

Salve, Regina
SSA a cappella choir
JH - C019

Jocelyn Hagen

pdf - \$1.75
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TEXT

**Salve, Regina, mater misericordiae,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Hevae.**

**Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.**

**Eia, ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Iesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.**

**O clemens, O pia,
O dulcis Virgo Maria.
Amen.**

POETIC TRANSLATION

HAIL holy queen, Mother of mercy,
our life, our sweetness, and our hope.
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.

Turn then, most gracious Advocate,
thine eyes of mercy toward us.
And after this our exile show unto us
the blessed fruit of thy womb, Jesus.

O clement, O loving,
O sweet Virgin Mary.
Amen.

NOTES:

Numerous authors have been proposed for what is said to be the most popular Marian antiphon; St. Bernard of Clairvaux, Adhemar de Monteil, Bishop of Le Puy (ca 1080 AD), and Peter of Compostela (930 AD). Herman Contractus, who wrote a number of well known Marian pieces, is the author favored by current scholarship. An interesting story exists describing its last three invocations. The Chronicles of Spire tell us that the final three invocations were added by St. Bernard (1091-1153). The hymn, so the story goes, originally ended with the word ostende. However, when St. Bernard was the Papal Legate in Germany, he heard the hymn being sung in the Church of Spire, threw himself upon his knees, and with a fit of sudden inspiration rang out with the words: O clemens, O pia, O dulcis Virgo Maria. These three invocations have been repeated ever since and four stones in the Church mark the place where the holy doctor knelt. Unfortunately for the story, the lines appear in early manuscripts before this event was supposed to have taken place.

What we do know for certain is that the Salve Regina was used as a processional chant at Cluny by 1135. Around 1218 the Cistercians adopted it as a daily processional chant and in 1251 as an ending to Compline. Both the Dominicans and the Franciscans also adopted it around this same time and the Carmelites used it for a while in place of the last Gospel at Mass. Gregory IX (1227-1241) ordered it to be chanted after Compline on Fridays. From the 14th century down to today it has been a part of Compline for the Latin Rite. Traditionally this antiphon is recited at Compline from Trinity Sunday until Advent.

This hymn is said to be a favorite of our Lady herself by testimony of those who have reportedly seen her in visions.

SOURCE: <http://www.preces-latinae.org/thesaurus/BVM/SalveRegina.html>

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Anonymous, ad. J. Hagen
12th c. Latin chant

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Legato ♩. = 56-63

mp

Sal - ve, Re - gi - na,

mf

Sal - ve, Re - gi - na, ma -

mp

Sal - ve, Re - gi - na,

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mp *slight rit.* *p*

ma - ter mi - se - ri - cor - di - ae, vi - ta, dul - ce - do,

mp *slight rit.* *p*

- - ter mi - se - ri - cor - di - ae, vi - ta, dul - ce - do,

mf *slight rit.* *p*

ma - ter mi - se - ri - cor - di - ae, vi - ta, — dul - ce - do,

Please report performances of this piece to
Jocelyn Hagen at jocelyn@jocelynhagen.com

jh music

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a little slower

6 *mp* *mf* *p* *mf*

et spes nos - tra, sal - ve, sal - ve, sal - ve,

et spes nos - tra, sal - ve, sal - ve, sal - ve,

et spes nos - tra, sal - ve, sal - ve,

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For perusal only.

Faster ♩ = 63-69

9 *molto rit.* *f* *mp legato*

sal - - - ve. Ad te cla-ma-mus ex-su-les fi-li-i He - vae.

molto rit. *f* *mp legato*

sal - - - ve. Ad te cla-ma-mus ex-su-les fi-li-i He - vae.

molto rit. *f* *mp legato*

sal - - - ve. Ad te cla-ma-mus ex-su-les fi-li-i He - vae.

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12 *mf*

Ad te sus-pi-ra-mus, ge - men-tes et flen - tes in hac lac-ri - ma - rum val - le.

mf

Ad te sus-pi-ra-mus, ge - men-tes et flen - tes in hac lac-ri - ma - rum val - le.

mf

Ad te sus-pi-ra-mus, ge - men-tes et flen - tes in hac lac-ri - ma - rum val - le.

15 *f marcato*

E - ia, er - go, ad - vo - ca - ta nos - tra, il - los tu - os mi-se-ri-cor - des

f marcato

E - ia, er - go, ad - vo - ca - ta nos - tra, il - los tu - os mi-se-ri-cor - des

f marcato

E - ia, er - go, ad - vo - ca - ta nos - tra, il - los tu - os mi-se-ri-cor - des

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18 *relaxing...*

o - cu - los ad nos con-ver - te. Sal - - - ve, sal - ve, —

relaxing...

o - cu - los ad nos con-ver - te. Sal - ve, sal - ve,

relaxing...

o - cu - los ad nos con-ver - te. Sal - - - ve, sal - ve,

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21 *rit.* *mp* *p* *molto rit.*

sal - ve, Re-gi - na. — Sal - ve, Re-gi - na, sal - ve, sal - - - ve.

rit. *mp* *p* *molto rit.*

sal - ve, Re-gi - na. — Sal - ve, — Re-gi - na, sal - ve, sal - ve.

rit. *mp* *p* *molto rit.*

sal - ve, Re-gi - na. — Sal - ve, Re-gi - na, sal - ve, sal - ve.

Tempo I

24 *p*

O cle - mens, O — pi - a, O dul - cis Vir - go Ma - ri - a.

p

O cle - mens, O — pi - a, O dul - cis Vir - go Ma - ri - a.

p

O cle - mens, O — pi - a, O dul - cis Vir - go Ma - ri - a.

Do not photocopy.
For perusal only.

28 *p* *f*

Sal - ve, sal - ve, — Re - gi - na. — A - men.

p *f*

Sal - ve, sal - ve, — Re - gi - na. A - - - men.

p *f*

Sal - ve, sal - ve, — Re - gi - na. — A - men.

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Jocelyn Hagen



Jocelyn Hagen (b.1980), a native of Valley City, North Dakota, composes music that has been described as “dramatic and deeply moving” (Star Tribune, Minneapolis/St. Paul). Her first forays into composition were via songwriting, and this is very evident in her work. The majority of her compositional output is for voice: solo, chamber and choral. In 2012 she collaborated with choreographer Penelope Freeh to create “Slippery Fish,” a quartet for 2 dancers, soprano and viola, and the piece was reviewed as “completely original in all respects.” (Star Tribune, Minneapolis/St. Paul). Currently she is Artist-in-Residence at the North Dakota State University School of Music, where she teaches, writes curriculum and brings in collaborators to perform her work.

Jocelyn holds degrees in Theory, Composition, and Vocal Music Education from St. Olaf College, as well as a Masters degree in Composition from the University of Minnesota. Jocelyn has received grants and awards from ASCAP, the American Composers Forum, Minnesota Music Educators Association,

the McKnight Foundation, the Jerome Foundation, VocalEssence, the Yale Glee Club, the Lotte Lehman Foundation, the Sorel Medallion Competition, the Cincinnati Camerata, the University of Minnesota, and the San Francisco Song Festival. Her commissions include the American Choral Directors Association, Texas, Georgia and Connecticut Choral Directors Associations, the North Dakota Music Teacher’s Association, The Singers – Minnesota Choral Artists, Trio Callisto, the Murasaki Duo, Cantus, the Houston Chamber Choir, the Metropolitan Symphony Orchestra, the St. Olaf Band, NDSU Gold Star Band, the ND Army Band, and the Copper Street Brass Quintet. Her music is independently published through her website as well as through Graphite Publishing, Santa Barbara Music Publishing and Boosey and Hawkes.

Independently published choral works by Jocelyn Hagen:

Agnus Dei, from *amass*
Agnus Dei, from *Ashes of Roses*
April and the Sun
Benedictus, from *amass*
Divine Image
Endless
Forgotten
Gloria, from *amass*
In the Lavender Stillness of Dawn
I Saw Two Clouds at Morning
Joyful, Joyful, We Adore Thee
Ladies in Green
Moon Goddess
No Rain
Numeri Atque Voces
On My Dreams
Ophelia
Prayer
Salve, Regina
Sanctus, from *amass*
Someone Will Remember Us
Trees Need Not Walk the Earth
Under the Stars, One Holy Night
Veni, Sancte Spiritus
Vespertilians

Extended works for chorus
Ashes of Roses (48’)
amass (65’)
Swimming Into Winter (17’)

SATB choir, piano (four hands)
TTB div. a cappella, Bar. solo
SATB a cappella choir
SSAATTBB a cappella choir, SATB soli
treble choir, women’s choir, SSATB choir, oboe and piano
SATB choir, 2 violins and piano
SSA choir, oboe and piano
SATB a cappella double choir
SSA choir, violin, cello and piano
SSAATTBB a cappella choir
SSAATTBB a cappella choir
SSA choir and piano
SSA choir, 4-hand piano, percussion
SSAATTBB a cappella choir, SSA soli
TTBB and SATB choirs
SATB div. choir, piano, opt. trap set
SATB a cappella choir
SA div. choir, violin and piano
SSA a cappella choir
SSATBB a cappella choir, SA soli
SSAA choir, violin, viola, cello and harp
SATB choir, piano, marimba & rain stick
treble choir, women’s choir, 2 instruments in C and piano
SATB a cappella choir
SATB a cappella choir

requiem for SATB choir, orchestra, and soloists
SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio
SATB (divisi) choir, winds and percussion

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