

Compell the Hauke

Thomas Churchyard (c. 1523–1604)
"Shore's Wife," *A Myrrour for Magistrates* (1563)

William Byrd (c. 1540–1623)
Edited by David Masao Zimmerman

Superius [Soprano] C Ompell

Medius [Alto] C Ompell

Contratenor [Tenor I] C Ompell

Tenor [Tenor II] C Ompell

Bassus [Bass] C Ompell

for rehearsal only

Com - pell the Hauke to sit that is un -

Com - pell the Hauke to sit

Com - pell the

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Com - pell the Hauke to sit that is un - mand,

Com - pell the Hauke to sit that is

Hauke to sit that is un-mand, com - pell the Hauke to sit that is un-mand, that

mand, that is un - mand, com - pell the Hauke to sit, to sit, that is un -

that is un - mand, com - pell the Hauke to sit that is un - mand,

or make the Hound un - taught, to draw the Deere, to
 un - mand, or make the Hound un - taught, to
 is un - mand, or make the Hound un - taught to draw the
 mand, un - mand, or make the Hound un-taught, to draw the
 or make the Hound un - taught, to draw the

draw the Deere, or bring the free, or bring the
 draw the Deere, or bring the free a -
 Deere, to draw the Deere, to draw the Deer, or bring the free a -
 Deere, to draw the Deere, or bring the free a - gainst his will in
 Deere, to draw the Deere, or bring the free a - gainst his will in band,

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free a - gainst his will in band, or move the
 gainst his will, or bring the free a - gainst his will in band, in
 gainst his will in band, in band, a - gainst his will in band, or move the
 band, a - gainst his will in band, a - gainst his will in band, in band,
 a - gainst his will in band, a - gainst his will in band, or move the

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sad a plea - sant tale to heare, a
 band, or move the sad, a plea - sant tale to
 sad a plea - sant tale to heare, a plea - sant tale to heare, a
 or move the sad a plea - sant tale to heare, a plea - sant
 sad a plea - sant tale to heare, a plea - sant tale to

plea - sant tale to heare, your tyme is lost, and you are
 heare, your tyme is lost, and you are neare the neere, neare the
 plea - sant tale to heare, your tyme is lost, and you are neare the
 tale to heare, to heare,
 heare, to heare,


neare the neere, and you are neare the neere,
 neere, and you are neare the neere, are neare the neere,
 neere, and you are neare the neere, and you are neare the neere, your tyme is lost,
 your tyme is lost, and you are
 your tyme is lost, and

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and you are neare the neere: So
 and you are neare the neere. So Love,
 and you are neare the neere, and you are neare the neere.
 neare the neere, neare the neere, and you are neare the neere, are neare the neere.
 you are neare the neere, and you are neare the neere, are neare the neere.

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love ne learns by force the
 ne learns by force the knot to knit, to knit, to knit,
 So Love, ne learns by force the knot to knit, to
 So Love, ne learns by force the knot to knit, ne
 So Love, ne learns by force the knot to knit, the

knot to knit, the knot to knit, he serves but those that
 the knot to knit,
 knit, the knot to knit, he serves but those that feele sweete fan - cies fitt,
 learns by force the knot to knit, he serves but those that feele
 knot to knit, he serves but those that feele sweete fan -

feele sweete fan - cyes fit, he serves but those that feele sweete fan -
 he serves but those that feele sweete fan - cies
 he serves but those that feele, he serves but those that
 sweete fan - cies fitt, that feele sweet fan - cyes fitt, he serves but those that
 - cyes fitt, he serves but those, but those, that feele sweet

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- - cies fit. So love ne learns by force the
 fitt, sweete fan - cies fitt. So Love,
 feele sweet fan - cies fitt. So Love, ne learns
 feele sweet fan - cies_ fitt. So Love, ne learns by force the knot
 fan - cies fitt. So Love, ne

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knot to knit, to_ knit, to knit, the knot_ to knit,
 ne learns by force the knot to knit, the knot_ to_ knit,
 by force the knot to knit, to knit, the knot to knit, he serves
 _ to_ knit, ne learns by force the knot to knit,
 learns by force the knot to knit, the knot to knit, he

he serves but those

he serves but those that feele sweete fan - cies fitt, he

but those that feele sweete fan - cies fitt, he serves but those that

he serves but those that feele sweete fan - cies fitt, that feele sweet fan -

serves but those that feele sweete fan - cies fitt, he serves but those, but

that feele sweete fan - cies fitt, sweete fan - cies fitt.

serves but those that feele sweet fan - cies fitt.

feele, he serves but those that feele sweet fan - cies fitt.

- cies fitt, he serves but those that feele sweet fan - cies fitt.

those, that feele sweet fan - cies fitt.

About this edition

This performing edition has been compiled from a digitized facsimile of the British Library’s copy of the first edition printed parts to Byrd’s *Songs of Sundrie Natures* (1589), available online via HathiTrust.¹ The original pitch level and note values have been retained,² though barlines and a modern time signature have been added for the benefit of non-specialists. Cautionary accidentals (unambiguous in the source) are shown in parentheses, while editorial accidentals are placed above the staff. Horizontal brackets indicate ligatures. Fermatas approximate the early modern custom of writing final notes as longs. A keyboard reduction has been supplied as a rehearsal aid; it has been optimized for playability and is not intended to be a faithful representation of the original voice-leading.

About the text

The text of this motet is excerpted from Thomas Churchyard’s “Shore’s Wife,” which appeared in the 1563 edition of *A Mirror for Magistrates*, a much reprinted collection of exemplary literature from the Tudor period.³ The poem narrates the downfall of Jane Shore, an erstwhile mistress of Edward IV whose career as a concubine the speaker attributes to the moral ill effects of having been forced to marry at a young age. In the passage that Byrd sets, Churchyard analogizes the practice of forcing young people to marry against their will to a series of apparently futile actions whose very unreasonableness makes them likely to backfire. For this edition, the composer’s archaic (and occasionally inconsistent) spelling and punctuation have been retained, except to correct obvious errors (e.g., “heae” for “heare” in the tenor part at m. 26) and to make the use of *u* and *v* conform to the modern convention whereby the former represents a vowel and the latter a consonant. Text that expands a repeat sign (§) in the source is italicized. The full text is reproduced below (left) alongside a phonetic transcription of a reconstructed period pronunciation (right).⁴

<p>Compell the Hauke to sit that is unmand,⁵ Or make the Hound untaught to draw⁶ the Deere, Or bring the free against his will in band,⁷ Or move the sad a pleasant tale to heare, Your tyme is lost and you are neare the neere.⁸ So Love ne⁹ learns by force the knot to knit, He serves but those that feele sweete fancyes fit.</p>	<p>[kəm'pəl ðə hauk tu sit ðat iz ʊn'mand ɔr mæk ðə hound ʊn'tɔt tu drau ðə dir ɔr brɪŋ ðə frɪ ə'gaɪnst hɪz wɪl ɪn bænd ɔr muv ðə sad ə 'plɛzənt tæl tu hɪr jʊr tɛɪm ɪz lɔst and ju ɑr nɛr ðə nɪr sɔ lɔv nɛ lɑrnz beɪ fɔrs ðə knɔt tu knɪt hɪ sɑrvz bʊt ðɔz ðat fɪl swɪt 'fɑnsɪz fɪt]</p>
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1. William Byrd, *Songs of sundrie natures, some of grauitie, and others of myrth, fit for all companies and voyces* [. . .] (London: Thomas East, 1589; repr., New York: Performers’ Facsimiles, [2000?]), <https://catalog.hathitrust.org/Record/012106227>.

2. As Byrd’s motets were written for unaccompanied voices (presumably one to a part), the choice of performing pitch must have been rather flexible. See David Mateer, ed., *The Byrd Edition*, vol. 13, *Songs of Sundrie Natures (1589)* (London: Stainer & Bell, 2004), xvii–xviii.

3. Thomas Churchyard, “Howe Shores wife, Edwarde the fowerthes concubine, was by king Richarde despoyled of all her goodes, and forced to do open penance,” in *A Myrroure for magistrates: Wherein maye be seen by example of other, with howe grevous plages vices are punished* [. . .], ed. William Baldwin (London: Thomas Marshe, 1563), stanza 19.

4. It is impossible to know the precise qualities of the vowels that Byrd would have expected to hear. The nature and chronology of changes to the “long” vowels of English caused by the Great Vowel Shift are still debated. Nevertheless, the latest scholarship has tended to champion a closer engagement with early modern writers on English phonology, in preference to the more purely theoretical approach of mid-century scholars like Dobson and Kökeritz. (Though more recent, David Crystal’s system of “Original Shakespearean Pronunciation” mostly follows this latter tradition.) My reconstruction, which omits markers of vowel length (since these are moot in the context of explicitly notated rhythm), is based on Roger Lass, “Phonology and Morphology,” in *The Cambridge History of the English Language*, ed. Richard M. Hogg, vol. 3, 1476–1776, ed. Roger Lass (Cambridge: Cambridge University Press, 2000), 56–186.

5. “*Falconry*. Of a hawk: not accustomed to the presence of people; not tamed or manned.” *Oxford English Dictionary*, s.v. “unmanned (adj.1), sense II.4,” last modified September 2023, <https://doi.org/10.1093/OED/9629620750>.

6. “*Hunting*. Esp. of a hound: to track a quarry by following its scent or a trail of blood.” *OED*, s.v. “draw (v.), sense IV.52,” last modified December 2023, <https://doi.org/10.1093/OED/1084960072>.

7. i.e., “bond[age]”

8. i.e., “ne[v]er the nearer”

9. A simple negative (i.e., “not” or “by no means”), already archaic by Byrd’s time. *OED*, s.v. “ne (adv.1), sense 1.a,” last modified December 2023, <https://doi.org/10.1093/OED/1143648942>.