

Soneto a Cristo Crucificado



Music by Domenico Mazzocchi (1640)

Arranged by Art Eschenlauer (2015-7)

Anonymous Spanish Text (16th Century)

Translated by Art Eschenlauer

<http://eschenlauer.com/music/crucificado>

The anonymous sonnet to the crucified Christ, "*No Me Mueve, Mi Dios*", was probably written during the early 16th Century. The sonnet was known to and disseminated by the first Jesuits some one hundred years before the first known printed copy, which is dated 1628. Traditionally, it has been recited devotionally or while receiving the eucharist.

[Reference: Huff, Mary Cyria. *The Sonnet "No Me Mueve, Mi Dios" - Its Theme in Spanish Tradition*. 1948, Washington DC, The Catholic University of America Press. <http://lccn.loc.gov/a48008665>]

Domenico Mazzocchi (1592-1665) wrote this setting of the sonnet, published as:
Mazzocchi, Domenico. *Musiche sacre, e morali : a una, due e tre voci*.
1640, Rome, Lodouico Grignani, pp 9-11.

Online browsable edition:

<http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/AA/AA278/>
from the music library of Bolgona, catalog record:
<http://www.bibliotecamusica.it/cmbm/scripts/gaspari/scheda.asp?id=6459>

I added words in English and added the harp part to Mazzocchi's unfigured bass.

This song is technically very challenging to sing (at least for me), particularly the melismata. The piece could certainly be performed at more than 80 beats per minute, but I can barely keep up at that pace. It is my hope that this performance, notwithstanding its defects, will inspire others to sing or arrange this piece.

Skillful performances of more authentic arrangements may be found at:

- Performed by Salome Sandoval, 2010
 - <https://www.youtube.com/watch?v=I06tXCVamR8>
- Performed by Ensemble Elyma, released April 2016
 - https://www.amazon.com/dp/B01CRGFZCW/ref=dm_ws_tlw_trk9
 - or <http://www.eclassical.com/domenico-mazzocchi-le-temple-et-le-desir.html>
-

- Art Eschenlauer

The cover image was painted circa 1515, near the time when the sonnet may have been written:
Matthias Grünewald, *The Small Crucifixion*,
https://commons.wikimedia.org/wiki/File:Mathis_Gothart_Gr%C3%BCnewald_007.jpg

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$\text{♩} = 80$ *p* *mp*

Baritone

No me mue - ve, mi Dios, pa - ra que - rer - te, El
My God, it does not move me to be - friend Thee that

Harp

p

Violoncello

p

4

Bar.

Çie - lo que me tie - nes pro -
Thou hast pro - mised heav - ven - ly

Hrp.

mp

Vc.

mp

6

Bar.

- me - ti - do. Ni me mue - v'el In - fier - no tan te -
sal - va - tion. And ter - ror of e - ter - nal con - dem -

Hrp.

p

Vc.

p

9

Bar. *mp*

mi - do, Pa - ra de - jar por es - o de'of - fen - der -
 na - tion is not what moves my ceas - ing to of - fend

Hrp. *mp*

Vc. *mp*

13

Bar.

- te. Mue - ves-me tu, Se - ñor, mue - ve me el ver te Cla -
 Thee. To see Thee moves me, Lord, as nails sus-pend Thee

Hrp.

Vc.

17

Bar. *tr*

va - do en es - a Crus, y'es-car-ne - çi - do...
 up - on the Cross in great hu - mi - li - a - tion...

Hrp.

Vc.

21

Bar. *mf*

Mue - ve me'el ver tu cuer - po tan her - i - do, Mue - ven -
 Thy wound-ed bo - dy shows Thy tri - bu - la - tion as we to

Hrp.

Vc.

24

Bar. *f* *f* *mf* *mp*

me tus a-fren - tas, y tu muer - te. Mué - ves me'al-
 cru - el dis-grace and death do send Thee. Thy love so

Hrp. *mf* *mf* *mp*

Vc. *mf* *mf* *mp*

28

Bar.

fin mio Dios de tal ma - ne - ra, Que si - no hub - ie - ra Çie - lo,
 moves me nought to prize a - bove - Thee, that, were there not a Hell,

Hrp.

Vc.

31

Bar. *yo te'a-ma - - - ra, y si - no hub - ie - ra In -*
I - - - yet - - - would - - - fear - - - Thee, and, were there not a Heav - en, I

Hrp.

Vc.

35

Bar. *fier - no - Te te - mie*
yet - - - would - - - love.

Hrp.

Vc.

38

Bar. *- - - ra. Ni tie - nes que me dar por que te*
Thee. Thou needst not give me more to have me

Hrp.

Vc.

41

Bar. *quie - ra, Por que si quan - to es - per - ro no*
love Thee; for, had I not such hope of be -

Hrp.

Vc.

44

Bar. *es - pe - ra - ra, Lo mis - mo que te quie - ro, te qui -*
ing near Thee, I yet would love Thee just as now I

Hrp.

Vc.

48

Bar. *sie - ra.*
love Thee.

Hrp.

Vc.

Harp

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♩ = 80

Measures 1-5 of the harp piece. The music is in G major and 4/4 time. The first measure starts with a piano (*p*) dynamic. The fifth measure begins with a mezzo-piano (*mp*) dynamic. The notation includes treble and bass staves with various rhythmic values and articulation marks.

Measures 6-10 of the harp piece. The music continues in G major and 4/4 time. A piano (*p*) dynamic is indicated at the start of measure 7. The notation includes treble and bass staves with various rhythmic values and articulation marks.

Measures 11-15 of the harp piece. The music continues in G major and 4/4 time. A mezzo-piano (*mp*) dynamic is indicated at the start of measure 12. The notation includes treble and bass staves with various rhythmic values and articulation marks.

Measures 16-20 of the harp piece. The music continues in G major and 4/4 time. The notation includes treble and bass staves with various rhythmic values and articulation marks.

Measures 21-25 of the harp piece. The music continues in G major and 4/4 time. A mezzo-forte (*mf*) dynamic is indicated at the start of measure 22. The notation includes treble and bass staves with various rhythmic values and articulation marks.

26

Musical score for measures 26-31. The piece is in D major (two sharps) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *mf* and *mp*. Measure 26 starts with a *mf* dynamic, which changes to *mp* in measure 27. The system concludes with a repeat sign.

32

Musical score for measures 32-36. The right hand continues the melodic development with various rhythmic patterns, including eighth and sixteenth notes. The left hand maintains a steady accompaniment. The system ends with a repeat sign.

37

Musical score for measures 37-41. The right hand features more complex rhythmic figures, including sixteenth-note runs. The left hand provides a consistent harmonic support. The system concludes with a repeat sign.

42

Musical score for measures 42-46. The right hand continues with melodic and rhythmic motifs. The left hand accompaniment remains active. The system ends with a repeat sign.

47

Musical score for measures 47-51. The right hand features a melodic line with some rests. The left hand accompaniment includes a section with a *f* dynamic in measure 49. The piece concludes with a *mf* dynamic in measure 51, followed by a double bar line.

Cello

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$\text{♩} = 80$ *p* *mp*

7 *p* *mp*

16

21 *mf* *mf*

27 *mp*

34

39

46 *mf* *f* *mf*

Baritone

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mp

No me mue - ve, mi Dios, pa - ra que - rer - te, El
My God, it does not move me to be - friend Thee that

4

Çie - lo que me tie - nes pro - me - ti - do.
Thou hast pro-mised heav - ven - ly sal - va - tion.

p

7

Ni me mue - v'el In - fier - no tan te - mi - do, Pa - ra de - jar por
And ter - ror of e - ter - nal con - dem - na - tion is not what moves my

mp

11

es - o de'of - fen - der - te. Mue - ves-me tu, Se - ñor, mue -
ceas - ing to of - fend Thee. To see Thee moves me, Lord,

16

- ve me el ver te Cla - va - do en es - a Crus, y'es - car - ne -
as nails sus - pend Thee up - on the Cross in great hu -

tr

19

çi - do. Mue - ve me'el ver tu
mi - li - a - tion. Thy wound - ed bo - dy

mf *f*

22

cuer - po tan her - i - do, Mue - ven - me tus a - fren - tas, y tu
shows Thy tri - bu - la - tion as we to cru - el dis - grace and death do

26 *f* *tr* *mf* *mp*

muer - te. Mué - ves me'al - fin mio Dios de tal ma -
 send Thee. Thy love so moves me nought to prize a -

29

ne - ra, Que si - no hub - ie - ra Çie - lo, yo te'a-ma -
 bove - Thee, that, were there not a Hell, I yet would fear

33

ra, y si - no hub - ie - ra In - fier - no - Te te -
 Thee, and, were there not a Heav - en, I yet would

36 *tr*

mie - ra. ra.
 love Thee.

39

Ni tie - nes que me dar por que te quie - ra, Por que si
 Thou needst not give me more to have me love Thee; for, had I

42

quan - to es - per - ro no es - pe - ra - ra, Lo
 not such hope of being near Thee, I

46 *mf*

mis - mo que te quie - ro, te qui - sie
 yet would love Thee just as now I love

49 *f* *mf*

ra.
 Thee.