

## Editor's Notes for *Stabat Mater*

The *Stabat Mater* is a 13th-century Christian hymn to the Virgin Mary, which describes her suffering during the crucifixion of her son Jesus Christ. It has been variously attributed to the Franciscan friar Jacopone da Todi (ca. 1228-1306) and to Pope Innocentius III (ca. 1160-1216), among others. The title comes from its incipit, *Stabat mater dolorosa*, which means *The grieving mother stood weeping*. The hymn is often sung at the liturgy on the memorial of Our Lady of Sorrows, which in the Roman Catholic liturgical calendar falls in mid-September, and on other occasions around Holy Week honoring Christ's Passion and Mary's grief upon her Son's death.

The *Stabat Mater* has been set to music by many Western composers. There is in fact a helpful website devoted to the *Stabat Mater*, where one can find a fairly thorough listing of the many composers who have tackled the *Stabat Mater* (including 19 from Spain alone!), though surprisingly, the website does not mention Eslava. The website also includes translations in many languages; see <https://stabatmater.info/stabat-mater-translations-and-languages/>

This dramatic setting by Eslava uses six of the twenty stanzas of the hymn, with its original Latin text. The source documents came to us in manuscript form from the musical archives of the Real Colegio Seminario de Corpus Christi in Valencia, Spain. The composition date is uncertain, but it would appear to be the work of a mature Eslava; our source lists the date of the copy as 1892, well after the composer's death in 1878. Eresbil (The Basque Music Archive) also provided us with a recent transcription of the same work (by J. Blasco), but it lacks the string parts, and also does not differentiate between the solo and chorus parts, so I did not refer to it during my own transcription process. We know that other settings of this work were written by Eslava, including a then-acclaimed *O quam tristis et afflicta* (the third verse of the *Stabat Mater*) scored for soprano solo with an English horn obbligato, which we have not yet been able to locate.

The manuscript used here included separate *particellas* for the SATB solos versus the SATB chorus. However, the solo parts clearly showed the soloists singing along with the chorus, and the parts were identical for each voice. Therefore, I chose to render my transcription with a single set of SATB staves, providing staff text to indicate whenever the chorus joins in.

Finally, as a small nod to my beloved Spain, I have taken the liberty of adding in a set of alternative Spanish lyrics by the Spanish *Siglo de Oro* poet and playwright Lope de Vega Carpio (1562-1635), from his *Soliloquios amorosos de un alma a Dios* (1626). I hope that my Spanish readers will forgive me for my audacity but will at least agree that Lope de Vega's beautiful poetic translation of the *Stabat Mater* makes a fitting match to Eslava's moving musical rendition.

### LANGUAGE TRANSLATIONS OF THE LATIN TEXT (Verses in Eslava's setting only)

Original Latin	English Literal Translation	Poetic Spanish Translation by Lope de Vega
Stabat mater dolorosa juxta Crucem lacrimosa, dum pendebat Filius.	The grieving Mother stood weeping beside the cross where her Son was hanging.	La Madre piadosa estaba junto a la cruz y lloraba mientras el Hijo pendía.
Cuius animam gementem, contristatam et dolentem pertransiuit gladius.	Her soul, sighing, anguished and grieving, was pierced by a sword.	Cuya alma, triste y llorosa, traspasada y dolorosa, fiero cuchillo tenía.

<p>Pro peccátiis suæ gentis vidit Jésum in torméntis, et flagéllis súbditum.</p>	<p>For the sins of his people she saw Jesus in torment and subjected to the scourge.</p>	<p>Por los pecados del mundo, vio a Jesús en tan profundo tormento la dulce Madre.</p>
<p>Vidit suum dulcem Natum moriéndo desolátum, dum emísit spíritum.</p>	<p>She saw her sweet offspring dying, forsaken, while He gave up his spirit.</p>	<p>Vio morir al Hijo amado, que rindió desamparado el espíritu a su Padre.</p>
<p>Eja, Mater, fons amóris me sentíre vim dolóris fac, ut tecum lúgeam.</p>	<p>O Mother, fountain of love, make me feel the power of sorrow, that I may grieve with you.</p>	<p>¡Oh dulce fuente de amor!, hazme sentir tu dolor para que llore contigo.</p>
<p>Fac, ut árdeat cor meum in amándo Christum Deum ut sibi compláceam.</p>	<p>Grant that my heart may burn in the love of Christ my Lord, that I may greatly please Him.</p>	<p>Y que, por mi Cristo amado, mi corazón abrasado más viva en él que conmigo.</p>
<p>Amen.</p>	<p>Amen.</p>	<p>Amen.</p>