

Editor's Notes for *Salve Regina* (1864) – CPE-458

The *Salve Regina* (meaning “Hail Queen”) is a well-known Marian hymn and one of four Marian antiphons sung at different seasons within the Christian liturgical calendar of the Roman Catholic Church. Hilarión Eslava wrote many different musical settings of this hymn (refer to the table appended to these Notes).

This score comes to us courtesy of the music archives of the Cathedral of Valladolid, Spain. We are grateful to Fr. Paulino González Galindo, Director of the Archivo Diocesano of the Archdiocese of Valladolid and to Prof. Soterraña Aguirre Rincón of the University of Valladolid for granting us and facilitating our access to this musical treasure.

This manuscript version of the *Salve*, probably a mature work and quite elaborate in its setting, has not been previously published and may not have been performed much during the composer's lifetime. On its first page, the manuscript, possibly in Eslava's handwriting, bears the annotations “Nº 775”, “*Salve del Mtro. Eslava*”, “*En.do 1864*”(?) (“Delivered 1864”(??)) and “9 minutos” (alluding likely to its suggested duration in performance).

Although Hilarion Eslava had no formal professional connection with the Cathedral of Valladolid, one of his best-known former students at Madrid's Royal Conservatory, the composer and Master of the Chapel at the Basilica of El Pilar in Zaragoza, Hilario Prádanos Negro (1828-1889), was born and retired in Valladolid. The Master of the Chapel of Valladolid at the time, Wenceslao Fernández Pérez (1834-1890) also studied at the Madrid Conservatory, probably under Eslava as well.

This *Salve* is musically very similar to the *Salve Regina a Tres* in G-minor I have previously transcribed as CPE-621. There are, however, some major differences that set this piece apart from its counterpart. The introductions to the first three movements are significantly longer and give better indication to the singers of the ensuing melody. The addition of the alto voice lends a beautiful depth absent from the other version, especially in the second section (“*Ad te clamamus*”). The third section includes an option for a soprano to sing the opening solo, which is musically somewhat different from the bass solo (that said, Eslava made it clear that the bass voice is preferred). The duet that follows that solo is set for Soprano/Tenor voices, creating a distinctly different vibe from the SS duet provided in my prior transcription.

I have rendered this piece with synthesized singing voices, making great use of newly available choral options that were just made available by Dreamtronics (the company that produces the Synthesizer V Studio 2 Pro® software that I use to create audible lyrics). I must say I am greatly pleased with these new singing fonts and will likely revisit a few of my other choral works that have been similarly rendered with solo voices in lieu of the choral fonts.

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.</p>	<p>Hail, holy Queen, Mother of Mercy, Hail our life, our sweetness and our hope.</p>
<p>Ad te clamamus exsules filii Hevæ, Ad te suspiramus, gementes et flentes in hac lacrimarum valle.</p>	<p>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.</p>
<p>Eia, ergo, advocata nostra, illos tuos misericordes oculos ad nos converte; Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende.</p>	<p>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,</p>
<p>O clemens, O pia, O dulcis Virgo Maria.</p>	<p>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								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", 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