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UNIVERSITY OF NORTH CAROLINA at ASHEVILLE

A Song Cycle on Mortality: Reimagining Four Sonnets of Sor Juana Inés de la Cruz as Four  
Songs on Life and Death

A THESIS SUBMITTED IN CANDIDACY  
FOR THE DEGREE OF  
MASTER OF LIBERAL ARTS

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ASHEVILLE, NORTH CAROLINA

APRIL 2016

## **Introduction:**

The “Tenth Muse of the New World,” Sor Juana Inés de la Cruz (1648? – 1695) was revered during her lifetime as a major intellectual force in the Spanish Golden Age, both in her place of residence in Mexico City (then the capital city of New Spain and what is now currently Mexico) and overseas in the royal Iberian courts (Bokser 6). Today, Sor Juana remains a central public figure in Mexican culture. It is no surprise that her face can be found on the 200-peso note, as the Mexican nun produced over “21 villancicos,” or religious plays, “43 religious song lyrics, three plays about the Holy Eucharist, 13 *loas* (courtly tableaux), two secular dramas, and two dozen prose compositions” (Long 498). However, Sor Juana is most remembered for the enormous body of poetry she created, notably her sonnets, of which there are over 65 (Arenal & Martínez-San Miguel 187).

The sonnet was first developed by the Tuscan poet Petrarch in the 14<sup>th</sup> century as a type of “lyric verse on a beautiful female love object” (Rabin 170). Petrarch’s sonnet form – 14 lines of poetry, with two symmetrical stanzas of eight lines followed by a concluding stanza of six lines – would soon become a popular and standard poetic form throughout all of Europe. In England, the sonnet was transformed by poets like Surrey and Wyatt, who wrote in a more “analytical style,” concluding with an “aphorism, or wit,” that contrasted with the more emotionally-charged Italian sonnets (Baer 224). In France, Pierre de Ronsard wrote thirteen sonnets as a veiled reference to his sexual relationship with the Duke of Anjou, who would later become Henry III (Ronsard xxvi). In Spain, Lope de Vega wrote sonnets that were “generally popular both in Spain and the New World,” which suggests Sor Juana would have been familiar with these sonnets (Delano 79). It is possible that she was also familiar with the works of Surrey,

Wyatt, and Ronsard as well, since her library was “one of the most extensive in the Western hemisphere at the time” (Arenal 37).

However, Sor Juana transformed the sonnet into a poetic vehicle for expressing different concepts. On the surface, many of her sonnets appear to maintain the traditional primary subject of the poetic form – love. However, admiration for a loved one is often a veil covering another underlying theme. In four of Sor Juana’s sonnets – respectively, “Mueran contigo, Laura,” “A su retrato,” “Rosa divina,” and “Detente, sombra mi bien esquivo,” – the reader is presented with a love poem, following the traditional hendecasyllabic structure of the Petrarchan sonnet. However, a deeper inspection of the language and symbols embedded in the four sonnets suggests a different theme altogether: mortality.

### **Sor Juana’s Views on Mortality**

“.....of all the things that move man, one of the principal ones is his terror of death.”  
(Becker 11)

Mortality is a universally shared experience of the human condition, but the subject of death was especially prevalent in the context of Sor Juana’s time and setting. At the height of the Spanish Golden Age, the fragile balance between death and life was made a constant reminder to the citizens of New Spain in various forms, who “saw themselves living in a community that they shared with death” (de Chaparro & Achim 5). Infant mortality rates were high, as “one in four babies failed to survive the first year of life,” and “another fourth dying before the age of 10” (Marten 21). By Sor Juana’s lifetime, the Holy Office of the Inquisition had been active in New Spain for almost a century, executing heretics in massive auto-da-fés (Lavrin 33).

It is not surprising, then, that several artistic works on the subject of death appear in the milieu of 17<sup>th</sup> century colonial Mexico. One particularly famous example is Juan de Valdés Leal's painting, *In Ictu Oculi*, a massive oil-on-canvas painting standing over seven feet high, featuring a skeleton towering over a "dead bishop's decomposing body" (Harris 240). The painting is a visual allegory, offering a view of the temporality of mortality and the inevitability of death. But perhaps more significant are the religious undertones of this painting which point to the concept of the "good death," or the various, "writings, drawings and practices" which reminded the Catholic people of New Spain the importance of both living a good life and preparing for a sacred transition into the afterlife through a "public display of noble Christian actions" (Flaks 4). For Sor Juana and her contemporaries, the Catholic concept of the "good death" was an accepted worldview, where "dying was not conceived in terms as absolute," but part of a transition to a closer relationship with God (de Chaparro & Achim 5). Leal's painting reminds the viewer that "immortality without God's blessing means no more than a curse," an accepted view that was held by Sor Juana and her contemporaries under the auspices of Catholic New Spain (Obayashi 110).

However, Sor Juana's concept of death was an amalgamation of both the established viewpoints of both the theocracy in which she lived and her own creative and scientifically-based modes of thought. She was truly a "kaleidoscopic" individual, who was forced to "display selectively appropriate elements of her personality" as she navigated such "diverse environments" as the secular court and her own convent (Logan 76). On one hand, Sor Juana committed the better part of her life from 1669 to her death in 1695 as a nun in the Convent of St. Paula of the Heironymite Order (Paz 5). However, she spent the good part of her youth as an auto-didactic prodigy, voraciously reading much of her grandfather's library; she claimed to

have taught herself Latin in only twenty lessons (Luciani 93). As a young adult, Sor Juana lived in the viceroy's palace in Mexico City as a "lady-in-waiting" to Doña Leonor Carreto, the vicereine who supported Sor Juana's creative and intellectual endeavors as a poet and writer (Barnstone 69).

Yet another aspect of Sor Juana's kaleidoscopic being was her status as a woman living in the male-dominated society of seventeenth-century New Spain. Sor Juana recognized that her status as a woman in this society would limit her opportunities, and that her intellectual pursuits would not be viewed as scholarly contributions to the world in which she lived, but an affront to the patriarchal status quo. One of the early feminists, Sor Juana recognized "that the sexes are culturally, and not just biologically, formed," taking a "dialectical opposition to misogyny" through her creative output (Kelly 7). She was cognizant that her position as an admired prodigy in the viceroy's palace would be undermined once she married. By entering the convent, Sor Juana was preserving her ability to continue intellectual pursuits, unfettered by the social constraints of her time. She was fully aware that "nuns could and did exercise resistance" to socially-reinforced misogyny through "the control and distribution of ideas in texts and conversations" (S. Kirk 51).

However, Sor Juana's decision to join a convent was an act from which she could not retreat. For a woman in seventeenth-century New Spain, the act of joining a convent was "to engage in a type of living death," as a nun's duty was to serve "divine husband" with spiritual obedience, abandoning the personal desires of the "self, mind and body" (S. Kirk 48).<sup>1</sup> Sor Juana's decision to join the convent as a means of continuing her intellectual pursuits would have been viewed as an affront to her primary duty as a dutiful wife of God. Cognizant of her

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<sup>1</sup> It is worth noting that marriage was expected of a woman in the Iberian world during this time period, as women were considered, "rationally defective," and dependent upon a man for survival (Kelly 21).

daily flirtation with being accused of heresy in a theocracy where a nun's duty was to "renounce the world and its vanities to search for personal salvation and pray for the rest of humanity," Sor Juana wrote works of rhetorical mastery which defended her socially contradictory position as both a nun and a woman of learning (Lavrin 33). Notable among these writings was *La respuesta a sor Filotea*, Sor Juana's written response to Manuel Fernández de Santa Cruz, the bishop of Puebla (Perlemuter, 186). The bishop derided Sor Juana's intellectual pursuits, denouncing the nun for having "spent much time with philosophers and poets," and suggested that "so great a mind" should spend less time focused on "lowly earthbound knowledge," and dedicate her writings to "what transpires in heaven" (Barnstone 79). While her social identity as a nun already made her *muerta al mundo* ("dead to the world"), it was the fear of an intellectual death that was of greater concern to Sor Juana (S. Kirk 49). However, Sor Juana saw the writing on the wall, and knew that challenging a male bishop would result in far more than an intellectual death. By not obeying a bishop and continuing her studying and writing, she would have committed both "crimes against the faith" (specifically, "schismatic proposition") and "crimes against Christian morality," (specifically, "violating ecclesiastical sanctions"), acts of religious disobedience which, according to the jurisdiction of the Inquisition in New Spain, resulted in punishment by death (Chuchiak 5). In the last four years of her life following her response to the bishop in 1691, Sor Juana experienced a "literary death," before ultimately dying of the plague on April 17, 1695 (Barnstone 84).

## **Analysis of the Sonnets**

The four sonnets selected from Sor Juana's poetic oeuvre (Appendix B), tackle the subject of mortality, yet each are veiled in unique ways. The subjects of each sonnet represent typical Baroque topoi, respectively: lament for a deceased lover, a rose blooming in a field, a portrait, and unrequited love. All four sonnets follow a popular Baroque variation on the Petrarchan sonnet form, where the "octave" (the first eight lines of poetry), "present a situation," before the "volta," is presented in the final sestet (last six lines of poetry) to provide a "concluding couplet" (Baer 224). For modern readers, it may seem strange that Sor Juana would choose to relegate herself to such structural constraints. However, the use of standard forms as a foundation for creativity was common in all Baroque art. Sor Juana's ability to deftly maneuver through these forms using clever word play and symbolic imagery provides the reader with sonnets that are not hampered by the 14-line form, but actually benefit from such structural rigidity.

The first of the four sonnets selected, "Mueran contigo, Laura," is one of three poems Sor Juana dedicated to the Señora Marquesa de Mancera, or Leonor Carreto (Fox 183). On the surface level, the poem is simply a dedication to a deceased person of noble descent. But the poem reflects Sor Juana's grief over the loss of Leonor, a close friend of the poet during her time in the court of the viceroyal's palace (Arenal & Powell 10). Indeed, Sor Juana's reference to the Señora as "Laura" is a direct reference to the recurring object of affection in Petrarch's sonnets (Baer 222). But the poem also sheds light on Sor Juana's perspective of death, a perspective which is as informed by her daily perspective as a nun and her inquisitive curiosity regarding mortality.

The sonnet opens on a personal note, with Sor Juana longing for her deceased friend in the opening couplet. Her description of Leonor as *hermosa luz* (“a beaming light”) at the conclusion of the first couplet is juxtaposed in the second couplet with a description of the *lagrimas negras*, or “black tears,” of Sor Juana’s pen (Trueblood 102 – 103). The contrast between “beaming light” and “black tears” reflects Baroque concept of *chiaroscuro* while also establishing the divide between the world of the living and the world of the dead. It is entirely possible that *hermosa luz* was used here by Sor Juana in a religious context, as *luz* in Jewish culture represents the “indestructible soul” after death, symbolically represented by a hard bone (Guéron 46). The second couplet also features the lyre, a symbol of, “the relationship between earth and heaven,” as well as a representation of a harmonious transition, indicating Leonor’s successful act of a good death in the Catholic faith (Cirlot 195).

Sor Juana’s musings on mortality remain largely unexplored in “Mueran contigo, Laura,” which primarily serves as an elegy for Leonor Caretto. In her sonnet, “Es su retrato,” however, Sor Juana is able to delve more deeply into the subject of life and death, largely because the poem is presented as a description of a portrait. This surface element is not surprising, as portraits were a significant method by which persons living in the Baroque period might preserve their identity posthumously. A portrait might not necessarily reflect the truth, but rather present an image of how a person would like to be remembered. In this sense, certain features might be exaggerated or even “suggest hypocrisy or deception” (Greenblatt 3). The opening line of the sonnet aptly describes such deception as *engaño colorido*, a “colorful deception” which presents the best possible image to the reader, a “Photoshop” version of the subject rather than a true representation of the subject (Trueblood 87).



Sor Juana utilizes the tripartite structure of the sonnet to connect the portrait's falsity to the theme of mortality. In the first couplet, she reminds the reader that a portrait is nothing more than *que del arte ostentando los primores*, or "an art boasting of beauty and its skill," and that the viewer should not accept the portrait as an accurate representation of the truth with its "false reasoning of color" (Trueblood 87). Each line of the first couplet shifts between 11 syllables (first and third lines), and 12 syllables (second and fourth lines), a phonetic procedure Sor Juana has employed to capture the meandering and deceptive nature of the portrait. In the second couplet, she continues the same theme but adds a new idea – this work of art, like all human creations, is a temporal entity, subject to natural decay. There is no escape from the *de los años horrores* (or "the horror of the years") for the portrait, which will ultimately decay just as the deceased subject in the portrait has (Trueblood 87).

Sor Juana uses the third part of the sonnet (the final sestet) to present a third, concluding idea: the inevitability of death, and futility of mortal preservation. Using anaphora as a technique in the final sestet (repeating *es* – or, "it is," at the beginning of each new line), Sor Juana has reinforced the trope that death cannot be stopped. The sonnet's bitter ending – *es cadaver, es polva, es sombra, es nada* ("is corpse, is shadow, is dust, is nothing") – is a stark reminder of immortality's futility, and the cruel deceptive joke that with life, there must come death.<sup>2</sup>

In, "Rosa divina," Sor Juana continues with the theme of mortality's deception on humanity. By the Baroque period, the rose had long been established in the Aristotlean and subsequently Judeo-Christian chain of being as the "most admired and esteemed" of all the flowers (Tillyard 30). Additionally, the rose is "a symbol of completion, consummate achievement and perfection" (Cirlot 275). For Sor Juana, the symbolic connotation of the rose as

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<sup>2</sup> The actual translation would be "is corpse, is dust, is shadow, is nothing," but Trueblood likely rearranged the words so as to maintain the rhyme scheme of a spondee alternating with an amphibrach in the English translation.

both a “symbol of purity” (the white rose) and “martyrdom” (the red rose), implies a less cynical view of death than her portrait poems (Keister 54). In contrast to a portrait, which is a human made creation – and therefore subject to total decay – the rose is an unadulterated creation of God, an earthly symbol of divine power. While both the rose and the portrait decay, only the rose dies a “good death” which will allow for a pious transition into the afterlife.

However, the rose was a paradoxical symbol in that it represented female sexuality, an erotic emblem in addition to a symbol of purity. In the context of Sor Juana’s own faith, the Virgin Mary – a simultaneously spiritual and sexual being – is often symbolized by the rose (P. Kirk 54). We see the juxtaposition of purity (a divine quality) and sexuality (a human quality) organized structurally into two distinct couplets in “Rosa divina.” The first couplet represents the divine quality, the rose, “a celestial flower finely bred,” providing “crimson instruction in everything that’s fair” (Trueblood 99). By contrast, the second couplet provides the reader with the flower as a “semblance of our human shapeliness” (Ibid.). As an anthropomorphic entity, the rose is also a copy of “the divine idea” that has been “removed” from the original divine source and is now “corrupted from perfection” (Tillyard 22). The final sestet reveals to the reader an unpleasant truth – that the rose, the closest thing on Earth to a celestial and divine higher being – is not spared from the same mortal fate as humans. The rose is ultimately a floral representation of a human being, a reflection of humanity as both images created from a divine mold and mortal, corrupt beings. The purity of the rose in the first couplet and its status as a corrupt and vain being is reconciled at the sonnet’s end when the flower is described as, *viviendo engenas y muriendo ensenas* (“in life you lie and in death you teach”).

In the fourth and final sonnet selected for this creative project, the focus shifts back to the original subject of the Petrarchan sonnet: an elusive lover. Sor Juana’s “Detente, sombra de mi

bien esquivo,” appears on the surface to be a poem of observing a lover from a distance, but closer inspection once again reveals this is a poem on the trope of mortality. At first glance, Sor Juana’s plea of love echoes Petrarch’s own sentiments for Laura, the object of affection in his sonnets. However, Petrarch often described Laura’s specific physical attributes – notably her eyes (Jones 104). Petrarch’s frequent use of *blason* – a “description of the lady as a series is a part” – is a common element throughout many of his sonnets (Rabin 170). However, *blason* is notably absent in Sor Juana’s description of her lover. The reader of the sonnet is offered vague, almost inhuman depictions of a *sombra* (“shadow”), *dulce ficcion* (“sweet fiction”), and *bella illusion* (“beautiful illusion”) (Barnstone 92). Sor Juana is not describing a person – she is describing life as a fleeting object, escaping from her very grip.

Similar to the other three sonnets, Sor Juana recognizes the futility of trying to control death – mortality is unavoidable. However, she has a means by which she might triumph over death. In an act of self-fashioning, Sor Juana uses the poem as a sort of portrait, an object which will live on after she succumbs to death. Life may be fragile and fleeting, a “fantastic form” which Sor Juana cannot capture with her *brazos y pecho* (“arms and chest”) (Barnstone 92). But she can use her intellectual prowess and artistic capabilities as a poet to ensure that her life, though taken away from her by death, is permanently “locked up” in her “fantasy.” (Barnstone 93). It is through this act of poetic self-fashioning that Sor Juana can freeze-frame or capture life through the permanence of her written word, providing her with the power to defeat death in the only way mortal beings can: through art.

## Setting the Sonnets to Music

“There is no doubt that music, as regards harmony, should be subject to the words.”

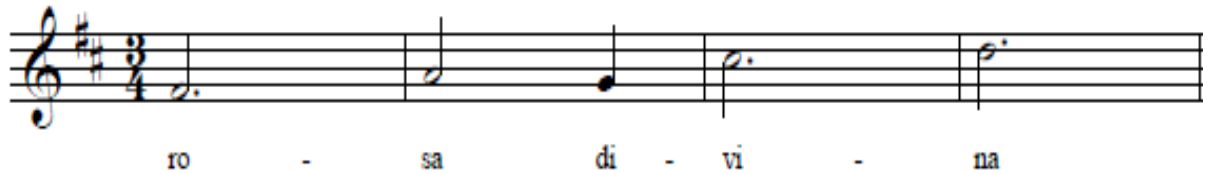
Claudio Monteverdi (Fabbri & Carter 106)

As a composer, I have found that one of the greatest challenges is setting poetry to music. The fusion of two languages – verbal and musical, respectively – must be complementary. However, delivering the text and its underlying meaning to the listener is my primary goal, yet something that, even with the best laid plans, is not always successfully realized. Music is, like all art forms, abstract, but perhaps even more so as “the relationship between musical sounds and the meanings listeners derive from them,” may widely vary from one listener to the next (Walden 2). While music is a language, the underlying meaning of its sonic elements is open to interpretation, even for music set to a specific text. I realized this potential issue as I began setting Sor Juana’s four sonnets to music in fall 2015, and established certain goals to keep in mind as I composed the work.

First, the meaning of the text should be reflected in the musical ideas. A line of poetry establishing an idea should be transformed into a complete musical phrase as often as possible, so the listener might more easily connect the overall phrase structure of the poetic line with the overall phrase structure of the musical phrase. Musical sub-phrases or melodic fragments set to a line of poetry or, more rarely, a stanza of poetry, should also be made to adhere to the larger direction of the idea expressed in the poetry. In setting the sonnet “Rosa divina,” to music, the titular opening words of the poem indicate a divine rose. As a way of musically evoking the concept of the rose reaching towards heaven, I had the primary melodic motive gradually ascend to the tonic pitch. Resolution to the first note of the scale here represents the rose as a Baroque

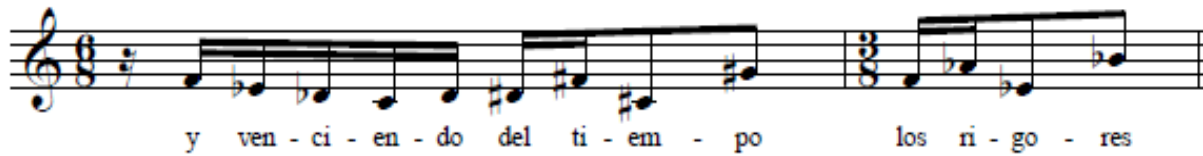
symbol of perfection, while also providing a sonic portrayal of ascent to a more divine, celestial sphere.

Figure 1 (*Rosa divina* motive)



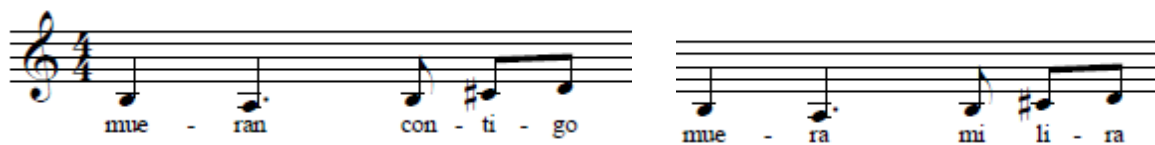
Secondly, the rhythm of the words ultimately dictates the rhythm of the music. The symmetrical couplets, repetitive scansion, and frequent assonance in Sor Juana’s four sonnets are already inherently musical. While the poems were selected primarily for their thematic unity in creating a four-movement song cycle, I also made sure to read each poem through slowly several times before determining its potential as a musical selection. Rhythmic ideas inherent to the pronunciation of words and phrases were revealed to me, providing the basis for rhythmic motives. In measures 37 and 38 of “Este que ves,” rhythmic syncopation is used to properly capture the verbal flow of the seventh line of poetry, *y venciendo del tiempo los rigores*. There are three double iambs in this poetic line, respectively, *venciendo*, *del tiempo*, and, *los rigores*, or two unaccented syllables followed by two accented syllables. Only the opening word of the line – *y* – disrupts the otherwise rhythmically repetitive sequence of double iambs. To maintain the prosody of Sor Juana’s writing, I chose to place *y* on an upbeat as a syncopation, and slightly adjust the rhythm for the second and third of the three double iambs.

Figure 2 (measures 37 and 38 of “Este que ves”)



Thirdly, the form of each sonnet should ultimately dictate the form of each musical movement. Like a musical work, the sonnet might be divided into larger sections and smaller sections. The fourteen-line structure of the sonnet can be categorized into any number of combinations of larger sections. A tripartite form might be employed, where the poem is divided into three sections, respectively, the first couplet, second couplet, and the final sestet. A bipartite form – an octave (two couplets) and a sestet – is another organizational procedure that might be employed. “Mueran contigo, Laura,” is based on the bipartite form, as the work is divided into an octave of poetry and a contrasting sestet. As a result, the unity of the sonnet’s octave determines the musical content for the first half of the piece. The first couplet of poetry (lines 1 – 4), provide the first 16 measures of music. The first three words of the first couplet – *Mueran contigo, Laura* – provide the melodic and rhythmic basis of the first three words of the second couplet, *Muera mi lira*. Sor Juana’s maintenance of the same combination of poetic feet in the opening three words of both couplets indicates an octave, rather than two separate couplets. Accordingly, the music should reflect this thematic unity.

Figure 3 (Measure 1 and Measure 17 of “Mueran contigo, Laura”)



What follow is a brief description of the musical setting of each of the four sonnets, with emphasis on the three aforementioned text-setting techniques.

### **Mueran Contigo Laura**

Sor Juana's somber farewell to a departed friend, "Mueran contigo, Laura," possesses many of the musical elements of a dirge. The opening line sounds best when spoken with a slow, reverent voice. The combination of various poetic feet within each single line of poetry also indicates that the tempo of the poem should be slow. Each line is not intended to be read as a single gesture, but as a combination of word fragments solemnly paying respects to the deceased. Take for example, the final line of the first couplet (line 4): *hermosa luz que a un tiempo concediste*, ("a lovely light never to gleam again"). Each phrase fragment of this line – *hermosa luz*, *que a un tiempo*, and *concediste*, – should not be rushed when spoken. Similarly, the musical setting of each line should proceed forward at a slow pace, so the meaning of each word may also have time to sink in to the listener's consciousness.

In addition to the rhythmic material Sor Juana provides, there are ample opportunities to forge melodies out of the shape of each word and phrase. Many of the melodic fragments throughout the work were composed to reflect two undulating emotions associated with the loss of a friend, respectively, grief over the loss and joyful nostalgia of fond memories with the deceased individual. The contrast between both lines is expressed throughout, but I have selected the opening four measures (set to the first line of poetry), to illustrate the juxtaposition of grief and joy in a tonal context.

The first three words of the sonnet, *Mueran contigo, Laura*, represent a brief moment where Sor Juana fondly recalls her time with Leonor Carreto. In setting this text, the opening

melodic idea (measures 1 – 2), is placed in the key of A Major, a key traditionally associated with the, “hope of seeing one's beloved again when parting” (Harlow, 59). However, measures 3 – 4 quickly change to the distant key of Gb Major, and the melodic line rapidly descends from a B4 to a Db4, representing Sor Juana’s transition from a moment of fond recollection to one of sinking grief.

Figure 4 (Measures 1 – 4 of “Mueran contigo, Laura”)



The bipartite form of the sonnet – an octave plus a sestet – is further reinforced through the form of the music. The modulation to a major mode (A Lydian) in measure 34, as well as the texture change in the piano and voice, provide a bright moment to reflect Sor Juana’s comment that “Death himself,” should “feel pity” (Trueblood 103).

Figure 5 (Measure 34 of “Mueran contigo, Laura”)

The image shows a two-staff musical score for measure 34. The top staff is for Mezzo-Soprano and the bottom staff is for Piano. Both parts are marked *ff*. The Mezzo-Soprano part has the lyrics "mue - va - se a com - pa - si - ón". The piano accompaniment consists of chords in the right hand and single notes in the left hand.



## Este que ves

“Este que ves” begins with a four bar instrumental introduction that foreshadows both Sor Juana’s text and the musical setting of that text. The tonal instability of this introduction – a series of chords which rapidly oscillate between the keys of F minor and B Major – provides a musical reflection on Sor Juana’s description of the portrait as a “colorful illusion” (Barnstone 87). The field drum in the percussion part adds rhythmic instability with a hemiola beginning on the sixth beat of the first measure before resolving on the fourth beat of the second measure.

Figure 6 (Measures 1 – 3 of four measure introduction “Este Que Ves”)

The image displays a musical score for the first three measures of a four-measure introduction. The score is divided into two staves: Percussion and Piano. The Percussion staff is in 6/8 time and features a field drum part with a hemiola rhythm, marked with *mf* and triplets. The Piano staff is in 6/8 time and features a piano part with a descending melodic gesture in F# major, marked with *ff* and a first ending bracket. The key signature is F minor (three flats) and the time signature is 6/8.

The final measure of this section provides a whirlwind of deception in much the same manner as the colors in Sor Juana’s portrait. The measure begins with a descending melodic gesture in F# major, oscillating between the IV and V chord. However, this diatonic harmonic progression quickly changes to a I to V7 progression in the dominant key of C# major. Aurally, an expectation for this modulation is set up, but, like Sor Juana’s deceptive portrait, the fifth measure begins in the original key of F minor. The sounds are like colors, deceiving the listener’s ear as they are enharmonically spelled in the key of Db major, but heard as relating to

C# major. Deception is also musically represented through the cross-rhythm of 2:3 between the left and right hand of the piano part in the second half of measure 4.

Figure 7 (Measures 4 – 5 of “Este que ves”)

The image shows a musical score for three parts: Mezzo-Soprano, Percussion, and Piano. The Mezzo-Soprano part has a treble clef and a 6/8 time signature. The lyrics are "e - ste que - e ves". The Percussion part has a drum clef and a 6/8 time signature, featuring a triplet of eighth notes marked with a *tr* (trill) and a *mf* (mezzo-forte) dynamic. The Piano part consists of two staves (treble and bass clefs) with a 6/8 time signature. The right hand has a complex rhythmic pattern with accents, and the left hand has a steady accompaniment. The piano part is marked with a *ff* (fortissimo) dynamic.

The tonal deception continues, as the tetrachord motive in measure 6 is transposed down a whole step to the key of Eb minor. This text setting of “*engano colorido*” provides a sonic illusion, as the listener is rapidly flitted from one key to another.

Figure 8 (Measures 6 – 7 of “Este que ves”)

The image shows a musical score for two measures. The time signature is 6/8. The lyrics are "en - ga - ño - o co - lo - ri - do" repeated in two measures. The melody is a tetrachord motive, which is transposed down a whole step from the previous measure.

Musical deception continues not only in regards to modulation, but also in regard to harmonization of the *este que ves* motive first introduced in measure 5. In measure 28, the

mezzo-soprano and piano both become tacet, exposing the vibraphone's dissonant harmonization of the *este que ves* motive from measure 5. The chromatic descent of each chord tone provides an additional musical representation of the portrait painter's own visually chromatic palette.

Figure 9 (Measure 28 of "Este que ves")



Similar to "Mueran contigo, Laura," the bipartite form of "Este que ves," is divided into two larger sections, with the biggest musical transition occurring between the end of the sonnet's octave and sestet. In measure 42, several elements in the music suddenly change, including a metric modulation, register change in the piano part (from an almost three octave span in measure 41 to the range of a perfect 4<sup>th</sup> in measure 42), dynamic alteration (from *fortissimo* to *subito piano*), and texture change (as the mezzo-soprano, vibraphone and left hand of the piano all drop out in measure 42). Sonically, the right hand ostinato in the piano part is continuous between measures 41 and 42. Visually, however, the score represents an enharmonic spelling, switching from D# to Eb and A# to Bb, respectively. Similarly, a metric modulation occurs in measure 42, with a transition from 6/8 to 3/4 (as the dotted quarter note becomes the dotted eighth note), but this is only realized through a viewing of the musical score. Sonically, the listener will still perceive the previous meter of 6/8, creating a moment of aural deception.

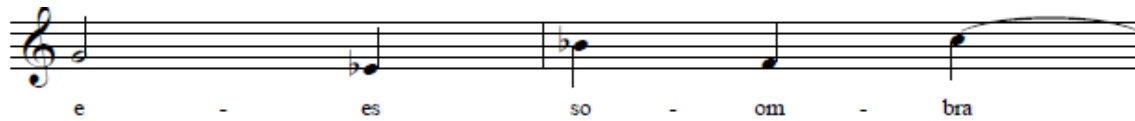
Figure 10 (Measures 41 – 42 of “Este que ves”)

The musical score for measures 41-42 of "Este que ves" features three staves: Mezzo-Soprano, Vibraphone, and Piano. The Mezzo-Soprano part has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are "de la re - jos y del ol - vi - do". The Vibraphone part has a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The Piano part has a grand staff with a key signature of one sharp (F#) and a 3/4 time signature. The piano part includes a dynamic marking of *subito p* in measure 42. A tempo marking of  $\text{♩} = \text{♩}$  is located above the Mezzo-Soprano staff.

The final 16 measures of music (measures 77 – 92), are set to Sor Juana’s final line of poetry – *es cadaver, es polvo, es sombra, es nada* (Barnstone 86). The original *este que ves* motive from measure 5 returns, but now goes through three different keys, with *es cadaver* set to the work’s opening key of F minor, *es polvo* set to the key of A minor, and *es sombra* set to the key of C minor.

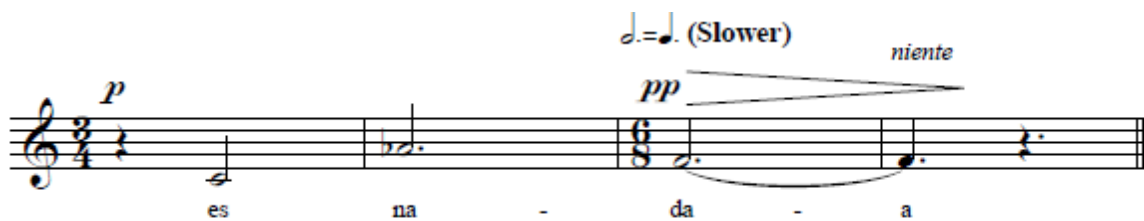
Figure 11 (Transposition of Motive on *Es cadaver, es polvo, and es sombra*)

The musical score for Figure 11 shows two staves in a 3/4 time signature. The first staff has a treble clef and a key signature of one flat (F minor). The lyrics are "es ca - da - a - ver". The second staff has a treble clef and a key signature of one flat (A minor). The lyrics are "e - - - es po - ol - vo".



Sor Juana’s portrait, however, is mortal like everything else in this world, and must return to dust. The return to the opening key of F minor in the movement’s final measures establishes this return to the earth, as Sor Juana’s portrait is now *es nada* (Barnstone 86).

Figure 12 (Musical setting of *es nada*)



**Rosa divina**

Similar to the previous two sonnets, the opening of “Rosa divina” sets the tone for the rest of the movement. The symbolic status of the rose as an earthly representation of the divine is evoked by the music in several ways. First, the tempo marking of 60 bpm can evenly be divided by three, a literal representation of the Holy Trinity within the dimension of musical time. The opening two pitches are a single dyad of a perfect 5<sup>th</sup>, the interval which represents the third partial of the harmonic series. The work also features three primary key centers, respectively, D Major, G Major, and C Major.

My choice to use the number three as a basis for the tempo, harmonic support, and tonal centers of the work was largely indebted to the original poet’s structural approach. The sonnet is a tripartite form, consisting of a first couplet, second couplet, and final sestet. Sor Juana’s intention of incorporating the Holy Trinity did not stop here, however, as she also distinctly

separated the thematic content of each of the sonnet's three sections. The first couplet is an ode to the rose's purity, which I reflected musically in two ways. First, I made sure the first couplet would end on measure 30 of the piece, as 30 is also a number which may be divided evenly by three. Secondly, all of the pitches used in the mezzo-soprano's melody are diatonic to the key of D Major in the opening 30 measures of the work.

Beginning in measure 31, the musical purity is compromised. A sharp is dropped from the key signature, indicating a baser level of separation from heaven. Similarly, the mezzo-soprano's melodic setting of *amago de la human arquitectura* features a descending contour, beginning on F#5, the highest musical note on the musical staff in the treble clef, and descending fully to the F#4, the lowest musical staff on the same clef. Sonically and visually, these musical elements are meant to reinforce the text's description of the rose's human shapeliness, and subsequent fall from grace (Trueblood 99).

Figure 13 (Measure 31 of "Rosa divina")



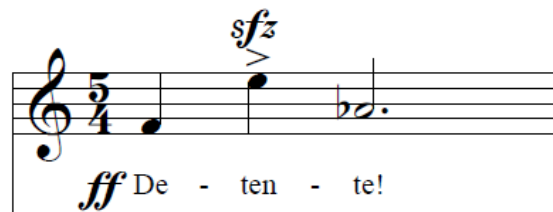
The human, or corrupt, elements of the rose grow in intensity as the second section of music continues, reflecting the second couplet's focus on the rose as an embodiment of humanity's mortality. While the key signature remains in G Major, there are tonicizations in the keys of F# major (measure 33), E Major (measures 35 – 36), D minor (measures 39 – 40), Eb minor (measure 41), C minor (measures 42 – 43), and C Major (measures 45 – 46). From a musical perspective, the gradually descending tonicizations and bass line (measures 39 – 46),

provide a seamless transition into the movement's third major key of C Major, but the descent is also meant to evoke the rose's descent into the earth. Brilliantly, Sor Juana uses the symbol of a *triste sepultura* or, "joyless tomb" to illustrate the same earth to which both the rose and the reader of the sonnet will ultimately return (Trueblood 98 – 99).

### **Detente, sombra de mi bien esquivo**

Of the four musical movements, "Detente, sombra de mi bien esquivo" has the most visceral opening, an angular three-note motive on the opening word of the sonnet. *Detente* is a command to halt, so the accompanying gesture is accordingly designed to capture the listener's attention. The addition of the tambourine provides both percussive intensity and an Iberian connotation, congruent with Sor Juana's cultural background.

Figure 14 ("Detente" Motive)



The first motive is a representation of Sor Juana's desire to control mortality, a disjunct melodic line which rapidly ascends to indicate her frustration with life's elusive nature. By contrast, the second motive represents the life – the, "shadow of my fleeting joy" (Barnstone 93). The interval of a seventh now descends instead of ascends, a musical inversion meant to evoke life slipping away from Sor Juana's control.

Figure 15 ("Sombra de mi bien esquivo" Motive)



The expository section of the music closes with a dramatic melodic gesture on the last two words of the first quatrain, *penosa vivo* (“painfully I live”).<sup>3</sup> The melodic contour of the *detente* motive appears here, with the same dynamic intensity and register as the original motive, before concluding with an ascent to a climax pitch (E5 in the mezzo-soprano part). The field drum played without snares in measure 15 represents a funeral drum, a percussive evocation of death waiting to steal life away from Sor Juana. However, the drum roll is cut off before the downbeat of measure 16, as Sor Juana triumphantly declares her desire to choose life over death (*vivo*).

Figure 16

pe - no - sa vi - vo

Field Drum (without snares)  
 To Marimba

<sup>3</sup> My translation.



The battle between life and death reaches a climactic point in measures 61 and 62, with death represented in the music by the lower frequencies of the bass drum in an agitated display of rhythmic intensity. The suspended cymbal roll on measure 62 is a piercing sound, a sonic representation of the tunnel of light Sor Juana sees before dying. The *fortepiano* tremolo in the piano part provides an added level of intensity to the thunderous timbre of the bass drum and suspended cymbal.

Figure 17

The musical score for measures 61 and 62 is presented in three staves. The top staff is for the Bass Drum, the middle for the Piano, and the bottom for the Bass. Measure 61 features a Bass Drum part with a dense, agitated rhythmic pattern of eighth notes, marked *mp* (mezzo-piano) and 'With drum sticks (let drum resonate)'. A 'Dampen' instruction is placed below the drum staff. The Piano part consists of a tremolo in the right hand and a sustained chord in the left hand. Measure 62 begins with a 'B.D. Rimshot' (Bass Drum Rimshot) marked *sffz* (sforzando) and *fp* (fortepiano). This is followed by a 'Hit Edge of Cymbal as loud as possible, then crescendo with rapid single strokes from bell out to edge' instruction, also marked *fp*. The Piano part continues with a tremolo in the right hand and a sustained chord in the left hand.

Following this dramatic climax, four beats of silence follow, marking Sor Juana's death. However, sound continues in the form of a slow, quiet ostinato in the piano part beginning in measure 64, which continues uninterrupted until the end of the piece. The ostinato is a musical representation of Sor Juana's physical decay in the earth. However, the mezzo-soprano sings the final four lines of the sonnet, an echo of Sor Juana's life preserved through her poetry. Mortality has claimed Sor Juana's physical state, but her spirit lives on in her writing.

Figure 18 (Measure 64 piano ostinato)



## Conclusion

The four musical settings are my humble tribute to Sor Juana. Since 2009, I have been fascinated by the life and works of Sor Juana, and the opportunity to interpret her poetry through my musical composition has been a rewarding process on many levels. I will spend many more years trying to understand Sor Juana fully – her poetry, her status and identity as a woman living in colonial Mexico, her beliefs, her identity, and her interdisciplinary knowledge – and still have only scratched the surface of a historical figure whose work and life continue to intrigue many scholars. It is my hope that, in my own unique and small way, my music will carry on the spirit of a woman who was a brilliant poet and intellectual.

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Appendix A (Sonnets)

“Mueran contigo, Laura,” Sor Juana Inés de la Cruz

Trans. Alan S. Trueblood

|                                         |                                                     |
|-----------------------------------------|-----------------------------------------------------|
| Mueran contigo, Laura, pues moriste,    | Let them die with you, Laura, now you are dead      |
| los afectos que en vano te desean,      | these longings that go out to you in vain,          |
| los ojos a quien privas de que vean     | these eyes on whom you once bestowed                |
| hermosa luz que a un tiempo concediste. | a lovely light never to gleam again.                |
| Muera mi lira infausta en que influiste | Let this unfortunate lyre that echoes still         |
| ecos, que lamentables te vocean,        | to sounds you woke, perish calling your name,       |
| y hasta estos rasgos mal formados sean  | and may these clumsy scribblings represent          |
| lágrimas negras de mi pluma triste.     | black tears my pen has shed to ease its pain.       |
| Muévase a compasión la misma muerte     | Let Death himself feel pity, and regret             |
| que, precisa, no pudo perdonarte;       | that, bound by his own law, he could not spare you, |
| y lamente el amor su amarga suerte,     | and Love lament the bitter circumstance             |
| pues si antes, ambicioso de gozarte,    | that if once, in his desire for pleasure,           |
| deseó tener ojos para verte,            | he wished for eyes that they might feast on you,    |
| ya le sirvieran sólo de llorarte.       | now weeping is all those eyes could ever do.        |

“Este que ves,” Sor Juana Inés de la Cruz

Trans. Willis Barnstone

|                                          |                                                |
|------------------------------------------|------------------------------------------------|
| Este que ves, engano colorido            | What you see here is colorful illusion,        |
| que del arte ostentando los primores     | an art boasting of beauty and its skill,       |
| con falsos silogismos de colores         | which in false reasoning of color will         |
| es cauteloso engano del sentido;         | pervert the mind in delicate delusion.         |
| este, en quien la lisonja ha pretendido  | Here were the flatteries of paint engage       |
| excusar de los años los horrores         | to vitiate the horrors of the years,           |
| y venciendo del tiempo los rigores       | where softening the rust of time appears       |
| triunfar de la vejez y del olvido,       | to triumph over oblivion and age,              |
| es un vano artificio del cuidado,        | all is a vain, careful disguise of clothing,   |
| es una flor al viento delicada,          | it is a slender blossom in the gale,           |
| es un resguardo inútil para el hado,     | it is a futile port for doom reserved,         |
| es una necia diligencia errada,          | it is a foolish labor that can only fail:      |
| es un afán caduco y, bien mirado         | it is a wasting zeal and, well observed,       |
| es cadáver, es polvo, es sombra, es nada | is corpse, is dust, is shadow, and is nothing. |



“Rosa divina,” Sor Juana Inés de la Cruz

Trans. Alan S. Trueblood

|                                        |                                                       |
|----------------------------------------|-------------------------------------------------------|
| Rosa divina que en gentil cultura      | Rose, celestial flower finely bred,                   |
| eres, con tu fragante sutileza,        | you offer in your scented subtlety                    |
| magisterio purpúreo en la belleza,     | crimson instruction in everything that's fair,        |
| enseñanza nevada a la hermosura.       | snow-white sermons to all beauty.                     |
| Amago de la humana arquitectura        | Semblance of our human shapeliness,                   |
| ejemplo de la vana gentileza,          | portent of proud breeding's doom,                     |
| en cuyo ser unió naturaleza            | in whose being Nature chose to link                   |
| la cuna alegre y triste sepultura.     | a joyous cradle and a joyless tomb.                   |
| ¡Cuán altiva en tu pompa, presumida,   | How haughtily you broadcast in your prime             |
| soberbia, el riesgo de morir desdeñas, | your scorn of all suggestion you must die!            |
| y luego desmayada y encogida           | Yet how soon as you wilt and waste away,              |
| de tu caduco ser das mustias señas     | your withering brings mortality's reply.              |
| con que con docta muerte y necia vida  | Wherefore with thoughtless life and thoughtful death, |
| viviendo engañas y muriendo enseñas!   | in dying you speak true, in life you lie.             |

“Detene, sombra de mi bien esquivo,” Sor Juana Inés de la Cruz

Trans. Willis Barnstone

|                                           |                                              |
|-------------------------------------------|----------------------------------------------|
| Deténte, sombra de mi bien esquivo,       | Don't leave me, shadow of my love, elusive   |
| imagen del hechizo que más quiero,        | and obsessed image which I care for most,    |
| bella ilusión por quien alegre muero,     | handsome deceit for whom I'd be a ghost,     |
| dulce ficción por quien penosa vivo.      | sweet fiction for which pain is not abusive. |
| Si al imán de tus gracias atractivo       | If my own body of obedient steel             |
| sirve mi pecho de obediente acero,        | serves as a magnet fated to your grace,      |
| ¿para qué me enamoras lisonjero,          | why flatter me with lover's commonplace,     |
| si has de burlarme luego fugitivo?        | only to drop me, run, while I congeal?       |
| Mas blasonar no puedes satisfecho         | And yet you cannot brag of anything,         |
| de que triunfa de mí tu tiranía;          | of any triumph through your tyranny.         |
| que aunque dejas burlado el lazo estrecho | If you elude the narrow noose I've set       |
| que tu forma fantástica ceñía,            | to capture your fantastic form, and spring   |
| poco importa burlar brazos y pecho        | out of my arms, who cares? You flee, and yet |
| si te labra prisión mi fantasía.          | I've got you locked up in my fantasy.        |

Appendix B (Musical Figures)

Figure 1 (*Rosa divina* motive)

ro - sa di - vi - na

Figure 2 (measures 37 and 38 of “Este que ves”)

y ven - ci - en - do del ti - em - po los ri - go - res

Figure 3 (Measure 1 and Measure 17 of “Mueran contigo, Laura”)

mue - ran con - ti - go      mue - ra mi li - ra

Figure 4 (Measures 1 – 4 of “Mueran contigo, Laura”)

*mp*      *mf*

mue - ran con - ti - go Lau - au - ra pue - e - e - es mo - ri - ste

Figure 5 (Measure 34 of “Mueran contigo, Laura”)

Musical score for Figure 5, showing the Mezzo-Soprano and Piano parts for Measure 34 of “Mueran contigo, Laura”. The Mezzo-Soprano part is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are: *me - va - se a com - pa - si - ón*. The Piano part consists of two staves (treble and bass clefs) with a key signature of one sharp and a 6/8 time signature. The dynamic marking *ff* is present at the beginning of the piano part.

Figure 6 (Measures 1 – 3 of four measure introduction “Este Que Ves”)

Musical score for Figure 6, showing the Percussion and Piano parts for the first three measures of the four-measure introduction “Este Que Ves”. The Percussion part is for a Field Drum, in 6/8 time, with a dynamic marking of *mf* and triplet markings. The Piano part consists of two staves (treble and bass clefs) in 6/8 time with a key signature of three flats (B-flat, E-flat, A-flat) and a dynamic marking of *ff*. The piano part includes a first ending bracket over the final two measures.

Figure 7 (Measures 4 – 5 of “Este que ves”)

Mezzo-Soprano

Percussion

Piano

*tr*

*mf*

*ff*

e - ste que - e ves

Detailed description: This musical score excerpt covers measures 4 and 5. The Mezzo-Soprano part begins with a whole rest in measure 4 and then sings the lyrics "e - ste que - e ves" in measure 5. The Percussion part features a snare drum with a triplet in measure 4, marked with a *tr* and *mf* dynamic. The Piano part consists of a complex accompaniment with chords and moving lines in both hands, marked with *ff* dynamics and accents.

Figure 8 (Measures 6 – 7 of “Este que ves”)

en - ga - ño - o co - lo - ri - do en - ga - ño - o co - lo - ri - do

Detailed description: This musical score excerpt covers measures 6 and 7. The Mezzo-Soprano part sings the lyrics "en - ga - ño - o co - lo - ri - do" in measure 6 and repeats the phrase in measure 7. The melody is written on a single staff with a treble clef and a key signature of three flats.

Figure 9 (Measure 28 of “Este que ves”)

Vibraphone

*pp*

*mf*

Detailed description: This musical score excerpt covers measure 28. The Vibraphone part features a melodic line with chords, starting with a *pp* dynamic and increasing to *mf* by the end of the measure. The notation includes a treble clef, a key signature of three flats, and a time signature of 8/12.

Figure 10 (Measures 41 – 42 of “Este que ves”)

Mezzo-Soprano

Vibraphone

Piano

de la re - jos y del ol - vi - do

*subito p*

Figure 10 shows a musical score for measures 41 and 42 of the piece "Este que ves". The score is arranged in four staves. The top staff is for Mezzo-Soprano, with lyrics "de la re - jos y del ol - vi - do". The second staff is for Vibraphone, showing a melodic line with a crescendo leading to a fermata at the end of measure 42. The third and fourth staves are for Piano, with a similar melodic line and dynamics, including a *subito p* marking in measure 42. The key signature has one sharp (F#) and the time signature is 3/4.

Figure 11 (Transposition of Motive on “Es cadaver,” “es polvo,” and “es sombra”)

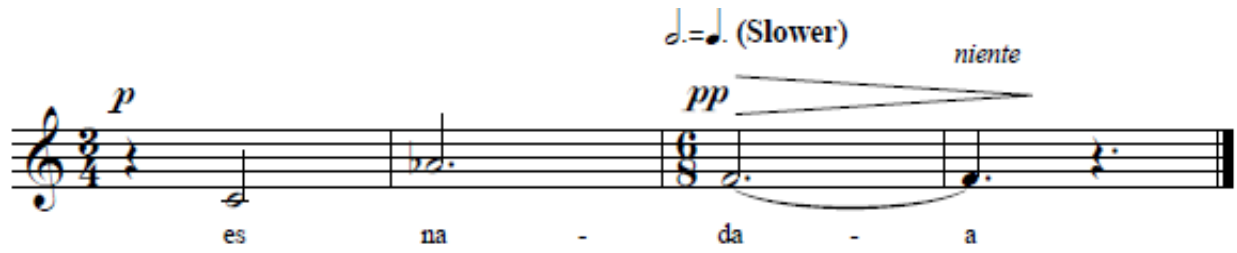
es ca - da - a - ver

e - - - es po - ol - vo

e - - - es so - om - bra

Figure 11 displays three staves of music, each showing a transposition of a motive. The first staff has lyrics "es ca - da - a - ver", the second "e - - - es po - ol - vo", and the third "e - - - es so - om - bra". The notes are quarter notes, and the time signature is 3/4.

Figure 12 (Musical setting of “es nada”)



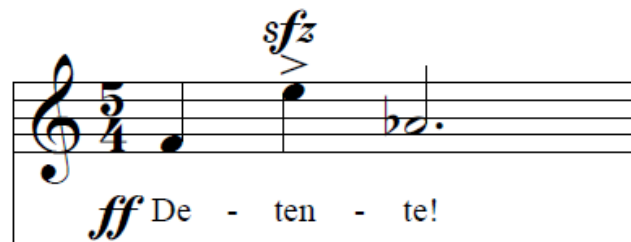
Musical score for Figure 12, showing a vocal line in 3/4 time. The lyrics are "es na - da - niente". The score includes dynamic markings *p* and *pp*, and a tempo marking *♩ = ♩ (Slower)*. A hairpin crescendo is shown over the final notes.

Figure 13 (Measure 31 of “Rosa divina”)



Musical score for Figure 13, showing a vocal line in 3/4 time. The lyrics are "a - ma - go de - e la hu - ma - na ar - qui - tec - tur - a".

Figure 14 (“Detente” Motive)



Musical score for Figure 14, showing a vocal line in 5/4 time. The lyrics are "De - ten - te!". The score includes dynamic markings *sfz* and *ff*.

Figure 15 (“Sombra de mi bien esquivo” Motive)



Musical score for Figure 15, showing a vocal line in 4/4 time. The lyrics are "som - bra de mi bi - en es - qui - vo". The score includes a dynamic marking *pp* and a change in time signature from 4/4 to 5/4.

Figure 16

pe - no - sa vi - vo

Field Drum (without snares) *tr*

To Marimba

.. //

Detailed description: This musical score features three staves. The top staff is a vocal line in 2/4 time, with lyrics 'pe - no - sa' and 'vi - vo'. It includes a trill on the second note of 'no' and a fermata on the final note. The middle staff is a percussion line with a rest for 'Field Drum (without snares)' and a trill for 'To Marimba'. The bottom staff is another percussion line with a rest and a trill. A double bar line with two dots is at the end.

Figure 17

61 Bass Drum With drum sticks (let drum resonate)

Hit Edge of Cymbal as loud as possible, then crescendo with rapid single strokes from bell out to edge

B.D. Rimshot

*mp* *Dampen* *fff* *fp*

Detailed description: This score is divided into two measures. The first measure (61) shows a piano accompaniment in 2/4 time with a bass drum line. The piano part has a melodic line with a fermata. The bass drum line has a rhythmic pattern of eighth notes. The second measure shows a 'B.D. Rimshot' with a crescendo leading to a 'Hit Edge of Cymbal' instruction. Dynamics include *mp*, *Dampen*, *fff*, and *fp*.

Figure 18 (Measure 64 piano ostinato)

*distantly*

*pp*

Detailed description: This score shows a piano ostinato in 12/8 time. The melody is marked 'distantly' and 'pp'. It consists of a sequence of eighth notes with a fermata over the final two notes.



# Mueran contigo, Laura

Jason DeCristofaro

Mezzo-Soprano *mp*

mue - ran con - ti - go la - au - va pue - es mo - vi - ste

Marimba *pp*

Piano *p*

Mezzo

5 los a - fe - c - dos que on va - ros fe de - se - an los

Mrb.

Pno.

Mezzo

9 o - dos a qui - en pui - vas de que ve - an der - pro - sa luz he - mo - se

Mrb.

Pno.

13

Mezzo

luz que a un di - em po con - ce di - ste

Mrb.

Pno.

A

17

Mezzo

mue - ra mi li - bra in - fau - sta — en que flu - i - ste e - cos — flu - i - ste e - cos que

Mrb.

Pno.

21

Mezzo

la - men - ta - bles te - vo - ce - e - an

ha - sta e - stos

21

Perc.

To Bass Drum

Pno.

*niente* *cresc.*

*cresc. molto*

25 *ff*

Mezzo

vas - ges mal for - ma des se - a - on

Perc.

*mp*

Pno.

*ff* *p*

28 *p cresc. poco a poco*

Mezzo

lá gri-mas ne - gras de mi plu - ma tri - ste de

Roll with soft beaters

Perc.

*pp*

Pno.

*p cresc. poco a poco*

31

Mezzo

mi plu - ma tri - ste

Perc.

Pno.



Mezzo *f*  
 Mué - va se a com - pa - si - ón la - a

34 L.V. To Vibraphone

Vib.

Pno. *mp*  
*ff*

Mezzo  
 mi - sma mue - rte que - e Mué - va - se a

37

Vib.

Pno. To Marimba

Mezzo  
 com - pa - si - ón pre - e - ci - sa no - o

40

Vib.

Pno.

43 *niente* **C** *mp*

Mezzo  
pu - de pen - do - nar - te - e y - y la - men - te

Vib.

Pno.

46

Mezzo  
el a - ma sha - a - mar - gn su - er - te

Mrb.

Pno.

49 *niente* *mp* *leggero*

Mezzo  
pues si an - tes am - bi - ci - o - so de go - zar - te de - se -

Mrb.

Pno.

Mezzo

52

ó te - ne - em o - jos pa - va ver - re

Mrb.

52

Pno.

52

Mezzo

55

ya - le sir - viev - an só - lo de - llor - or - av - te e niente

Mrb.

55

*p*

Pno.

55

*p*

# Este Que Ves

Score

Jason DeCristofaro

Mezzo-soprano

Percussion

Field Drum

Piano

Piano

Piano

*mf*<sup>3</sup>

*ff*

Mzs.

Perc.

Pno.

*tr*

A

Mzs. *mf* E - ste que - e - ves E - en - ga - ño - co - lo - ri - do *mf* E - en - ga - ño - co - lo - ri - do

Perc. *mf*

Pno. *ff* *mf*

Mzs. 8 que del a - ar - te O - sten - tan - do los pri - mo - res *subito p* Co - on fal - sos

Perc. 8 Bell of Cymbal *pp*

Pno. 8 *p*



11

Mzs. *11*

si - lo - gi - smos de co - lo - res. Co - on fal - sos

Perc. *11* Field Drum *pp* *mp*

Pno. *11*

Detailed description: This system covers measures 11 through 14. The vocal line (Mzs.) is in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics 'si - lo - gi - smos de co - lo - res. Co - on fal - sos'. The percussion line (Perc.) is in a drum set notation, featuring a Field Drum with a crescendo from *pp* to *mp*. The piano accompaniment (Pno.) consists of two staves: the treble clef has rests, and the bass clef has a melodic line.

15

Mzs. *15*

si - lo - gis - mos. Es cau - te - lo - so

Perc. *15* Bell of Cymbal *pp*

Pno. *15*

Detailed description: This system covers measures 15 through 18. The vocal line (Mzs.) is in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics 'si - lo - gis - mos. Es cau - te - lo - so'. The percussion line (Perc.) is in a drum set notation, featuring a Bell of Cymbal with a *pp* dynamic. The piano accompaniment (Pno.) consists of two staves: the treble clef has rests, and the bass clef has a melodic line.

Mzs. 19 1 2  
e - en - ga - ño co - lo - ri - do. e - en - ga - ño Te - le - vi - sión do.

Perc. 19 1 2

Pno. 19 1 2

Mzs. 24

Vib. 24

Pno. 24

**B**

*♩. = ♩.*

Mzs. 28

Vib. 28

Pno. 28

Slower (Tranquil)

*pp* *mf* *mp*

Mzs. 32

Vib. 32

Pno. 32

E - ste en qui - en la lis - on - ja ha pre - ten - di - do.

35

Mzs.

*mf* E - ex - cu - sar de los a - ños

Vib.

*mf*

Pno.

*subito p*

38

Mzs.

De los a - ños los ho - rro - res. Y ven - ci - en - do del ti - em - po

Vib.

38

Pno.

38

40

Mzs. *los ri-go - res tri - un - far.*

Vib. *ff*

Pno. *ff*

43

Mzs. *De la ve - jez y del ol-vi - do.*

Vib. To Sus. Cymbal with Coin Scrape

Pno. *subito p* *p*

C ♩. = ♩.

48

Mzs.

Cym.

Pno.

Es un va-no art-i-fi-ci-i-o

Strike with fingers Scrape Dampen

54

Mzs.

Vib.

Pno.

del cui - da - do. Es un - n flo - or al vi - en - to

*mp*

*mp*

*mp*

*mp*

*8va*

D

$\text{♩} = \text{♩}$

59

Mzs.

de - li - ca - a - da.

Vib.

Pno.

*cresc. poco a poco*

62

Mzs.

Vib.

Pno.

64

Mzs.

Vib.

Pno.

Es un res - guar - do

Detailed description: This system contains measures 64 and 65. The vocal line (Mzs.) begins in measure 64 with a whole rest, then in measure 65 sings "Es un res - guar - do" with notes on a descending scale. The vibraphone (Vib.) plays chords in measure 64 and rests in measure 65. The piano (Pno.) has a complex accompaniment with sixteenth-note patterns in the right hand and chords in the left hand.

66

Mzs.

Vib.

Pno.

i - nú - ti - il pa - a - ra el ha - dó. Es

Detailed description: This system contains measures 66 and 67. The vocal line (Mzs.) starts in measure 66 with a grace note followed by "i - nú - ti - il pa - a - ra el ha - dó." and continues in measure 67 with "Es". The vibraphone (Vib.) has a rhythmic pattern of eighth notes with accents in measure 66 and continues in measure 67. The piano (Pno.) features a rhythmic accompaniment with accents and a melodic line in the right hand, and a bass line in the left hand.



68

Mzs. *ff* **E**  $\text{♩} = \text{♩}$

u - na ne - ci - a di - li - gen - ci - a er - ra - da. Es un a - fá -

Vib. *ff*

Pno. *ff* *ff*

71

Mzs.  $\text{♩} > \text{♩} > \text{♩} >$

an ca - du - co - - - o y bi - en bi - en mi - ra - do.

Vib.  $\text{♩} > \text{♩} > \text{♩} >$

Pno. *sfz* *subito p* *mf*

Slower

Mzs. *f* 76  
Es ca dá - a - ve - - - er,

Vib. *f* 76

Pno. *f* 76

Mzs. *mf* 80  
e - es po - ol - vo - - - o,

Vib. *mf* 80

Pno. *mf* 80

84 *mp*

Mzs. e - es so - om - bra - - - niente

Vib. niente

Pno. *mp* rit. e dim.

88 *p* molto rit. *p* rit. e dim. niente

Mzs. - es na - da - - - a. niente

Vib. *p* rit. e dim. niente

Pno. 88

# Rosa Divina

Jason DeCristofaro

♩ = 60 *Calmly*

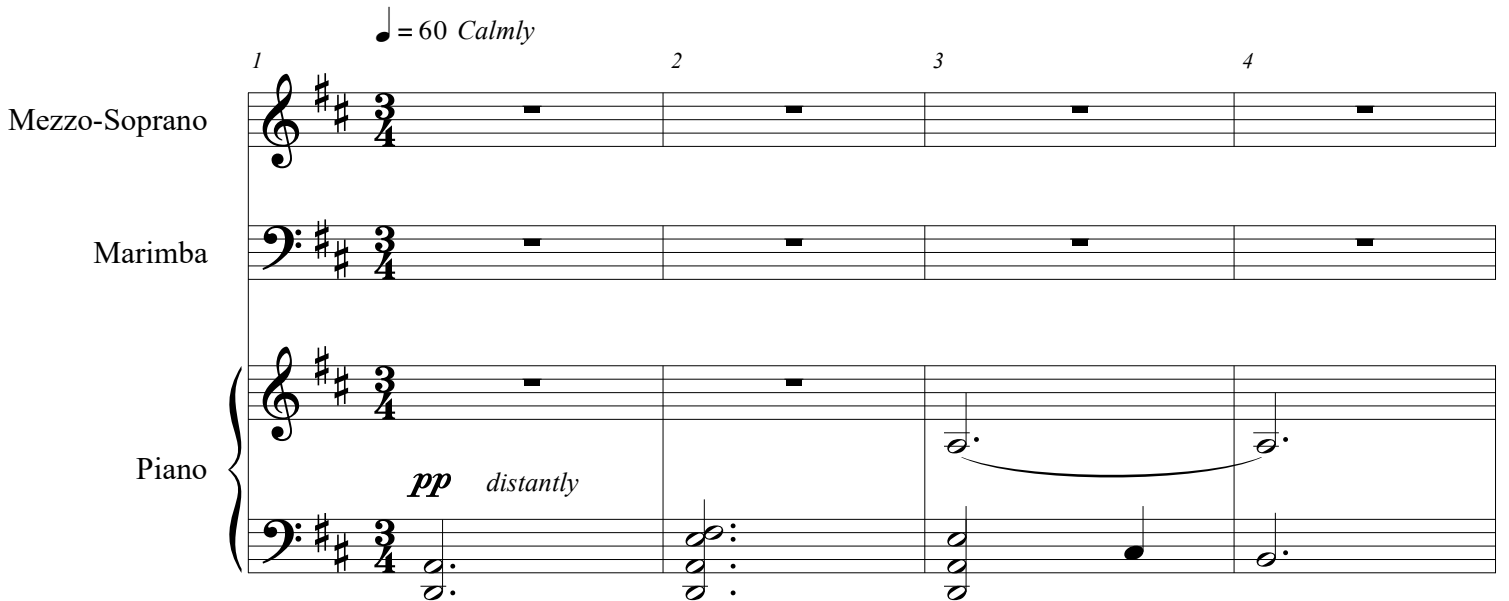
1 2 3 4

Mezzo-Soprano

Marimba

Piano

*pp* *distantly*



5 6

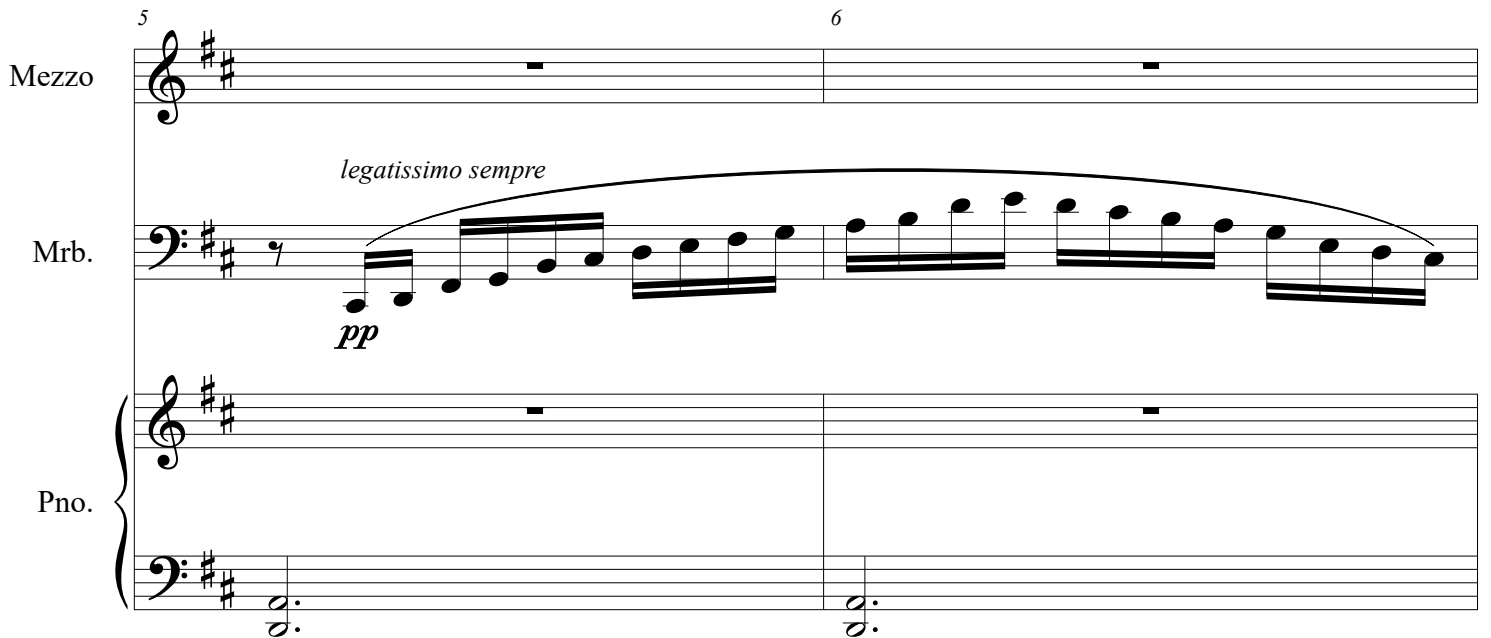
Mezzo

Mrb.

*pp*

*legatissimo sempre*

Pno.



**A** *p*

Mezzo

7 8 9 10

Ro - sa Di - vi - na

Mrb.

Pno.

11 12 13 14

Mezzo

que en gen-til cul - tu - ra e - e - res co - o - on tu

Mrb.

Pno.

15 16 17 18

Mezzo

fra - gan - te su - ti - le za - ma -

Mrb.

Pno.

19 20 21

Mezzo

gis - te - vi - - - o - pur - pur - e - o

Mrb.

Pno.

22 23 24

Mezzo

o o pur - pur - re - o en la be -

Mrb.

Pno.

25 26 27

Mezzo

lle - za en - se - nan - za

Mrb.

Pno.

28 29 30

Mezzo

ne - e - va - da a la her - mo - su - ra

Mrb.

Pno.

31 **B**

Mezzo

a - ma - go - de - e la hu - man - na - ar - qui - tec - tur - a

Mrb.

*mp*

Pno.



35

Mezzo

e - jemp - lo de - e e la va - na gen - til - le - za

Mrb.

Pno.

39

Mezzo

la va-na gen ti - le-za en cu yo ser u - ni - o na - tu-ra - le-za na tur-a-it-za

Mrb.

To Bass Drum

Pno.

44

Mezzo

la cu - na a - a - le - re y tri - ste sep - ul - tu - ra

Mrb.

*mp*

Pno.

*mf*

C

Mezzo

Mrb.

Pno.

*ff*

53

Mezzo

Ro - sa - di - vi - na

Mrb.

Pno.

Detailed description: This system covers measures 53 to 56. The Mezzo voice part is in a treble clef, with lyrics 'Ro - sa - di - vi - na' under the notes. A long slur covers the entire vocal line. The Mrb. part is in a bass clef, featuring a dense, rhythmic accompaniment of sixteenth notes with a steady upward and downward motion. The Pno. part consists of two staves in bass clef, with a simple bass line of quarter notes and rests.

57

Mezzo

cuan al - ti - tum e - en tu po - o - mpa

Mrb.

Pno.

Detailed description: This system covers measures 57 to 60. The Mezzo voice part is in a treble clef, with lyrics 'cuan al - ti - tum e - en tu po - o - mpa' under the notes. A long slur covers the entire vocal line. The Mrb. part is in a bass clef, featuring a dense, rhythmic accompaniment of sixteenth notes with a steady upward and downward motion. The Pno. part consists of two staves in bass clef, with a simple bass line of quarter notes and rests.

60

Mezzo

pre - e - su - mi - da so - ber - bi - a

Mrb.

Pno.

63

Mezzo

el - ri - es - go de viv de - es de

Mrb.

*mf*

Pno.

67

Mezzo

Mrb.

Pno.

*mf*

*mf*

**D**

Mezzo

Mrb.

Pno.

*sfz*

*Sub. p*  
Leggatissimo  
(like a ghost)

cresc e accel. poco a poco

y - - - lu -

75

Mezzo

e - - - go des - ma - ya - a - da y y en - co -

Mrb.

Pno.

78

Mezzo

gi - da de tu ca - du - co ser das mu - sti - as

Mrb.

*mf* *molto accel.*

Pno.

*mf* *molto accel. y cresc.....*

81 *a tempo*

Mezzo

se - ñas ne - ci - a vi - da

Mrb. Vibes

*sfz*

Pno.

*sfz*

86

Mezzo

con que con do - cta y mue - er - te *cresc. poco a poco...*

Mrb.

*cresc. poco a poco...*

Pno.

*legato*

*cresc. poco a poco...*

90

Mezzo

Mrb.

Pno.

*molto cresc...*

*molto cresc...*

Detailed description: This system covers measures 90, 91, and 92. The Mezzo part is silent. The Mrb. part begins with a melodic line in the treble clef, starting with a slur over measures 90 and 91, and ending with a fermata in measure 92. The Pno. part consists of two staves (treble and bass clefs) with a similar melodic line. Both the Mrb. and Pno. parts are marked with 'molto cresc...' in measure 92. The key signature is two sharps (F# and C#).

93

Mezzo

Mrb.

Pno.

*ff*

*ff*

*ff*

ro - - - sa di - va - na

Detailed description: This system covers measures 93, 94, 95, and 96. The Mezzo part has a vocal line with lyrics 'ro - - - sa di - va - na' and a forte (ff) dynamic marking. The Mrb. part provides accompaniment with a forte (ff) dynamic. The Pno. part also provides accompaniment with a forte (ff) dynamic. The key signature is two sharps (F# and C#).



97

*p*

Mezzo

vi - vi - e - en - do en - ga - a - ñas

*p* to marimba

Mrb.

Pno.

100

Mezzo

y mu - ri - en - do en - se - ñas en - se - ñas

Mrb.

*niente*

Pno.

*niente*

104

Mezzo

Mrb.

*Cantabile*

*pp*

Pno.

*pp*

Red.

The musical score for measure 104 consists of three staves. The Mezzo staff is a single line with a treble clef and contains five rests. The Mrb. staff is a single line with a bass clef, marked *Cantabile* and *pp*. It contains a sequence of notes: a dotted quarter note, an eighth note, a quarter note, a dotted quarter note with a fermata, and a quarter rest. The Pno. staff is a grand staff (treble and bass clefs) marked *pp*. The treble clef part has a dotted quarter note, a dotted quarter note, and a dotted quarter note with a fermata. The bass clef part has a dotted quarter rest, a dotted quarter note, and a dotted quarter note. A redaction bar labeled 'Red.' covers the bottom of the piano staff for the remainder of the measure.

# Detente, sombra de mi bien esquivo

(Based on a sonnet by Sor Juana Ines de la Cruz)

Score

Jason DeCristofaro

Mezzo-Soprano

$\text{♩} = 52$  *con agitato* *sfz* //  $\text{♩} = 48$

*ff* De - ten - te! *pp* som - bra de mi bi - en e - squi -

Percussion

Tambourine > //

*ff* *sfz* Large Suspended Cymbal on edge of cymbal with hand (light crash) To Marimba

Piano

Mezzo

3 vo i - ma - gen - de

Mrb.

*pp*

Pno

G.P.

Mezzo

el he - chi - zo que mas — qui - e - ro

Mrb.

G.P.

Pno

G.P.

G.P.

A

Mezzo

*pp* be - lla - i - lu - si on — por

Mrb.

To Vibraphone and Marimba

*pp*

Pno

*pp*

Mezzo

10

qui - en a - le - gre mue - ro

Mrb.

10

Marimba

Vibraphone

Pno

10

Mezzo

12

dul - ce fi - cci - on por qui - en

Mrb.

12

To Field Drum

Pno

12

4  
15

Mezzo

pe - no - sa vi - vo

Perc.

Field Drum (without snares)  
*tr*

To Marimba

Pno

**B**

Mezzo

Mrb.

*p* *leggiero*

Pno

*mp*

19

Mezzo

Mrb.

Pno

*f*

*mf*

*f*

C

21

Mezzo

Perc.

Pno

*p* si al i - man with stick on bell de -

To Large Suspended Cymbal and Bass Drum

*pp* with bass drum mallet

*mp*

6  
23

Mezzo

23

Perc.

23

Pno

5

3

3

3

Edge of Cymbal (Light Crash)

L.V.

*f*

L.V.

*mf* To Tambourine

*f*

D

Mezzo

25

Perc.

25

Pno

*mf*

*mf*

L.V.



Mezzo

27

de tus gra - cias a - tra - ctiv

Perc.

27 To Large Suspended Cymbal and Bass Drum

with 2 soft mallets (one hand)

Pno

Mezzo

29

sir - - - ve me pe -

Perc.

29 *fff*<sup>o</sup> L.V.

L.V.

Pno

29 *f*

*ff*

8  
31

Mezzo

cho de o - be - di - en - te

Perc.

To Vibraphone

Pno

33

Mezzo

o - - - be - di en te a -

Vib.

rit.

Pno

rit.

Mezzo

35

cer

o

52

Vib.

35

52

Vibraphone

Pno

35

52

E

Mezzo

37

*pp* pa - ra que me e - na - mo - ras

Vib.

37

*p*

Pno

37

Mezzo

40

lis - on jer - o *pp* pa - ra que me

*f*

Vib.

40

*ff*

Pno

40

Mezzo

43

*rit.* e - na - mo - ras li - son jer - o si

*rit.*

Vib.

43

*rit.*

Pno

43

*rit.*

3

48

46

Mezzo

has de  
*cresc. poco a poco* bur - lar - me fue - - - go  
*accel. poco a poco*

Vib.

*cresc. poco a poco* To Tambourine

Pno

*cresc. poco a poco*  
*accel. poco a poco*  
*mp*

49

Mezzo

fu - gi - ti - vo? **G.P.**

Perc.

*sfz* **G.P.**

Pno

*sfz* **G.P.**

*sfz* **G.P.**

F

♩=48

Mezzo

51 *p* mas — bla - so - nar no - o pue - des

Perc.

Pno

51 *mp*

Mezzo

54 *subito p* mas bla - so - nar

Mrb.

54 *pp*

Pno

54 *subito p*

57

Mezzo

no - o pue - des sa - tis - fe - cho

Mrb.

Pno

59

Mezzo

de que tri - un fa de

Mrb.

Pno

61

Mezzo

mi tu ti ra - nia

Perc.

Bass Drum

*mp* *Dampen* *sffz* *fp*

With drum sticks (let drum resonate)

Pno

63

Mezzo

G.P. **G** ♩.=40 **Mysteriously and Cunningly**

Perc.

G.P.

Pno

G.P. *To Marimba*

*distantly*

G.P. *pp*



65 *cantabile*

Mezzo

que aun - que de - jas bur - la - do el

*pp*

65 *leggiero*

Mrb.

*pp* with soft mallets  
All notes rolled to match mezzo's sustain

Pno



67

Mezzo

la - zo e - stre - cho que tu for - ma fan -

67

Mrb.

67

Pno



16  
69

Mezzo  
ta - sti - ca ce - nia \_\_\_\_\_ que tu for - ma fan -

Mrb.

Pno

**H** ♩ = ♩

Mezzo  
71 ta - sti - ca ce - nia \_\_\_\_\_ *p* po - co im - por - ta bur - la \_\_\_\_\_ ar

Mrb.  
71 To Bass Drum and Suspended Cymbal *pp*

Pno  
71 *mp*

73 Mezzo Solo  
bra - zos y pe - cho si te la - bra

73 Mrb.

73 Pno

75 Mezzo G.P.  
pri - son mi fan - ta - Dampen all sounds G.P.

75 Mrb. *ppp* on edge of cymbal with hand (light crash) G.P.

75 Pno G.P.

G.P.

I ♩=40

Mezzo

78 *ppp* *sia* *To Vibraphone* *niente* *Vibraphone*

Mrb.

78 *pp*

Pno

*pp*

Mezzo

80

Mrb.

80

Pno

80

*morendo* *niente*

*rit.*