



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. 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 Spires 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 Spires, 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.

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

Salve, Regina

SSA a cappella choir

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

Jocelyn Hagen



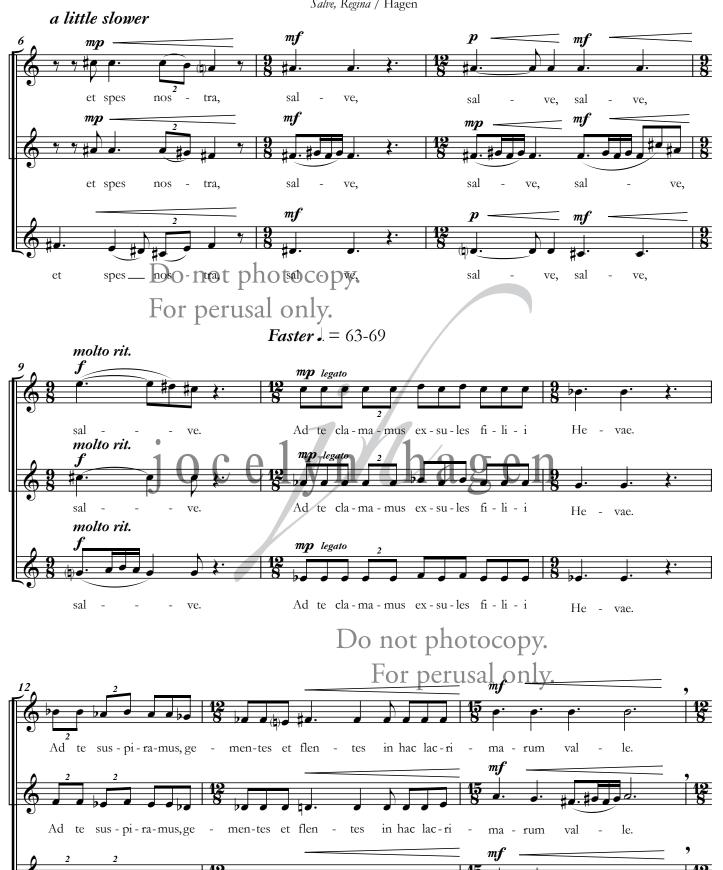
jocelyn chagen



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

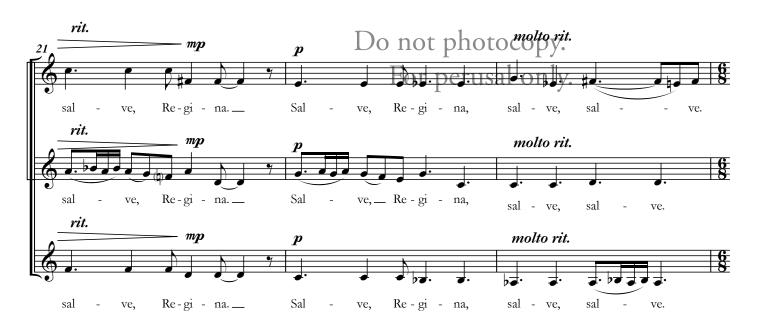


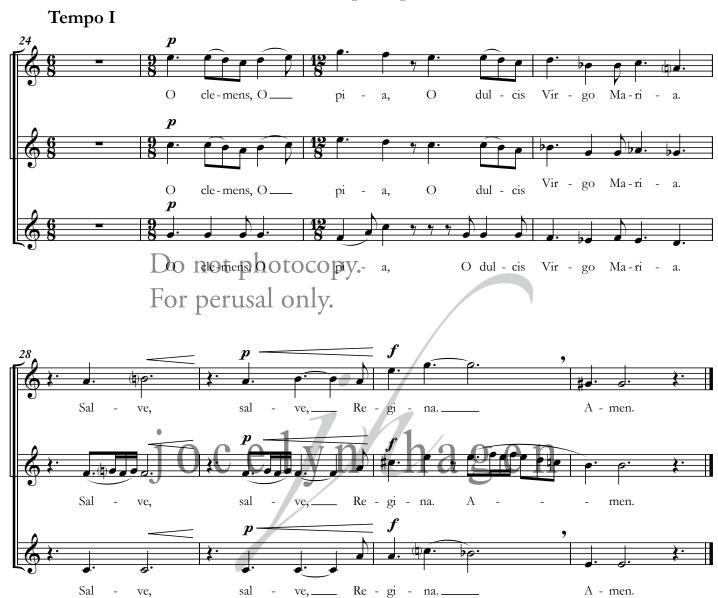
©2008 Jocelyn Hagen. All Rights Reserved. www.JocelynHagen.com



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







Do not photocopy. For perusal only.

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

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

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

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

