

Sicut liliū interspinas

SATB unaccompanied*

Song of Solomon 2: 2

Antoine Brumel (c1460-c1515)
transcribed and ed. Drew Collins

1

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

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

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

Si - - - cut li - - - li -

li - li - - - - um in - - - - ter

li - um in - - - - ter

li - - - - - um in - ter spi - -

um in - - - - ter

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Si - - - cut li - - - li - um" (Soprano), "Si - - - cut li - - - li - um Si - - - cut li -" (Alto), "Si - - - cut li - - - li - um li -" (Tenor), and "Si - - - cut li - - - li -" (Bass). The piano accompaniment features a simple harmonic structure with a bass line that provides a steady accompaniment.

* An unobtrusive organ part may be added *ad libitum*.

7

li - li - - - - um in - - - - ter

li - um in - - - - ter

li - - - - - um in - ter spi - -

um in - - - - ter

The second system continues the vocal and piano parts. The vocal parts are in G major and 4/4 time. The lyrics are: "li - li - - - - um in - - - - ter" (Soprano), "li - um in - - - - ter" (Alto), "li - - - - - um in - ter spi - -" (Tenor), and "um in - - - - ter" (Bass). The piano accompaniment continues with a simple harmonic structure, providing a steady accompaniment.

13

spi - - - nas sic a - - mi - ca me - a

spi - - - nas sic a - mi - ca me - a

8 nas sic a - mi - ca me - a

spi - - nas sic a - mi - ca me - a

20

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

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

8 in - - - ter fi - - - li - as.

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

27

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

27

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

8

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

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

27

34

as.

34

as.

8

as.

34

Notes for Sicut lilium interspinas

About the Edition

In the Spring of 1997, I embarked on a study project under Dr. René Clausen at Concordia College (Moorhead, Minnesota) to transcribe a Renaissance choral work from manuscript. During my search for a manuscript, I came across a facsimile of the Medici Codex, and chose Sicut lilium for the project. I thank Dr. Clausen for his guidance.

I transcribed the original work to modern notation, halving the note values (breve=whole note). The work has been transposed up a whole step to G major for more ease in modern performance. Though I added bar lines for convenience, they imply no metric stress or accent.

Suggested accidentals are notated above the staff; the composer notated none himself, except in the key signature. All fermati are those of the composer; all other articulation, dynamic and phrase markings are those of the editor. Though the composer specified some of the text underlay, most is that of the editor.

The Composer

Antoine Brumel (c1460-c1515) was born in France. He was perhaps the first great Renaissance composer to achieve a polished style of composition in the Northern (French) Style (as opposed to that of the Netherlands region). He moved from post to post as a church musician, and at some point was ordained in the Catholic church.

About the Composition

Sicut lilium interspinas is a motet, categorized by Brumel scholars as an antiphon. It is a four voice motet, originally voiced ATTB, originally written in the key of F major. As was the typical practice of that time, only pitch, rhythm and text were notated by the composer.

The form is ABB' with the second "B" section differing only slightly from the first. Most of these differences occur either at the cadences, with slight rhythmic value shifts or with the text.

For example, the sopranos sing "filias" twice during the first "B" section, but only once at the end, as do the basses. In fact, the tenor is the only part that has exactly the same notes and text both times.

Edward Lowinsky's edition (Monuments of Renaissance Music ed. Lowinsky, Edward E. and Bonnie J. Blackburn. The

Source

This edition was transcribed from a published photograph of the manuscript for The Medici Codex, a collection (dated at around 1518) of motets by many composers. Pitches and rhythmic values were checked against the motet as transcribed in volume five of the collection, "Monuments of Renaissance Music" edited by Edward E. Lowinsky and Bonnie J. Blackburn (University of Chicago Press).

English Translation of the Latin Text:

Sicut lilium interspinas	As the lily is among thorns,
sic amica mea inter filias	such is my mistress among the daughters.

-Song of Songs 2: 2 (translation by Drew Collins)