

MISSA PANGE LINGUA

Francisco López Capillas (c.1608–1674)

Kyrie a6

Soprano 1

Soprano 2

Alto

Tenor

Bass 1

Bass 2

Christe a4

Soprano

Alto

Tenor

Bass

14

Chri - ste e - lei - son, Chri - ste
Chri - ste e - lei - son, Chri - ste e -
Chri - ste e - lei - son, Chri -
Chri - ste e - lei - son, Chri - ste e -
Chri - ste e - lei - son, Chri - ste e -

19 *)

e - lei - son, Chri - ste e - - - - lei - son, Chri -
- son, Chri - ste e - - - - lei - son, Chri -ste
ste e - - - - lei - son, Chri - ste e - lei - son, Chri - ste e -
son, Chri - ste e - lei - son, Chri - ste e - - - - lei - son,

25

- ste e - lei - son, Chri - ste e - - - - lei - son, Chri - ste
e - - - - lei - son, Chri - ste e - - - - lei - son, Chri -ste
- lei - son, Chri - ste e - - - - lei - son,
Chri - ste e - - - - lei - son, Chri - ste e -

*) F in manuscript. See Critical Notes.

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e - lei - son, Chri-ste e - lei - son, Chri - ste e - - - - lei - son, Chri -

e - lei - son, Chri - ste e - lei - son, Chri -

Chri - ste e - - - - lei - son, Chri - ste

- lei - son, Chri - ste e - lei - son, Chri - - - - lei -

39

- ste e - - - - lei - son, Chri - ste e - - - - lei - son.

ste e - lei - son, Chri - ste e - - - - lei - son.

e - - - - lei - - - - son, Chri - - - - ste e - - - - lei - - - - son.

son, Chri - ste e - - - - lei - - - - son.

Kyrie a6

Soprano 1

Soprano 2

Alto

Tenor

Bass 1

Bass 2

46

Ky - ri - e e - - - - lei - son, Ky -

Ky - ri - e e - - - - lei - son, Ky - ri - e e - lei -

Ky - ri - e e - - - - lei -

Ky - ri - e e - - - - lei -

Ky - ri - e e - - - - lei -

Ky - ri - e e - lei -

50

rie e - - - lei - son, Ky - rie e -

son, Ky - rie e - - lei - son, Ky - rie e -

son, Ky - rie e - -

Ky - ri - e e - - -

- son, Ky - rie e - - lei -

- son, Ky - rie e - - -

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- lei-son, Ky - rie e - lei - son, Ky - ri - e e -
- lei son, Ky - ri - e e -
- lei-son, Ky - ri - e e -
- lei - son, Ky - rie e - lei - son, Ky - rie e - lei -
son, Ky - ri - e e - lei - son, Ky - rie e -
son, Ky - rie e - lei -

61

lei-son, Ky - rie e -
lei - son, Ky -
e - lei - son, Ky -
son, Ky - ri - e e -
lei - son, Ky - ri - e e -
lei - son, Ky - ri - e e -
lei - son, Ky - rie e -
lei - son, Ky - ri - e e -

67

lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son.

- rie e - lei - son, Ky - rie e - lei - son.

rie e - lei - son, Ky - rie e - lei - son.

son, Ky - rie e - lei - son, Ky - rie e - lei - son.

- - - lei - son, Ky - rie e - lei - son.

son, e - - - lei - son, Ky - rie e - - - lei - son.

son, e - - - lei - son, Ky - rie e - - - lei - son.

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Sanctus a6

Music score for the Sanctus section of the Mass. The score includes six voices: Soprano 1, Soprano 2, Alto, Tenor, Bass 1, and Bass 2. The key signature is one flat (B-flat), and the time signature is common time (indicated by a '1'). The vocal parts are arranged in two staves each, with the first three voices on the top staff and the last three on the bottom. The lyrics 'Sanctus, sanctus, sanctus' are repeated throughout the section.

ctus Do - mi - nus De - us Sa - ba - oth. Ple-ni sunt coe-li et ter -

san - ctus, Do - mi-nus De - us Sa - ba - oth. Ple-ni sunt coe-li et ter -

nus De - us Sa - ba - oth. Ple-ni sunt

ctus, san - ctus Do - mi-nus De - us Sa - ba - oth.

san - ctus Do-mi-nus De - us Sa - ba - oth, Sa - ba - oth. Ple-ni sunt coe-li et ter -

san - ctus Do-mi-nus De - us Sa - ba - oth.

13

ra glo - ri-a tu - a. O - san-na in ex - cel - sis,
ra glo - ri-a tu - a, glo-ri - a tu - a. O - san-na in ex -
coeli et ter - ra glo - ri-a tu - a. O - san-na in ex - cel - sis,
Ple-ni sunt coe-li et ter - ra glo-ri - a tu - a. O - san - na, O-sanna
ra glo - ri - a tu - a, glo-ri - a tu - a. O - san-na in ex -
Ple - ni sunt coe - li et ter - ra. O - san-na in ex -

21

O-sanna in ex-cel - sis, O - san - na, O-sanna in ex-cel - sis.
cel - - sis, O - san-na in ex - cel-sis, O - san - na in ex-cel - sis.
O-sanna in ex-cel - sis, O - san - na in ex - cel - sis.
in ex - cel - sis, O - san-na in ex - cel - sis, O - san - na in ex - cel - sis.
cel - - sis, O - sanna, O - san - na in ex - cel - sis.
cel - - sis, O - san-na in ex-cel - sis, O - san - na in ex - cel - sis.

Osanna a6

29

Soprano 1 $\text{F} \frac{3}{2}$

Soprano 2 $\text{F} \frac{3}{2}$

Alto $\text{F} \frac{3}{2}$

Tenor $\text{F} \frac{3}{2}$

Bass 1 $\text{F} \frac{3}{2}$

Bass 2 $\text{F} \frac{3}{2}$

O - san - na in ex - cel - sis, O - san - na in ex - cel - sis,

O - san - na in ex - cel - sis, O - san - na in ex - cel - sis,

O - san - na in ex - cel - sis, O - san - na in ex - cel - sis,

O - san - a in ex - cel - sis, O - san - na in ex - cel - sis, in

O - san - na in ex - cel - sis, O - san - na in ex - cel - sis, in

36

cel sis, O - san - na, O - san - na, O - san - na in ex - cel -

O - san nna in ex - cel - sis, in ex - cel - sis, O - san - na in ex -

- - sis, O - san - na, O - san - na, O - san - na, O - san - na,

O - san - na in ex - cel - sis, O - san - na, O - san - na, O - san - na,

ex - cel - sis. O - san - na in ex - cel - sis, O -

O - san - na in ex - cel - - - sis, O -

44

sis, O - san - na, O - san - na, O - san - na in ex - cel - sis,
cel - sis, O - san - na in ex - cel - sis, O -
O - san - na in ex - cel - sis, in ex - cel - sis, O - san - na in ex -
O - san - na in ex - cel - sis, in ex - cel - sis, in ex -
- san - na, O - san - na, O - san - na in ex - cel - sis, O - san - na, O -
na in ex-cel - sis, in ex - cel - sis, O - san - na, O -

50

O - san - na, O - san - na, O - san - na in ex - cel - sis.
san - na in ex - cel - sis, O - san - na in ex - cel - sis, in ex - cel - sis.
cel - sis, O - san - na, O - san - na in ex - cel - sis, O - san - na in ex - cel - sis.
cel - sis, O - san - na in ex - cel - sis, O - san - na in ex - cel - sis.
O - san - na, O - san - na, O - san - na in ex - cel - sis.

*) B♭ in manuscript. See Critical Notes.

Benedictus a4

Soprano

Alto

Tenor

Bass I

58

Be - ne - dic - tus qui ve - nit, qui ve -

Be - ne - dic - tus qui ve - nit,

Be - ne - dic - tus qui ve -

Be - ne - dic - tus qui ve -

64

nit in no - mi - ne Do - mi - ni, in no - mi - ne, in no -

be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni,

- nit in no - mi - ne Do - mi - ni, be - ne - dic - tus qui ve -

- nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, in no -

70

mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do -

in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, in no -

nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, in

mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do -

77

Osanna ut supra (m. 29)

- mi - ni,

in no-mi-ne Do - mi - ni.

in no - mine Do - mi-ni, Do - mi - ni.

no-mi-ne Do - mi - ni, in no - mi-ne Do - mi - ni.

no-mi-ne Do - mi - ni, in no - mi-ne Do - mi - ni.

mi - ni, Do - mi - ni, in no - mi - ne Do - mi - ni.

MISSA PANGE LINGUA

Francisco López Capillas
(c.1608–1674)

Agnus Dei a6

Soprano 1

Soprano 2

Alto

Tenor

Bass 1

Bass 2

*) E in manuscript. See Critical Notes.

12

qui tol-lis pec-ca-ta mun-di, pec-ca-ta mun-di,
 lis, qui tol-lis pec-ca-ta mun-di, qui tol-lis pec-ca-ta mun-di,
 pec-ca-ta mun-di, pec-ca-ta mun-di,
 ca-ta mun-di, qui tol-lis pec-ca-ta, qui
 lis, pec-ca-ta mun-di, pec-ca-ta mun-di,

18

- di mi-se-re-re no-bis, mi-se-re-re
 di, mi-se-re-re no-bis, mi-se-re-re no-
 di mi-se-re-re no-bis, mi-se-re-re no-
 tol-lis pec-ca-ta mun-di mi-se-re-re, mi-se-re-re no-bis, mi-se-
 di, mi-se-re-re no-bis, mi-se-

di mi-se-re-re no-bis, mi-se-re-re no-bis, mi-

24

no - bis,
bis,
- - - bis
re - re no - bis,
re-re no - bis,
se - re - re,

mi - se - re - re
mi - se - re - re

no - - -
no - - -
no - - -
no - - -
no - - -

- - - - -
- - - - -
- - - - -
- - - - -
- - - - -

no - - -
no - - -
no - - -
no - - -
no - - -

no - - -
no - - -
no - - -
no - - -
no - - -

30

mi - se - re - re
no - - -
bis,
- - - - -
re - - - - -
no - - - - -

mi - se - re - re
mi - se - re - re
re, mi - se - re - re
mi - se - re - re
mi - se - re - re

no - - -
no - - -
no - - -
no - - -
no - - -

no - - -
no - - -
no - - -
no - - -
no - - -

no - - -
no - - -
no - - -
no - - -
no - - -

36

no - - - - bis, mi - se - re - re no - ;
 re no - bis, mi - se - re - re no - bis;
 no - - - bis, mi-se - re - re no - bis, mi - se - re - re no - - - ;
 mi-se - re - re no - bis, mi - se - re - re no - - - .

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*)

bis, mi - se - re - re, mi - se - re - re no-bis, mi - se - re - re no-bis.

mi - se - re - re no - - bis.

bis, mi - se - re - re, mi - se - re - re no-bis.

no - bis, mi - se - re - re no-bis, mi - se - re - re no-bis.

re no - - bis, mi - se - re - re, mi - se - re - re no - - bis.'

bis, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis.

^{*)} D in manuscript. See Critical Notes.

Missa Pange lingua - Francisco López Capillas Critical Notes

The source manuscript used for this mass is the ornately illuminated M2428, housed in the Biblioteca Nacional de España. This edition utilized a digital facsimile published on the library website.¹ The mass is not found in any other known manuscript.

The edition maintains the original voicing of two Tiple parts, Alto, Tenor, and two Baxo parts, translated into modern vocal conventions. The editor has chosen to maintain the original pitch, although the parts are notated in chiavette, or high clefs. Incipits have been included at each section to show the original notation.

Meters have been substituted with more modern equivalents. Rhythmic values have largely been maintained, with the exception of the Osanna. Note values there have been diminished to show a change in proportion.

This edition utilizes Mensurstriche layout in order to emphasize the independence of each line from regular meter and bar lines. Ligatures are indicated with horizontal brackets. Editorial text underlay implied in the manuscript by “i.j.” has been indicated with italic script. Editorial accidentals have been added as ficta to differentiate from accidentals marked in the source.

A few pitches were changed from the original manuscript in order to maintain the style and harmony in the rest of the piece. In most cases, these are clearly legible in the source but seem out of place harmonically with the other parts. Since there are no other sources of the piece to consult, their validity can not be confirmed. These changes are indicated in the score with footnotes above the pitch in question:

- Kyrie (Christe), Soprano, m. 20, 1st beat: changed F₄ to G₄ to fit in more basic harmony
- Sanctus (Osanna) Tenor, m. 54, 2nd half-note: changed B-flat₃ to C₄ to match harmony
- Agnus Dei, Alto, m. 3, 1st half-note: changed E₄ to F₄ to match harmony
- Agnus Dei (Misere), Tiple 1, m. 45, 2nd half-note: changed D₅ to G₅ to avoid 9 chord. G is closest choice that avoids parallel octaves with Bass 1 or with Tiple 2.

Notably: The major second between the Tiple 1 and Tiple 2 in m. 40 of the Agnus Dei seems out of character for the style, but an ideal solution was not found.

In the Alto part of the Sanctus, an iteration of "sanctus" in the underlay was removed to fit the first phrase under the chant melody. Another option could be to divide some of the breves for the word "SabaOTH" rather than setting each syllable with a breve.

¹ Francisco López Capillas, [Misas y Magnificat], Manuscript 2428, Biblioteca Nacional de España. Accessed online: <http://bdh.bne.es/bnesearch/detalle/bdhoooooooo4935>.

Missa Pange lingua - Francisco López Capillas Performance Notes

The first issue for performance for this mass is transposition. The chiavette (high clefs), along with the high Gs and As in the soprano and tenor, indicate that the mass would not have been performed at the notated pitch, especially at a modern A=440 pitch standard. The performer should be wary of the low As in the in Alto and both Bass parts when transposing, as the normal transposition of chiavette down a fourth would place these ranges too low. The editor recommends pitching the piece down a whole step (in E-flat). The key of D is a secondary possibility, although this key would seem to produce a very different tone color from the original.

Secondly, performance practice was such that the bass lines of polyphony (and possibly others) would be doubled by bajón (dulcian).² Indeed, Capillas worked as a bajón player himself at Puebla Cathedral,³ so this practice may even be more applicable to his works.

Accidentals suggested by *musica ficta* should be examined and applied at the performers' discretion.

² James B. Kopp, "The Dulcian Family," In *The Bassoon*, 19-45 (Yale University Press, 2012), 40. Accessed online via JSTOR.

³ Chapter documents cited in Lester D. Brothers, "Francisco López Capillas, first great native new-world composer: Reflections on the discovery of his will," *Inter-American Music Review* 10, no. 2 (Spring-summer 1989): 115.