

Villanella -- Il Papa

Another dance by by Giovannino, this is my reconstruction.

Like most of the other dances in the Il Papa manuscript, the dance starts with 2 men and a lady standing in a half-moon figure. That is, with the men at each end and turned slightly inwards to face towards the lady in the middle.

1	RvL	The lady gives her left hand to the man on her right, and does a riverenza.
2	RvR	The lady gives her right hand to the man on her left, and does a riverenza.
3	PsR PsL TpR	All facing around the circle, everyone do two quick passi beginning on the right foot, moving forwards, and one trappasino. ¹
4	PsL PsR TpL	Still facing around the circle, do two more passi and one trappasino.
5	PsR PsL TpR	... and again, one more time. These three sequences of passo, passo, trappasino, should have taken you completely around the circle, or thereabouts.
6	VtL	All do one doppio, turning over the left shoulder
7	RpMR RpML	Riprese right then left
8	VtR	All do one doppio, turning over the right shoulder.

In the next section, the dancers do a “treccia”, or hey, with 12 passi. The text takes some time to describe this, but it is basically a single hey for three people, taking 2 passi to change places with each person and continuing for 12 passi until everyone has returned to their original place.

The hey starts with the lady and the man on her right hand side, taking left hands, and doing the first passo on their left foot.

After each change of the hey, the inactive person (the one that has reached the end of the line) does 2 steps turning in a circle.

This is exactly like the “going around the pole” maneuver seen in country dance heys, and is used to ensure that the person reaching the end of the line uses the same hand coming back into the hey as they used coming out of it.

9 – 14	PsL PsR x 12	12 passi, in a hey as described.
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¹ I have commenced this section of the dance on the right foot as it makes the rest of the dance flow more naturally. The manuscript doesn't say whether to begin on the left or the right, however it does say to begin the treccia section on the left foot. Tracing back from there it's logical that this section begins on the right foot (after the right foot riverenza). If you're uncomfortable with that then you could always start on the left foot and change feet at some later stage, but in practice we found this to be rather awkward.

At the end of the hey, everyone faces into the circle again.

15	PsL PsR PsL PsR	4 passetti
16	VtL	All do one doppio, turning over the left shoulder
17	VtR	All do one doppio, turning over the right shoulder.

The dancers move to the left around the circle, do a short changing routine, and then back to the right around the circle.

18 – 19	TpL TpR TpL PsR	3 trappasini and a passo, walking around the circle to the left.
20 – 21	TpL TpR TpL PsR	3 trappasini and a passo, the men changing places while the lady stands still.
22	VtL	The lady does one doppio, turning over the left shoulder, while the men stand still.
23	VtR	The lady does one doppio, turning over the right shoulder, while the men stand still
24 – 25	TpL TpR TpL PsR	3 trappasini and a passo, walking around the circle to the right.
26	VtL	All do one doppio, turning over the left shoulder
27	VtR	All do one doppio, turning over the right shoulder.

The original manuscript doesn't say to repeat the dance, but you could. Note that the second time through, the man who started on the lady's left will be on her right, and vice versa. At the end of the second time through the dance, everyone will be back to place again.
