

## Urbs beata Jerusalem (Fauxbourdon)(VC20)

Guillaume Dufay, c1397-1474

Adjusted for VRKaA, 7.2015

S,A/SingerTVV

♩ = 104

Alto Recorder

*mf*

Urbs be a - ta\_ Je - ru - sa - lem, dic - ta

Violin

*mf*

Viola

*mf*

6

A. Rec.

pa - cis vi - si o, Quae con

Vln.

Vla.

10 **A**

A. Rec.

stru - i - tur in cae - lis vi - vis

Vln.

Vla.

14 **B**

A. Rec.

ex la - pi - di - bus, Et an

Vln.

Vla.

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C

18

A. Rec. ge - lis co - ro - na - ta ut spon -

Vln.

Vla.

22

A. Rec. sa - ta co - mi - te

Vln.

Vla.

0 Turn page 25 Verse 2 Mel to M. 32

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

28

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

31

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

34

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

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37 Mel to M. 49

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

40 **F**

S. Rec.

A. Rec.

T. Rec. ADDED TIE S, A

Vln.

Vla.

43

S. Rec.  
A. Rec.  
T. Rec.  
Vln.  
Vla.

Detailed description: This system contains measures 43 and 44. It features five staves: Soprano Recorders (S. Rec.), Alto Recorders (A. Rec.), Tenor Recorders (T. Rec.), Violins (Vln.), and Violas (Vla.). The key signature has two flats (B-flat and E-flat). The time signature is 2/2. In measure 43, the vocal parts have quarter notes, while the strings play a rhythmic accompaniment. In measure 44, the vocal parts have a long note with a slur, and the strings continue their accompaniment.

45 **G**

S. Rec.  
A. Rec.  
T. Rec.  
Vln.  
Vla.

Detailed description: This system contains measures 45 and 46. It features the same five staves as the previous system. A box containing the letter 'G' is placed above measure 45. In measure 45, the vocal parts have a long note with a slur, and the strings play a rhythmic accompaniment. In measure 46, the vocal parts have a long note with a slur, and the strings continue their accompaniment.

47

S. Rec.  
A. Rec.  
T. Rec.  
Vln.  
Vla.

Detailed description: This system contains measures 47, 48, and 49. It features the same five staves as the previous systems. In measure 47, the vocal parts have quarter notes, and the strings play a rhythmic accompaniment. In measure 48, the vocal parts have quarter notes, and the strings continue their accompaniment. In measure 49, the vocal parts have a long note with a slur, and the strings continue their accompaniment.

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S. Rec.

A. Rec.

T. Rec.

Mel to M. 57

Vln.

Vla.

**H**

53

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

56

Mel to M. 65

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

**I**

59

S. Rec.  
A. Rec.  
T. Rec.  
Vln.  
Vla.

62

S. Rec. discord  
A. Rec. discord  
T. Rec.  
Vln.  
Vla.

**J**

65

S. Rec.  
A. Rec.  
T. Rec.  
Vln. Mel to M. 74  
Vla.



68

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

71

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

discord

0 Turn page 75

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

Sing

*mf*

Por - tae ni - tent mar - ga - ri -

*mf*



**L**

78

S. Rec.

A. Rec.

T. Rec.

tis, a - dy - tis pa - - ten - ti -

Vln.

Vla.

**M**

82

S. Rec.

A. Rec.

T. Rec.

bus. Et vir - tu - te me - ri - to - -

Vln.

Vla.

86

S. Rec.

A. Rec.

T. Rec.

-rum il - luc in - tro - du - ci -

Vln.

Vla.

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90 **N**

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

tur Om - nis, qui pro Chri - sti

**O**

94

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

nomi - ne hic in mun - do

0 Turn page 99 Verse 6

97

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

99-102 bass  
Verse 6  
*mp* Mel to M. 103

100

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

102

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

Mel to M. 106  
*mf*

105 **Q**

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

M 106-109 bass

*mp*

108 **R**

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

M 109-110 bass

*mp*

111

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

Mel to M. 114

*mf*

**S** Mel to M. 118

114

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

M 115B-118 bass

*mp*

117 discord

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

*f*

Mel MM 119-end

120 **T**

S. Rec.

A. Rec.

T. Rec.

Vln.

Vla.

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122

The musical score for measure 122 features five staves. The Soprano (S. Rec.) part begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4, which is then tied to a whole note B4 in the next measure. The Alto (A. Rec.) part starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a whole note E5. The Tenor (T. Rec.) part begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a whole note E4. The Violin (Vln.) part starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5, and finally a whole note D5. The Viola (Vla.) part begins with a half note G3, followed by quarter notes A3 and B3, then a half note C4, and finally a whole note D4. Dynamics of *p* (piano) are indicated at the end of each staff.