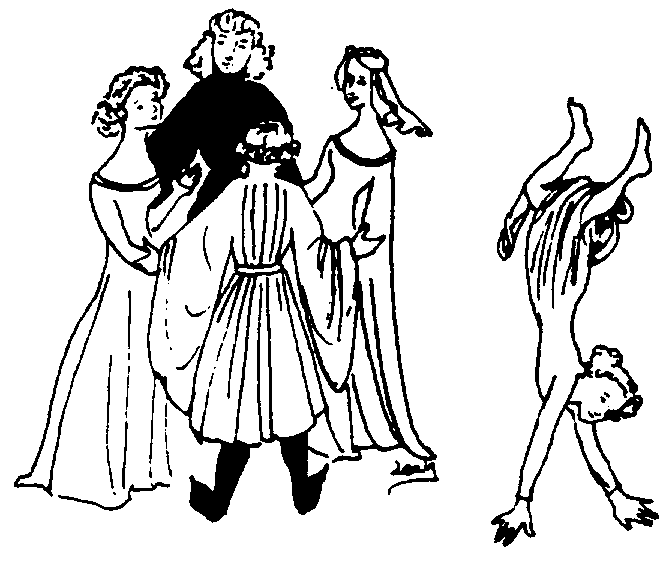
**Guide to the Dances**



Candlemas in Bryn Gwlad

February 3

A. S. LVIII (2024 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* correlation with any gender or any other attribute 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.

l’**Amoroso (Nürnberg Manuscript)** As many couples as will. Here, “lord” denotes the person on the right.

|  |  |
| --- | --- |
| 32? | Pivas (doubles) until music changes. Often 8, 12, or 16. |
| 16 | Lord: 2 pivas, 1 slow double away from partner. |
| 16 | Lady: 2 pivas, 1 slow double to rejoin partner. |
| 16 | Lord: 2 pivas, 1 slow double away from partner, movimento. |
| 16 | Lady: 2 pivas, 1 slow double to rejoin partner, movimento. |
| 12; 8 | Lord: away 3 contrapassos, ripresa; movimento, both riverenza. |
| 16 | Lord: 2 pivas, 1 slow double to rejoin partner, movimento. |
| 12; 8 | Lady: away 3 contrapassos, ripresa, movimento. Both riverenza. |
| 16 | Lady: 2 pivas, 1 slow double to rejoin partner. |

*Repeat. Each time, the other side goes first.*

*Page 2 of 8*

**Anello** Two couples facing.

|  |  |
| --- | --- |
| 32 | **Intro:** All take hands and circle left (or process) 8 salterelli |
| 2,2;8 | **P1:** Lords movimento, ladies mov.; lords switch in 2 salterelli |
| 2,2;8 | Ladies movimento, lords mov.; ladies switch in 2 salterelli |
| 4; 4 | **P2:** Lords movimento, ladies mov.; lords turn single |
| 4; 4 | Ladies movimento, lords mov.; ladies turn single |
| 8; 8 | **P3:** Lords cast behind partners & switch in 4 pive; ladies same |
| 4; 4 | **P4:** Lords movimento, ladies mov.; each again |
| 4; 4 | Lords ripresa; all reverence |

*Repeat, with the ladies going first.*

**Bransles**

*Repeat until music ends.*

|  |  |
| --- | --- |
| SL | Single Left: step left sideways with the left foot, then bring up the right foot beside it |
| SR | Single Right: step right sideways with the right foot, then bring up the left foot beside it |
| DL | Double Left: Single Left, then Single Left |
| DR | Double Right: Single Right, then Single Right |
| KL | Kick Left: kick once with the left foot |
| KR | Kick Right: kick once with the right foot |
| pr | Plant Right. Not usually notated or taught. A reminder to put your weight on your right foot because you need to kick left next. |
| pl | Plant Left. Put your weight on your left foot. |

*Page 3 of 8*

# **Aridan Bransle**

1. Part 1 twice: DL KL KR KL
2. Part 2 twice: DL, "sway" with SR SL SR
3. DL pr KL KR DR

# (double time) DL, KR across L foot, SR, KL across R foot

# Charlotte Bransle

Part 1 twice: DL pr KL KR DR

Part 2:

DL pr KL KR

SR KL KR KL

SL KR KL KR

DR

# **Pease Bransle** (circle of couples)

DL DR DL DR

Lords hop, ladies hop, lords hop 3 times towards lady

Ladies hop, lords hop, ladies hop 3 times away from lord

*(Sometimes done with ladies passing the lord who’s on their left to progress)*

**Turkish ("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. |

*Page 4 of 8*

**Gelosia** 3 couples in line, called 1, 2, 3

|  |  |
| --- | --- |
| 32 | 8 saltorelli holding hands as couples. |
| 8 | Lord 1 piva around in front of lady 1 to end by lady 2, reverence. |
| 4 | Lord 2 saltorello to lord 1's place. |
| 8 | Lord 1 piva around in front of lady 2 to end by lady 3, reverence. |
| 4 | Lord 3 saltorello to lord 2's place. |
| 4 | Lord 1 saltorello behind lady 3 to lord 3's place. |
| 16 | All do 8 pive, holding hands |
|  | **RENUMBERING lords and couples to 1, 2, 3.** |
| 4 | Couple 1 turn single starting away, end facing. |
| 4 | Couple 2 turn single starting away, end facing. |
| 4 | Couple 3 turn single starting away, end facing. |
| 6 | Each couple takes right hands, 3 singles to exchange, half turn. |
| 6 | Each couple takes left hands, 3 singles to exchange back home, lords face forward. |

*Progression, repeated 3 times total*

**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.*

*Page 5 of 8*

**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.*

**New Yer** 3 people in single file (back to front)

|  |  |
| --- | --- |
| 16 | 4 doubles forward |
| 4, 4, 4 | Front double forward, then middle, then back |
| 4; 4; 4 | All half turn in a double; again; again |
| 4, 4, 4 | Back double forward, then middle, then front |
| 4 | All half turn in a double |

*Repeat until music ends.*

*Page 6 of 8*

**Petit Rose** As many couples as will

|  |  |
| --- | --- |
| 32 | 16 pivas forward holding hands |
| 2, 2, 4 | Lord movimento, lady mov., lord full turn with a double |
| 2, 2, 4 | Lady movimento, lord mov., lady full turn with a double |
| 4, 2, 2; 8; 8 | Double forward, back 2 singles;  repeat 2 more times |
| 4, 4 | Saltorello away from partner,  saltorello to meet |

*Repeat. Each time, the other side goes first.*

**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.*

*Page 7 of 8*

**Vite de Colei (Nürnberg Manuscript)** As many couples as will.

Here, “lord” denotes the person on the right.

|  |  |
| --- | --- |
| 16 | **V1:** 8 pivas, lady turning to face lord on the last |
| 12 | **Chorus:** Lord reverence, lady reverence, both full turn |
| 16 | **V2:** 8 pivas, lord turning to face lady on the last |
| 12 | **Chorus:** Lady first |
| 16 | **V3:** Lord double forward and ripresa, again double forward and ripresa, half turn to face |
| 16 | Lord return the same way without the half turn |
| 12 | **Chorus:** Lord first |
| 16, 16 | **V4:** Lady does V3 |
| 12 | **Chorus:** Lady first |
| 8 | **V5:** Take right hands, circle counter-clockwise 4 pivas |
| 8 | Take left hands, circle clockwise 4 pivas |
| 12 | **Chorus:** Lord first |

Since there’s some available space here: Hi! Yay, dance information!

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.

*Page 8 of 8*