

Alta Carretta

Part One

Clasp Woman's L & Man's R hands:

- 8 1 Riverenza grave, facing a little
- 2 2 Passi LR behind
- 2 1 Seguiti spezzato L forward
- 4 1 Puntata R
- Promenade together:
- 4 1 Puntata grave L
- 4 1 Seguito finto to R hand
- 2 2 Passi
- 2 1 Seguito spezzato L
- 4 1 Seguito R
- 8 2 Pontate, L forward & R behind
- 4 1 Continenza L
- 8 2 Pontate, R behind & L forward
- 4 2 Riprese to R

Part Two

Promenade together:

- 4 1 Seguito L
- 4 1 Seguito finto to R
- 4 2 Passi
- 2 1 Seguito spezzato L
- 4 1 Puntata R
- 2 1 Seguito spezzato L
- 4 1 Puntata R
- Drop hands, Man:
- 4 1 Seguito flanking to L side
- Woman, at same time:
- 4 1 Seguito scorsò, turning to L & staying in the head of the hall
- Together:¹
- 4 2 Riprese to R, stopping somewhat¹
- 4 1 Seguito flanking to R¹
- 4 1 Riverenza
- Man:
- 4 2 Passi
- 4 1 Seguito flanking forward
- Woman, at same time:
- 4 2 Passi
- 4 1 Seguito flanking behind
- Man:
- 4 2 Passi
- 4 1 Seguito flanking behind
- Woman, at same time:

- 4 2 Passi
- 4 1 Seguito flanking forward

Part Three

- Man's solo:
- 4 1 Puntata L forward
- Woman's solo:
- 4 1 Puntata L behind
- Man's solo:
- 4 3 Passi RLR behind
- Woman's solo:
- 4 3 Passi RLR forward
- Man's solo:
- 4 1 Seguito flanking to L
- Woman's solo:
- 4 1 Seguito flanking to L
- Man's solo:
- 4 2 Riprese to R
- Woman's solo:
- 4 2 Riprese to R
- Together, clasping both hands:
- 4 1 Seguito scorso
- Drop hands:
- 4 1 Riverenza
- 4 2 Passi flanking behind
- 4 1 Seguito L forward
- 4 2 Passi flanking behind
- 4 1 Seguito R forward

Part Four

- 2 1 Ripresa presto to L, turning to R to face
- 2 1 Seguito spezzato R
- 2 1 Passo L
- 4 1 Seguito R in wheel
- 2 2 Passi behind
- 4 1 Riverenza L

- 2 1 Ripresa presto to R, turning to L to face
- 2 1 Seguito spezzato L
- 2 1 Passo R
- 4 1 Seguito L in wheel
- 2 2 Passi behind
- 4 1 Riverenza R

Clasp R hands:

- 4 1 Puntata R forward

4 1 Puntata L behind
Drop hands:
4 1 Seguito to L

Clasp L hands:
4 1 Puntata L forward
4 1 Puntata R behind
Drop hands:
4 1 Seguito to R

Sciolta
4 2 Passi backward or in place²
4 1 Riverenza
In a wheel:
4 2 Seguiti spezzati LR
4 3 Trabuchetti LRL
4 2 Seguiti spezzati RL
4 3 Trabuchetti RLR

8 2 Scambiate, 1 to L & 1 to R
6 3 Seguito spezzati, 1 forward, 1 behind, & 1 forward
2 1 Passo R, joining the R foot to the L

Turning in prospective to L:
2 1 Seguito spezzato
2 1 Passo R flanking behind
2 1 Seguito spezzato
2 1 Riverenza minima R

Turning in prospective to R:
2 1 Seguito spezzato
2 1 Passo L flanking behind
2 1 Seguito spezzato
2 1 Riverenza minima L

Man:
8 2 Seguiti flanking behind to L & to R
Woman, at same time:
8 2 Seguiti scorsi flanking to L & R
Man:
8 2 Seguiti flanking
Woman, at same time:
8 2 Seguiti scorsi turning to L & to R
Clasp 1 hand:³
4 2 Seguiti spezzati
4 3 Trabuchetti LRL
2 2 Costadetti to R

- 4 1 Seguito scorso
- 6 3 Seguito spezzati, 1 forward, 1 behind, & 1 forward
- 2 2 Passi flanking behind
- 2 4 Passetti retreating presto
- 4 2 Continenze minime
- 4 1 Riverenza

¹ The original choreography does not direct the dancers to both perform these two Riprese and one Seguito flanking to the right, but without them, either the man's section is shorter than the woman's, or the entire part is short counts. Because the choreography indicates that the woman should be making these steps at the same time as the man is making his, this reconstruction has been adjusted so that both dancers perform these steps to keep their parts the same count length. However, this dance can also be done with the man pausing while the woman makes these steps, and then both dancer resuming dancing together with the Riverenza.

² These Passi were labeled *arreto*, which has no translation. It could be a misspelling of *arretro*, backward, or *arresto*, to detain or stay. As a result, the Passi could be done backward or in place.

³ The original choreography only directed the man to clasp the woman's hand, but not which hands to use. Any combination of handholds could work here, and since all of the typical handholds have been used in this dance, no specific handhold has been designated in this reconstruction. However, if the ordinary handhold – the woman's left and man's right hands – is used, the woman's turn to the right with the Seguito scorso should along turn her partway around, and he should angle further to the left with his Seguiti, so that she ends up to the man's right and facing the same direction as him, as he comes forward.