

Cui luna, sol et omnia
SATB a cappella

Francisco López Capillas

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Cui lunæ, sol et omniæ

SATB choir a cappella

Francisco López Capillas (c. 1605-1674)



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Text:

Cui luna, Sol et omnia
deserviunt per tempora
perfussa coeli gratia
gestant puellae viscera.

Translation:

He that the Moon, the Sun, and all things
serve at all times,
by the outpouring of heavenly grace
was born of the entrails of a virgin.

IPA Transcription:

Cúi Lúna, Sol et ómnia
[ˈku.i ˈlu.na səl ɛt ˈom.ni.a]

desérvunt per témpora
[dɛ.ˈzɛr.vi.unt pɛr ˈtɛm.pɔ.ra]

perfússa coéli grátia
[pɛr.ˈfus:.sa ˈtʃɛ.li ˈgra.tsi.a]

géstant puéllae víscera.
[ˈdʒɛ.stant pu.ˈɛl:.lɛ ˈvi.ʃɛ.ra]

Program Note:

The religious text of “Cui luna, sol et omnia” is rarely seen in European musical settings. However, it is not uncommon to see this text throughout Latin American colonial church music, perhaps in relation to the evangelization of the indigenous population – the sun and the moon, both important indigenous deities, serve the Christian god for all time. Despite the severity of this statement, this setting by Mexican composer Francisco López Capillas is a showcase of his mastery of counterpoint and sense of humor. To illustrate the idea of “all time,” each voice part is written in an entirely different time signature, somehow all the parts still fitting harmoniously with each other. The word “sol” has a triple meaning here: the sun, the note G, and the fifth step in the major scale. Every time the word turns up in the text it matches one or more of these musical elements, frequently in the highest register, just like the sun shining from up high. Not even the basses are spared from singing this highest note repeatedly throughout the piece.

Performance Note:

This motet would be quite tricky to conduct and sing even if it didn’t include the added challenge of each voice part being in a different time signature! It is important to note that all dynamics and phrasing marks are editorial, based on the way in which Border CrosSing often performs this work. Our interpretation is in large part inspired by the style associated with Francisco Lopez Capillas’s European contemporaries, particularly Claudio Monteverdi.

The vocal tone should be light, with vibrato used mainly as an expressive device, and the default articulation should be quite legato. However, a varied articulation and character to highlight the different dramatic moments in this motet is appropriate. The middle section, where all the voices sing in the same rhythm, works well in a more dance-like character, and the added slurs and crescendo in the final section are meant to illustrate the idea of bearing a child. Phrasing is determined by the direction of the melodic lines and by the text stress, which is indicated with acute accents (e.g. cúi, lúna, ómnia).

The conductor should show a clear beat while avoiding a typical conducting pattern. It is important for the conductor to adequately prepare and cue each vocal entrance and to support singers when moving after a long note or entering after a rest. It is helpful to note the places where the downbeat of the different time signatures lines up, indicated in the score with a long barline, and to use these places as reference points for the ensemble. While it is tempting to revoice this motet to avoid the high notes in the bass, this is best done with caution; the somewhat comical effect of the bass voice singing the highest notes is a deliberate effect intended by the composer, and part of the charm of this unique motet.

–Ahmed Anzaldúa

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Cui luna, sol et omnia

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SATB choir a cappella

Francisco López Capillas (c. 1605-1674)

Venantius Fortunatus (530-609), Bishop of Poitiers

ed. Ahmed Anzaldúa

$\text{♩} = 90$ (Bass $\text{♩} = \text{♩}$)

Soprano *Cu i Lu na*

Alto *Cu i Lu na* *Cú - - i Lú - na, Sol et óm - - -*

Tenor *Cu i Lu na* *Cú - - i Lú - na, Sol et*

Bass *Cu i Lu na* *Cú - - - i*

mf legato

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2

S *Cú - - - i Lú - na, Sol et*

A *- - - ni - a, Cú - i Lú - na, Sol et óm - ni -*

T *óm - - - ni - a, et óm - - - ni - - a,*

B *Lú - na, Sol et óm - - - ni - a, et óm - -*

mf legato

Founded in 2017, Minnesota-based Border CrosSing envisions fundamental change in classical music culture, so that every concert, every audience, and the artists on stage truly reflect the cultural reality in which we live. Border CrosSing's work provides opportunities for people from different communities to understand each other in new ways through Puentes, a concert series centering Latinx culture and music; Heritage Choir, an inclusive community chorus with a focus on exploring cultural heritage; educational programming; and communal singing events. For more information visit www.bordercrossingmn.org

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3

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S: óm - - i - a, et óm - - - ni - a, et óm - - ni -

A: - - - a, et óm - - - ni - a, Cú - - i

T: óm - - - ni - - a, Cú - - i Lú - na, Sol et

B: ni - - - a

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4

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S: a, Cú - - - i Lú - na,

A: Lú - na Sol et óm - - ni - a,

T: óm - - - ni - a, Cú -

B: Cú - - - i Lú - na, Sol et óm - - - ni -

BORDER CROSSING

5

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S: Sol et óm - ni - a, et óm - ni - a óm -

A: Cú - - - i Lú - - - na, Cú - - - i Lú - na,

T: - - i Lú - na, Sol Lú - - - na, Sol

B: a, et óm - - - - - ni - a, Cú -

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6

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S
ni - a, et óm - - - ni - a

A
Sol et óm - ni - a, óm - - - ni - - a

T
8 et óm - - - ni - a, óm - - - ni - a

B
i Lú - na, Sol et óm - - - ni - a

BORDER CROSSING

$\text{♩} = 72$ (Bass $\text{♩} = \text{♩}$)

8

f detached

S
de - sér - vi - unt per tém - po - - - ra,

A
f detached
de - sér vi unt per tém - po ra, per tém -

T
8 de - sér - vi - unt per tém - po - - -

B
f detached
de - sér - vi - unt per tém - po - - - ra,

BORDER CROSSING

12

S
per tém - po - - ra, per

A
po - ra, per

T
8 ra, tém - - - po - ra, per tém - po - - -

B
per tém - po - - - ra,

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16

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S
tém - po - - - - ra, per tém - - po - ra,

A
tém - po - - - - ra, per tém - - po - ra,

T
ra per tém - po - - - - ra,

B
per tém - po - ra,

BORDER CROSSING

$\text{♩} = 90$ (Bass $\text{♩} = \text{♩}$)

20

S
mf legato
per - fús - sa coé - - li grá - ti - a, per - -

A
mf legato
per - fús - sa coé - li grá - ti - a,

T
mf legato
per - fús - sa coé - li grá - - - - ti - a, per

B
per - fús - sa coé - li grá - ti - -

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21

S
fús - sa coé - li grá - ti - a, per - fús - sa

A
grá - - - - ti - - - a, per -

T
fús - sa coé - li grá - - - - ti - a,

B
a, grá - - - ti - a, per - fús - sa coé - li grá - -

BORDER CROSSING

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22

S coé - li grá - ti - a, grá - ti -

A fús - sa coé - li grá - ti - a, grá - ti -

T per - fús - sa coé - li, per - fús - sa coé - li

B ti - a,

BORDER CROSSING

23

S a, per - fús - sa coé - li

A a, per - fús - sa coé - li, per fús - sa

T grá - ti - a, coé - li grá - ti - a,

B per - fús - sa coé - li grá - ti -

BORDER CROSSING

24

S grá - ti - a, gé - stant pu - él - lae ví - sce -

A grá - ti - a gé - stant pu - él - lae ví - ce - ra, gé - stant pu - él - lae ví - ce -

T gé - stant pu - él - lae ví - ce - ra, gé - stant pu - él - lae ví - ce -

B a, gé - stant pu - él - lae ví - ce -

BORDER CROSSING

25

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S ra, gé - stant pu - él - lae vís - ce - ra, gé - stant pu - él - lae vís - ce -

A ra, pu - él - lae vís - ce - ra, pu - él - lae vís - ce - ra, pu - él - lae vís - ce -

T ra, gé - stant pu - él - lae vís - ce -

B ra, gé - stant pu - él - lae vís - ce - ra,

BORDER CROSSING

26

S ra, ge - stant pu - él - lae vís - ce - ra, gé - stant pu - él - lae

A ra, ge - stant pu - él - lae vís - ce - ra, gé - stant pu - él - lae

T ra, ge - stant pu - él - lae vís - ce - ra, gé - stant pu - él - lae

B ge - stant pu - él - lae vís - ce - ra, gé - stant pu - él - lae

BORDER CROSSING

27

S vís - - - - ce - - - - ra.

A vís - - - - ce - - - - ra.

T vís - - - - ce - - - - ra.

B vís - - - - ce - - - - ra.

Rall.

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