

Editor's Notes for "Tres motetes para coro de voces graves"

This unique collection of three handwritten motets by Hilarión Eslava arranged for men's voices was discovered by musicologist Dr. Glòria Ballús Casólviva in the course of her ongoing work to catalog the music archives of the Collegiate Basilica of Santa Maria de Manresa, known popularly as *La Seu*. This ancient church (its existence first documented in AD 890) is in the town of Manresa, which is located about 30 miles northwest of Barcelona. We are thankful to Dr. Ballús and to the Capítol de Canonges de la Seu for their support and generosity.

These motets are drawn from a volume of Eucharistical motets for three and four voices by various composers, including Eslava. While we are fairly confident that the motets I have transcribed are Eslava's, it is not certain that the settings for men's voices are originally his. I decided to group them together as a set simply because they have the same voicings (Tenor 1, Tenor 2, Baritone, Bass) for a *cappella* performance, and they all originate in the archives of the Seu de Manresa.

The first motet, *O Cor Voluptas*, was previously unknown to us. The other two (*Bone Pastor* and *Jesu Dulcis Memoria*) are male chorus versions of SATB motets I have previously transcribed in *Seis Motetes Al Santísimo Sacramento*. These latter motets were formally published during Eslava's lifetime.

While the harmonies of *Bone Pastor* and *Jesu Dulcis Memoria* are certainly very similar to the SATB versions, the overall effect is quite a bit different, as the melody intertwines fairly evenly between the first tenor and baritone voices, whereas it was primarily carried by the soprano voice in the SATB version.

The dynamics provided in the source material in this set was sometimes a bit odd and conflicting. Therefore, while I tried to retain as much of the source's dynamics as possible, I sometimes borrowed from the dynamics in the SATB versions when the source version did not seem to flow well. I believe since the SATB provenance is known, the dynamics therein would have been more in keeping with Eslava's preferences. For *O Cor Voluptas*, I also used a few dynamic patterns I had seen in other works by Eslava that did not actually appear in the source, again to bring more cohesion to areas that did not flow well.

TRANSLATIONS OF THE LATIN TEXT:

<p>O Cor, voluptas Caelitum, Cor, fida spes mortalium, En hisce tracti vocibus, Ad te venimus supplices.</p> <p>Tu nostra terge vulnera Ex te fluente sanguine Tu da novum cor omnibus Qui te gementes invocant.</p>	<p>O Heart, the delight of the blessed! Heart, the steadfast hope of mortals! Attracted by these words, We suppliants come to Thee.</p> <p>Cleanse Thou our wounds in the blood flowing from Thee; Give a new heart to all who, sighing, invoke Thee.</p>
<p>Bone pastor, panis vere, Iesu, nostri miserere: Tu nos pasce, nos tuere: Tu nos bona fac videre In terra viventium.</p>	<p>Good shepherd, true bread, Jesus, have mercy on us: Feed and protect us: Make us see good things in the land of the living.</p>
<p>Jesu dulcis memoria dans vera cordis gaudia: sed super mel et omnia ejus dulcis praesentia.</p> <p>Nec lingua valet dicere, nec littera exprimere: expertus potest credere, quid sit Jesum diligere.</p> <p>Sis, Jesu, nostrum gaudium, qui es futurus praemium: sit nostra in te gloria, per cuncta semper saecula. Amen.</p>	<p>The sweet memory of Jesus Giving true joy to the heart: But more than honey and all things His sweet presence.</p> <p>No tongue may tell, No letter express; He who has experience of it can believe What it is to love Jesus.</p> <p>O Jesus, may you be our joy, You who are our future reward. May our glory be in You Throughout all eternity. Amen.</p>