

EDITOR'S NOTES FOR *ELEVEN SACRED CHORAL MOTETS*

This collection of gorgeous choral settings of various scriptures used in Roman Catholic liturgy concludes my laborious transcription of one of Hilarión Eslava's manuscript journals of unpublished choral works, an endeavor that has taken me several months of concentrated effort. Although there were no dates written in the journal, I suspect from the style of these and the other works therein that they were likely composed early in Eslava's career, perhaps while he was Master of the Chapel of the Cathedral of Sevilla, in 1832-1844. Other works previously transcribed from the same journal are:

- [Magnificat](#)
- [Christus Factus Est](#)
- [Laudate Dominum](#)
- [Beatus Vir](#)
- [Dixit Dominus](#)

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To the best of my knowledge, none of the works in this particular journal were ever formally published, and they all seem to lack composer's instructions that would have been necessary to create the intended performance. Therefore, I can only conclude that these motets were likely never performed except under the direction of Eslava himself, who would have provided such instruction personally. Because of the paucity of instructions, I have made quite a few assumptions in the transcription process, which anybody performing this piece should bear in mind. These include:

1. There were no tempo indications at all. Although I had to choose tempos as part of the transcription process which of course are reflected in the accompanying mp3 and during playback on Musescore, the Conductor should feel free to direct the tempo as the spirit moves him/her.
2. The small notes I have shown in the occasional organ accompaniment do not appear in the original score; rather they are my simple interpretation of the figured bass markings, which I added as a guide, and to verify whether I was reading the notations correctly (they were often illegible and/or erroneous).
3. There were only a few dynamic notations in the entire piece, which I have shown. I did not try to provide any additional dynamic instruction – this is totally up to the Conductor. I did add a few suggested breath markings where I felt breaths were needed but not obvious. These were not in the source material, and the Conductor should feel free to ignore such notations.
4. I found that the pages in the source were out of order. Because of legibility and other issues, I found the correct pagination a bit challenging to reconstruct, but I think I succeeded in the end.

It helped that the lyrics were typically Bible verses, which once deciphered made it possible to link the shuffled pages together.

5. In *“Et Vitam”* (#2), the note values shown in the handwritten source material often did not accurately correspond to the 3:2 time signature. I had to make a few changes for transcription purposes, which may or may not reflect the composer’s intent. I therefore suggest this particular piece should be performed rather freely in terms of actual note durations, at the discretion of the Conductor.
6. *“Hic Est Filius Meus”* (#8) was clearly written for male voicings, most likely TTBB. However, the clefs used by the composer did not make any sense musically when I tried to transcribe it exactly as written – it was completely incoherent and sounded awful. I had to assume that the composer erred in the clef notations. Furthermore, when I tried clefs that worked toward the beginning of the piece, I found that by the end the clefs I started with no longer worked harmoniously. This piece spanned 3 pages of manuscript, and the discrepancies occurred at page changes, so I had to assume that Eslava lost track of the staff he was working in. I also reordered the staves in this transcription to achieve the TTBB structuring. I believe that in the end I was able to accurately reflect the composer’s intent, but I would still encourage the Conductor to consult the source material if there are any questions or concerns.
7. I slightly reordered the 11 pieces from the sequence in which they were written to better correspond to the liturgical calendar.

These motets are to be performed a cappella or with a simple organ accompaniment, as indicated. I have provided piano reductions for rehearsal purposes only. The table below provides lyrics, English translation, source text, and liturgical occasion.

NO.	LATIN LYRICS	ENGLISH TRANSLATION	OCCASION	TEXT SOURCE
1	Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est.	And was conceived by the Holy Spirit, of the Virgin Mary, and was made man.	General	Credo
2	Et vitam venturi sæculi	and the life of the world to come	General	Credo
3	Erunt signa in sole et luna et stellis et in terris pressura gentium prae confusione sonitus maris et fluctuum	There will be signs in the sun, the moon, and the stars, and on the earth distress among nations confused by the roaring of the sea and the waves.	Advent: 1 st Sunday	Luke 21:25
4	Adjuva nos , Deus salutaris noster, et propter gloriam nominis tui, Domine, libera nos : et propitius esto peccatis nostris, propter nomen tuum.	Help us, O God of our salvation, for the glory of thy name: and deliver us, and purge away our sins, for thy name's sake.	Ash Wednesday	Psalms 78:9
5	Inter vestibulum et altare plorabunt sacerdotes, ministri Domini, et dicent: Parce, Domine, parce populo tuo	Between the vestibule and the altar let the priests, the ministers of the Lord, weep. Let them say, “Spare your people, O Lord.”	Ash Wednesday	Joel 2:17

6	Ductus est Jesus in desertum a Spiritu, ut tentaretur a diabolo	Jesus was led up by the Spirit into the wilderness to be tempted by the devil.	Lent: 1 st Sunday	Matthew 4:1
7	Cum audisset Joannes in vinculis opera Christi, mittens duos de discipulis suis ait illi: Tu es qui venturus es? An alium expectamus?	When John (the Baptist), who was in prison, heard about the deeds of the Messiah, he sent his disciples to ask him, "Are you the one who is to come, or should we expect someone else?"	Lent: 1 st Sunday	Matthew 11:2-3
8	Hic est Filius meus dilectus, in quo mihi bene complacui; ipsum audite	This is my beloved son, with whom I am well pleased; listen to him.	Lent: 2 nd Sunday	Matthew 17:5
9	Erat Jesus ejiciens daemonium, et illud erat mutum.	Jesus was driving out a demon, which was mute.	Lent: 3 rd Sunday	Luke 11:14
10	Dicebat Jesus turbis Judaeorum et principibus sacerdotum quis ex vobis arguet me de peccato	Jesus said to the crowd of Jews and the chief priests: Can any of you prove me guilty of sin?	Passion Sunday (5 th Sunday of Lent)	John 8:46
11	Scriptum est enim: percutiam pastorem et dispergentur oves gregis	For it is written: "I will strike the shepherd, and the sheep of the flock will be scattered."	Palm Sunday	Matthew 26:31