

Salve, Regina  
SSA a cappella  
JH - C019

Jocelyn Hagen

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jo c e l y n h a g e n

# Salve, Regina

for SSA a cappella choir



jo c e l y n h a g e n . c o m

*TEXT*

*POETIC TRANSLATION*

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

HAIL holy queen, Mother of mercy,  
our life, our sweetness, and our hope.  
To thee do we cry, poor banished  
children of Eve.

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

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 Iesum, benedictum fructum ventris tui,  
nobis post hoc exsilium ostende.**

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

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>

To Trio Medieval

# Salve, Regina

SSA choir

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

Jocelyn Hagen

*Legato* ♩. = 56-63

*mp*

Sal - ve, Re - gi - na,

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

Sal - ve, Re - gi - na,

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*mp* *rit.* *p*

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

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

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](mailto:jocelyn@jocelynhagen.com)

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Salve, Regina / Hagen

*a little slower*  
*mp* *mf* *p* *mf*

et spes nos<sup>2</sup> - tra, sal - ve, sal - ve, sal - ve, sal - ve,

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

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

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For perusal only.

*molto rit.* *f* *mp legato* *Faster* 63-69

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

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

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

Do not photocopy.

For perusal only.

*mf* *mf* *mf*

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

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

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

o - cu - los <sup>2</sup> ad nos con - ver - te. Sal - - - ve, sal - ve, —

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

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

*relaxing...*

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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.

24 **Tempo I** *p*

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

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

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

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For perusal only.

28 *p* *f*

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

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

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

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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. Her music is melodically driven, boldly beautiful, and intricately crafted.

In 2010 Jocelyn was awarded a McKnight Artist Fellowship. She has also received grants and awards from ASCAP, the American Composers Forum, Minnesota Music Educators Association, 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, the North Dakota Music Teacher’s Association, The Singers – Minnesota Choral Artists, Trio Callisto, Cantus, the St. Olaf Band, NDSU Gold Star Band, the North Dakota Army Band and the Copper Street Brass Quintet. Her independently published work is available online through [jocelynhagen.com](http://jocelynhagen.com) and she is also published by Graphite Publishing, Santa Barbara Music Publishing and Boosey and Hawkes.

## Independently published choral works by Jocelyn Hagen:

Agnus Dei, from <i>amass</i>	SATB choir, piano (four hands)
Agnus Dei, from <i>Ashes of Roses</i>	TTB div. a cappella, Bar. solo
April and the Sun	SATB a cappella choir
Benedictus, from <i>amass</i>	SSAATTBB a cappella choir, SATB soli
Divine Image	treble choir, women’s choir, SSATB choir, oboe and piano
Forgotten	SSA choir, oboe and piano
Gloria, from <i>amass</i>	SATB a cappella double choir
In the Lavender Stillness of Dawn	SSA choir, violin, cello and piano
I Saw Two Clouds at Morning	SSAATTBB a cappella choir
Joyful, Joyful, We Adore Thee	SSAATTBB a cappella choir
No Rain	SSAATTBB a cappella choir, SSA soli
On My Dreams	SATB div. choir, piano, opt. trap set
Ophelia	SATB a cappella choir
Prayer	SA div. choir, violin and piano
Salve, Regina	SSA a cappella choir
Sanctus, from <i>amass</i>	SSATBB a cappella choir, SA soli
Someone Will Remember Us	SSAA choir, violin, viola, cello and harp
Under the Stars, One Holy Night	treble choir, women’s choir, 2 instruments in C and piano
Veni, Sancte Spiritus	SATB a cappella choir

### Extended works for chorus

Ashes of Roses (48’)	requiem for SATB choir, orchestra, and soloists
amass (65’)	SATB choir, STB soli, cello solo, cello quartet, guitar and percussion trio