

Passomezzo

Coranto

Coda

1st and 2nd tune are played alternately
three times; closing chord last time only.

Preliminary Note concerning the following Transcription of
'NOBILITA d'AMORE by Cesare Negri

This transcription of another Negri dance is one of those made by Mabel Dolmetsch, in preparation for a projected third book of dances, which she was working on at the time of her death.

The two Negri dances mentioned in step references, are to be found in previous numbers of the Journal. The first, 'La Caccia d'Amore', appears in Journal IV, (1974). The second, 'So ben mi chi a bon tempo', in Journal VI, (1976). They are also described in the Society's booklet on Court Dances of the Renaissance.

For the Coranto figures of 'Nobilita d'Amore', Negri has employed a tune which he also used for his 'Corrente'. This was published in Journal VII (1977).

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Nathalie Dolmetsch

NOBILITA d'AMORE

Transcribed by Mabel Dolmetsch

THE BALLETO named 'Nobilita d'Amore' comes to us from Cesare Negri. The titles 'Balletto' and 'Ballo' were applied to a suite of contrasted dance measures; the Ballo having usually a greater number of varied figures than the Balletto. In 'Nobilita d'Amore' only two alternating measures are used; namely the Passomezzo and the Coranto; each comprising three measures.

The Passomezzo (or half step) is a species of Pavan, whose bars are half the length of those of a grave pavan, each step moving twice as fast.

The Coranto is a light and running dance, whose steps go tripping along in a light and airy manner. Each figure of this dance begins with a Passomezzo and finishes with a Coranto.

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The first strain of Nobilita d'Amore consists of 6 bars; and the second part holds 8 bars. The following Coranto has 2 strains of 4 bars each (repeated) with a Coda of 4 bars without repeat.

NOBILITA d'AMORE

Passomezzo

Figure I

Couple enters hand in hand, with lady on man's left (contrary to usual practice)

1st strain

Reverence		4 bars
Slow double reprise L (giving right hands, curving leftwards)		2 bars
	Total	6 bars

Repeat of 1st strain

Two broken doubles R, L (giving left hands and changing places)		4 bars
Slow double reprise R (still giving L hands and curving towards Right) changing places		2 bars
	Total	6 bars

2nd strain

Two broken doubles advancing L, R (separate). 2 scorriendo broken doubles, circling (man left, lady right) Turn face to face	4 bars 4 bars
Total	8 bars

Repeat of 2nd strain

Two sideways broken doubles	4 bars
Reverence	4 bars
Total	8 bars

Figure II

Coranto

1st strain

Take right hands and cross over, with one hopped broken double L	2 bars
Take left hands and cross back with one hopped broken double R	2 bars
Total	4 bars

Repeat of 1st strain

Circle left with 2 more doubles L, R	4 bars
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2nd strain

2 slow steps backward L, R) 1 double forward left)	4 bars
2 steps backward R, L and) 1 double forward right)	4 bars
1 puntata L and 1 repris a minueta L advancing) 1 puntata R and 1 repris a minueta R retreating) facing audience	4 bars

Passomezzo

Figure III

1st Tune (common time)

1st strain

4 stationary springing steps ... L,R. L,R. (turning left shoulder to partner)	2 bars
2 fioretti and 1 broken double, (turning to left)	4 bars
Total	6 bars

Repeat of 1st strain

With right shoulder make same series of steps (turning to the right)	Total 6 bars
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2nd strain

4 broken doubles (2 changing place, L, R, and touching R hands in passing: (remaining 2, circling L into own place)	Total 8 bars
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Repeat of 2nd strain

Face to face

2 Trabuchetti L, R; 1 reprisa minuita L

4 bars

Perform same steps to right

4 bars

Total 8 bars

Figure IV

Coranto

1st strain

2 hopped doubles L, R, linking right arms and revolving R, returning to own places

4 bars

Repeat of 1st strain

Release arms and circle leftwards, with 2 hopped doubles

4 bars

Repeat during 2nd strain, using opposite feet and directions

8 bars

1 puntata L, advancing and
1 reprisa minuita L, advancing)

4 bars

1 puntata R, retreating and
1 reprisa minuita R

4 bars

Figure V

Passomezzo

1st Tune Face to Face

1st strain

2 sideways fioretti spezzati L, R
1 sideways broken double L
1 short reverence R

2 bars

2 bars

2 bars

Total 6 bars

Repeat of 1st strain

2 sideways fioretti spezzati R, L
1 sideways broken double R
1 short reverence L

2 bars

2 bars

2 bars

Total 6 bars

2nd strain

2 fioretti L, R, and 1 broken double circling left

4 bars

2 fioretti R, L, and 1 broken double, circling right

4 bars

Total 8 bars

Repeat of 2nd strain

Lady faces forward towards spectators. She makes a $\frac{1}{4}$ turn right, and performs 2 broken doubles leftwards, L, R

4 bars

Turning to the left, she performs 2 broken sideways doubles to the right, L, R, and closes with a $\frac{1}{4}$ turn, left

4 bars

Total 8 bars

Meanwhile,

The man makes a figure eight across the back stage, with 4 broken doubles, and finishes beside his partner, who makes a rapid left turn to face him. He takes both her hands.

FINALE

Figure VI

Coranto Tune

1st strain

Taking both hands the partners gyrate clockwise with
2 hopped doubles R, L 4 bars

Repeat of 1st strain

Releasing hands, they circle independently
revolving leftwards with 2 hopped doubles R, L 4 bars

Total 8 bars

2nd strain

Taking both hands, the partners gyrate anti-
clockwise with 2 hopped doubles, L, R 4 bars

Releasing hands they circle independently
revolving to the right, with 2 hopped doubles
L, R. 4 bars

Total 8 bars

1 puntata L, advancing

1 reprise minueta L

1 puntata R, retreating

1 reprise minueta R Short reverence, to audience 4 bars
and final chord

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HOW TO PERFORM THE STEPS

The Reverence is performed as in 'la Caccia d'Amore', as also are the slow reprises.

The broken doubles are performed like the seguite spezzate in 'so ben mi chi a bon Tempo'. When they are described as scorriendo, the dancer breaks them up into as many small steps as the time allows; gliding on the tips of the toes, with straight knees. The left foot leads for the left scorriendo broken double with the right foot following close behind. For its right counterpart, the right foot leads.

Left sideways broken doubles: Step sideways with the left foot, and bring the right foot behind it, in the fifth position. Step again with the left foot and break the step by bringing the right foot behind it and stepping again quickly, with the left. The right sideways broken double is performed in like manner, beginning with the right foot.

The left hopped broken double: (as in this coranto) Herein the first step, on the left foot, is preceded, immediately before the beat, by a hop on the right foot. The second step, on the right foot, is similarly preceded by

the left hop. The remaining broken step is danced lightly and trippingly.

Stationary springing steps: On the first beat, spring sideways on to the left foot, raising the right, with pointed toe. On the third beat spring on to the right foot, raising the left. Repeat these steps in the following bar.

Trabuchetti: These are performed like the stationary springing steps, but at a slower rate occupying double the time for each step.

All remaining steps are already described in 'So ben mi chi a bon Tempo'.

Arm movements are also similar.

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