

Editor's Notes for *Salve sencilla a dos coros o 2 y 3 voces con órgano* – CPE-419 and CPE-630

After completing my transcription of an Hilarión Eslava manuscript score titled *Salve para Bajos* (CPE-630) obtained from the Monasterio de las Descalzas Reales and the Royal Palace Library in Madrid, I proceeded to transcribe another *Salve* labeled *Salve Sencilla* (“Simple Salve”), provided by Eresbil, the Basque music archive. Upon opening the file, I immediately discovered that this is in fact a complete printed version of the *Salve para Bajos*. As those who follow my Eslava project may know, there were missing pages (in the organ accompaniment) in the first manuscript, and I had finished that accompaniment as best as I could, and promised that I would provide the original accompaniment if I ever found it. I do so now.

Salve Regina 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 has been set to music by many famous composers. Hilarión Eslava wrote many different settings of the *Salve* – see the summary appended to these Notes.

The source score for the *Salve Sencilla*, printed in Madrid by Bonifacio Eslava, proudly indicates that this piece was “sung on Saturdays at (the basilica of) Nuestra Señora de Atocha (in Madrid) in the presence of H.M. the Queen.” It is scored for two choirs or 2 or 3 voices with organ accompaniment. A footnote adds that “should no more than 2 voices be available, (then) the middle voice can be eliminated.”

As implied by the “Simple” in the title, both the choral parts and the organ accompaniment are very basic and unembellished, and the choral parts are often sung in unison. Despite the musical minimalism, this is still quite beautiful, and in terms of performance, it has the advantages of requiring very little rehearsal time and no need for particularly skilled singers.

For those who are curious, it turns out the accompaniment I filled in my first transcription (CPE-630) was not far off the mark, and was actually identical in several places. However, in the last section (“*O Clemens....*”) my accompaniment, though quite easy, was considerably more ornate than the original.

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 you we cry, poor banished children of Eve; to you we send up our sighs, mourning and weeping in this valley of tears. Turn, then, most gracious advocate, your eyes of mercy toward us; and after this, our exile, show unto us the blessed fruit of your womb, Jesus. O clement, O loving, O sweet Virgin Mary.</p>

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	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 ^o 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										Orchestra	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, Soría (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-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 "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 arxiboa/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