

## Editor's Notes for *Salve en Mi*

These notes pertain to two closely related versions we have found of Hilarión Eslava's *Salve en Mi*. I transcribed the first version in 2020 from a posthumous (1879) edition by the composer's nephew, Bonifacio Eslava, drawn from a copy of the printed score procured from the Biblioteca Nacional de España in Madrid. The second version came into our hands and was transcribed by me about a year later from a handwritten manuscript found at the Archivo de Música de la Capilla Real de Palacio, Archivo General de Palacio, the royal palace archives in Madrid. This manuscript appears to be in Eslava's handwriting, and is dated 1846, shortly after his appointment as master of the Royal Chapel for Queen Isabel II of Spain.

Although at first glance the two pieces appeared to be identical and may sound close to identical to a casual listener, I found on close inspection that there were some major differences between the two *Salves*. Some of these differences include:

1. More extensive use of the combined first and second choirs in the first and last movements of the earlier version.
2. Measures 38-40 of the second movement tenor/bass duet are written in minor key in the 1846 manuscript, versus major in the posthumous score.
3. The last movement varies substantially between the two versions starting at Measure 28, including 11 additional measures in the 1846 version.
4. In general, the dynamics and articulations provided in the 1846 score are more extensive and consistent, and arguably more accurate to the composer's intent.
5. No organ reduction was provided in the 1846 version. The one provided with my reedition is derived primarily from the posthumous version, revised or supplemented where there were deviations between the two versions of the full score.
6. There are differences in the orchestral accompaniment scattered throughout.

It may be debated whether the posthumous version, without the benefit of the composer's careful editing, suffered from transcription errors and incomplete source materials, or whether after 1846, Eslava simply created another version that was used as the basis for the posthumous transcription. Either way, both pieces are gorgeous, and it would be impossible to definitively establish which one is the more "authentic" of the two.

As a note of interest, the cover of the earlier manuscript *Salve* includes the following handwritten annotation on its front page (*sic*):

Salve y Letania a 8 voces con Orquesta por el Mtro. Eslava  
Año de 1846.

Se advierte que en la Rl. Capilla se  
canta la Letania antes de la Salve  
y no en el orden que estan aqui

(Salve and Litany for 8 voices with Orchestra by the Maestro Eslava  
Year of 1846.

It is pointed out that in the Royal Chapel  
the Litany is sung before the Salve  
and not in the order in which they are here)

Indeed, the 1846 manuscript included two scores – the *Salve* and the *Letanía* (Litany). As it happens, the *Letanía* (CPE-435) was also published by Bonifacio posthumously, and I had previously transcribed it from that score. When I compared the two versions, I found very few discrepancies, and those that I did find appeared to be minor printing or transcription errors. While I did take the opportunity when revisiting this piece to correct those errors, as well as to make some format improvements, I did not think the differences were sufficient to require a separately edited version of the *Letanía*, as I have done with the *Salve*. Regardless, it is clear that the two pieces were intended to be performed as a set. By way of reference, the reedited *Letanía* can be found at <https://musescore.com/user/29381772/scores/6167095> and on the [hilarioneslava.org](https://hilarioneslava.org/music/) site, at <https://hilarioneslava.org/music/>, under the *Santísima Virgen/ Blessed Virgin* sub-heading.

Returning to the *Salve*, both versions of this beautiful cantata are based on the *Salve Regina*, also known as the "Hail Holy Queen", a Marian hymn and one of four Marian antiphons sung at different seasons within the Christian liturgical calendar of the Catholic Church. The *Salve Regina* is traditionally sung at Compline (evening prayers) from the Saturday before Trinity Sunday (which usually occurs in June) until the Friday before the first Sunday of Advent. It is also the final prayer of the Rosary.

This prayer was written during the Middle Ages and originally appeared in Latin. Though traditionally ascribed to the eleventh-century German monk Hermann of Reichenau, it is regarded as anonymous by most musicologists. It has been put to music by many famous composers.

Eslava composed several different musical works based on this prayer, many of which have already been edited and can be found on this site. These particular versions of the *Salve* are not as well-known as other *Salves* by Eslava that are still often heard during religious festivals in Spain. Written in four distinct movements, both include a beautiful tenor/bass duet, and the last movement echoes the first.

LATIN LYRICS	ENGLISH TRANSLATION
<p>Salve, Regina, Mater misericordiæ, vita, dulcedo, et spes nostra, salve. Ad te clamamus exsules filii Hevæ, Ad te suspiramus, gementes et flentes in hac lacrimarum valle. Eia, ergo, advocata nostra, illos tuos misericordes oculos ad nos converte; Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende. O clemens, O pia, O dulcis Virgo Maria.</p>	<p>Hail, holy Queen, Mother of Mercy, Hail our life, our sweetness and our hope. To thee do we cry, poor banished children of Eve; To thee do we send up our sighs, Mourning and weeping in this valley of tears. Turn then, most gracious advocate, Thine eyes of mercy toward us; Show unto us the blessed fruit of thy womb, Jesus, And after this our exile. O clement, O loving, O sweet Virgin Mary.</p>