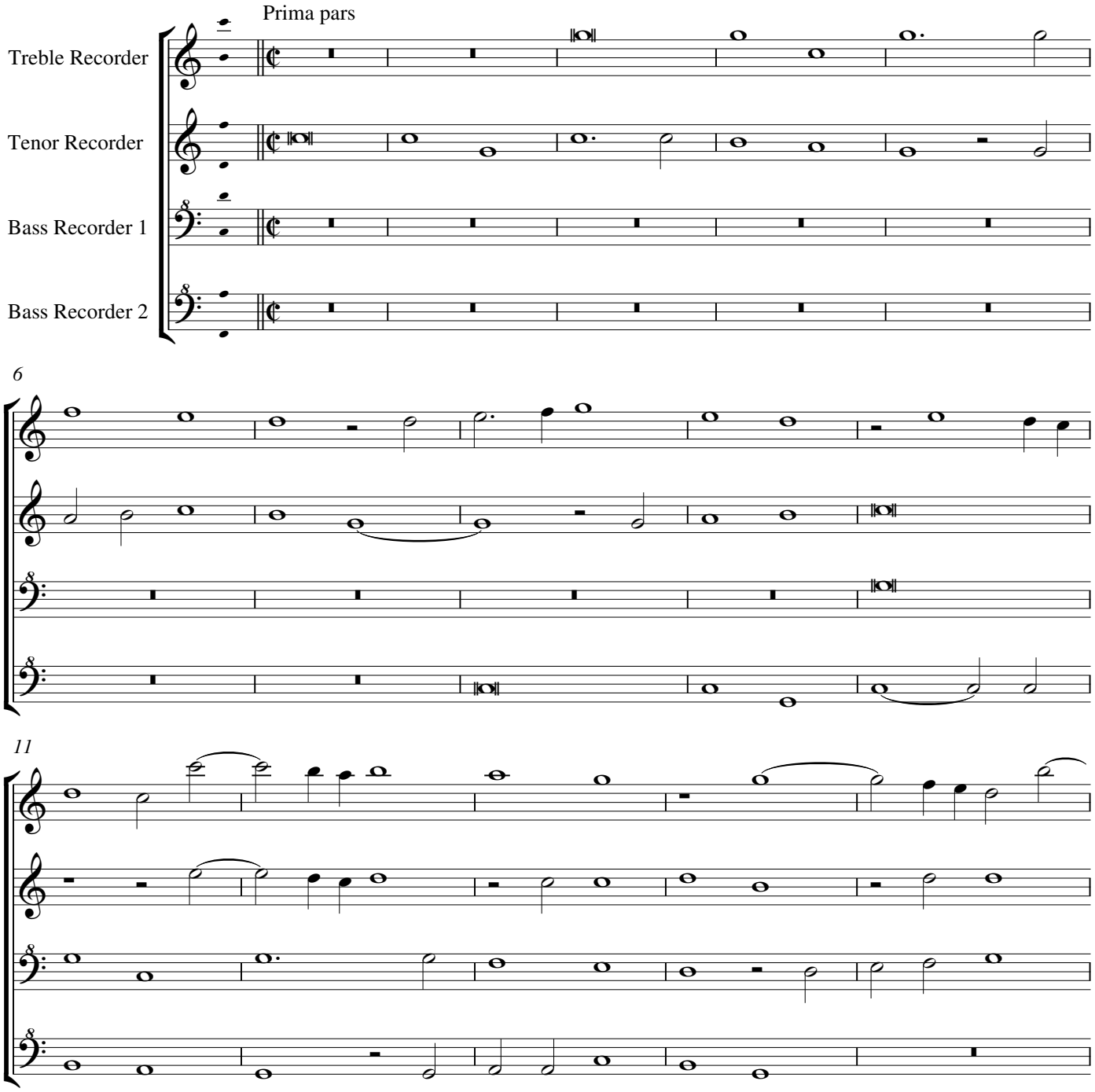
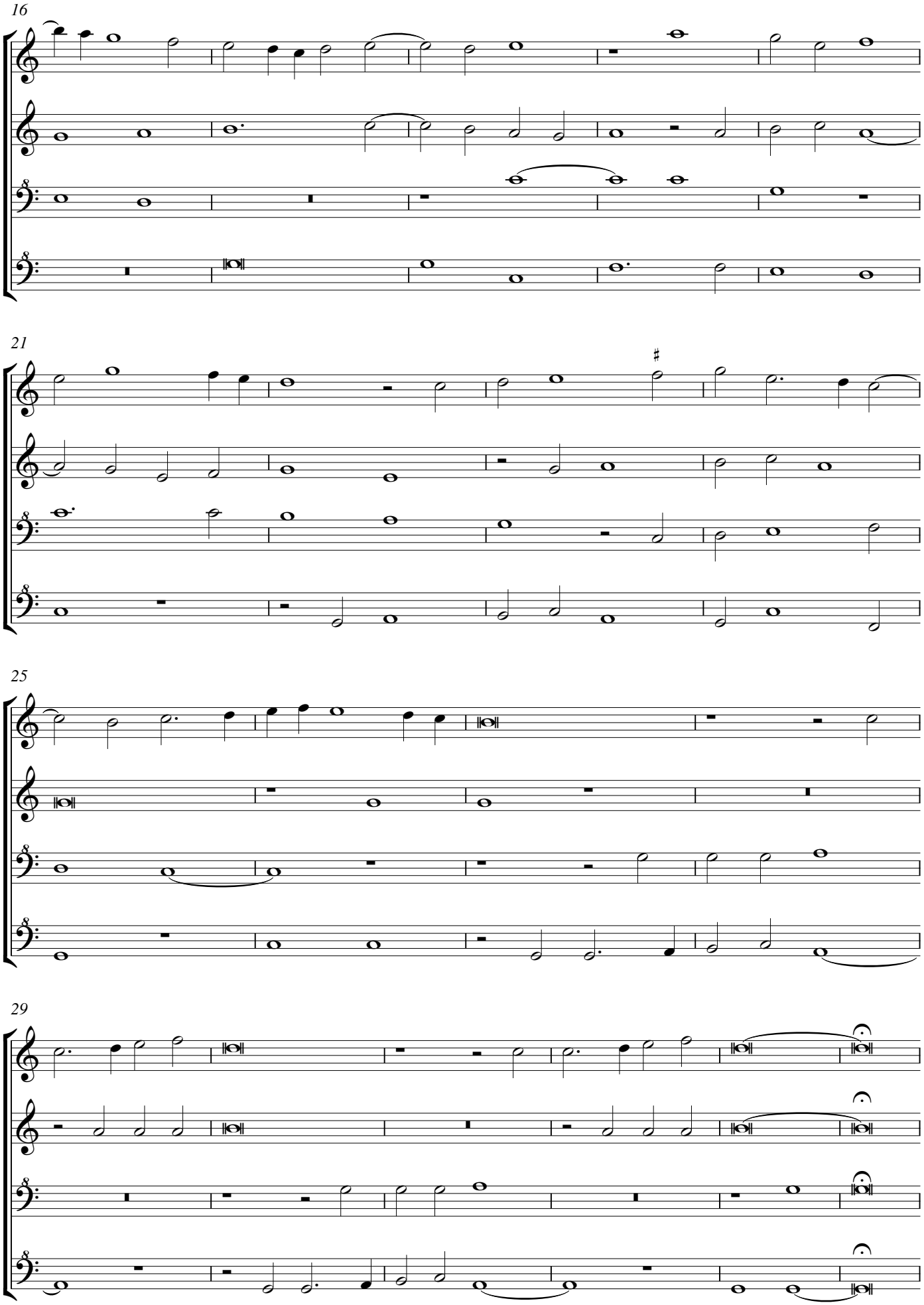
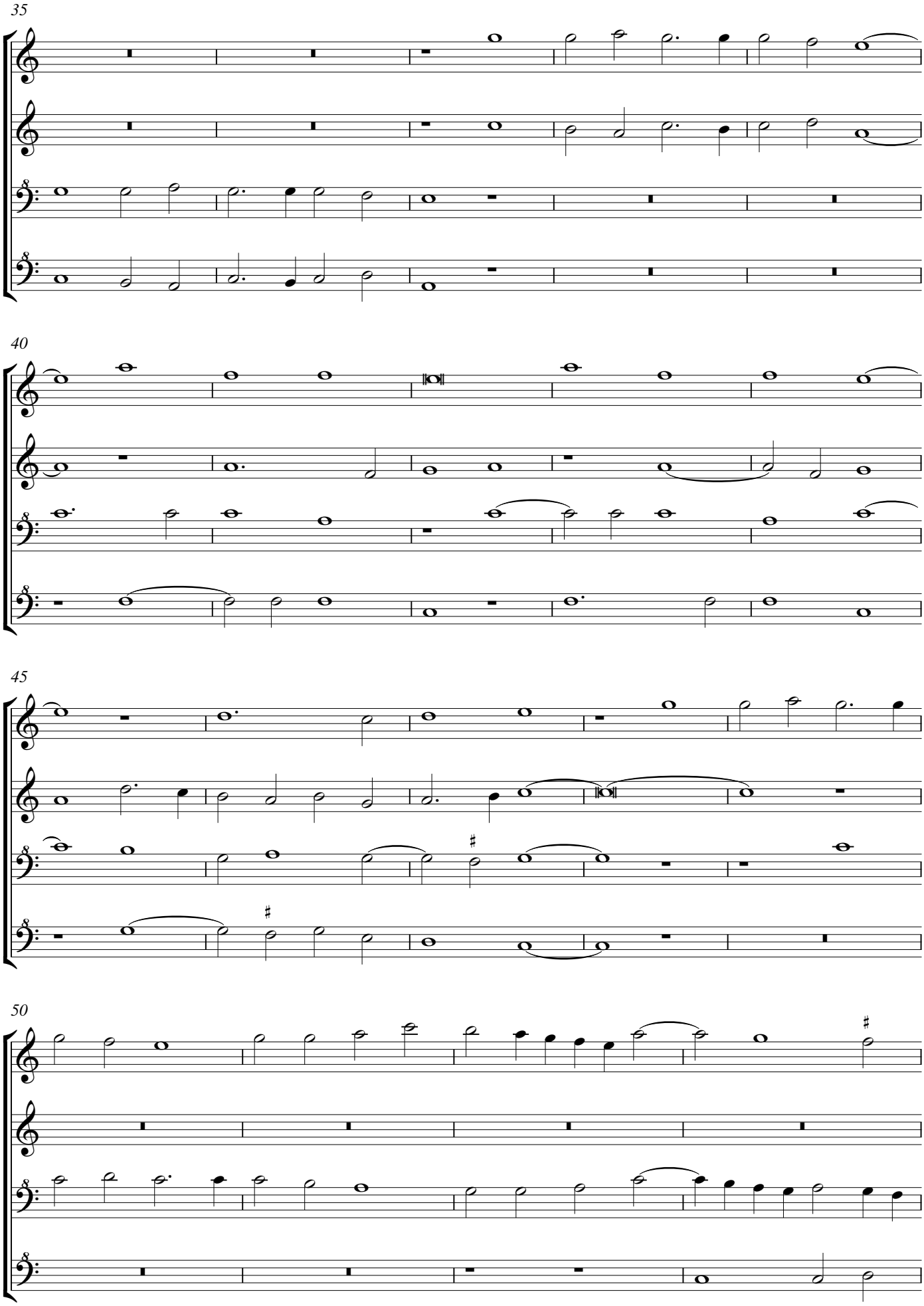
Quaeramus cum pastoribus

alla quarta bassa, transposed a fourth down

Jean Mouton (Samer 1459 - St. Quentin 1522)
Arranged for recorders by Arnold den Teuling




16
21
25
29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40
45
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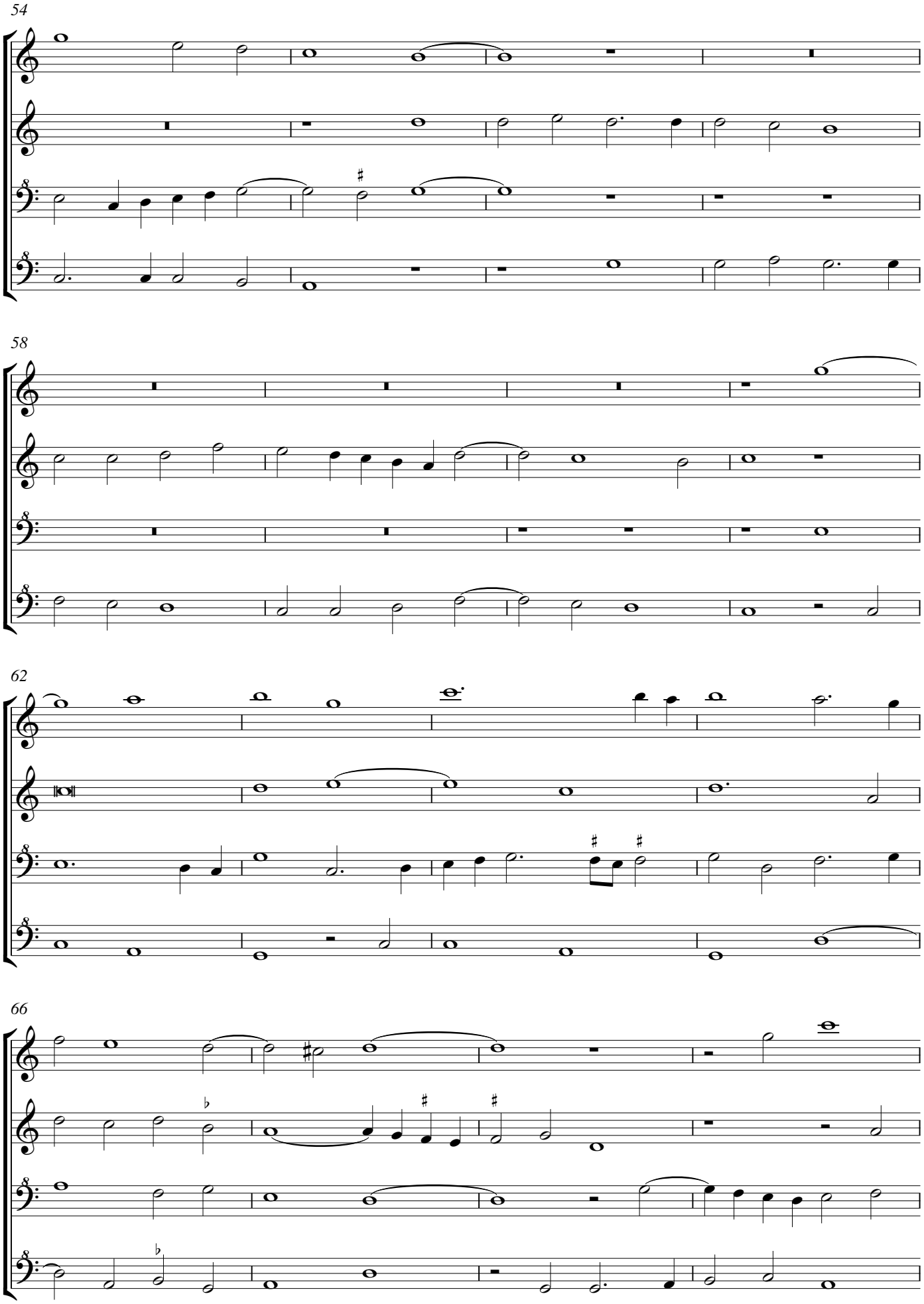
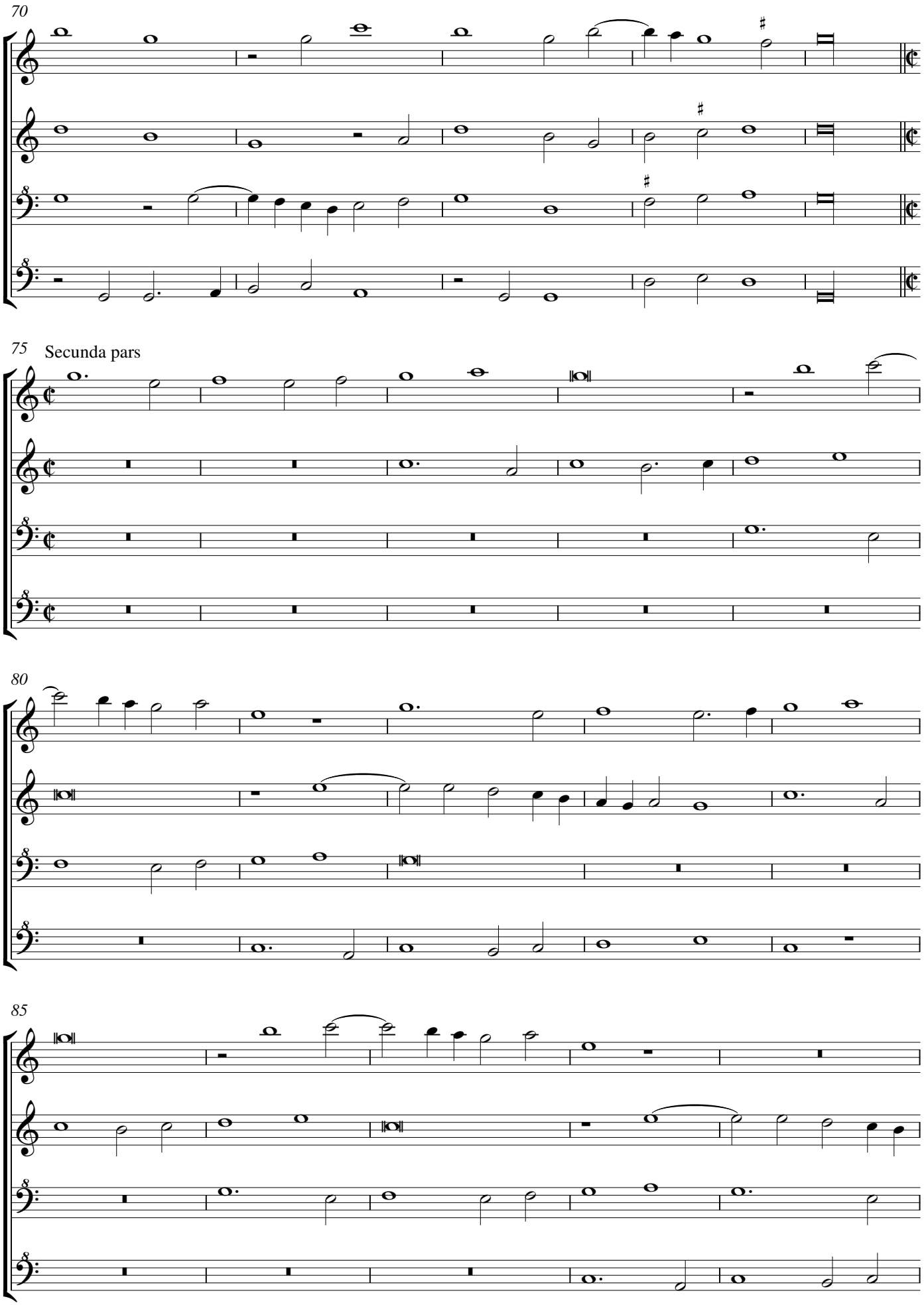
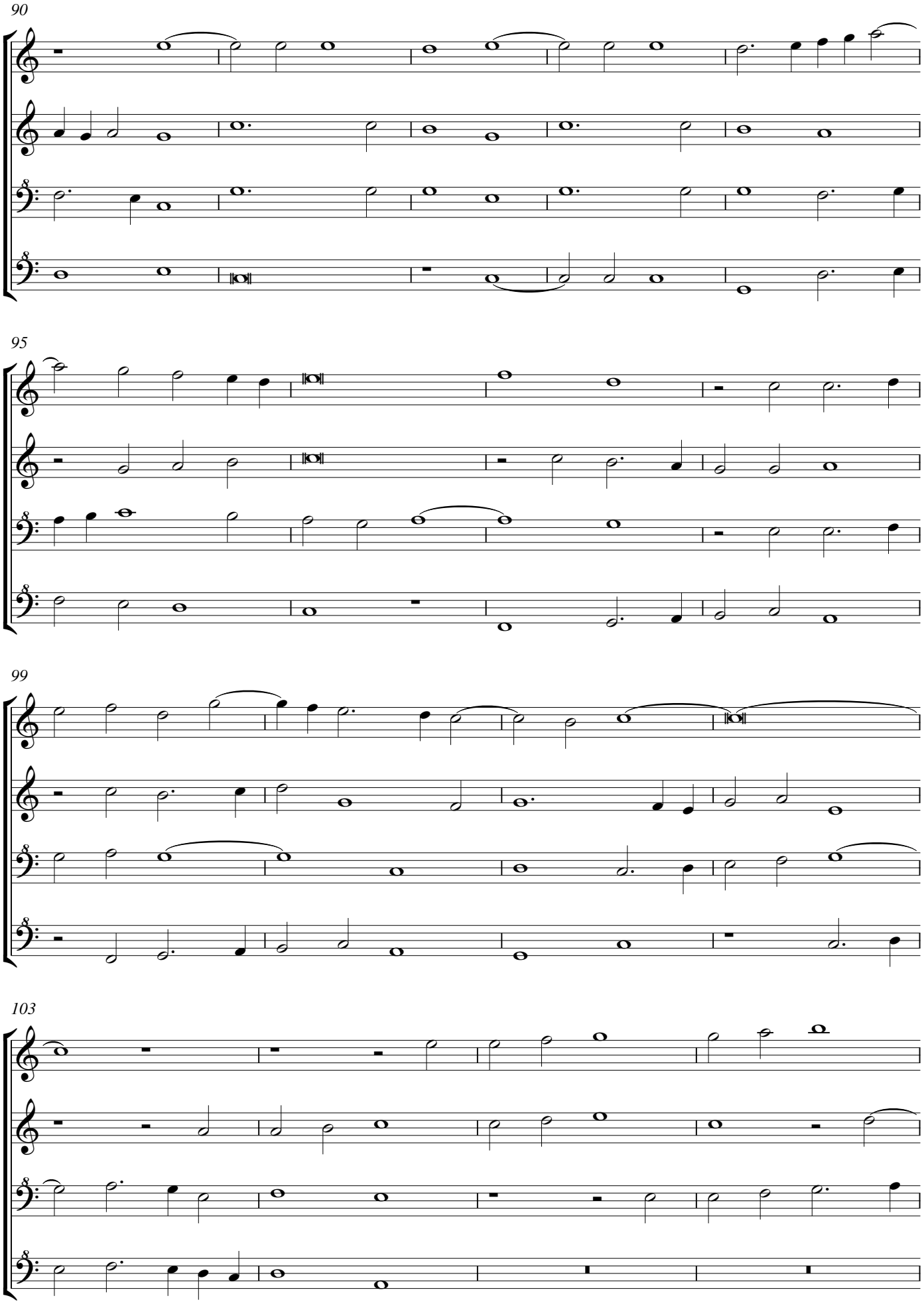
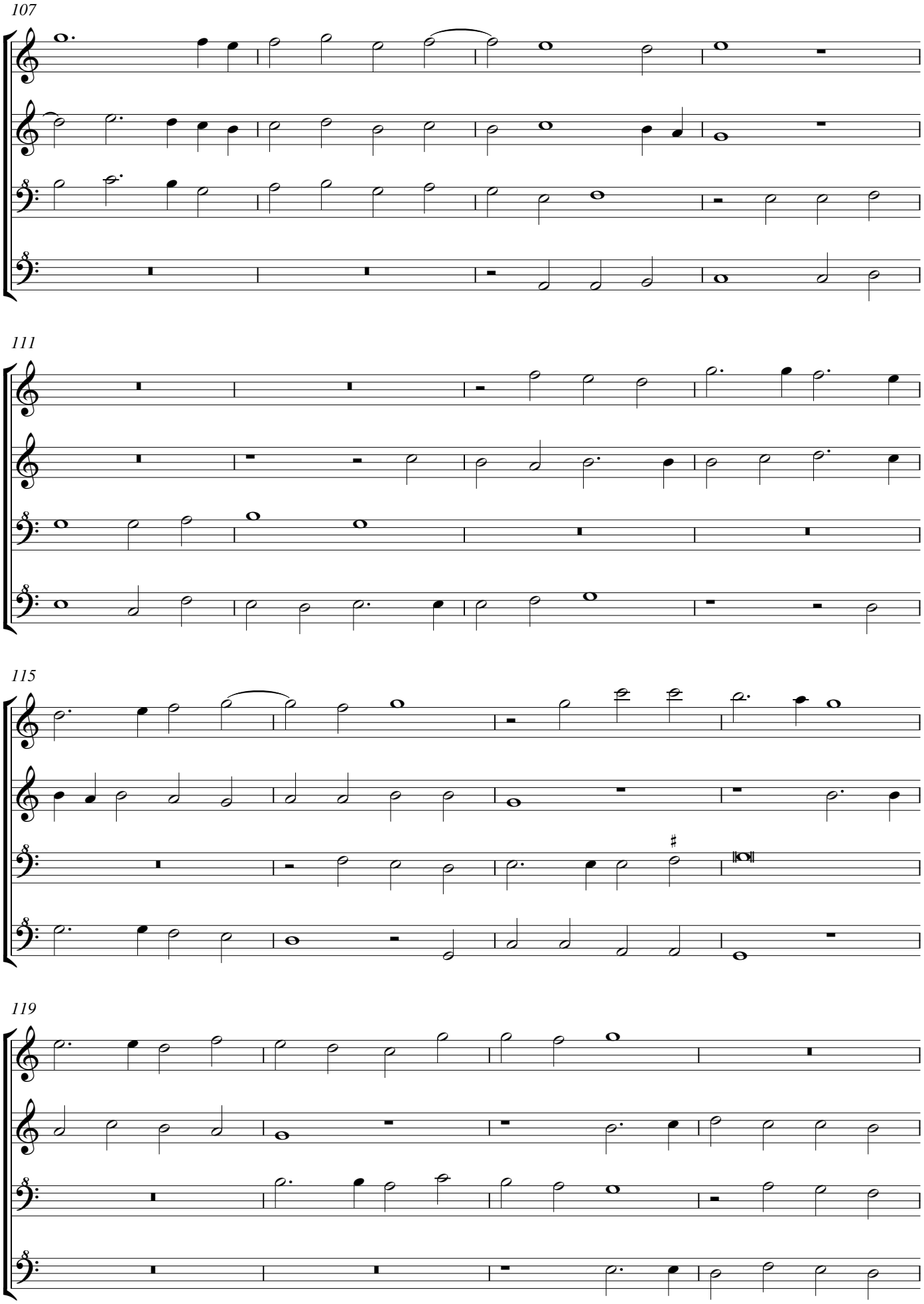
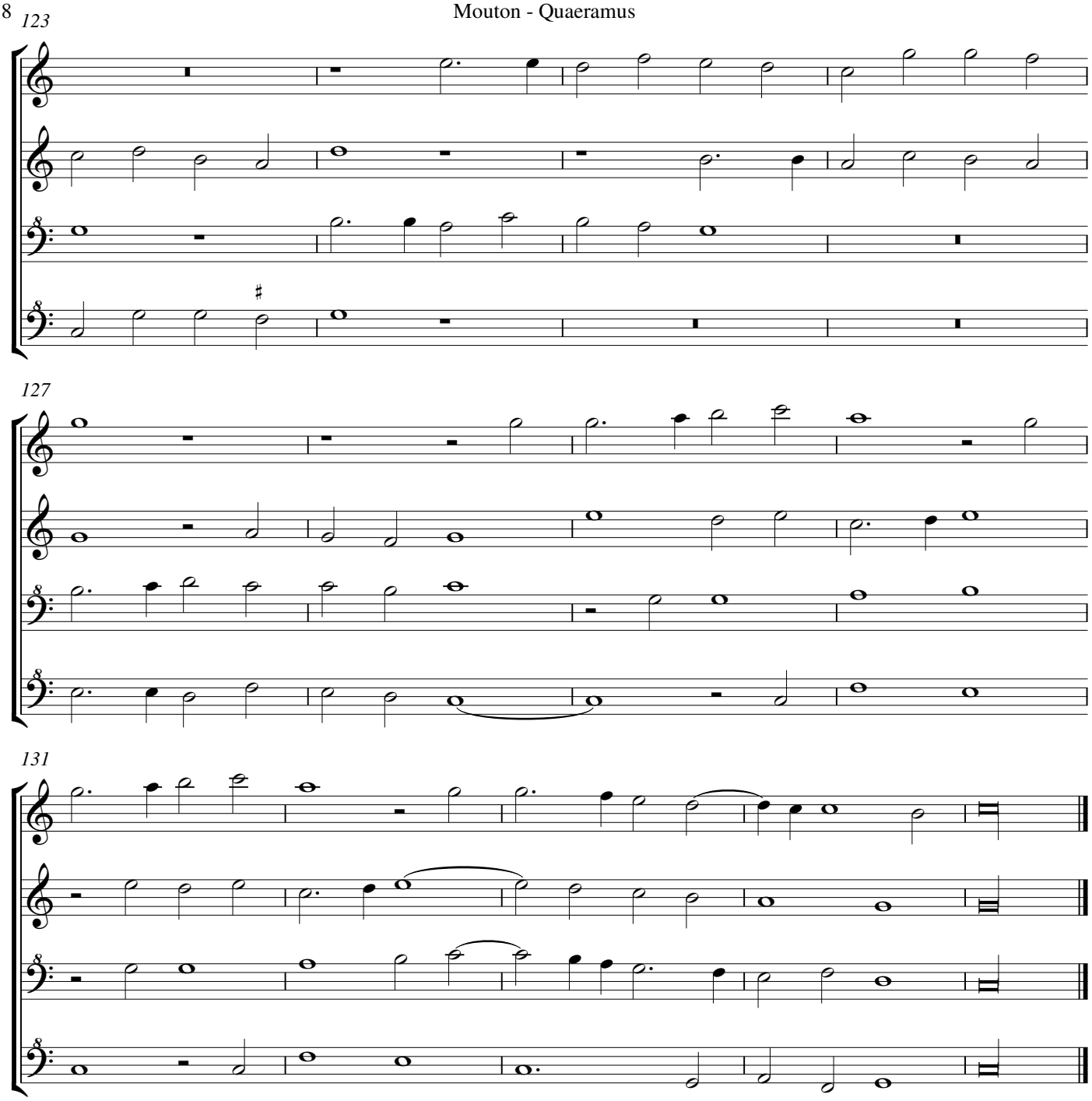

54
58
62
66


70
75
Secunda pars
80
85


90
95
99
103


107
111
115
119



I used the edition by Charles H. Giffen in CPDL (2006) but compared it to his presumed source, Pierre Attaingnant's print XII motetz a quatre et cinq voix, Paris 1529. The print contains several errors, the most serious one is that the first part has got one semibrevis for short, giving the breves Superius and Contratenor bar 39 note 3 as semibreves, and likewise the rest in the Tenor a semibrevis for short, 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 (the other parts are not transmitted in both cases). I assume that the rest in the Bass is a semibrevis for short too. The editon that Cabeçon used has not got this error. There are more differences between the Attaingnant print and the other two sources; Cabeçon did not use either of them. More sources were not available to me.

The accidentals in this piece are given according to the glosas or divisions by Antonio de Cabeçon (1510-1566) in his Obras de musica para tecla, arpa y vihuela (1578). I edited two sets elsewhere in this site: Cabezon, Comiençan las canciones glosadas y motetes a quatro, page 52 and 65.
The original clefs according to Attaingnant and Antico are G2, C2 (C3 SG 463), C3 and F3, chiavetti, so the piece should be performed a fourth down, though Cabeçon does not transcribe it that way. This is the version alla quarta bassa, for recorders ATTB, which fits better especially to the Bass recorder.

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alla quarta bassa, transposed a fourth down

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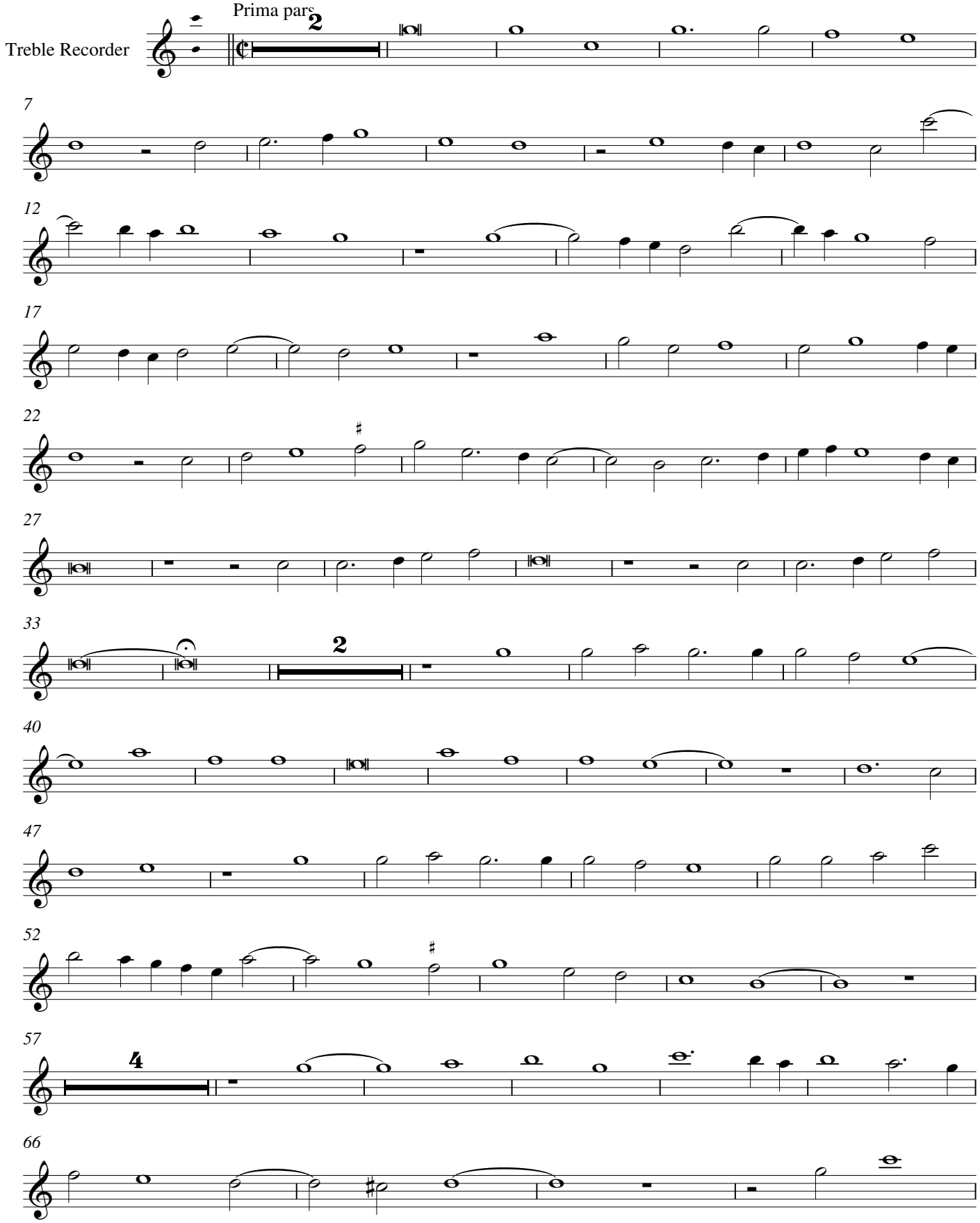

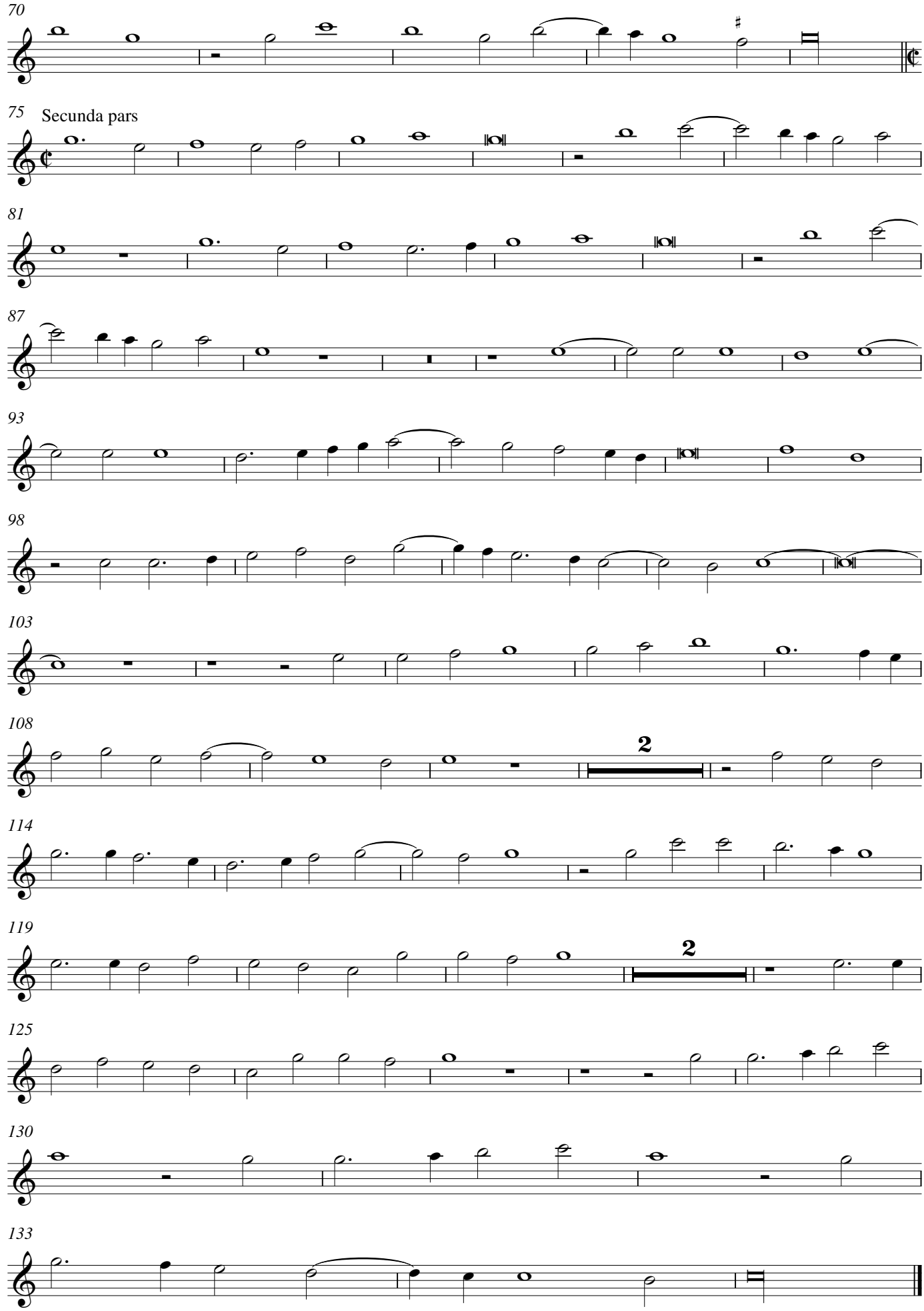
70
75
Secunda pars
81
87
93
98
103
108
2
114
119
2
125
130
133

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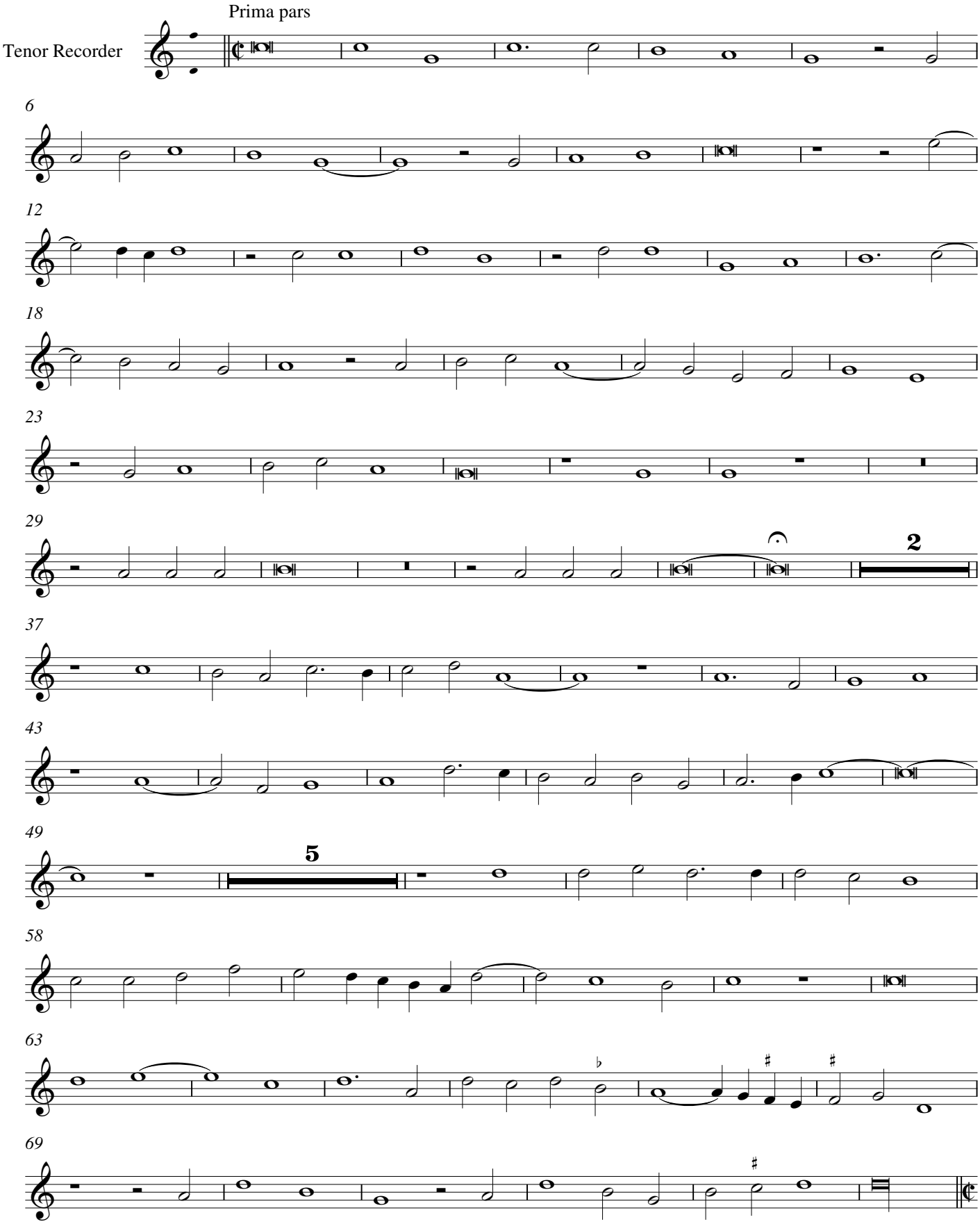
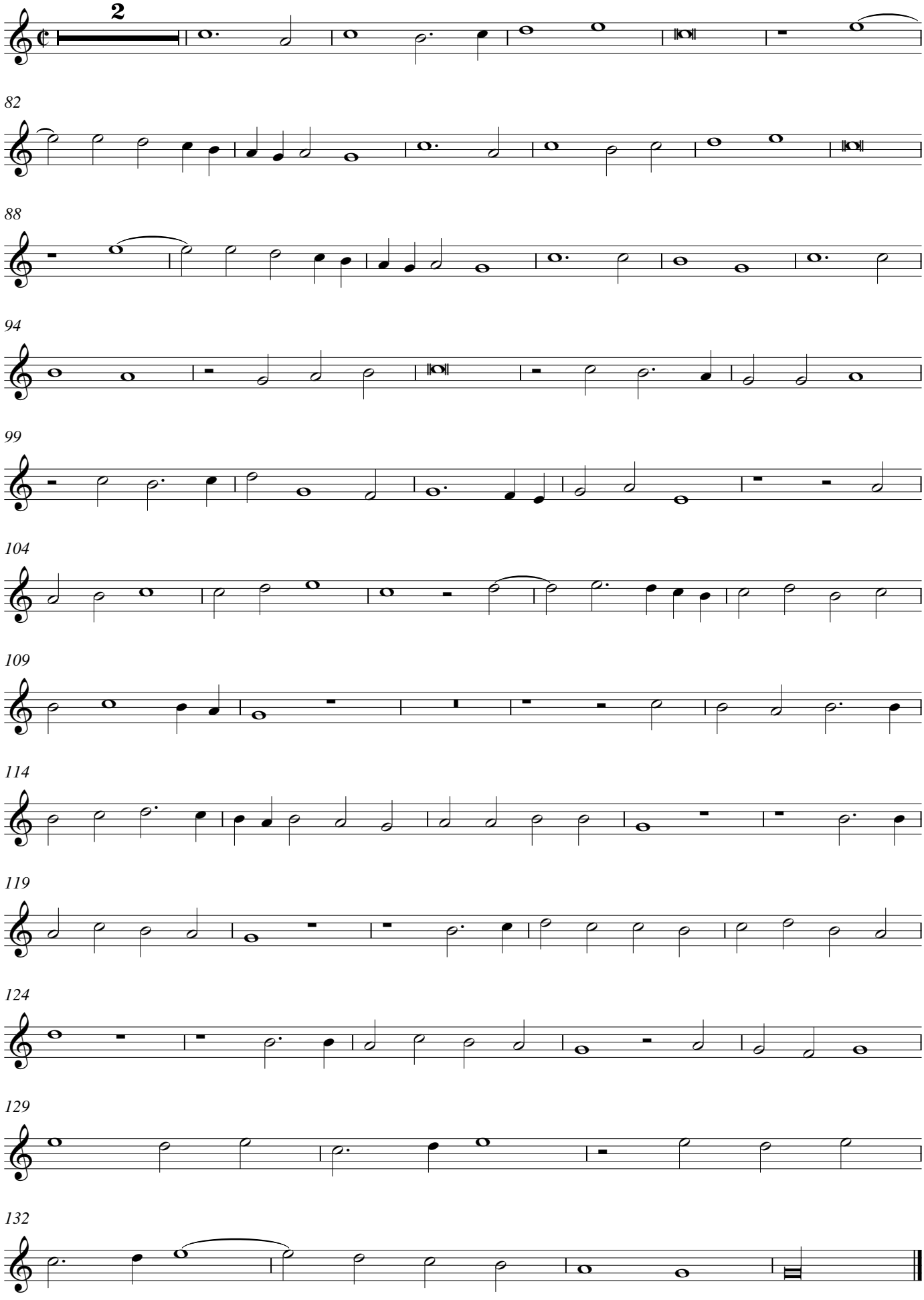
Prima pars

Tenor Recorder



75 Secunda pars



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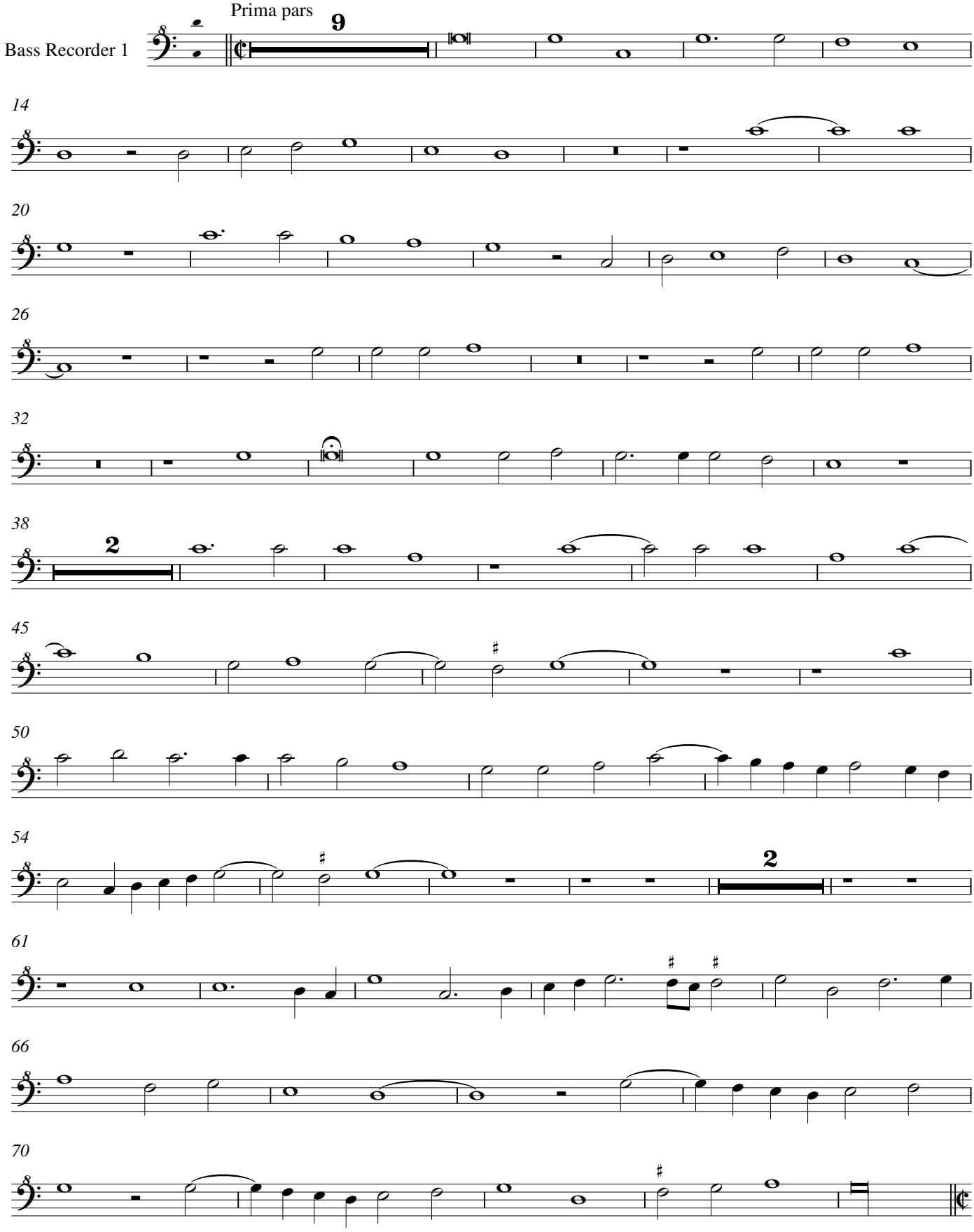
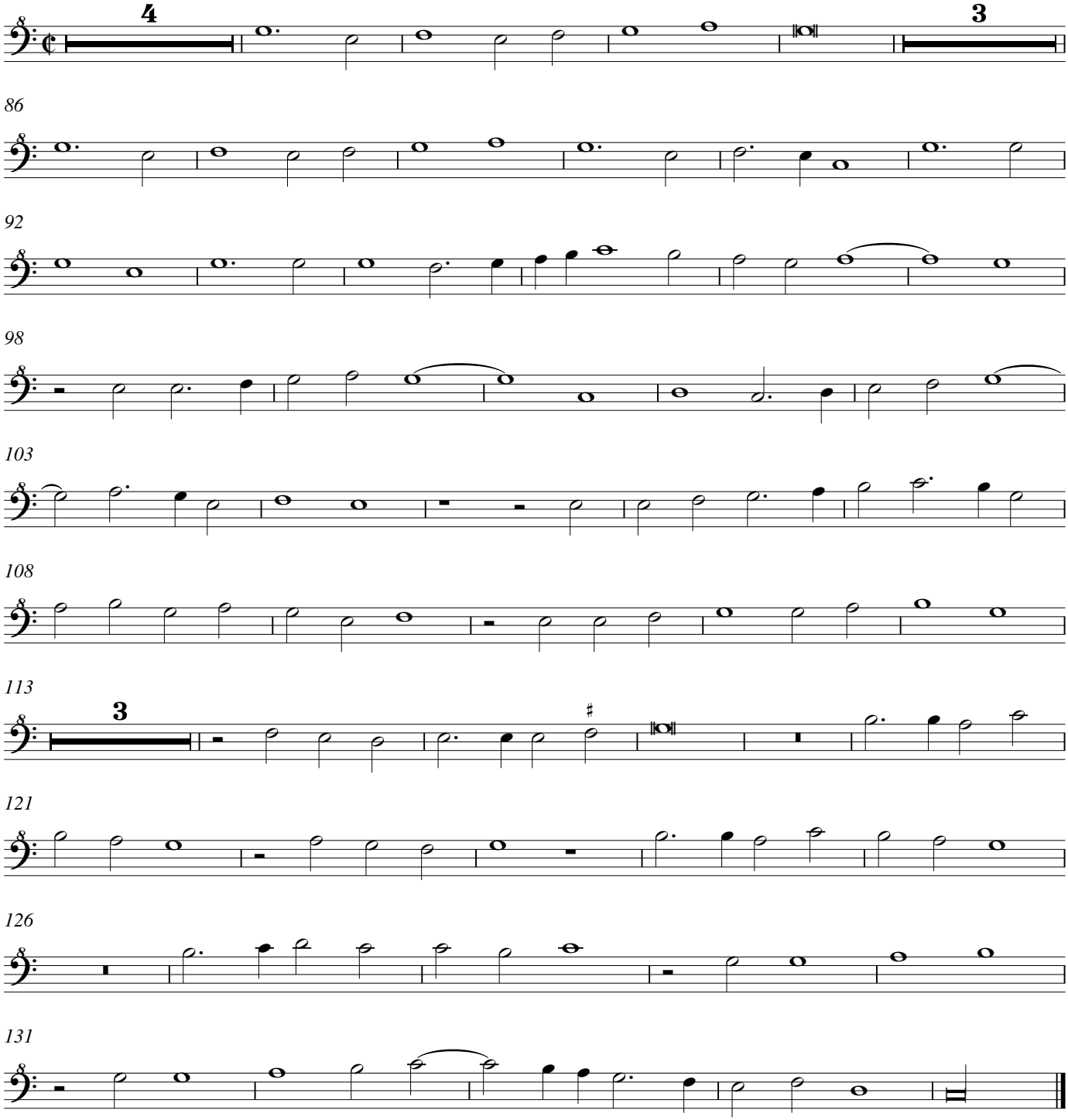
Prima pars

Bass Recorder 1



75 Secunda pars



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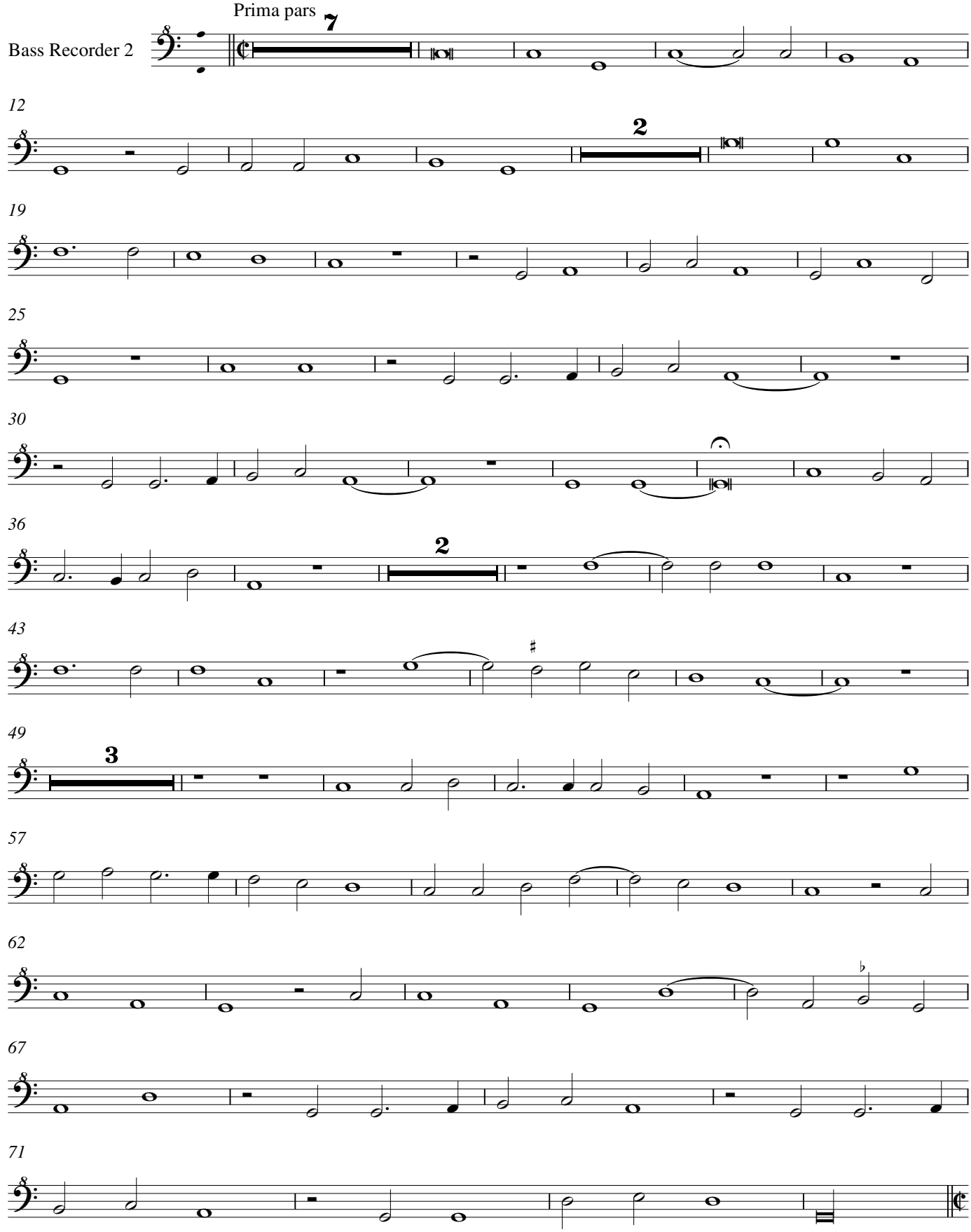
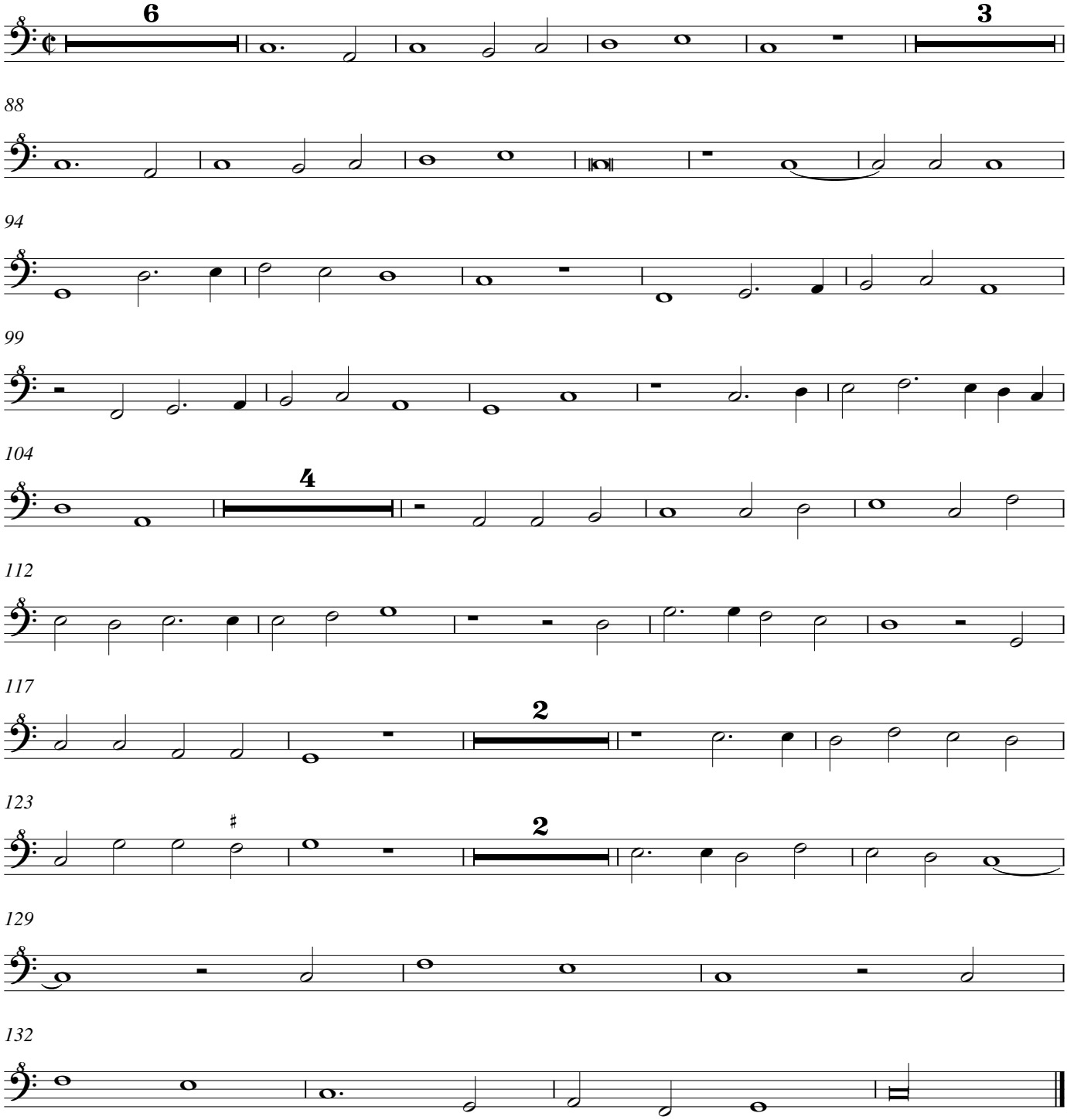
75 Secunda pars