

Editor's Notes for *Salve en Sol menor* – CPE-629

Salve Regina (“Hail, Holy Queen”) is 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. This prayer was written during the Middle Ages and originally appeared in Latin. Though traditionally ascribed to the eleventh-century German monk Hermann of Reichenau, it is regarded as anonymous by most musicologists. Hilarión Eslava composed many different versions of the *Salve* (refer to the table appended to these Notes).

I have so far come across two different arrangements of this same *Salve Regina en Sol menor*, also referred to as *Salve a Tres*. The first one I found and transcribed in 2020, written for SSB (or SAB) voices with a stately chamber orchestra accompaniment. The second, found and transcribed in 2022, was written for male voices (TTB or TBarB) with a slightly different, more flowing accompaniment.

The SSB version came from Eresbil (Basque Music Archives) and consisted of a set of manuscript *particellas* that had several ambiguities, and I suspect there may have been some instrumental parts missing. The handwriting did not appear to be Eslava's. Also, the female voicings were written in the standard treble G-clef, whereas Eslava typically employed the antiquated C-claves for soprano, alto, and tenor voicings. Therefore, I believe my source was written by another's hand, likely after his death.

The TTB version came from the collection of tenor Manuel Villalba (with the kind permission of his heir), via the Centro de Documentación Musical de Andalucía (CDMA) in Granada. It was written by yet another hand, and again utilized the modern tenor G-clef, so again I doubt it was Eslava's original.

In comparing the two versions, I found that there were enough differences that it made sense to keep the two as individual settings, but enough similarities that I could supplement the orchestral accompaniments of each with parts taken from the other version. Since neither of the versions appeared to fully reflect Eslava's original piece and I have no way of knowing his original intent, I felt comfortable in taking such liberty. Following is a description of the choices I made as editor in this regard:

1. The SSB version included a single *particella* labeled for Flute and Clarinet, whereas the TTB included a similar but different flute part, and no clarinet. It is unlikely that Eslava would have written identical flute and clarinet parts. Indeed, his chamber orchestral accompaniments typically included a flute, two oboes, and two clarinets. Therefore, I think it likely that there are missing parts in both versions. To help reconcile this, I included both parts in both of my transcribed versions – i.e., the clarinet part from the SSB version and the flute part from the TTB version.
2. The TTB version included a cello part, which I have copied over to the SSB version as well.
3. The SSB version contained no indication of tempo or dynamics beyond the “Moderato” designation. The dynamics provided are my own interpretation, and therefore subject to the conductor's discretion.

4. The TTB version did contain a few dynamic indications, albeit sometimes inconsistent. These dynamics generally matched what I had originally envisioned in the SSB version, but there were a few differences. Given that I do not actually know whether the dynamics indicated came from Eslava, and that he was generally a bit lax in his dynamic indications anyway, in this TTB version I have retained the dynamics shown within the source score as consistently as possible. There are additional dynamic and tempo modifications programmed into the score for playback purposes, but I have rendered those invisible.
5. There was a contralto *particella* included with the SSB manuscript, but it did not match the other parts at all and must be from another piece entirely (which I have yet to come across), so I have left it out.

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

| LATIN LYRICS | ENGLISH TRANSLATION |
|---|---|
| <p>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.</p> | <p>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.</p> |

Hilarion 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 | 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 | | | | | | | | | | 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", 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])
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