

Editor's Notes for the Coplas "*El tesoro de tu sangre*"

In Spain, *cofradías* or *hermandades* are fraternal religious organizations established in the Roman Catholic tradition under the auspices of Catholic Canon Law, with worship, penitence, and charity as their foundational pillars. They are usually centered around the name and veneration of Christ, the Holy Virgin Mother of God, Christ's passion, death, and resurrection, the Blessed Sacrament, or a particular saint. This tradition is especially strong in Andalucía and its largest city, Sevilla.

Worship in the *hermandades* during the year takes many forms, including Masses and special religious services on certain holidays. On a few occasions during the year, the *hermandades* lead processions – solemn parades of a holy image or *paso* (often elaborate, richly decorated life-size representations of Christ or Mary, or a scene from the Gospels associated with the special devotion of the *hermandad*) through the streets of their home town. Throughout Andalucía, Holy Week processions are the year's religious highlight for many of the local *hermandades*, as this time recalls the most important events in the church calendar.

Many of these groups date back hundreds of years. Sevilla's *Hermandad de la Quinta Angustia de María Santísima Nuestra Señora* (Fifth Sorrow of the Most Blessed Mary Our Lady) was established in 1541. *Quinta Angustia* ("Fifth Sorrow") refers to the fifth of the seven *dolores* or sorrows endured by the Virgin, namely witnessing the suffering of her Son on the Cross.

Some of Sevilla's oldest *hermandades* have a rich musical patrimony that includes works commissioned for or donated by notable Spanish composers. During Hilarión Eslava's tenure as Master of the Chapel at the Cathedral of Sevilla (1832-1844) and later in life, he came into contact with many of these groups and composed music for them. In 1871, on what was to be his final visit to Sevilla, Hilarión was admitted as a brother in the *Hermandad de la Quinta Angustia*, for whom he had written under commission a set of *coplas* (a simple musical poem form) years earlier, in 1852. These are the *Coplas* that are transcribed here. These *Coplas* are referred to also as *Coplas para el Quinario*, meaning (presumably) that they were intended to be sung during the five-day worship cycle (five = *quinque* in Latin) of meditation, prayer, and fasting that precede the celebration of the most significant event of the *hermandad*. At the *Hermandad de la Quinta Angustia*, this takes place in early February. The author of the text used in the *Coplas* is unknown.

Note that this piece is quite distinct from a previous version we obtained from the Cathedral of Cádiz. Upon comparison, the Cádiz version appears to have been a substantially incomplete copy, as it included very few instruments, no upper voices, and only portions of lyrics from three of the five verses. That version can be found at <https://musescore.com/user/29381772/scores/6830650> or as CPE-329 on the hilarioneslava.org Music page, at <https://hilarioneslava.org/music/>.

In this transcription I have retained the dynamics assigned by Eslava, adding only a few crescendos and decrescendos to smooth out some of the transitions between forte and piano passages. The metronome tempo indications are exactly as stated by Eslava, a feature that is unusual to find in his works. The resulting tempo comes across virtually as a triumphal march. There are a few

YouTube videos available of present-day performances of this piece (or rather portions of the piece with different accompanying instruments), and these are generally performed at much slower tempos. One might speculate that Eslava felt that the *sevillanos* of his time (as well as today, it seems) tended to perform his *Cofradía* music much too slowly and was in this instance trying to make the intended tempo abundantly clear.

The source document for this piece is a copy of a manuscript that appears to have been originally penned and signed by MHE himself, dated 1852. It came to us as a private copy, obtained freely and without any stated commercial, contractual or patrimonial restrictions. Based on its age and provenance, this source score is therefore considered by United States and Spanish intellectual property laws to be in the public domain. The present transcription has been made from an unpublished historical source for the sole purposes of conservation and cultural dissemination, so its publication can be additionally considered lawful "fair use".

On a final editorial note, and for the sake of accuracy, although in the Cádiz version and in some of the live recordings of this piece I have found online, the incipit appears as “El Tesoro de *la* sangre”, the text in Eslava’s handwritten score clearly and consistently shows “El Tesoro de *tu* sangre”, so for consistency, that is the wording I have kept in the transcription.

SPANISH LYRICS	APPROXIMATE ENGLISH TRANSLATION
El tesoro de tu sangre, que vertiste en tu pasión, ábranos, Señor, las puertas de la celestial Sión.	May the treasure of your blood, that you poured out in your passion, open to us, Lord, the gates of heavenly Zion.
1. Raudales, ¡ay!, de las llagas del más cándido cordero enrojecen el madero do por los hombres murió. Duros golpes, crueles hierros que clavó rencor impío, sin piedad rasgan, Dios mío, tu cuerpo, afrenta del Sol.	1. The blood surging oh! from the wounds of the most innocent lamb reddens the cross on which he died for men. Hard blows, cruel nails that sinful rancor pounded in, mercilessly tear, my God, your body, facing the sun.
2. Madre, sois dulce Señora, Madre del linaje humano que el título soberano Jesús moribundo dio. Como madre cariñosa, danos tu amparo, María, por la amargura sombría que tu alma padeció.	2. Mother, you are the sweet Lady, Mother of the human race, which is the sovereign title a dying Jesus gave to you. As a loving mother, grant us your protection, Mary, for the dark bitterness that your soul endured.

3. Tu expirante pecho abre de Longino aguda lanza y la gloria entorno alcanza que su ceguera curó. Por la herida preciosísima de tu divino costado tú nos libras del pecado que cual hostia se inmoló. 4. De José y de Nicodemus la piedad tu cuerpo helado, radiante sol eclipsado del suplicio descendió. Muerta la luz de tus ojos que su lumbré dan al día toda ansiosa ve Maria, en sollozos prorrumpió. 5. Aquel lívido cadáver puesto en un triste sudario y en el lúgubre Calvario suenan un grito de dolor. Sola estáis, Madre amorosa, con pesar triste y profundo donde habrá pena en el mundo como vuestra gran dolor.	3. Your expiring breast is torn open by Longinus's sharp spear, and the surrounding glory is such that his blindness was cured. Through the most precious wound to your divine side, you deliver us from sin like a host immolated. 4. Through Joseph and Nicodemus piety, your cold body, a radiant sun eclipsed from the sacrifice descended. Gone is the light of your eyes that illuminate the day, a distressed Mary contemplates and bursts into weeping. 5. That pale lifeless body is laid on a plain shroud and on the gloomy Calvary a cry of distress is heard. You are alone, loving Mother, with your sad and deep sorrow the world will suffer a pain as great as yours.
---	---