

## Editor's Notes for Hilarión Eslava's *Paráfrasis de la Cántiga 10*

This stately, elegant choral work is the second of the two *Cántigas* (or, rather, 'paraphrases' thereof) composed by Hilarión Eslava, the other being *Cántiga 14*, which can be viewed on this webpage and on my MuseScore pages, at <https://musescore.com/user/29381772/scores/8585177>

Hilarión Eslava is considered by many Spain's first true musicologist. His efforts allowed rescuing a large number of Spanish early sacred music works from obscurity, much of this work being evidenced in his monumental *Lira Sacro-Hispana* (1852-1860). In a few instances, he also reimagined or 'paraphrased' samples of early music into fully developed Romantic symphonic and choral works, as is the case here. The *Cántigas de Santa María* are a collection of 420 Spanish medieval canticles written in the 13th century, typically describing miracles and the veneration of Mary, the mother of Jesus. They are traditionally attributed to King Alfonso X, also known as "The Wise", although historians have concluded that his court musicians probably wrote many of them. As can be seen by the images on the cover page of this score, in medieval times the *Cántigas* were sometimes transcribed in beautifully illuminated codex form.

This piece was published in 1876, toward the end of Eslava's life, when he was in failing health. He wrote a lengthy prologue dedicating the piece to his musical disciples, who had recently presented Eslava with a marble bust in his likeness. This deeply moved him. In his dedication he also describes the origins of the *Cántiga* and discusses how he utilized it in creating this beautiful arrangement. Because I felt this historical context would be helpful and interesting, I have included Eslava's full dedication and description in its original Spanish (and an English translation) below and in the score itself.

This *Cántiga* is described in more depth in the Oxford University "Cantigas de Santa Maria" database, which can be explored at [http://csm.mml.ox.ac.uk/index.php?p=poem\\_list](http://csm.mml.ox.ac.uk/index.php?p=poem_list). A useful pronunciation guide for the lyrics can be found at <http://www.cantigasdesantamaria.com/csm/10>.

### MEDIEVAL GALICIAN LYRICS:

Rosa das rosas, e flor das flores,  
dona das donas, sennor das sennores

Rosa de beldad' e de parecer  
e flor d' alegría e de prazer,  
dona en mui piadosa seer,  
sennor en toller coitas e doores.

### APPROXIMATE ENGLISH TRANSLATION:

Rose of roses, and flower of flowers,  
Woman of women, Lady of ladies.

Rose of beauty and fine appearance  
And flower of happiness and pleasure,  
Woman of most merciful bearing,  
And Lady relieving all woes and cares.

## FOREWORD BY HILARIÓN ESLAVA FOR CÁNTIGA 10

Original Spanish ( <i>sic</i> )	English Translation
<p><b>DEDICATORIA</b></p> <p>Se me ha atribuido siempre un excesivo amor á mis discípulos, y se ha llegado á colocar esa noble pasion en el rango de mis debilidades. Yo no sé hasta que punto tienen razon los escritores que se han ocupado en esas pequenezas personales; pero lo que puedo asegurar es que mis discípulos me han manifestado en todas ocasiones tan singular aprecio, que, dada me natural y viva impresionabilidad, me seria imposible dejar de corresponder á ellos debidamente. Una prueba de ello es lo que motiva esta dedicatoria.</p> <p>Congregados en Madrid varios de mis discípulos acordaron que mi busto se esculpiese en marmol, y me fuese donado como perpetuo testimonio de su acendrado y permanente afecto. Cumpliose el año pasado este generoso designio, acompañando al busto un breve escrito que contenia el acuerdo y nombres de los donantes. Agradecí con toda mi alma este fino y significativo obsequio, y me propuse corresponder á él, dedicádoles la primera obra que publicase, haciendo constar en ella el acuerdo mencionado y los nombres de mis discípulos, para perpetuar así mi gratitud por medio de la prensa, como ellos han querido tambien perpetuar su afecto por medio de la escultura.</p> <p>Reciban, pues, mis queridísimos discípulos esta dedicatoria como testimonio de la gratitud y amor de su afectuosos y cordial amigo y maestro</p> <p style="text-align: center;">HILARION ESLAVA</p>	<p><b>DEDICATION</b></p> <p>I have always been ascribed an excessive love for my disciples, and this noble passion has been treated as one of my weaknesses. I do not know to what extent the writers who have dwelt on such personal trifles are right; but what I can assure you is that my disciples have at every turn shown me such singular esteem, that, given my natural and heartfelt sensitivity, it would be impossible for me not to properly return the feeling. Proof of it is my motivation for this dedication.</p> <p>When several of my disciples met in Madrid, they agreed that my bust should be sculpted in marble and donated to me as a perpetual testimony of their deep and permanent affection. Last year, this generous goal was fulfilled, and the bust was accompanied by a brief statement of their agreement and the names of the donors. I thanked them with all my heart for this fine and splendid gift, and I decided to reciprocate by dedicating to them the first work that I was to publish, recording with it the aforementioned agreement and the names of my disciples, so as to perpetuate my gratitude in print, just as they have also wished to perpetuate their affection through sculpture.</p> <p>Therefore, my dearest disciples, receive this dedication as a testimony of the gratitude and love of your affectionate and cordial friend and teacher.</p> <p style="text-align: center;">HILARION ESLAVA</p>
<p>Acuerdo antes citado</p> <p>Los artistas músicos que abajo se expresan, discípulos del Excmo. Sr. D. Hilarion Eslava se adhieren á la idea de hacer esculpir en marmol un busto de su querido Maestro, y presentárselo como una débil muestra de su cariño y reconocimiento.</p>	<p>The above-mentioned agreement</p> <p>The undersigned musical artists, disciples of the most illustrious Don Hilarion Eslava, come together in the common purpose of having a bust of their beloved Maestro sculpted in marble, and present it to him as a small token of their affection and recognition.</p>

<u>Nombres (Names)</u>	<u>Residencia (Locality)</u>
Sr. D. Antonio Romero.....	Madrid
Sr. D. Miguel Carreras.....	Madrid
Sr. D. Antonio Cordero.....	Madrid
Sr. D. José Pinilla.....	Madrid
Sr. D. José Aranguren.....	Madrid
Sr. D. José Conde.....	Madrid
Sr. D. Pablo Hernandez.....	Madrid
Sr. D. Rafael Perez.....	Madrid
Sr. D. Serafin Larroca.....	Madrid
Sr. D. Gabriel Arias.....	Madrid
Sr. D. Emilio Serrano.....	Madrid
Sr. D. Javier Gaztambide.....	Madrid
Sr. D. Manuel Berdalonga.....	Madrid
Sr. D. José Gonzalo.....	Madrid
Sr. D. Clemente Santamaria.....	Madrid
Sr. D. José Maria Esperanza.....	Madrid
Sr. D. Cesáreo Murua.....	Madrid
Sr. D. Antonio de Tapia.....	Madrid
Sr. D. Manuel de la Mata.....	Madrid
Sr. D. Santiago Gelos.....	Madrid
Sr. D. Santiago Mochales.....	Madrid
Sr. D. Francisco Ginoves.....	Madrid
Sr. D. Cleto Zabala.....	Madrid
Sr. D. Salvador Maria Rementeria.....	Madrid
Sr. D. Nicolas Toledo.....	Madrid
Sr. D. Juan Antonio Maureta.....	Madrid
Sr. D. Ildefonso Gimeno.....	Madrid
Sr. D. Leon Alonso.....	Madrid
Sr. D. Jesus Monasterio.....	Madrid
Sr. D. Venancio Herrasti.....	Madrid
Sr. D. Valentin Zubiaurre.....	Madrid
Sr. D. Bonifacio Sanmartin y Eslava.....	Madrid
Sr. D. Manuel Fernandez Caballero.....	Madrid
Sr. D. Manuel Muñoz.....	Madrid
Sr. D. Enrique Barrera.....	Burgos
Sr. D. Antonio del Canto.....	Sevilla
Sr. D. Manuel Noriega.....	Sevilla
Sr. D. José Gabriel Tobias.....	Sevilla
Sr. D. Juan Rufin.....	Sevilla
Sr. D. Buenaventura Iñiguez.....	Sevilla
Sr. D. Agustin Marzo.....	Moron
Sr. D. Toribio Eleizgaral.....	Vitoria
Sr. D. Felipe Gorriti.....	Tolosa
Sr. D. Wenceslao Fernandez.....	Santander
Sr. D. Hilario Prádamas.....	Zaragoza
Sr. D. Alfonso Garcia.....	Caravaca
Sr. D. Ciriaco Gimenez Hugalde.....	Toledo
<p>En el año de 1864 publiqué una paráfrasis de la <i>Cántiga décimo cuarta</i> del Rey Don Alfonso, El Sabio, manifestando entonces mi proposito de publicar tambien la presente. Al hacerlo asi ahora, creo conveniente explicar brevemente como he procedido con la cántiga original en la composicion de esta pieza, para que pueda juzgarse debidamente tanto de la cántiga como de su paráfrasis.</p>	<p>In the year 1864 I published a paraphrase of the <i>fourteenth Cantiga</i> of King Don Alfonso the Wise, and I then stated my intention of publishing the present one also. In doing so now, I think it convenient to explain briefly how I have proceeded with the original cantiga in the composition of this piece, so that both the cantiga and its paraphrase may be properly judged.</p>
<p>La cántiga original está escrita en notacion antigua propia de los siglos XII y XIII, segun las reglas que entonces se observaban en los valores proporcionales de las figuras que se usaban en el género llamado <i>cantus mensurabilis</i>. Todo lo que corresponde á los sonidos y su entonacion, lo mismo que el tono en que está escrita, lo he conservado escrupulosamente, exceptuandose el sostenido ó diesis que he colocado en las notas fa de las frases 1ª y 3ª que estan en el tono de sol</p>	<p>The original cantiga is written in the ancient notation of the twelfth and thirteenth centuries, according to the rules that were then observed in the proportional values of the figures that were used in the genre called <i>cantus mensurabilis</i>. All that pertains to the sounds and their intonation, as well as the key in which it is written, I have scrupulously preserved, except for the sharp or <i>diesis</i> that I have placed in the notes F of the 1st and 3rd phrases, which are in the key of G minor.</p>

menor. Respecto á la duracion de las notas me he tomado alguna pequeña libertad, alterando algo los valores, para mejor redondear las frases. Hechas estas pequeñas modificaciones en la cántiga que me habia de servir de tema, pasé á hacer la composicion, en la que me dejé llevar libremente de mi propia inspiracion, conservando en toda la pieza el caracter del mismo tema, y esparciendo de vez en cuando fragmentos y aun frases enteras de la melodia de la misma cántiga.

Concluyo estas breves indicaciones presentando á continuacion una copia exacta de la cántiga de que se trata, extractada del códice de la Santa Iglesia de Toledo, para que los inteligentes en notacion antigua puedan conocer las alteraciones rítmicas que resultan entre el original y mi parafrasis.

With regard to the length of the notes, I have taken a little liberty, altering the values somewhat, in order to better round off the phrases. Having made these small modifications to the cantiga that was to serve as my theme, I went on to create the composition, in which I let myself be carried away freely by my own inspiration, conserving the character of the same theme throughout the piece, and occasionally scattering fragments and even whole phrases of the melody of the same cantiga.

I conclude these brief indications by presenting below an exact copy of the cantiga in question, extracted from the codex of the Holy Church of Toledo, so that those versed in ancient notation may appreciate the rhythmic alterations between the original and my paraphrase.