

Editor's Notes for two versions of *Salve en Mi* – CPE-432 and CPE-627

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 piece 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 many different musical settings of the *Salve*, most of which I have edited (refer to the table appended to these Notes). 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/>.

The *Salve*’s Latin text and its English translation follow:

LATIN LYRICS	ENGLISH TRANSLATION
Salve, Regina, Mater misericordiæ, vita, dulcedo, et spes nostra, salve.	Hail, holy Queen, Mother of Mercy, Hail our life, our sweetness and our hope.
Ad te clamamus exsules filii Hevæ, Ad te suspiramus, gementes et flentes in hac lacrimarum valle.	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.
Eia, ergo, advocata nostra, illos tuos misericordes oculos ad nos converte; Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende.	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 clemens, O pia, O dulcis Virgo Maria.	O clement, O loving, O sweet Virgin Mary.

Hilarion Estalava's Salves - Catalogue

Complete title	CPE	Archival source	Date	Predominant Key	Beginning Time Signature	Base Melody Pattern	Musical Structure	Approx. Duration (mins.)	Musical Differences	Choral Voices	Solo Voices	Accompaniment	Status
Salve en sol menor a cuatro voces con instrumentos y órgano	458	ACVd	1864	G-minor	4:4	A	4 distinct sections, 4th similar to 1st	7.8	Longer intros; alto voice significant	SATB	B Solo (S option), ST Duet	Orchestra + obbl. organ	Transcribed
Salve a tres voces y orquesta con reducción para órgano	621	BHMM		G-minor	4:4	A	4 distinct sections, 4th similar to 1st	7.5	Shorter intros, lacks alto voice	SSB	B Solo, SS Duet	Orchestra	Transcribed
Salve en re menor a cuatro voces y orquesta	417	BNE	Printed 1861	D-minor	4:4	B	Continuous	7.0		SATB	Solo/duet possibilities shown as 1 st choir	Orchestra	Transcribed
Salve en mi a dos coros y orquesta (1846)	432	RCMGM	1846	E-minor	6:8	C	4 distinct sections, 4th similar to 1st	8.0	Minor/major key variations; longer 4th section	Double choir	1st choir solo/duet opportunities	Orchestra	Transcribed
Salve en mi a dos coros y orquesta	627	BNE	Printed posth. (1879)	E-minor	6:8	C	4 distinct sections, 4th similar to 1st	7.5	Minor/major key variations; shorter 4th section	Double choir	1st choir solo/duet opportunities	Orchestra (source incl. organ reduction)	Transcribed
Salve en sol menor a tres voces y orquesta	629 (SSB)	Eresbil		G-minor (ends in G-major)	4:4	D	Continuous	4.3	Very similar to CPE-629 (TTB)	SSB or SAB		Orchestra	Transcribed
Salve en sol menor a tres voces y orquesta	629 (TTB)	FMVC		G-minor (ends in G-major)	4:4	D	Continuous	4.3	Very similar to CPE-629 (SSB)	TTB		Orchestra	Transcribed
Salve sencilla a dos coros o dos y tres voces con órgano que se canta los sábados en Nuestra Señora de Atocha	419	Eresbil		C-minor	3:4	E	Continuous	2.3	Basically same as CPE-630	2 choirs or 3 voices		Organ	Transcribed
Salve para bajos	630	MRDRB		C-minor	3:4	E	Continuous	2.3	Basically same as CPE-419	BBB		Organ	Transcribed
Salve en do menor a cuatro voces con instrumentos y órgano	67	ACP	1831									Orchestra and organ	Located
Salve en sol menor a tres voces (Pamplona and El Burgo de Osma)	68	ACG	Before 1832										Located
Salve Regina a tres voces	208	ACS											Located
Salve en re, a cuatro voces con orquesta	375	ACP										Orchestra	Located
Salve a tres voces viriles o mixtas (STB)	622	ACG								TB/B or STB		Orchestra and organ	Located
Salve en do mayor a tres voces y órgano	625	RCSMM											Located
Salve a cuatro voces con orquesta	620	ACG										Orchestra	Located
Salve en mi bemol mayor a cuatro voces y órgano	628	RCSMM										Organ	Located
Salve para voz y orquesta, partes vocales	631	RCSMM										Orchestra	Located

Archival source abbreviations

- ACBO: Archivo de la Catedral de El Burgo de Osma, Soria (see Palacios Sanz, J.I., "Tres siglos de música en la Catedral de El Burgo de Osma (1780-1924)", Centro de Estudios Sorianos [1991])
- ACG: Archivo de la Catedral de Granada (see López Calo, J., "Catálogo del archivo de música de la Catedral de Granada" [1991])
- ACP: Archivo de la Catedral de Pamplona (see Ros-Fabregas, E., "Libros de polifonía en la Catedral de Pamplona" [2006] y Catálogo de Música de la Catedral de Pamplona, collected by Sagaseta, A., <http://www.archivomusica-catedralpamplona.org/>)
- ACPal: Archivo de la Catedral de Palencia (see López Calo, J., "La Música en la Catedral de Palencia", Tomo 1., Institución "Tello Téllez de Meneses", Excmo. Diputación Provincial de Palencia [1980])
- ACS: Archivos de la Catedral de Sevilla (see "Catálogo de libros de polifonía de la Catedral de Sevilla" [1994]), managed by the Institución Colombina
- ACSG: Archivo de la Catedral de Segovia (see López Calo, José, "La Música en la Catedral de Segovia", Diputación de Segovia [1988])
- ACVd: Archivo de la Catedral de Valladolid (see López Calo, J., "La Música en la Catedral de Valladolid", Vols. 4 y 5, Ayuntamiento de Valladolid: Caja España, Obra Social [2007])
- BHMM: Bibliotecas Públicas de Madrid - Biblioteca Histórica Municipal de Madrid
- BNE: Biblioteca Nacional de España, Madrid
- Eresbit: Musikaren euskal artxiboa/Basque music archive, Errenteria (Gipuzkoa)
- FMVC: Fondo Manuel Villalba, Centro de Documentación Musical de Andalucía (CDMA), Granada
- MRDRB: Monasterio de las Reales Descalzas - Real Biblioteca, Madrid
- RCMGM: Real Capilla de Madrid, cited in the catalogue by José García Marcellán (1940), re-edited by the University of Michigan Library (2019)
- RCSMM: Real Conservatorio Superior de Música de Madrid