

Soneto a Cristo Crucificado



Music by Domenico Mazzocchi (1640)
Arranged by Art Eschenlauer (2015)

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 harmony (small notes) to Mazzocchi's unfigured bass (large notes); this arrangement is not authentic with regard to the performance practice of Mazzocchi's time.

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

cover image: Matthias Grünewald, *The Small Crucifixion*, circa 1511-1520

https://commons.wikimedia.org/wiki/File:Mathis_Gothart_Gr%C3%BCnewald_007.jpg

Soneto a Cristo Crucificado

Cello

OR

Double Bass

$\text{♩} = 80$
du

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$\text{♩} = 80$
d Notes and marks in red are in the original manuscript but may be ignored

No me mue - ve, mi Dios, pa - raque - rer - te, El Cíe - lo que me tie - nes pro -
My - God, it does not move me to be - friend Thee that Thou hast promised heav - ly -

Ni me mue - vel In - fien - no tan te - mi - do, Pa - ra de - jar por es - o de of - fen - der -
And ter - ror of e - ter - nal con - dem - na - tion is not what moves my ceasing to of - fend -

- te. Mue - ves - me tu, Se - ñor, mue - ve me el ver te Cla - va - do en es - a Crus, y ves - car - nes -
Thee. To see Thee moves me, Lord, as nails suspend Thee up - on the Cross in great hu -

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

me tus a - ren - tas, y tu - muer - te. Mue - ves me tal - fin mio Dios de tal ma -
cru - el dis - grace and death do - send Thee. Thy love so moves me nought to prize a -

ne - ra, Que si - no hub - ie - ra Cíe - lo, yo te a - ma - ra, y si - no hub - ie - ra In -
bove - Thee, that, were there not a Hell, I yet would fear - Thee, and, were there not a Heav - en, I

fier - no te - mie - ra. Te - no mie - ra. Ni tie - nes que me
yet would love Thee. Thou needst not give me

dar por que te quie - ra. Por que si quan - to es - per - ro no be - ing - near -
more to have me love Thee; For, had I not such hope

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

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Baritone

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Musical score for the first system, measures 1-4. The tempo is marked as quarter note = 80. The piece is in G major (one sharp) and 4/4 time. The first measure includes a dynamic marking of *mp* and the instruction "8' jack". A red mark is present under the first note of the bass line in the second measure.

Musical score for the second system, measures 25-48. The piece continues in G major and 4/4 time. Measure 25 includes the instruction "8' jack". Measure 37 includes the instruction "4' + 8' jacks". Red marks are present under the first notes of the bass line in measures 33, 37, and 45.