Quaeramus cum pastoribus
Jean Mouton (c.1459–1522)

London, Royal College of Music, MS 1070 (Anne Boleyn Music Book) [*French Royal Court, c.1505–13]*
Antico, **Motetti libro primo** [Venice, 1521] (RISM 1521/3)

![Music notation of Quaeramus cum pastoribus by Jean Mouton](https://resoluteditions.org/RSU-018/Quaeramus_cum_pastoribus.png)
Quaeramus cum pastoribus

Quod tu videis in stabulo? Je -

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Mouton

Quaeramus cum pastoribus

sum natum, Jesum natum de Vir-

na tum, Jesum natum de Vir-

sum natum, Jesum natum de Vir-

Quid audis in praesepio? Angelos cum car-

mi ne, cum carmine,

Quid audis in praesepio?

Quid audis in praesepio?

et pastores

An-ge-los cum carmi ne, et pa sto-

sepio? Angelos cum carmine, et pastores, et
Quaeramus cum pastoribus

Mouton

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di - ren - - censes:

res di - ren - - censes:

res di - ren - - censes:

pastores di - ren - - censes:

69

no - e, no - e, no - e, no - e, no - e, no - e.

no - e, no - e, no - e, no - e, no - e, no - e.

no - e, no - e, no - e, no - e.

no - e, no - e, no - e.

75

SECUNDA PARS

U - bi pas - cas, u - bi cu - bes, u - bi cu - bes?

U - bi pas - cas, u - bi cu - bes, u - bi pas - cas, u - bi cu - 

U - bi pas - cas, u - bi cu - 

82

Dic, si plor - ras, aut si ri - des, aut si ri - 

bicu - bes? Dic, si plor - ras, aut si ri - des, aut si ri - 

bicu - bes?

Dic, si plor - ras, aut si ri - des, aut si ri - 

pa - scas, u - bi cu - bes?
Quaeramus cum pastoribus

Die, si ploras, aut si rides: te rogamus, te rogamus,

Rex Christe, noe, noe, noe,

mus, Rex Christe, noe, noe, noe,

Ci bus est lac noe, noe.

Ci bus est lac virgine um,

Ci bus est lac virgineum, ci bus est lac virgineum, le-
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Evidence of the popularity of Mouton's setting of this anonymous Christmas tide text can be found in its appearance in at least thirty 16th-century manuscripts — outside of the composer's native France, it has been found in manuscripts across Europe, from Modena to Edinburgh, from Madrid to Nurnberg. It even reached the New World, appearing in a hand-copied choir book in 16th-century Guatemala. The motet also formed the basis of parody masses by Adrian Willaert (who reputedly studied under Mouton in Paris in about 1510), Gasparo Alberti, and Cristóbal de Morales.

Editorial Notes:

Such a rich variety of sources is a mixed blessing, as it gives rise to inevitable disagreement that the modern editor must attempt to resolve. In addition to the two sources acknowledged at the head of this edition (respectively, the earliest hand-copied and earliest published source), a further seven sources were consulted. The full list of consulted sources is provided below. The majority of non-concordances are relatively minor rhythmic variations, and none is common to more than three sources.

The only significant non-concordance appears solely in the 1529 publication from the otherwise-reliable publishing house of Pierre Attaingnant: in effect, the second semibreve of m.39 is omitted entirely. As this omission creates no obvious harmonic, melodic or rhythmic problem, it may have gone unnoticed in partbook performance; however, barlines in modern notation reveal the problem — some modern editions evidently based on this source have found it necessary to include a three-semibreve bar somewhere in the prima pars to compensate for the missing beat. That this non-concordance is erroneous is further supported by the fact that it appears in no other source.

This edition is set at original pitch. Editorial accidental transcriptions are indicated above the note. Original note value are retained: thus, consistent with 16th-century convention, the mensuration sign and its modern-equivalent time signature signify a semibreve tactus. Bar lines are added only to aid reading and direction: ‘strong’ and ‘weak’ beats implied by their position should never take precedence over phrasing or word stress. Ligatures in the source are acknowledged with overarching square brackets. Word underlay reflects editorial judgment and is freely adjusted, but is based on the word underlay of Antico’s 1521 partbooks: editorial addition or reiteration of words not explicit in that source is indicated in italic.

Chronological list of sources consulted:

London, Royal College of Music, MS 1070 (‘Anne Boleyn Music Book’) [?French Royal Court, c.1505–13], ff. 18v–21r
— hand-copied choir book; digitised source from Digital Archive of Medieval Music, https://www.diamm.ac.uk/sources/2033

Rome, Biblioteca Apostolica Vaticana, MS Capp. Sist. 46 [Rome, c.1508–27], ff. 34v–36r

Modena, Duomo, Biblioteca e Archivio Capitolare di Modena, MS Mus. III [Modena, 1520–30], ff. 16v–16r
— hand-copied choir book; digitised source from Digital Archive of Medieval Music, https://www.diamm.ac.uk/sources/1011

Antico, Motetti libro primo [Venice, 1521], ff.13v–15r
— printed partbooks; digitised source from Ludwig-Maximilians-Universitüt München, https://epub.unib.wien/11848/

Antico, Motetti et carmina gallica [Rome, c.1521], ff. 9v–10r
— printed partbooks; digitised source from Petrucci Library, https://imslp.org/wiki/Motetti_et_carmina_gallica_(Antico,_Andrea)

Bologna, Museo Internazionale e Biblioteca della Musica, MS 632 (Italy, 1525–50), ff. 55r–55v (Altus) & 56r–56v (Tenor)
— hand-copied partbooks (Altus & Tenor only); digitised source from website, http://www.bibliotecamusica.it/cmb/uploads/2033/3298/Mo /scripts/gaspari/scheda.asp?id=3299

Attaingnant, XII. Motets musicaux a quatre et cinq voix... [Paris, 1559], ff. 9v–10v (Superius, Contratenor, Tenor), 9r–10r (Bassus)
— printed partbooks; digitised source from Petrucci Library, https://imslp.org/wiki/12_Motets_musicaux_a_quatre_et_cinq_voix_(Attaingnant,_Pierre)

St. Gallen, Stiftsbibliothek, MS 463 (‘Techni Liederbuch’) [Glarus, c.1540], ff. 52v & 111v