

Editor's Notes for *Salve en Sol*

"Salve Regina" ("Hail, Holy Queen") is 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.

Hilarión Eslava composed many different works based on this prayer. For other versions I have transcribed to date, see

Salve Sencilla - <https://musescore.com/user/29381772/scores/7640366>

Salve en Mi - <https://musescore.com/user/29381772/scores/7329494>

Salve Regina - <https://musescore.com/user/29381772/scores/6650598>

Salve Regina a Tres Voces - <https://musescore.com/user/29381772/scores/6225626>

All of the above, including my editor's notes, may also be found at <https://hilarioneslava.org/music/>

I have now come across two different arrangements of this "Salve Regina en Sol", also known as "Salve a Tres". The first I found and transcribed in 2020, written for SSB (or SAB) voices with a stately chamber orchestra accompaniment. The second I found and have transcribed in 2022, written for male voices (TTB or TBarB), with a slightly different, more flowing accompaniment.

The SSB version came from Eresbil (Basque Music Archives) and consisted of a set of handwritten particellas that had several ambiguities, and I suspect there may have been some instrumental parts missing. The handwriting did not appear to be Eslava's. Also, the female voicings were written in the standard treble G-clef, whereas Eslava typically employed the antiquated C-claves for soprano, alto, and tenor voicings. Therefore, I believe my source was written by another's hand, likely after his death.

The TTB version came from the collection of tenor Manuel Villalba (with the kind permission of his heir), via the Centro de Documentación Musical de Andalucía (CDMA) in Granada. It was written by yet another hand, and again utilized the modern tenor G-clef, so again I doubt it was Eslava's original.

In comparing the two versions, I found that there were enough differences that it made sense to keep the two as individual settings, but enough similarities that I could supplement the orchestral accompaniments of each with parts taken from the other version. Since neither of the versions appeared to fully reflect Eslava's original piece and I have no way of knowing his original intent, I felt comfortable in taking such liberty. Following is a description of the choices I made as editor in this regard:

1. The SSB version included a single particella labeled for Flute and Clarinet, whereas the TTB included a similar but different flute part, and no clarinet. It is unlikely that Eslava would have written identical flute and clarinet parts. Indeed, his chamber orchestral accompaniments typically included a flute, two oboes, and two clarinets. Therefore, I think it likely that there are missing parts in both

versions. To help reconcile this, I included both parts in both of my transcribed versions – i.e., the clarinet part from the SSB version and the flute part from the TTB version.

2. The TTB version included a cello part, which I have copied over to the SSB version as well.
3. The SSB version contained no indication of tempo or dynamics beyond the “Moderato” designation. The dynamics provided are my own interpretation, and therefore subject to the conductor’s discretion.
4. The TTB version did contain a few dynamic indications, albeit sometimes inconsistent. These dynamics generally matched what I had originally envisioned in the SSB version, but there were a few differences. Given that I do not actually know whether the dynamics indicated came from Eslava, and that he was generally a bit lax in his dynamic indications anyway, in this TTB version I have retained the dynamics shown within the source score as consistently as possible. There are additional dynamic and tempo modifications programmed into the score for playback purposes, but I have rendered those invisible.
5. There was a contralto part included with the SSB manuscript, but it did not match the other parts at all and must be from another piece entirely (which I have yet to come across), so I have left it out.

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>