

Editor's Notes for *Memorare*

The original score for this elegant (and sometimes quite dramatic) composition for soprano or tenor soloist with a small orchestral accompaniment was discovered at the National Library of France in Paris. Upon close examination, I found it to be missing the final page, or possibly a few more pages. I have looked high and low for another copy of this score in hopes of finding the missing music, but to no avail. Therefore, and since it was so exquisite, I took the liberty of composing a new suggested ending for the music, which I trust will respect Eslava's intent and style. If the missing page or pages are ever found, I will naturally edit the score to use them instead. What I could not bring myself to do was to leave this beautiful Eslava score unpublished because of its missing ending, or to publish it incomplete. The keyboard reduction included here is mine.

The *Memorare* ("Remember", from its incipit) is a very popular Marian prayer that has been often attributed to St. Bernard of Clairvaux (1090-1153), Confessor, Abbot, and Doctor of the Church. While some of St. Bernard's writings do indeed echo the words of the *Memorare*, he did not in fact compose it, and it appears to have originated from a much longer prayer written in the 15th century – "Ad sanctitatis tuæ pedes, dulcissima Virgo Maria". This lengthy prayer appears in several printed books and manuscripts from the last quarter of the 15th century and onwards, and the *Memorare* is an integral part of the text in each case. Exactly who authored it, or when the *Memorare* was extracted from this longer prayer has not yet been determined, but it likely occurred in the latter part of the 16th century.

Since then, several variants of the *Memorare* have appeared. The version used by Eslava (below) matches the 1741 edition of the *Cæleste Palmetum* (a popular devotional book first published in Germany in the 17th century), which combines the more traditional *Memorare* and elements from other well-known Marian prayers. The cover page of Eslava's score, published in 1871 by his nephew Bonifacio Eslava describes the composition in part as the "Prayer of Saint Bernard the Abbot to the Most Holy Virgin, interpreted by its author, the most brilliant Spanish master, Mr. Hilarión Eslava." The prayer's more common name, *Memorare*, is not mentioned.

MEMORARE, o piissima Virgo Maria, non esse auditum a sæculo, quemquam ad tua currentem praesidia, tua implorantem auxilia, aut tua petentem suffragia a te esse derelictum.	REMEMBER, O most gracious Virgin Mary, that never was it known that anyone who fled to thy protection, implored thy help, or sought thy intercession was left unaided by thee.
Ego tali animatus fiducia, ad te Virgo virginum Maria Mater Iesu Christi, confugio, ad te venio, ad te curro, coram te gemens peccator et tremens assisto:	Inspired with this confidence, I fly to thee, Mary, Virgin of virgins, Mother of Jesus Christ; to thee do I come; before thee I stand, sinful, sorrowful and trembling.

Noli, Domina mundi, noli æterni Verbi Mater
verba mea desplicere, sed audi propitia et
exaudi me miserum ad te in hac lacrimarum
valle clamantem.

Adsis mihi, obsecro, in omnibus
necessitatibus meis, nunc et semper, et
maxime in hora mortis meæ.

O clemens, o pia, o dulcis Virgo Maria!
Amen.

O Mistress of the World and Mother of the
Word Incarnate, despise not my petitions,
but in thy mercy hear and answer wretched
me crying to thee in this vale of tears.

Be near me, I beseech thee, in all my
necessities, now and always, and especially
at the hour of my death.

O clement, o loving, o sweet Virgin Mary.
Amen.