

## Editor's Notes for *Salve a tres voces* – CPE-621

The *Salve Regina* (meaning “Hail Queen”) is a 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 the *Salve* (refer to the table appended to these Notes).

This beautiful, dramatic setting of *Salve Regina* is written in four movements, with the first three elegant movements being very distinctive from each other, and the fourth echoing the first. Most of the composition is written in the key signature of G-minor. Although apparently intended for three solo voices with chamber orchestra accompaniment, it could be performed effectively by a full choir as well.

I originally transcribed this work in 2020, very early in the Eslava music recovery project. The source document for this piece consisted of 90 pages of instrumental or vocal parts, obtained from the Biblioteca Histórica Municipal de Madrid. Upon close inspection I found two or three versions of each part, which looked to be written at three different times by at least two different people. Besides the out of order pagination, there were numerous inconsistencies, ambiguities, contradictions, and errors in each and every part. It was quite the jigsaw puzzle, and I had to make a lot of judgment calls that – five years later with much more exposure to both Eslava's extensive musical works and MuseScore notation techniques – I felt could be much improved. I feel this 2025 revision is significantly superior, and is reasonably reflective of Eslava's original intent. Some things to bear in mind:

1. Beyond initial tempo settings, a few staccato marks and accents, and occasional piano dynamic indicators, there were no instruction of articulations or dynamics. While the few indicators provided were honored in this transcription, the vast majority are my own. Normally I render my own such choices invisible in the score, but in this case I felt they were essential to interpret this piece in the dramatic manner it was likely intended. Nonetheless, anyone performing this piece should exercise their own discretion in whether to follow the instructions I have provided.
2. While there were two organ parts provided in the source material, both looked to be later supplements and reductions of questionable accuracy. Therefore, I wrote my own reduction for this score, which of course is primarily for rehearsal assistance, although I made it full enough that it could be used for performance purposes when no orchestra is available.

A similar *Salve*, *Salve en sol menor a cuatro voces con instrumentos y órgano* was found in 2025 at the archives of the Cathedral of Valladolid, Spain, transcribed in 2026. For a comparison of the two pieces, please see the notes for the latter piece.

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 <sup>st</sup> 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