

Anton J. Kropivšek

Salve Regina
Hail, Queen of Heaven

for unaccompanied
mixed choir
(SATB)



Salve Regina

Hail, Queen of Heaven

For SATB a cappella*

11th century Latin text (Marian Antiphon)
English translation by Keith L. Moore (2003)

Anton J. Kropivšček (*1958)

f $\text{♩} = 92$

Soprano
Sal - ve, Re - gí - na, sal - ve, Re - gí - na, Re - gí - na.
Hail, Queen of Hea-ven, hail, Queen of Hea-ven, of Hea-ven.

Alto
f
Sal - ve, Re - gí - na, sal - ve, Re - gí - na, Re - gí - na.
Hail, Queen of Hea-ven, hail, Queen of Hea-ven, of Hea-ven.

Tenor
f
Sal - ve, _____ sal - ve, Re - gí - na, sal - ve, Re - gí - na.
Hail, Queen, _____ hail, Queen of Hea - ven, hail, Queen of Hea-ven.

Bass
f
Sal - ve, _____ sal - ve, Re - gí - na, Re - gí - na.
Hail, Queen, _____ hail, Queen of Hea - ven, of Hea - ven.

(for rehearsal only)

5 *ad lib.*
mf

Soprano
Sal - ve, Re - gí - na, ma - ter mi - se - ri - cór - di - ae; vi - ta, dul - cé - do et spes no - stra, sal - ve.
Hail, Queen of Hea-ven, hail, our Moth-er of mer-cies mild: our life, our com-fort and our hope, sal - va - tion.

Alto
mf
Sal - ve, Re - gí - na, ma - ter mi - se - ri - cór - di - ae; vi - ta, dul - cé - do et spes no - stra, sal - ve.
Hail, Queen of Hea-ven, hail, our Moth-er of mer-cies mild: our life, our com-fort and our hope, sal - va - tion.

Tenor
mf
Sal - ve, Re - gí - na, _____ cé - do et spes no - stra, sal - ve.
Hail, Queen of Hea-ven, _____ com-fort and our hope, sal - va - tion.

Bass
mf
Sal - ve, Re - gí - na, _____ cé - do et spes no - stra, sal - ve.
Hail, Queen of Hea-ven, _____ com-fort and our hope, sal - va - tion.

ad lib.

mf

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Edited by
Vito Primožič

Cantabile ♩ = 86

9 *mp*

Ad te cla-má-mus, ad te cla-má-mus, éx-su-les, fí-li-i E-vae.
 To you we cry forth, to you we cry forth, child-ren of Eve we are ex-iled.

11

mp

Ad te cla-má-mus, ad te cla-má-mus, éx-su-les, fí-li-i E-vae.
 To you we cry forth, to you we cry forth, child-ren of Eve we are ex-iled.

mp

Ad te cla-má-mus, ad te cla-má-mus, éx-su-les, fí-li-i E-vae.
 To you we cry forth, to you we cry forth, child-ren of Eve we are ex-iled.

mp

Sal - - - ve, Re - gí - - na, Re - gí - na,
 Hail, Queen of Hea - - ven, of Hea - ven,

Cantabile ♩ = 86

mp

13 *mp*

Ad te sus-pi-rá-mus, ge - má-rum val - - le.
 To you we are sigh-ing with his vale of sor - - row.

mp

Ad te sus-pi-rá-mus, ge - má-rum val - - le.
 To you we are sigh-ing with his vale of sor - - row.

mp

Ad te sus-pi-rá-mus, ge - mén - tes et flen - tes in hac lac - ri - má - rum val - - le.
 To you we are sigh-ing with mourn - ing and weep-ing, we pass through this vale of sor - - row.

mp *mf*

sal - ve Re - gí - - na, in hac lac - ri - má - rum val - - le.
 hail, Queen of Hea - - ven. ... we pass through this vale of sor - - row.

mp *mf*

17 *p* E - - - ia er - - - go, Re - gí - na,
 Turn to us then, of Hea - ven,

19 *p* E - - - ia er - - - go, Re - gí - na,
 Turn to us then, of Hea - ven,

mp Sal - ve, ad - vo - cá - ta no - - - stra,
 pro - tect us;

ta no - - - stra,
 pro - tect us;

ASTAUM

21 *mf* il - los tu - os mi - se - ri - cór - des ó - cu - los ad nos con - vér - te, con - vér - te,
 turn your mer - ci - ful eyes, so full of ten - der - ness, oh turn them to us, oh turn them,

23 *mp* ad nos con - vér - te, con - vér - te,
 oh turn them to us, oh turn them,

mf il - los tu - os mi - se - ri - cór - des ó - cu - los ad nos con - vér - te, con - vér - te,
 turn your mer - ci - ful eyes, so full of ten - der - ness, oh turn them to us, oh turn them,

mp ad nos con - vér - te, con - vér - te,
 oh turn them to us, oh turn them,

mf il - los tu - os mi - se - ri - cór - des ó - cu - los ad nos con - vér - te, con - vér - te,
 turn your mer - ci - ful eyes, so full of ten - der - ness, oh turn them to us, oh turn them,

mp ad nos con - vér - te, con - vér - te,
 oh turn them to us, oh turn them,

mf

il - los tu - os mi -
turn_ your mer-ci-ful

mf

il - los tu - os mi -
turn_ your mer-ci-ful

mf

il - los tu - os mi -
turn_ your mer-ci-ful

mf

il - los tu - os mi -
turn_ your mer-ci-ful



mp

- te, con- vér - te. Et
us, o turn_ them. And

mp

- te, con- vér - te. Et
us, o turn_ them. And

mp

- te, con- vér - te. Et
us, o turn_ them. And

mp

- te, con- vér - te. Et
us, o turn_ them. And

mf

il - los tu - os mi - se-ri-cór-des ó - cu-los ad nos con- vér - te, con- vér - te. Et
turn_ your mer-ci-ful eyes, so full of ten-der-ness, o turn them to us, o turn them. And

mf

mp

mf

Ie - sum, be- ne - dí - ctum fru-ctum ven - tris tu - i, fru - ctum
show us bles-sed Je - sus, fruit your womb has brought forth, fruit your

mf

Ie - sum, be- ne - dí - ctum fru-ctum ven - tris tu - i, no - bis post hoc ex -
show us bles-sed Je - sus, fruit your womb has brought forth, at_ the end of our

mf

Ie - sum, be- ne - dí - ctum fru-ctum ven - tris tu - i, no - bis post hoc ex -
show us bles-sed Je - sus, fruit your womb has brought forth, at_ the end of our

mf

Ie - sum, be- ne - dí - ctum fru-ctum ven - tris tu - i, no - bis post hoc ex -
show us bles-sed Je - sus, fruit your womb has brought forth, at_ the end of our

mf

mp

ven - tris tu - i. O cle - mens, o pi - a, o dul - cis
 womb has brought forth. O gen - tle, o ho - ly, o sweet - est

sí - li - um o - stén - de. O cle - mens, o pi - a, o dul - cis
 long and lone-ly ex - ile. O gen - tle, o ho - ly, o sweet - est

sí - li - um o - stén - de. o dul - cis
 long and lone-ly ex - ile. o sweet - est

sí - li - um o - stén - de. o dul - cis
 long and lone-ly ex - ile. o sweet - est

ASTAUM

Vir - go Ma - rí - a, o cle - mens, o pi - a, o dul - cis Vir - go Ma - rí - a.
 Vir - gin Ma - ry, o gen - tle, o ho - ly, o sweet - est Vir - gin Ma - ry.

Vir - go Ma - rí - a, o cle - mens, o pi - a, o dul - cis Vir - go Ma - rí - a.
 Vir - gin Ma - ry, o gen - tle, o ho - ly, o sweet - est Vir - gin Ma - ry.

Vir - go Ma - rí - a, o cle - mens, o pi - a, o dul - cis Vir - go Ma - rí - a.
 Vir - gin Ma - ry, o gen - tle, o ho - ly, o sweet - est Vir - gin Ma - ry.

Vir - go Ma - rí - a, o cle - mens, o pi - a, o dul - cis Vir - go Ma - rí - a.
 Vir - gin Ma - ry, o gen - tle, o ho - ly, o sweet - est Vir - gin Ma - ry.

allarg.



ABOUT THE COMPOSER

Anton J. Kropivšek was born in Geleen/Netherlands in 1958. He studied at the Conservatorium in Maastricht and broadened his vocal and choir-master's knowledge at choral symposiums in Sydney, Rotterdam and Ljubljana. He is active as a choir master and is artistic director of the mixed chamber choir *The Anthony Singers*. Besides that he is teacher of vocal techniques for choir singers and active as an arranger and composer. He is the director of The male choir *Oranje* which won the first prize at the Netherlands Male Choirs Competition in 2003.

Salve Regina (Lat.: Eng.: *Hail, Queen*; Ger.: *Sei gegrüßt, o Königin*; Fr.: *Nous te saluons, ô Reine*) is one of the Marian antiphons (others: *Ave regina*; *Ave stella*; *Alma, Redemptoris Mater*; *Ave, Regina caelorum*; *Nigra sum, Regina caeli*; *Sub tuum praesidium*; *Tota pulchra, ...*).

The earliest known manuscript source of *Salve Regina* was found at the Reichenau Benedictine monastery on the island of Reichenau (Lat.: *Augia Dives*), on the Gnadensee (Untersee) of Lake of Constance in Germany. The manuscript dates from 1010 and is now in the Badische Landesbibliothek in Karlsruhe, Germany (*Cod. Augiensis LV, f.42v, col.1*). The authorship of the antiphon is generally ascribed to Hermann Contractus (known also as Herimanus Augiensis or Hermann von Reichenau), a chronicler, mathematician and poet, who died on the island of Reichenau, Lake Constance on 21st September, 1054. The *Salve Regina* has also been ascribed to Petrus of Monsoro (died about 1002), Bishop of Compostella, Spain; to St. Bernard of Clairvaux (died in 1153), Abbot of Clairvaux (Aube, Champagne-Ardenne, France) and most frequently (*The New Grove Dictionary of Music & Musicians*) to Adhémar of Pui or Aymar du Puy (died in 1098), Bishop of Podium (Le Puy-en-Velay, Haute-Loire, Auvergne, France).

Salve Regina, perhaps the most well-known, most celebrated and perhaps most frequently sung (plainchant) antiphon is sung from the First Vespers of Trinity Sunday until None of the Saturday before Advent at the end of Compline (the 7th and last service of the day, at 9 p.m.), completing the canonical hours.

The text has been altered slightly over the centuries; e.g. The word "Mater" in the first verse is a late insertion of the 16th century and the word "Virgo" in the last verse seems to date back only to the 13th century. This antiphon was not only said and sung in churches and monasteries during medieval times: with its singable melody it came into the favor of sailors (it is mentioned in Columbus's journal) and even some church-bells were and are still tuned to the first five notes of its melody's incipit. [V.P.]

