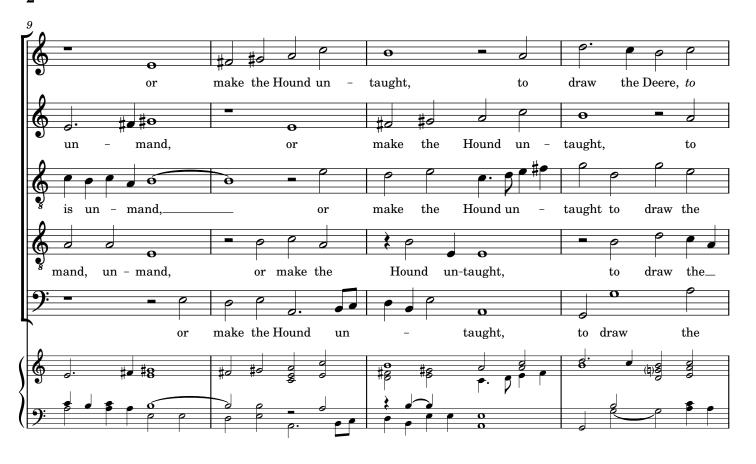
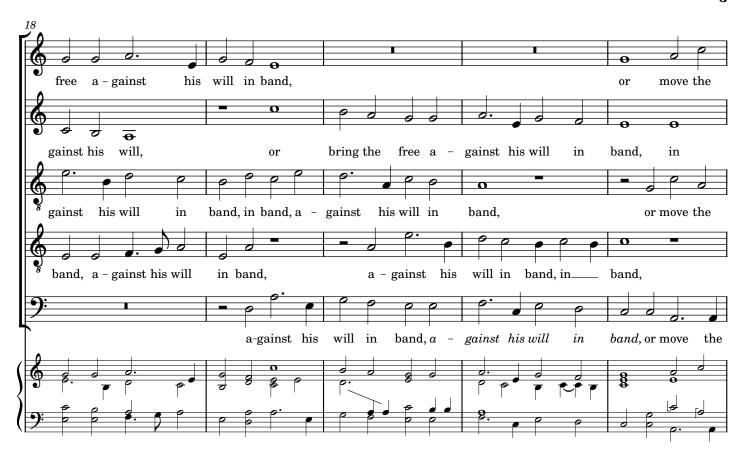
Compell the Hauke

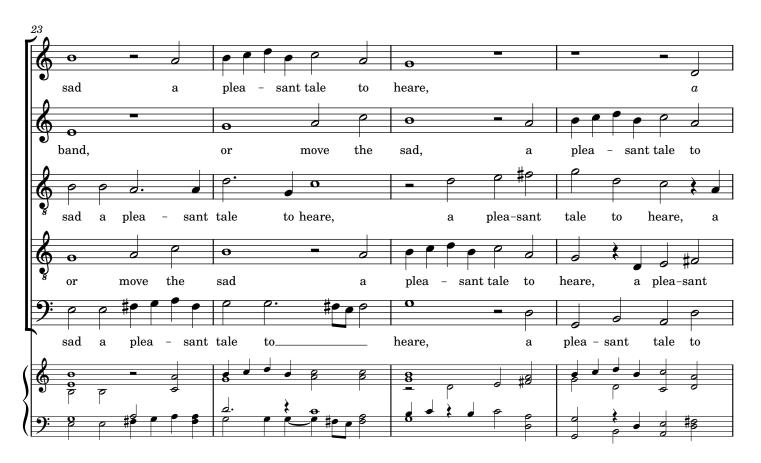
Thomas Churchyard (c. 1523–1604) William Byrd (c. 1540–1623) "Shore's Wife," A Myrrour for Magistrates (1563) Edited by David Masao Zimmerman [Soprano] Medius [Alto] Contratenor [Tenor I] Com pell the [Tenor II] Ompell Com pell the Hauke to sit that is un Bassus 0 [Bass] Ompell pell Com the Hauke to sit for rehearsal only 0 #0 Com pell the Hauke that is mand, $_{
m sit}$ pell the Hauke Com that is to sitHauke to sit that sit that is un-mand, that is un-mand, com pell the Hauke to. com - pell the Hauke to mand, that un - mand, sit, to sit, that is isun -O that pell the Hauke to sit that mand, ismand, isun comun

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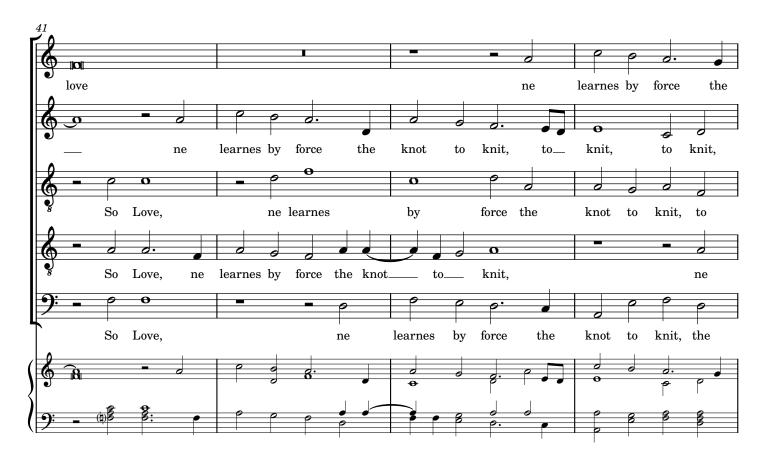


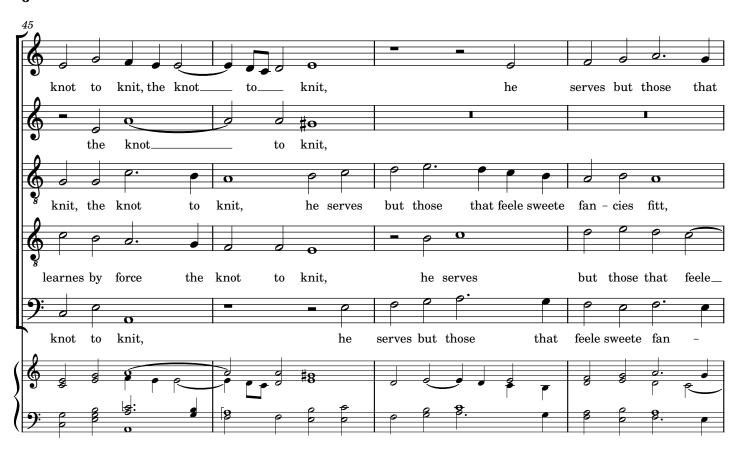


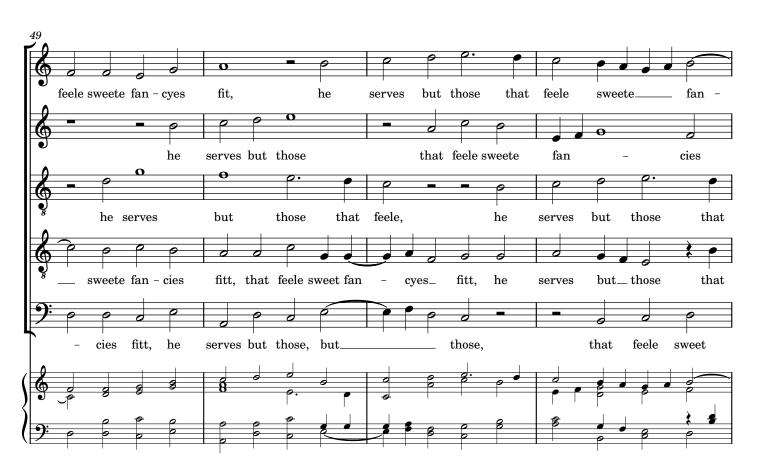




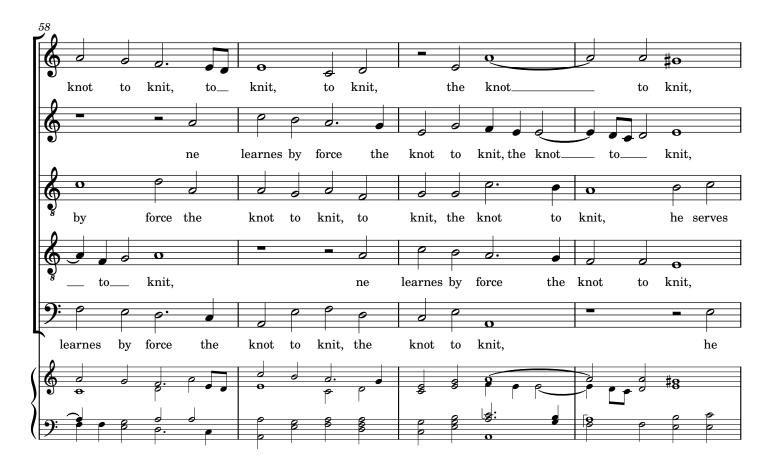














About this edition

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 ($\frac{1}{2}$) in the source is italicized. The full text is reproduced below (left) alongside a phonetic transcription of a reconstructed period pronunciation (right).⁴

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 learnes by force the knot to knit, He serves but those that feele sweete fancyes fitt.

[kơm'pɛl ðə hauk tu sit ðat iz ơn'mand or mæk ðə hound ơn'tɔt tu drau ðə dir or briŋ ðə fri ə'gainst hiz wil in band or muv ðə sad ə 'plɛzənt tæl tu hir jur teim iz lost and ju ar nɛr ðə nir sə lơv nɛ larnz bei fɔrs ðə knɔt tu knit hi sarvz bơt ðɔz ðat fil swit 'fansiz fit]

- 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 Myrrour 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.