

# MISSA PANGE LINGUA

Francisco López Capillas  
(c.1608–1674)

## Kyrie a6

Soprano 1: Ky - ri - e e - lei - son, Ky - ri - e e - lei

Soprano 2: Ky - ri - e e - lei

Alto: Ky - ri - e e - lei son, Ky - ri - e e - lei son

Tenor: Ky - ri - e e - lei - son, Ky - ri - e e - lei son

Bass 1: Ky - ri - e e - lei son, Ky - ri - e e - lei son, Ky - ri - e e - lei son

Bass 2: Ky - ri - e e - lei - son, Ky - ri - e e - lei son

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

- lei son.

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

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

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

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

## Christe a4

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Soprano  
Alto  
Tenor  
Bass

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

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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,

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

\*) F in manuscript. See Critical Notes.



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

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

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



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

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





## Benedictus a4

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Soprano

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

Alto

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

Tenor

Be - ne - dic - tus qui ve -

Bass I

Be - ne - dic - tus qui ve -

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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 -

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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

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 -

Osanna ut supra (m. 29)

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

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## Agnus Dei a6

Soprano 1  
Soprano 2  
Alto  
Tenor  
Bass 1  
Bass 2

A - gnus De - i, Ag - nus De - -  
A - gnus De - i qui tol -  
A - gnus De - - i, A - gnus De - - i,  
A - gnus De - - i qui  
A - gnus De - - i, A - gnus De - -  
A - gnus De - - i, A - gnus De - -

i qui tol - lis pec - ca - ta mun - - di,  
- lis pec - ca - ta mun - - di, qui tol -  
A - gnus De - - i qui tol - lis  
tol - lis pec - ca - ta mun - di, qui tol - lis pec -  
i qui tol - lis pec - ca - ta mun - di, qui tol - lis, qui tol -  
De - - i qui tol - lis pec - ca - ta mun - di, qui tol -

\*) E in manuscript. See Critical Notes.

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

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

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

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

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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  
 re - re no - bis, mi - se - re - re no - - bis, mi - se - re -  
 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.<sup>1</sup> 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 F<sub>4</sub> to G<sub>4</sub> to fit in more basic harmony
- Sanctus (Osanna) Tenor, m. 54, 2nd half-note: changed B-flat<sub>3</sub> to C<sub>4</sub> to match harmony
- Agnus Dei, Alto, m. 3, 1st half-note: changed E<sub>4</sub> to F<sub>4</sub> to match harmony
- Agnus Dei (Misere), Tiple 1, m. 45, 2nd half-note: changed D<sub>5</sub> to G<sub>5</sub> 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.

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<sup>1</sup> Francisco López Capillas, [*Misas y Magnificat*], Manuscript 2428, Biblioteca Nacional de España. Accessed online: <http://bdh.bne.es/bnearch/detalle/bdh0000004935>.

## *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).<sup>2</sup> Indeed, Capillas worked as a *bajón* player himself at Puebla Cathedral,<sup>3</sup> 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.

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

<sup>3</sup> 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.