

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

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.
 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... be... ing... 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* (,)
 ra.
 Thee.

Bartone

Spanish text: Anonymous (16th C)

English translation: Art Eschenlauer (1996)

Notes and marks in red are in the original manuscript but may be ignored

Music: Domenico Mazzocchi (1640)
arr. Art Eschenlauer (2017)

Soneto a Cristo Crucificado

7/8 = 80 *d*
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 *fp*
Cie - lo que me tie - nes pro - ven - - - ly - sal - va - tion.
7 *d*
Ni me mue - vel 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
11 *du*
es - o de of - fen - der - te. Mue - ves-me tu, Se - ñor, mue -
ceasing to of - fend Thee.
To see Thee moves me, Lord,
16
- ve me el ver te Cla - va - do en es - a Crus,
Yes - car - ne - as nails sus - pend Thee up - on the Cross
in great hu -

19 *fp*
ci - mi - - - - - li - a - - - - - do. Mue - ve me el ver tu
Thy wound - ed bo - dy
22 *f*
cuer - po tan - her - i - do, Mue - ven - me tus a - fren - tas,
y - and death do -
shows Thy tri - bu - la - tion as we to cru - el dis - grace -

27 *du*
7 *d*
7 *du*
16
21 *f*
27 *du*
34
39
46 *f*

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Cello

Spanish text: Anonymous (16th C)

English translation: Art Eschenlauer (1996)

Music: Domenico Mazzocchi (1640)
arr. Art Eschenlauer (2017)

Soneto a Cristo Crucificado

7/8 = 80 *d*
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 *fp*
Cie - lo que me tie - nes pro - ven - - - ly - sal - va - tion.
7 *d*
Ni me mue - vel 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
11 *du*
es - o de of - fen - der - te. Mue - ves-me tu, Se - ñor, mue -
ceasing to of - fend Thee.
To see Thee moves me, Lord,
16
- ve me el ver te Cla - va - do en es - a Crus,
Yes - car - ne - as nails sus - pend Thee up - on the Cross
in great hu -

19 *fp*
ci - mi - - - - - li - a - - - - - do. Mue - ve me el ver tu
Thy wound - ed bo - dy
22 *f*
cuer - po tan - her - i - do, Mue - ven - me tus a - fren - tas,
y - and death do -
shows Thy tri - bu - la - tion as we to cru - el dis - grace -

27 *du*
7 *d*
7 *du*
16
21 *f*
27 *du*
34
39
46 *f*

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Harp

Soneto a Cristo Crucificado

Spanish text: Anonymous (16th C)

Music: Domenico Mazzocchi (1640)

English translation: Art Eschenlauer (1996)

arr. Art Eschenlauer (2017)

♩ = 80

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The first measure starts with a piano (*p*) dynamic. The fifth measure transitions to a mezzo-forte (*mp*) dynamic.

Musical notation for measures 6-10. The piece continues with a piano (*p*) dynamic throughout this section.

Musical notation for measures 11-15. The piece continues with a mezzo-forte (*mp*) dynamic throughout this section.

Musical notation for measures 16-20. The piece continues with a mezzo-forte (*mp*) dynamic throughout this section.

Musical notation for measures 21-25. The piece continues with a mezzo-forte (*mf*) dynamic throughout this section.

Musical notation for measures 26-31. The piece continues with a mezzo-forte (*mf*) dynamic in measures 26-27, then transitions to a mezzo-piano (*mp*) dynamic in measures 28-31.

Musical notation for measures 32-36. The piece continues with a mezzo-piano (*mp*) dynamic throughout this section.

Musical notation for measures 37-41. The piece continues with a mezzo-piano (*mp*) dynamic throughout this section.

Musical notation for measures 42-46. The piece continues with a mezzo-piano (*mp*) dynamic throughout this section.

Musical notation for measures 47-51. The piece continues with a mezzo-forte (*mf*) dynamic in measures 47-48, then transitions to a forte (*f*) dynamic in measure 49, and finally returns to a mezzo-forte (*mf*) dynamic in measures 50-51.