

Sicut lilium inter spinas

Antoine Brumel (c.1460–1512/3)

Antico, *Motetti novi libro secondo* [Venice, 1520] (RISM 1520/1)

SUPERIUS
Si - cut li - - li -

CONTRATENOR
Si - cut li - - li - um, si -

TENOR
Si - cut li - - li - um,

BASSUS
Si - cut li -

6
um, li - li - - um in - - ter

cut li - li - um, li - - li - um in - - ter

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

- li - um in - - ter

13
spi - - - nas, sic a - mi - ca me - a

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

- - - nas, sic a - mi - ca me - a

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

† *Superius*, m.17–18: text erroneously 'anima' in the source.

20

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

in - ter fi - - - li - - - as, _____

in - ter fi - - li - as, _____ fi - b -

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

26

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

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

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

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

32

li - as, fi - - li - - as.

li - as, fi - - li - - as.

li - as, fi - b - li - - - - as.

- - as, fi - - - - li - - - - as.

Sicut lílium inter spinas,
sic amíca mea inter fílias.

*As the lily among the thorns,
so is my love among the daughters.*

(Antiphon at Matins for the Feast of the Assumption)

Song of Songs 2:2

Editorial Notes:

This edition — transcribed and edited from the earliest known printed source — is set at original pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the ♩ mensuration sign and its modern-equivalent ♩ time signature signify a semibreve tactus. Bar lines are added only to aid reading and direction: ‘strong’ and ‘weak’ beats implied by their position should never take precedence over phrasing or word stress. Ligatures in the source are acknowledged with overarching square brackets. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in the source is indicated in *italic*.