

# Forza d'Amore

## (The Power of Love)

A Dance for two from Fabritio Caroso's  
Nobiltà di Dame

Reconstruction from Estelle Canning's teaching of the Dolmetsch Historical Dance Society reconstruction, with a little tweaking by Joanna Keenan - see the end notes.

### ***Figure 1***

#### **The A Part of the Music**

##### First Time Through

The Lady and Gentleman begin facing one another. Do:

- 1 Riverenza [4 bars]
- 2 Continenze LR [4 bars]

##### Second Time Through

Take right hands and move on a slight diagonal with:

- 1 Puntato L [1 bar]
- 1 Mezza Riverenza R [1 bar]

Take left hands and move on the opposite slight diagonal with:

- 1 Puntato R [1 bar]
- 1 Mezza Riverenza L [1 bar]

Then, using 2 Seguiti ordinarii LR, move to face the direction in which you will set off together, taking usual hands as you do. [4 bars]

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#### **The B Part of the Music**

##### First Time Through

Travelling forward together:<sup>1</sup>

- 2 Puntati LR [4 bars]
- 2 Passi LR [2 bars]
- 1 Seguito ordinario [2 bars]

##### Second Time Through

Repeat the above starting with the right foot.

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#### **The C Part of the Music**

##### First Time Through

Moving sideways to the left do:

- 1 Destice Left (=2 Ripresa sottopiedi Left and 1 Trabuchetto Left) [1 bar]

Moving sideways to the right do:

- 1 Destice Right [1 bar]

Then do:

- 2 Spezzati diagonally forward LR [4 beats] | 2 bars
- 2 Trabuchetti LR [2 beats] |

### Second Time Through

2

Let go hands and turn toward each other using:

2 Seguiti ordinarii LR, incorporating a quick Mezza Riverenza into the end of the last one. [2 bars]



Then turn 180° and travel apart in an S shaped pattern, turning first left and then right, with 2 Seguiti scorsi. [2 bars]

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## **Figure 2 - the Galliard**

### The A Part of the Music

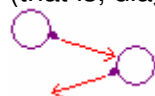
#### First Time Through

The Gentleman does either a Galliard variation of his own choosing in 8 bars

Or does:

2 Seguiti ordinarii LR *flankingly* [4 bars]

(that is, diagonally forward, first to the left, then to the right)



Then face your partner again and do:

2 Trabuchetti LR [2 bars]

1 Seguito finto L [2 bars]

#### Second Time Through

Caroso says that the Lady does the same. It may be that he means that the Lady should do what the Gentleman did, but I believe she should do whatever suits her - a galliard variation or the alternative.

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### The B Part of the Music

#### First Time Through

The Gentleman repeats his variation starting with the right foot.

#### Second Time Through

The Lady repeats her variation starting with the right foot.

At the end of this section of the dance the partners should once again be facing one another and within hand holding distance, but not holding hands.

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### the C Part of the Music

#### First Time Through

Gentleman Only - 1 Destice L [1 bar]

Lady Only - 1 Destice L [1 bar]

Gentleman Only - 1 Destice R [1 bar]

Lady Only - 1 Destice R [1 bar]

### Second Time Through

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1 Groppo L and 1 Fioretto L [1 bar]  
1 Groppo R and 1 Fioretto R [1 bar]

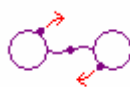
2 Passi LR toward one another [2beats] |  
1 Saffice L (=1 Ripresa sottopiede Left and 1 Trabuchetto Left) [2beats] | **equals 2 bars**  
1 Saffice R [2beats] |

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## **Figure 3**

### The A Part of the Music

#### First Time Through



Take right hands and circle with:

2 Passi LR [2 bars]  
1 Seguito ordinario [2 bars]  
Then move toward one another with 1 Continenza R [2 bars]

And do 1 Seguito finto L [2 bars], acknowledging your partner and letting go of hands.

#### Second Time Through

Do the same as in the first time through, but start on the right foot, turning 180° and taking left hands during the first (right) Passo.<sup>2</sup>

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### The B Part of the Music

#### First Time Through



Drop hands and turn 90° to your left and do

2 Puntati LR [4 bars]  
1 Doppio alla Francese L [4 bars]  
(= 2 Trabuchetti that travel backwards [2 bars] + 1 double [2 bars])

#### Second Time Through

2 Puntati RL, turning 180° in the first puntato. [4 bars]  
1 Doppio alla Francese R, ending facing one another [4 bars]

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### In the C Part of the Music

Do what you did in the C part of Figure 2.

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## Figure 4 - Saltarello

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### The D Part of the Music

#### First Time Through

1 Riverenza [4 bars]  
2 Saffici LR [4 bars]

#### Second Time Through

Each separately turn 360°, going left,



using 2 Passi LR [2 bars]  
then do 1 Spezzato L forward [2 bars]

Repeat<sup>3</sup> the 360° turn using 2 Passi RL [2 bars]  
then do 1 Spezzato R [2 bars]

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### In the E Part of the Music

1 Groppo L [5 beats] | 4 bars  
2 Fioretti LR [7 beats] |  
1 Spezzato puntato (Different from an ordinary Spezzato) L [2 bars]  
and a Mezza Riverenza R [2 bars]

1 Groppo R [2 bars]  
2 Fioretti RL [2 bars]  
1 Spezzato puntato (Different from an ordinary Spezzato) R [2 bars]  
and a Mezza Riverenza L [2 bars]

Then:

2 Saffici LR [4 bars]  
2 Fioretti LR [2 bars]  
2 Trabuchetti LR [2 bars]  
2 Puntati LR forwards to meet. [4 bars]  
Take the usual hands and  
Riverenza [4 bars]

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<sup>1</sup> Estelle would say "up the hall", but that is not specified by Caroso and I would say go in any direction that will avoid a collision.

<sup>2</sup> Estelle puts the turn into the Seguito finto, but since the movement of this step is meant to be feigned, I don't feel comfortable putting a turn into it. It can be fitted into the first Passo, or if this is too hard, both Passi. Caroso regularly leaves you with a 180 degree turn to make and no instruction as to how.

<sup>3</sup> Caroso doesn't mention this repeat but, as Estelle has pointed out, without it there is a section of music with no steps and moreover Caroso, who was very concerned with symmetry, would have been unlikely to have omitted a repeat here. A mistake by the printers is much more likely.