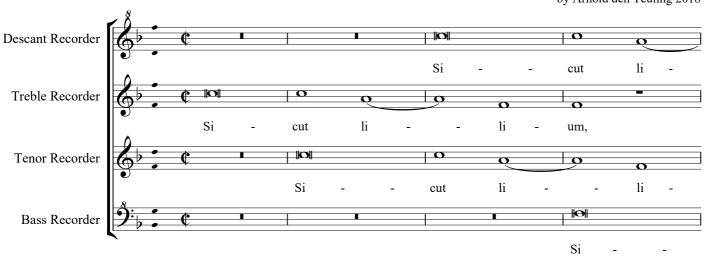
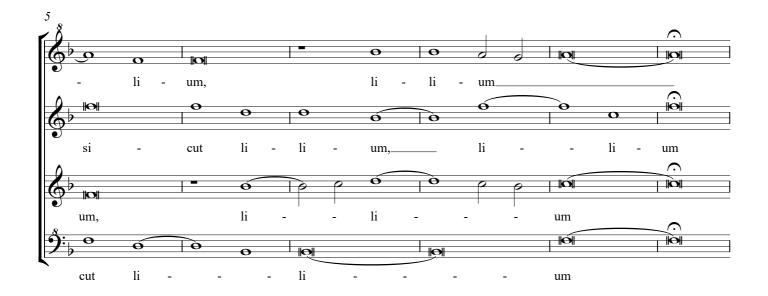
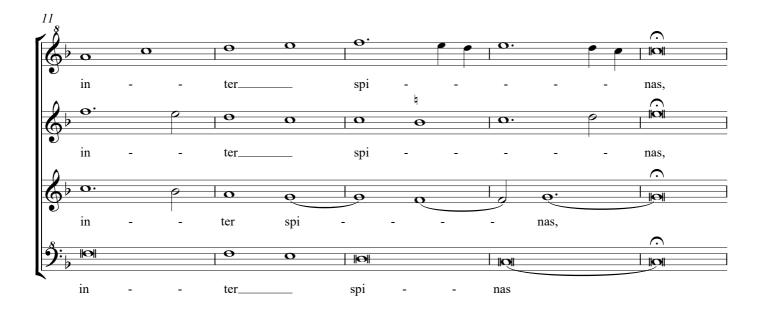
Sicut lilium inter spinas

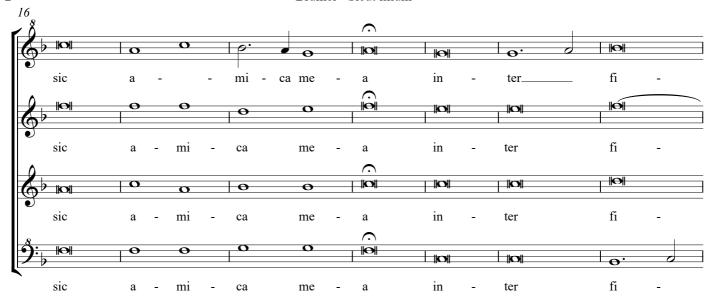
come stà

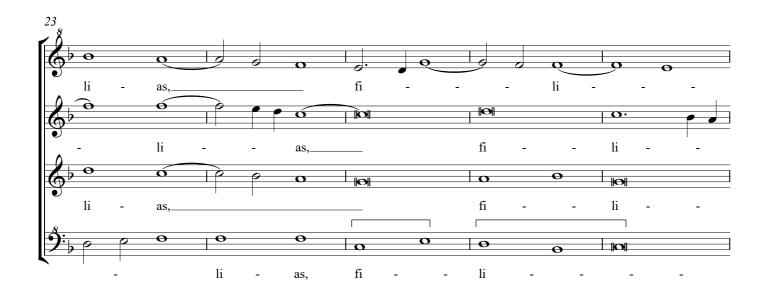
Antoine Brumel (1460 - 1512/1513) Arranged for recorders ATTB by Arnold den Teuling 2018

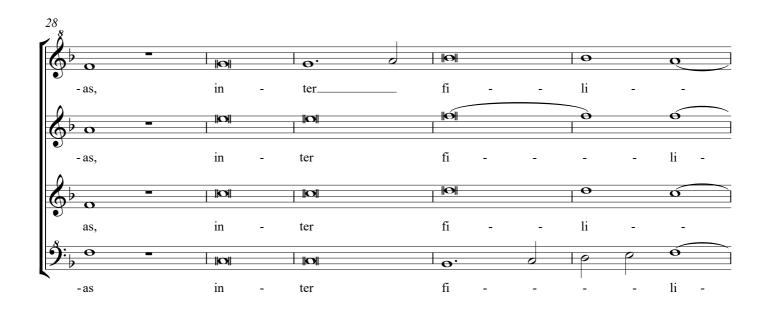














Originally a motet for four voices, superius, contratenor, tenor and bassus, clefs G2, C3, C4, F4, with one flat. These are high clefs or chiavetti. It was usual to transpose a piece with chiavetti a fourth down (alla quarta bassa), But this is the version on its notated pitch (come stà). I give a version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