Salve, Regina

SSA a cappella choir
**TEXT**

<table>
<thead>
<tr>
<th>POETIC TRANSLATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Salve, Regina, mater misericordiae,</strong></td>
</tr>
<tr>
<td><strong>vita, dulcedo, et spes nostra, salve.</strong></td>
</tr>
<tr>
<td><strong>Ad te clamamus exsules filii Hevae.</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Ad te suspiramus, gementes et flentes</strong></td>
</tr>
<tr>
<td><strong>in hac lacrimarum valle.</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td><strong>Eia, ergo, advocata nostra,</strong></td>
</tr>
<tr>
<td><strong>illos tuos misericordes oculos ad nos converte.</strong></td>
</tr>
<tr>
<td><strong>Et Iesum, benedictum fructum ventris tui,</strong></td>
</tr>
<tr>
<td><strong>nobis post hoc exsilium ostende.</strong></td>
</tr>
<tr>
<td><strong>O clemens, O pia,</strong></td>
</tr>
<tr>
<td><strong>O dulcis Virgo Maria.</strong></td>
</tr>
<tr>
<td><strong>Amen.</strong></td>
</tr>
</tbody>
</table>

**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.

**SOURCE:** [http://www.preces-latinae.org/thesaurus/BVM/SalveRegina.html](http://www.preces-latinae.org/thesaurus/BVM/SalveRegina.html)
Anonymous, ad. J. Hagen
12th c. Latin chant

**Salve, Regina**

SSA a cappella choir

Jocelyn Hagen

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*To Trio Medieval*

**Legato**

\[ \text{Legato} \quad \text{\( \mathbf{\dot{\text{\textbf{\ = 56-63}} \}} \)} \]

\[ \text{mp} \]

\[ \text{mf} \]

\[ \text{mp} \]

\[ \text{slight rit.} \]

\[ \text{slight rit.} \]

\[ \text{slight rit.} \]

---

Salve, Regina,

Salve, Regina,

Salve, Regina,

---

mater misericordiae, vita, dulcedo,

mater misericordiae, vita, dulcedo,

mater misericordiae, vita, dulcedo,
a little slower

\[ \text{Salve, Regina / Hagen} \]

\[ \text{Faster} = 63-69 \]

\[ \text{molto rit.} \]

\[ \text{salve. Ad te clama-mus ex-sules fili-i He-vae.} \]

\[ \text{molto rit.} \]

\[ \text{salve. Ad te clama-mus ex-sules fili-i He-vae.} \]

\[ \text{molto rit.} \]

\[ \text{salve. Ad te clama-mus ex-sules fili-i He-vae.} \]

\[ \text{Ad te sus-pi-ra-mus, ge-men-tes et flen-tes in hac lac-ri-ma-rum val-le.} \]

\[ \text{Ad te sus-pi-ra-mus, ge-men-tes et flen-tes in hac lac-ri-ma-rum val-le.} \]

<table>
<thead>
<tr>
<th>6</th>
<th>mp</th>
<th>( \text{p} )</th>
<th>mf</th>
<th>( \text{p} )</th>
<th>mf</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>( \text{f} )</td>
<td>( \text{mp legato} )</td>
<td>( \text{f} )</td>
<td>( \text{mp legato} )</td>
<td>( \text{f} )</td>
</tr>
<tr>
<td>12</td>
<td>( \text{mf} )</td>
<td>( \text{mf} )</td>
<td>( \text{mf} )</td>
<td>( \text{mf} )</td>
<td>( \text{mf} )</td>
</tr>
</tbody>
</table>
E-ia, er-go, ad-vo-ca-ta nos-tra, il-los tu-os mi-se-ri-cor-des

Salve, Regina / Hagen

Do not photocopy.
For perusal only.
Tempo I

Salve, Regina / Hagen

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  

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  
SSATTB 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