

Editor's Notes for *Salve Regina* ("Obra 142") – CPE-417

Here's Hilarión Eslava's best known, among his many versions, of the *Salve Regina* ("Hail Holy Queen") – for a complete listing of all versions found to date, see the table appended to these Notes. The *Salve* is a traditional Marian hymn and one of four Marian antiphons sung at different seasons within the Christian liturgical calendar of the Catholic Church. The *Salve* 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 *Salve* probably originated during the Middle Ages, in its Latin form. Though traditionally ascribed to the eleventh-century German monk Hermann of Reichenau, it is regarded as anonymous by most musicologists.

This *Salve* can be often heard sung in many religious festivals throughout Spain. Here are a few YouTube recordings we have found:

<https://youtu.be/hKYXBsGVqdU?si=UCHJaeaEuempdc-t> (organ accompaniment)

https://www.youtube.com/watch?v=m_fNduPETog

<https://www.youtube.com/watch?v=NREGdf6gjBw> (organ accompaniment)

The best-quality recorded performance of this *Salve* (accompanied by organ) is by the Coral de Cámara de Pamplona, which can be found at the first of the above YouTube links.

The original printed score comes to us from the archives of the Biblioteca Nacional de España. It was produced at the Calcografía de Bonifacio Eslava (Eslava's nephew) in 1861 and was assigned at that time the Opus number 142 (only a few of Eslava's works are similarly catalogued).

The original score included an organ reduction, but I noticed it left out several orchestral elements that I felt really complemented the accompaniment. Therefore, in this edition, I have written a new keyboard reduction that captures more of these orchestral elements, and would be especially effective played on a grand piano. It's probably not the best accompaniment for an organ, but one can always refer to the readily available original source for that.

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

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.

Hilarión Eslava'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	ACV/d	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° 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)	Eresbit		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	Eresbit		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								TBrB 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 musica 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-Fábregas, 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 "Telio Téllez de Meneses", Excma. 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])
- BHM: 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