

4-7 JULY, A.S. LIX

# THE OTHER MEASURES

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## INTRODUCTION

The English Measures are a set of dances described in eight manuscripts dating from about 1570 to 1675. A subset of these dances, the Old Measures, appear in all eight manuscripts; these are more commonly performed in the SCA. Many of the sources describe additional dances, sometimes with sufficient instructions to reconstruct them. Some of these other dances will be our focus for this class; these are indicated with \* in the lists below.

## THE SOURCES

[RP] Oxford, Bodleian Library, MS Rawlinson Poet. 108, folios 10r-11r. This book belonged to Elinor Gunter, and/or Edward Gunter, and is dated c. 1570. Includes the eight Old Measures (the new cycyllia allemande appears to be a version of the Black Alman) plus seven other dances:

- Lorayne Allemayne
- Brownswycke \*
- The neue allemande
- The longe pavian \*
- Cycylla payvan
- Caranto dyspayne
- The nyne muses

[DU] Dulwich College MSS, 2nd Series XCIV, fol. 28. Originally transcribed by John Payne Collier in 1844, but ignored by later scholars as he had a reputation for forgery. Dulwich College purchased Collier's collections after his death in 1883. In 2004, Arthur Freeman and Janet Ing Freeman published *John Payne Collier: Scholarship and Forgery in the Nineteenth Century* in which they associate the original manuscript with the transcription and did not include it in their list of forgeries. In 2014, musicologist John Harley reached out to Anne Daye of the Historical Dance Society with questions about associations between some tunes in the Mulliner book and the dances in Collier's transcription, and the dots were connected. Anne Daye and Jennifer Thorp published a transcription and discussion in *Historical Dance* vol. 4 no. 3 (2018). The manuscript contains descriptions of the eight old measures, plus

- Cicilia Payvon
- La Down Sella \*
- La bonetta \*
- Lasche Mysel
- Lapassarella

[SRO] Somerset Records Office, DD/WO 55/7, item 36. A list entitled 'The olde Measures', which includes choreography for all eight Old Measures, and concludes with a mention of The Galliarde, and the signature '1594 John willoughbye.'

[HA] London, British Library, MS Harleian 367, folios 178-179. Includes only the eight Old Measures. Part of a collection of papers from 1575-1625.

[DO] Oxford, Bodleian Library, MS Douce 280, folio 66av-66bv. A sheet entitled "Practise for Dauncinge", part of a 1607 plan for education of a future son. The list begins with the eight dances entitled "The ould Measures", and also includes other dances (some of which are described as "learned by practice and demonstration"):

- The cinque pace
- Robertoes Galliard

- The Bodkin Galliard / Marke williams his Galliard / Passemeasures Galliard
- The Temple Coranta
- The Spanish Pavin
- The French Levolto
- The Ladye Laytons Measures \*
- The Spanioletta
- The Measures of Heaven and Earth / Mapeur
- Basilina / Lesters Galliard
- The French Galliard
- The French Brawles

[RD] Oxford, Bodleian Library, MS Rawlinson D .864, folio 199r-199v. A sheet with A “cotype of the oulde measures” written by Elias Ashmole when he was a boy. Includes choreography for the first seven Old Measures, and the title for The blacke Almane. May be dated around 1630-1633. Two additional dances appear on folios 203r-204r:

- (untitled)
- the first Coranto

[IT] London, Inner Temple Records, “Revels, Foundlings, and Unclassified, Miscellanea, Undated, &c.” vol. 27, folios 3r-6v. A list of “The Measures as they are Danced in the Inner Temple Hall”. Folios 5 and 6 include a short description of “The Ceremonie” surrounding the dancing of the Old Measures at a Revel. These directions (ca. 1640-1675) were written and signed by Butler Buggins. Includes choreographies of the eight Old Measures, and two other dances:

- Sinke a pace
- Argulius Measure

[RCM] London, Royal College of Music, MS 1119, folios 1r-2v. Folios 1r, 1v, and 2v include descriptions of the eight Old Measures. It is signed by Butler Buggins. Folio 2r is written in a slightly different hand. It includes summary descriptions of the Quadrian pavin, Essex Measure, and Black Almain. Music for five of the dances (The House Measure, the Quadrian Pavin, Essex Measure, The Black Almaine, Argulius) appears on ff 23-24.

# BROWNSWYCKE

Alman  
Gunter [Rawl Poet 108]

Couples in procession  
Simple

I	A1	1-8	Double forward on left and back on right	}	A duple forward Reprynce backe twyse
	A2	1-8	<i>Repeat A1</i>		
	B1	1-8	] 4 Doubles with hop forward, starting on left	}	A duple forward hoppe iiiij tymes
	B2	1-8			

Reconstruction by Peter Durham. Original as transcribed by Ian Payne in “The Almain in Britain”.

## N O T E S

*Sources.* This dance only appears in one source, Gunter [Rawl Poet 108].

*Reconstruction.* The phrase “reprynce backe” appears in other dances in this source. When those dances appear in other sources, the other sources specify a double back as the step to be used.

*Reconstruction.* This dance has the processional section follow the in-place section; many almans process first and then do their other part. It would not be unreasonable to adjust this dance accordingly for consistency, but I have not chosen to do so.

*Performance.* For the non-hopped doubles in section A, use alman doubles (step, step, step, lift). The hopped doubles in section B (step, step, step, hop) are used in this source for most processional sections, but not any other sources. In general, our reconstructions only use hopped doubles in dances that only appear in this source.

*Music.* Two pieces of music have been suggested for this dance. Dolmetsch and Payne suggest “The Duke of Brunswick’s Alman” from the Fitzwilliam Virginal Book. Pugliese and Casazza prefer the earlier “Almande Bruijnswijck” from Phalese’s “Hortulus Citharae” which is closer to the date estimates of the source. A setting by Casazza of this music can be found at <https://www.amazon.com/Casazza/dp/BooXM5A8oW>.

*Recordings.* I use the track Brounswycke Alman from “Why not dance” by the Cumberland Collegium, which uses Casazza’s setting via Cofrin. I find the tempo as recorded a bit slow, so I use a version with the tempo increased 30%.

# THE LADYE LAYTONS MEASURES

Measure  
Ramsey [Douce 280]

Couples in procession  
Intermediate

I	A1	1-8	2 Doubles forward on left, right	<i>T figure</i>	The Ladye Laytons Measures. ¶ Honour, ¶ Two doubles forwardes & one double to the lefte hande.
	A2	1-4	Face away from partner; Double forward on left		
		2-8	Double back on right		one double backe.
	B1	1-4	Face up; 2 slow Steps back on left, right	<i>Pull-back car pavan: SSD back, forward</i>	two longe stepps &
		5-8	Double back on left		a double backwardes.
	B2	1-4	2 slow Steps forward on right, left		two longe stepps &
		5-8	Double forward on right	<i>Doubles to nowhere: D forward, back, forward, back</i>	a double forwardes,
	C1	1-4	Double forward on left		one S forwardes
		5-8	Double back on right		& a d backwardes,
	C2	1-4	Double forward on left	<i>Pavan to nowhere: SSD forward, back</i>	1 d forwardes &
		5-8	Double back on right		1 d backe,
	D1	1-4	2 slow Steps forward on left, right		two longe stepps &
		5-8	Double forward on left		a d forwardes,
	D2	1-4	2 slow Steps back on right, left		two longe stepps &
		5-8	Double back on right		a d backe,

Reconstruction by Peter Durham. Original as transcribed by Ian Payne in “The Almain in Britain”.

## NOTES

*Sources.* This dance only appears in one source, Ramsey [Douce 280].

*Performance.* In this dance, use alman Doubles (step, step, step, lift). For the Steps, take a single step in 2 counts (step, and) without the alman step lift; while the source uses S or Singles in other dances, the Steps here are described as “longe stepps”, which seems to imply a single slow movement.

*Reconstruction.* A2 provides a question with its “double to the lefte hand” and “double backe”. Other reconstructions take this as a sideways double, then a double backward. This creates an unusual shift to the left from the line of dance that is not later resolved. Additionally, sideways doubles also don't appear in my reconstructions of any of the other measures. The source uses very similar text (“A .d. on your left hand”) in Black Alman; following that hint, I reconstruct the double at A2 1-4 here as a turn to the left and a double forward. The text for the following double differs from the Black Alman text, so I keep this as a double back, retracing the steps of the previous double. I choose to have the woman mirror her partner rather than follow him to the left for aesthetic reasons and consistency with symmetry in other dances from these sources.

*Reconstruction.* The S in C1 in the source is problematic; it creates a phrase that doesn't line up with the structure of the music or the dance. Following the symmetry of the dance, as well as the choices of other reconstructors, I choose to read this as an error in the text and substitute a double here. In the source, there are multiple corrections written in to the text, so it is perhaps not unreasonable to assume an uncaught error here.

*Music.* No music is given in the source. The authors of the DHDS pamphlet “Revels for 1588” observe that the Jown Dowland Lute-book contains “The Lady Laitons Almane” and point to Andrew Sabol's “Four Hundred Songs & Dances from the Stuart Masque” for a transcription, presenting a simplified form of the tune. In Steve Hendricks' version online at <http://sca.uwaterloo.ca/Hendricks/Dowland/laitons.pdf>, the first system corresponds to the A music in that version, the second B, the third C, and the three systems on page 2 are variations on D.

*Recordings.* I use the version recorded by The Broadside Band on “Revels for 1588”, available at <http://www.dhds.org.uk/publications/bookcontents.html#1988>. This version follows the repeat structure described here and is long enough for one time through the dance.

# THE LONGE PAVIAN

Measure

Gunter [Rawl Poet 108]

Couples in procession

Intermediate

I	B1	1-4	Singles on left, right ( <i>roots</i> )		<i>Tree x1</i>	ij singles
		5-8	Double on left ( <i>trunk</i> )			a duble forward
	B2	1-4	Set right, left ( <i>branch</i> )		<i>Throne x2</i>	ij singles syde
		5-8	Double back on right ( <i>trunk</i> )			reprince backe once//
	C1	1-4	Set left, right ( <i>seat of throne</i> )		<i>Staff of Ra x2</i>	ij singles syde
		5-8	Double on left ( <i>back of throne</i> )			a duble forward
		9-12	Double back on right		<i>Tree x1</i>	reprince backe
	C2		<i>Repeat C1 on same side</i>			twyse//
	A1	1-4	Singles on left, right ( <i>staff</i> )		<i>Throne x2</i>	ij singles
		5-8	Double on left			a duble forward
		9-10	Single back on right ( <i>take back one kadam</i> )		<i>Tree x1</i>	one single backe
	A2		<i>Repeat A1 on same side</i>			twyse
	B3		<i>Repeat B1 on same side</i>		<i>Throne x2</i>	ij singles a duble forward
	B4		<i>Repeat B2 on same side</i>			ij singles syde reprince backe once//
	C3		<i>Repeat C1 on same side</i>		<i>Throne x2</i>	ij singles syde a duble forward reprince backe
	C4		<i>Repeat C1 on same side</i>			twyse.//

Reconstruction by Peter Durham. Original text from D. R. Wilson's transcription of MS Rawlinson Poet. 108 in Historical Dance vol. 2 no. 5 (1986/7).

## NOTES

*Sources.* This dance only appears in one source, Gunter [Rawl Poet 108].

*Music.* Anne Daye in the "Revels for 1588" pamphlet suggests an untitled piece in the Dublin Virginal Manuscript whose three sections (5/4/6 measures) align with the irregular lengths of the five sections of the dance (16/24/20/16/24). To get things to fit, she adds an initial section with two 10-count honours; instead, I suggest starting with the B music.

*Performance.* Since this is titled a pavan, I suggest closed steps (end each step with feet together).

# LA DOWN SELLA

Measure  
[Dulwich 2nd XCIV]

Couples in procession  
Intermediate

I	A1	1-8	2 Doubles on left, right	} <i>Signpost x2</i>	2 doubles forward,
		9-12	Set left, right ( <i>sign</i> )		2 syngles syde,
		13-16	Double on left		a double foreward,
		17-20	Double back on right		Reprince back
	A2		<i>Repeat A1 on same side</i>	} <i>Heart x2</i>	twyes
	B1	1-4	Singles on left, right		2 singles foreward:
		5-8	Double on left, casting down		cast of; a double rownd
	B2	1-4	Singles down on right, left		} twyes :
		5-8	Double on right, casting up		
	C1	1-4	Singles on left, right	} <i>Pavan, SSD x2</i>	} the pyyon, over,
		5-8	Double on left		
	C2		<i>Repeat C1 on other side</i>	} <i>Four-ward and back x2</i>	travis 4 foreward ;
	D1	1-4	4 Steps starting on left		reprince bace
		5-8	Double back on left		twyse.
	D2		<i>Repeat D1 on other side</i>		

Reconstruction by Peter Durham, informed by feedback from Madrone dance practice participants. Transcription from The Shakespeare Society's Papers vol 1 (1844), Art. VII - "The passing measure Pavan" Illustrative of a Passage in Twelfth Night. By J. Payne Collier Esq, FSA.

## NOTES

*Sources.* This dance only appears in one source: Dulwich College MSS, 2nd Series XCIV, fol. 28.

*Music.* Anne Daye in "English Measures Old and New" in Historical Dance vol. 4 no. 3 (2018) notes that this dance and two others from the Dulwich Manuscript have matching tunes in the Mulliner book.

*Recordings.* A recording of La Doune Cella from the Mulliner Book can be found on "Music from the Time of the Spanish Armada" by the York Waits.

*Performance.* I suggest using Alman steps for this dance.

# LABONETTA

Measure  
[Dulwich 2nd XCIV]

Couples in procession  
Intermediate

I	A1	1-4	Singles on left, right	<i>Pavan: SSD x4</i>	The pavyon
		5-8	Double on left		
		9-12	Singles on right, left		
		13-16	Double on right		
	A2		<i>Repeat A1 on same side</i>	<i>Double-tree x2</i> <i>(Draws roots, trunk, branch, trunk)</i>	twyes over:
	B1	1-8	2 Doubles on left, right		2 doubles foreward;
		9-12	Set left, right		2 singles syde.
		13-16	Double back on left		Reprince back
	B2		<i>Repeat B1 on other side</i>	<i>Hook x2</i> <i>(Draws shank, bend, throat)</i>	twise,
	C1	1-4	Double on left		a double
		5-10	6 Steps, starting on right		and 6 foreword :
		11-12	Set right		one single syde.
		13-16	Double back on left		Reprince back
	C2		<i>Repeat C1 on other side</i>		twise.

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*Recordings.* A recording of La Bonetta from the Mulliner Book can be found on "Music from the Time of the Spanish Armada" by the York Waits.

*Performance.* Given that each Step in C1 gets only a single beat, I reconstruct a Step as a single movement (one foot moves forward) without a closing gesture. In other places, I use ordinary Alman steps (each ending with the last moved foot in the air, ready to move forward and take weight on the first count of the next step).

# LACHE MYSA

Measure  
[Dulwich 2nd XCIV]

Couples in procession  
Intermediate

I	A1	1-8	2 Doubles on left, right	<i>Doubles-set figure x2</i>	2 doubles foreward ;
		9-12	Set left, right		2 syngles syde
	A2		<i>Repeat A1 on same side</i>	<i>Pavan figure, SSD x2</i>	twyse:
	B1	1-4	Singles on left, right		the pyyon once
		5-8	Double on left		
	B2		<i>Repeat B1 on other side</i>		over by both handes and a double rownd
	C1	1-4	Take both hands; Double on left circling to left	<i>Around and Away x1</i>	
		5-8	Double on right circling to right ( <i>returning to place</i> ); Drop hands		bothe wayes :
	C2	1-4	Face away from partner; Double on left ( <i>to the wall</i> )		parte, a double syde. longe on the lefte hand :
		5-8	Face partner; Double on right ( <i>returning to partner</i> )		a double on the right hand :
D1	1-8	Set and Turn single to left	<i>Set and Turn x2</i>	2 syngles syde : turne a double rownd on the lefte hand;	
D2	1-8	Set and Turn single to right		2 syngles syde, and turne a doable on the right hand.	

Reconstruction by Peter Durham, informed by feedback from Madrone dance practice participants. Transcription from The Shakespeare Society's Papers vol 1 (1844), Art. VII - "The passing measure Pavan" Illustrative of a Passage in Twelfth Night. By J. Payne Collier Esq, FSA.

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*Recordings.* A recording of La Shy Myze from the Mulliner Book can be found on "Music from the Time of the Spanish Armada" by the York Waits.

*Performance.* I suggest using Alman steps for this dance.