however, that Stefano intends a repetition in the same direction here, but rather that he wants a repetition to the other side. Thus after the dancers perform 9(a,b,c), I instruct them to face the opposite direction so that in 10(a,b,c) they return to their original places. If this is not done, the dance concludes with the performers a good way off to the left of their starting position and the choreography is unsymmetrical.
IV. DANCE AS A GAME:
'CACCIA D'AMORE' (Type A/B)

'Caccia d'amore' is a choreography which is a combination of a dance and a party game. There are some other Renaissance choreographies which contain playful elements, e.g. Caroso's 'Il piantone' (in which there are changes of partner), Negri's 'Torneo amoroso' (where the dancers playfully strike each other's hands), and Arbeau's 'Gavote' (in which the partners kiss). But 'Caccia d'amore' far surpasses these in pantomime and humour. It is designed for 'as many as will' and, considering the jocular nature of the choreography, the more the merrier. In the reconstruction below I have presented a minimal version for only three couples in order to save space in the diagrams.

The chase

The dance derives its name from the central sections of the choreography (Terza and Quarta parti) which direct the male dancers to chase the females in two different ways. In the Terza parte, the choreography is performed
by each couple in turn: the lady is instructed to run away from her partner, who then chases and catches her and brings her back to her place in the line of dancers. It is quite natural for dancers who are good actors to take the opportunity to mime flirtatious play in this section. In the Quarta parte, the ladies form a circle in the centre while the men form an outer circle surrounding the ladies:

The dancers are instructed to walk in their circle anti-clockwise, each man holding his partner's hand. At this point the leading male becomes a 'caller': he shouts out, at his discretion, an order indicating that the men must change partners ('one forward', or 'one back', or 'two forward', etc.):

... quel che guida'l ballo, dirà à suo piacer un'innanzi o un indietro, o due innanzi, o due indietro ... [p. 283]

Then the men must run forward or backward, according to the call, and seek out the appropriate lady in the circle. If the ladies, who do not have far to travel because they form an inner circle, are walking quickly, the men may have to do a considerable amount of running, especially in calls involving two changes of partner (e.g., two forward). Thus the men will seem to be chasing the ladies.
The playfulness increases when an additional male dancer sneaks into the circle at one of the calls so that there is one man too many for the number of ladies. At each succeeding call, therefore, until the intruder leaves, one of the male dancers ends up without a partner. He then must 'steal' a lady at the next call and leave one of the other men without a partner.

Both the use of a 'caller' and the types of figures described above are common elements in many nineteenth- and twentieth-century social and country dances. We do not know, however, how common they were in the sixteenth century: 'Caccia d'amore' is both the earliest and the only surviving renaissance choreography with a caller. Negri, however, does not treat the caller or the dance as unusual, and it is possible that dances with callers may have been commoner than we are led to believe by the surviving sources.

**Freedom of choice**

Negri's choreography leaves a certain amount of freedom of choice to his dancers. First, he does not specify exact steps in the chase sequences (second and third parti). He leaves the choice and number of steps to the discretion of the dancers. It is even possible that the ladies simply walked (passi gravi) or ran gracefully (passi scorsi) during these sections. This lack of specific information is
probably not an oversight on Negri's part. It seems to have been common practice to leave the choice of steps to the discretion of the performers in the game-like caccia choreographies.  

Secondly, at the beginning of the Quinta parte, Negri tells the dancers to perform a little of the 'Ballo del piantono' ('ballarano un poco il ballo del piantono' (p. 283)). The 'Piantone' was a simple 'mixer', that is a choreography in which the men and women change partners as often as they wish. This type of dance can go on for a long time in order to enable most of the men to dance with most of the women. Each court had its own mixers: Caroso's 'Il piantone', Negri's 'Corrente' (no. 37), and Arbeau's 'Bransle du chandelier' (fol. 86) are all mixers. Negri does not provide choreography for his 'Piantone'. The reader could use either of Caroso's versions or any of the typical ways in which dancers change partners in the other mixer dances mentioned above. When Negri instructs us to

2 See, for example, the caccia dance in the Florentine manuscript of ca. 1559 (Corti, p. 75).

3 There is evidence that the 'Ballo del piantone' was sometimes used to conclude a ball. In a letter dated 3 March 1596, Bartolomeo Prosperi writes about a maschera held by Maria de' Medici: 'et per infino a cinque ore di notte si ballò al ballo del piantone' (Modena: Archivio di stato; cited in Solerti, Gli albori, p. 56).

4 Negri explains that the men and women change partners in the 'Piantone' (p. 102, regola LIII), but offers no steps or specific figures.
perform 'a little of the "Piantone'''', he may mean that we should limit the exchanges of partner to a small number.

Thirdly, at the end of 'Caccia d'amore', Negri is not specific about the galliard variations: he simply tells the dancers to perform 'molte bizerrie' (p. 283). Because the manuals of Caroso and Negri contain so many choreographies with variations that are written out in full, one tends to forget that there was another type of very popular choreography at this time in which the dancers were free to make up their own variations. The manuals of Lutii and Lupi contain over 500 variations which would have been used by those who were unable to make up their own or who needed examples to stimulate their imagination.

The music

The music to this dance is somewhat problematic. Negri does not include a melody for 'Caccia d'amore' in the staff notation (the tune to the previous dance, 'La catena d'amore', appears instead), but the melody for the duple-metre sections of choreography (parti 1-4) is available in the lute tablature.

The LT for 'Caccia d'amore' opens with two strains of music in duple metre. The rubrics indicate that each is
played twice and that the whole is played as many times as needed (i.e., AABB, AABB, ...) 'until the last part which is the galliard' ('sino all ultima parte che è la gagliarda' (p. 283)).

This is a choreography for 'as many as will'. In those sections of the dance where each man dances with each lady in turn (e.g., the hays and chain figures in the Seconda parte) the amount of music will depend upon the number of couples who choose to dance. The reader should note, therefore, that there is no guarantee that the Seconda parte will conveniently end with ...BB, in order for the Terza parte to begin with AA. The same holds true for the two free sections in the Terza and Quarta parti, that is, the chase and the sequence with the caller. I have made no effort in my reconstructions, therefore, to normalize the use of strains. In parti 2-4 Negri's musicians probably would have adjusted the music to fit the amount of choreography. The two strains of music work well with this concept: both have the same final four bars; the strong cadence at the end of each strain makes it possible to end just as convincingly with A as with B.

The music to accompany the Quinta parte of choreography presents special problems. The only music Negri gives us for this potentially very long section (which includes 'un poco' of the 'ballo del piantono' as well as 'molto bizerrie' for each of the dancers) is a 4-bar tag (identified as strain C in my edition):
This turns out to be the codetta phrase from the second strain of the previous dance, 'La catena d'amore' (no. 41):

Three possibilities should be considered:

1) Strain C, repeated as many times as needed, is the accompaniment for the entire Quinta parte. (Julia Sutton has produced the dance with this solution.)

2) Strain C is included in 'Caccia' as an incipit signalling a 'Ballo del piantono' galliard tune which Negri has not supplied. (Since the strain in question is the codetta to strain B of 'La catena d'amore', he may possibly be indicating that it is the missing tune.)
(3) Strain C really belongs only to 'La catena d'amore' and its presence here is a mistake related to the erroneous inclusion in this very same dance of the staff notation for 'Catena'. In this case, the intended galliard music must be regarded as missing and appropriate music will have to be found elsewhere.

Solution 1 seems to me unlikely. Typical strains of galliard music are of 8 rather than 4 bars, and the amount of musical repetition this solution requires seems intolerable even by sixteenth-century standards. In addition, the musical character of the strain is that of a codetta (or ripresa) rather than that of a complete tune. This factor lends weight in favour of solution 2. Negri's rubric refers to the 'ultima parte che è la gagliarda, che si fa con la sua ripresa al ballo del piantono, che finisce essa Caccia' (p. 283, italics mine). If 'ripresa' is taken in the sense common in musical publications of the time (a stereotyped cadence figure tacked onto the end of dance strains), he could be indicating that the supplied music is the ripresa of the intended tune. As strain B of 'Catena d'amore' does indeed conclude with this particular ripresa, it is quite possibly the music intended for the Quinta parte of 'Caccia'. This is my preferred solution as it explains the inclusion of the 'Catena' ripresa music in the 'Caccia' lute tablature and it accounts for an otherwise inexplicable error and for the wording in the rubric, 'con la sua ripresa al ballo del piantono'.
Other possibilities include putting strains A and B of 'Caccia' into triple metre or using Caroso's 'Ballo del piantone' tune. In an appendix to the reconstruction, I have supplied the music for all three of the above possibilities. Although I strongly prefer using the ripresa from 'Catena d'amore' the reader may examine the alternatives and make his own choice.

Form in the Prima parte: An historical note

Choreographic form is rarely mentioned in studies of Renaissance dance, and a serious study of this subject is needed. The Prima parte of 'Caccia d'amore' is designed in a choreographic form which is, I believe, unique for the period. The following chart outlines the steps and patterns in this section. I have added curved lines to indicate sequences which are the same.

```
2 .S. - turn single left
A
  2 .R.
  2 .S. and 2 .S. - exchange places in an S-shape
B
  8 .SP.
  .R., 2 .C.
  2 .S. and 2 .S. - exchange places in an S-shape
A
  2 .R.
  2 .S. - turn single left
```
Negri is playing with the idea of palindromic form. As can be seen, a large section of the Prima parte is the same backwards as forwards. This applies to both the steps as well as the figures of the dance. It is significant that he felt free to experiment with form only in a dance which is a game. He is making a joke but, at the same time, he is exploring new possibilities. 'Caccia d'amore' dates from quite late in Negri's career, quite possibly from a time when his choreographic mind was analysing the norms of his period and considering new directions.

Source of the music

Strains A and B of 'Caccia d'amore' are concordant with 'La sirena' from Gastoldi's Balletti a cinque voci (Venice, 1581), the collection which also contains the source for 'Alta Mendoza' (see pp. 270-71 above).
CACCIA D'AMORE

for as many couples as will

Dancers begin in line formation:

couple 1: 

couple 2: 

couple 3: 

PRIMA PARTE COL PASSEGGIO

e la mutanza

1. [Take partner's hand.] <1>

All together: .K., 2 .C.(1,r)

forward: 4 .S.

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1 Negri does not indicate this; but since in the next instruction he requires the men to release their partners' hands, the implication is that they must take hands for no. 1.
2a. Release hands.
   Turn single left: 2 .S.
   End facing.

2b. Facing: 2 .R. (l,r)

3. Men link right arms with their partners.
   Exchange places with partner in an S-shape
   passing right shoulders (release arms
   halfway through): 4 .S.

4a. Cast out [men left, ladies right]: 8 .SP.
   Finish in original places.
4b. Facing: ₂R., ₂C. (₁,r)

5. Link left arms with partner.
Exchange places with partner in an S-shape passing left shoulders: ₄S.
(This is the repetition of no. 3 to the other side.)

6. Facing: ₂R.(₁,r)
Together: turn single left: ₂S.
SECONDA PARTE COL PASSEGGIO

*e con la mutanza*

7. All together, facing: *.R.*, 2 .R.(1,r)

8. Perform a hay: 8 .S.

Negri does not clearly describe which type of hay he requires. He does indicate that the men turn left, the women right. This may be the same hay that he required in the torch dance for six men (see p. 250 above): man 3 gives his right hand to lady 1, his left hand to lady 2, etc. (See diagrams on following page.) This is a line hay, which is common when men and women are divided into two separate lines. When the sexes are mixed in a circle (e.g., man, woman, man, woman, etc.), circular hays are more common. The hay in the diagram is offered as only one of the plausible solutions.

Negri tells us to perform the hay with 8 .S. This is the number of .S. required if three couples are involved, which is the number that I use in my reconstruction. But, since this choreography is for 'as many as will', the number of .S. will depend on the number of couples involved. The

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musicians would be expected to adjust the music to fit the number of couples participating.

Music for no. 8: as much as needed:

9. The men perform a chain sequence in which each man dances with each lady. They follow a circular permutation in which each man begins with his own lady, then proceeds to the next one down the line. (See diagrams on following page.) When he reaches the last lady in the line, he must go to the top of the line to dance with any ladies he has missed by starting with his own partner:

Man 1 dances with ladies 1, 2, 3
Man 2 dances with ladies 2, 3, 1
Man 3 dances with ladies 3, 1, 2

3 Negri is somewhat ambiguous in this chain sequence: he clearly describes the first man going down the chain (lady 1, lady 2, lady 3, then back to the top), but states that the other men do the same. If the other men did the same they would all begin with lady 1 and, in a dance which could have a large number of couples, there would be a huge line in front of lady 1. It is more usual in a longways chain for each man to begin with his own partner, proceed down the line to the other ladies, then return to the top for any ladies he has missed. I believe this is the type of chain Negri intended, or something quite similar to it.
The difficulty one must always take into consideration is that time must be given for the man who has reached the bottom of the line to return to the top: e.g., man 2 dances with lady 2, then lady 3, then must proceed to the top of the line for lady 1. Because of the time it takes for him to go from the bottom to the top one lady will be without a partner at each exchange (except at the beginning of the figure when each lady is dancing with her own partner). In the diagrams on the previous page lady 1 is without a partner in b, lady 2 in c, lady 3 in d.

In diagram b, for example, man 1 moves from his own place at the head of the line to dance with lady 2, then moves into man 2's former position; man 2 moves from his second place in the line to dance with lady 3, then ends in man 3's former position; man 3 is making his way up to lady 1, and therefore lady 1 is without a partner for this exchange.

Steps for the chain:

link right arms with lady and exchange places: 2 .S.
link left arms with same lady and move into the next man's position in the line: 2 .S.

(Man going from bottom to top of line should take the duration of 4 .S. to do it.)
diag. a: man 1 dances with lady 1
man 2 dances with lady 2
man 3 dances with lady 3

diag. b: man 1 dances with lady 2
man 2 dances with lady 3
man 3 goes from bottom to top of line

diag. c: man 1 dances with lady 3
man 2 goes from bottom to top of line
man 3 dances with lady 1

diag. d: man 1 goes from bottom to top of line
man 2 dances with lady 1
man 3 dances with lady 2

All end in original places with a meza .₄.
10. Repeat no. 8 but this time lady 1 leads the hay.

11. Repeat no. 9 with exchange of roles for men and women:
   men do what ladies did at no. 9;
   ladies do what men did at no. 9.

TERZA PARTE COL PASSEGGIO

*e con la mutanza à modo di caccia*

Each couple in turn performs 12a, 12b, and 12c:

Couple 1:

12a. Take lady's hand: 2 .C., 2 .R.(1,r) <4>

12b. Cast out.

(Negri provides no specific steps for the cast out.)

---

4 Since the .C. and the .R. are so similar, some dancers vary the simple ripresa (.R.) by substituting the fancier ripresa minima for the men and the ripresa minuita for the ladies.
12c. Lady runs up the middle of the 2 lines (diag. x); her partner chases and catches her (diag. y); then brings her back to place at the end of the line (diag. z).<5>

Couple 2 performs 12a, 12b, 12c.
Couple 3 performs 12a, 12b, 12c.

Music: The amount of music needed will depend on the number of couples, and the amount of time it takes for all of them to perform the chase section.

5 There are no steps or precise figures indicated in the chase. It is a 'free' section.
13. Face partner: \( \color{red}R \), 2 \( \color{red}R \). (1, r)

14. Link right hands with partner and exchange places: 1 .S.  
Link left hands with partner and return to place: 1 .S.  
Turn single left: 2 .S.

Take partner's hand and form 2 concentric circles  
(circle of ladies inside circle of men): 4 .S. <6>  
(diags. y and z).

---

6 The text specifies 8 .S. for step sequence 15, but again, the actual number of steps needed for the dancers to cast out and form two circles will depend on the number of couples involved. In his text Negri has simply given the minimal number for three couples.
16a. Dancers walk in 2 circles (no steps given).

16b. Lead dancer becomes a caller. At his discretion he calls out an order indicating that the men must change partner (e.g., 'one forward', 'one back', 'two forward', etc.). At his command the men drop their ladies' hands and run forward or back, according to the call, and seek out the appropriate lady.

16c. A male intruder sneaks into the circle of men. There is now one man too many for the number of ladies. At each succeeding call one male dancer ends up without a partner. He must then 'steal' a lady at the next call and leave one of the other men without a partner.

16d. Intruder leaves.

16e. All the remaining dancers form a large circle: inner circle backs out into outer circle (no steps indicated).

Music: as much as needed.
17. Couple 1:
   a) Walk about a little (no steps given); release hands
   b) .R.
   c) perform a little of the 'Ballo del piantono'.

   Negri does not provide choreography for his 'Piantono'. Readers may use Caroso's versions
   (Ballarino, no. 81; Nobiltà, no. 41).

18. Couple 2 performs 1a, 1b, 1c.
19. Couple 3 performs 1a, 1b, 1c.
20. The dancers may add galliard variations. (7)

   (This is a free section and those who wish may invent their own galliard variations.)

Music: as much as needed. (Three choices of music for this parte are given on the following three pages. Readers should turn to the discussion of the music, pp. 287-91 above.)

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7 Negri writes, 'si potrebbero aggiungere altre bizzerie' – 'you may add other fantasies'. We know that the 'bizzerie' are galliard variations because he labels this parte 'Mutatione della sonata in gagliarda ...'
3 POSSIBILITIES FOR MUSIC TO QUINTA PARTE

1. Strain B of 'La catena d'amore'

* The ripresa is presented here in the version appearing as strain C of 'Caccia d'amore' which is slightly different than its appearance in 'Catena'.

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2. Triple-metre variation of strains A and B of 'Caccia d'amore'
3. Caroso's music to 'Ballo detto il Piantone'*

* Transcription adapted from that of F. M. Walker (Nobiltà (Sutton edn.), p. 293); transposed up a whole tone.
V. DANCES A QUATTRO / 'BASSA' DANCES:
'BASSA IMPERIALE' (type C)

'Bassa Imperiale' is a dance a quattro designed for two couples. Negri's treatise contains thirteen such dances – more than a quarter of his choreographies. Before proceeding to a discussion of their characteristics, I wish to clarify what I mean by a dance for two couples. The renaissance treatises contain a great number of solo couple dances intended for performance by one man and one woman. A few of these dances, however, could be performed by more than one couple at a time: Negri, for example, cites two dances which could be performed by two or four ('Pavaniglia all'uso di Milano' (no. 11) and 'Nobiltà d'Amore' (no. 34)). These dances, however, regardless of the number of couples who may participate, require only two performers to execute the choreography. Negri's dances a quattro, however, are designed specifically for four and cannot be performed by a single couple.

Negri's dances for four – always two couples – are an unusual feature of his book as is shown by a survey of the few other contemporary dances for four that have survived.
The last dance in Arbeau's *Orchésographie*, 'Les bouffons', is a sword dance for four. It contains a choreographed entrance, requires costumes, and is performed only by men. Thus 'Les bouffons' is very much related to the theatrical choreographies of the time and does not really resemble Negri's social dances for two couples. Only one other dance for two couples has survived from the sixteenth century, entitled 'Fiammetta'. It is by the choreographer Lanzino and is the last dance in the 11 Papa manuscript. This manuscript, however, seems to date from an earlier period than Negri (see vol. 1, p. 35, footnote 28, for information on its date). The thirteen dances *a quattro* in Negri, therefore, are our only surviving dances of their type in late-Renaissance style. Does their survival in a treatise from Milan suggest that dances for two couples were more popular there than elsewhere in Italy (possibly because of Spanish influence), or did Negri have a personal predilection for this type of design?
Characteristic features of Negri's dances a quattro

The couples face each other forming a square:

\[ \begin{array}{c|c|c|c}
1 & 2 & 1 & 2 \\
\hline
2 & 1 & 2 & 1 \\
\end{array} \]

The following choreographic features are very common. Man 1 may dance with his partner (lady 1) or his opposite (lady 2); similarly man 2 may be asked to dance with his partner or with his opposite. The men may cross into each other's places; the ladies may do the same. The men may move into the centre of the square and back out again; similarly the ladies.

Type C reconstruction

In the introduction to this volume I defined a type C reconstruction as one in which such a substantial amount of information is missing that guesswork must be used too often
to produce a reliable reconstruction. There are two kinds of type C choreographies in Negri: first, there are those dances such as 'Il canario' (no. 21) which contain complex variations with a high step-density; since the duration of many rapid steps is unknown it is often possible to arrive at a variety of different but equally plausible solutions for any problematic section. Secondly, there are those choreographies in which a substantial amount of educated guesswork is needed in order to arrive at the figures of the dance. I would place most of Negri's dances a quattro in this category for the following reason. In a dance a quattro, a man may dance with his partner or with his opposite. Negri, however, does not make it clear in many of the a quattro choreographies which of the ladies the man is supposed to be dancing with at any given moment. Thus the reconstructor must frequently guess which lady is accompanied by which man. Since these dances contain so many exchanges of places, it is quite easy for the reconstructor to guess wrongly and for the choreography to end up with the dancers not finishing in their original places. If the reconstructor then works backwards to try to rectify the

2 It seems to be traditional at this time for dancers to end with their original partners in approximately the same place where they began the dance. This is the case in almost all the choreographies which are clear enough to reconstruct. (There are a few exceptions, such as mixers, where the point of the dance is to change partners.) I have assumed, therefore, along with other reconstructors, that this also applies to the dances a quattro.
situation, he will find that there is often a great number of places offering the chance of a wrong guess. One cannot emphasize too strongly that even in a reconstruction which succeeds in getting the dancers to finish in their original places, there is a high chance that they arrived there by following a route not intended by Negri. Thus the problem is not simply that there is too much guesswork in the dances a quattro but that nearly every guess is dependent upon former guesses.

'Bassa imperiale' is an attempt at a reconstruction of a dance a quattro. Negri often tells us which lady is dancing with which man in the first three parti of the dance but leaves the point unclear in much of the remaining seven parts. If the reader consults the footnotes, he will see that significant guesswork is used in the Quarta parte and that the succeeding sections are dependent upon the accuracy of these guesses.

The term 'Bassa'

The term 'Bassa' is used in the title of three dances in Negri: 'Bassa gioiosa' (no. 14), 'Bassa delle ninfe' (no. 15) and 'Bassa imperiale'. The term bassa in the fifteenth century usually referred to a dance whose steps were bas, or close to the floor. This definition no longer applies in the late sixteenth century. As I have already pointed out in Chapter Five, almost any step can appear in any dance at
this time: low steps are no longer reserved for stately pro-
cessional dances, nor high steps for lively dances. Every
Italian choreography in the late sixteenth century has a
mixture of high and low steps (note, for example, the gal-
liard variation in 'Bassa gioiosa' and the seguiti spezzati
in gagliardi in 'Bassa imperiale').<3> The 'Bassa' at this
time, therefore, is no longer characterized by low steps in
the choreography. To restrict the context to Negri himself,
a comparison of his three choreographies entitled 'Bassa'
with his other dances shows that no one step or step-
combination is unique to his 'Bassa' dances.

It should also be mentioned that there is no feature of
the music (harmony, melody, phrasing, metre, number of
strains, etc.) which is common to all three of Negri's exam-
ples nor to other dances of the time entitled 'Bassa'. The
term 'Bassa', therefore, is definable neither by step con-
tent nor by music.

It would seem that the title is used because of the
figures or choreographic events which underly the 'Bassa'
choreographies. I believe that Negri's three 'Basse' con-
tain the same underlying sequence of choreographic events
although they are quite hard to trace. I wish to emphasize
that it is not the events themselves which are important
(they are quite common to many dance types) but their par-
ticular sequence. The concept is difficult to discuss,

3 'Bassa gioiosa', Quarta parte, p. 171; 'Bassa impe-
rique', Quinta parte, p. 205.
however, because Negri is not absolutely strict in following the sequence of events which underlies any dance type: by his time it was accepted that a choreographer made his own creation out of standard dance types; he inserted extra patterns, embellished standard features, lengthened the dance at will, and thus, in the case of the 'Bassa', made a dance which, although based on traditional ideals, went far beyond them and was in effect a quite different type of dance. The effect of the mixture of high and low steps and the freedom to juggle or vary standard sequences of events was that standard dance types, though used as models, were by no means strictly adhered to. Thus it takes a practiced eye and a strong analytical sense to be able to distinguish between what is fundamental and what is embellishment in any dance type of the late sixteenth century.

The music

The music to 'Bassa imperiale' is a setting of one of the longest-living Renaissance dance tunes. Its earliest dateable appearance is in Dalza's Intabulatura de lauto of 1508 where it is entitled 'Pavana Veneziana'. Over a period of about 150 years, from the beginning of the sixteenth century to the middle of the seventeenth, it is found throughout Europe in a number of manuscripts and printed

4 (Venice, 1508) fols. 9-20v; mod. edn., ed. H. Münkemeyer, Die Tabulatur vii (Hofheim am Taunus, c1967).
The following list includes only what I regard as 'solid concordances'. The lists of concordances by Moe ('Dance music', p. 220), Gombosi (Capirola, Compositio (Neuilly-sur-Seine, 1955), pp. lxv-lxvi), and Heartz (Preludes, chansons and dances for lute (Neuilly-sur-Seine, 1964), pp. Txxix-lxxx) contain some dubious items.

6 'Padoana', Chicago: Newberry Library: Case MS UM C.25, no. 17; mod. edn., V. Capirola, Compositione (ed. O. Gombosi), pp. 43-46.


12 'Bassa imperiale', p. [26].
Jungfrau Regina Clara Im Hoff (1529 or 1549);<13> and Zanetti's Il scolaro (Milan, 1645).<14> In only four of the sources (Negri, Gardano, Imhoff Klavierbuch, and Zanetti) is the tune entitled 'Bassa imperiale'. Gardano and Zanetti seem to borrow the tune directly from Negri's publication.

Negri gives two settings of the tune, one in duple metre, one in triple. The triple-metre section of 'Bassa imperiale' is one of the six dances that share the following problem: many of the bars (or half-bars) in the triple-metre sections are notated in duple metre. This problem has been discussed at length in Chapter Six (vol. I, pp. 174-95). My transcription of the triple-metre section of 'Bassa imperiale' is based on the conclusions there expressed.

This tune was nearly a hundred years old when Le gratie d'amore was published, and is probably the oldest dance tune used by Negri. Since the melody is so old, one may perhaps be justified in suspecting that the underlying model for Negri's choreography was of similar antiquity.<15>


15 For some discussion of a comparison of fifteenth- and sixteenth-century Bassa choreographies, see A. Feves, 'The changing shape of the dance, 1550-1600, as seen through the works of Fabritio Caroso' (paper (unpublished) read at the National Dance Historians Conference, Harvard University, 1982).
BASSA IMPERIALE

for 4 dancers: 2 men and 2 ladies

opening position

1 2 1 2

PRIMA PARTE

1. Take partner's hand: R., 2. C. (1, r)

2. [Release hands.]

Move forward and exchange places with opposite
passing right shoulders: <1>

2. SP. & 1. S., 2. P. & 1. R.

1 There is no indication to release hands, although this
is necessary if the men exchange places with their oppo-
sites. I have considered the intriguing possibility that
the dancers exchange places as couples (still an S-shape);
in this case they could hold hands. But in doing this I am
unable to get the dancers at the end of the choreography to
finish with their original partners in their original
places. I invite others to experiment with this solution.
SECONDA PARTE

[Take hands.]

3a. Forward towards opposite: 2 SP. & 1 S.

Acknowledge opposite with a slight bow.<2>

Release hands.

3b. Cast out to return to original places:

men: 2 SP. & 1 S.

ladies: scorrendo

End facing opposite.<3>

2 This bow is an embellishing gesture springing from etiquette; it has no duration in its own right. This gesture is performed within the duration of the S.

3 Usually one has to conjecture which lady the man is facing, but here Negri specifies 'opposite' ('al dirimpetto').
4a. Men take partners' right hand.<4>
Forward: 2 SP. flankingly & 1 S.

\[ \begin{array}{c}
  2 \quad \rightarrow \quad 1 \\
  2 \quad \rightarrow \quad 1
\end{array} \]

4b. Release hands. Turn to face partner.
Back: 2 saltini, 1 S.

\[ \begin{array}{c}
  2 \\
  2
\end{array} \]

4 Negri specifies 'right' here as it is an unusual hand hold. It is interesting that an early owner of the 1604 copy now in the Biblioteca Musicale G. B. Martini (Museo Civico, Bologna) questioned it and crossed out the word 'destra'.

\[ \text{[Music notation]} \]
4c. Take opposite's left hand.

Repeat 4a and 4b facing other direction.<5>

(repetition of 4a:)

(repetition of 4b:)

5 The entire Terza parte (4a, b, c) consists of a figure common to later country dances. The man leads one lady into the centre but backs out with the other lady. He then repeats this to the opposite side; i.e., he first goes in with lady 1, backs out with lady 2; then goes in with lady 2, backs out with lady 1.
QUARTA PARTE

5. Men exchange places: 2 .SP. & 1 .S.

while

ladies turn single left: 2 .SP. & 1 .S.

6. Back: 2 .SP. flankingly, and then

forward: 1 .S.

7. [Repeat 5 and 6, but this time ladies exchange places

while men turn single right.] <6>

end:

6 In nos. 5 and 6 the men exchange sides and end up partnering their opposites. There is no direct indication at any point in the remaining choreography as to when they return to their original partners. The rest of the dance is quite symmetrical so it would seem that they always finish each section with their opposites. Since it is the custom to finish a choreography with one's original partner (save for a few exceptions such as the 'Corrente' (no. 37)) it is probably necessary to find the place in the choreography where the men were likely to return to their original ladies. I have made the suggestion that at no. 7 the ladies perform exactly the same sequence that the men have just performed. Thus this section becomes symmetrical, and the men finish with their original partners. It is not uncommon for Negri and Caroso to omit a repetition for the ladies or a repetition to the other side, as it was a principle understood at the time.
Music to Quarta parte

[This music and the corresponding steps are performed twice if the reader uses my suggested choreography for step sequence 7.]

QUINTA PARTE <8>

8a. Men only facing partner:<9>

2 St/pp(l, r),
4 .SP. gagliardi (2 forward flankingly,
2 back flankingly);

turn single left to return to original place:
1 .S. [<10>

7 The rubrics above the music direct that the first strain of music (the duple-metre strain) is to be played five times and the second strain (the triple-metre strain) repeated until the end of the dance. The rubrics may be in error about the number of times the duple section is to be played. Parti 1–3 require five playings of the duple music. If one follows the rubrics, therefore, triple metre will begin in the Quarta parte. The more lively choreography normally characteristic of triple metre, however, begins only with the Quinta parte; I feel therefore that the triple-metre music should not begin until then. I have accordingly retained duple metre in the Quarta parte.

8 Negri incorrectly labels this Quarta parte.

9 Negri specifically asks for the man to face his partner: 'alle sue dame'.

10 I have added 1 .S. because we have 8 semibreves of music and only 6 semibreves of steps.
8b. Men repeat 8a but this time beginning with right foot.

8c. Ladies only: perform 8a facing partner.

8d. Ladies only: perform 8b facing partner.

Sesta parte

Mutatione della sonata

9a. Forward towards partner, ending a little beyond partner on lady's left:<11>

2 saltini a pie pari, 1 fioreto di gagliarda,
1 .S. scorrendo, .R. meza

9b. Turn left to return to place: 2 .SP. + 1 .S.

11 The Sesta parte is the equivalent of 'siding'. See diagrams on this and the following page.
9c. Repeat 9a to the other side ending a little beyond partner on lady's right.

9d. Repeat 9b to the other side turning right.
10a. Forward to meet:

1. P. & 1 fioretto in gagliarda,
1. P. & 1 fioretto in gagliarda,
men: 1. P. alto (r), 2 fioretti per fianco,
together

cadenza, K. meza

ladies: 2. SP., 1. S., K. meza

10b. Exchange places in an S-shape passing [right]
shoulders: <12>

2. SP. & 1. S., 2. SP. & 1. S.

12 Negri is vague about which side to pass on, but it seems to be a usual S-shape passing right shoulders first and then turning left (see diagram on p. 227 above). This solution gains support in the Nona parte, which is a repetition of this section to the other side. There Negri clearly indicates the direction.

13 The duration of the passo alto is never defined. X and Y indicate two possible readings of this phrase.
OTTAVA PARTE

11a. Ladies only:
turn single left: 4 .SP.,
forward into centre of square: 2 .P.
return to place: 1 .R. flankingly

11b. Repeat 11a to the right.

11c. Men only:
turn single left: 4 .SP.
forward into centre: 2 fioretti
return to place: 1 .R. flankingly

11d. Repeat 11c to the right.

---

Note that the men are dancing a slight variation of what the ladies have just danced. The men's version is more difficult (the 2 .P. for the ladies become 2 fioretti for the men). The entire Ottava parte is basically: ladies into centre, out again; men into centre, out again.
Music to OTTAVA PARTE
NONA PARTE

[The Nona parte is a repetition of the Settima parte. In the Settima parte the dancers exchanged places passing right shoulders; in the Nona parte they return to their original places passing left shoulders.]

12a. Forward to meet [partner]:

1 .P. & 1 fioretto in gagliarda,
1 .P. & 1 fioretto in gagliarda,

\{
  \begin{align*}
    \text{men:} & \quad \text{.P. alto (r), 2 fioretti per fianco,} \\
    \text{together} & \quad \text{cadenza, .X. meza} \\
    \text{ladies:} & \quad [2 .SP., 1 .S.,] <15> .X. meza
  \end{align*}
\}

12b. Exchange places in an S-shape passing left shoulders:

2 .SP. & 1 .S., 2 .SP. & 1 .S.

End:

\begin{align*}
  1 \circ & \quad \circ 2 \\
  1 \circ & \quad \circ 2
\end{align*}

Music for the Nona parte: repeat music for Settima parte

15 Negri requires 2 .S. here, but since this is obviously a repetition of the Settima parte done to the other side (i.e., passing left shoulders) I have retained the same steps in the interests of symmetry.

Pass left shoulders and man turns left to meet partner:

2 .S.

while

lady turns right to meet partner:<16>

2 .S.

Begin:

\[ \begin{array}{c}
1 \\
\end{array} \]

End:

\[ \begin{array}{c}
\text{R. together.}
\end{array} \]

16 Negri does not seem to want the traditional S-shape here. He specifically asks for the man to pass on the lady's left, after which he turns left while she turns right. In the traditional S-shape both dancers would turn in the same direction.
THE MUSIC FROM

LE GRATIE D'AMORE
THE MUSIC FROM
LE GRATIE D'AMORE

INTRODUCTION

The purpose of this edition is to reproduce in modern notation the music of Negri's treatise. All emendations affecting pitch are recorded in the commentary. (Circled numbers in the transcriptions signal items in the commentary.) For the most part, emendations of rhythm are indicated only by the appearance of the original note values above the staff.

The lute tablature has been transcribed on two staves. Notes resulting from courses doubled at the upper octave are not usually shown, but in a few cases where the upper octave is specifically relied on to make a conjunct line it has been shown in round brackets, e.g.:

\[
\begin{array}{c}
\text{\textcopyright} \\
\text{\textcopyright}
\end{array}
\]

The dots appearing below certain ciphers in the lute tablature, indicating that the notes in question are to be plucked with an upstroke, have not been retained in the transcription.

The lute tablature has been transcribed in G-tuning throughout and this has necessitated the transposition of the staff-notation part in some cases. The original nota-
tion of the first bar or two of each piece is presented on preparatory staves; information about transposition may readily be deduced from these.

**Bar-lines:** The staff-notation part in the source has virtually no bar-lines; those appearing in this edition are therefore editorial (the few exceptions are noted). Bar-lines which appear in the original lute tablature are drawn through both staves of the transcription; those drawn through the individual staves are editorial. Bar-lines appearing in the source but omitted in the transcription are indicated by short vertical strokes above the staff (see, for example, 'Torneo amoroso' (no. 7), bar 13).

**Repeat signs:** The source uses are variety of signs to indicate the division of strains:

```
\|:\|:\|:\|
```

These have all been standardised to \|:\| in the transcription. The reader is reminded that this sign does not necessarily indicate repetition.

**First and second ending bars:** In certain cases, the note-values of the final bar of a strain need to be modified so that they can either lead back to a repetition of the strain (first ending) or onward to the next strain (second ending). The editor has made these necessary modifications in
the transcription. Unless an indication to the contrary is given in the commentary, it is always the first ending which is editorial. In cases where a strain is played more than two times, the 'first' ending applies, of course, to all playings of the music except the last, for which the 'second' ending should be used.

Time-signatures and mensural signs: Editorial time-signatures (carrying their modern connotations) have been placed on the staves of the transcriptions. The original initial mensural signs are given in the preparatory bars, the others are reproduced above the staff of the staff notation and between the staves of the lute tablature. (Readers should note that mensural signs are almost completely absent from the original lute tablature.)
No. 1. SPAGNOLETTI
No. 2. VILLANICCO
No. 3. LA BARRIERA
No. 4. BRANDO GENTILE
No. 6. GRATIOSO

\[ A \]

\[ B \]

349
No. 7. TORNEO AMOROSO

[A]

[B]
No. 8. BIANCO FIORE
No. 10. BRANDO DI CALES

358
No. 13. LA BISCIA AMOROSA
No. 14. BASSA GIOIOSA
No. 16. AMOR FELICE
No. 18. ALEMANA D'AMORE
No. 20. TORDIGLIONE NUOVO
No. 22. BASSA IMPERIALE
No. 24. ALTA MENDOZZA
No. 25. ADDA FELICE
No. 26. IL BIZARRO
No. 28. IL PASTOR LEGGIADRO

A

B

C

405
No. 30. IL BIGARÀ

\[ \text{Musical notation image} \]
No. 31. LEGGIADRA MARINA
No. 32. FEDELTA D'AMORE

\[\text{Musical notation image}\]
No. 33. LEGGIADRA GIOIOSA
No. 35. BIZARRIA D'AMORE
No. 36. LA BATTAGLIA
No. 38. LA NIZZARDA
No. 39. AUSTRIA FELICE
(BALLO FATTO DA SEI DAME)
No. 40. BALLO FATTO DA SEI CAVALIERI
No. 41. LA CATENA D'AMORE

\[ \text{Music notation image} \]

437
No. 42. LA CACCIA D'AMORE
IL FINE.
COMMENTARY

Abbreviations

SN = staff-notation part
LT = lute tablature

Nomenclature of pitch names

\[ \begin{array}{cccc}
\text{C} & \text{B} & \text{c} & \text{b} \\
\text{c'} & \text{b'} & \text{c''} & \text{b''} \\
\end{array} \]

The courses of the lute are identified by Roman numerals (1 to VII, from highest pitch to lowest). Thus 11:3 represents:

\[ \begin{array}{cccc}
\text{C} & \text{B} & \text{c} & \text{b} \\
\end{array} \]
COMMENTARY

No. 1. Spagnoletto

Numerous concordances. According to J. Tyler the earliest is 'Gaillarde Si ie m'en vois' in A. Le Roy, Premier livre de tablature de guitarre (Paris, 1551), fol. 9v (Zanetti (ed. Tyler), vol. 2, 'Other versions of the music', no. 56). Another source containing choreography as well as music is Caroso, Ballarino, ii, fol. 163.

(1) SN: b♭' emended to g' (transposed: f' emended to d') to correspond with melody of LT.

No. 3. La barriera

Strain A, bars 9–12 = strain D = strain G = 'Torneo amoroso' (no. 7), strain A, bars 5–8. Strain E = 'La battaglia' (no. 36), strain A.

In both SN and LT strain A is 14 bars long, divided asymmetrically into

\[(2 + 1\frac{1}{2}) + (1\frac{1}{2} + 1\frac{1}{4}) + (3\frac{1}{4} + 4)\]

As the choreography requires 16 bars, I have changed the minimbs that end the 1\frac{1}{2}- and 3\frac{1}{4}-bar phrases to semibreves, producing a 16 bar strain:

\[(2 + 2) + (2 + 2) + (4 + 4)\]
(1) LT: rhythmic indicator \( \downarrow \) missing.

(2) LT: rhythm emended to correspond with that of SN.

Original:

\[
\begin{array}{c|c|c|c|c|c|c}
\hline
\hline
\hline
\hline
\end{array}
\]

(3) SN: d'' emended to b♭ to correspond with melody of LT.

(4) Strain E is missing from LT, supplanted here from concordant strain A of 'La battaglia' (no. 36).

(5) The clash here between the leading tone in the SN and the suspended 4th in the LT is possibly an error. I have let it stand as it occurs often enough in this period to be regarded as a permissible cadence figure (see 'Torneo amoroso' (no. 7), strain H, bar 7; 'Bianco a fiore' (no. 8), strain A, bar 7; etc.)

No. 4. Brando gentile

The bars marked with asterisks in the first strain are notated in duple metre in both SN and LT. The rationale behind the present transcription is explained in Chapter Six above (vol. 1, pp. 174-95). It is also possible that the rhythm for this section should be performed:

\[
\begin{array}{c|c|c|c|c|c|c}
\hline
\hline
\hline
\hline
\end{array}
\]

or

\[
\begin{array}{c|c|c|c|c|c|c}
\hline
\hline
\hline
\hline
\end{array}
\]
(1) LT: III:2(b) emended to III:3(c').
(2) LT: III:0(a) emended to IV:0(f).
(3) # in SN. Bass note in LT in this bar (both chords) IV:3(a½) emended to IV:2(g).
(4) LT: III:2(b½) emended to III:1(b½).
(5) LT: III:0(a) emended to IV:0(f); in 2nd chord of bar, V:3(e½) emended to V:2(d).
(6) The return to the first strain of music is indicated by an incipit in SN and the words 'à principio' in LT.

No. 5. *Pavaniglia alla Romana*

See the recent study of concordances in A. Corona-Alcade, 'A vihuela manuscript in the Archivio di Simancas', *Journal of the Lute Society* xxvi, pt. 1 (1986), pp. 6, 10 (notes 16 and 17).

No. 6. *Gratioso*

(1) LT: II:2(e') emended to II:3(f').
(2) LT: IV:3(a½) emended to IV:5(b½).

No. 7. *Torneo amoroso*

Strain A, bars 5–8 = 'La barriera' (no. 3), strain A (bars 9–12), strain D, strain G.
Strain B has 7 bars in both SN and LT; the choreography demands 8 (see Chapter Six above, vol. 1, pp. 165-69). The rhythmic adjustments made in the present transcription seem the most plausible corrections.

Strain C has 8 bars in SN but only 6 in LT. As the choreography requires 8, it seems likely that bars 4 and 5 (which repeat bars 2 and 3) were inadvertently dropped from the LT.

Strain E is totally missing from LT. It has been supplied from the concordant strain H.

(1) LT: V:0(c) emended to IV:0(f); compare 2 bars later.
(2) LT: bass note IV:2(g) appears 1 crotchet earlier (under the c").
(3) LT: I:2(a') emended to II:2(e').
(4) LT bass note IV:3(a₄) obviously wrong; emended to IV:0(f).
(5) SN has  emended here to correspond with melody of LT.

No. 8. **Bianco fiore**

Closely related to 'Forza d'amore' (Caroso, Nobilità, no. 20).

Although strain C is clearly in duple metre, the LT presents it in 3 bars. (The SN is, as usual, unbarred.) This may possibly indicate a $\frac{3}{4} = \frac{3}{4}$ tempo relationship
between the triple-metre strains (A and B) the duple-metre strain C.

(1) SN: e' emended to f' to correspond with LT (compare bar 16).

(2) Ciphers improperly aligned in LT for these 2 chords. Last 2 bars appear as follows:

\[ \text{The dotted lines show the proper alignment.} \]

(3) In both the SN and LT, the melody cadences in an uncharacteristic manner:

\[ \text{The emendation in my transcription was suggested by Brian Trowell.} \]

No. 9. Cesarino

Concordance: Zanetti, no. 57.

The bars marked with asterisks are notated in duple metre in both SN and LT. The rationale behind the present transcription is explained in Chapter Six above (vol. I, pp.
174-95). It is also possible that the rhythm of this dance should be performed as follows:

\[ \begin{array}{c}
\text{or } \\
\end{array} \]

\[ \begin{array}{c}
\text{etc.} \\
\end{array} \]

(1) LT: 1:4(bb') emended to 1:3(bb').

No. 10. \textbf{Brando di Cales}

See reconstruction pp. 260-68 above.

(1) LT: II:3(f') emended to II:0(d').

(2) Strain C is 7 bars long (in both SN and LT). As the choreography requires 8 bars, the final chord has been extended for an extra bar in the edition.

(3) LT: III:3(c') emended to II:3(f').

(4) 2nd ending editorial.

(5) LT: II:2(e') emended to II:0(d').

No. 11. \textbf{Pavaniglia all'uso di Milano}

See note on concordances to no. 5, 'Pavaniglia alla Romana', p. 452 above.

SN transposed down a major second. Accidentals in SN are rather irregular: although the tune is in what is essentially E minor, there is a key signature of 1 flat. Several
of the necessary accidentals (# on F, # on B (to cancel the flat)) are missing.

(1) SN: f' emended to f#' (transposed: e♭' emended to e♭♭').
(2) SN: b♭' emended to b♭♭' (transposed: a♭' emended to a♭♭').

No. 12. Cortesia amorosa

(1) LT: rhythmic indicators missing from this bar.
(2) LT: V:3(e♭') emended to VI:3(B♭').

No. 13. La biscia amorosa

Strains A, B, C = 'Austria felice' (no. 39).

(1) LT: V:0(c) emended to VI:0(g).
(2) SN: d'' (transposed g') emended to e'' (transposed a').

No. 14. Bassa gioiosa

Concordance: Zanetti, no. 54.

(1) SN: f#' emended to f♭' to correspond with LT.

No. 15. Bassa delle ninfe

Concordance: Zanetti, no. 64.
No. 16. Amor felice

(1) SN: f'' emended to f#" (transposed: a♭' emended to a').
(2) SN: c'' emended to c#" (transposed: e♭' emended to e').
(3) LT has

\[ \begin{array}{c}
\text{\#2} \\
\text{\#1} \\
\text{\#0} \\
\text{\#-1} \\
\text{\#-2} \\
\end{array} \]

The \( \frac{3}{2} \) is probably a misplaced mensural sign.

No. 17. Alta Visconte

(1) LT: III:3(c') emended to II:3(f').

No. 18. Alemana d'amore

(1) LT: VI:3(B♭) emended to V:3(♭).
(2) SN: b(flat, because of key-signature) emended to b\#.
(3) LT: V:2(d) emended to IV:0(f); cf. previous bar.

No. 20. Tordiglione nuovo

Numerous concordances, notably Caroso, Ballarino, ii, fol. 169v; Nobiltà, p. 324; and Zanetti, no. 59.

The LT is barred in 4/4 in the source. This has been changed in my transcription to show the 3/2 grouping of the melodic sequences and the harmonic rhythm.

(1) LT: 1:0(g') emended to 1I:0(d').
(2) SN: g'(transposed c') emended to a'(transposed d') to correspond with melody of LT.

No. 21. 11 canario

Only six different canary tunes are found in the late-Renaissance choreographic sources. Caroso's manuals contain five, two of them musically quite similar. The sixth tune, this one, is also found in a duple-metre version in Arbeau ('Canaries', fol. 96). Variants, in both triple and duple metre, are found in several sources of instrumental music of the late sixteenth to early eighteenth centuries. See the examples on p. 677 of R. Hudson, 'Canary', NG, iii.
No. 22. Bassa imperiale

See reconstruction, pp. 319-31 above.
For concordances, see pp. 316-18 above.

Strain B is a triple-metre variation of strain A and involves the same notational problem as strain A of 'Brando gentile' (no. 4), etc. The note values of the source are presented above the staves of the transcription. The rationale behind the present reading is explained in Chapter Six above (vol. I, pp. 174-95). It is also possible that the rhythm for this strain should be performed:

\[
\begin{align*}
\text{or} \\
\|: & \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \\
\|: & \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot
\end{align*}
\]

(1) LT: 1:5(c") emended to 1:3,5 (b♭', c") to correspond with SN.
(2) LT: IV:2(g) emended to IV:0(f).
(3) LT: V:0(c) emended to IV:0(f).

---

No. 23. Laura gentile

(1) LT: rhythmic indicators printed in reverse order in source.
(2) LT: II:3(f') emended to I:3(b♭').
No. 24. Alta Mendozza

See reconstruction, pp. 276-82.

Strains A and B = Gastoldi's 'L'inamorato' ('A lieta vita'), Balletti a cinque voci (Venice, 1591).

For the rationale underlying the present transcription of the rhythms of strains C and D, see pp. 271-75 above.

(1) SN 3rd higher in source, emended to correspond with LT and melody of 'A lieta vita'.

(2) LT: 1:0(g') emended to 1:3(b♭') to correspond with SN and melody of 'A lieta vita'.

(3) SN 3rd lower in source, emended to correspond with melody of LT.

(4) SN 3rd higher in source, emended to correspond with melody of LT.

No. 25. Adda felice

(1) SN: c" (transposed: f') emended to d" (transposed: g').

(2) LT: V:0(c) emended to IV:0(f).

No. 26. Il bizzaro

(1) SN and LT: duration of first chord should probably be ♩

(2) 2nd ending editorial.

(3) LT: 1:3(b♭') emended to 1:2(a').

(4) SN: # in source.
No. 27. So ben mi chi hà buon tempo

Strains A and B = O. Vecchi, 'So ben mi c'è ha bon tempo', Selva di varia ricreazione (Venice, 1590), fol. 15.

Strains C and D = triple-metre variation of strains A and B = 'Brando Alta regina' (no. 43), strains F and G.

(1) LT: the bracketed notes inadvertently appear twice in source.
(2) 2nd ending editorial.

No. 28. Il pastor leggiadro

(1) LT: IV:3(a½) emended to IV: 2(g).
(2) Strain C is 5 bars long in source:

As the choreography consistently demands 4-bar phrases, I have supplied a plausible emendation.

No. 29. Alta Somaglia

(1) LT: bass note f (IV:0) moved from 2nd to 3rd \\
(2) LT: I:8(e½") emended to I1:8(b½").
No. 30.  \textit{Il bigará}

Concordance: Zanetti, no. 61. For further concordances see J. Tyler's edn. of Zanetti, vol. ii ('Other versions of the music', no. 61).

(1) LT: 1:3,2,0(b,\,a,\,g) emended to 11:3,2,0(f,\,e,\,d).

No. 31.  \textit{Leggiadra Marina}

Strain E contains the same notational problem as strain A of 'Brando gentile' (no. 4), etc. The note values of the source are presented above the staves of the transcription. The rationale behind the present reading is explained in Chapter Six (vol. 1, pp. 174-95 above). It is also possible that the rhythm for this strain should be performed:

\begin{center}
\begin{tabular}{c}
\hline
\hline
\hline
\end{tabular}
\end{center}

or

\begin{center}
\begin{tabular}{c}
\hline
\hline
\hline
\end{tabular}
\end{center}

No. 32.  \textit{Fedeltà d'amore}

(1) LT: 1:0(g') emended to 1:5(c').

(2) LT: IV:3(a) emended to IV:2(g).
No. 33. Leggiadra gioiosa

(1) LT: IV:0(f) emended to V:0(c).

(2) 2nd ending editorial.

No. 34. Nobiltà d'amore

Strains C and D = 'La corrente' (no. 37).

Strain C contains the same notational problem as strain A of 'Brando gentile' (no. 4), etc. The note-values of the source are presented above the staves of the transcription. The rationale behind the present reading is explained in Chapter Six (vol. 1, p. 174-95 above). It is also possible that the rhythm for this strain should be performed:

\[ \text{\underline{strains:}} \]

\[ \text{\underline{C:}} \]

\[ \text{\underline{D:}} \]

or

\[ \text{\underline{C:}} \]

\[ \text{\underline{D:}} \]

(1) LT: I12:2(e') emended to I12:3(f').

(2) LT: V:0(c) moved from 4th to 3rd crotchet of bar.

(3) LT: the second bass note of the bar (V:0(c)) appears under the \( d' \) in the source.
No. 35. Bizzaria d'amore

Concordance: Zanetti, no. 35.

(1) LT: ciphers and rhythmic indicators improperly aligned in source:

\[ \text{\includegraphics[scale=0.5]{example.png}} \]

(2) LT: rhythmic indicator \( \downarrow \) (placed one note too late in source) emended to \( \uparrow \)

No. 36. La battaglia

Strain A = 'La barriera' (no. 3), strain E.

The triple-metre strains of this dance (strains A-M) are notated partly in 3/4 and partly in 3/2. It is likely that the bars should have equal duration,

\[ \frac{3}{4} \quad \downarrow \downarrow \uparrow = \frac{3}{2} \quad \downarrow \downarrow \uparrow \]

I have retained the original note values except where the two metres occur in a single strain. The bars marked with asterisks (in strains F and G) are notated in 3/4 in the source; I have doubled their note values.

(1) LT: II:3(f') emended to III:3(c').
(2) LT: Bass note V:1(c#) omitted.
(3) LT: Durational indicator \( \downarrow \) emended to \( \uparrow \)
(4) SN: Single bar line in source.
(5) LT: III:2(b) emended to III:3(c').
(6) LT: 1:0(g') emended to 11:0(d').
(7) LT: Durational indicator \ missing.
(8) LT: These 2 notes written simultaneously in source.
(9) LT: Bar containing only \ III:3(c') omitted. Possibly the 3 is a misplaced mensural sign.
(10) LT: Bass note VI:0(g) placed one note too early in source.
(11) LT: Ciphers of first chord all printed one course too high: 1:0, 11:2, V:0 (g', e', c) instead of 11:0, III:2, VI:0 (d', b, G).
(12) SN: a' (transposed d') emended to b' (transposed e') to correspond with melody of LT.

No. 37. La corrente

The music to this dance is a slightly varied version of strains C and D of 'Nobiltà d'amore' (no. 34). It contains the same notational problem as strain A of 'Brando gentile' (no. 4), etc. The note-values of the source are presented above the staves of the transcription. The rationale behind the present reading is explained in Chapter Six (vol. I, pp. 174-95). It is also possible that the rhythm for this strain should be performed:
No. 38. La Nizzarda

In strain A the source has 3-bar phrases:

```
J J | d. d | d. d | o
J J | d. d | d. d | o
```

To suit the choreography with its patterns of 4-bar units, I have prolonged the last note of each 4-bar phrase for an extra bar.

(1) The source reads as follows:

As something is obviously missing at *, and as ** begins a repetition of strain B, I have supplied the bracketed passage to complete strain C in 8 bars.
(2) SN and LT clash in this bar; source has:

\[\text{\includegraphics[width=0.5\textwidth]{music_note.png}}\]

As the present strain is a repetition of strain B, I have emended the LT to correspond with bar 3 of strain B.

No. 39. 

\textbf{Austria felice (Ballo fatto da sei Dame)}

See reconstruction, pp. 239-43 above.

Concordance: 'La biscia amorosa' (no. 13), strains A,B,C.

(1) In both SN and LT the rhythm of the opening phrase appears as:

\[\text{\includegraphics[width=0.5\textwidth]{rhythm.png}}\]

This has been emended to

\[\text{\includegraphics[width=0.5\textwidth]{emended_rhythm.png}}\]

to correspond with the version of the same tune printed as 'La biscia amorosa' (no. 13) and with the durations of the choreographic phrases in the present dance.

(2) LT: 1:0(g') emended to 11:0(d').
No. 40. Ballo fatto da sei cavalieri

See reconstruction, pp. 244-52 above.

(1) LT: VI:0(G) emended to V:0(c).
(2) LT: II:2(e') emended to II:3(f').
(3) LT: III:0(a) emended to IV:2(g).
(4) SN: These 6 notes are printed a third lower in source. Several other emended readings for these two bars are also plausible, e. g., emending the LT:

![Image of musical notation]

No. 41. La catena d'amore

Strain B, bars 9-12 = 'La caccia d'amore' (no. 42), strain C (see pp. 287-91 above).

(1) LT: II:2(e') emended to II:3(f').
(2) LT: I:5(c") emended to I:3(b\text{"}f') to correspond with melody of SN.
No. 42. **Caccia d'amore**

See reconstruction, pp. 293-309 above.

In the source the SN to the preceding dance ("La catena d'amore") has been erroneously presented as "Caccia d'amore". "Caccia d'amore", therefore, appears only in the LT.

Strains A and B = Gastoldi's "La sirena", *Balletti a cinque voci* (Venice, 1591)

Strain C (only 4 bars long) is a slight variation of bars 20-24 of "La catena d'amore". See pp. 287-91 above for a discussion of the problems posed by this section and possible solutions.

1. 111:4(c#') emended to 111:0(a).
2. 111:3(c') emended to 111:2(b#).

No. 43. **Brando Alta Regina**

Strains F and G = 'So ben mi chi hà buon tempo' (no. 27), strains C and D.

1. The bracketed bar has been added to turn the 7-bar strain of the source into the 8-bar strain required by the choreography.
2. LT prints the first 2 notes of this bar simultaneously.
3. LT: 111:1(b#) emended to 111:2(b#).
APPENDICES
APPENDIX I

ALPHABETICAL INDEX OF THE DANCES IN

LE GRATIE D'AMORE

On the first line of each entry a short title is given, preceded by the dance's reference number (editorial) and followed by its page number in Negri. Subsequent lines give the full title and dedication from Negri, and information about editions of the music using the following code:

BMF = Balletti moderni facili (editorial page numbers in square brackets)

C = Chilesotti's edition (page number)

M = Mönkemeyer's edition

V = Verardo's edition (volume number, page number)
ALPHABETICAL INDEX OF THE DANCES IN
LE GRATIE D'AMORE

25. Adda felice

BALLETTO A DUE DELL'AUTTORE DETTO
Adda Felice.

In gratia dell'Illustrissima Signora Beatrice Adda.
['Alta felice' in Negri's index]
BMF [17]; M #25; V 3,18.

18. Alemana d'amore

BALLETTO DELL'AUTTORE DETTO L'ALEMANA
d'Amore si balla in quattro, due cavalieri,
& due dame.

In gratia dell'Illustriss. Signora la Signora
Contessa Delia Spinola & Angosciuola.
BMF [19] ('TEDESCA'); C 60; M #18; V 3,11.

24. Alta Mendozza

BALLETTO A DUE DETTO ALTA MENDOZZA,
di M. Stefano.

In gratia dell'Illustrissima Signora la Signora
Donna Isabella Mendozza, e Olivara.

Reconstruction by Pamela Jones, p. 276 above.
BMF [5] ('Lavinia Gagliarda'); C 62; M #24; V 3,16.
43. Alta regina

BRANDO DELL'AUTTORE IL QUAL SI BALLA IN OTTO, quattro Cavalieri, & quattro Dame.

["Brando detto Alta Regina' in Negri's index; 'Brando, fatto da quattro pastori, e quattro ninfe' in rubrics]

BMF [28] ('BRANDO Secondo'); M #43; V 2,19

29. Alta Somaglia

BALLETTO A DUE DI M. STEFANO DETTO ALTA Somaglia.

In gratia dell'Illustrissima Signora, la Signora Deidamia Somaglia, e Visconta.

["Ballo alto Somaglia' in rubrics]

M #29; V 2,2.

17. Alta Visconte

ALTA VISCONTE BALLETTO DELL'AUTTORE si ballo in due.

In gratia dell' Illustriss. Sig. la Sig. Contessa Camilla Marina, e Visconte.

BMF [30]; C 60; M #15; V 3,7.

16. Amor felice

BALLO DELL'AUTTORE DETTO AMOR FELICE, si balla in due.

In gratia dell' Illustrare Signora Ottavia Marchesa e Mandella.

M #17; V 3,9.
39. Austria felice

BALLO NUOVO DELL'AUTHOR,


['Austria Felice' in rubrics; 'Ballo fatto da sei Dame' in Négris's index]

Reconstruction by Pamela Jones, p. 239 above.


40. Ballo fatto da sei cavalieri

BALLO NUOVO DELL'AUTHOR, DETTO DI SOPRA.

Fatto da sei Cavalieri Milanesi, vestiti all'Ongaresca, dinanzi alle due Serenissime Altezze.

['entrata, e ... ballo fatto dalli sei Cavalieri' in rubrics; 'Ballo fatto da sei Cavalieri' in Negri's index]

Reconstruction by Pamela Jones, p. 244 above.

BMF [25] ('L'ENTRATA'); M #40; V 3,23.

3. Barriera

LA BARRIERA MESSA IN USO IN MILANO dall'Auttore, si balla in due, & in più persone.

In gratia dell'Illustriss. Signora la Signora Antonia Somaglia, è Visconte.

BMF [2]; C 57; M #3; V 1,2.
15. Bassa delle ninfe

BASSA DELLE NINFE MESSA IN USO DALL'AUTTORE,
si balla in quattro[, ] due Cavalieri, & due Dame.

In gratia dell'Illustrissima Signora la Signora
Ottavia Cusana.

M #16; V 3,6.

14. Bassa gioiosa

BASSA GIOIOSA DI M. STEFANO,
si balla in due.

In gratia dell'Illustrissima Signora la Signora
Contessa Livia Belgioiosa e Morona.

BMF [27]; M #14; V 3,4.

22. Bassa imperiale

BASSA IMPERIALE, MESSA IN USO DALL'AUTTORE,
si balla in quattro, due Cavalieri, & due Dame.

In gratia della Illustrissima Signora la Signora
Donna Beatrice da Este.

Reconstruction by Pamela Jones, p. 319 above.

BMF [26]; C 61; M #22; V 3,15.

36. Battaglia

LA BATTAGLIA A QUATTRO[, ] DUE CAVALIERI
& due dame.

In gratia dell' Illustrissima Signora la Signora
Barbara Belgioiosa.

C 64; M #36; V 3,25.
8. Bianco fiore

BALLETTO A QUATTRO DELL'AUTHORE DETTO IL
bianco fiore ballano due Cavalieri, & due dame.

In gratia dell'Illustre Signora la Signora
Vittoria Castelletta e Rhò.

BMF [13]; C 59; M #8; V 1,14.

30. Il bigarà

BALLETTO A DUE DETTO IL BIGARA.

In gratia della Illustrissima Signora la Signora
Claudia delle Serenne, & della Torre Ambasciatrice
di Savoia.

BMF [32] ('BIGARA Balletto'); M #30; V 2,4.

13. La biscia amorosa

BRANDO DELL'AUTHORE DETTO LA BIScia
Amorosa, ballano due Cavalieri, & due dame.

In gratia dell'Illustriss. Signora la Signora
Contessa Giustina Visconte è Biglia.

BMF [14] ('TEDESCA. Detta La Biscia'); M #13;
V 1,20.

35. Bizzarria d'amore

BALLETTO NUOVO DELL'AUTHORE DETTO
Bizzarria d'Amore, si balla à quattro,
due Cavalieri, & due dame.

In gratia della Illustrissima Signora la Signora
Caterina Balba e Rhò.

C 63; M #33; V 2,12.
26. Il bizzaro

BALLETTO DETTO IL BIZZARRO MESSA IN USO
dall'Autore, si balla in due.

In gratia dell'Illustrissima Signora la Signora
Contessa Barbara Sala e Canta Croia.

BMF [20]; M #26; V 1,27.

10. Brando di Cales

BRANDO DI CALES DELL'AUTTORE, BALLANO TRE
Cavaleri, & tre dame.

In gratia dell'Illustre Signora la Signora
Cavaliere Isabella Borromea è Visconte.

Reconstruction by Pamela Jones, p. 260 above.

BMF [12]; M #10; V 1,16.

4. Brando gentile

IL BRANDO GENTILE DELL'AUTTORE, SI BALLA IN
quattro, due Cavalieri, & due dame.

In gratia dell'Illustre Signora Clara Settala
è Carcana.

BMF [4]; C 58; M #4; V 1,6.

42. Caccia d'amore

BALLO NUOVO DELL'AUTTORE DETTO LA CACCIA
d'Amore, si balla con molti Cavalieri, e Dame.

In gratia dell'Illustriss. Sig. la Sig.
Donna Giovanna di Cordova, seconda moglie
dell'Illustriss. Sig. Conte d'Aro figliuolo
dell'Eccellentiss. Signor Contestabile di
Castiglia, Governatore di Milano.

Reconstruction by Pamela Jones, p. 293 above.

M #42.
41. Catena d'amore

LA CATENA D'AMORE DELL'AUTTORE LA QUALE SI
balla con molti Cavalieri, & Dame insieme.

In gratia dell'Illustrissima & Eccellentiss.
Signora la Signora Donna Margherita Somaglia,
e Peretta.

C 65; M #41; V 2,17.

21. Canario

IL CANARIO DELL'AUTTORE CON
le sue mutanze.

In gratia dell'Illustriss. Signora la Signora
Marchesa Giulia de' Vecchi, è Cusana.

BMF [30]; M #21; V 1,24.

9. Cesarino

BALLETTO DETTO'L CESARINO MESSO IN USO
dall'Auttore, si balla da due Cavalieri è due dame.

In gratia dell'Illustre Signora la Signora
Contessa Ippolita Porra è Visconte.

BMF [7]; M #9; V 1,15.

37. Corrente

BALLETTO A DUE DETTO LA CORRENTE, MESSO IN
uso dall'Auttore.

In gratia dell Illustrissima Signora la Signora
Anna Coira, è Raverta.

BMF [26]; M #37; V 2,13.

12. Cortesia amorosa

LA CORTESIA AMOROSA MESSA IN USO
dall'Auttore, si balla in due.

In gratia dell'Illustrissima Signora la Signora
Contessa Ippolita Borromea Belgioiosa.

BMF [6] ('LA CORTESIA'); C 59; M #10; V 3,2.
32. Fedeltà d'amore

BALLETTO NUOVO IN TERZO DELL'AUTTORE
detto la fedeltà d'Amore si balla in due
Cavalieri, & una dama nel mezo.

In gratia della Illustrissima Signora la Signora
Lucia Cusana Litta Marchesa de Gambalò.

BMF [32]; C 63; M #32; V 2,7.

19. Galleria d'amore

BALLETTO A QUATTRO DE M. STEFANO DETTO LA
Galleria d'Amore, si balla in due Cavalieri, &
due Dame.

In gratia dell' Illustriss. Signora la Signora
Lavinia Visconte è Vistarina.

BMF [10]; M #19; V 3,13.

6. Gratioso

BALLETTO A TRE DELL'AUTTORE DETTO'IL GRATIOSO
ballano due Cavalieri, & una Dama.

In gratia dell' Illustrissima Sig. la Sig. Contessa
Ottavia Marliana, e Trivulza.

BMF [31] ('IL GRATIOSO Gaiardo'); M #6; V 1,10.

23. Laura gentile

LAURA GENTILE, MESSO IN USO DALL'AUTTORE
si balla in due.

In gratia dell' Illustrissima Signora la Signora
Innocenza Raynolda, è Coria.

BMF [3]; C 61; M #23.
33. Leggiadra gioiosa

BALLETTO NUOVO DELL'AUTTORE DETTO
Leggiadra Gioiosa, si balla in due.

In gratia dell'Illustrissima Signora, la Signora
Contessa Anna Carcana, è Belgioiosa.


31. Leggiadra Marina

BALLETTO NUOVO DELL'AUTTORE DETTO
Leggiadra Marina, si balla in due.

In gratia della Illustrissima Signora la Signora
Cecilia Grimalda, e Marina Marchesa di Castelnuovo.

M #31; V 2,5.

38. Nizzarda

BALLETTO DETTO LA NIZZARDA, SI BALLA IN DUE
& in più persone.

In gratia della Illustriss. Signora la Sig.
Donna Costantia de Medici.

BMF [10]; M #38; V 2,14.

34. Nobiltà d'amore

BALLETTO NUOVO DELL'AUTTORE DETTO
Nobiltà d'Amore, si balla in due & in quattro.

In gratia della Illustrissima Signora la Signora
Clemenza Visconte, e Arconata.

BMF [21]; C 63; M #35; V 2,10.
28. Il pastor leggiadro

BALLETTO DELL'AUTTORE DETTO IL PASTOR

Nelle nozze & in gratia dell'Illustrissima Signora Donna Maddeleena Borgia, Contessa d'Aro, & Nuora dell'Eccellentissimo Sig. Contestabile di Castiglia Governatore di Milano.

BMF [31]; M #28; V 2,1.

5. Pavaniglia alla Romana

PAVANIGLIA ALLA ROMANA MESSA IN USO Dall'Auttore, si balla in due,

In gratia dell'Illustriss. Sig. Patrona mia sempre osservandiss. la Sig. Donna Isabella figliuola dell'Eccellentiss. Sig. Don Alvaro de Sandi, Governator è Castellano di Milano.

BMF [31]; M #5; V 1,9.

11. Pavaniglia all'uso di Milano

LA PAVANIGLIA DELL'AUTTORE ALL'USO DI MILANO, si ballo in due, & in quattro.

In gratia dell'Illustriss. & Eccellentiss. Signora, Patrona mia sempre osservandissima La Signora Donna Anna de Cordoa Marchesa D Ayamonte Governatrice di Milano.

M #12.

27. So ben mi chi hà buon tempo

BALLETTO SO BEN MI CHI HA BUON TEMPO corretto dall'Auttore si balla in due.

In gratia dell'Illustrissima Signora, la Signora Donna Isabella Borromea Contessa di San Secondo.

1. Spagnoletto

BALLETTO A QUATTRO DELL'AUTTORE
detto lo Spagnoletto, ballano due cavalieri, & due dame.

In gratia dell'Illustrissima, & Eccellentissima
Signora patrona mia sempre osservandissima, la
Signora Donna Giovanna della Lama, Duchessa
Dalborquerque Governatrice di Milano.

BMF [7]; M #2; V 1,1.

20. Tordiglione nuovo

TORDIGLIONE NUOVO CON LE MUTANZA
dell'Aautore, si balla in due.

In gratia dell'Illustriss. Signora la Signora
Donna Isabella Londonia, e Trivulza.

M #20; V 1,23.

7. Torneo amoroso

BALLETTO CORRETTO DELL'AUTTORE DETTO IL
Torneo Amoroso si balla in due.

In gratia dell'Illustriss. Signora la Signora
Anna Visconte è Arconata.

BMF [18] ('TORNEO Amoroso. Tedesca Gagliarda');
M #7; V 1,11.

2. Villanicco

BALLETTO A QUATTRO DETTO IL VILLANICCO
messò in uso dall'Auttor, ballano due
Cavalieri, & due dame.

In gratia dell'Illustrissima Signora, la Signora
Alvigia Doria è Marina, Marchesa di Castel Nuovo.

BMF [7]; M #1; V 1,2.
Several copies of Negri's treatise contain handwritten additions or annotations. Most of these are simply the names of former owners or attempts to correct the faulty pagination. Two copies, however, contain extensive additions which may be of interest to some readers. In the following discussion the copy will be identified, the page and line cited, and the type of addition explained.

(1) 1602 edition, Milan: Biblioteca Ambrosiana (Call number S.P. XII 44 (in catalogue), S.C.L. IX 19 (on book))

In the list of names in Book I corrections have been made in a seventeenth-century hand and ink:

p. 21, line 2: 'Il Signor Alfonso Castiglione' is crossed out and 'Il Signor Gioseffo Castiglione' is substituted.

p. 25, line 21: the last four words of 'L'Illustrissimo Signor Don Gioseffo Achugna Castellano di Milan' are crossed out and 'Acugra' substituted.

p. 26, line 9: the last two words of 'Il Signor Conte Filiberto della Somaglia' are crossed out and 'Filiberto de [?] Somaia' substituted.
p. 27, line 13: the last word of 'Il Signor Gieronimo Rhò' emended to 'Rhoma'.

line 32: the last word of 'Il Signor Alvigi Trotto' emended to 'Trotta'.

bottom line: 'la' added at the end of 'Il Signor Gio. Andrea Chiringhello'.

p. 29, line 7: the last word of 'La Sig. Caterina Balba, è Rho' emended to 'Rhocca'.

Conclusion: The owner of this copy has attempted to correct mistakes in the printing of the names of Negri's noble students. He obviously thought it important to get these names down properly. He makes no similar attempt with the list of professional choreographers. It is only the noble students that interest him. This surely underlines the comments I have made above (vol. 1, p. 32) that noble patrons often met the expenses of a book's publication and were its intended buyers. If so, the lists of noble names were important to get right for more reason than mere courtesy.

(2) 1604 edition, Bologna: Museo Civico Biblioteca Musicale (G. B. Martini)

There are a great number of handwritten annotations in this copy. I shall list them according to type.
Names

Title-page, next to publisher's colophon, written in an early-seventeenth-century hand and ink: 'Camillo de Greni-tomi'.

Bottom of title-page: a printed paste-on 'Gaetano Gas-parti' is covering a handwritten name.

Blank page at end of book; written in an early-seventeenth-century hand and ink: 'car =f è fatta men-zione di cento Cesare, Aposto Parmigiano sonator di liuto e valente ballerino.'

Comment: These are probably the names of former owners, the last of which is cited as a lute player and wonderful dancer.

Musical Annotations

(1) Bar-lines have been added to the staff notation to 'Tordiglione' (no. 20) as follows:

p. 196: [no bar-lines in original]

'\[\text{\textit{etc.}}\]

'Tordiglione' is the only dance tune in \emph{Le gratie d'amore} which is in triple metre but barred in duple. (The implied metre is 3/2 but the bar-lines in the lute tablature occur every two minims.) It is interesting that the handwritten
bar-lines added to the staff notation in this copy follow those of the lute tablature.

(2) Bar lines have been added to the staff notation of 'Cortesia d'amore' (no. 12) as follows:

A scale is written above the piece in the following manner:

\[
C - D - E - F - G - A - B - A - G - F - E - D - C
\]

Comment: The writer is using letter names for the notes. Is he German speaking? (The Milanese court had strong connections with the Austrian Habsburgs who were related to the royal family of Spain.) This scale may possibly be an introduction to the dance going from C up to B-flat (German B) and back down to C to prepare for the F major opening of the tune.

(3) Durational indicators added to the lute tablature of 'So ben mi chi hà buon tempo' (no. 27) as follows:

\[
\begin{array}{c}
\text{p. 224, line 5, bar 5:} \\
\end{array}
\]

\[
\begin{array}{c}
\text{\begin{tabular}{c}
\hline
\hline
0 & \text{3} & \text{2} \\
\hline
\hline
2 & \text{2} \\
\hline
\hline
5 & \text{5} & \text{4} \\
\hline
\end{tabular}}
\end{array}
\]
Textual Emendation

'Bassa imperiale', Terza parte (p. 204): The word 'destra' is crossed out as follows: 'Piglieramo la mano /destra'.

Miscellaneous Annotations

(1) A large sign '#' written beside the lute tablature to the following dances:

'Alemana d'amore', p. 187.
'Galleria d'amore', p. 191.
'So ben mi chi ha buon tempo', p. 224.
'Alta Somaglia', p. 231.

Comment: This sign does not seem to indicate that notes are to be raised. It may simply call attention to the piece for some reason (something like the modern check mark).

(2) 'Bono' written beside the lute tablature to the torch dance for six men (p. 276); 'Bon' written beside lute tablature to 'Catena d'amore' (p. 280).

Comment: He seems to enjoy these pieces and is writing 'good' beside them.

(3) 'A' written above lute tablature to 'La corrente' (p. 266); 'Aâ' written above lute tablature to 'La caccia d'amore' (p. 284).
(4) He draws the face of a lady with a large ruff and places her in between the couple in the engraving on p. 197.

Comment: I believe he is just doodling; he is trying to copy the face of the lady in the engraving. His lady, however, is smiling and more alive than the one in the engraving.

Conclusion

Although there are three names of former owners in this copy, it may be Cesare Aposto Parmigiani, the owner cited as a lutenist and wonderful dancer, who has added the annotations since they deal mainly with the lute tablature. The annotator seems to be a rather colourful person as judged by his occasional 'bono' when he enjoys a piece and by his sketch of a smiling lady.

It is interesting that there are no markings on the first third of the book. He annotates only the final two-thirds. This is understandable if he was a lutenist by profession and worked as accompanist at balls, in which case his interest would have been limited to the dances popular at the time he owned the book. Since, as I have mentioned above (vol. 1, p. 33), the dances in Le gratie d'amore are in a loose chronological order, he may not have been interested in the early dances and would have concentrated only on the more recent ones which appear in the final two-thirds of the book.
APPENDIX III

THE SEGUITO ORDINARIO

Caroso's *Il ballarino* and Negri's *Le gratie d'amore* describe the same step but give it different names: Caroso titles it the 'seguito ordinario', Negri the 'seguito grave'.

CAROSO:

Del Seguito ordinario

Regola XII

Il seguito ordinario si fa similmente in tre Passi, & in quattro battute ordinarie; è vero, che all'ultima battuta si stà tutto quel spatio di tempo con la persona fermato: & fassi in questo modo; Si comincia nella prima battuta col piè sinistro, spingendolo in punta di piedi tanto innanzi, che col calcagno arrivi alla punta del destro, & distante intorno à due dita da quello; poi levando il destro alla seconda battuta, sì ha similmente da spinger'innanzi in punta di pede, & tanto distante dal sinistro, come del sinistro si fece: poi nella terza battuta, si spinge innanzi il sinistro con l'[']ordine medesimo; ma però restando con amendue li piedi spianata in terra, come appunto si deve stare quando la persona ha da trovarsi in prospettiva nel fare della Riverenza: & in questo modo ha da trattenersi, come s'è detto, lo spatio della quarta battuta. ... [Ballarino, ii, fol. 6v]

NEGRI:

Del primo seguito grave

Regola IX

Il seguito grave si fa similmente in tre passi, & in quattro battute ordinarie, e vero, che all'ultima battuta, si sta tutto quel spazio di tempo con la persona ferma, & si fa in questo modo; si comincia nella prima battuta col pie
The problem is further complicated because Negri titles yet another step the 'seguito ordinario' (Caroso titles this step the 'seguito semidoppio'):

**Del seguito ordinario**

**Regola X**

Nello spazio di quattro battute ordinarie, si fa questo seguito, cominciando col pie sinistro, & nelle prime due battute facendo due passi come di sopra, & nell'altra due battute un seguito spezzato, principiandolo col pie sinistro, ... [p. 108]

There seems to be two possible conclusions: either Caroso and Negri had different names for the same steps, or the difference in titles in the step descriptions is the result of a misprint. In the following discussion I shall present evidence that the difference in titles is the result of a misprint in Negri.

* * * * *

The following example presents an excerpt from the *Seconda parte* of the dance 'Barriera' found in both Negri's manual and in Caroso's *Nobiltà di dame*:
The two passages are concordant. Since we have the same dance ('Barriera'), the same section (seconda), and the same choreography, it would seem that Negri's and Caroso's 'seguito ordinario' are the same. One is drawn to conclude that the different titles for concordant steps in the step descriptions (Caroso's 'seguito ordinario' and Negri's 'seguito grave') are probably the result of a misprint. On closer examination it is possible to ascertain that it is Negri's treatise that is in error. The following table shows the titles both authors give to the group of 'Seguito' steps. I have included the titles of the steps immediately preceding and following the problematic seguito.
ordinario/seguito grave. Please refer to this table in the ensuing discussion.

CAROSO

(Ballarino, ii, fols. 6-7):

De i Seguiti, & prima del Seguito grave finto & tordiglione

Regola XI

NEGRI

(pp. 107-08):

De i seguiti, & prima del seguito grave à tordiglione

Regola VIII

[both title and step description concordant]

Del Seguito ordinario

Regola XII

[titles different, step descriptions concordant]

Del Seguito semidoppio

Regola XIII

[titles different, step descriptions concordant]

The authors are describing the different types of 'seguito' steps. This section of step descriptions is headed 'De i seguiti'. As is customary in these treatises, steps of the same type are grouped together, and I have noticed that the first step in a group will often have the word 'primo' placed in front of it: for example, Negri's
riverenza group opens, 'Delle Riverenze, & prima delli gravi' (p. 104), the doppio group begins, 'Del modo del fare i doppii, & prima del doppio grave' (p. 110). In the seguito group, the first type to be discussed by both authors is the 'Seguito grave à tordiglione' and predictably this step has the word 'prima' in its title: 'prima del seguito grave à tordiglione'. It is curious therefore when Negri's next step (no. IX) is also labeled the 'primo' ('del primo seguito grave'). There is definitely something wrong with the title. Negri never employs two 'primo' indications in any one group within the step descriptions. Therefore, there seems to be a misprint here. When one considers the evidence found in the concordant choreographic sections of 'Barriera' as well as the improper use of the word 'primo' in Negri's seguito grave title, it is very likely that Negri or his printer has inadvertently repeated part of the title of step no. VIII in step no. IX, and consequently is in error for the next step title as well. No. IX has the title of no. VIII; no. X has the title of no. IX. Therefore Negri's no. IX should be retitled 'Seguito ordinario', his no. X retitled 'Seguito semidoppio' to correspond with the titles of the same steps in Caroso's Ballarino. The error discussed above, that of being off one title, is caught one step later when Caroso and Negri no longer keep the same sequence in the step descriptions.
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