MUSIC SUPPLEMENT TO LUTE NEWS 31 (SEPTEMBER 1994): THE COMPLETE LUTE SOLOS OF EDWARD PEARSE

This tablature supplement includes the complete lute solos of Edward Pierce/Pearse/Peers, which amount to four galliards, one titled *the quenes galliard* presumed to be Elizabeth I, found in four English lute sources. The ascriptions to Edward/E. perse/ Pierce presumably refer to Edward Pearce the composer who may have been the choirboy of that name at Canterbury 1567-76, remaining in Canterbury from 1579 to after 1580. In *A Choice of Emblemes* Geoffrey Whitney probably meant Edward Pearce when he referred to *E. P. Esquire* punning that 'For, hartes like marble harde, his harmonie dothe pierce'.[1]

Edward Pierce was sworn in as a Gentleman of the Chapel Royal on 16th March 1588/9, his name appearing in several documents as Edward Pierce, Pearce, Piers, Pearse or Peer pertaining to the lay subsidy lists [1589-90, 1597-8], as witness to Chapel orders [1592] and the swearing in of William Asplend [1593]. He is also mentioned as a Gentleman of the Chapel Royal extraordinary at the funeral of Queen Elizabeth [28th April 1603].[2] He became organist and Master of the Choristers at St. Paul's in August 1600, and they performed plays which were praised highly in John Marton's play *Iack Drum's Entertainment or The Comedie of Pasquill and Katherine. As it hath bene sundry times plaide by the Children of Powles* (London, Richard Olive 1601).[3] In this capacity skills as a lutenist would be expected. Pearse was paid £10 on 24th June 1601 '*for a play showed before her Ma^tie on Neweyeres day at night*' and £13. 6s. 8d on 17th April 1604 for another '*before jis ma^ties upon Shrovemonday last at night*'. He was later Master and Almoner of St. Paul's. The date of his death is not known.

Thomas Ravenscroft included two songs by Edward Pearse in his *A Briefe Discourse* (1614),[4] in which he says '*Maister Edward Pearce the first, sometimes Maister of the children of Saint Paules in London, and there my Maister, a man of singular eminency in his Profession, both in the Educating of Children for the ordering of the Voyce so as the Quality might afterward credit him and preferre them: And also in those his Compositions to the Lute, whereof the world enjoys many, (as from the Maister of that Instrument) together with his skilfull Instructions for other Instruments too, as his fruits can beare him witnes.*'. Thus, it seems very likely that Edward Pierce composed the four galliards which survive as lute solos. There are two with and two without divisions, which give us only a glimpse of the music of this composer praised highly in his own time. Three anonymous galliards in much the same style as those attributed to Pearse from the Hirsch lute book are also included here as a doubtful attributions.

Walter Pierce was one of the 'three lutes' from 1588 until he died in 1604, serving Elizabeth I and then James I and he may have been a relative of Edward. No lute solos by him are known, and the ascriptions to E. or Edw. to the four galliards here make it clear that Edward not Walter is intended.[5] The account books of William Cavendish, 1st Earl of Devonshire (1551-1626), show that he was a patron od at least six lutenists in the years 1598-1616 at his London house in Aldgate Street and probably at Chatsworth and Hardwick Hall in Derbyshire.[6] In particular, from March 1613 to March 1614 he employed a Mr Pierce, that could be either Edward or Walter.

The first galliard (no. 1) is in A minor and has three strains of 8, 8 and 9 [repeat of the last strain 10] bars each with divisions.[7] Galliard no. 2 has three strains of 10, 10 and 9 bars without divisions.[8] Galliard no. 3 is in G minor and has three strains of 4, 8 and 8 bars with divisions.[9] Galliard no. 4a is in D minor, with three strains of 8, 10 and 10 bars without divisions.[10] 4b is anonymous and untitled with only minor variants.

Three anonymous galliards are copied in the same hand on Hirsch, f. 11r. The first is no. 4 here, and is ascribed to Pierce in GB-Cu Dd.5.78.3, and the third is a version of Piper's Galliard by John Dowland (DowlandCLM, no. 19).[11] However, the second cannot be identified from other sources and is similar enough in style to the first to suggest that it could also be by Pierce and so is included as App 1. Two other anonymous galliards in the Hirsch lute book are also in a similar style and included here as App 2 and App 3.

The sources: GB-Cu Dd.2.11 and Dd.5.78, dated *c.*1590-5 and *c.*1595, are the two earliest of Matthew Holmes solo lute manuscripts now in Cambridge University Library. The lute manuscript IRL-Dtc 408/II copied *c.*1605 is bound with the William Ballet lute book [Dublin, Trinity College Library, MS 408/I coped *c.*1590-1610] but is unrelated -. GB-Lbl Hirsch 1353 is an anonymous English lute manuscript copied *c.*1595. Right hand dots, slurs and ornaments appear as in the sources.

1. IRL-Dtc 408/II, pp. 98-99 *a gallyard Edward perse*	2-3
2. GB-Cu Dd.2.11, f. 56v *Edw: Pierce Regie Capellae*	4
3a. GB-Cu Dd.5.78.3, f. 69r *E Pierce* [galliard]	4-5
3b. GB-Lbl Hirsch 1353, f. 11r i untitled	5
4. IRL-Dtc 408/II, pp. 94-95 *the quenes galliard E perse*	6
App 1. GB-Lbl Hirsch 1353, f. 11r ii untitled [galliard]	3
App 2. GB-Lbl Hirsch 1353, f. 4r untitled [galliard]	7
App. 3. GB-Lbl Hirsch 1353, f. 6r untitled [galliard]	8

John H Robinson September 2004/revised August 2022

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[1] Geoffrey Whitney *A Choice of Emblemes* (Leyden, Plantin 1586), p. 186 *Orphei Musica* margin: 'E. P. Esquire' text 'Since, that so neare your home, Apollos darlinge dwelles; Who Linvs, & Amphion ftaynes, and Orphevs farre excelles. For, hartes like marble barde, his harmonie dothe pierce: And makes them yeelding passions feele, that are by nature fierce. But, if his muficke faile : his curtesie is suche, That none so rude, and base of minde, but hee reclaimes them muche'. https://sourcetext.files.wordpress.com/2017/12/whitney_emblemes_1586.pdf

[2] Andrew Ashbee *Records of English Court Music*, vi (Aldershot, Scolar Press 1992), viii (Aldershot, Scolar Press 1986); Andrew Ashbee, David Lasoc ki, Peter Holman and Fiona Kisby *A Biographical Dictionary of English Court Musicians 1485-1714* (Aldershot, Scolar Press 1998), vol ii, p. 890; M.C. Boyd *Elizabethan Music and Music Criticism* (University of Pennsylvania 1940/R1962) pp. 202-203, 308.

[3] *Iack Drum's Entertainment or The Comedie of Pasquill and Katherine. As it hath bene sundry times plaide by the Children of Powles* (London, Richard Olive 1601) - https://openlibrary.org/works/OL19617305W/Jack_Drum%27s_entertainment._1601

[4] No. 2. 'For Hunting. The Hunting of the Hare. Edward Peirs 4.voc'; no. 15. 'Of Enamoring. The Mistris of her Seruant. Edward Peirs 4 Voc'.

[5] Filmer MS 2 no. 16 'WP' for instrumental ensemble is probably by him. However, GB-Lbl Add.10444, ff. 22r/75v *Pearce's Masque* - à2 may refer to a dedicatee or a composer and if the latter then it could refer to Walter.

[6] Lynn Hulse 'Hardwick MS 29: A new source for Jacobean Lutenists' *The Lute* xxvi part 2 (1986), pp. 64-65.

[7] Corrections: Bar 41 position 5 [41/5] 'd' on the third course [d3] and a5 in the original has been expanded to c2, d3, a5.

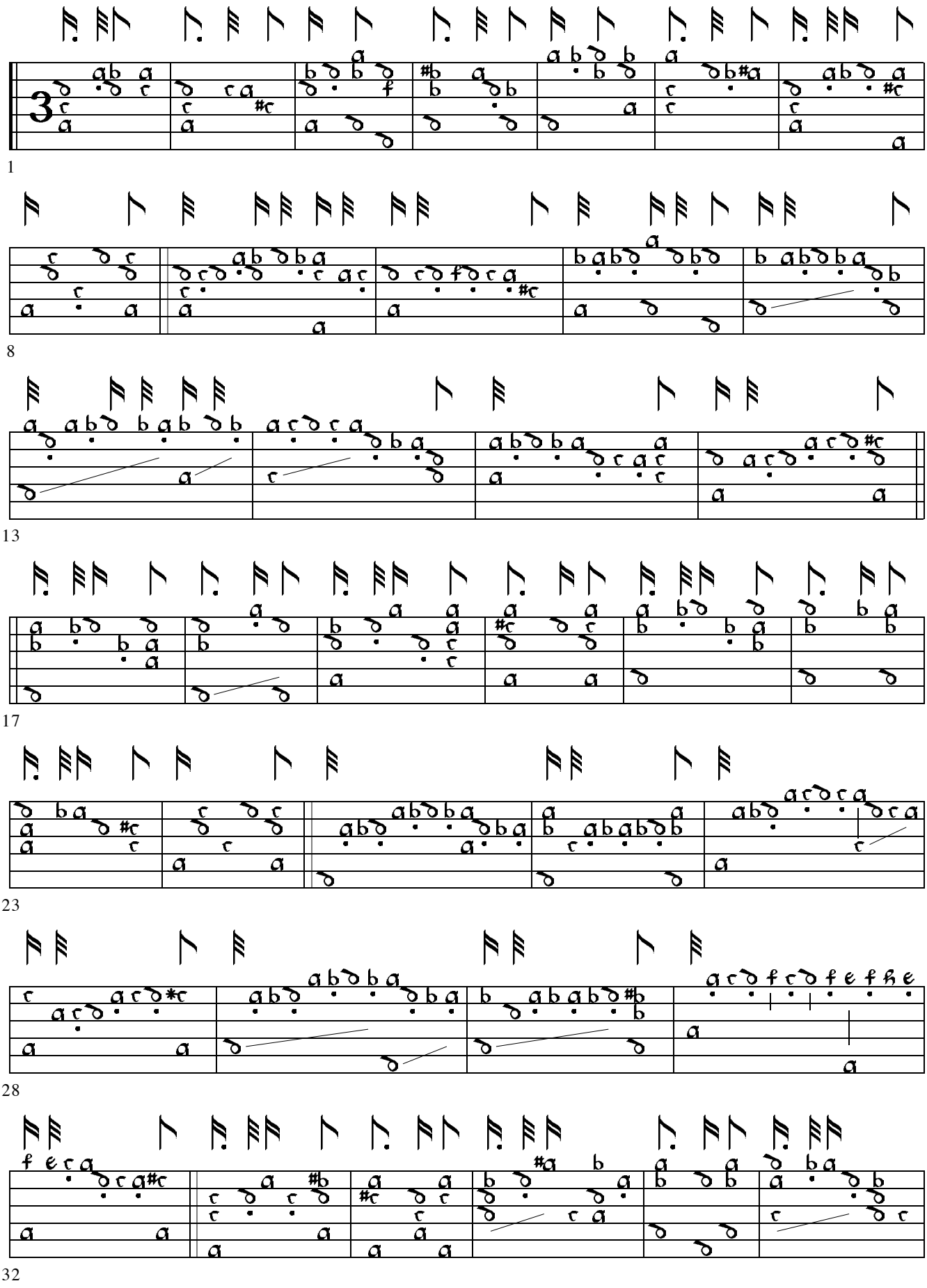
[8] Corrections: 17/6, a1 is not in the original, which holds the previous chord for a minim; 28/4 e2 in the original has been corrected to g2.

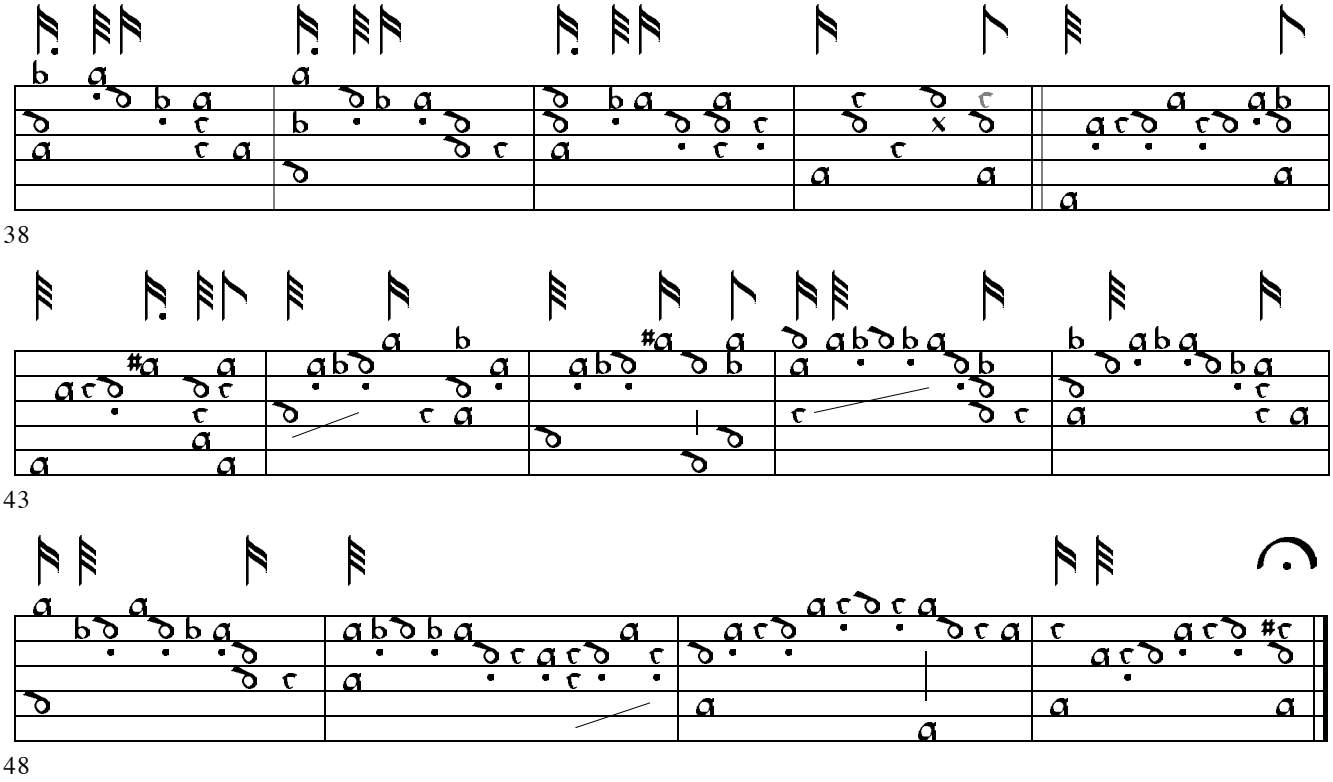
[9] Corrections: 19/7, the b3 in the original has been corrected to b2, and at 25/1, the chord d1, b2, b3, d6 to d1, a2, b3, d6.

[10] Corrections: The chord c2, a4, b5 at 9/1 in both Dd.5.78.3 and Hirsch has been corrected to c2, a3, b5; 14/5, c1, a2, a3 has been changed to c1, c2, a3; The combined bar 23 & 24 position 6, d2, f3 has been expanded to d2, f3, c5 as in Hirsch.

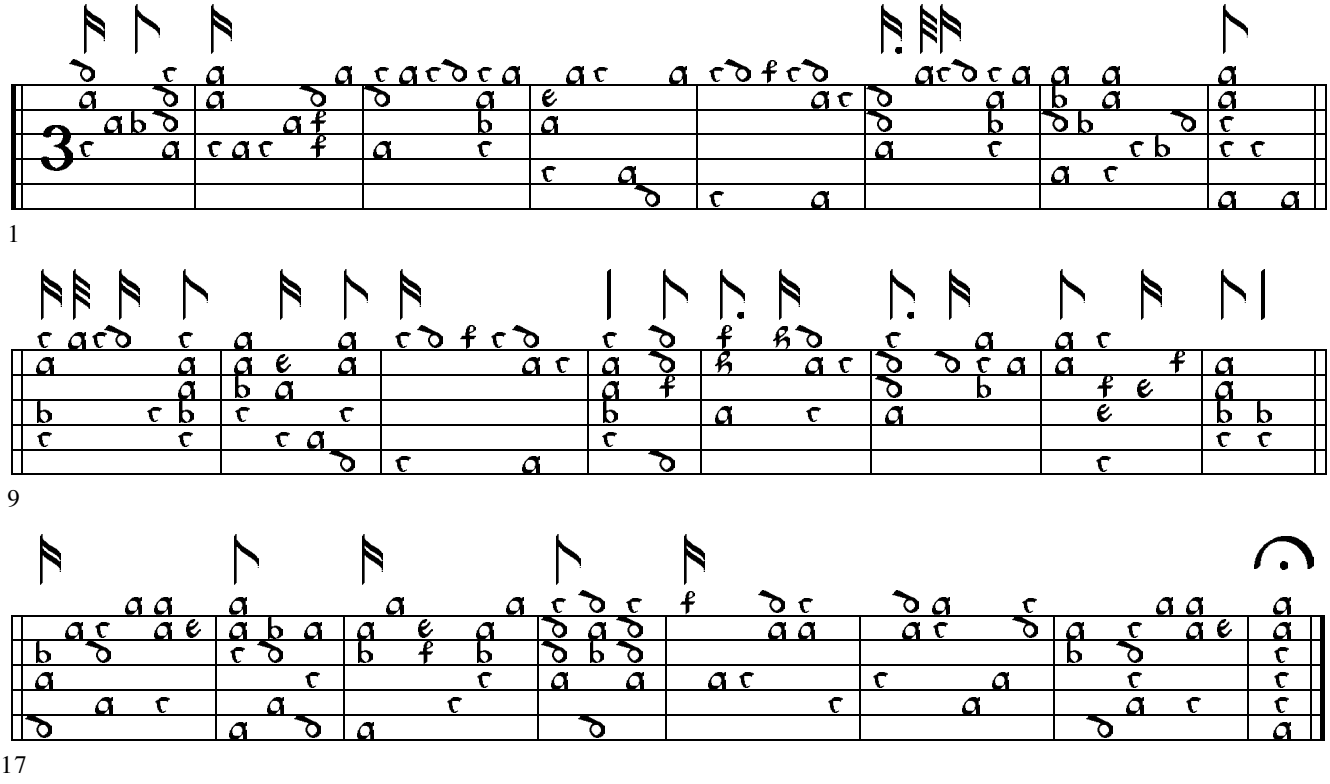
[11] Diana Poulton & Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber Music 1974/ R 1978 & 1981).

1. A Gallyard Edward perse - AA8BB8C9C10 IRL-Dtc 408/II, pp. 98-99

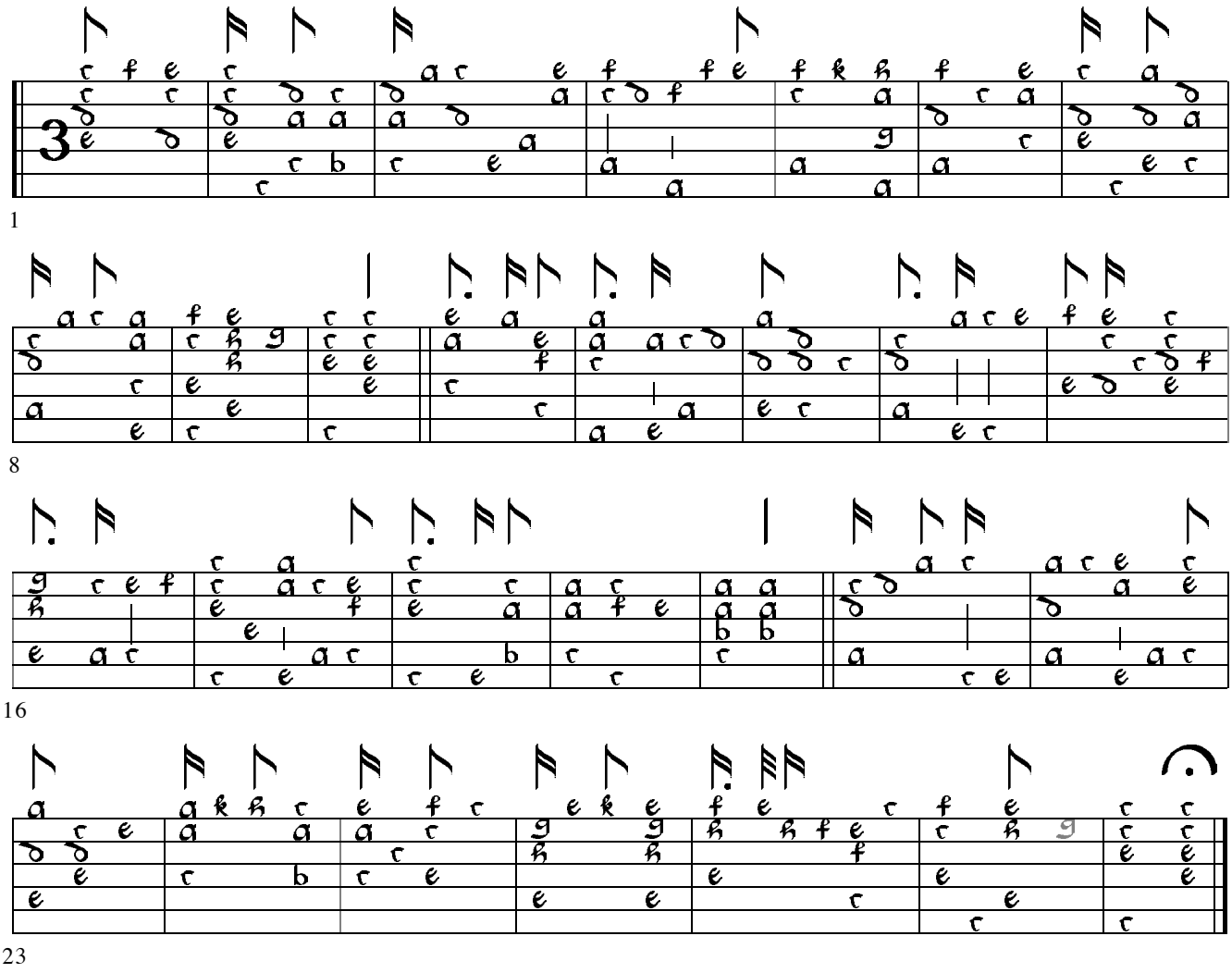




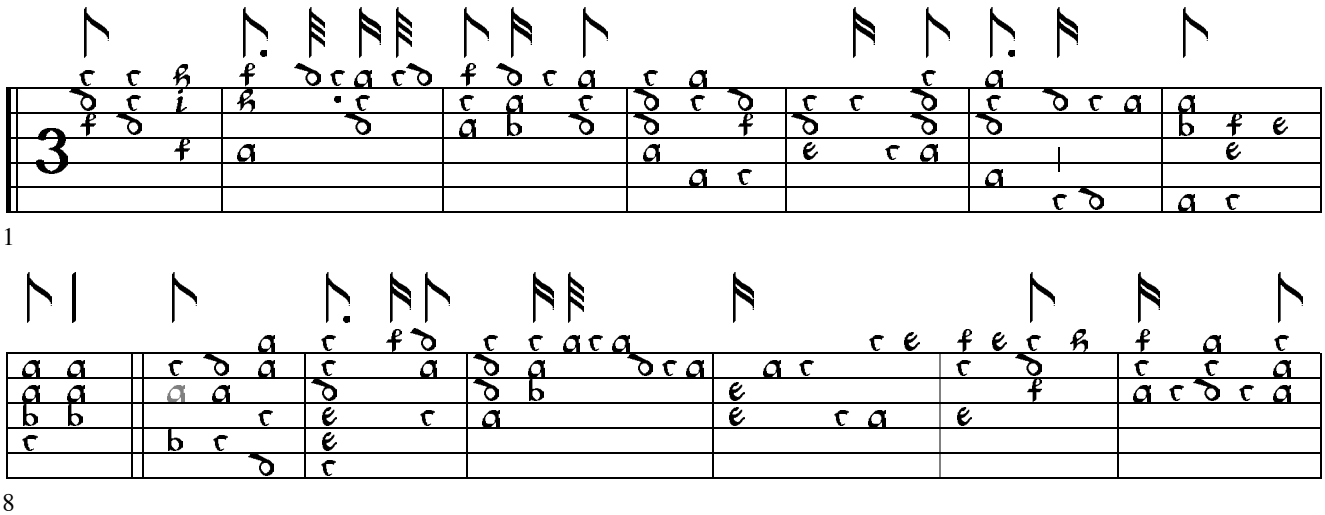
App 1. Untitled (Galliard) - ABC8 GB-Lbl Hirsch 1353, f. 11r ii

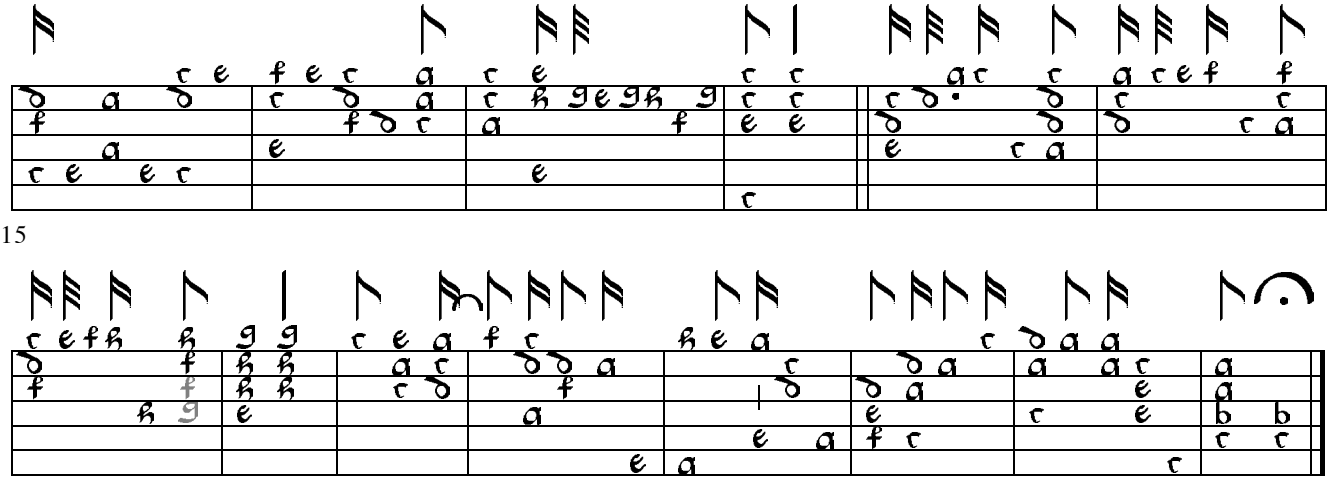


2. (Galliard) Edw(ard) Pierce Regie Capellae - A10B10C9 GB-Cu Dd.2.11, f. 56v

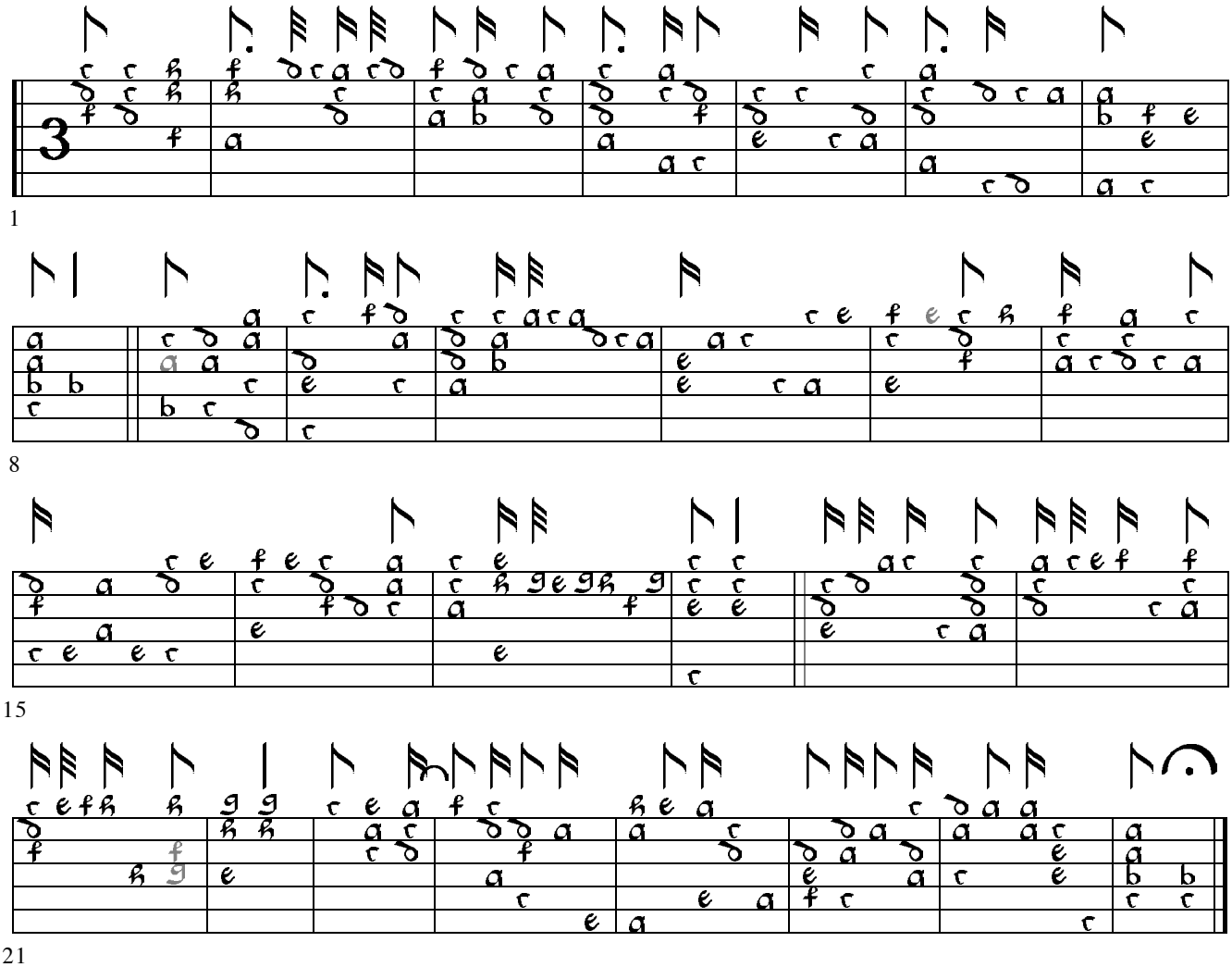


3a. (Galliard) E(dward) Pierce - A8B10C9 GB-Cu Dd.5.78.3, f. 69r

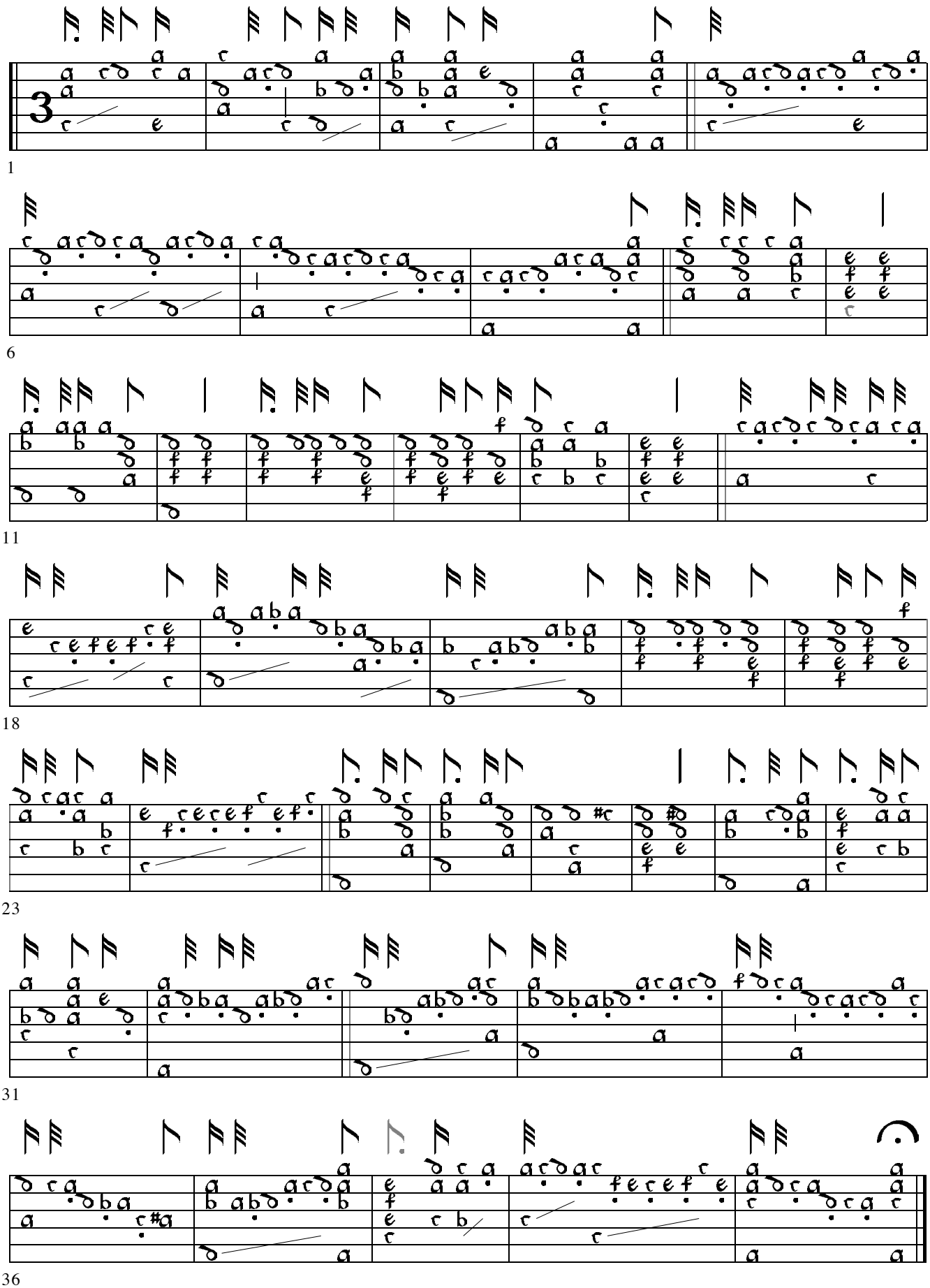




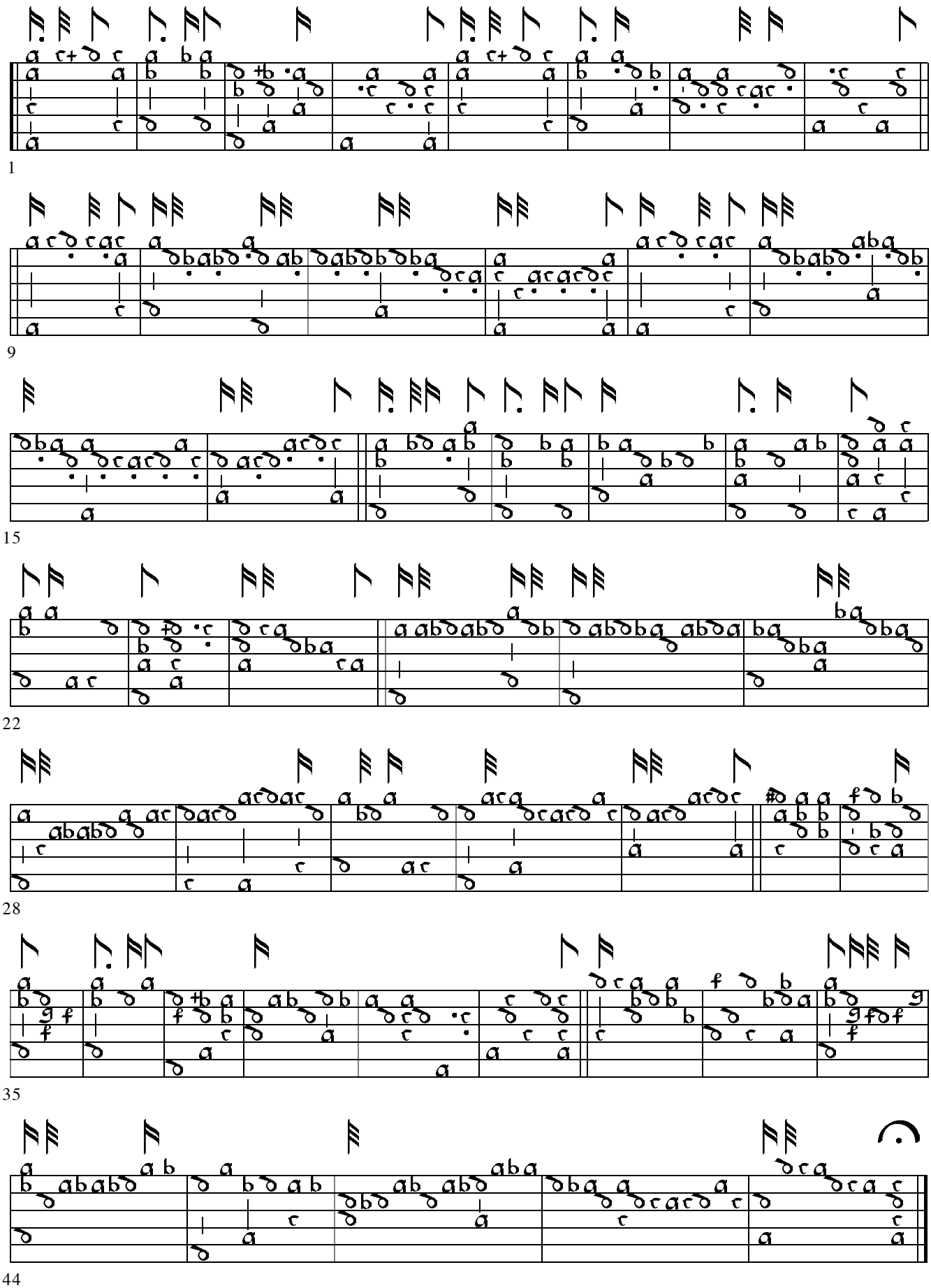
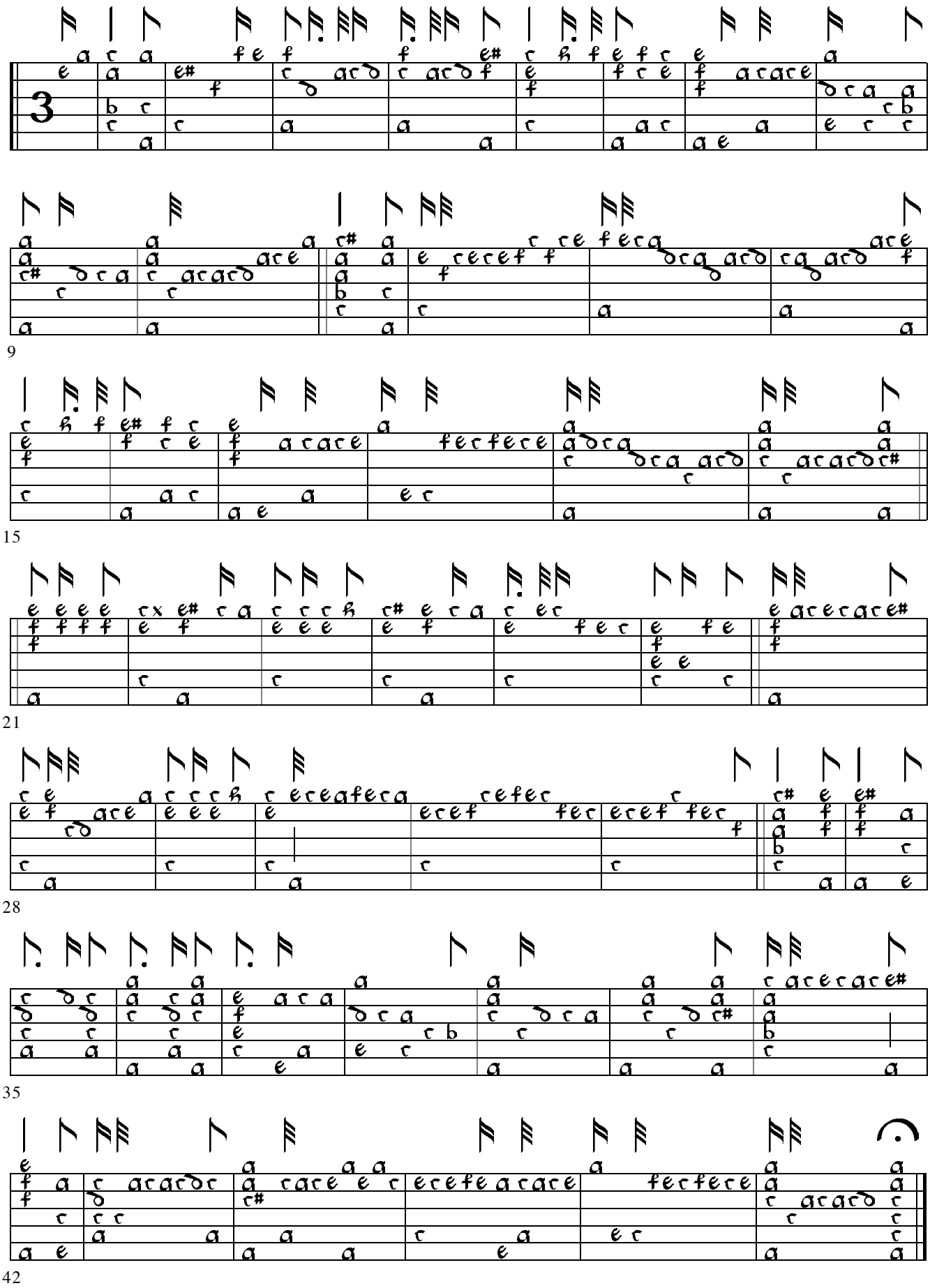
3b. Untitled (Galliard) - A8B10C10 GB-Lbl Hirsch 1353, f. 11r i



4. The Queenes Galliard E(dward) Perse - ABBCC8 IRL-Dtc 408/II, pp. 94-95



App 2. Untitled (galliard) - AABBCC8 GB-Lbl Hirsch 1353, f. 4r



App 3. Untitled (galliard) - AB10CC6D8D7 GB-Lbl Hirsch 1353, f. 6r