

Quæramus 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]

Musical score for the first system, measures 1-5. It features four vocal parts: SUPERIUS, CONTRA-TENOR, TENOR, and BASSUS. The lyrics are: Quae - ra - mus cum pa -

Musical score for the second system, measures 6-11. The lyrics continue: sto - ri - bus ver - bum in-car - na - tum, ver - bum in - car - tum in - car - na - tum, in - car - na - tum, ver - Quae - - ra - mus Quae - - ra - mus cum pa - sto - ri -

Musical score for the third system, measures 12-16. The lyrics continue: - - - na - tum; can - - - te - - - - - bum in - car - na - tum; can - te - mus cum cum pa - sto - ri - bus ver - bum in - car - na - tum; bus ver - bum in - car - na - tum;

Musical score for the fourth system, measures 17-21. The lyrics continue: - - - mus cum ho - mi - ni - bus ho - mi - ni - bus, cum ho - mi - ni - can - te - mus cum ho - can - te - mus cum ho - mi - ni - bus

22

re - gem sae - cu - lo - rum, no - e,
 bus re - gem sae - cu - lo - rum, no - e,
 mi - ni - bus re - gem sae - cu - lo - rum,
 re - gem sae - cu - lo - rum, no - e,

27

rum, no - e, no - e, no - e,
 e, no - e, no - e,
 no - e, no - e, no - e, no - e,
 no - e, no - e, no - e, no - e,

32

e, no - e. Quod tu vi - des in sta - bu - lo?
 no - e, no - e. Quod tu vi - des in sta - bu - lo?
 no - e. Quod tu vi - des in sta - bu - lo?
 no - e. Quod tu vi - des in sta - bu - lo?

38

tu vi - des in sta - bu - lo? Je - sum na - tum, Je - sum
 tu vi - des in sta - bu - lo? Je - sum na - tum, Je -
 Je - sum na - tum, Je - sum na -
 Je - sum na - tum, Je - sum

44

na - tum de Vir - gi - ne. Quid au - dis in prae -
 - sum na - tum de Vir - gi - ne.
 tum de Vir - gi - ne. Quid
 na - tum de Vir - gi - ne.

50

se - pi - o? An - ge - los cum car - mi - ne, cum car -
 au - dis in prae - se - pi - o? An - ge - los cum car -
 Quid au - dis in prae - se - pi -

55

mi - ne,
 Quid au - dis in prae - se - pi - o? An - ge - los cum car -
 - mi - ne,
 o? Quid au - dis in prae - se - pi - o? An - ge - los cum -

60

et pa - sto - res di - cen -
 - mi - ne, et pa - sto - res di -
 et pa - sto - res di - cen -
 - car - mi - ne, et pa - sto - res, et pa - sto - res di -

66

tes: no - e, no - e,
 cen - tes: no - e, no - e,
 tes: no - e, no - e,
 cen - tes: no - e, no - e, no - e,

71

SECUNDA PARS

no - e, no - e, no - e. U - bi pa - scas, u -
 e, no - e, no - e, no - e.
 (b) e, no - e, no - e, no - e.
 no - e, no - e, no - e.

77

bi cu - bes, u - bi cu - bes? Dic, si
 U - bi pa - scas, u - bi cu - bes, u - bi cu -
 U - bi pa - scas, u - bi cu - bes?
 U - bi pa - scas, u -

83

plo - ras, aut si ri - des, aut si ri - des:
 bes? Dic, si plo - ras, aut si ri - des, aut
 Dic, si plo - ras, aut si ri -
 bi cu - bes? Dic, si

89

te ro - ga - mus, te ro - ga - mus,
 si ri - des: te ro - ga - mus, te ro - ga - mus,
 des: te ro - ga - mus, te ro - ga - mus,
 plo - ras, aut si ri - des: te ro - ga - mus, Rex

95

Rex Chri - ste, no - e, no - e, no - e,
 Rex Chri - ste, no - e, no - e, no - e,
 Rex Chri - ste, no - e, no - e,
 Chri - ste, no - e, no - e, no - e,

100

e, no - e. Ci -
 no - e, no - e. Ci - bus est lac
 no - e, no - e, no - e, no - e.
 no - e, no - e, no - e, no - e.

105

bus est lac vir - gi - ne - um,
 vir - gi - ne - um, vir - gi - ne - um,
 Ci - bus est lac vir - gi - ne - um,
 Ci - bus est

110

um, le - ctus du - rum prae - se -

le - ctus du - rum prae - se -

ci - bus est lac vir - gi - ne - um,

lac vir - gi - ne - um, le - ctus du - rum prae - se - pi - um, du -

115

- - - - pi - um du - rum prae - se - pi - um, car - mi - na sunt

- - - - pi - um, car - mi - na sunt la - cri -

le - ctus du - rum prae - se - pi - um,

rum prae - se - pi - um, du - rum prae - se - pi - um,

120

la - cri - mae, sunt la - cri - mae, car - mi -

mae, car - mi - na sunt la - cri - mae, sunt la - cri - mae,

car - mi - na sunt la - cri - mae, sunt la - cri - mae, car - mi - na sunt

car - mi - na sunt la - cri - mae, sunt la - cri - mae,

125

na sunt la - cri - mae, sunt la - cri - mae, no - e, no -

car - mi - na sunt la - cri - mae, sunt la - cri - mae, no - e, no -

la - cri - mae, car - mi - na sunt la - cri - mae, no - e,

car - mi - na sunt la - cri - mae, no -

130

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

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

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

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

Quæramus cum pastóribus verbum incarnátum;
cantémus cum homínibus regem sæculórum, noé, noé.
Quod tu vides in stábulo? Jesum natum de Vírgine.
Quid audis in præsepío? Ángelus cum cármine,
et pastóres dicéntes: noé, noé.

Ubi pascas, ubi cubes?
Dic, si ploras, aut si rides:
te rogámus, Rex Christe, noé, noé.
Cibus est lac virgíneum, lectus durum præsepium,
cármina sunt lácrimæ, noé, noé.

*Let us seek with the shepherds the word incarnate;
let us sing with mankind to the King of the ages, noël, noël.
What do you see in the stable? Jesus, born of the Virgin.
What do you hear in the manger? Angels with a song,
and shepherds saying: noël, noël.*

*Where do you eat, where do you sleep?
Tell us if you weep or smile:
we ask you, Christ the King, noël, noël.
My food is virgin milk, my bed a hard manger,
my songs are tears, noël, noël.*

Evidence of the popularity of Mouton's setting of this anonymous Christmastide 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 Nürnberg. It even reached the New World, appearing in a hand-copied choir book in 16th-century Guatemala. Mouton's 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 Attaignant: 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 editions evidently based on this source have found it necessary to include a three-beat 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.

Editorial accidentals are indicated above the note. Original note values 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 has been freely adjusted, given the ambiguity of the sources. This edition 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
— hand-copied choir book; digitised source from DigiVatLib, https://digi.vatlib.it/view/MSS_Capp.Sist.46
- Modena, Duomo, Biblioteca e Archivio Capitolare di Modena, MS Mus. III [Modena, 1520–30], ff. 163v–166r
— 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-Universität München, <https://epub.uni-muenchen.de/11848/>
- Antico, *Motetti et carmina gallica* [?Rome, c.1521], ff. 9v–10r
— printed partbook (Altus only); digitised source from Petrucci Library, [https://imslp.org/wiki/Motetti_et_carmina_gallica_\(Antico,_Andrea\)](https://imslp.org/wiki/Motetti_et_carmina_gallica_(Antico,_Andrea))
- Bologna, Museo Internazionale e Biblioteca della Musica, MS Q.25 [Italy, 1525–50], ff. 55r–55v (Altus) & 56r–56v (Tenor)
— hand-copied partbooks (Altus & Tenor only); digitised source from website, <http://www.bibliotecamusica.it/cmbm/scripts/gaspari/scheda.asp?id=3329>
- Attaignant, *XII. Motetz musicaulx a quatre et cinq voix...* [Paris, 1529], ff. 9v–10v (Superius, Contratenor, Tenor), 9r–10r (Bassus)
— printed partbooks; digitised source from Petrucci Library, [https://imslp.org/wiki/12_Motetz_musicaulx_a_quatre_et_cinq_voix_\(Attaignant,_Pierre\)](https://imslp.org/wiki/12_Motetz_musicaulx_a_quatre_et_cinq_voix_(Attaignant,_Pierre))
- St. Gallen, Stiftsbibliothek, MS 463 ('Tschudi Liederbuch') [?Glarus, c.1540], ff. 52v & 111v
— hand-copied partbook (Superius & Altus only); digitised source from Virtual Manuscript Library, <https://www.e-codices.ch/en/list/one/csg/0463>
- Berg & Neuber, *Tertia pars magni operis musici* [Nürnberg, 1559], no. xv / images 44–45 (Discantus), 232–233 (Altus), 418–419 (Tenor), 592–593 (Bassus)
— printed partbooks; digitised source from US Library of Congress, <https://www.loc.gov/item/2008561513/>