

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE

Guillaume Dufay (1397-1474)

Sämtliche Hymnen

In Dedicacione Ecclesiae :
Urbs beata Jerusalem

3 parties (voix et instruments)



Urbs be - a - ta _____ Je - ru - sa - lem, dic - ta pa - cis__ vi - si - o, quæ cons - tru - i - tur in cæ - lis__



vi - vis ex la - pi - di - bus, et an - ge - lis co - ro - ra - ta, ut spon - sa__ ta_____ co - mi - te.

The image shows a musical score for three voices in 3/8 time. The lyrics are: "No - va ve - ni - ens e - cae - lo, nup -". The score is written on three staves, each with a treble clef and a 3/8 time signature. The lyrics are placed below the notes on each staff. The first staff has a sharp sign above the final measure. The second staff has a sharp sign above the final measure. The third staff has a sharp sign above the final measure. The lyrics are: "No - va ve - ni - ens e - cae - lo, nup -".

8

ti - a - li tha - la - mo prae - ta - ra - ta ut spon - sa ta

ti - a - li tha - la - mo prae - pa - ra - ta ut spon - sa - ta,

ti - a - li tha - la - mo prae - pa - ra - ta ut spon - - - sa - ta

15

co - pu - le - tur Do - mi - no. Pla - te - æ et mu -

co - pu - le - tur Do - mi - no. Pla - te - æ et

co - pu - le - tur Do - mi - no. Pla - te - æ et mu -

21

ri - e - jus ex au - ro pu - ris - si - mo.

mu - ri e - jus ex au - ro pu - ris - si - mo.

ri - e - jus ex au - ro pu - ris - si - mo.

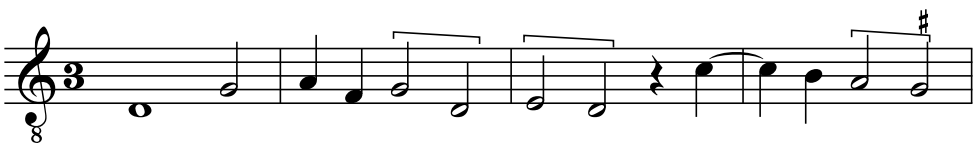
Guillaume Dufay - Urbs beata Jerusalem

Part 1

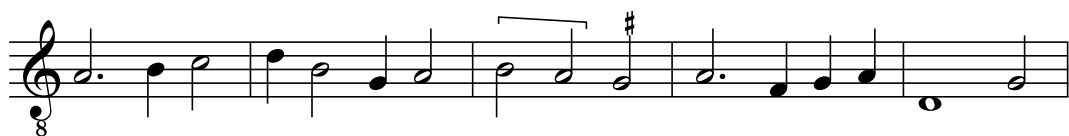
The musical score for Part 1 of 'Urbs beata Jerusalem' by Guillaume Dufay is presented in six staves. The first staff is labeled 'Part 1'. The music is written in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The score includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps). The piece concludes with a double bar line.

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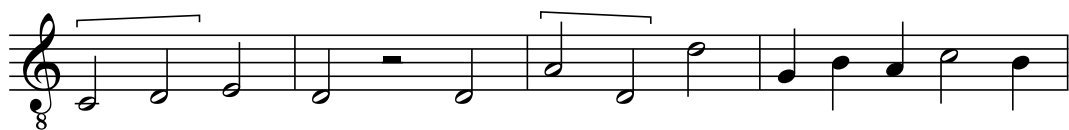
Part 2




The first staff of music, labeled 'Part 2', begins with a treble clef and a 3/8 time signature. It contains a sequence of notes: a whole note G4, followed by quarter notes A4, B4, and C5. A slur covers the next two measures: a quarter note B4 and a quarter note A4. This is followed by a quarter rest, a quarter note G4, a quarter note F4, and a quarter note E4. The staff concludes with a quarter note D4 and a sharp sign (#) above the final note.



The second staff continues the melody with a dotted quarter note D4, followed by quarter notes E4, F4, and G4. A slur covers the next two measures: a quarter note A4 and a quarter note B4. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4. The staff ends with a whole note G4.



The third staff begins with a slur over the first two measures: a quarter note A4 and a quarter note B4. This is followed by quarter notes C5, D5, and E5. A quarter rest is present in the fourth measure, followed by quarter notes D5, C5, and B4. The staff ends with quarter notes A4 and G4.



The fourth staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. A slur covers the next two measures: a quarter note B4 and a quarter note A4. This is followed by quarter notes G4, F4, and E4. The staff concludes with quarter notes D4 and C4.



The fifth staff begins with quarter notes B4, A4, and G4. A slur covers the next two measures: a quarter note F4 and a quarter note E4. This is followed by quarter notes D4, C4, and B3. The staff ends with quarter notes A3 and G3.



The sixth and final staff starts with a slur over the first two measures: a quarter note G3 and a quarter note F3. This is followed by quarter notes E3, D3, and C3. A quarter rest is present in the fourth measure, followed by quarter notes B2, A2, and G2. The staff concludes with a whole note F2 and a sharp sign (#) above the final note.

