

## **Editor's Notes for *En devoción encendida* (Coplas al Señor de las Tres Caídas)**

Here is my transcription of the third of three manuscript *Coplas* by Hilarión Eslava written for the Hermandad de las Tres Caídas de San Isidoro (or, formally, the Antigua e Ilustre Hermandad del Santísimo Sacramento, María Santísima de las Nieves y Ánimas Benditas del Purgatorio y Pontificia y Real Archicofradía de Nazarenos de Nuestro Padre Jesús de las Tres Caídas, Nuestra Señora de Loreto y Señor San Isidoro) in Sevilla. My prior transcriptions from this source are “*Con abundoso llanto*” (CPE-442) and “*Por tus caídas pedimos*” (CPE-443), which can be found, respectively, at <https://musescore.com/user/29381772/scores/9987520> and <https://musescore.com/user/29381772/scores/10025083>, as well as on the hilarioneslava.org music page, <https://hilarioneslava.org/music/>.

The source material for this specific piece, which the Hermandad de San isidoro has generously shared and authorized for its use on this project, consisted of several manuscript pages of *particellas* for various instruments and voices. The handwriting is not Eslava's, and the manuscript is undated. The text is a devotional setting of the Crucifixion, describing sorrow and lamentation at Christ's suffering, as He is led to His death, and is specific to the *Tres Caídas* devotion. Its author is unknown.

The structure of the piece includes a choral introduction, followed by the traditional alternating *copla* and *estribillo* (refrain), with the *copla* written as a soprano duet. Although orchestrated quite beautifully, there were relatively few instrumental parts provided with the manuscript. Furthermore, one of the parts provided was for the 1<sup>st</sup> clarinet, yet there was (unexpectedly) no 2<sup>nd</sup> clarinet. Instead of the usual 5-string ensemble Eslava preferred to utilize in his orchestrations, there were only two violins and an “*Accompto*” written in the standard bass clef, which was not specific to any particular instrument. Completely absent in the originals were the brass instruments that are commonly used for this genre of music. An article by Rafael Bermúdez Medina, “*Las Coplas de Hilarión Eslava*”, in *Boletín de las Cofradías de Sevilla*, nº 506, [2001], pp. 125-127, moreover mentions that there might have been a trombone part, all of which leads me to conclude that at least one, and possibly more instrumental parts are missing from the source. However, there was enough material that the transcription may still work reasonably well in performance as is. I have nonetheless provided a simple optional 2<sup>nd</sup> clarinet part that reinforces the harmony a little bit and have also written a keyboard reduction that could potentially be used to reinforce the other instruments, at the conductor's discretion.

The source included *particellas* for both tenor and bass voices (which only perform during the introduction and chorus); however, upon closer examination they were found to be musically identical. The only difference was the clef used for notation. Therefore, I decided to just use a single staff that can be used by both tenors and basses.

The original Spanish lyrics and an approximate English translation follow.

Spanish Lyrics	English Translation
INTRODUCCIÓN: En devoción encendida las gentes digan con gozo:	INTRODUCTION: In ardent devotion let the people say with joy:
ESTRIBILLO: Viva el Padre milagroso, Jesús de las Tres Caídas.	CHORUS: Long live the wondrous Father, Jesus of the Three Falls.

Spanish Lyrics	English Translation
<p>COPLAS:</p> <ol style="list-style-type: none"> <li>1. Si con esa cruel corona que a tus sienas da tormentos. mis soberbios pensamientos tu encendido amor perdona, mil voces agradecidas repitan con alborozo.</li> <li>2. Si esa cruz de mi pecado ha abrazado tu inocencia, para que por tu clemencia quedase yo perdonado, mis esperanzas perdidas vivan y diré gozoso.</li> <li>3. Si rodando por el suelo eres vilmente pisado, porque yo sea elevado a cortesano del cielo, por gracias tan repetidas diré siempre fervoroso.</li> <li>4. Si aquesse llanto que vierte tu afligido rostro enseña que, aquel que en llorar se empeña, se libra de eterna muerte, con tu doctrina instruidas son mis voces sin reposo.</li> <li>5. Si pronto aliviarte veo de un cirineo la acción. También con la compasión quiero ser tu cirineo, y conmigo repartidas tus penas cantaré airoso.</li> <li>6. Si veo que, arrodillado me pides el corazón, ¡Ay de mí! ¿Con qué razón ingrato te he negado? De injurias tan repetidas por paga repito ansioso.</li> <li>7. Si te entregas al penar todo por amor de mí, ¿qué cosa no haré por ti para poderte pagar? Quisiera tener mil vidas con que decir sin reboso.</li> </ol>	<p>VERSES:</p> <ol style="list-style-type: none"> <li>1. If, with that cruel crown that Thy temples torments, my proud thoughts Thine ardent love forgives, may a thousand grateful voices repeat with jubilation.</li> <li>2. If the cross that is my sin has embraced Thy innocence, so that by Thy clemency I might be forgiven, my hopes, once lost, may live and I will say joyfully.</li> <li>3. If rolling on the ground Thou art vilely trodden, that I may be elevated to a courtier of heaven, For graces so oft granted I will always say fervently.</li> <li>4. If that weeping which Thy sorrowful face pours forth shows that he who weeps is saved from eternal death, with Thy doctrine learned my voices ceaselessly proclaim.</li> <li>5. As I witness the action of a Cyrenian promptly offering Thee relief, with compassion I also want to be Thy Cyrenian, and sharing with Thee Thy sorrows, I will joyfully sing.</li> <li>6. If I see that, kneeling, Thou asked for my heart, Woe is me! For what ungrateful reason have I denied Thee? For my repeated offences I anxiously repeat.</li> <li>7. If Thou givest Thyself to sorrow all for love of me, What shall I not do for Thee to repay Thee? I wish I had a thousand lives so I could say without ceasing.</li> </ol>