

MUSIC SUPPLEMENT TO LUTE NEWS 50 (JUNE 1999): LUTE SOLOS BY ITALIAN MUSICIANS AT THE ENGLISH COURT: AUGUSTINE BASSANO, LODWICK, AMBROSE, ANTHONY, MARK ANTHONY, PETRO AND RENALDO PARADISO

For the 25th music supplement [the first was in *Lute News* no. 26, April 1993], I have collected together lute solos thought to be by Italian musicians employed at the English court. I have included all known lute solos [and a setting for bandora] associated with Augustine Bassano, Lodwick, Ambrose, Anthony, Mark Anthony, Petro and Renaldo Paradiso. However, lute and bandora solos by Alfonso Ferrabosco I (1543-1588), who was an Italian in England as a Gentleman of Elizabeth I's Privy Chamber intermittently 1562-1578 [cf. A. Ashbee and D. Lasocki, *Biographical Dictionary of English Court Musicians* (= *BDECM*), Aldershot: Ashgate, 1998], have not been included but can be found in N. North, *Alfonso Ferrabosco of Bologna. Collected Works for Lute and Bandora* (Oxford: OUP, 1974).

The employment of Italian musicians in England was probably begun by Henry VIII, who expanded the court music establishment by recruiting wind and string groups from Venice. The Bassano family were wind players and instrument makers and Alvisé first came to England in 1531, followed by four brothers, and his sons Augustine and Lodwick, who formed a recorder consort from 1540 [cf. D. Lasocki with R. Prior, *The Bassanos: Venetian Musicians and Instrument Makers in England, 1531-1665* (Aldershot: Ashgate, 1995); *BDECM* under 'Bassano']. Three members of the Lupo family, including Ambrose, formed part of the consort of six string [violin] players from 1540 [cf. P. Holman, *Four and Twenty Fiddlers. The Violin at the English Court 1540-1690* (Oxford: Clarendon Press, 1993); *BDECM* under 'Lupo'].

Writing about the large lute manuscript Ms. Dc.5.125 in Edinburgh University Library from the late 1560s and early 1570s, John Ward conjectures that 'the chief contributor [scribe C] was an accomplished Italian lutenist who may have composed much if not all of the music he wrote out' and associates the initials I.B. on the front and back covers with a member of the Bassano family [J.M. Ward, *Music for Elizabethan Lutes* (Oxford: Clarendon Press, 1992), pp. 51, 59]. David Lasocki suggests that if the initials do refer to a Bassano, it could only be Alvisé's brother Jasper, a member of the recorder consort from 1540 until he died in 1577 [Lasocki, 1995, p.204]. Jeronimo would have been too young, and John Baptist, as Alvisé's youngest brother Baptist Bassano [<1540-1576] also of the recorder consort was sometimes known, would have presumably have used the initials I.I.B. or B.B.; however he was paid by Elizabeth as princess in 1552 'for lute stringes for her grace' [*RECM* vii, p.382], and gave Elizabeth as Queen 'oone vennise Lute' in 1565 (delivered to Thomas Lychefelde) [*RECM* vi, p. 14]. However, Julia Craig-McFeely [*MeL* 74/4: 577, 1993] argues that 'the music of scribe C - the supposedly professional lutenist - is often far from accomplished'. Nevertheless, it is tantalising to consider that a manuscript from an Italian lutenist in England may survive and that it may in some way be connected with one or more of the composers included here, despite the absence of any of their known pieces or their names in the ascriptions.

The lute music included here, some probably composed as early as the 1550s, is of a high standard of competence, which contrasts sharply with the generally poor quality of music in surviving English manuscripts from before the 1580s. Undoubtedly, the Italian composers who arrived from the 1540s onwards were continuing the tradition of highly accomplished lute music that we can deduce from Venetian and other Italian prints and manuscripts from the first half of

the sixteenth century. Thus, the Italian musicians that were associated with the English court from Henry VIII's reign, some of whom probably played the lute, are very likely to have had a profound influence on the first generation of English lutenist composers. For example, the pattern of writing so idiomatic for the lute found in pieces by Richard Allison and John Johnson surely owes a great deal to the composers of some of the pieces included here. John Johnson took Anthony de Countie's place at court in 1579, and would have known him and other members of the older generation of lute playing court musicians. However, an alternative view is that it was the native English lutenist composers, rather than the Italian musicians themselves, that developed the familiar lute style if it were they who set the music of Italian composers at the English court.

Augustine Bassano

1a. GB-Cu Add.8844 (Trumbull), ff. 7v-8r *Augusti[n]es pavan*

1b. GB-Cu Dd.2.11, f. 67r untitled [bandora solo, but can be played on a guitar with the 6th course down a tone]

GB-Cu Dd.2.11, f. 64r untitled [bandora solo, tone higher]

Keyboard: *Pavana Bassano*, GB-Lbl Add.29485, ff. 10r-10v [related galliard: *Galliarde Bassanni*, GB-Lbl Add.29485, ff. 11-11v]; mixed consort: *Alfonsoes Pauen* [L], GB-Cu Dd.3.18, f. 36v; *Alfonsoes Pauen* [R], GB-Cu Dd.5.21, f. 4r; *Alfonsoes Pauen* [BV], GB-Cu Dd.5.20, f. 4r; *Alfonsoes Pauen* [C], GB-Cu Dd.14.24, f. 22r [reconstructed in N. North, *Alfonso Ferrabosco*, 1974, p. 43]

2. GB-Cu Add.8844, ff. 8v-9r *Augustines pavan*

GB-Lbl Eg.3665, ff. 520v-521r *Pavana Augustin Bassano* [instr. ens. a5]

Augustine Bassano [<1535-1604] was made a denizen of England in 1555 at the same time as his father Alvisé and so was probably born in Venice [cf. *BDECM*; Lasocki 1995]. He was appointed to the recorder consort in 1550, a post he held until his death in 1604 when he was replaced by Clement Lanier. He signed his name Agustino or Augustine in court acquaintance books for 1570, 1581-2 & 1590-3 [Lasocki 1995, p. xxxii], and he stated that he was 'one bounden to give daily attendance upon the Queen's Majesty' in 1564 in his response to being evicted from a house which had previously been mortgaged by Thomas Morley 1554-1562 [Lasocki 1995, p. 33].

It seems certain that he composed the pieces above, although whether he composed or arranged his own music for the lute is less clear. However, although there are no direct records of him as a lutenist it is very likely that he played the lute as in his will he bequeathed 'Twoe of my beste Lutes' to Thomas Lupo (I) the court violinist and composer, and a lute to each executor of his will, one of whom was the flute player James Harden referred to as 'my verie deare and lovinge frende' [*BDECM*]. Also, he may have been the 'Lute maker Mr Augustine in Crouched friers' in a list of tradesmen in John Ramsey's commonplace book [Ward 1992, p. 25]. His livery costs are listed in Michaelmas 1603 under the 'Lutes' together with Mathias Mason, Robert Hales and Walter Pierce, in Michaelmas 1604 with the 'Sagbuttes', but in May 1603, he was sworn in as a servant of James I under 'Recorders' [A. Ashbee, *Records of English Court Musicians*, Scolar Press, 1986-95 (= *RECM*) iv, pp. 73, 74 & 232]. Thus, his inclusion under lutes was probably a scribal error as there is no other reference to him in the lutes in court records.

The ascriptions of the lute pavans in the instrumental versions confirm Augustine Bassano as the composer, and it is possible that he made the lute arrangements himself. Thus, the noted Elizabethan player Augustine Philipps who

bequeathed a bass viol, cittern, bandora and lute in his will of 1605 [J. Jeffreys, *The Life and Works of Philip Rosseter*, Aylesbury: Robertson Publications, 1990), p. 39], need not be considered. Seven pieces in all are ascribed to Augustine Bassano with certainty, comprising: a pavan and galliard for keyboard in the Suzanne van Soldt keyboard book [BL Add. MSS 29485, c1570s: *Pavana Bassano*, ff. 10r-10v and *Galliarde Bassanni*, ff. 11-11v], with versions of the pavan only for solo lute, ascribed 'Augustines' (no. 1, above), and mixed consort, the latter assumed to have been arranged by Alfonso Ferrabosco I; and two pavan-galliard pairs and another galliard in BL Egerton MS 3665 for 5 part instrumental ensemble [*Pavana Augustin Bassano* (= lute pavan no. 2) and related *Galiarda*. / *Augustin Bassano*, *Pavana*. / *Augustin Bassano* and related *Galiarda*. / *Augustin Bassano*, all four across ff. 520v-521r, and *Galiarda*. / *Aug. Bassano*, P. P. (i.e. set by Peter Philips?), on ff. 518v-519r]. Five other pieces are ascribed 'A.B.', which could refer to Arthur, Andrea or Anthony (I/II) Bassano, but are more likely to be by Augustine, the only one of these known to be a composer: *Pavana de AB No 4*, New Haven, Filmer MS 2, first set, ff. 3v-4r; three pieces ascribed *Almande A.B.*, nos 3, 4 and 13, and a *Parane A.B.*, second sequence, no. 15, in the Fitzwilliam Wind manuscript, Mu. MS 734. All his music was probably composed for the court recorder consort in which he played, with the possible exception of the galliard in 3665 set by Peter Philips, which may have been arranged from an original lute composition by Augustine [someone should transcribe it for the lute from the modern edition: ed. P. Holman, *The Royal Wind Music, Vol. I: Pavans and Galliards in 5 Parts by Augustine Bassano* (London: Nova Music, 1981)]. Some or all of his music has been listed previously in J. M. Ward, *A Dowland Miscellany*, JLSA x, 1977, pp. 109-10; Ward 1992, p. 51, footnote 134; Lasocki 1995, chapter 11; and P. Holman, *Four and Twenty Fiddlers. The Violin at the English Court 1540-1690* (Oxford: Clarendon Press, 1993), pp. 147-50]. Julia Craig-McFeely [PhD thesis: *English Lute Manuscripts and Scribes 1530-1630*, Oxford, 1994, appendix 3] includes an additional piece, *Courante Aug[us]tin* [Bassano?], Dolmetsch, f. 30v, but I think the title clearly reads *Anglum*, consistent with the titles of some concordant versions: *Courante d'angleterre*, Besard 1603, f. 169v; *Courante D'angleter*, Bruxelles 26.369, ff. 17v-18r; *Volte Eiusdem* [Servatij Seremont], Nürnberg I, f. 50r; *Courant Ta le kij*, Nürnberg I, f. 71r.

Lodwick [Bassano?]

3. GB-Cu Dd.2.11, f. 7v *Pavana Helena Lo*
4. GB-Lbl Add.31392, ff. 19v-20r *A pavin mr Lodwick*
GB-Lbl Add 38539 (ML), ff. 29v-30r *A Pavin*
GB-Cu Dd.2.11, f. 43r *Pauen: 4 leaves turne back for the galliard*
5. GB-Cu Dd.2.11, ff. 38v-39r untitled (galliard to no. 2)

There is little to suggest that Lodwick Bassano was the composer of these lute solos other than the ascriptions, or that he played the lute. Lodwick Bassano [<1554-1593] was the son of Alvise and younger brother of Augustine. He is listed as Lewis, Lodovike, Lodwick, Lodwicke or the Latinised form Lodovicus, and signed himself between 1590 and 1593 as 'Lodouico', 'Lodouik' or 'Lodouick'. However, there is some confusion about which of the two the name Lodwick might refer, as Alvise's name was sometimes Anglisised to Lewes or Latinised to Lodovico or Lodovicum [according to Lasocki 1995, p. xxxij]. Lodwick the son was appointed to the recorder consort in 1569, although he seemed to have taken his father's place unofficially when Alvise died in 1554. Lodwick himself died in 1593 and his place was taken by Robert Baker senior. Other possible candidates for composer of the lute solos include Lodowyke Palmelo who witnessed the will of vionist

Paul Galliardello in 1563 [BDECM, p. 459]. Also, the Calendar of State Papers record that Ludovico Barbaro supplied the Lady Cecilia with a Venice lute in 1566 [Ward 1992, footnote 151] and that in 1633 Lodwick Bowyer, son of Sir John Bowyer of Herefordshire, played Orpharion [Woodfill, p. 279], although the later is rather too late to be relevant. The two pieces ascribed only with the initial 'L' [Dd.5.78.3, f.18r & ff.31v-32r], are more likely to be by Mr. Lushier than Lodwick [cf. The Complete Lute Solos of Mr. Lushier, *Lute News* 35, September 1995 and addendum in *Lute News* 36, December 1995]. The *Gally Lord Stra[n]ge*], Marsh, p. 357, ends with *fin*[is] L, which could possibly refer to Lodwick, but is too tenuous too include here.

Ambrose [Lupo?]

6. IRL-Dm Z3.2.13 (Marsh), pp. 247-246 *pauen Ambrose* [D]
GB-Lbl Hirsch M 1353, ff. 5v-6r untitled
7. GB-Lam 603 (Board), f. 3v *Ambroses Pavin* / *Ambroses Pavin* [c]
8. GB-Lam 603, f. 4r *Amb Gall*: / *The Gallyard to the Pavin before*

The lute solos have an Italian character and one suggestion for the composer is Ambrose Lupo [cf. John Ward, *LSJ* xi, p.38, 1969]. Ambrose Lupo/ Lupe/ Lupus/ Lupso/ Luke/ Lowpen da Milan was one of six Italians who came from Venice to join the violin consort in 1540 in which he remained until his death in 1591 [BDECM]. The only indication of an association with the lute is his New Years gift of 'a box of lute strynges' to Elizabeth I in 1578 and 1579 [RECM vii, pp. 37 & 38].

However, the lute solos may be by another Ambrose, such as the *John Ambrose* who contributed a keyboard piece to Och Ms. 1034A, c1570, ff. 1r-2v, [cf. Virginia Brookes, *British Keyboard Music*, p. 90; John Ward, *LSJ* xi, p.38, 1969]. The Nottingham municipal accounts entry for 1588 'Item given in reward to one Mr. Ambrose musicians' [Woodfill, p. 67], suggest the surname, not first name, and thus may refer to the same John Ambrose. Ambrose Beeland [c1597->1678], the city wait in 1631 and court violinist from 1640 [BDECM], is presumably too late to be considered, and there is presumably no association of these lute solos with the 'Amb' of the title of the later *Courant Amb. Alb.* in Dlugoraj [c1619], p.254 [many concordances].

Anthony [Conti?]

9. GB-NO Mi LM 16 (Willoughby), ff. 14v-15r *Anthony Pavan*

This may be the only identifiable lute solo by Anthony Conti. He is variously referred to in court records as Antonio/ Antonie/ Antony/ Anthonio/ Anthonie/ Anthony/ Anthonye/ Anthonne/ Anthoine, with or without 'de', Cont/ Conti/ Conntie/ Countie/ Chountie/ Channtie/ Connty/ County/ Chontye/ Chontis/ Chounty/ Conntyte/ Countye/ Chountye/ Choutye/ Choute/ Conntey/ Counte/ Countes [RECM] and he signed himself Antonie Conti in 1570 [RECM vi, vii, viii]. Although referred to as 'Spanish subject' and coming 'from the dominions of the King of Spain' in 1571, he is assumed to be Italian and is recorded as 'Italian' in returns of strangers in London in 1571 [RECM viii, pp.27, 28, 30]. 'Anthonie de Channtie Millanass' was appointed as musician at the court of Edward VI in 1551 and payments are recorded until 1557, when he may have returned to Italy in relation to an inheritance. He was re-appointed in 1564 until 1579 when he probably died, as his wife Lucretia, nee de Tedeschi 'Millaneys, received a pension from this date. His place was taken by John Johnson [BDECM]. From 1555 to his death he is referred to as 'lewter', the only musician so designated during this period [Ward 1992, p. 50, footnote 132], coming after the Frenchman Philip van Wilder, who was lutenist of the Privy Chamber from somewhere between 1520 and 1525 until his

death in 1553 [BDECM].

Alternatives include musicians with the Christian name or surname Anthony/Antonio recorded as having some association with the lute. Mr Jerome [probably Jeronimo Bassano, cousin of Augustine and Lodwick] was paid 'For taking off the belly of the lute and for gluing her, and for new pins and strings for the said lute' by a yeoman from Langford in Essex called Anthony Bret or Brut, according to the latter's will of 1588 [Ward 1992, footnote 151]. Also a deposition of 1556 records that one Baptist [Bassano?] went to 'sedyng lane to a contremman [i.e. another Italian] ... callyd John d'Antonio for to buy lutt strynges for my ladys grace my m lute' [Ward 1992, footnote 151]. A John de Antonia, who may have come to England from Portugal via Northern Italy, was in the sackbut consort from sometime before 1525 probably until he died in 1542; he is called Johes Anthonius in his will and Anthony Moyses in the probate [BDECM]. Other possible but unlikely candidates are the court wind musicians Anthony Bassano, Anthony Maria, Anthony Simon or Romano Lupo, also known as Anthony de Romano [BDECM]. Anthony Bassano [I] came to England from Venice and first appears in court records amongst the sackbuts in 1531. After returning to Italy he was back in England in 1538 as 'maker of divers instruments of music' to the court and joined the recorder consort in 1540 until his death in 1574. Anthony Maria, referred to as Antonio Maria Alberthi/Alberti in a Venetian document, was appointed to the sagbuts in 1539 until he died in 1572. Anthony Simon was also a court sackbut player from Padua appointed sometime before 1538 until 1552, when it is presumed he died. Anthony de Romano came from Venice to a place in the violin consort in 1540, dying in 1542. Alternatively, persons with the name Mark Anthony [see below] may be referred to as simply Anthony, assuming as is likely that the privy purse account 'paied to Antony the Sagbut for his costes going to Southampton wt the new sagbuttes' in 1531 refers to Mark Anthony Petala [BDECR, p.885]. If so, the lute music by Anthony and Mark Anthony may have been composed by the same person.

The tablature for this piece in Willoughby is quite corrupt with regard to barring and rhythm signs, and has been reconstructed as a pavan [Mod. ed: M. Kanazawa, *The Complete Works of Anthony Holborne* (Cambridge, Massachusetts: Harvard University Press, 1967), App. 4 - but certainly not by Anthony Holborne]. However, Stewart McCoy has kindly given me a reconstruction in triple time he made which is much more satisfactory, and it is included here with his permission.

Mark Anthony [Bassano, Galliardello, Petala or other]

10. IRL-Dtc 410/I (Dallis), pp. 107-109 *Fantasye of M[ark?]. Antonio*

11. US-NHUB Osborn 13, f. 19v *Marke Antonys gallyarde*

12. GB-Lam 603, f. 1v *Marke=antonys Gall: / Markantonys Gallyard*

The three pieces above are not known in versions for other instruments and are probably original lute compositions. The Mark Anthony who composed them [listed in Ward 1992, p. 121], if all three were composed by the same person, may be one of the three court wind players of that name referred to in court records and other contemporary documents [cf. BDECR under each of the names below], despite none being mentioned as lutenists or composers or having other surviving works. Alternatively, one or more pieces could be by another, otherwise unknown, composer called Mark Anthony, who may or may not have been in England! It is unlikely that he was the person referred to in an entry of the Council and Star Chamber register for 1567 which reads '... Mark Anthony, *et al.*, to be whipped, to stand on the pillory, and lose their ears,

and to bide for ever in Bridewell, and Mark Anthony banished forever, for conspiring the murder of Baptista Bassano, Italian' [cf. Lasocki 1995, p. 27; Baptista was uncle to Augustine and Lodwick]. Mark Anthony Bassano [1546/7-1599], cousin to Augustine and Lodwick, was born in London in 1546/7 and was appointed to a place with the court sackbuts in 1565, which he held until his death in 1599 [BDECM, Lasocki 1995]. He could conceivably have played the lute and composed at least a few pieces under the influence of his cousins. In 1585, during the war with Spain, he was mistaken for a Spaniard and was attacked by soldiers, one of whom "stepped presently to ... Bassano and called him 'knave' or 'varlet' or suchlike and with his fist did strike ... Bassano upon the ear", despite his amiable reply "Why, nothing; but God bless you", when asked "Sir, what say you of soldiers?" [BDECM].

Mark Antonye Gayiardell [Galliardello] [<1545-1585], elsewhere referred to as 'de Bressa', received a court appointment to the violins in 1545, at the same time as George Decombe, replacing two Italian violinists, Alexander of Milan and Paul of Venice. He remained at court for forty years, up to his death in 1585 and was probably the 'Mark Anthonij' mentioned as a tenant of 'Crossed Freers' in 1546/7 [BDECM, Holman 1993, pp. 83-4, 87]. Anthony Maria died in 1572, and in his will, witnessed by Ambrose Lupo, he 'bequeathed the lease of his house wherein he dwelte at the tyme of his deathe unto Mr Marke Antonio Galiardelo his frende'.

Mark Anthony Petala [<1525-1552] was another sackbut player, recruited from Venice to a court appointment in England between 1521 and 1525. He returned to Italy as an old man in 1550/1, probably dying there in 1552 [BDECM, Lasocki 1995]. He was probably in England rather too early to have left these lute solos in the sources.

The fantasia M. Antonio could refer to Mark Antonio or to Mr Antonio, in which case it may instead be by one of the composers referred to in the section on Anthony, above. I have used a reconstruction of the galliard from Osborn by John Ward with his permission [Ward 1992, vol. II no. 99]. *Passomeso de Marck Antoine* [17 variations on the passomezo antico] in Phalèse's *Luculentum Theatrum Musicum*, 1568; no. 126 [Fac. ed. Genève: Minkoff, 1983], is an additional lute solo that may be by the same composer as the above, supported by the fact that Mr Mark Anthony spent time in France around 1542, before coming to England [Holman 1993, p. 87]. However, the ascription may refer to another Marck Antoine such as Marcantonio del Pifaro, although it is not included in the *Intabolatura de Lauto* he published in Venice, 1546¹³ [Fac. ed. Genève: Minkoff, 1981]. Marsh, pp. 369-75, untitled [provided with *The ground*, Marsh p. 375, making a duet for lutes a 4th apart] is a very close concordant version, and Marsh, pp. 14-17, untitled, is a medley of 9 variations of which 7 & 8 are concordant with Phalèse's variations 14 & 15. Its appearance in Marsh may point to its origin in England or simply to the scribe copying it from an intermediate source derived from a copy of the Phalèse print in England. In addition, a cittern solo entitled *marke: antony*, f. 2r, repeated with small variants as *Marke antony*, f. 46v, in the Boteler Cittern Book [mid-17th century] is associated with several songs whose 'Tune is *Marke Anthony*' [cf. J. M. Ward, *Sprightly and Cheerful Music, Lute Society Journal* xxi, 1979-81, pp. 175 & 180]. I have not seen the tablature, but it seems unlikely that the tune is related to the composer of the lute solos. In addition, the list of musical items, probably for lute but the tablature is missing, in BL Sloane MS 2329, includes *markes galyet*, which John Ward suggests is by Mark Smeton of Henry VIII's Privy Chamber [Ward 1992, p. 43], but could also be by Mark Anthony.

Petro [Guy, Lupo or other]

13. GB-NO Mi LM 16, ff. 29r-30v *A galiard Mr Petro*

Robert Spencer suggested that Mr. Petro could be the court lutenist Peter van Wilder [fl 1519-58] [cf. J. Alexander and R. Spencer, *The Willoughby Lute Book* (Kilkenny: Boethius Press, 1978)]. However, in court records his name is spelt variously as Peter, Petre, Pieter, Petir, Petur, Petrus, Pero, Pior, Piro, Piero and Pierro, but never rendered as Petro. Instead it seems more likely that our Petro was an Italian such as Piero Guy [the elder, <1530-?1606] or Peter Lupo [<1540-1608]. Piero Guy was appointed as court flute player from 1541 in which capacity he remained for over 60 years and he signed himself several times merely 'p' in 1570 suggesting that he may have been illiterate! The abundant references to him in court records variously call him Piro, Pyro, Pior, Pier, Pyer, Payer, Pryer, Piero, Pierro, Picor, Pierto, Pietro, Pero, Peero, Peiro, Peiore, Peeter, Peter, and quite frequently Petro [RECM]. However, there is no record of him being a composer so that it is more likely that the galliard is by Peter Lupo. Before his appointment as court violin in 1567, Ambrose Lupo's son Peter was an instrument maker in Antwerp, where he was described as 'luthier à Anvers' in 1559 [Holman 1993, p. 121]. He is usually called Petro in court records although he signed himself 'pietro' in 1581 and 1582 [RECM vi. 131], and he may have been a composer, if the division on *milord markes galiarde* ascribed 'peter' in BL Royal App MS 76 INV is in fact by him as suggested by Peter Holman [Holman 1993, p. 97-9]. Alternatively, the ascription in Willoughby could refer to an otherwise unknown lutenist/composer, probably Italian, in England who may be the 'Mr Petro' to whom John Petre of Inglestone paid 20 shillings in December 1567 'for a booke for the lute and pricking songes therein' [Alexander and Spencer, 1978] and/or the 'Mr Pietro' from whom John Petre received

lutes and lute strings during 1568-70 [Ward 1992, footnote 151]. There is no reason to doubt that the galliard was composed for the lute so that whoever Petro was, he is likely to have been a composer who played the lute.

Renaldo Paradiso

14. GB-Cu Dd.2.11, ff. 50v-51r *Fantasy Renaldo Paradiso*

GB-Lbl Hirsch M 1353, f. 17v untitled

GB-Lbl Add.30485 ff. 42r-43v *A fancy mr renold* - keyboard

'Renaldo Parradiso' was appointed at court to a place in the flutes on 4 June 1568 for a mere 19 months, replacing Allen Robsonne, as 'Randall padyso dyed the 16 day of January 1570 in the p[ar]lysh of Saynt Olyves in hart street besyde the croched fryers in london and was buried the 17 day of the same moneth in the same p[ar]lyshe in the Cherch yard ...' [cf. BDECM, p. 866-7; RECM vi, p. 103]. His death and burial were certified by Piero Guy and his place in the flute consort was taken by the Dutchman 'Gomar van Oustrewike' [Oostrewijck]. The three surviving pieces ascribed to him suggest that he composed in addition to his role as flute player. The version of his fantasia in BL Add. MS 30485 is a keyboard score of a 4 part consort fantasia [Mod. ed.: *Musica Britannica* 55 (London: Stainer and Bell, 1989), no. 59, reconstructed for 4 part consort in *Musica Britannica* 45 (London: Stainer and Bell, 1988), no. 130]. The lute arrangement was presumably made from the keyboard or consort versions as it is an awkward transcription. The version in Hirsch is closer to the keyboard setting and Dd.2.11 is more embellished but easier to play and so has been chosen for inclusion here. Two textless madrigals ascribed to him survive in manuscript sources, *In qual parte del ciel* [Oxford, Bodleian, MSS Mus. F.1-6] and *Laura gentil* [Oxford, Bodleian, Tenbury MSS 807-11].

John H Robinson - May 1999/ revised May 2016

1a. Augusti(nes) Pavan

GB-Lam 603, ff. 7v-8r



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11



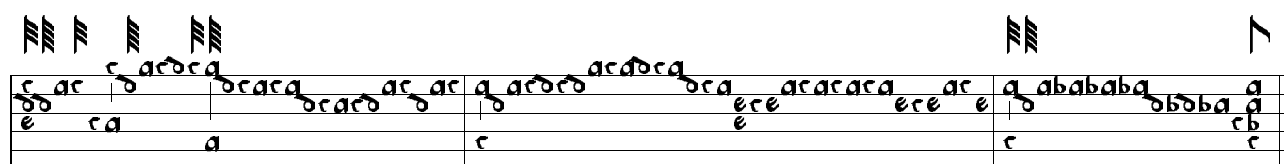
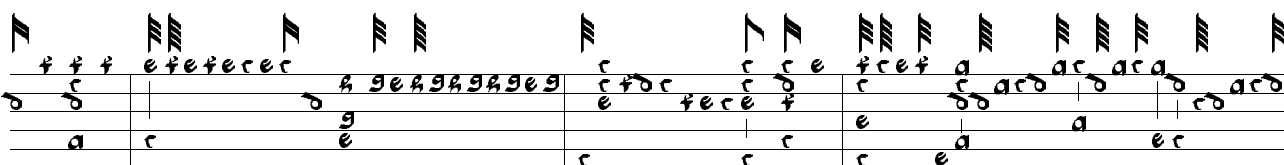
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31

2. Augustines Pavan

GB-Cu Add.8844, ff. 8v-9r

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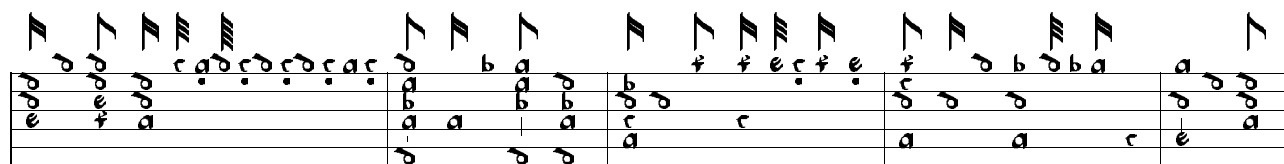
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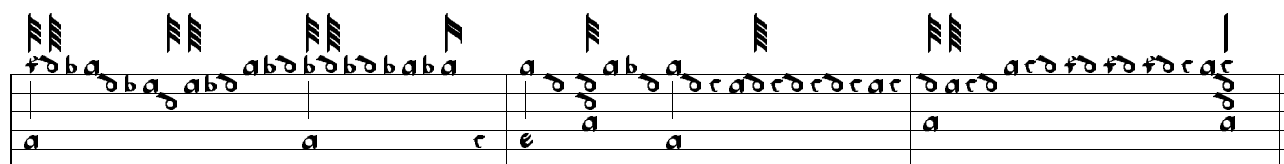
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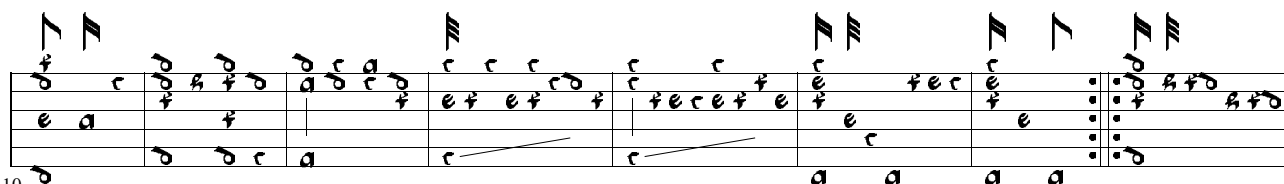


3. Pavana Helena Lo(dwick)

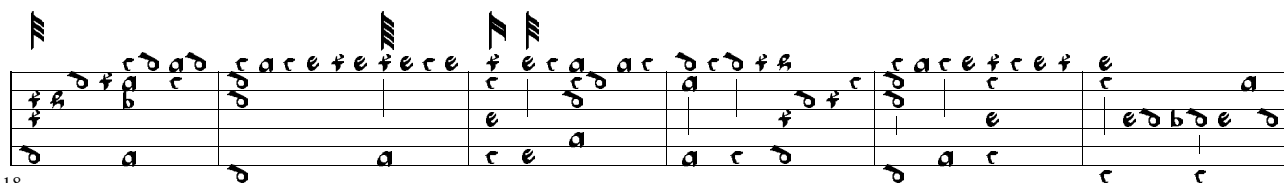
GB-Cu Dd.2.11, f. 7v



1



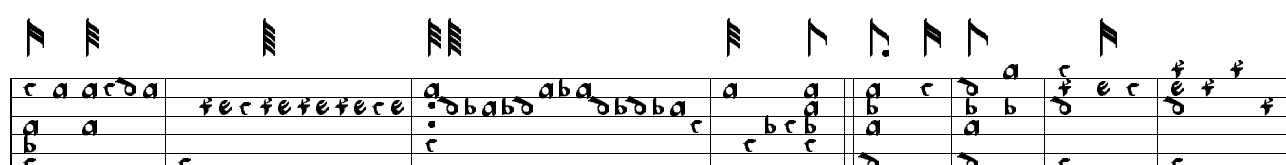
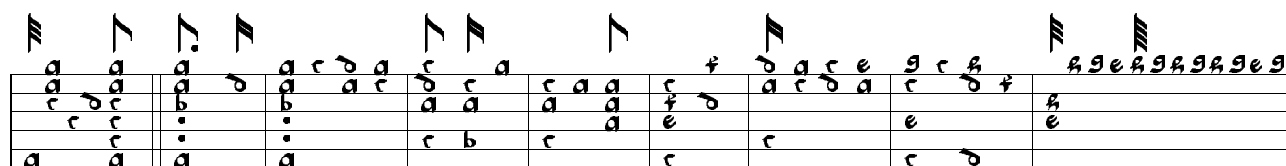
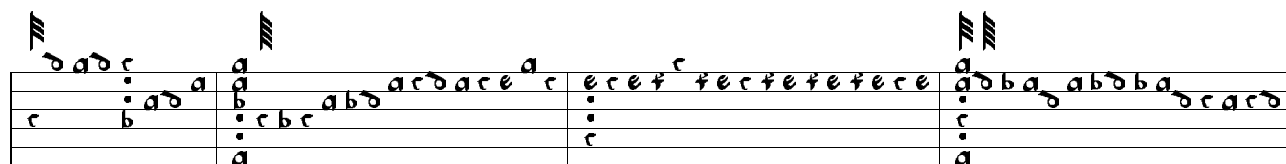
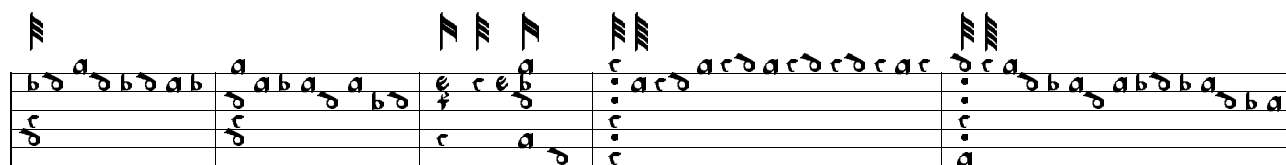
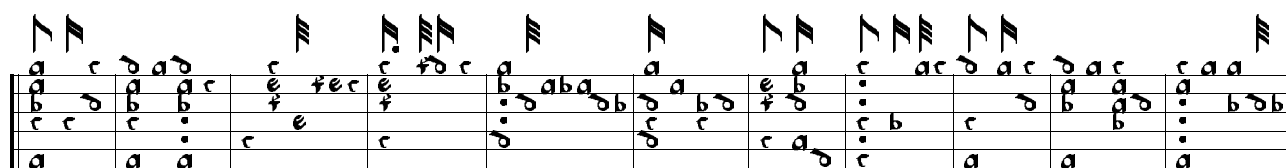
10



18



24





71



79

9. Anthony Pavyn

GB-NO Mi LM 16, ff. 14v-15r



1



10



16



25



34



42

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8

13

17

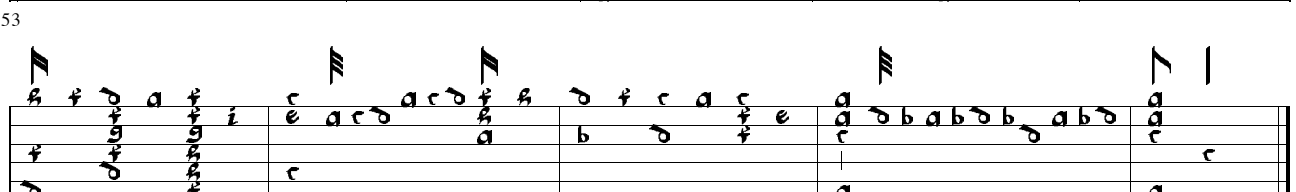
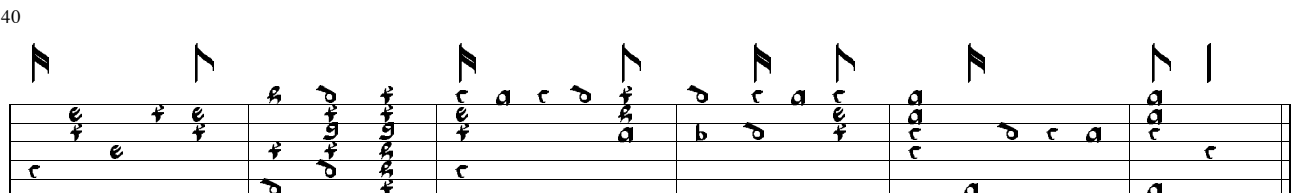
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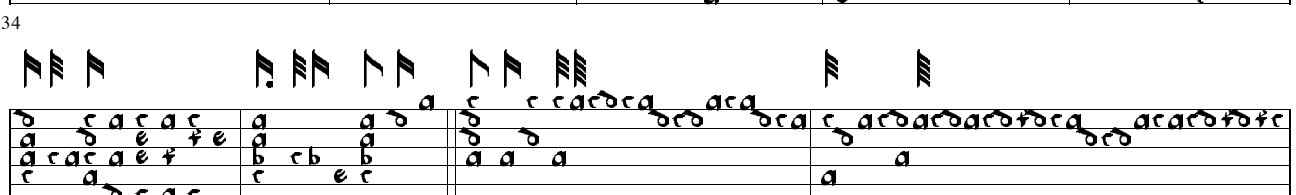
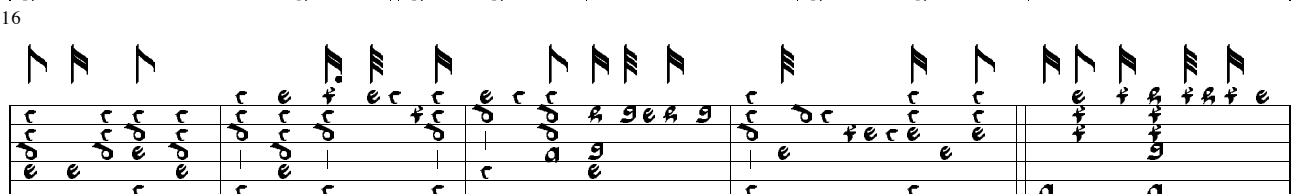
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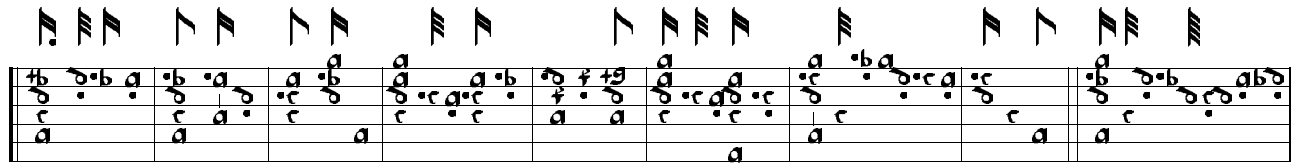
32

5. Galliard to Lodwicks Pavan

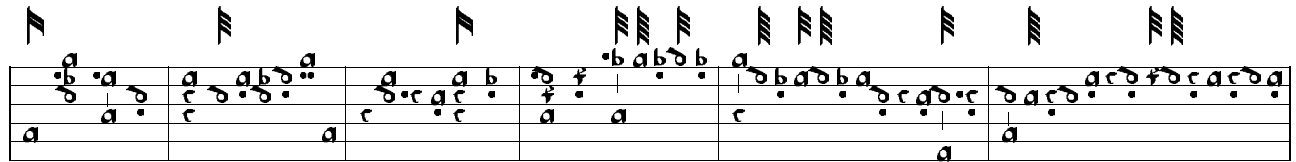
GB-Cu Dd.2.11, ff. 38v-39r



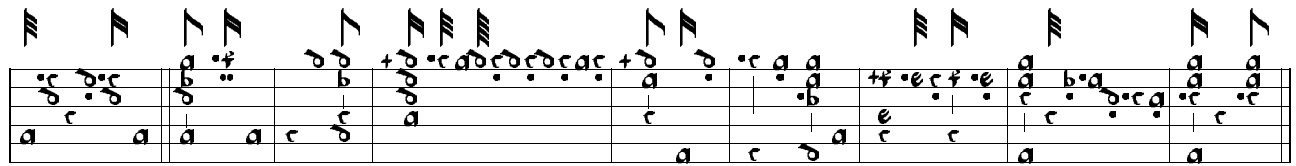




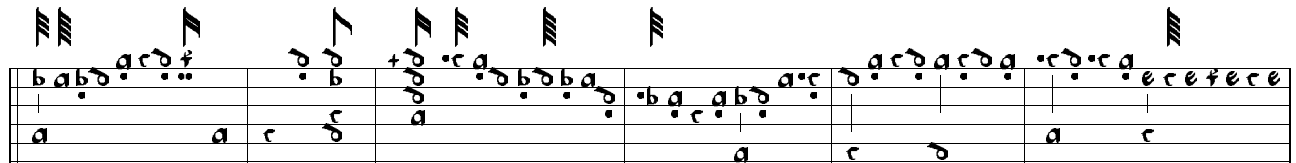
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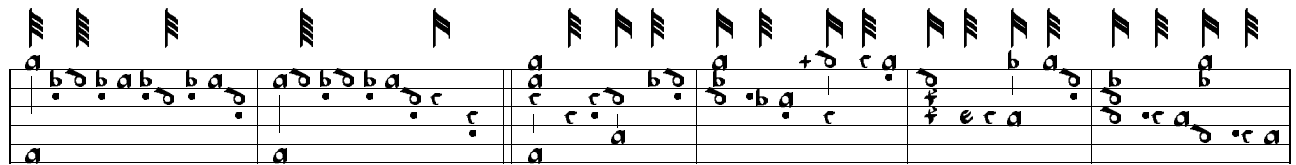
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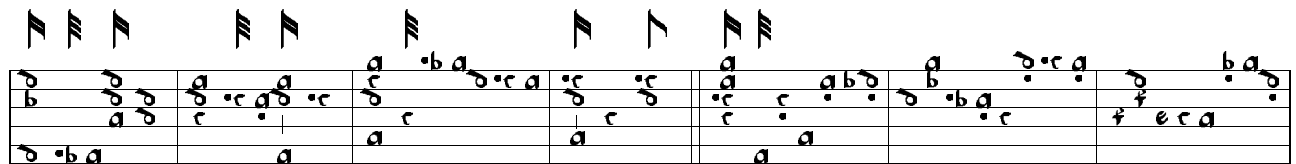
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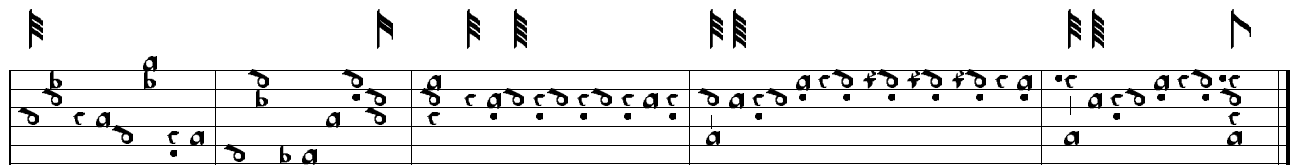
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31



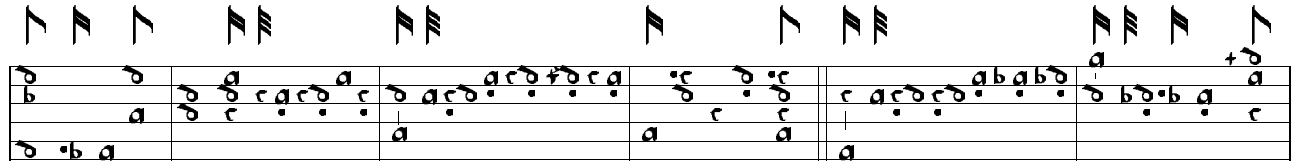
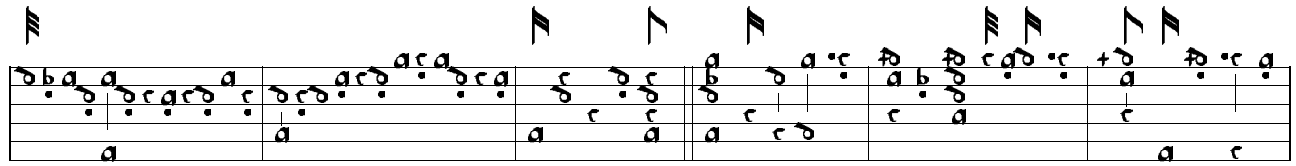
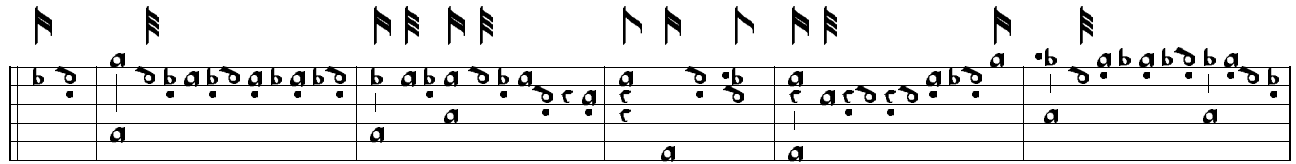
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44

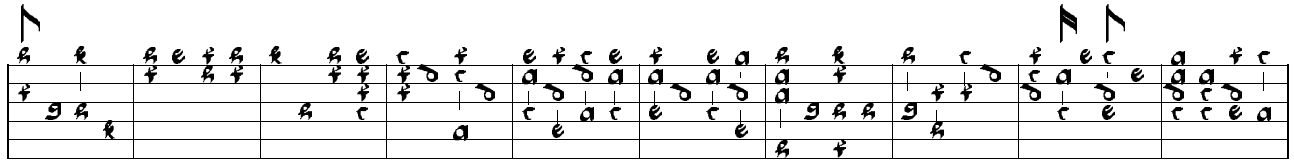
8. Amb(roses) Gall(iard)

GB-Lam 603, f. 4r

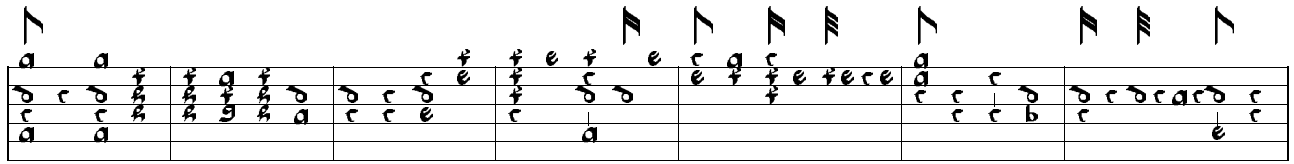




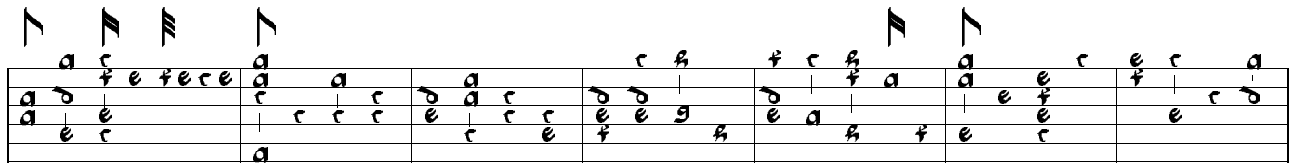
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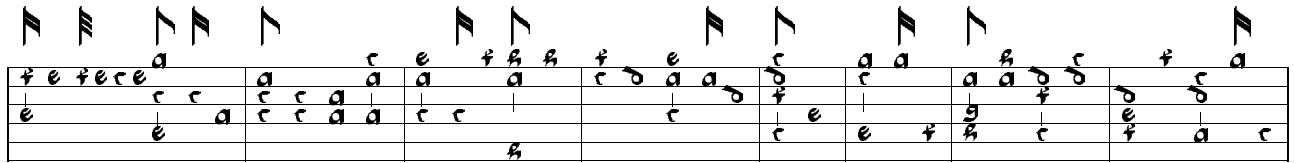
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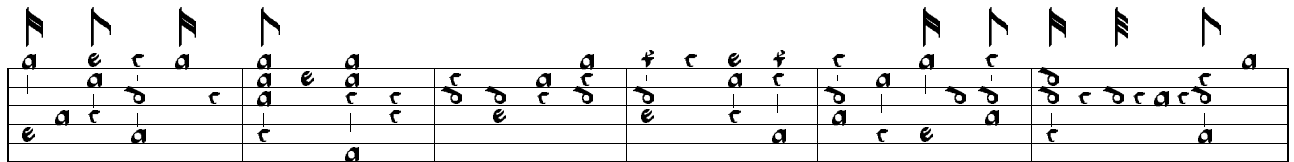
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26



33



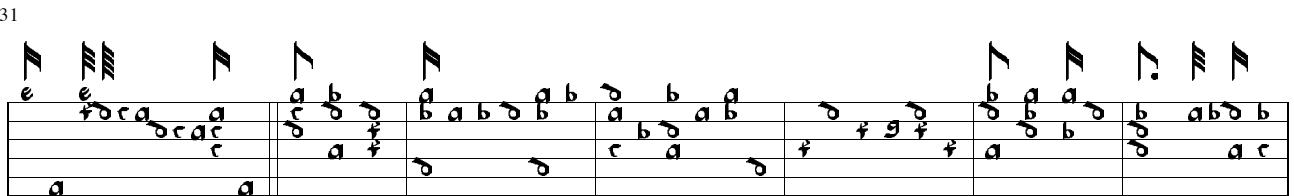
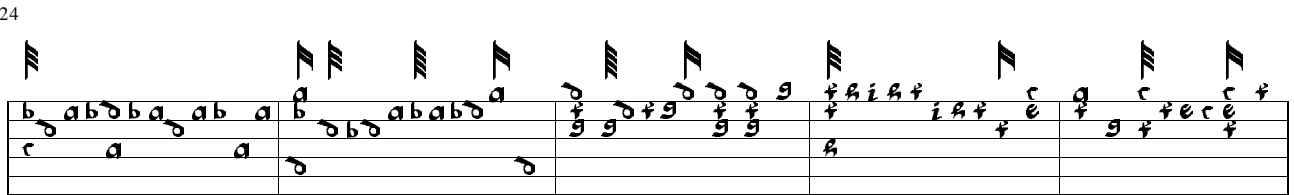
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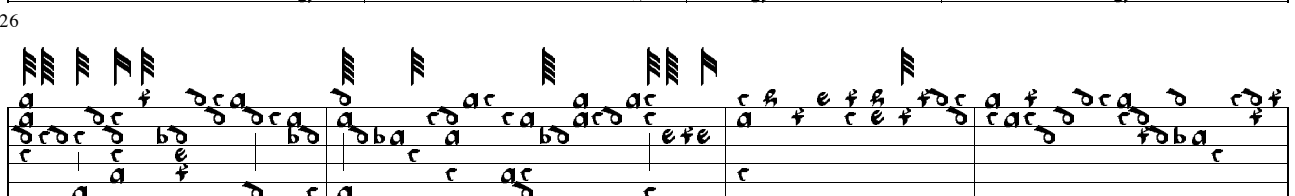
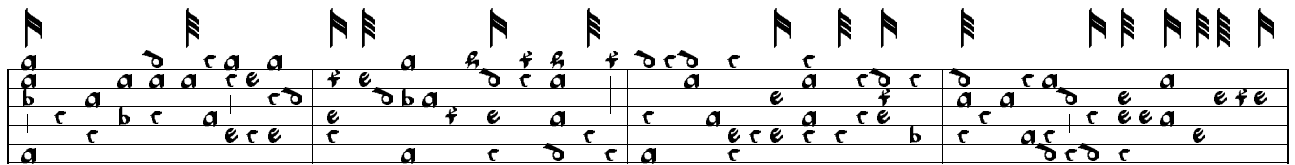
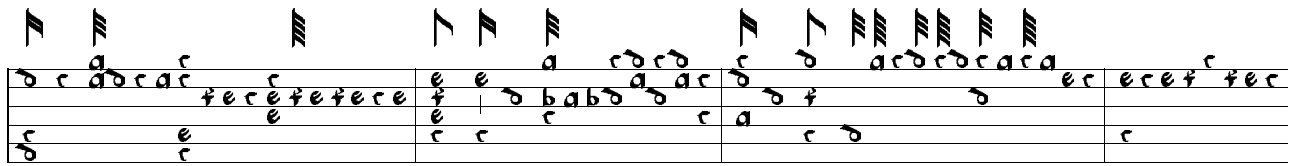


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13. A Galiard Mr Petro

GB-NO Mi LM 16, ff. 29r-30v





Handwritten musical notation on a four-staff system. The notation includes various notes, rests, and accidentals, with some notes marked with slurs or ties. The system is divided into four measures.

37

Handwritten musical notation on a four-staff system. The notation includes various notes, rests, and accidentals, with some notes marked with slurs or ties. The system is divided into four measures.

41

Handwritten musical notation on a four-staff system. The notation includes various notes, rests, and accidentals, with some notes marked with slurs or ties. The system is divided into four measures.

45