

# Sicut lilium inter spinas

alla quarta bassa

Antoine Brumel (1460 - 1512/1513)

Arranged for recorders ATTB

by Arnold den Teuling 2018

Treble Recorder

Tenor 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 -

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

23

li - as, fi - li -

- li - as, fi - li -

li - as, fi - li -

8 - li - as, fi - li -

28

- as, in - ter fi - li -

- as, in - ter fi - li -

as, in - ter fi - li -

8 - as in - ter fi - li -

- as, in - ter fi - li - - as.

- as, fi - - li - - as.

- as, fi - - li - - as.

- as, in - ter fi - li - - as.

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. This version has been transposed a fourth down (alla quarta bassa), as was usual with high clefs. But I give also a version on its notated pitch (come stà).

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 c' together with the following semibrevis c' 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 on a renaissance harpsichord, tuned a' at 440 Hz (Brilliant Classics, Johannes de Lublin tablature (1540)).