

Editor's Notes for *Salve in G-minor (Segovia)* – CPE-674

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 at least six different musical settings of the *Salve*, and in some cases, multiple variations of a given setting – refer to the table appended to these notes for a detailed listing. This *Salve* provides an example where several versions of the same basic setting have been found.

Digital images of the source manuscript for this *Salve* were provided to us courtesy of the Cathedral of Segovia, Spain. We are especially indebted to Fr. José Antonio García Ramírez and to Mr. Bonifacio Bartolomé, at the Cathedral Archive, and to the Cathedral Chapter for their generosity and labor.

The pages for this variation were found intermingled with images for a completely different setting by Eslava (specifically, CPE-673, transcribed and published on <https://hilarioneslava.org/music/> and <https://musescore.com/user/29381772/scores/31534946>). Given that they were similarly titled and written in the same key, it's understandable how they might have been inadvertently combined at some point.

To date, this is the third variation of this *Salve* setting (arbitrarily designated as “Type A” by the editor) that we have transcribed. Like the other two, it is written in four movements, with the last movement echoing the first. Significant differences include:

1. The orchestral accompaniment includes an abundance of wind instruments, including 3 flutes, an oboe, 2 clarinets, 2 cornets, a trombone, and 2 euphoniums.
2. The introductions are fairly brief and different from the other settings.
3. There is more specified use of solo voices within the score. There is also indication that tenor voices may be used in lieu of soprano voices.

Based on our research, we are fairly certain that more variations of this setting exist that we have yet to obtain. One wonders whether the reason there are so many versions is that it was a popular setting at the time (and it is certainly very beautiful), and Eslava created different variations to suit the musical resources available within a given venue. My transcriptions of the other two variations (to date) may be found at:

- <https://hilarioneslava.org/music/>
- <https://musescore.com/user/29381772/scores/31166723>
- <https://musescore.com/user/29381772/scores/25229854>

Other aspects of this transcription to bear in mind include:

1. Beyond initial tempo settings, the dynamic notations consisted of a few inconsistent staccato marks and accents, and occasional *p* or *f* indicators (sometimes inconsistent with each other) on some of the parts. While the few indicators provided were honored to the extent possible 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 whether to fully follow the instructions I have provided.

2. The organ *particella* did not indicate whether it was intended to be played *obbligato*, or as an orchestral reduction. It contains enough duplication with the orchestra that it could serve adequately as a reduction, yet it adds enough depth to the orchestral accompaniment that I decided to make it audible within my sound renderings.
3. There were no *particellas* labeled for either contrabass or violoncello; however there was a bass parts labeled “*acomp*”. Given that there were separate *particellas* for bass brass instruments, I concluded that Eslava likely intended this be a for violoncello or contrabass (preferably both based on similar works by Eslava), and provided them accordingly.

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

LATIN LYRICS	ENGLISH TRANSLATION
Salve, Regina, Mater misericordiæ, vita, dulcedo, et spes nostra, salve.	Hail, holy Queen, Mother of Mercy, Hail our life, our sweetness and our hope.
Ad te clamamus exsules filii Hevæ, Ad te suspiramus, gementes et flentes in hac lacrimarum valle.	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.
Eia, ergo, advocata nostra, illos tuos misericordes oculos ad nos converte; Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende.	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 clemens, O pia, O dulcis Virgo Maria.	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	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 a tres en sol menor (Segovia)	674	ACSG		G-minor	4:4	A	4 distinct sections, 4th similar to 1st	7.0	More woodwinds & brass acc., shorter intros, lacks alto voice, more use of solo voices	SSB or TTB	SB or TB duet and S or T duet and B solo	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)	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 a cuatro voces con orquesta	673	ACSG		G-minor	4:4	F	Continuous	5.5		SATB		Orchestra	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 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-Fábricas, 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

Eresbil: 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