

## Fedelta d'Amore a Balletto for a lady with two men by Cesare Negri (1602)

For convenience I will call the man who starts on the right of the lady man 1 and the man on her left man 2.

Throughout I have assumed that Negri's Fioretto Spezzato is a Seguito Spezzato.

This is not the dance exactly as Negri wrote it, but the parts that have been meddled with are clearly identified so you can revert to the original if you wish.

### Section 1

A1	1 - 4	<b>Riverenza</b> holding inside hands
	5 - 8	<b>2 Riprese</b> (left, right)
A2	1 - 4	Drop hands and individually turn left with <b>2 Seguiti Ordinarii</b> (left, right)
	5 - 8	Turn right with <b>2 Seguiti Ordinarii</b> (left, right)
B1	1 - 2	Taking inside hands go forwards together with <b>2 Seguiti Spezzati</b> (left, right)
	3 - 4	<b>Seguito Ordinario</b> (left)
	5 - 6	<b>2 Seguiti Spezzati</b> (right, left)
	7 - 8	Turning <b>left</b> to face back the way you came <b>1 Seguito Ordinario</b> (right)
B2	1 - 8	A hay started by the middle (lady) and the dancer to their left. 4 changes, finishing with the man who was on the left of the set in the middle. <b>8 Seguiti Spezzati</b> (starting left).
C1	1 - 2	Middle (man 1) and the lady give right arms and make a complete turn with <b>2 Cinque Passi</b> . See Note 1 below.
	3 - 4	Middle (man 1) and man 2 give left arms and make a complete turn with <b>2 Cinque Passi</b> .
C2	1 - 4	Most probably this repeat should not occur, but there are no recordings that match this interpretation. So just repeat C1.

### Section 2

A1	1 - 6	All together go back towards the head of the dance (where you started) with <b>3 Seguiti Ordinarii</b> (left, right, left)
	7 - 8	Turn <b>right</b> (right is an arbitrary decision, Negri omits to say which way you turn) to face the foot of the dance (original direction) with <b>1 Seguito Ordinario</b> .
B1	1	<b>2 Sottopiede</b> both travelling sideways to the left
	2	<b>2 Trabuchetti</b> (left, right)
	3 - 4	Each make a full turn to the left in <b>1 Seguito Ordinario</b> (left)
	5 - 8	Repeat 1 - 4 to the right starting with the right foot.
B2	1 - 8	A hay started by the middle (Man 1) and the dancer to their left (the other man). 4 changes, finishing with the other man (man 2) in the middle. <b>8 Seguiti Spezzati</b> (starting left).
C	1 - 8	As in section 1. OR for variety the Man 2 turns the dancer to their right by right hands, and then by left hands, as much to the other dancer.

### Section 3

A1	1 - 2	Taking hands all together go towards the foot of the dance with <b>2 Seguiti Spezzati</b> (left, right)
	3 - 4	<b>1 Seguito Ordinario</b> (left)
	5 - 6	<b>2 Seguiti Spezzati</b> (right, left)
	7 - 8	<b>1 Seguito Ordinario</b> (right)
B1	1 - 4	<b>2 Riprese</b> (left, right)
	5 - 8	Individually turn left with <b>2 Seguiti Ordinarii</b> (left, right)
B2	1 - 8	A hay started by the middle (man 2) and the lady. Finishing with the lady in the middle as at the beginning. <b>8 Seguiti Spezzati</b> (starting left).
C	1 - 8	As in section 1. OR for variety the middle turns the dancer to their right by right hands, the one to their left by left hands then that same dancer by the right hand before returning to the right hand dancer and turning them by the left hand.

### Section 4

A1	1 - 4	The woman goes forward alone and turns left to face the two men with <b>2 Seguiti Ordinarii</b> while the men individually turn left with <b>2 Seguiti Ordinarii</b> (left, right)
	5 - 8	<b>2 Riprese</b> (left, right) OR What Negri actually says could be interpreted as <b>2 Riprese</b> both to the left and another turn to the left in <b>2 Seguiti Ordinarii</b> . If you want to do this then you need to do it all at double speed because there isn't enough music for it. Personally I think that the second turn is a mistake.
B1	1 - 4	All: <b>1 Seguiti Ordinarii</b> forwards turning the left side in at the end and a second returning to place – this could be forwards – you turn and go back out or you could fall back (go backwards). Personally I prefer falling back.
	5 - 8	All individually turn left with <b>2 Seguiti Ordinarii</b> (left, right)

B2	1	All take hands in a ring. <b>2 Trabuchetti</b> (left, right)
	2	<b>Ripresa</b> (left). Negri says that the above Trabuchetti and Ripresa are done twice, left foot both times and that you make one complete revolution. Personally I find that improbable. I think it is more likely that you repeat the sequence on the right, which also gets you home in considerably more style and grace.
	3	<b>2 Trabuchetti</b> (right, left)
	4	<b>Ripresa</b> (right)
	5 - 8	Drop hands, individually turn left with <b>2 Seguiti Ordinarii</b> (left, right)
C1	1 - 4	Woman does the set galliard variation (see below)
C2	1 - 4	Men do the set galliard variation. Negri says it is at the same time as the lady, but this doesn't fit the music unless you omit the repeat of C this verse or indeed on every verse.

### Section 5

A1	1 - 2	All straight forward to all end in a line with <b>2 Seguiti Spezzati</b> (left, right)
	3 - 4	<b>1 Seguito Ordinario</b> (left), the men do a half turn and the lady a full turn all to the left. This turn is editorial, it means that the dance ends with the same facing as it began. However if you don't want to turn here then you can always sort out the facing with the final hay.
	5 - 6	<b>2 Seguiti Spezzati</b> (right, left)
	7 - 8	Turn <b>right</b> to face the foot of the dance with <b>1 Seguito Ordinario</b> (right). If you omitted the turn above then this is a turn to the HEAD of the dance not the foot.
A2	1 - 4	<b>2 Riprese</b> (left, right)
	5 - 8	Individually turn <b>left</b> with <b>2 Seguiti Ordinarii</b> (left, right)
B1	1 - 8	A hay in <b>Scorsi</b> (Negri says <b>4 Seguiti Ordinarii</b> ) giving hands started by the woman and the man to her left giving right hands. Everyone returns to their place.

### Woman's Galliard – See Note 2

Bar	Beat	Step
1	1 - 2	Passo in Gagliarda (hop on right swing left forward) (Kick)
1	3	Passo in Gagliarda (Hop on left swing right forward) (Kick)
1	4	Passo in Gagliarda (Hop on right swing left forward) (Kick)
1	5 - 6	Cadenza
2	1 - 6	Ripresa Minuita to the right
3	1 - 6	Ripresa Minuita to the left
4	1 - 4	Scorsi turning left
4	5 - 6	Cadenza

### Man's Galliard

Bar	Beat	Step
1	1	Saltino to the left (Jump)
1	2	Passo in Gagliarda (hop on right <b>swing left forward</b> ) (Kick)
1	3	Passo in Gagliarda (Hop on left <b>swing right forward</b> ) (Kick)
1	4	Passo in Gagliarda (Hop on right <b>swing left forward</b> ) (Kick)
1	5 - 6	Cadenza, weight on right
2	1	<b>Zoppetto on right</b> (left foot high)
2	2	<b>Zoppetto on right</b>
2	3	Botta, Hop on left <b>swing right back</b> (Swing)
2	4	Botta, Hop on left <b>swing right forward</b> (Swing)
2	5 - 6	Cadenza, weight on left
3	1	Passo L retreating
3	2	Passo R retreating
3	3	Passo L retreating
3	4 - 5	<b>Fioretto R</b>
3	6	Botta, Hop on right <b>swing left back</b> (Swing)
4	1	Botta, Hop on right <b>swing left forward</b> (Swing)
4	2	<b>Sottopiede to left</b>
4	3	<b>Spring onto left swinging right forward</b>
4	4	<b>Passo right forward</b>
4	5 - 6	Cadenza

## Note 1

Below is a translation of how Negri describes the Cinque Passi section. This could be (and has been) interpreted several ways. One possible interpretation not used above is that the first pair turn by right arms and then turn single before the central dancer turns to their second partner. Given what Negri says later in section 4 the most likely solution is that the galliard music does not repeat and that you turn one person with the right and the other with the left – 2 cinque passi for each. Unfortunately we don't have a recording that does that.

restando nel mezo il cavaliere, che gia era a man destra, piglia poi'l braccio destro della dama, ch'e ad essa mano, e fanno insieme due volte li cinque .P. in Gagliarda attorno alla destra, tornando al suo luogo. si lasciano, e fanno altre due volte li cinque .P. attorno alla sinistra, pigliano'l braccio sinistro dell'altro cavaliere, e si tornano a fare li medesimi .P. gagliardi, che sono gia fatti, tornando tutti al suo luogo.

The man, that was previously at the right hand end of the set takes the right arm of the woman, that is on this side, and they do together two times two cinque passi in galliard around to the right, returning to place. They let go and do another two cinque passi around to the left taking the left arm of the other man, they return to do the same galliard steps as were done before, returning all to place.

## Note 2

I have read .P. to be Passi in Gagliarda – which is a reasonable interpretation in my opinion, but if you want the literal version. For the lady Negri says:

la dama, che guida fa la sua mutanza, cioe tre .P. col pie sinistro, uno innanzi, e l'altro indietro, mettendo'l piede in terra, & l'altro .P. innanzi alto, & la cadenza con esso piede. poi due .R. minute alla destra, & alla sinistra. poi li cinque .P. scorrendo intorno ad essa mano, e la cadenza col detto sinistro. questa mutanza e di botte 17. e & e di quattro tempi di gagliarda.

Three passi grave with the left foot, one forward and the other backwards, putting the foot on the ground, and the other [the third] forward high, and the cadenza with this foot, then two riprese minute to the right and the left, then 5 passi grave running round to the left and the cadenza with the left.

For the men he says:

Nel medesimo tempo i cavalieri fanno un saltino sopra'l pie destro, e tre .P. indietro, e la cadenza col sinistro alto, e due zoppette con esso piede alto, & due botte indietro, & innanzi, e la cadenza col pie destro, e poi tre .P. indietro col sinistro alzando'l pie destro, e uno fioretto con esso piede, e due botte innanzi & indietro, & un sottopiede col sinistro, e una botta innanzi col pie destro, e un .P. e la cadenza col sinistro. questa mutanza e di botte venti, & di quattro tempi di gagliarda. e fermandosi poi tutti al suo luogo, si voltano a faccia a faccia.

AT THE SAME TIME... (which only works if the galliard music is not repeated, and suggests that maybe it never is repeated.) A jump above the right foot, and three passi grave backward, and the cadenza with the left high, and 2 zopette with this foot high, and 2 beats backward, and forward, and the cadenza with the right foot, and then 3 passi grave backward with the left raising the right foot, and one Fioretto with this foot, and two beats forward and backward, and a sottopiede with the left, and a beat forward with the right foot, and a passo grave and the cadenza with the left.