Cavalieri’s Theatrical Ballo
“O che nuovo miracolo”: A Reconstruction

Jennifer Nevile

Most of the information on sixteenth-century Italian court dance available to present-day researchers is found in collections of social dances: dances written for a small number of courtiers to perform (usually two or four performers) for their own enjoyment at informal occasions rather than important state occasions such as the marriage celebrations of the ruler. From other nonchoreographic sources we know that dancing contributed to the magnificent festivities organized for important public events, but choreographic evidence that records the exact structure of these dances is rare. One of the few surviving descriptions of the genre of “theatrical” dances is the description of Emilio Cavalieri’s ballo “O che nuovo miracolo” for the final intermedio of La Pellegrina in the 1589 wedding celebrations of Grand Duke Ferdinando de’Medici and Christine of Lorraine, which provides important evidence for theatrical choreographic practice in late-sixteenth-century

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Italy. Cesare Negri did include four theatrical choreographies in his dance treatise: the brando “Alta Regina,” performed at Milan in 1598 in honor of the visit of Queen Margarita of Spain; the balletto “Il Pastor Leggiadro,” a dance from an intermedio for the wedding of the son of the governor of Milan in 1594; and two torch dances, “Austria Felice (Ballo fatto da sei dame)” and “Ballo fatto da sei cavalieri,” which were part of the celebrations for the visit of the couple Infanta Isabella Clara Eugenia of Spain and Archduke Albert of Austria on June 18, 1599, but these four “theatrical” choreographies are outnumbered by the forty “nontheatrical” dances Negri recorded in his treatise.

In twentieth-century Western European society there is a large disparity between the dances most people practice for their own enjoyment and the dances performed at public concerts by paid professionals. But did this dichotomy also exist in Renaissance Italy?* Barbara Sparti, one dance scholar who has argued against the grouping of fifteenth- and sixteenth-century Italian dance in this way, feels it is an oversimplification: “the modern dichotomy—'social' or 'theatrical'—applied to fifteenth- and sixteenth-century Italian dance fails to net anything.”² Did the fact that the occasions on which court dance occurred varied from social to part of an elaborate theatrical

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*The occurrence of dancing at celebratory occasions is often mentioned in Renaissance chronicles, one example of which is the multivolume work of the Venetian Marin Sanuto, I Diarii (Venice: F. Visentini, 1879–1902; reprint Forni, Bologna, 1969–1979). For a discussion of Sanuto’s references to dance, see A. William Smith, “Dance in Early Sixteenth-Century Venice: The ‘Mumaria’ and Some of its Choreographers” (Proceedings of Society of Dance History Scholars 12th Annual Conference 1989, pp. 126–38), and Alessandro Pontremoli and Patrizia La Rocca, La danza a Venezia nel Rinascimento (Vicenza: Neri Pozza, 1993), pp. 27–62. A picture of the more informal occasions for dance and music at the Ferrarese court is found in the cookbook by Cristoforo da Messisbugo, the steward for the d’Este family, Banchetti, composizioni di vivande apparecchio generale (Ferrara: Giovanni de Buglhat and Antonio Hucher, 1549). As well as recipes, Messisbugo describes various banquets he organized during his career, and he also mentions the music and dancing that occurred at these events (see Howard Mayer Brown, “A Cook’s Tour of Ferrara in 1529,” Rivista Italiana di Musicologica, Vol. 10, 1975, pp. 216–41). In 1581, when Fabritio Caroso published his dance treatise, Il Ballarino (Venice, 1581; facsimile edition by Broude Brothers, New York, 1967), and to an even greater extent in his second edition entitled Nobiltà di Dame (Venice, 1600; facsimile edition by Forni, Bologna, 1980), he included instructions on how men and women should behave when dancing and at balls, how to sit, how to wear cloaks and swords, and how to ask a lady to dance (Nobiltà di Dame, pp. 65–88). Caroso also included in both treatises simple “mixing” dances like the “Ballo del Fiore,” the interest in which is purely social in that the aim of the dance is to further the interaction between the men and women present.
performance necessitate corresponding changes in the dances performed? Were there radical differences among the step vocabulary, the floor patterns, and the choreographic structure in these “social” and “theatrical” dances? And if differences did exist, were they caused mainly by the change in the space in which the dances were performed, that is, from a room in which the audience was on all sides of the dance space to a stage with the audience in only one direction? In answering these questions one is led to the conclusion that the “theatrical” and “social” dances of sixteenth- and early-seventeenth-century Italy were remarkably similar.

The discussion of these questions forms the background to the following analysis of Cavalieri’s theatrical ballo for the 1589 intermedio. The discussion itself will come to the fore in the second part of this examination of “theatrical” and “social” dance in sixteenth-century Italy, “Cavalieri’s Theatrical Ballo and the Social Dances of Caroso and Negri.”

La Pellegrina and Its Intermedi

The marriage of Grand Duke Ferdinando de’Medici and Christine of Lorraine, granddaughter of the Queen of France, Catherine de’Medici, was an extravagant affair. Ferdinando wanted to stage a wedding festival that would impress other European rulers and would emphasize his independence from the influence of Spain. (The choice of a French bride was a good way to achieve this aim: King Philip II of Spain regarded Tuscany as a Spanish province and was not pleased with Ferdinando’s choice of a bride from France, a traditional enemy of Spain.) The marriage celebrations in the first two weeks of May 1589 were more expensive and more sumptuous than any that had occurred before in Florence. From the day of Christine’s triumphal entry into the city there followed fifteen days of banquets, balls, musical concerts, theatrical productions, jousting, animal baiting, the traditional calcio game, a religious procession and church services, and a naumachia, or naval battle.

Interest in this event resonated throughout Italy in the years following the wedding, as evidenced by the fact that, according to Arthur R. Blumenthal, “[o]ver eighteen printed contemporary descriptions of
the wedding festivities were published. These fête books cover the triumphant entry of Christine into Florence, the festival in general, the comedy, the interludes [the six intermedi] and their music and choreography, the animal baiting, etc., and were published in Italian and French in Florence, Siena, Rome, Bologna, Venice and Lyon.\(^{5}\)

Just as in the marriage celebrations for previous Medici rulers, the cycle of festivities for Ferdinando's wedding included the performance of a comedy, *La Pellegrina*, with accompanying intermedi.\(^6\)* The six intermedi were a visually and aurally rich affair, involving at least twenty-five instrumentalists, sixty singers,\(^7\) and twenty-seven dancers. All the intermedi involved dramatic and sudden scene changes: machines bearing deities or other celestial beings descended from the heavens or returned above; a mountain arose through a trapdoor, with sixteen dryads (six singers and ten instrumentalists) sitting on it and within it two grottoes, on its right and left sides, sheltering the nine Muses and nine Pierides of the second intermedio; a scene of hell where the stage was covered with fiery rocks, chasms, and caverns from which smoke and flames billowed forth; and, for the start of the fifth intermedio, a wave-tossed sea appeared with tritons, naiads, and a pearl shell containing Vittoria Archilei as Amphitrite. Several composers and librettists were involved in the production of the intermedi, along with the architect Bernardo Buontalenti as set and costume designer. Emilio de'Cavalieri, a member of an old, noble Roman family,\(^8\) who had been appointed as superintendent of all the artists, craftsmen, and musicians at the Medici court in 1588, was in overall charge of the production.\(^9\)

The six intermedi were not bound together by a single plot but were loosely connected in that five of the six intermedi revived classical myths concerning music.\(^10\) The first intermedio portrayed the music of the spheres, while in the second the Muses defeated the Pierides in a singing contest. The third intermedio contained a danced battle between Apollo and a dragon, at the conclusion of which Apollo executed a

\(^*\)The performance of a comedy with intermedi (musical and danced interludes) between the acts and to conclude the play also occurred at the wedding of Cosimo I to Eleonora of Toledo in July 1539, at the wedding of Francesco de'Medici and Joanna of Austria in 1565/66, and in 1586 when the daughter of Cosimo I by his morganatic wife was married to Cesare d'Este. (For details on all these celebrations, see A. M. Nagler, *Theatre Festivals of the Medici*, pp. 1–35 and 58–69.)
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victory dance. This intermedio was followed by the "apparition of celestial and infernal demons" summoned by the song of a sorceress, while the fifth intermedio portrayed the rescue of Arion from the sea through the virtue of his singing. The culmination of the evening in the sixth intermedio was the gift of harmony and rhythm (in reality dance and song) from the gods to the assembled mortals. Out of all the dances in the intermedi, the choreography of only this dance is recorded in Cristofano Malvezzi's publication of the song texts and music.

The authorship of the music, text, and choreography for the six intermedi was a collaborative effort. Ottavio Rinuccini wrote most of the texts, and Malvezzi and Luca Marenzio composed the majority of the music. Cavalieri composed a vocal solo, "Godi turba mortal," for the sixth intermedio as well as both the music and choreography for the final ballo, "O che nuovo miracolo." Once the choreography and music were complete, the text of the ballo was written by Laura Guidiccioni.

It is difficult to convey in a few sentences the complexity and variety of the scenes presented in the six intermedi. The number of characters seen on stage was great, and only classical scholars would have been able to recognize and understand the significance of every character with its symbol-laden costume. Music, both choral and instrumental pieces, would have been performed while the cloud machines, mountains, and so forth descended and ascended. Each intermedio contained a number of musical items and the third and sixth intermedi an extensive dance. The musical items ranged from florid solo songs (which began the fourth and fifth intermedi) through small ensemble pieces of three to six voices and accompanying instruments to the large choral pieces, such as "O che nuovo miracolo" that accompanied Cavalieri's ballo.

The final intermedio contained five musical items. The first song, "Del vago e bel sereno," was played as an instrumental piece while the heavens opened and seven clouds appeared bearing Jupiter and the council of the gods (on the two highest clouds), the three Graces, the nine Muses, four cupids, Hymen, Flora, and Venus on four of the lower clouds, and on the central lower cloud Apollo, Bacchus, Harmony, and Rhythm. Then, while these clouds continued their descent, the song was sung by Apollo and his companions on the central cloud. The next six-part song, "O quale, o qual risponde," was sung by twenty-four
voices, either the mortals, as suggested by Nino Pirrotta, or members of the celestial throng. Next, the short solo song, “Godi turba mortal,” was sung by the male soprano Onofrio Gualfreducci to the accompaniment of a chittarrone. This song was followed by a seven-part chorus of sixty voices praising Ferdinando ( “O fortunato giorno”), in which all the gods, the forty mortals, and all the available instruments participated. By the end of this song the five lower clouds had finished their descent and the gods had alighted from the cloud machines. The clouds then disappeared suddenly, and the final number, the ballo “O che nuovo miracolo,” began.

### Relationship between Choreographic Structure and Musical Structure

Cavalieri’s ballo is a large-scale work with many and varied textures, but it is still a coherent, unified whole, both musically and choreographically. The music is two hundred fifty-three semibreve bars in length, and is divided into twenty-two short sections of differing length, meter, and mensuration signs. These sections also differ in the number of voices and in their instrumentation. The sections for five voices (a5) were accompanied by all the instrumental forces of the intermedi. These would have included all the instruments that accompanied the first two madrigals of Intermedio VI: two chitarroni, two lire, four lutes, two bass viols, four viols, one violin, four trombones, two cornetti, one cittern, one psaltery, one mandola, and one arciviolata lira. Malvezzi’s publication implies that for all of the five-part choruses all the voices and instruments present sing and play. Pirrotta has assumed that the chorus of forty mortals (twenty couples) would have joined with these instruments in singing the five-part choruses in Parts I to IV, while both the gods and the mortals would have joined together to sing the final two five-part choruses, that is, the musical Parts V and VI (see Table 1). Pirrotta also suggests that the three-part choruses (a3) must have been assigned to the gods who descended from the heavens at the beginning of Intermedio VI: Apollo, Bacchus, the Graces, the Muses, Cupids, Hymen, Venus, Flora, and perhaps Love (not mentioned in the text, but Pirrotta feels he must have been part of the pantheon).

The description published by Malvezzi also recorded that the three-part sections of the final ballo were sung and danced by Vittoria
Archilei, Lucia Caccini, and Margherita Caccini. Archilei played a Spanish *chitarrina*, Lucia Caccini a Neapolitan *chitarrina*, and Margherita Caccini a *cembalina* decorated with silver bells.\(^{25}\) The implications of this statement will be discussed later in this essay.

As D. P. Walker has observed in his critical edition, Cavalieri presents the entire melodic material of the *ballo* in the first fifty-four bars of this piece (sections 1 and 2).\(^{26}\) The twenty-four bars of section 1 are divided into four four-bar phrases, with the first and the last repeated:

<table>
<thead>
<tr>
<th>Part No.</th>
<th>No. of voices</th>
<th>Section</th>
<th>No. of bars</th>
<th>Melodic material used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part I</td>
<td>a5</td>
<td>section 1</td>
<td>24 bars</td>
<td>AABCDD</td>
</tr>
<tr>
<td></td>
<td>a5</td>
<td>section 2</td>
<td>30 bars</td>
<td>aaba(mod)cc</td>
</tr>
<tr>
<td></td>
<td>a3</td>
<td>section 3</td>
<td>8 bars</td>
<td>AA</td>
</tr>
<tr>
<td></td>
<td>a3</td>
<td>section 4</td>
<td>11 bars</td>
<td>aa</td>
</tr>
<tr>
<td></td>
<td>a5</td>
<td>section 5</td>
<td>4 bars</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>a3</td>
<td>section 6</td>
<td>10 bars</td>
<td>ba(mod)</td>
</tr>
<tr>
<td></td>
<td>a5</td>
<td>section 7</td>
<td>8 bars</td>
<td>DD</td>
</tr>
<tr>
<td></td>
<td>a3</td>
<td>section 8</td>
<td>11 bars</td>
<td>cc</td>
</tr>
<tr>
<td></td>
<td>a5</td>
<td>section 9</td>
<td>8 bars</td>
<td>A(varied)A(varied)</td>
</tr>
<tr>
<td></td>
<td>a3</td>
<td>section 10</td>
<td>11 bars</td>
<td>aa</td>
</tr>
<tr>
<td></td>
<td>a5</td>
<td>section 11</td>
<td>4 bars</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>a3</td>
<td>section 12</td>
<td>10 bars</td>
<td>ba(mod)</td>
</tr>
<tr>
<td></td>
<td>a5</td>
<td>section 13</td>
<td>8 bars</td>
<td>DD</td>
</tr>
<tr>
<td></td>
<td>a3</td>
<td>section 14</td>
<td>11 bars</td>
<td>cc</td>
</tr>
<tr>
<td></td>
<td>a5</td>
<td>section 15</td>
<td>8 bars</td>
<td>AA</td>
</tr>
<tr>
<td></td>
<td>a3</td>
<td>section 16</td>
<td>9 bars</td>
<td>aa</td>
</tr>
<tr>
<td></td>
<td>a5</td>
<td>section 17</td>
<td>4 bars</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>a3</td>
<td>section 18</td>
<td>9 bars</td>
<td>ba(mod)</td>
</tr>
<tr>
<td></td>
<td>a5</td>
<td>section 19</td>
<td>8 bars</td>
<td>DD</td>
</tr>
<tr>
<td></td>
<td>a3</td>
<td>section 20</td>
<td>9 bars</td>
<td>cc</td>
</tr>
<tr>
<td>Part V</td>
<td>a5</td>
<td>section 21</td>
<td>23 bars</td>
<td>AABCDD</td>
</tr>
<tr>
<td>Part VI</td>
<td>a5</td>
<td>section 22</td>
<td>25 bars</td>
<td>2 bar phrases</td>
</tr>
</tbody>
</table>
AA, B, C, DD. The thirty bars of section 2 are divided into five-bar phrases: aa, ba(mod), cc. The manner in which these seven phrases are used throughout the remainder of the ballo is illustrated in Table 1.

Having presented the melodic material to his audience, Cavalieri then recombines it in alternating sections of a5 and a3. Thus, section 3 is a repeat of AA, section 4 aa, section 5 B, section 6 ba(mod), section 7 DD, and section 8 cc. The pattern of AA, aa, B, ba(mod), DD, cc is then repeated a further two times for the musical sections 9 to 14 and 15 to 20. The penultimate section returns to a repeat of the first musical section (AABCDD), with the final bar of D forming the first bar of section 22.* The final twenty-four bars of the ballo consist of repeated two-bar phrases. Thus, the music for this ballo falls into six major parts:

<table>
<thead>
<tr>
<th>Part</th>
<th>Sections</th>
<th>Bars</th>
<th>Melody</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-2</td>
<td>54</td>
<td>a5,a3</td>
</tr>
<tr>
<td>II</td>
<td>3-8</td>
<td>52</td>
<td>alternating a5,a3</td>
</tr>
<tr>
<td>III</td>
<td>9-14</td>
<td>52</td>
<td>alternating a5,a3</td>
</tr>
<tr>
<td>IV</td>
<td>15-20</td>
<td>47</td>
<td>alternating a5,a3</td>
</tr>
<tr>
<td>V</td>
<td>21</td>
<td>23</td>
<td>a5</td>
</tr>
<tr>
<td>VI</td>
<td>22</td>
<td>25</td>
<td>a5</td>
</tr>
</tbody>
</table>

Having established this structure of repeated melodic material as a framework for the piece, Cavalieri is then free to embellish the framework he has created. Even though sections 9-14 repeat sections 3-8, Cavalieri has reversed the meter of the melodic material between Parts II and III: sections 3, 5, and 7 are all in duple semibreves, with the sign C, but the corresponding sections in Part III (sections 9, 11, and 13) are all in triple semibreves with a sign of 03 (\(\frac{\dot{\, \, \, \,}}{\,\,\,\,\,}\)). Similarly, sections 4, 6, and 8 of Part II are all in O3, but when they are repeated in Part III they are all in C. Furthermore, in Part IV (sections 15-20) all the melodic material is in O3, oscillating between two dotted minims and three undotted minims to the semibreve bar.

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*By moving the start of section 22, and thereby the start of the meter change, back one bar to the last bar of D melodic phrase, Cavalieri has provided the dancers time to hear the new meter while they are not involved in any complicated movement. This shifting of the start of the meter change back one bar so that it starts on the twenty-fourth bar from the beginning of section 21, rather than the twenty-fifth bar, ensures that the meter change occurs on the last bar of the riverenza, rather than the first bar of the next seguito.
When Cavalieri composed the music for this ballo, he created a framework around which the musical form could be expanded and developed. He adopted the same process for the choreography. Most balletti of the second half of the sixteenth century were divided into sections called either parti or tempi, and this ballo is no exception. When one turns to a description of the choreography for “O che nuovo miracolo” one finds that it, too, is divided into six parti, and that these parti correspond to the six major divisions in the music. The six major divisions in the choreography are also emphasized by the floor plan of the ballo. At the beginning, Cavalieri establishes the seven principal dancers in an arc facing the audience and in front of the other twenty dancers. (This is illustrated in the first diagram of the floor plan on p. 360.) For the rest of the ballo this arc is the reference point for the dancers; each of the six major parts of the choreography begins and ends with this formation, the return to it thus emphasizing the major divisions of the choreography.

Cavalieri has further tied the choreographic structure to the musical structure by aligning the choreographic patterns of alternating performing groups (i.e., sections in which either the four main ladies or the three main men dance) with the instrumentation of the musical sections (either a5 or a3). In musical sections 3–20 the sections for three voices accompany the steps of the men, while the sections for five voices accompany the steps of the four ladies.

But, as mentioned earlier, Malvezzi says that the three ladies, Vittoria, Lucia, and Margherita, “sung and danced” in the three-part sections, a statement that would seem to contradict my conclusion that the three principal men dance during the a3 sections. Is this statement by Malvezzi correct and what does it mean? Is it possible to assign the men’s step-sequences to the a5 sections and those of the four ladies to the a3 sections? Unfortunately, a large number of problems are created if this proposal is adopted. First, and most important, if this is done the choreographic and musical divisions do not match. The choreographic instructions are quite clear that it is the ladies who begin the second and third Parti, while in the music Parts II and III begin with a5 sections. Second, if the men’s step-sequences were assigned to the a5 sections, in the majority of both the men’s and women’s sections the number of bars required for the step-sequence would not agree with the number of bars present in the music for that section. Third, in Part II, where the
men have a sequence of four *tempi* of *canario*, the music would be in C. This rarely happens. *Canario* is usually in triple meter or compound duple.

One also wonders, if Malvezzi's statement does imply that the three women did dance in the a3 sections, why are only the three women
named, not four? Once again, the choreographic description is very clear that there were four principal female dancers. Furthermore, if we did assume that these three women danced in the group of four principal women, while at the same time playing their allotted instruments, this would have caused logistical problems when the four ladies have to join hands, for example, in section 3 at the beginning of Part II.*

Given the constraints mentioned above, one can conclude that the women’s sections of the choreography were not performed to the a₃ sections of the music. It also does not appear probable that Vittoria Archilei and Lucia and Margherita Caccini were part of the group of four principal ladies who, with the three principal men, performed most of the dance. What seems far more likely is that the three singers were part of the twenty dancers who remained inactive during the first four parts of the choreography. By the time these twenty join in the dance in Parts V and VI, the a₃ sections have finished, as the last forty-eight bars are all a₅. These three ladies could therefore have easily sung and played for all the a₃ sections in Parts I to IV and then danced in Parts V and VI, when their singing and instrumental skills were no longer required.†

*For biographical information on Vittoria Archilei, see the entry by M. Borgato, “Concarini, Vittoria,” in Dizionario Biografico degli Italiani, Vol. 27 (Rome, 1982), pp. 706–8, and pages 262–76 of Warren Kirkendale’s The Court Musicians in Florence during the Principate of the Medici (Florence: Olschki, 1993). Kirkendale cites contemporary documents that indicate the high esteem in which Archilei was held for her singing abilities (pp. 272–5). One does not know if her dancing abilities matched her vocal prowess, as no mention is made of her dancing in these documents other than the fact that she participated as a dancer in events like La Pellegrina. See Kirkendale, page 181 and passim, for details of Lucia Caccini’s career, and pages 161–2 and passim for details on Margherita Caccini’s.

†For a discussion of the ideas of sixteenth-century dramatic theorists and how, even though they preferred dance in which the dancers accompanied themselves by singing or playing instruments (as this was closer to the ancient concept of music), not all theorists insisted that this simultaneous performance was strictly necessary, see Ornella di Tondo, “‘Leggiadria di ballo et di gesti’. Alcune osservazioni sulla danza negli intermedi e nel primo melodramma tra XVI e XVII secolo,” in L’Arte della danza ai tempi di Claudio Monteverdi. Atti del convegno internazionale, ed. A. Chiarle (Turin: Istituto per i beni musicali in Piemonte, 1996), pp. 189–226.
My reconstruction of Cavalieri's ballo begins with the text of "O che nuovo miracolo" as found in Malvezzi, with an English translation of the text by Avril Bardoni. The next section contains the correlation of the steps and the music, and the final section presents the reconstructed floor plan of the ballo, with the music for each sequence of steps. The music is taken from the canto part for the a5 sections, and the quinto part for the a3 sections, from Malvezzi's 1591 publication.

The Text of "O che nuovo miracolo"

PART I SECTION 1 a5
O che nuovo miracolo
Ecco ch' in terra scendono
Celeste alto spettacolo
Gli Dei ch' il mondo accendono
Ecco Himeneo e Venere,
Col piè la terra hor premere.

PART I SECTION 2 a3
Del grand' Heroe, che con
    benigna legge
Hetruria affrena e regge
Udito ha Giove in cielo
Il purissimo zelo
E dal suo seggio santo
Mand' il ballo, e il canto.

PART II SECTION 3 a5
Che porti o drappel nobile
Ch'orni la terr' immobile.

PART II SECTION 4 a3
Portiamo il bello e 'l buon
ch' in ciel si serra
Per far al paradiso ugual la terra.

[MORTALS]
Fresh wonders are upon us!
Behold descending to the earth in noble, celestial display,
the life-kindling Gods!
Behold Hymen and Venus now set foot upon the earth.

[GODS]
Jove in his heaven has heard of the purity and devotion of the great hero
whose benign rule governs Etruria,
and now from his sacred throne sends dance and song.

[MORTALS]
What have you brought, O noble ones,
to make the firm earth more beautiful?

[GODS]
We bring you the goodness and beauty that are stored in heaven,
so that the Earth may be like Paradise.
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PART II SECTION 5 a5
Tornerà d’ auro il secolo.

[MORTALS]
Will the Age of Gold return?

PART II SECTION 6 a3
Tornerà ‘l secolo d’oro
E di real costume,
Ogni più chiaro lume.

[GODS]
The Golden Age will return,
an age of illustrious learning
worthy of a Prince.

PART II SECTION 7 a5
Quando verra che fugghino
I mali e si distrugghino.

[MORTALS]
When will all evil things
be banished and destroyed?

PART II SECTION 8 a3
Di questo nuovo sole
Nel subito apparire
E i gigli e le viole
Si vedranno fiorire.

[GODS]
As soon as this new sun
makes his appearance;
and lilies and violets
will then bloom.

PART III SECTION 9 a5
O felice stagion beata Flora.

[MORTALS]
O season of happiness! Blest be
Flora!

PART III SECTION 10 a3
Arno ben sarai tu beato a pieno
Per le nozze felici di Loreno.

[GODS]
Arno, you will be fully blest
by this joyful union with Lorraine.

PART III SECTION 11 a5
O novella d’amor fiamma lucente.

[MORTALS]
O shining flame of nascent love!

PART III SECTION 12 a3
Quest’è la fiamm’ardente
Ch’infiammerà d’amore
Ancor l’anime spente.

[GODS]
This is the burning flame
that will suffuse with love
even lifeless souls.

PART III SECTION 13 a
Ecco ch’ amor e Flora
Il ciel ard’ e innamora.

[MORTALS]
Behold how Cupid and Flora
set the heavens aflame with love!

PART III SECTION 14 a3
A la sposa reale
Corona trionfale
Tessin Ninfe e Pastori
Dei più leggiadri fiori.

[GODS]
For the royal Bride
let Nymphs and Shepherds
weave a triumphal garland
of the fairest flowers.
PART III SECTION 15 a5
Ferdinando hor va felice altero.

PART III SECTION 16 a3
La vergine gentil di santo foco
Ard’ et si accinge a l’amoroso gioco.

PART IV SECTION 17 a5
Voi dei scoprite a noi la regia prole.

PART IV SECTION 18 a3
Nasceran semidei
Che renderan felice
Del mond’ ogni pendice.

PART IV SECTION 19 a5
Serbin le glorie i cign’ in queste rive
Di Medici e Loreno etern’ e vive.

PART IV SECTION 20 a3
Le meraviglie nuove
Noi narreremo a Giove
Hor te coppia reale,
Il ciel rend’ immortale.

PART V SECTION 21 a5
Le quercie hor mel distillino
E latte i fiumi corrino
D’amor l’alme sfavillino
E gl’ empi vitii aborrino
E Clio tessa l’historie,
Di cosi eterne glorie.

PART VI SECTION 22 a5
Guidin vezzosi balli
Fra queste amene valli
Portin Ninfe e Pastori;

[MORTALS]
Proud and happy now is Ferdinand.

[GODS]
The noble virgin burns with holy ardor and prepares herself for amorous sport.

[MORTALS]
O Gods, reveal to us the royal progeny.

[GODS]
Demigods shall be born who will bring joy to all the land.

[MORTALS]
May our swans preserve the glory Of Medici and Lorraine forever.

[GODS]
We shall relate all these new wonders to Jove. Upon you, O Royal Pair, the Gods confer immortality.

[ALL]
Let oak trees drip with honey and rivers run with milk; let all souls radiate love and the wicked turn from vice, and Clio weave the story of these eternal glories.

[ALL]
Let graceful dances lead us through these pleasant vales, and Nymphs and Shepherds cry
De l’arno al ciel gl’ onori
Giove benigno aspiri
Ai vostri alti disiri
Cantiam lieti lodando
Cristiana, e Ferdinando.

Arno’s glory to the sky.
May Jove benignly grant
the noble wishes of your hearts.
With joyful song we praise
Christine and Ferdinand.

Correlation of Steps and Music of “O che nuovo miracolo”

The step names, or number of steps, or step lengths that appear in brackets in the fifth column of the table are my additions to fill the lacunae in the original choreography or to suggest alternative ways in which the choreography and the music can be reconciled (for example, s8, s12, and s14).

An asterisk after the name of steps performed indicates that the music is in duple meter, but the dance steps are in triple meter. Thus, even though the music is barred in duple semibreves, one tempo of gagliarda still equals two triple semibreves, that is, six minims or three bars of duple semibreves |♩♩♩♩♩♩|. For example, each movement of the cinque passi still occurs on each minim.

Readers will note that in my correlation of the choreography and music in the three-part sections 4, 6, 8, 10, 14, 16, and 20, I have placed the start of the steps at bar 2 rather than at bar 1. The reason for this choice is that in most of these sections the music of the first bar consists of rests and an upbeat. The decision to start the choreography at bar 2 rather than bar 1 leaves the dancers one bar to adjust to the new meter. All bars are semibreve bars.
### Correlation of Steps and Music of “O che nuovo miracolo”

<table>
<thead>
<tr>
<th>Part Number</th>
<th>Section Number</th>
<th>Metre</th>
<th>Bar Number</th>
<th>Steps Performed</th>
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<tbody>
<tr>
<td>Part I</td>
<td>s1 a5</td>
<td></td>
<td>b1-12</td>
<td>Pause</td>
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<td></td>
<td>24 Bars</td>
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<td></td>
<td></td>
<td></td>
<td>b13-16</td>
<td>2 seguiti</td>
</tr>
<tr>
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<td></td>
<td></td>
<td>b17-20</td>
<td>2 seguiti</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b21-24</td>
<td>2 seguiti</td>
</tr>
<tr>
<td>Part I</td>
<td>s2 a3</td>
<td>O3</td>
<td>b1-4</td>
<td>1 Riverenza [grave]</td>
</tr>
<tr>
<td></td>
<td>30 Bars</td>
<td></td>
<td>b5-8</td>
<td>2 Continenze</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b9-10</td>
<td>1 Riverenza [minima]</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>b11-12</td>
<td>2 cangi</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b13-16</td>
<td>2 seguiti trangati</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b17-20</td>
<td>4 spezzati</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b21-24</td>
<td>4 spezzati scorsi</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b25</td>
<td>2 trabuchetti</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b26-27</td>
<td>1 seguito scorso</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>b28</td>
<td>2 trabuchetti</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b29-30</td>
<td>1 seguito scorso</td>
</tr>
<tr>
<td>Part II</td>
<td>s3 a5</td>
<td></td>
<td>b1-2</td>
<td>2 passi [gravi]</td>
</tr>
<tr>
<td></td>
<td>8 Bars</td>
<td></td>
<td>b3-4</td>
<td>1 seguito</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b5-6</td>
<td>2 continenze breve</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b7-8</td>
<td>1 seguito scorso</td>
</tr>
<tr>
<td>Part II</td>
<td>s4 a3</td>
<td>O3</td>
<td>b1</td>
<td>empty</td>
</tr>
<tr>
<td></td>
<td>11 Bars</td>
<td></td>
<td>b2-4</td>
<td>3 continenze</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b5</td>
<td>2 trabuchetti</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b6</td>
<td>1 spezzato</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b7-9</td>
<td>3 continenze</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b10</td>
<td>2 trabuchetti</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b11</td>
<td>1 spezzato</td>
</tr>
<tr>
<td>Part II</td>
<td>s5 a5</td>
<td></td>
<td>b1-4</td>
<td>2 seguiti</td>
</tr>
<tr>
<td></td>
<td>4 Bars</td>
<td></td>
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### CAVALIERI'S THEATRICAL BALLO

<table>
<thead>
<tr>
<th>Part II</th>
<th>s6 a3</th>
<th>[O]</th>
<th>b1</th>
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<tbody>
<tr>
<td>10 Bars</td>
<td>[\text{&amp;} \text{&amp;} \text{&amp;} \text{&amp;}]</td>
<td>b2-9</td>
<td>4 tempi of gagliarda</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>b10</td>
<td>2 capriole [mezze]</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Part II</th>
<th>s7 a5</th>
<th>[C]</th>
<th>b1-8</th>
<th>[4 Seguiti]</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Bars</td>
<td>[\text{&amp;} \text{&amp;} \text{&amp;} \text{&amp;}]</td>
<td>[b1-8]</td>
<td>4 seguiti</td>
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<table>
<thead>
<tr>
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<th>s8 a3</th>
<th>[O]</th>
<th>b1</th>
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</thead>
<tbody>
<tr>
<td>11 bars</td>
<td>[\text{&amp;} \text{&amp;} \text{&amp;} \text{&amp;}]</td>
<td>b2-9</td>
<td>4 tempi of canario</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>b10-11</td>
<td>empty</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>OR</th>
<th>b1</th>
<th>empty</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>b2-11</td>
<td>[5] tempi of canario</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part III</th>
<th>s9 a5</th>
<th>[O]</th>
<th>b1-2</th>
<th>2 passi [gravi]</th>
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</thead>
<tbody>
<tr>
<td>8 Bars</td>
<td>[\text{&amp;} \text{&amp;} \text{&amp;} \text{&amp;}]</td>
<td>b3-4</td>
<td>1 x cinque [passi]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>b5-6</td>
<td>2 trabuchetti</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>b7-8</td>
<td>1 seguito scorso</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part III</th>
<th>s10 a3</th>
<th>[C]</th>
<th>b1</th>
<th>empty</th>
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</thead>
<tbody>
<tr>
<td>11 Bars</td>
<td>[\text{&amp;} \text{&amp;} \text{&amp;} \text{&amp;}]</td>
<td>b2-10</td>
<td>18 fioretti</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>b11</td>
<td>empty</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>Part III</th>
<th>s11 a5</th>
<th>[O]</th>
<th>b1-4</th>
<th>2 seguiti</th>
</tr>
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<tbody>
<tr>
<td>4 Bars</td>
<td>[\text{&amp;} \text{&amp;} \text{&amp;} \text{&amp;}]</td>
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<table>
<thead>
<tr>
<th>Part III</th>
<th>s12 a3</th>
<th>[C]</th>
<th>b1-8</th>
<th>[4] tempi of gagliarda in duple metre</th>
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<tbody>
<tr>
<td>10 Bars</td>
<td>[\text{&amp;} \text{&amp;} \text{&amp;} \text{&amp;}]</td>
<td>b9-10</td>
<td>1 [passo] puntato in duple metre</td>
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</table>

<table>
<thead>
<tr>
<th>OR</th>
<th>b1</th>
<th>empty</th>
</tr>
</thead>
<tbody>
<tr>
<td>[repeat]</td>
<td>b2-10</td>
<td>3 tempi of gagliarda *</td>
</tr>
<tr>
<td>[repeat]</td>
<td>[b2-7]</td>
<td>2 tempi of gagliarda *</td>
</tr>
<tr>
<td>[repeat]</td>
<td>[b8-10]</td>
<td>1 [passo] puntato *</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part III</th>
<th>s13 a5</th>
<th>[O]</th>
<th>b1-4</th>
<th>2 x cinque [passi]</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Bars</td>
<td>[\text{&amp;} \text{&amp;} \text{&amp;} \text{&amp;} \text{&amp;} \text{&amp;}]</td>
<td>b5-8</td>
<td>2 seguiti scorsi</td>
<td></td>
</tr>
<tr>
<td>Part III</td>
<td>s14 a3</td>
<td>11 Bars</td>
<td>b1</td>
<td>empty</td>
</tr>
<tr>
<td>OR</td>
<td>[repeat]</td>
<td>[repeat]</td>
<td>b1-2</td>
<td>empty</td>
</tr>
<tr>
<td>Part IV</td>
<td>s15 a5</td>
<td>8 Bars</td>
<td>O3</td>
<td>b1-2</td>
</tr>
<tr>
<td>Part IV</td>
<td>s16 a3</td>
<td>9 Bars</td>
<td>O3</td>
<td>b1</td>
</tr>
<tr>
<td>Part IV</td>
<td>s17 a5</td>
<td>4 Bars</td>
<td>O3</td>
<td>b1-3</td>
</tr>
<tr>
<td>Part IV</td>
<td>s18 a3</td>
<td>9 Bars</td>
<td>O3</td>
<td>b1-8</td>
</tr>
<tr>
<td>Part IV</td>
<td>s19 a5</td>
<td>8 Bars</td>
<td>O3</td>
<td>b1-2</td>
</tr>
<tr>
<td>Part IV</td>
<td>s20 a3</td>
<td>9 bars</td>
<td>O3</td>
<td>b1</td>
</tr>
<tr>
<td>Part V</td>
<td>s21 a5</td>
<td>23 Bars</td>
<td>O3</td>
<td>b1-4</td>
</tr>
<tr>
<td>Part VI</td>
<td>s22 a5</td>
<td>25 Bars</td>
<td>$\Phi$3 and $\Phi$3</td>
<td>b1</td>
</tr>
</tbody>
</table>
The Floor Plan of “O che nuovo miracolo”

The process of presenting a floor plan of a written choreographic description involves a large number of decisions. Many of these choices probably would be resolved differently by each individual who attempted such a reconstruction. Therefore, the floor plan presented here is one individual’s understanding of how the steps and music fit together, and how the written description translates into sequences of floor patterns.

The seven principal dancers face the front at the end of each sequence of movements unless otherwise indicated. The path and its direction are indicated by lines with arrowheads. Black arrowheads indicate a dancer is facing the way he or she is moving. White arrowheads indicate that a dancer is moving backward while facing forward. R stands for right and L stands for left. Steps in brackets are my additions when no steps are given in the original description.

For some step-sequences Cavalieri neither recorded the exact steps he required nor gave any indication of direction. (For example, in Part II section 6 he says only that the three men must do four tempi of gagliarda). Whenever this has occurred, the floor pattern diagram is marked Ad libitum and no path is given. The only assumption I have made for these sections is that whatever step-sequences are performed, the dancers must return to the positions where they started the section, with the one exception of Part IV section 20.

The original unbarred music for each step-sequence has been included in the right-hand column in facsimile, but the bars referred to in the previous table are semibreve bars, that is, each bar contains one semibrevis or two/three minims or four/six semiminims. Notes that appear above or below the staff in brackets are editorial corrections of the few mistakes in the original music.
### Floor Plan of “O che nuovo miracolo”

<table>
<thead>
<tr>
<th>Musical Section</th>
<th>Floor Plan</th>
<th>Music and the Choreographic Instructions</th>
</tr>
</thead>
</table>
| Part I Section 1 | ![Floor Plan](image) | ![Musical Notation](image)  
All 27 dancers stand still |
|                  | ![Floor Plan](image) | ![Musical Notation](image)  
2 seguiti – 1,7 |
|                  | ![Floor Plan](image) | ![Musical Notation](image)  
2 seguiti – 2,6 |
|                  | ![Floor Plan](image) | ![Musical Notation](image)  
2 seguiti – 3,4,5 |
### Part I
#### Section 2

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Riverenza on L foot</td>
<td>2 Continenze to L, R</td>
<td>1 Riverenza on L foot</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 seguito trangato forwards</td>
<td>1 seguito trangato backwards</td>
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<td></td>
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<td></td>
<td></td>
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</table>

<table>
<thead>
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<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>All 7 in a circle to the L hand side with 4 spezzati LRLR, then 4 [spezzati] scorsi to return to place</td>
<td></td>
<td></td>
<td></td>
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</tbody>
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<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Men</td>
<td>1 trabuchetto L forwards</td>
<td>1 trabuchetto R backwards</td>
<td>1 seguito scorso</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Part II
Section 3

4 Women
1 trabuchetto L forwards
1 trabuchetto R backwards
1 seguito scorso

Part II
Section 4

4 Women
2 passi L R forwards
1 seguito L taking hands
[2] continenze breve to R,L
1 seguito scorso turning to L to return to place

3 Men
3 continenze to L
2 trabuchetti to R,L
1 spezzato turning to L , with the R foot

3 Men
3 continenze to R
2 trabuchetti to L, R
1 spezzato turning to R, with the L foot
### Part II Section 5

<table>
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<td><img src="image1.png" alt="Diagram" /></td>
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- **4 Women**
- 2 seguiti circling to L hand side

### Part II Section 6

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- **Ad libitum**
- **3 Men**
- 4 tempi of gagliarda
- 2 capriole

### Part II Section 7

<table>
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<td><img src="image3.png" alt="Diagram" /></td>
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- **4 Women**
- A hay with 4 changes so that the women end up as 7,5,3,1
- [1 seguito] first change

<table>
<thead>
<tr>
<th>Diagram</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image4.png" alt="Diagram" /></td>
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</table>

- **4 Women**
- [1 seguito] hay - second change

<table>
<thead>
<tr>
<th>Diagram</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image5.png" alt="Diagram" /></td>
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</tbody>
</table>

- **4 Women**
- [1 seguito] hay - third change
4 Women
[1 seguito] hay - fourth change

7 and 3
2 seguiti – one seguito to meet and take R hands, one seguito to turn around 360 degrees.
5 and 1
2 seguito L,R turning to L hand side (at the same time as 7 and 3)

7 and 5 take L hands
3 and 1 take L hands
2 seguiti scorsi L,R dropping hands and returning to place

Part II
Section 8

Ad libitum

3 Men
[5] tempi of canario
**Part III Section 9**

4 Ladies
2 passi L,R forwards
1 cinque [passi] of gagliarda
2 trabuchetti
1 seguito scorso R turning to the R and returning to place

**Part III Section 10**

3 Men
18 fioretti

**Part III Section 11**

4 Women
1 seguito to L
1 seguito to R

**Part III Section 12**

Ad libitum
3 Men
5 tempi of gagliarda
1 [passo] puntato

**Part III Section 13**

4 Women
2 cinque [passi] of gagliarda
(5 and 3 go behind man 4)
Part III
Section 14

4 Women
2 seguiti scorsi returning to place (5 and 3 pass in front of man 4 touching R hands)

Part IV
Section 15

All 7 move in a circle to the L hand side. At the end of the 8th spezzati everyone has returned to place
2 spezzati L,R
2 spezzati scorsi
2 spezzati L,R
2 spezzati scorsi

Part IV
Section 16

Ad libitum

3 Men
4 tempi of gagliarda
**Part IV Section 17**

All 7
2 trabuchetti adagio on L, [R]
1 spezzato [L] turned to L hand side

**Part IV Section 18**

3 Men
4 tempi of gagliarda
2 capriole [mezze]

**Part IV Section 19**

4 Women
4 riprese [sottopiedi]
7 and 5 turn L shoulders to front. 3 and 1 turn R shoulders to front

4 Women
4 riprese [sottopiedi]
All the women turn to face; ie 7 and 5 turn R shoulders to front, while 3 and 1 turn L shoulders to front
Part IV
Section 20

Ad libitum

4 Women
8 riprese scorse

Part V
Section 21

All 27
1 riverenza

The 20
A hay of 8 seguit scorsi to return to place – first change
The 7
[1] continenza to L
The 20
Hay – second change
The 7
[1] continenza to R

The 20
Hay – third change
The 7
1 seguito L turning to L

The 20
Hay – 4th change
The 7
1 seguito R turning to complete the circle

The 20
Hay – 5th change
<table>
<thead>
<tr>
<th>Dance Moves</th>
<th>Diagram</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The 20</strong></td>
<td></td>
</tr>
<tr>
<td>Hay – 6th change</td>
<td><img src="image1" alt="Diagram" /></td>
</tr>
<tr>
<td>All 7 join hands and 7 and 1 do 1 seguito</td>
<td></td>
</tr>
<tr>
<td><strong>The 20</strong></td>
<td></td>
</tr>
<tr>
<td>Hay – 7th change</td>
<td><img src="image2" alt="Diagram" /></td>
</tr>
<tr>
<td>The 7 1 seguito by 7 and 1, with 6 and 2 following</td>
<td></td>
</tr>
<tr>
<td><strong>The 20</strong></td>
<td></td>
</tr>
<tr>
<td>Hay – 8th change</td>
<td><img src="image3" alt="Diagram" /></td>
</tr>
<tr>
<td>The 7 1 seguito by 7 and 1 (7 leads 6 under the arms of 5 and 4, and 1 leads 2 under the arms of 4 and 3)</td>
<td></td>
</tr>
<tr>
<td><strong>The 20</strong></td>
<td></td>
</tr>
<tr>
<td>Hay – 9th change</td>
<td><img src="image4" alt="Diagram" /></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The 20
Hay – 10th change
The 7
1 seguito by 7 and 1 (7 continues leading 6 under the arms of 5 and 4 so that they end up in front of 5. Similarly with 1 and 2)
6 drops L hand with 5
2 drops R hand with 3

Part V
Section 21

Part VI
Section 22
(Bar 1)

All 27
1 riverenaza (all facing the front)

Part VI
Section 22

The 20 take hands within each group of five.
All 5s - 2 seguiti forward to take the free hand of the principal women (all 1s stand still, while 2s, 3s, and 4s move slightly to follow the 5s)
The 20
All the 1s do [2 seguiti scorsi] under the arms of the principals and return to place. All the 2s, 3s, 4s, and 5s follow as still all have joined hands.

All 7 drop hands
3 Men
Hay of 8 fioretti and 8 mezze capriole.
2 fioretti - first change

3 Men
Hay
2 fioretti - second change

3 Men
Hay
2 fioretti – third change
CAVALIERI'S THEATRICAL BALLO

3 Men
Hay
2 fioretti – 4th change

3 Men
Hay
4 mezze capriole – 5th change

3 Men
Hay
4 mezze capriole – 6th change. (At end of 6th change the men will have returned to place and turned to face the 4 women.)

3 Men
1 capriola
1 incrociata
1 salto tondo
I would like to thank my colleague Mary Chan, who first suggested I write this article, and Patricia W. Rader, whose comments greatly improved the structure and clarity of the article.

Notes

9. Ibid., p. 11.
10. Pirrotta, p. 214. For a detailed description of the six intermedi, which are drawn from various primary sources, as well as descriptions of some of the costumes, the classical sources of the scenes presented, and an explanation of how the stage business was managed, see Nagler, pp. 73–89.
12. Ibid., p. 232.
13. Cristofano Malvezzi, Intermedi et concerti fatti per la commedia rappresentata in Firenze nelle nozze del serenissimo don Ferdinando Medici, e madama Christina di Loreno, gran duchi di Toscana (Venice: G. Vincenti, 1591), which is the primary source used in this study. Malvezzi’s publication is the only description of the event that records any choreographic information.
15. Kirkendale, p. 14. Cavalieri’s authorship of the final dance is stated in Malvezzi’s publication: “La musica di questo ballo e il ballo stesso fù del Sig. Emilio de’Cavalieri e le parole furono fatte doppo l’aria del ballo, dalla Sig. Laura Lucchesini de Guidiccioni” (ninth partbook, p. 20).
16. Warren Kirkendale, L’aria di Fiorenza, id est Il ballo del Gran Duca (Florence: Olschki, 1972), p. 46. Kirkendale also comments that “the procedure of adding the text to the music was preferred because it permitted a more complex dance pattern and musical form to be worked out, independently of the exigencies of a pre-existing text” (pp. 46–7).
17. Malvezzi, ninth partbook, p. 16.
20. Malvezzi, ninth partbook, p. 16.
21. “Questo ballo fù cantato da tutte le voci e sonato da tutti gli Strumenti sudetti” (Malvezzi, ninth partbook, p. 19). The text of the first five lines of the ballo “O che nuovo miracolo” (i.e., the first a5 section) follows this statement.
22. Malvezzi, ninth partbook, p. 16.
24. Ibid.


27. Albeit that the women’s position in the arc can be arranged as 1, 3, 5, 7 and the reverse as 7, 5, 3, 1, and the men arranged as 2, 4, 6 or 6, 4, 2.

28. For a discussion on the previous use of this text as a religious dramatic text, see John Walter Hill, “O che nuovo miracolo! A New Hypothesis about the Aria di Fiorenza,” in In cantu et in sermone for Nino Pirrotta on his 80th birthday, ed. Fabrizio della Seta and Franco Piperno (Florence/Perth: Olschki/University of Western Australia Press, 1989), pp. 283–322.

29. Bardoni’s translation is found on pages 75–9 of the booklet accompanying the CD “Una ‘stravaganza’ dei Medici. Intermedia (1589) per ‘La pellagrina,’ ” conducted by Andrew Parrott, EMI CDC 7 47998 2. Translation © Auril Bardoni. Reprinted courtesy of EMI Classics.