

## Uncommon Steps and Notation in the *Sarabande de Mr. de Beauchamp*

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### Introduction

The *Sarabande de Mr. de Beauchamp* is the only known solo attributed to Pierre Beauchamp to have survived in notated form. (See Figure 1.)<sup>1</sup> Little is known about where or when it was composed, or about how it came to be notated. The notation survives in a single manuscript in the Derra de Moroda archive (Salzburg).<sup>2</sup> It is clear and easy to read, and contains a relatively small number of obvious notational errors: two missing bar lines, several missing turn symbols, and other minor problems such as one finds even in published dances. Timing is occasionally ambiguous because of the way liaison lines are used in the notation.

I will demonstrate the dance and then discuss some of the questions that come up in reading the notation, in relation to the Beauchamp-Feuillet notation system as it was described and used by Feuillet. I will not consider the provenance of the dance or the circumstances under which it was notated or danced. Nor will I consider the finer points of character that might be implied by the notation.

The music for the dance is in binary form (AABB), played through twice. The first strain (A) is 8 measures long, and the second (B) is sixteen, for a total of 96 measures in the dance. The composer is unknown. The notation takes 12 pages total: one page for each A strain and two pages for each B strain. [DEMONSTRATE DANCE.]<sup>3</sup>

### Overview of Step Components

Table 1 shows the frequency of some of the step components in the Beauchamp Sarabande, broken down measure by measure and summarized at the bottom. Such an abstract tabulation may be helpful in showing general aspects of the dance. I've used a measure-numbering scheme as follows: a "1" or "2" indicates first or second playing; an "A" or "B" indicates first or second strain; and a "1" or "2" indicates first or second time through the strain. Then there's a dot (.) followed by the measure number or numbers within the strain.

The numbers of rises, springs, and double liaisons give a rough indication of how "active" the dance is, with rises and springs showing vertical movement, and double liaisons correlating roughly with the number of quick movements in a measure. Combining the averages for rises and springs, we see that there are roughly one-and-a-half vertical movements per measure, or approximately one every other beat. Almost two-thirds of the measures have double liaisons, another indication of a fairly active or intricate dance. In the abstract, the first half of the dance appears a bit busier than the second.

Slides, brushes, and pas tombés relate to the overall character of the dance, or at least to how connected it is with the ground. Turns likewise may say something about the character of the dance, both through their number—showing roughly how often the dancer changes direction or pivots in place—and through their distribution, which could point up passages where the dancer faces one direction for a long stretch, or where the turning steps come thick and fast. Notice the cluster of turns at measures 2B1.13-16, a pirouette and other turns in place followed by several turning steps. [DEMONSTRATE 2B1.13-16.]

In the table, I have not distinguished between clockwise and counterclockwise turns. It so happens that in the passage I just showed, the turns all go the same way; but that isn't evident from the table.

Slides, brushes, and turns all provide ways to ornament steps. So do beats. Measure 2A1.2 has an unusual example of ornamental beats: a hop with the other foot beating three times across the instep. [DEMONSTRATE 2A1.1-2.] Counting beats is somewhat subjective; a rough definition of a beat might be "a movement in which the foot comes across the instep, in front of ankle, in back of ankle, or against the heel on the way to someplace else."

There are only a few rests in the dance, and each is only for one beat. Two of these rests (in 1B1.3 and 2B1.3) serve to separate pirouettes from beats that follow.

The table shows no cabrioles and no entrechats; there are no instances of either in this dance. This is in contrast to many other male solos of the period, but it's not unheard of for sarabandes.<sup>4</sup> Neither are there any pas de sissone, and there are only a couple of jumped assemblés; the springs shown in the table are found mainly in demi-contretemps and contretemps, with a few jetés, chassés, and jumps on two feet.

Table 1: Step Components in the *Sarabande de Mr. de Beauchamp*<sup>a</sup>

(First Playing)								(Second Playing)							
measure	rises	springs	slides/ brushes	quarter turns	beats	double liaisons	one-beat rests	measure	rises	springs	slides/ brushes (and pas tombés)	quarter turns	beats	double liaisons	one-beat rests
1A1.1	.				.			2A1.1		.		...			
2	.	.			...			2		.			....		
3	.		..	....				3	.	.			.		.
4	..			...				4		.					.
5			..					5	.	.	tt				.
6	..	.		...	..	..		6	...		.	....[.]			.
7	.		.					7		..		....	.		.
8	.	.	.					8	.						[.]
1A2.1	.	..		..	..	.		2A2.1		...			.		.
2		...	.	....	..	.		2		..		....	...		.
3		.					.	3	..						..
4	.							4	.						[.]
5	.	.	.		....	.		5	.						.
6	..			.		..		6	..			....	.		.
7		.	.	.....				7	.	.	.	..[.]	.		.
8	.					[.]		8		.		....			[.]
1B1.1	.							2B1.1	.						
2	.			....				2	.			....			
3	.				....	.	.	3					....		.
4	.							4	.						
5		..	....	..		..		5	.			.			.
6	..			....	.	.		6	.		.	.	.		.
7	.		.	.				7		.		.			
8	.	.						8	.		.	..			.
9		..				..		9	.	.	tt		.		.
10	.		.	...				10		..		...			.
11		...		.		..		11	.		.				.
12	.		.				.	12	.						.
13	..			.....		.		13	.			....[..]	.		.
14	.							14	.	.		....			.
15		..		..	.	.		15		..		[.]			
16	.			.		.		16	.			...			.
1B2.1		.		....	....			2B2.1		..		....			..
2	.							2	.						
3		..	..			...		3				....	.		
4	.		.					4		[..]	tt				
5		...		....				5	.			..	.		
6	.	.				.		6		..	tt	..	..		.
7	.	.		....	.	.		7	..						..
8	.							8	.						.
9		...		...	..	.		9			..				
10	..					.		10	.	..					.
11	.			....				11	.	.					..
12	.		.	...				12	.	.		....			.
13	.	.		....	.	.		13	.						.
14	.	..		...	...	...		14	...		..		.		...
15	.							15							.
16		.		..				16							.
<b>Subtotals</b>	<b>42</b>	<b>36</b>	<b>20</b>	<b>82</b>	<b>33</b>	<b>42</b>	<b>3</b>		<b>36</b>	<b>35</b>	<b>9 [+8t]</b>	<b>71 [+7]</b>	<b>25</b>	<b>31 [+3]</b>	<b>2</b>
<b>Totals (including bracketed numbers)</b>									<b>78</b>	<b>71</b>	<b>37</b>	<b>160</b>	<b>58</b>	<b>76</b>	<b>5</b>
<b>Average per measure</b>									<b>0.8</b>	<b>0.7</b>	<b>0.4</b>	<b>1.7</b>	<b>0.6</b>	<b>0.8</b>	<b>0.1</b>

<sup>a</sup>Simultaneous slides or pas tombés on both feet were counted as two rather than one; simultaneous rises or springs on both feet were counted as one. Quarter turns shown in brackets are missing from notation but clearly intended; double liaisons and springs shown in brackets are suspected or implied. (See Table 2.) Values for beats are somewhat subjective, therefore approximate.

## **Errors and Ambiguities**

Having thought about the dance in the somewhat abstract terms of Table 1, let us think about some specific errors or ambiguities in the notation for it. These are summarized in Table 2. Note that I am not concerned right now with any of the ambiguities inherent in the notation system itself;<sup>5</sup> nor do I make any claims about whether or not the notation accurately reflects the choreographer's intention.

### ***Errors***

The top section of Table 2 shows errors that are clearly indicated by context: missing barlines, missing turn symbols, and missing single liaison lines.

#### *Missing Barlines*

Comparing the notation with the music for this dance, we see that the notation lacks two barlines, one on page 8 and the other on page 12. It seems clear from the surrounding steps, which are linked by liaison lines, that the missing barline on page 8 should go just before the final compound step on the page, and that the missing barline on page 12 should go just after the first compound step. (See Figure 2.)

#### *Missing Turn Symbols*

When it comes to indicating turns, the Beauchamp-Feuillet notation system is somewhat redundant. The foot flags allow us to see which way the body is facing at the end of a turn, and context is often sufficient to allow reasonable assumptions about which way the dancer turned and how far. The missing turn symbols in this dance pose no problems. (See Figure 2.)

#### *Missing Single Liaison Lines*

As I'll discuss later, liaison lines can sometimes provide important information about timing. But the missing single liaison lines in these three instances pose no problems; timing is clear from the context.

#### *Other Missing Symbols*

The second section of Table 2 shows two instances in which something is clearly missing, but it's not absolutely clear what. Measure 2B2.10 ends with the legs in second position; the next measure shows them beginning in first. (See Figure 2.) Given the context, it's probably safe to assume that what's missing is a step closing in first. Similarly, measure 2B2.4 shows both feet moving simultaneously from second to first after an *échappé*: it's likely that this should be done with a spring, and in measure 2A1.5, where there is a similar step.<sup>6</sup> [DEMONSTRATE 2B2.4, 2A1.5.]

### ***Suspected Errors***

Sometimes we encounter a step notated like one we've encountered elsewhere, except that it lacks a single symbol. When this happens, we must decide whether the notator: (1) intends to show an unorthodox step; (2) is using unorthodox notation to show a familiar step; or (3) simply forgot to put in the missing symbol. I believe that we must allow plenty of room for options (2) and (3), especially for a manuscript source from an unknown hand, and one that shows other signs of slightly nonstandard use of notation.

There are seven places in the Beauchamps Sarabande where I believe there's a missing "foot in the air" sign; or at any rate, that one could be added to make the meaning clearer. Four of these are fairly trivial: a demi-contretemps and three contretemps battus, where the lack of an air sign probably has little affect on the reading of the step. (See Figures 1 and 3.)

The other three suspected missing air signs come at the end of turning steps: pirouettes and a hopped, turning rond de jambe. The notations in Feuillet's step tables do show several pirouettes that finish with the foot on the ground, but it is common to find pirouettes that finish with the foot in the air. (See Figure 4.)<sup>7</sup> While it is conceivable that the dancer is meant to put his foot down at the end of these turns and then pick it up again for the next step, it seems much more likely that he is meant to leave his foot in the air after the turn.

Table 2: Errors, suspected errors, and notational ambiguities in the *Sarabande de Mr. de Beauchamp*

Errors. The context clearly suggests what is missing.	Missing barlines	2A2.7-8, 2B2.9-10
	Missing turn symbols. Foot flags indicate that the dancer has turned. <sup>a</sup>	1B1.6, 2A1.6, 2A2.7, 2B1.13, 2B1.15
	Missing single liaison. Timing is clear from context.	1B1.12, 1B2.9, 2B2.11
Errors. The context hints at what's missing.	Presumed missing step into first position	2B2.11
	Presumed missing saut after échappé	2B2.4
Suspected errors. Standard usage hints at a missing symbol.	Missing “foot in the air” symbols?	
	—in demi-contetemps or contretemps	1A1.2, 1A1.6, 1B2.9, 2A2.1
	—in a hopped, turning rond de jambe	2A1.7
	—in pirouettes	1B1.2, 2B1.2
Nonstandard use of liaison lines, sometimes causing uncertainty about timing of steps.	Single liaison line links two steps in a three-beat measure. Timing is sometimes uncertain.	
	—in pirouette preparation (timing is clear)	1B1.1, 2A2.5, 2B1.1, 2B1.12
	—following pirouette (timing seems apparent, but isn't completely unambiguous)	1B1.2, 2B1.2
	—in other steps (timing is ambiguous)	1A1.7, 2B2.2
	Single liaison line links four steps or compound steps. Timing is uncertain.	
	—pas de bourrée emboité plus a step closing in first position	1A2.8, 2A1.8, 2A2.4
	—other instances	1A1.6, 1B1.6, 2A1.6, <sup>b</sup> 2A2.8, 2B2.10
	Double liaison line extends too far. Timing is suggested by context.	1B2.3

<sup>a</sup>Though they don't indicate direction and amount of turn, these can be deduced by context, for example by the path shown for the foot.

<sup>b</sup>In this measure there is a double liaison line that may be in the wrong place. (See Figure 4 and discussion in text.)

### *Nonstandard Use of Liaison Lines*

In the *Traité de la Cadence* published with his 1704 collection of dances by Pécour, Feuillet explains how liaison lines should be used to indicate timing of compound steps. If in a measure of triple meter two steps are shown, with a liaison line connected to one but not to the other, then the second—the one not connected to the liaison line—will take twice as long as the other step, two beats to the other's one. Two or more steps linked by a double liaison line must together take only a single beat. And, Feuillet says, if there are three steps in a measure of duple meter, or four steps in a measure of triple meter, two of them must be joined by a double liaison. He goes on to give examples of the various ways liaison lines can be used to show the timing of compound steps.

These guidelines for the use of liaison lines were probably intended to fill a gap in the notation system as Feuillet explained it in 1700, and to reduce confusion about the timing of notated steps.<sup>8</sup> In particular, the use of disconnected tie lines in triple meter seems to have come into use only after Feuillet had notated the dances for his 1700 collections, as none of these include disconnected tie lines. The use of disconnected tie lines is inconsistent in the 1704 collection: for example, compare the coupés and coupés à deux mouvements in the Passacaille from *Scilla* with the those in the Passacaille from *Persée*. (See Figure 3.) By his own account, it took Feuillet a while to gather notations for the 1704 collection;<sup>9</sup> it appears that sometime during this process he attempted to standardize the use of disconnected liaison lines.

### *Disconnected Liaison Lines*

The Beauchamps Sarabande includes no steps with disconnected liaison lines. This might be seen as evidence that it was notated before Feuillet's 1704 publication, though it may simply be that the notator was unfamiliar with, or unconcerned by, Feuillet's published rules for liaison lines. In any case, the lack of disconnected liaison lines poses only a couple of problems in the Beauchamps Sarabande, in measures 1A1.7 (Figure 1) and 2B2.2.

[DEMONSTRATE 2B2.2.] The other places where we might expect disconnected liaison lines are in pirouette preparations and pirouettes, and here timing is not really an issue, or not much of one. Compare the notation for a pirouette preparation followed by a pirouette from one of Pécour's dances with the notation from the Beauchamp Sarabande (Figure 4).<sup>10</sup> I believe that these represent the same steps, and that the timing should be the same. Surely the rise in the demi-coupé of the preparation should occur on beat one; and it makes sense to allow more time for the pirouette itself than for the movement of the left foot that follows it.

### *Lack of Double Liaison Lines*

There are eight instances in the Beauchamp Sarabande in which a single liaison line links four steps or compound steps (that is, two steps linked by a double liaison) in a measure. (See, for example, Figure 2, measure 1B1.6, where the first two steps are linked by a double liaison.) Three of these are as in Figure 2, a sort of "augmented" pas de bourrée emboité, with the final step closing into first position. A fourth, in measure 2A2.8, is also shown in Figure 2. Others are in measures 1A1.6, 1B1.6, 2A1.6, and 2B2.10 (Figures 1, 2, and 4). Measure 2A1.6 is the only one in the entire dance where I think there's not only something missing, but something amiss with what's written: the double liaison that is there seems misplaced, as it would force the rise of the third step in the measure, a turning demi-coupé, to fall *after* the second beat rather than on it. Figure 4 shows a suggested timing for this measure. [DEMONSTRATE 2A1.6.]

I noted earlier that Feuillet was quite specific about the necessity of using double liaison lines somewhere when four steps are linked in a triple-meter measure.<sup>11</sup> By his "Privilège", he had the right to determine how Beauchamp-Feuillet notation was used in France, and by whom. Nevertheless, it could be that the notator of the Beauchamp Sarabande was not so concerned with pigeonholing steps into beats, and that the timing is intentionally vague.

### *Ambiguous Double Liaison Line*

The last line in Table 2 points to the one instance, measure 1B2.3, in which a double liaison line extends too far, showing two brushes and a chassé on the first beat of the measure, with a second chassé in the remainder of the measure. Either the first brush or the first chassé should be allotted a beat to itself. The latter solution seems preferable. [DEMONSTRATE 1B2.3.]

## Hemiolas

There are clearly hemiolas in the music in measures 6-7 of both the A and the B strain, and measures 14-15 of the B strain could also be played as a hemiola. Likewise, we find passages of steps in the dance that have a decided hemiola feel. An awareness of the possibility for hemiola can help us resolve some of the timing questions raised by ambiguous liaison lines.

Before we consider hemiola passages in the dance, though, let's think about how a notator might show such a passage. Take as an example the simple step sequence "pas de bourrée, pas de bourrée, pas grave". We could perform this sequence in hemiola rhythm, allotting two beats to each pas de bourrée and two to the pas grave, meaning that the second pas de bourrée would span the barline. Would the notator show it that way, with a liaison line linking steps from one bar to the next? Certainly there are precedents for such a notational approach, the classic example being Feuillet's notation of *la Contredanse*.<sup>12</sup> Another example is the pirouette that spans the barline in Feuillet's *Entrée d'Apollon*, shown in Figure 4.<sup>13</sup> And menuet steps are sometimes notated as spanning two bars of three pulses each.

But we also find steps that are clearly to be performed in hemiola rhythm, but in which there's no liaison line across the bar. A fine example of such a step is in Mr. Isaac's hornpipe *The Richmond*, in which there's a pas de sissone across the bar.<sup>14</sup>

Let's look now at measures 1A1.6 and 1A1.7 of the Beauchamp Sarabande (Figure 1). As it happens, both have ambiguous liaison lines. The ambiguity in measure 1A1.6 is easily resolved by performing the contretemp battu in one beat, as in measure 1A1.2.<sup>15</sup> This step would then be performed on the second beat of the measure, leaving the third beat—which starts the second part of a hemiola—for the chassé sans sauter at the end of the measure. To complete the hemiola, we would then allow one beat for the first step of measure 1A1.7, the left foot coming in behind the right, and the two final beats for the pas grave at the end of the measure. [DEMONSTRATE 1A1.6-7.]

Likewise, we can resolve the question of timing in measures 1B1.6-7 (Figure 2) if we assume that the dance follows the hemiola rhythm of the music. The steps could then be parsed as "pas de bourrée, pas de bourrée, pas grave", with timing as in the example above.

Measures 2B1.6-7 (Figure 2) offer an interesting example of a hemiola in the dance, once again corresponding to a hemiola in the music. The steps are "beaten pas grave, pirouette, contretemps", with the pirouette spanning the barline. The pirouette is on two feet, notated as usual with a turn on each half position symbol; what's unusual is that one half position is in measure 2B1.6, the other in measure 2B1.7. [DEMONSTRATE 2B1.6-7.]

The last page of the dance offers two hemiolas in a row (measures 2B2.10-11, 2B2.12-13), in the steps though not in the music. That is, we can resolve ambiguities in the notation by assuming a hemiola rhythm: the last two steps of measure 2B2.10 become the first two steps of a pas de bourrée en présence—or something like it—that crosses the bar to the first beat of measure 2B2.11, leaving the remaining steps to be performed with the timing indicated during the remaining two beats of the measure. The hemiola in measures 2B2.12-13 would parse as "coupé, jump-step-point, pas de bourrée", with timing as notated. [DEMONSTRATE 2B2.10-11, 2B2.12-13.]

## Uncommon Steps

Some years ago I compared notated steps in some ballroom dances with the tables of steps in Feuillet's *Chorégraphie*, to see what percentage were exactly as in the tables, what percentage were only slightly different, and what percentage were not found in the tables.<sup>16</sup> I tried something similar with the steps in the Beauchamps Sarabande, but with the important difference that instead of comparing an entire compound step—that is, generally a full measure's worth of movement, linked by a liaison line—with the steps in the table, I looked for subunits within the measure that could be found in the step tables. For example, in the first measure of the dance there's a pas de bourrée as found in the step tables, and a beat with a leg opening that resembles a step in the supplemental step tables. This approach is somewhat subjective, but it did turn up quite a few matches, with almost three-quarters of the measures having at least one subunit that matched or almost matched a step in the step tables.<sup>17</sup>

But the dance does contain some unusual steps and step combinations. Some of these are shown in Table 3. [DEMONSTRATE STEPS LISTED IN TABLE 3.]

## Parallel Structure and "Rule of Two"

So far I have talked about step components, errors and ambiguities, hemiolas, and uncommon steps in this sarabande. That is, I have looked at pieces of the dance; but I have not talked about its overall choreographic

structure. Neither have I discussed how the dance relates to the music, beyond the level of the beat or the measure (or pair of measures, in the case of a hemiola).

Let's look again at Table 1. It's difficult to discern any sort of pattern or structure from it, but there are a couple of things I can point to that suggest something like structural principles. In each playing, the repeat of the A strain begins with a cluster of springs, turning steps, and beats. Also in each playing, there's a fair number of turning steps at the end of the repeat of the A strain. The first B strain in each playing has four quarter turns in measure two, and four beats in measure three: in fact, this is virtually the same sequence in each playing of the music, a pirouette followed by beats at the ankle. Near the end of the first B strain, each playing, there's another cluster of turning steps. And the repeat of the B strain, each playing, has more springs and more double liaisons than the first B strain in each playing.

In other words, there's a hint of a parallel structure from one playing to the next, with the second time through each strain being more active than the first. We might imagine the same structure extending through additional playings.

I would like to point out what seems to me another recognizable choreographic device, or at least a suspicious pattern. Whether by design or inattention, Beauchamps has used several pairs of steps or step combinations that closely resemble each other. I've already mentioned the repeated use of a pirouette followed by beats at the beginning of the first B strain in each playing. This is the only such pairing that's tied to a particular point in the music, but there are several others, enough to make me think that Beauchamps was applying a sort of "Rule of Two" to his choreography. Some of the pairings I've noticed are listed in Table 4.

Table 3: Unusual Steps and Step Combinations

Step	Measure(s)
Pirouette followed by turn on heels	1B1.13 (Figure 2)
Brushes followed by rond de jambe	2B2.9 (Figure 2)
Demi-contretemp, contretemp battu, demi-contretemp	2A2.1 (Figure 3)
Hop with rond de jambe, demi-contretemp back	2B2.10 (Figure 2)
Jump into parallel first position, then step into second position plié	2B2.11 (Figure 2)
Hop with triple beat	2A1.2

## Conclusion

To conclude, then: the *Sarabande de Mr. de Beauchamp* is a fairly active dance, but one that stays relatively close to the ground: there are no cabrioles or entrechats. There are several segments with a hemiola feel. The step vocabulary is to a large extent built on the steps shown in Feuillet's step tables, but the dance includes some surprising and unusual steps and combinations of steps. There seem to be structural parallels between the first and second halves of the dance, and there are several instances of step combinations done exactly twice. The notation poses a few problems, but most of these can be resolved. [DEMONSTRATE DANCE AGAIN.]

Table 4: Pairs of Similar Steps and Step Combinations

Measure(s)	Step(s)	Measure(s)	Step(s)
1A1-8	demi-contretemp, pas de bourrée en presence (finishing in fourth position)	1B1-8	demi-contretemp, pas de bourrée en presence
1B1.1-3	preparation and pirouette to the left, followed by beats at ankle and demi-coupe <i>(Note that these occur at the same place in the music, first and second playings)<sup>a</sup></i>	2B1.1-3	preparation and pirouette to the left, followed by beats at ankle
start of 1B1.9	pas tortille changing from third position, right foot front, to third position, left foot front, ending in plié	end of 2A1.4	pas tortille changing from third position, right foot front, to third position, left foot front
1B1.10-11	quarter pirouette, slide into 4th position profile, turn upstage to the other 4th position profile, chassés in place and assemblé	2B1.8-10	coupé with rond de jambe into 4th position profile, turn upstage to the other 4th position profile, échappé into a wider 4th position, contretemps battu, chassé sans sauter, assemblé,...
1B2.1	turning demi-contretemps with beats	2A1.1-2	turning contretemps to a point, followed by demi-contretemps with beats
1B2.5	pas de passacaille	2B2.1	pas de passacaille, but with final leap replaced by a step with the other leg opening side
2A1.5	échappé into second position, jump to first, step side and open other leg around to side	2B2.4	échappé, close feet to first, <sup>b</sup> step forward

<sup>a</sup>Constrast these similar sequences with 2A2.5-6 and 2B1.4-5: the preparation is the same but the pirouettes go in opposite directions, the first en dehors and the second en dedans.

<sup>b</sup>Probably there are saut symbols missing; see Table 2 and discussion in text.

<sup>1</sup>For figures related to this article, please see <http://web.mit.edu/~kpierce/www/sdhs2003/>.

<sup>2</sup>The Derra de Moroda Dance Archives plan to publish a facsimile of the notation, with accompanying CD-ROM and other materials, in the near future. The first page of the notation is reproduced in: Friderica Derra de Moroda, “Chorégraphie: the dance notation of the eighteenth century: Beauchamp or Feuillet?” in *The Book Collector* (1967), 450-76; Wendy Hilton, *Dance of Court & Theater*, Princeton Book Company (1981), 29; and Kaspar Mainz, “Zur Sarabande de Mr. de Beauchamp” in *Der Tanz, ein Leben: in Memoriam Friderica Derra de Moroda; Festschrift*, Salzburg: Selke Verlag (1997), 209-215. Regina Beck-Friis’s videotape *The Joy of Dance through the Ages*, Malmö: Tönneheims Förlage (2000) shows a partial reconstruction of the dance.

<sup>3</sup>I wish to thank Scott Metcalfe, violin, who recorded the music for me, and Francine Lancelot for giving me a copy of the notation, nearly twenty years ago!

<sup>4</sup>A glance at Feuillet’s 1704 *Recueil de Dances* by Pécour (Paris, 1704; reprint Gregg International Press, 1972) turns up two sarabandes, on pages 154-157 and 210-215, with neither cabrioles nor entrechats—though the first does include a full tour en l’air, and the second a changement de pied. Note the beaten contretemps followed by a turning chassé sans sauter in measure one, page 155, similar to steps in measures 1A1.2-3 of the Beauchamp Sarabande.

<sup>5</sup>For example, the notation system doesn’t show clearly the timing of ornamental beats at the ankle (“1-and” or “and-1”). Feuillet clearly allows for either possibility—see the *Traité de la Cadance* in the 1704 *Recueil*. (As it happens, in this dance I generally do the first [movement] beat on the [musical] beat, rather than before.)

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<sup>6</sup>The notation for these échappés lacks slide symbols, unlike the example in Feuillet's *Chorégraphie*, page 23 (Paris, 1700; reprint New York: Broude Brothers, 1968). Such usage is not unusual.

<sup>7</sup>Note in passing that Feuillet's tables of supplementary steps, published in the 1701 edition of *Chorégraphie*, show how to notate pirouettes on the ball of the foot and on the heel, implying that the default pirouette was more or less flat-footed.

<sup>8</sup>For more on issues of timing, see Ken Pierce, "Dance notation systems in late 17th century France", *Early Music* 26:2 (May, 1998), 286-299.

<sup>9</sup>*Recueil* (1704), Preface.

<sup>10</sup>The example by Pécour is from the 1704 *Recueil*, 166.

<sup>11</sup>Four steps linked in compound meter, as in a menuet step, pose a different problem.

<sup>12</sup>*Recueil de dances composées par M. Pecour*, Paris: Brunet, 1700, 32-36. (Facsimile published in *Chorégraphie*, New York: Broude Brothers, 1968.)

<sup>13</sup>*Recueil de dances composées par M. Feuillet*, Paris: Brunet, 1700, 66. (Facsimile published in *Chorégraphie*, New York: Broude Brothers, 1968.)

<sup>14</sup>In *A Collection of Ball-Dances perform'd at Court...*, London (1706), Plate 2, meas. 1-2; the full sequence is "pas de sissone, pas de sissone, pas de bourrée". (Facsimile in Richard Ralph, *The Life and Works of John Weaver*, London: Dance Books Ltd. (1985), 310.)

<sup>15</sup>These are contretemps battus after the presumed missing "foot in the air" signs are added.

<sup>16</sup>"Dance Vocabulary in the Early 18th Century As Seen Through Feuillet's Step Tables." *Proceedings Society of Dance History Scholars* (1997), 227-236.

<sup>17</sup>Seventy-one out of ninety-six measures, but this should be considered approximate.