

# Bassa Honorata (Il Ballarino)

This is a dance for couples. This reconstruction is by Adina Hamilton. There is also a quite different version in *Nobilta di Dame* to the same music which follows this reconstruction.

This is the first of the balletto with sciolta dances that I will show, meaning that it starts in duple time and then increases tempo to be in triple time for the sciolta at the end.

**Figure 1**

(A) 1 - 4	RvL CnL CnR	Riverenza, and two continenze
(B) 1 - 2	SgL SgR	Facing forwards, take right hands. The lady will have her right arm across the front of her body to take the man's right hand. Then do two seguiti forwards. <sup>1</sup>
3	TbL TbR	Trabuchetto left, then right
4	RpL RpL	Two riprese to the left
5 - 6	SgR SgL	Change hands – the man will have his left arm across the front of his body to take the lady's right hand.
7	TbR TbL	Two trabuchetti, right then left
8	RpR RpR	Two riprese to the right
(C) 1 - 2	CnL CnR	Continenze left then right, still holding left hands from (B)
3 - 4	RvL	Riverenza on the left foot, turning to face forwards again.

Note that sections B and C of the above figure repeat throughout the dance.

**Figure 2**

(A) 1 - 2	PtL PtR	Two puntate, stepping forwards
3 - 4	PsL PsR PsL PsR	Four passi, stepping forwards, starting on the left foot.
(B) & (C)	Repeat	Repeat sections B and C from part 1.

**Figure 3**

(A) 1	(man) PsL PsR	Two steps forwards diagonally to the left, starting on the left foot. Note that only the man does this.
2	(man) SgL	Seguito on the left foot, turning to face the lady at the end.

<sup>1</sup> This is something I've always disagreed with Adina on. Caroso's instruction is to "take right hands and do two seguiti ordinario". Adina interprets this as the dancers still facing and moving forwards, with the arm across the body as described. I have always interpreted this as meaning the dancers are facing each other, holding right hands, so that they dance around each other in a circle. Caroso then goes on to say "repeat to the other side, taking left hands" which I interpret as a change of direction as well as feet. Dance it whichever way seems most correct to you.

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3 - 4	(man) PsR PsL SgR	Retrace the above steps, ending by facing the lady.
(B) & (C)	Repeat	Repeat the steps in B and C from part 1, however you will be facing each other diagonally at this point as the man has returned from his solo.

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**Figure 4**

The lady repeats the solo that the man did in part 3, however she starts on the right foot and moves diagonally to the right instead of the left. B & C are done at the end facing each other diagonally as in part 3.

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**Figure 5**

(A) 1 - 4	PsL PsR SgL PsR PsL SgR	Moving around each other in a circle.
(B) & (C)	Repeat	Repeat B & C as for part 1.

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**Sciolta**

As for all sciolte, the music speeds up at this point and goes into 3/4 time.

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(D) 1 - 4	SzL SzR SzL SzR	Take right hands and do four spezatti moving around each other.
5 - 8	SzR SzL SzR SzL	Change feet and change hands, moving around each other again.
(E) 1 - 4	SgL SgR	Drop hands, and do two seguiti diagonally backwards away from each other.
5 - 6	TbL TbR	Two trabuchetti, left then right.
7 - 8	RpL RpL	Two riprese, diagonally backwards away from each other
9 - 12	SgR SgL	Two seguiti, diagonally forwards towards each other.
13 - 14	TbR TbL	Two trabuchetti
15 - 16	RpR RpR	Two riprese, diagonally forwards towards each other.
(F) 1 - 4	CnL CnR	Two continenze, facing each other.
5 - 8	RvL	Turn to face forwards and riverenza.

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