

Editor's Notes for two versions of *Salve en Mi*

These notes pertain to two closely related versions we have found of Hilarión Eslava's *Salve en Mi*. I originally transcribed one version (CPE-627) in 2020 from a posthumous (1879) edition by the composer's nephew, Bonifacio Eslava, obtained from the Biblioteca Nacional de España in Madrid. The second version (CPE-432) was provided a year later by the Archivo de Música de la Capilla Real de Palacio (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.

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. The prayer was written during the Middle Ages. Though traditionally ascribed to the 11th-century German monk Hermann of Reichenau, it is regarded as anonymous by most musicologists. The *Salve* has been set to music by many famous composers.

Eslava composed several different musical settings of the *Salve*, most of which I have edited. The two versions discussed here are not as well-known as other *Salves* by Eslava, such as his *Salve in Re* (CPE-417), which is often sung during religious festivals all over Spain. Written in four distinct movements, these two renderings include a beautiful tenor/bass duet, and the last movement echoes the first.

Although at first glance the two *Salves* 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 them. 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. There is a musical transition provided between the second and third movements for the 1846 version.
5. 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.
6. 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.
7. There are differences in the orchestral accompaniment scattered throughout.

It may be debated whether the posthumous version, without the benefit of the composer’s review, suffered from transcription errors and incomplete source materials, or whether 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.

On a related matter, on page 2 of my transcription of the 1846 score, I show the annotation that appears on the cover of the manuscript, which translates as follows:

“*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 (*provided*) here”

Indeed, the manuscript included two scores – the *Salve* and the *Letanía* (Litany). As it happens, the *Letanía en Mi* was also published by Bonifacio posthumously, and I had previously transcribed it from that publication. When I compared the two versions, I found very few discrepancies, and those that I did find appeared to be printing or transcription errors. While I did take the opportunity to correct the errors found in my transcription, as well as make some format improvements, I did not think the differences were sufficient to require a separate version of the Litany. Clearly the two were intended to be a paired set. The *Letanía* (CPE-435) can be found at <https://musescore.com/user/29381772/scores/6167095> and on <https://hilarioneslava.org/music/>.

For the posthumous version of the *Salve* (CPE-627), see <https://musescore.com/user/29381772/scores/6154203>;

For the 1846 version of the *Salve* (CPE-432), see <https://musescore.com/user/29381772/scores/7329494>. Both versions can be also found on <https://hilarioneslava.org/music/>, under the sub-heading “Santísima Virgen / Blessed Virgin”.

LATIN LYRICS	ENGLISH TRANSLATION
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.	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.