

# Sicut lilium inter spinas

come stà

Antoine Brumel (1460 - 1512/1513)

Arranged for recorders ATTB

by Arnold den Teuling 2018

Descant Recorder

Treble Recorder

Tenor Recorder

Bass Recorder

Si - - cut li -

Si - cut li - - li - um,

Si - - cut li - - li -

Si - -

5

- li - um, li - li - um

si - cut li - li - um, li - - li - um

um, li - - li - - - - um

cut li - - - li - - - - - um

11

in - - ter spi - - - - nas,

in - - ter spi - - - - nas,

in - - ter spi - - - - nas,

in - - ter spi - - - - nas

16

sic a - mi - ca me - a in - ter fi -

sic a - mi - ca me - a in - ter fi -

sic a - mi - ca me - a in - ter fi -

sic a - mi - ca me - a in - ter fi -

23

li - as, fi - li -

- li - as, fi - li -

li - as, fi - li -

- li - as, fi - li -

28

- as, in - ter fi - li -

- as, in - ter fi - li -

as, in - ter fi - li -

- as in - ter fi - li -

33

The image shows a musical score for four voices, arranged in four staves. The music is in a single system. The first staff is the Superius part, followed by Contratenor, Tenor, and Bassus. The lyrics are: "as, in - ter fi - li - - as." for the first staff, "- as, fi - - li - - as." for the second, "- as, fi - - li - - - - as." for the third, and "- as, in - ter fi - li - - - - as." for the fourth. The notation includes various note values, rests, and a fermata over the final note of each line.

Originally a motet for four voices, superius, contratenor, tenor and bassus, clefs G2, C3, C4, F4, with one flat. These are high clefs or chiavetti. It was usual to transpose a piece with chiavetti a fourth down (alla quarta bassa), But this is the version on its notated pitch (come stà). I give a version alla quarta bassa too.

I used the edition by Edward Tambling in CPDL, who does not mention his source. I did not follow his positioning of the text. Superius bar 26 note 3: I put the semibrevis f together with the following semibrevis f in bar 27, following the edition of Steve Repasky in CPDL, as I had no access to a renaissance source.

The text is from Song of songs, 2,2, meaning: as a lily among thorns, so is my love among the daughters.

Corina Marti played the keyboard tabulature by Johannes a Lublin a second higher than the original come stà on a renaissance harpsichord, tuned a' at 440 Hz (Brilliant Classics, Johannes de Lublin tablature (1540)).