

## **Editor's Notes for *Salutación a la Santa Cruz***

In addition to composing major choral works for large religious institutions in Spain and during his tenure as Master of the Royal Chapel in Madrid, Eslava wrote many *coplas* and *letrillas* – short pieces for general use by smaller churches, *cofradías* and *hermandades* (religious societies or brotherhoods), monasteries, schools, and the like, usually on commission or as special favors. Here is an example of such a work, perhaps composed for one such entity while Eslava resided in Madrid, although we don't know for sure. We are basing this assumption on the characteristics and theme of the piece, the fact that it is in Spanish, and the original source of the manuscript, the Real Capilla (Royal Chapel). This particular composition is beautifully orchestrated for such a relatively brief length.

The handwritten source manuscript of this “Salutation to the Holy Cross” is technically scored for two choirs; however, the second choir only sings during the chorus, and the exact same music as the first choir. Therefore, I chose not to write out the additional staves, and instead indicated that a first choir (which would basically be a subset of the larger choir) should sing the verses, with the entire choir singing the chorus. Furthermore, this piece is short and easy enough that it would be ideal for smaller church choirs, so I added a keyboard reduction of my own that could be used to accompany such choirs on piano or organ.

Also of interest was that on the choral parts, there were additional lyrics written in different handwriting, honoring the Holy Virgin and John the Baptist. It is doubtful these lines were written by Eslava – it is more likely they were added by other(s) to suit some special need of a worship service or religious celebration. I have included these alternative lyrics at the end of the piece for informational purposes.

	<b>Translation of Original Lyrics</b>
<p>Salve Cruz sagrada, templo de expiación.</p> <p>1. Tus brazos tuvieron con santa emoción, al manso cordero que en ella expiró, allí generoso por la salvación, bebió amarga copa de hiel y dolor.</p> <p>2. Allí vio del mundo la culpa atroz, y del hombre ingrato la infamia y traición, también vio postrada colmada aflicción, a la Madre hermosa de paz y de amor.</p>	<p>Hail Holy Cross, Temple of Atonement.</p> <p>1. Your arms held with holy emotion, the meek lamb that on it expired, there in generosity for our salvation, (He) drank the bitter cup of gall and pain.</p> <p>2. There he saw the world's appalling guilt, and from ungrateful man, infamy and treason, and also witnessed, kneeling in great affliction, the beautiful Mother of peace and love.</p>
	<b>Alternative Lyrics Honoring the Holy Virgin</b>
<p>Salve Virgen Santa y Madre de Dios.</p> <p>Tus brazos tuvieron con santa emoción, Al manso cordero que de vos nació. Oid nuestros ruego ved nuestra aflicción, Rogad por nosotros al hijo de Dios.</p>	<p>Hail Holy Virgin and Mother of God.</p> <p>Your arms held with holy emotion, the meek lamb that was born from you. O, hear our prayers, see our affliction, Pray for us to the Son of God.</p>

	<b>Alternative Lyrics Honoring John the Baptist</b>
Salve Juan Bautista, oye mi oración.  Tus ojos miraron con santa emoción, Al manso cordero que nos redimió, Tus ojos miraron con santa emoción, Al manso cordero que nos redimió	Hail John the Baptist, hear my prayer.  Your eyes looked with holy emotion, To the meek lamb that redeemed us. Your eyes looked with holy emotion, To the meek lamb that redeemed us.