

Bassa Honorata (Nobilta)

This is Adina Hamilton's reconstruction of Bassa Honorata from Nobilta di Dame. It is a bit different to the one from Il Ballarino, and shows the progression of some of the step sequences between the two books.

Adina says: It is interesting to see the way a simple dance mutates from Il Ballarino to Nobilta. I think the Il Ballarino version is more fun to dance, but Miss Vic likes saffices and destices a lot – maybe it depends on temperament.

As before, this is a balletto with a sciolta. That means that it starts in duple time and then increases tempo to be in triple time for the sciolta at the end. The music for the two dances is the same.

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.
3	TbL TbR	Trabuchetto left, then right
4	Dest L	Destice 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	Dest R	Destice 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.
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2	(man) SgL	Seguito on the left foot, turning to face the lady at the end.
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.

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.

Figure 5

(A) 1 - 4	Dop It L, Dop It R	Do two doppii all'Italiana, one on the left foot and one on the right foot, moving around each other in a circle.
(B) & (C)	Repeat	Repeat B & C as for part 1.

Sciolta

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

(D) 1 - 2	SzL SzR	Take right hands and do two spezatti moving around each other.
3 - 4	PsL PsR Saffice L	Two passi and a saffice, beginning on the left foot.
5 - 6	SzR SzL	Change feet and change hands, moving around each other again.
7 - 8	PsR PsL Saffice R	Two passi and a saffice, beginning on the right foot.
(E) 1 - 4	Saffice L, R	Drop hands, and do two saffices facing each other, flankingly backwards. These double saffices take twice as long as the others.
5 - 6	TbL TbR	Two trabuchetti, left then right, with your left side facing inwards.
7 - 8	PsL PsR Saffice L	Two passi and a saffice, beginning on the left foot.
9 - 12	Saffice R, L	Two saffice, facing each other.
13 - 14	TbR TbL	Two trabuchetti, with your right flank inwards.
15 - 16	PsR PsL Saffice R	Two passi and a saffice, beginning on the right foot.
(F) 1 - 4	CnL CnR	Two continenze, facing each other.
5 - 8	RvL	Turn to face forwards and riverenza.
