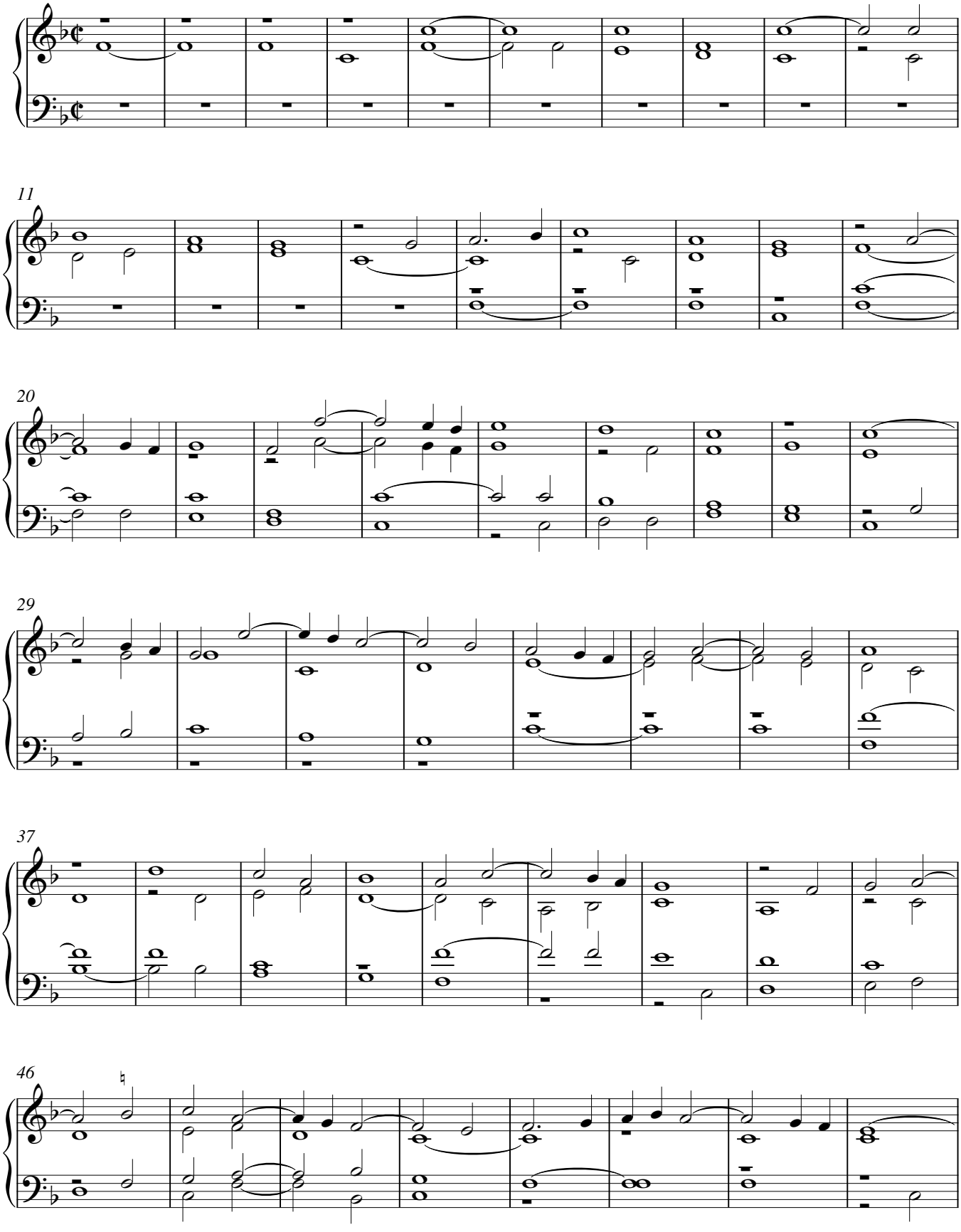
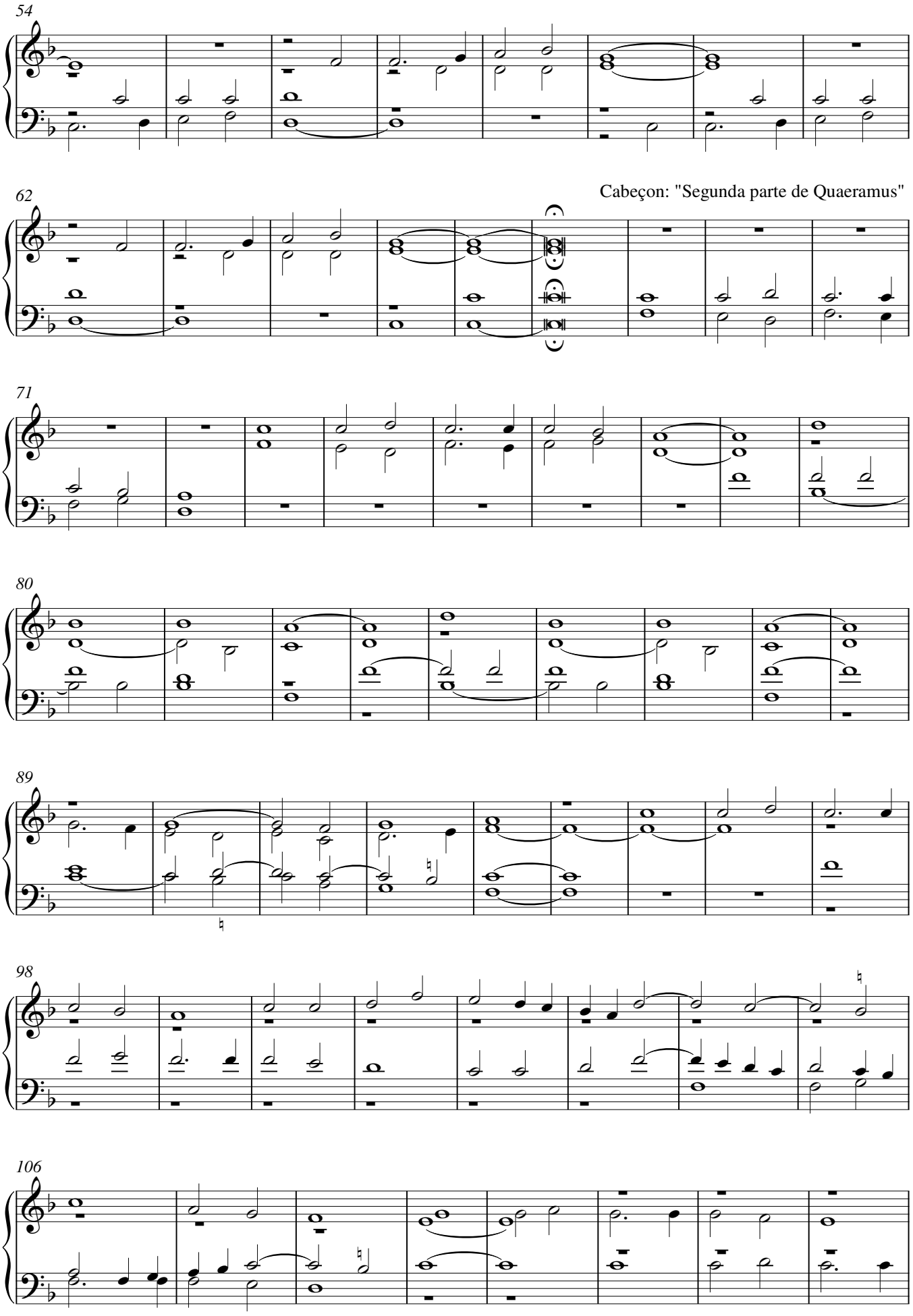
Quaeramus cum pastoribus

Jean Mouton (Samer 1459 - St. Quentin 1522)
Transcription Arnold den Teuling 2016

Prima pars

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Cabeçon: "Segunda parte de Quaeramus"
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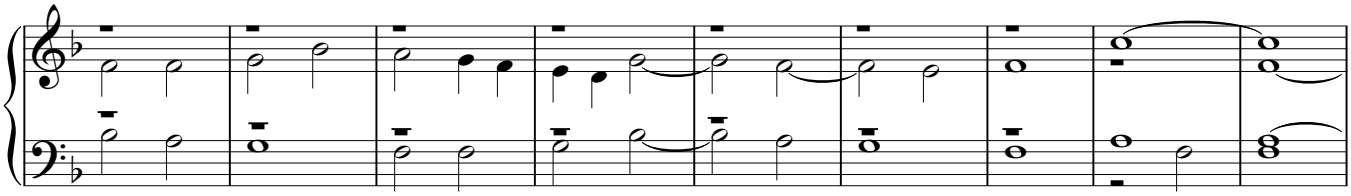

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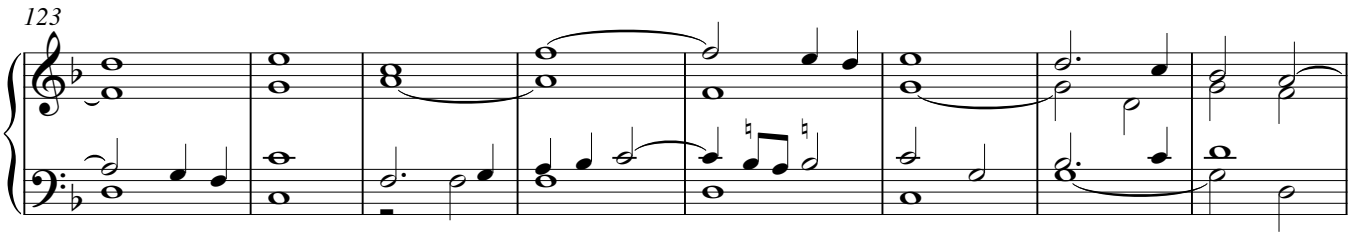

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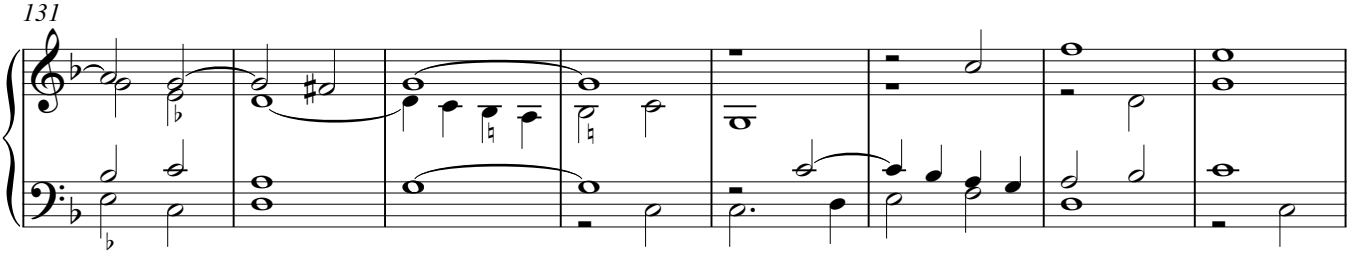

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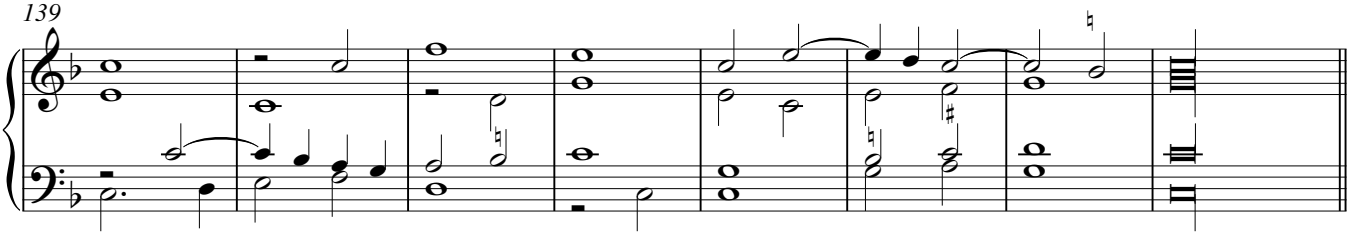
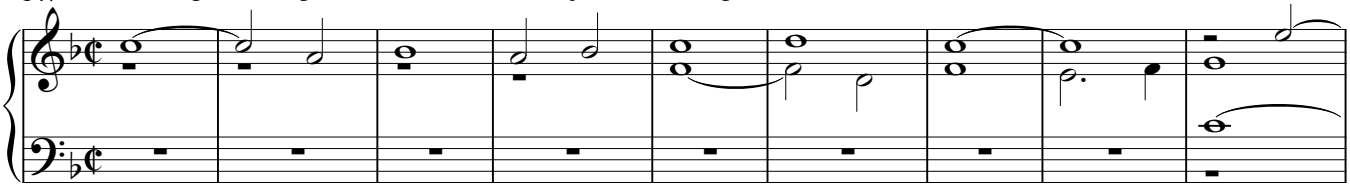


147 Secunda pars: Ubi pascas, ubi cubes / Cabeçon: "Tercera parte de Quaeramus"



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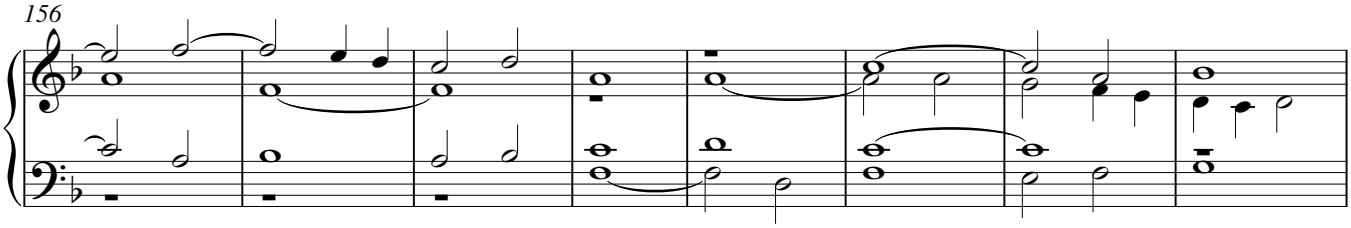

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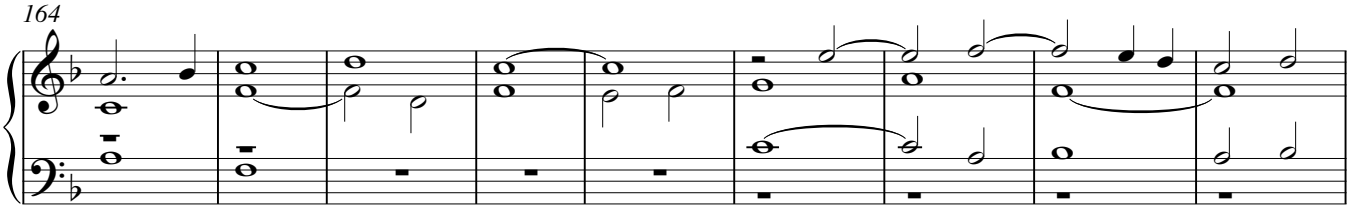

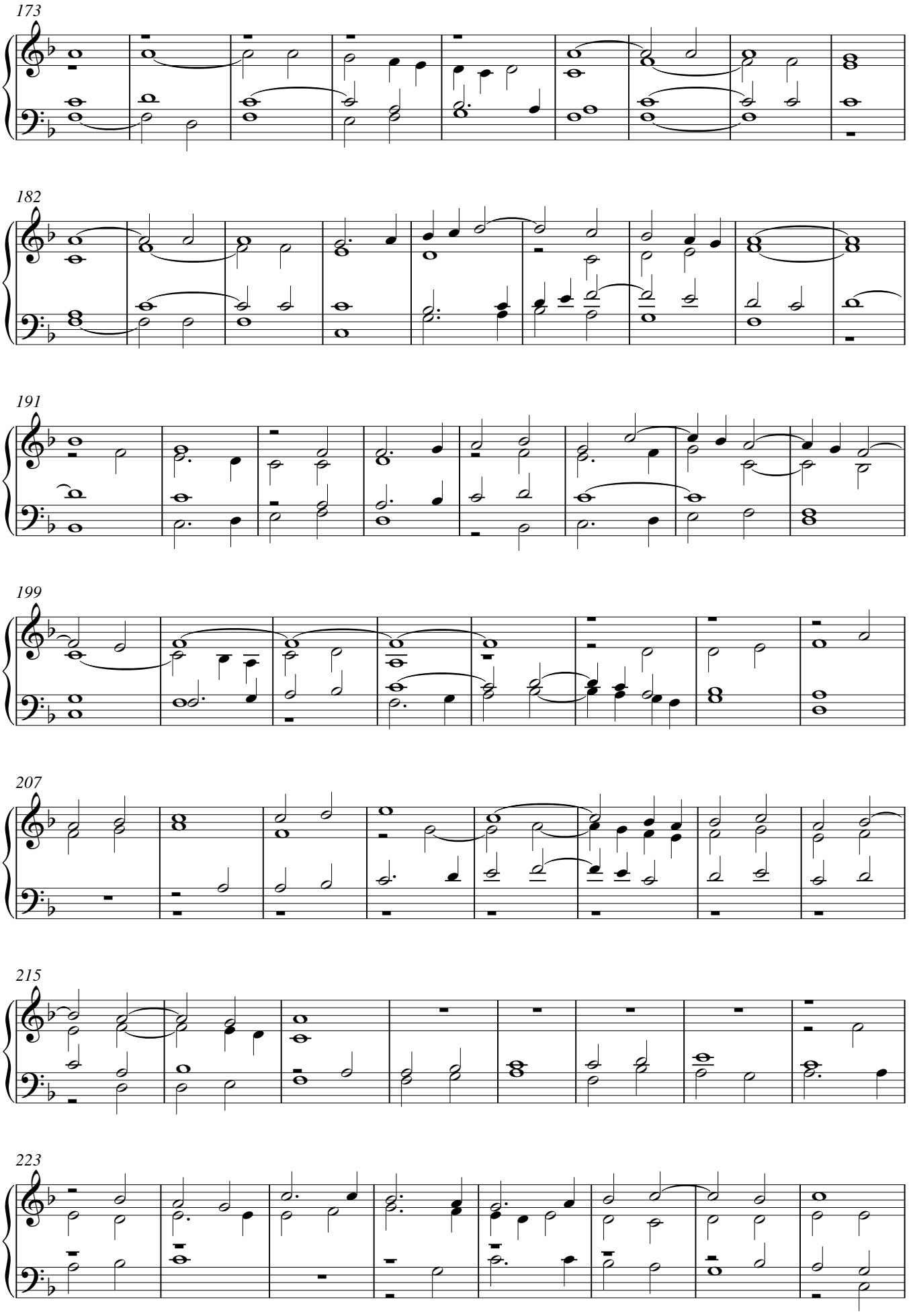
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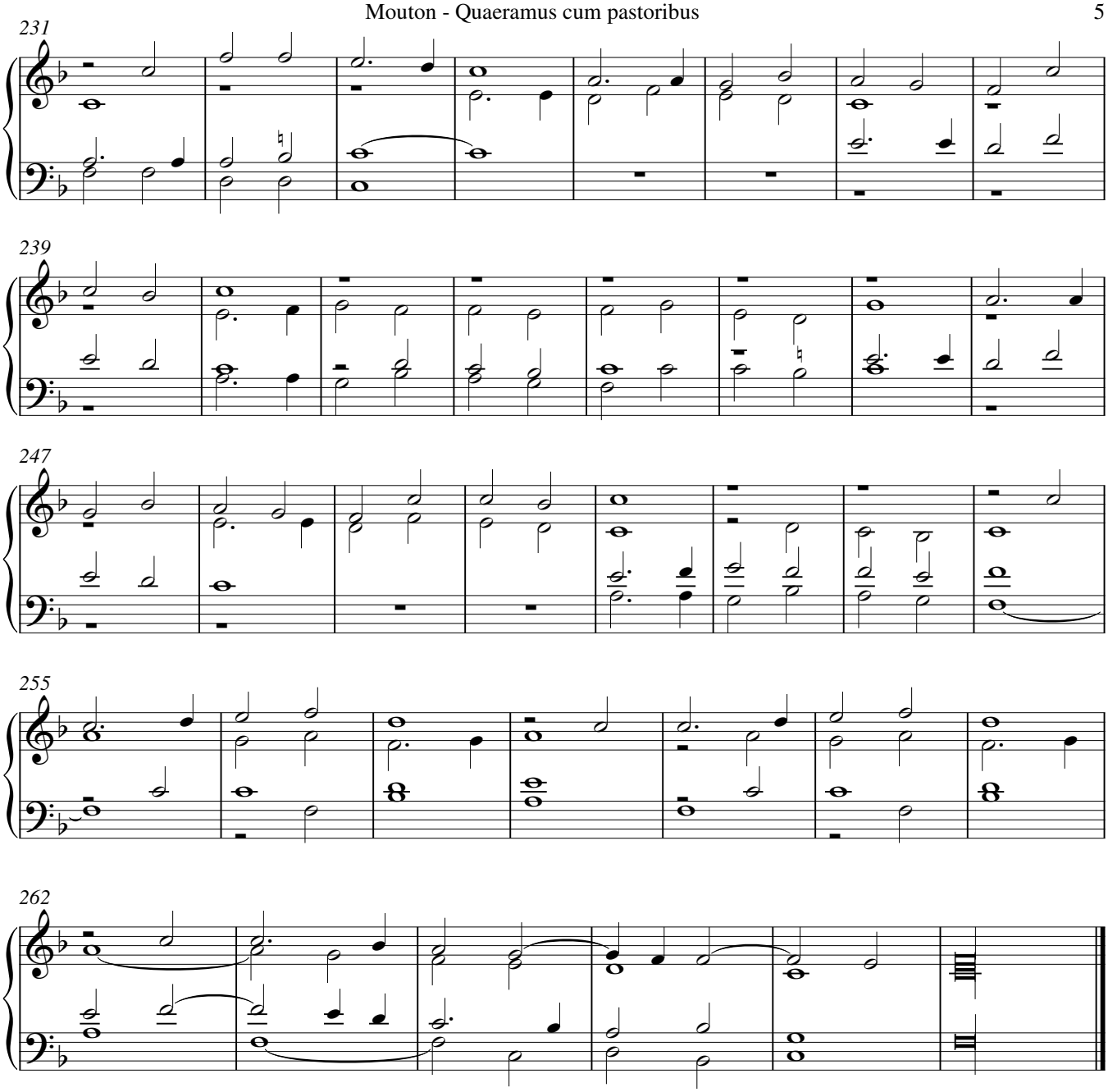

I made this edition to compare Mouton's original with the divisions (glosas) by Antonio de Cabeçon in his Obras de Musica published elsewhere in this website. I used Charles H. Giffen's 2006 edition in CPDL. Giffen does not give his source, but presumably it is Pierre Attaingnant's print XII motetz a quatre et cinq voix, Paris 1529.
The print contains several errors, as I concluded after comparison with the ms. Sankt-Gallen 463 fo. 52 v.: the Superius and Contratenor, and with the print by Andrea Antico, Motetti et carmina Gallica, Venice 1521: the Tenor, both incompletely transmitted. The most conspicuous one is that the first part in the Attaingnant print has got one semibrevis for short, giving the breves in Superius and Contratenor bar 77 as semibreves; likewise the rest in the Tenor is a semibrevis for short, I assume that the rest in the Bass is a semibrevis for short too. I corrected it by inserting a new bar 77. The source that Cabeçon used has not got this error. There are more differences between the Attaingnant print and the other two sources; but none of them were Cabeçon's source, and other sources were not available to me. To facilitate comparison I splitted Giffen's bars, making them and their bar numbering nearly identical with Cabeçon's tablature. Of course Mouton's original has no bar lines; I did not halve the note values. Mouton and Cabeçon used the same time signature. I placed accidentals according to Cabeçon's arrangement.
The original clefs according to Attaingnant and Antico are G2, C2 (C3 in SG 463), C3 and F3, chiavetti, so the piece should be performed a fourth down, though Cabeçon does not transcribe it that way.

Cabeçon made two sets of glosas, the first arranging the whole piece, dividing the first part in two, and counting the secunda pars as tercera parte. He follows his example virtually from bar to bar, except that he repeats Mouton's material bar 155 - 168 in his 168-181; Cabeçon continues Mouton's original bar 154 in his 182; bars 182-187 are the same as 154-159 and 168-173.
The second set of variations concerned Mouton's first part only, likewise split up in two parts.