

SQUILINI CASCARDA
from Il Ballarino by Fabritio Caroso 1581

Transcribed by Nathalie Dolmetsch

This Cascarda owes its name to the Principessa Squillace to whom it is dedicated. Though the dance is an attractive one, Caroso has set to a truncated version of another Cascarda (Saltarello) tune: 'Alta Regina'. As this does not seem very satisfactory I have also appended another Caroso Cascarda tune which fits the dance.

Squilina is for three dancers, either two men and one woman or two women and one man. Though Caroso gives the choice his instructions are for the latter combination. Incidentally, with him, the women are always 'ladies', the men remain men.

For greater clarity I will label the performers A, B and C; B being the man, A the first lady on his right and C the second lady on his left. The tune lasts for 16 bars.

At the beginning they stand in a line facing forwards and holding hands. Without releasing hands they perform:

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|-------|---|----------------------------|
| 1. | Riverenza Grave
Two Continenze l. & r.
This completes the first time of the tune. | 8 bars
8 bars |
| 2.(a) | Still holding hands they zig-zag forwards with four Broken Singles (Seguiti Spezzati) l.r.l.r. | 8 bars |
| (b) | Releasing hands they perform four more Broken Singles each making two turns to the left and travelling: A into B's place, B into C's place and C behind the line into A's place. | 8 bars |
| 3. | Repeat "(b) twice more until each dancer is back in his or her original place.
Caroso calls this the "Giostra" or "Roundabout" and it comprises one varied section of 8 bars followed by the turn and change of place of 24 bars. | 16 bars |
| 4. | The next figure is a chain 'as in the Furioso' says Caroso. It occupies the tune played twice. B faces C and they start with r.hands and l.foot, following with B passing C with l.hand and r.foot. Each dancer, on reaching either end, makes an extra turn (as though walking with a ghost). | |
| 5. | The whole being danced in 16 Broken Singles. | 32 bars |
| 6. | In this figure the dancers walk in a circle clockwise with two slow steps (Passi Gravi) l. r. and one l. Double (Seguito Ordinario)
Volta face
Repeat the above with opposite feet anti-clockwise
(finish in triangular formation) | 4 bars
8 bars |
| 7. | This is the man's solo figure. (ladies watching)
Man faces r. and travels sideways between the ladies, left shoulder leading, with four Reprises towards centre,
followed by two side leaps (Trabuchetti) l. r. and l. Cadenza
Turning to face l. he repeats the above back to starting point. | 4 bars
4 bars
8 bars |
| 8.(a) | Facing front again, man zig-zags between ladies with two Broken Singles l. r.
Then back to starting point with two backwards Broken Singles l.r. | 4 bars
4 bars |
| (b) | All now perform two circles on their own, turning left with four Broken Singles l.r.l.r. | 8 bars |

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| 9. | Repeat 8b, as in 2b + 3 above for Giostra section. | 16 bars |
| 10. | Ladies solo figure (man watching). This is the same as the man's solo | |
| 11. | figure in 7, 8 and 9. Ladies advancing and retreating on either side of | |
| & | man. | |
| 12. | Man joins in when they reach the l. circles.
(finish in triangular formation) | 48 bars |
| 13. | All now face l., dance one Broken Single l., face r. for one Broken Single | 4 bars |
| | r. | |
| | Man faces forwards dancing two forward Broken Singles l.r., meanwhile | 4 bars |
| | each lady makes a small circle to her l. with two Broken Singles l.r. | |
| | Repeat the above, this time the man backing into starting position in place | 8 bars |
| | of advancing. | |
| 14. | Repeat No.6. | 16 bars |
| 15. | Take hands in a circle, all step l. and kick r.foot across (hopping each time | |
| | on standing foot, make two hopped flourishes (Fioretti) l.r. and l. | 4 bars |
| | Cadenza. | |
| | Repeat the above with opposite feet. | 4 bars |
| | Release hands. | |
| 16.(a) | All zig-zag towards centre with two Broken Singles, zig-zag backwards with | 4 bars |
| | two Broken Singles. | |
| (b) | Make individual circles leftwards with four Broken Singles l.r.l.r. | 8 bars |
| 17. | Repeat b, as in 2b & 3 above for the Giostra section. | 16 bars |
| 18. | Repeat No.6. | 16 bars |
| 19. | All face left. Two Hopped Flourishes l.r. and two side leaps l.r. | 4 bars |
| | Two Quick Steps (Passi Presti) l.r. and l.Cadenza. | 4 bars |
| | Face right and repeat the above with opposite feet. | 8 bars |
| 20.(a) | All face forward. Two Hopped Flourishes l.r. | 4 bars |
| | Two Quick Steps backwards l.r. with circular motion. | 2 bars |
| | l.Cadenza. | 2 bars |
| (b) | Four Broken Singles, l.r.l.r. turning l. twice. | 8 bars |
| 21. | Repeat b, as in 2b & 3 above, for Giostra section. | 16 bars |
| 22.) | | |
| &) | Repeat Chain. (Nos. 4 & 5) | 32 bars |
| 23.) | | |
| 24. | Take hands and advance with four Broken Singles l.r.l.r. | 8 bars |
| | Release hands and each make a l. circle with four Broken Singles l.r.l.r. | |
| | finishing in a triangle. | 8 bars |

Conclude the balletto either with a short Reverence on the last note, *or* perform two Continenze and a Riverenza Grave in 16 bars of music.

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How to Perform the Steps

Riverenza Grave: Stand on the r.foot with the l.foot advanced a few inches with pointed toe. Hold this position during the first two bars. During the 3rd and 4th bars draw back the l.foot so that the toe is level with r.heel, inclining the head and body. During the 5th & 6th bars bend both knees outwards, then straighten r.knee, transferring the weight to l.leg. During 7th and 8th bars bring back the l.foot level with r., rise on toes and sink again. (8 bars)

Riverenza Minima: This is performed like the Grave but in half the time. (4 bars)

The Continenze: On the first beat of the first bar, extend the l.foot a few inches sideways, bending the knees outwards. On the 3rd beat of the 3rd bar, join the r.foot to the l. and during this and the 4th bar, rise on the toes and straighten the knees, to sink again onto the flat of the foot. (4 bars)
During the next four bars repeat the above movements starting with the r.foot to make the r.Continenza. (4 bars)

The Ordinary Double: (Seguito Ordinario): Make two quick steps on the toes, l.r. in the time of two bars, and one slow step made on the flat of the left foot (rising again at the half bar) and occupying the third and fourth bars. The dancer should sway a little during the slow step towards the side of the stepping foot. (4 bars)

The Broken Single: (Seguito spezzato): For a left single step forward on the flat of the left foot, draw up the right toe behind the heel whilst rising on the toes, then sink the left heel. (2 bars)

The Flourish: (Fioretti): To make a left flourish, raise the left foot forward a few inches, and on the first beat, hop on the right foot, drawing the foot back; on the second beat lightly touch the ground with the tip of the toe; on the third beat, insert the left foot beneath the right heel, chasing the right foot forward. (1 bar)

Reprises: (Ripresa): For a left reprise, step sideways lightly on the flat of the left foot and close the right foot to it, rising on the toes. (1 bar) Repeat four times in all, keeping the steps small. (4 bars)

The Slow Steps: (Passi Gravi): On the first beat of the first bar step forward with left foot, bending the knee, to rise during second bar. Perform the r. step similarly. (4 bars)

The quicker steps are performed on the toes, each taking one bar. They are performed in pairs. (Passi Presti). (2 bars)

Sideways leaps: (Trabuchetti Gravi): On the first beat of the 1st bar, leap sideways on to the l.foot, raising the r.foot in front (across) with pointed toe and straight knee. Repeat this leaping sideways on to r.foot for r.step. (2 bars)

The Cadenza: For a l.Cadenza, starting from a 4th position r. leap in air, simultaneously kicking l.foot forward, bringing it back to land in the 3rd position r. The leap is preceded with a bend without which it would be impossible.

We acknowledge the practical help given by Anne Daye in the interpretation of this dance.

N.D. & J.P.

CASCARDA GENTILEZZE D'AMORE

FABRITIO CAROSO

First system of musical notation for 'CASCARDA GENTILEZZE D'AMORE'. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for 'CASCARDA GENTILEZZE D'AMORE'. It continues the two-staff format from the first system, showing further development of the melody and accompaniment.

SQUILINA CASCARDA

FABRITIO CAROSO

(TUNE: SALTARELLO ALTA REGINA)

First system of musical notation for 'SQUILINA CASCARDA'. It features two staves in 3/4 time. The treble staff has a melody with some triplets and grace notes, and the bass staff has a rhythmic accompaniment.

Second system of musical notation for 'SQUILINA CASCARDA'. It continues the two-staff format, showing the continuation of the melody and accompaniment.