

Cantus

1. *Urbs* be - a - - ta - - - *Ie - ru - - -*

Altus

1. *Urbs* be - a - - ta *Ie - ru - - sa - lem, — urbs* be - a - - ta

Tenor

1. *Urbs* be - a - - ta - - - *Ie - - -*

Bassus

2. *Urbs* be - a - - ta *Ie - - -*

Detailed description: The image shows a musical score for four voices: Cantus, Altus, Tenor, and Bassus. Each voice part begins with a treble clef and a common time signature (C). The Cantus part starts with a whole note 'Urbs' followed by a dotted half note 'be-a' and a whole note 'ta'. The Altus part starts with a whole note 'Urbs' followed by a dotted half note 'be-a' and a whole note 'ta'. The Tenor part starts with a whole note 'Urbs' followed by a dotted half note 'be-a' and a whole note 'ta'. The Bassus part starts with a whole note 'Urbs' followed by a dotted half note 'be-a' and a whole note 'ta'. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The Cantus part has a fermata over the 'ta' note. The Altus part has a fermata over the 'ta' note. The Tenor part has a fermata over the 'ta' note. The Bassus part has a fermata over the 'ta' note. The score is written on a grand staff with four staves.

7

sa - lem, *urbs be - a - ta* Ie - ru - sa - lem Di - cta pa - cis

#

8

Ie - ru - sa - lem, Di - cta - pa - cis vi - si - o, di - cta

8

ru - sa - lem Di - cta

ru - sa - lem, *urbs be - a - ta* Ie - ru - sa - lem Di - cta pa - cis vi - si - o -

14

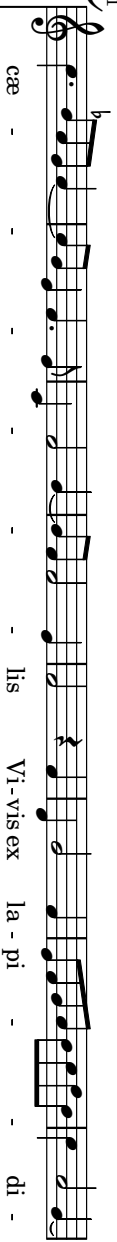
vi - - si - o, vi - si - o Quæ con-stru-i - tur in

pa - cis vi - si - o, vi - si - o Quæ con-stru-i -

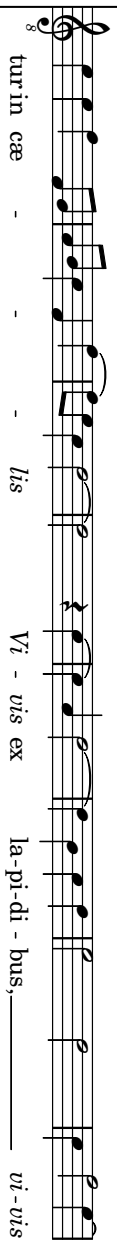
pa - cis vi - - - si - o Quæ con -

- - si - o, di - cta pa - cis vi - si - o Quæ con-stru -

21



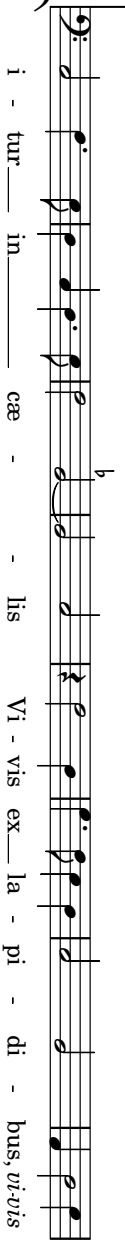
cæ - - - - - lis Vi-vis ex la - pi - - - di -



tur in cæ - - - - - lis Vi - vis ex la-pi-di - bus, - - - - - vi-vis



- - - - - stru - i - tur in - - - - - cæ - lis Vi - - - - - vis



i - tur - - - - - in - - - - - cæ - - - - - lis Vi - vis ex la - pi - - - - - di - - - - bus, vi-vis

29

Et an - ge - lis co - ro - na - na - ta, co -  
 ex la - pi - di - bus, Et an - ge - lis co - ro - na - na - ta et an - ge -

Et an - ge - lis co - ro - na - na - ta, co -  
 ex la - pi - di - bus, Et an - ge - lis co - ro - na - na - ta

Et an - ge - lis co - ro - na - na - ta, co -  
 ex la - pi - di - bus, Et an - ge - lis co - ro - na - na - ta

37

- ro - na - ta, Ut spon - sa - ta co - - - - - mi - te. #  
*lis co-ro-na - ta, Ut spon-sa-ta co - - - - - mi - te,* co - - - - - mi - te. #  
 - - - - - ta Ut spon - sa - - - - - ta - - - - - co - - - - - mi - te. #  
 Ut spon - sa - ta co - - - - - mi - - - - - te co - - - - - mi - te.

45

Canon in diapason

9. Glo - ri - a et \_\_\_\_\_ ho - nor \_\_\_\_\_ De -

Cantus II  
Resolutio

9. Glo - ri - a et \_\_\_\_\_ ho - nor \_\_\_\_\_

9. Glo - ri - a et ho - nor *De - o, et honor* De - o et ho - nor

9. Glo - ri - a et ho - nor \_\_\_\_\_ *glo-ri-a* et \_\_\_\_\_ ho - nor

9. Glo - ri - a et ho - nor De - o et ho - nor \_\_\_\_\_

0 Us - que - quo - al - tis - si - mo

De - o Us - que - quo - al - tis - si - mo

De - o Us - que - quo - al - tis - si - mo

De - o Us - que - quo - al - tis - si - mo

De - o Us - que - quo - al - tis - si - mo



60

U - na Pa - tri Fi - li - o - - - que In - ci - to

mo U - na Pa - tri Fi - li - o - - - que In -

U - na Pa - tri Fi - li - o - - que, In - ci - to

U - na Pa - tri Fi - li - o - - que Fi - li - o - - que, In - ci -

U - na Pa - tri Fi - li - o - - que u - na Pa - tri Fi - li - o - - que In - ci -

67

Musical score for the hymn "Urbs beata Ierusalem". The score is written on five staves, each with a vocal line and a corresponding Latin text line. The music is in a major key and 4/4 time. The lyrics are:

*Pa-ra - cli - - to*      *Cu - i*      *laus est \_\_\_\_\_ et po-te -*  
*cli - to*      *Pa-ra - cli - - to*      *Cu - i*      *laus est \_\_\_\_\_ et*  
 -      *pa - ra - cli - to, \_\_\_\_\_*      *Cu - i*      *laus \_\_\_\_\_ est et po - te -*  
*to*      *Pa - ra - cli - to, \_\_\_\_\_*      *Cu - i*      *laus \_\_\_\_\_ et po - te -*  
*to*      *Pa - ra - cli - - - to,*      *Cu - i \_\_\_\_\_*      *laus \_\_\_\_\_ est et*

74

- stas Per im-men-sa sæ - cu - la. A - men, \_\_\_\_\_ a - men.

po - te - stas Per im-men - sa - sæ - cu - la. A - men, a - men.

- stas Per im - men - sa sæ - cu - la, per im - men - sa sæ - cu - la. A - men.

- - - stas Per im - men - sa sæ - cu - la. A - - - men.

po - te - stas Per im - men - sa - sæ - cu - la. A - - - men.

Detailed description: This is a musical score for a vocal part, likely a soprano or alto, in a major key. The score consists of five staves of music. The first staff begins with a whole rest followed by a half note 'stas', then a quarter rest, and continues with a melodic line for 'Per im-men-sa sæ - cu - la. A - men, \_\_\_\_\_ a - men.' The second staff starts with a quarter rest, then a half note 'po - te - stas', followed by a quarter rest and the melody for 'Per im - men - sa - sæ - cu - la. A - men, a - men.' The third staff begins with a quarter rest, then a half note '- stas', followed by a quarter rest and the melody for 'Per im - men - sa sæ - cu - la, per im - men - sa sæ - cu - la. A - men.' The fourth staff starts with a quarter rest, then a half note '- - - stas', followed by a quarter rest and the melody for 'Per im - men - sa sæ - cu - la. A - - - men.' The fifth staff begins with a quarter rest, then a half note 'po - te - stas', followed by a quarter rest and the melody for 'Per im - men - sa - sæ - cu - la. A - - - men.' The music features various rhythmic values including whole, half, quarter, and eighth notes, as well as rests. There are several accidentals: a sharp sign (#) above the first 'Per' in the third staff, a flat sign (b) below the first 'sa' in the fourth staff, and a sharp sign (#) above the first 'A' in the fifth staff. The score concludes with a double bar line and repeat dots.