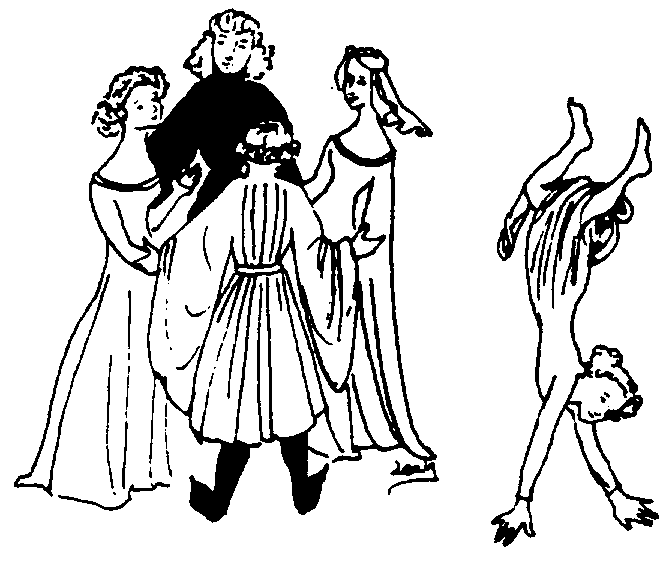
**Guide to the Dances**



Candlemas in Bryn Gwlad

February 1

A. S. LVIV (2025 C.E.)

***These dances are transcribed from various sources. There is no definition of the steps. This is only to be used as a quick refresher, not a teaching aid.***

This edition is by Daniel de Lincoln. The original versions were devised by Mistress Isabella Maria della Rosa. Lady Rosamund Blaunchflur provided priceless formatting help. The illustration is by and used with

the gracious permission of Mistress Lia da Padova, a redrawing derived from "Music in the Garden of Delight", Guillaume de Lorris and Jean de Meun, *Le Roman de la Rose,* Valencia, Biblioteca Universitaria, MS 387, fol. 6v.

**A terminology note**: many dances here use the terms "lord" and "lady". ***These terms are purely positional here:***unless noted otherwise, "lord" being the person starting on the left, "lady" on the right. They are used here only where needed to distinguish dancers, because they are single syllables (hence faster to call) and common in the SCA. *There is absolutely no expectation that this has any connection to any attribute (gender or otherwise) of any dancer.* I encourage anyone to dance any position, to fill a set or to have fun. Similarly, "couple" or "set" refers to a collection of people who are some sort of repeating collection for the purpose of the dance only.

Sometimes a dance differs among several sources. Dance sources were not 100% precise, so there’s often room for interpretation. Sometimes local groups make a change for danceability or just because they like it. So don’t be surprised if another group or a ball at a war does a dance differently.

**Set the First**

**Turkish ("SCA Maltese") Bransle** As many people as will

|  |  |
| --- | --- |
| 8 | All take hands in a big circle, bransle double left, bransle double right. |
| 8 | Bransle double left, bransle double right. |
| 8 | Three slow singles in, 3 claps. |
| 8 | Three slow singles out, 3 claps and/or 3 kicks. |

Repeat until music ends. The caller may call for antic gestures while going in and out.

**Rufty Tufty** 2 couples facing in a square. Done once.

|  |  |
| --- | --- |
| 16 | **Double to meet** contrary and back. Repeat. |
| 12 | **"Cootie-catcher" Chorus**: face partner, set and turn twice. Half-turn out, lead partner out a double, half-turn single toward partner, lead partner inward a double, 1¼ turn single away from partner to be side by side with contrary. |
| 12 | Mirror with contrary: lead out a double, turn, lead in, 1¼ turn. |
| 16 | **Side** with partner. Repeat. |
| 24 | **Cootie-catcher chorus.** |
| 16 | **Arm** with partner. Repeat. |
| 24 | **Cootie-catcher chorus.** |

**Heart's-Ease** 2 couples facing in a square. Done once.

|  |  |
| --- | --- |
| 16 | **Double to meet** contrary and back. Repeat. |
| 12 | **"Spurn and Turn" Chorus.** Double back from partner, double to meet with right-hand raised, at last moment spurn and turn contrary palming with the right hand. |
| 12 | and mirror with contrary: back a double, advance a double with left hand raised, spurn and turn partner with the left hand. |
| 16 | **Side right** with ***partner***. **Side left** with ***contrary***. |
| 24 | **"Spurn and Turn" Chorus.** |
| 16 | **Arm right** with ***partner***. **Arm left** with ***contrary***. |
| 24 | **"Spurn and Turn" Chorus.** |

**Set the Second**

**Petit Riens** Groups of 3 people

|  |  |
| --- | --- |
| 32 | 16 pivas, holding hands in a line |
| 24 | 1st person away with 4 pivas, then 2nd to catch up, then 3rd to catch up |
| 12 | 1st person away with a double, then 2nd to catch up, then 3rd to catch up |
| 4 | 1st and 2nd reverence |
| 4 | 2nd and 3rd reverence |
| 4 | All reverence |
| 4 | Double left backwards, fanning out |
| 4 | Double right forward, rejoining |
| 4 | Ripresa left, ripresa right, full turn single left (similar to set and turn single) |

Repeat until music ends.

**Horses Bransle (SCA)** As many couples as will, facing partners

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| --- | --- |
| 32 | Take both hands with partner. 4 times: Bransle two steps to the head of the hall (lord's left, lady's right), then bransle two steps to the foot of the hall. |
| 2 | **Lords only:** paw twice with the right foot ... |
| 2 | ... then step right (down the hall) halfway to next lord's place ... |
| 4 | ... then turn single over the left shoulder, progressing into the place of the next lord towards the head of the hall. Except the lead lord: he scurries to take the place of the last lord. |
| 2 | **Ladies only:** paw twice with the right foot ... |
| 2 | ... then step right (up the hall) halfway to the next lady's place ... |
| 4 | ... then turn single over the left shoulder back to place. |

At the end of one time through, each person has a new partner. Repeat.

**Maltese (from Arbeau) Bransle** As many people as will

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| --- | --- |
| 6 | All take hands in a big circle, bransle double left, bransle single right. |
| 6 | That again. |
| 2 | Inward, single left, single right. |
| 2 | Fast single left, single right, single left, kick right. |
| 4 | Turning outward, single right kick left, single left kick right. |
| 2 | Turning to face in, kick left right left, close. |

Repeat until music ends. Maybe antic gestures while going in and out.

**Heralds in Love** 4 couples in line, 1 & 3 proper, 2 & 4 improper

|  |  |
| --- | --- |
| 16 | **Double up** and back. Set and turn single left. |
| 16 | **Double up** and back. Set and turn single right. |
| 32 | **Lords' hey:** Starting at the ends (lord 1 with lord 2, lord 3 with lord 4), lords cross over taking right hands, continue to cross over swapping hands. When you go to an end spot, circle around for 4 counts. Continue until you have gone to each spot and you are back in place. |
| 32 | **Side** right with partner. Set and turn single left. Side left with partner. Set and turn single right. |
| 32 | **Ladies' hey:** As with lords but start in the middle (lady 2 with lady 3), ladies cross over taking right hands. (The ladies on the ends can do a 4 count circle around in spot, be ready to take left hand.) Continue to cross over swapping hands. When you reach the end spots, circle around for 4 counts. Continue until you have gone to each spot and you are back in place. |
| 32 | **Arm** right with partner. Set and turn single left. Arm left with partner. Set and turn single right. |
| 32 | **Everybody hey**: As above, lords’s hey and ladies’ hey done simultaneously. |

**Grene Gynger** As many couples as will

|  |  |
| --- | --- |
| 8; 8 | Single forward, single back, double forward; again |
| 8 | “Heart”: cast away with 2 singles, 1 double. End facing partner taking original (“inside”) hands |
| 2 | Holding hands, 2 slipping steps in the direction of hands |
| 2 | Turn back to back still holding hands |
| 2 | Still holding hands, 2 slipping steps in hands’ direction |
| 2 | Turn face to face, dropping hands |
| 4, 4 | Side left past partner a double, double back to place |
| 4, 4 | Back a double, then double to meet |
| 8 | Make a heart the other direction: 2 singles, 1 double, end proper side by side and take hands again |

Repeat until music ends.

**Out of order just because there’s room on this page:**

**Earl of Essex Galliard** is scheduled for the next set. The galliard style of dance is improvised, with a lot of variations in steps. All the possibilities would fill a book.

**NOTE:**

The dances fit between courses, so the cooks control the time available. Dances may be rearranged or dropped to conform.

**Set the Third**

**Ly Bens Disinens (Gaïta / long version)** Couples in a line

|  |  |
| --- | --- |
| 4 | Double forward, starting on left foot |
| 4 | Double forward, starting on right foot |
| 6 | Lord forward while lady backward, all taking 3 single steps: left, pause, right, pause, left, pause |
| 2 | Lord turns to face partner while lady stands still. Reverence |
| 4 | Double to meet partner on one’s left (all) |
| 4 | Take left hand with partner, ½ turn to trade places, then lady pivots to face up |
| 6 | As before, swapping lord and lady: Lady forward while lord backward, all taking 3 single steps: left, pause, right, pause, left, pause |
| 2 | Lady turns to face partner while lord stands still. Reverence |
| 4 | Double to meet partner on one’s left (all) |
| 4 | Take left hand with partner, ½ turn to trade places, then lord pivots to face up |
| 2 | Single forward, single backwards |
| 4 | Full turn single away from partner with a double. |

Repeat until music ends.

**Earl of Essex Measure** As many couples as will.

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| --- | --- |
| (4+2) x 4 | 4 times: **alman double** forward, **alman single** back. |
| 3 + 3 | Bransle left in 3 beats, bransle right in 3 beats |
| 3 + 3 | **Short alman double** forward [3 steps but without a pause at the end], another back |

Repeat.

**Earl of Essex Galliard** As many couples as will.

**Amoroso** As many couples as will. Repeated.

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| --- | --- |
| 24? | Pivas (doubles) until music changes. Often 12, 8, or 16. |
| 8 | **A:** Lord: 2 singles, 1 piva, 3 singles away from partner. |
| 8 | **A:** Lady: 2 singles, 1 piva, 3 singles to rejoin partner. |
| 8 | **B:** Lord: 3 pivas, 1 single away from partner. |
| 8 | **B:** Lady: 3 pivas, 1 single to rejoin partner. |
| 8 | **A:** Lord: 2 singles, 1 piva, 3 singles, away from partner, turning on the last single. |
| 2 | Both riverenza. |
| 6 | **B:** Lord: 3 pivas back to lady then ½ turn to be at lady's side. |
| 16 | Repeat with lady going away first. |

*Repeat. On even-numbered repeats, ladies go first.*

**If All the World Were Paper** 4 couples facing in, in square

|  |  |
| --- | --- |
| 16 | **Double in** and back, face partner, set and turn single. Repeat. |
| 16 | **Chorus**: head lords exchange places, head ladies exchange places, reach across set to start half a circular handed hey to home. |
| 16 | Side lords exchange places, side ladies exchange places, reach across set to start half a circular handed hey to get home. |
| 16 | **Side** with partner. Set and turn single. Repeat. |
| 16 | **Chorus:** sides form arches. Heads lead in partner, take hand with contrary, lead out through arch, split, go home, full turn partner. |
| 16 | Head couples form arches, sides do as the heads did. |
| 16 | **Arm** with partner. Set and turn single. Repeat. |
| 16 | **Chorus**: heads reach across set to contrary to start a circular hey back to place. |
| 16 | **Chorus**: sides reach across set to contrary to start a circular hey back to place. |