

Editor's Notes for *Salve in G-minor (Segovia)* – CPE-673

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.

Digital images of the source manuscript for this rather unique setting, date unknown, of the *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.

This *Salve* is in the key of G-minor throughout; however, it contains some relatively modernistic chord progressions that are somewhat atypical of Eslava, as if he might have been experimenting with new musical ideas. The overall musical tone is also somewhat darker than other of his *Salve* settings.

Transcribed from a set of handwritten *particellas*, with multiple renderings of instruments/voices labeled with the same instrument/voice name, I found enough mistakes and inconsistencies between parts to cause me to wonder whether this was an incomplete draft of an early work. The title on several of the parts is stated as “*Salve de Eslava a 3*” (note the early, Basque spelling of the composer’s family name). Although the title specifies “*a 3*”, indicating three vocal parts, when I looked closely at the 3 soprano *particellas*, I noticed that there were significant differences in one of them, with many of the notes an octave lower or higher. I suspect that the composer may have been toying with the idea of adding an alto part but didn’t quite complete the process. For purposes of my transcription, I have created an alto part that is either unison or an octave lower than the soprano part (basically the different soprano part). This resulted in a separate part that is easily in the alto range and creates a much fuller effect in performance.

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 on a couple of the parts. 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 whether to fully follow the instructions I have provided.
2. It was not indicated whether the organ part was a reduction or an *obligato* part. Given that it is basically a complete compilation of the other instrumental parts and didn’t add much of anything different to the overall accompaniment, I am assuming it was intended as a reduction.
3. There were no *particellas* labeled for either contrabass or violoncello; however there were three bass parts labeled “*acompa*”, which were all quite similar to each other, typically separated by an octave when they differed (very much like the soprano parts described above). I have seen this pattern in other manuscripts where the parts were labeled for the cello and contrabass –

typically they would be the same except for the contrabass being raised an octave in the lower registers (presumably to prevent a “growling”-like low sound). That said, Eslava also would use bass brass instruments and/or organ *obbligato* to create the bass instrumental part, sometimes in addition to or in lieu of strings. Strings reflect my personal preference for this piece.

4. With respect to accidentals, there were many errors and inconsistencies in the notation (the use of double versus single sharps, flats, and natural signs was especially inconsistent). In my transcription, I have typically chosen whatever accidental rendered the most pleasing sound to my ears, and then applied similar notation across parts, correcting where needed.

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 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 Regína 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-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

Eresbil: 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