

## Editor’s Notes for *Salve in C-minor* (Palencia) – CPE-459

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 seven distinct musical settings of the *Salve*, including in some cases multiple variations of a given setting. This *Salve* is one of only three cases (so far) where we have found a unique base melody pattern or setting represented by just one version – refer to the table appended to these notes for a detailed listing. Compared to the other settings I have encountered, this one has a darker tone to it that really makes it stand out.

Digital images of the source for this *Salve*, consisting of a set of manuscript *particellas* bearing the note “Año 1851” on the cover, were provided to us courtesy of the Cathedral of Palencia, Spain. We are especially grateful to the Dean of the Cabildo Catedral, D. Dionisio Antolín Castrillo, and to his dedicated team of volunteers at the music archive.

The manuscript source was unclear as to whether the organ part was intended to be played *obligato* or was intended in lieu of the contrabass. The two parts were nearly identical. In listening to my transcription results, I felt playing both parts rendered a beautiful depth to this piece, so I have assigned the organ part as *obligato*. Furthermore, the contrabass part included figured bass indications, which I would normally expect in the organ part. I have transferred these notations to the organ part in my transcription.

In terms of dynamics, the violin parts contained reasonable guidance in terms of *piano* and *forte* sections, but did not indicate any gradual changes in volume, thus rendering rather abrupt transitions at times. I have extended the dynamic settings provided to the other parts, and also included a few areas of *crescendo* and *decrescendo* to achieve smoother volume transitions.

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.

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 a cuatro voces con orquesta	459	ACPal	Prob. 1851	C-minor	4:4	G	Continuous	5.5	Darker feel; 2 flutes (unusual), with flute stops also specified in organ	SATB		Orchestra + obbl. Organ	Transcribed

#### 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 (Ros-Fábregas, E., "Libros de polifonía en la Catedral de Pamplona" [2006] & Catálogo de Música de la Catedral de Pamplona, collected by Sagasetta, 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 Villaiba, 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