

Fulgens iubar ecclesiae Dei
Puerpera pura parens

Guillaume Dufay 1400-1477

Triplum
Motetus
Tenor
Tenor 2

1. Ful - gens iu - bar ec - cle - si - æ De - - - -

1. Pu - - - - er - - - - pe - - - - ra, pu - - - - ra

7
T
M
T
T2

i, Pec - ca - - - - to - - - - rum sa - - - - - lus prom - - - -

pa - rens E - - - - - ni - xa re -

13
T
M
T
T2

ptis - si - ma, Si pre - ci - - bus qui -

gem sæ - - - - - cu - li, Ti - bi non

19
T
M
T
T2

bus - cum - que fle - - - - cti Que - as, no - bis da, vir -

fit, or - be pa - - rens, Ri - - - - tu mens: va -

25

T
go be - a ta, Ut o - - - - mnes qui tu - æ

M
les sæ - cu - li Vi - tam red - de - re, non - nul - li

T

T2

31

T
my - ste - ri - a Pu - ri - fi - ca - ti - o - nis co - li - mus

M
Sal - va - ti sunt hoc li - - - - mi -

T

T2

37

T
Post tem - po - ris hu - - - - - jus cur - ri - - -

M
te; Das hæc me - ri - to ti - tu -

T

T2

43

T
cu - a sub - li - me - mur san - cto - rum se - di - bus.

M
li: "Fi - - - li, pre - ca - ta re - mit - te!"

T

T2

49

T
2. Quæ se - mi - ne vi - - - ri pe - pe - ris -

M
2. E - - - - ja, vir - - - go la - psu

T

T2

55

T
set, Mu-li - e - - - rem lex quodn - - - dam co -

M
ca - rens, Char - - - - - ta qua Di - - -

T

T2

61

T
ge - bat, Ut ad tem - plum pur -

M
tem ex - - - - - pu - li, An - nu - i -

T

T2

67

T
gan - da ve - ni - ret Par - tum fe - renz; lex hæc

M
sti le - gi ve - rens Sol - - - ve - re le -

T

T2

73

T non ur - ge - bat Ma - ri - - - - - am, quæ vi - rum

M gem; et pul - li Tur - tu - rum tis in - fan - tu - li

T

T2

79

T non no - ve - rat, Il - la ta - men pro no - bis o - mni - bus

M De - mon - strant ob - - - la - ti vi - - - - -

T

T2

85

T Le - gem tu - lit, ut nos quos a - ma - - -

M tæ Lu - - - - men pro me quod in - tu -

T

T2

91

T bat Sub - li - me - mur san - cto - rum se - di - bus.

M li "Fi - - - li, pec - ca - ta re - mit - - - te!"

T

T2

97

T
3. Quod pur - ga - - - - ri non in - di - gna - ve -

M
3. Lar - - - - ga man - - - - ter lux o -

T

T2

103

T
rit, Hu - - - jus fe - - - sto mon - strat ec -

M
ri - ens O - men de - dit o - pu - scu - li,

T

T2

109

T
cle - si - a Per ce - re - um, quem tunc quis - que te - net

M
Cum Si - me - on non mo - ri - ens Am - - - ple - xa -

T

T2

115

T
Lu - ce e - nim qua ful - - - get can - de - la,

M
tur nunc o - cu - li o - cu - li

T

T2

121

T
M
T
T2

Per splen - - do - - - - - rem vi - - - - - tæ in Ma - ri -
Nu - men vi - - - - - dent et ser -

127

T
M
T
T2

a Con - - - cor - - - di - ter o - mnes os -
vu - li Te - no - re dat ver - bum: "mit-te!"

133

T
M
T
T2

ten-di - mus Ut per - su - a tan - dem pre - ca - mi - na
Ad Chri - stum dic: "te pro - tu - li: Fi - li, pec - ca - - -

139

T
M
T
T2

sub - li - me - mur san - cto - - - rum se - di - bus.
ta re - - - - - mit - - - - - te, re - mit - te!"

145

T
4.0 i - gi - - - - tur vir - tu - - - - tis

M
4.0 i - - - - - - - - - - -

T

T2

149

T
ex - - - - - em - plar, Vir - gi -

M
gi - - - - - tur vir - go cle - mens,

T

T2

153

T
num, lux glo - ri - o - - - - sa vir - - - - -

M
Quæ nos o - - - - mnes re - de - mi - - - - -

T

T2

157

T
go, De - cus no - - - - strum et ut ve -

M
sti Do - mus De - i, gem - ma

T

T2

161

rum lo - quar, vi - va vir - - - -

ful gens, Dul - - - cis por -

165

tus, pul - chra pul - - - chri - tu - do,

ta pa - ra - di - - - - si,

169

San - - - - cti - ta - - - - tis ex - cel - - - - lens

Dic nunc, quæ - - - -

173

i - - - - ma - go, Hu - mi -

so, tu - - - - æ pro - - - - li,

177

T
M
T
T2

li - ter a te re - - - qui - ri -

Quem la - cta - - - sti tu - o la - - - - -

181

T
M
T
T2

mus, Ut post mor - tem cum dul-ci gau - di - o

cte: "I - stis qui ser - vi - unt ti - - -

187

T
M
T
T2

Sub - li - - me - mur san - cto - - - - - rum

bi, Fi - - - li, pec - ca - ta re - mit - te,

191

T
M
T
T2

se - - - - di - bus. A - - - - men.


re - mit - te!" A - - - - men.

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Triplum

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1. Ful - gens iu - bar ec - cle - si - æ De - - - -

T



i, Pec - ca - - - - to - - - - rum sa - - - - - lus prom -

T



ptis - si - ma, Si pre - - - ci - - - bus qui -

T



bus - cum - que fle - - - cti Que - as, no - bis da, vir -

T



go be - a ta, Ut o - - - - mnes qui tu - æ

T



my - ste - ri - a Pu - ri - fi - ca - ti - o - nis co - li - mus

T



Post tem - po - ris hu - - - - - jus cur - ri - - -

T



cu - a sub - li - me - mur san - cto - rum se - di - bus.

T




2. Quæ se - mi - ne vi - - - - ri pe - pe - ris -

T



set, Mu - li - e - - - rem lex quodn - - - dam co -

T



ge - bat, Ut ad tem - - - plum pur -

T



gan - da ve - ni - ret Par - tum fe - renz; lex hæc

T



non ur - ge - bat Ma - ri - - - - am, quæ vi - rum

79
T
non no - ve - rat, Il - la ta - men pro no - bis o - mni - bus

85
T
Le - gem tu - lit, ut nos quos a - ma - - -

91
T
bat Sub - li - me - mur san - cto - rum se - di - bus.

97
T
3. Quod pur - - - ga - - - - - ri non in - di - gna - ve -

103
T
rit, Hu - - - jus fe - - - - sto mon - strat ec -

109
T
cle - si - a Per ce - re - um, quem tunc quis - que te - net

115
T
Lu - ce e - nim qua ful - - - - get can - de - la,

121
T
Per splen - - - do - - - - - rem vi - - - - tæ in Ma - ri -

127
T
a Con - - - cor - - - - di - ter o - mnes os -

133
T
ten - di - mus Ut per - su - a tan - dem pre - ca - mi - na

139
T
sub - li - - - me - mur san - cto - - - - rum se - - - di - bus.

145
T
4. O i - gi - - - - tur vir - tu - - - - tis


149

T  ex - - - - - em - - - - - plar, Vir - gi -

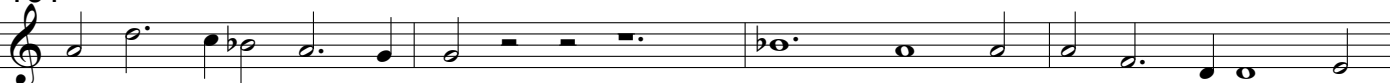
153

T  num, lux glo - ri - o - - - - - sa vir - - - - -

157

T  go, De - - - - - cus no - - - - - strum et ut ve -

161

T  rum lo - - - - - quar, vi - - - - - va vir - - - - -

165

T  tus, pul - chra pul - - - - - chri - tu - do,

169

T  San - - - - - cti - ta - - - - - tis ex - - - - - cel - - - - - lens


173

T  i - - - - - ma - - - - - go, Hu - mi -

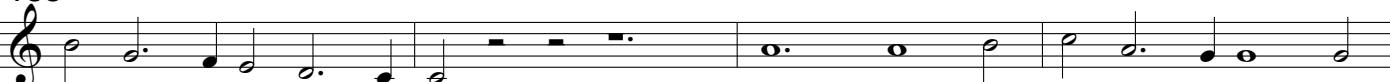
177

T  li - ter a te re - - - - - qui - - - - - ri -

181

T  mus, Ut post mor - - - - - tem cum dul - ci

185

T  gau - - - - - di - o Sub - li - - - - - me - - - - - mur san -

189

T  cto - - - - - rum se - - - - -

192

T  di - bus. A - - - - - men.

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Motetus



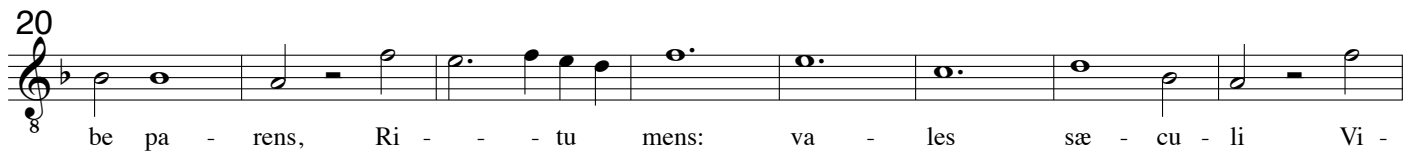
1. Pu - - - er - - - pe - - - ra, pu - - - ra



pa - rens E - - - - - ni - xa re -



gem sæ - - - - - cu - li, Ti - bi non fit, or -



20 be pa - rens, Ri - - - tu mens: va - les sæ - cu - li Vi -



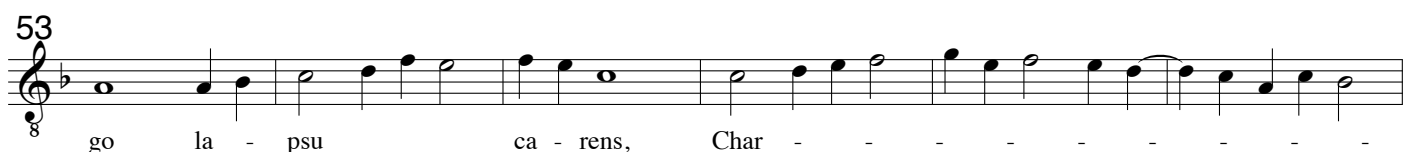
28 tam red - de - re, non - nul - li Sal - va - ti sunt hoc li -



36 mi - te; Das hæc me - ri - to ti - tu - li:



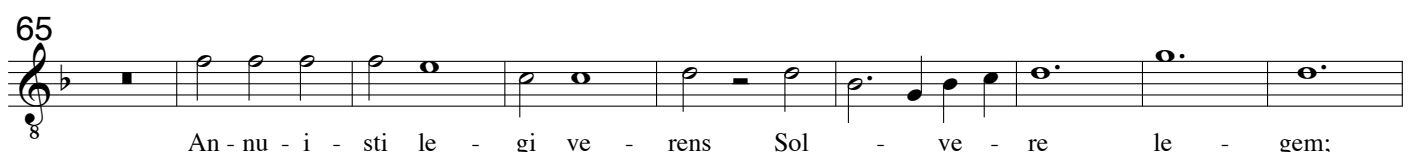
44 "Fi - li, pre - ca - ta re - mit - te!" 2. E - - - - ja, vir -



53 go la - psu ca - rens, Char - - - - -



59 ta qua Di - - - - tem ex - - - - - pu - li,



65 An - nu - i - sti le - gi ve - rens Sol - ve - re le - gem;



74 et pul - li Tur - tu - rum tis in - fan - tu - li De - mon - strant ob -

82

la - ti vi - - - - - tæ Lu - - - men pro me

89

quod in - tu - li "Fi - li, pec - ca - ta re - mit - te!"

97

3. Lar - - - ga man - - - - - ter lux o - - - - -

104

ri - ens O - men de - dit o - pu - scu - li, Cum Si - me - on non mo - ri - ens

112

Am - ple - xa - tur nunc o - cu - li o -

120

cu - li Nu - men vi - - - - - dent et ser - - - - -

128

vu - li Te - no - re dat ver - bum: "mit - te!" Ad Chri - stum dic: "te pro - tu - li:

136

Fi - li, pec - ca - - - - ta re - - - - - mit -

142

te, re - mit - te!" 4. O i -

147

gi - - - - -

150

tur vir - go cle - - - mens, Quæ

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The musical score is presented in a two-staff format, with the upper staff in treble clef and the lower staff in bass clef. The music is in a key with one flat (B-flat major or D minor) and a common time signature. Measure numbers 12, 20, 31, 44, 67, 78, and 88 are indicated at the beginning of their respective systems. The notation includes various note values (minims, crotchets, quavers), rests, and phrasing slurs. Some measures contain a '12' above the staff, likely indicating a measure rest. The score concludes with a double bar line and the number '6' in both staves, indicating the end of a six-measure phrase.

103

Two staves of musical notation for measures 103-110. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

111

Two staves of musical notation for measures 111-117. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with similar rhythmic patterns and note values.

118

Two staves of musical notation for measures 118-128. The top staff is in treble clef and the bottom staff is in bass clef. This system includes two sixteenth-note rests, each marked with a '6' above it, indicating a sixteenth-note rest.

129

Two staves of musical notation for measures 129-135. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes.

136

Two staves of musical notation for measures 136-142. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with similar rhythmic patterns and note values.

143

Two staves of musical notation for measures 143-152. The top staff is in treble clef and the bottom staff is in bass clef. This system includes two sixteenth-note rests, each marked with a '6' above it, indicating a sixteenth-note rest.

153

Two staves of musical notation for measures 153-160. The top staff is in treble clef and the bottom staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes.

159

Two staves of musical notation for measures 159-163. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music consists of a series of half notes and quarter notes, with some notes beamed together. A fermata is placed over the final note of the top staff in measure 163.

164

Two staves of musical notation for measures 164-168. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music consists of a series of half notes and quarter notes, with some notes beamed together. A fermata is placed over the final note of the top staff in measure 168.

169

Two staves of musical notation for measures 169-178. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music consists of a series of half notes and quarter notes, with some notes beamed together. A fermata is placed over the final note of the top staff in measure 178. The number '6' is written above the first measure of both staves.

179

Two staves of musical notation for measures 179-185. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music consists of a series of half notes and quarter notes, with some notes beamed together. A fermata is placed over the final note of the top staff in measure 185.

186

Two staves of musical notation for measures 186-190. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music consists of a series of half notes and quarter notes, with some notes beamed together. A fermata is placed over the final note of the top staff in measure 190.

191

Two staves of musical notation for measures 191-195. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music consists of a series of half notes and quarter notes, with some notes beamed together. A fermata is placed over the final note of the top staff in measure 195.