

Matej Kastelic

Salve, Regina

for double mixed choir (SATB / SATB), a cappella

Dedicated to guest conductor Sebastjan Vrhovnik and HRT Choir, Croatia

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Salve, Regina, mater misericordiae:	<i>Hail, holy Queen, Mother of Mercy!</i>
Vita, dulcedo, et spes nostra, salve.	<i>Our life, our sweetness, and our hope!</i>
Ad te clamamus, exsules, filii Hevae.	<i>To thee do we cry, poor banished children of Eve,</i>
Ad te suspiramus, gementes et flentes	<i>to thee do we send up our sighs,</i>
in hac lacrimarum valle.	<i>mourning and weeping in this valley, of tears.</i>
Eia ergo, advocata nostra,	<i>Turn, then, most gracious advocate,</i>
illos tuos misericordes oculos ad nos converte.	<i>thine eyes of mercy toward us;</i>
Et Iesum, benedictum fructum ventris tui,	<i>and after this our exile show unto us</i>
nobis, post hoc exsilium ostende.	<i>the blessed fruit of thy womb Jesus;</i>
O clemens: O pia:	<i>O clement, O loving,</i>
O dulcis Virgo Maria.	<i>O sweet virgin Mary.</i>

Text in latin: Marian Antiphon*

music: Matej Kastelic (b. 1994)
written: 2.IX.2020

The musical score is divided into two main sections, each with its own tempo marking: **Largo** (♩ = 40-44) and **Lento** (♩ = 52). The key signature is one flat (B-flat major/D minor). The score is for a double mixed choir, with parts for Soprano, Alto, Tenor, and Bass in both Choir I and Choir II. The lyrics are in Latin: "Sal - ve, Re - gi - na, sal - ve, Re - gi - na, Sal - Re - gi - na, Sal -". Dynamic markings include *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). The score features various time signatures (4/4, 3/4, 2/4) and includes fermatas and slurs. The bottom of the score shows a grand staff for the second choir, with Soprano II, Alto II, Tenor II, and Bass II parts.

*) traditionally sung from Trinity Sunday (after the Easter season) through to the eve of the First Sunday of Advent.

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07/2021-1/2-08/2021

AS 34.194/10

6 *pp* *mp* *p* *mp* *p*

Sal-ve, Re-gi - na Ma - ter mi-se - ri - cor - di - ae:

Sal-ve, Re-gi - na Ma - ter mi-se - ri - cor - di - ae:

8 *mp* *p*

- ve, Re - gi - - se - ri - cor - di - ae:

- ve, Re-gi - - se - ri - cor - di - ae:

Vi - ta dul-ce-do

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pp

11 *mp* *p* *mp* *p* *pp* *p* *pp*

vi - ta dul - ce... dul - ce - do, et spes nos - tra, sal -

vi - ta dul - ce - - - do, et spes nos - tra.

vi - ta dul - ce - - - do.

vi - ta dul - ce - - - do,

rit. . . . (♩ = 48)

pp

nos - tra sal - - - ve.

et spes sal - - - ve.

p *pp*

Più mosso (♩ = 56-60)

15

p

- ve.

mp

Ad te

mp

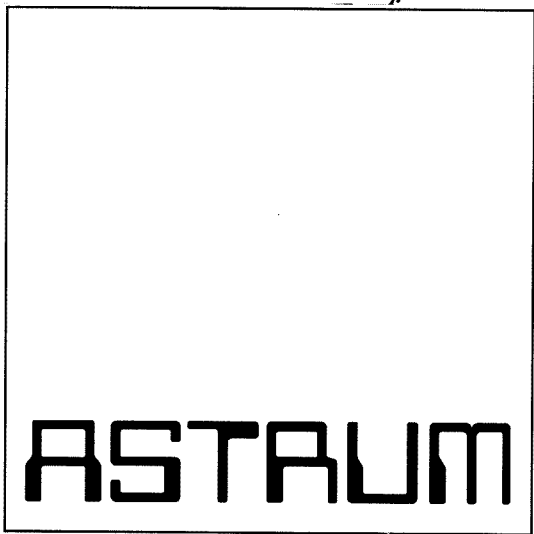
Ad te

mp

Ad te

mp

Ad te



rit. *p*

fi - li - i He - vae.

p

fi - li - i He - vae.

p

ex - su - les He - vae.

p

ex - su - les He - vae.

Più mosso (♩ = 56-60)

mp

Ad te

cla - ma - mus

mp

Ad te

cla - ma - mus

fi - li - i He - vae.

p

fi - li - i He - vae.

mp

fi - li - i He - vae.

p

(♩ = 52)

rit.

Largo ♩ = 44

accel.

20

pp

Ad te sus - pi - ra - - mus,...

pp

te

pp

B.C.

p

ge - men - tes et flen - tes...

p

ge - men - tes et flen - tes... in

pp

B.C.

p

ge - men - tes et flen - tes...

p

ge - - - men - tes et flen - tes... in

(♩ = 52)

rit.

Largo ♩ = 44

accel.

pp

te sus - pi - ra - mus,...

pp

ge - - - - -

p

ge - - - - - men - - -

(♩ = 64) rit. . . . Larghetto ♩ = cca 60

23

ff in hac la - cri - ma - rum val - le. E - ia er - go,

ff hac la - cri - ma - rum val - le. *f* E - ia er - go, *mf*

ff in hac la - cri Ad - vo -

mf Ad - vo - - -

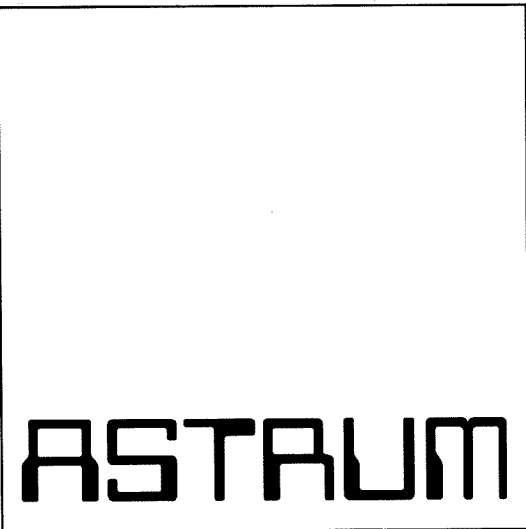
etto ♩ = cca 60

-men - - - -

- tes. Ad - vo - ca -

Ad - vo - ca -

ff



26

mp *mf* *mp* *f* rit. .

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

mp *mf* *mp* *f*

ad - vo - ca - - - ta, tu - os mi - se - ri - cor - des

mp *mf*

- ca - ta nos - - - tra, mi - se - ri - cor - des

mp *mf*

- ca - ta nos - - - tra, mi - se - ri - cor - des

mf *mp* rit. .

ad - vo - ca - ta nos - - - tra,

- ta, B.C.

- ta nos - - - tra,

(♩ = 52) *mp* *p* *mf* *p* *poco rit.*

30

o - cu - los ad nos con -

mp *p*

o - cu - los ad nos con -

mp *p*

o - cu - los ad nos con -

mp *p*

o - cu - los ad nos con -

mp *p*

o - cu - los ad nos con -

(♩ = 52)

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p *pp*

le - sum

Et

mp *mf* *poco rit.*

con - ver - - - te.

con - ver - te.

p *mf*

(♩ = 48) *mp* *p* *Lento* ♩ = 52-60

34

p

p

p

mp dulce, espress.

le - sum,

(SOLO) ...be - ne - - dic - tum_ fru - ctum ven - tris tu - i, no - bis,

(♩ = 48) *mp* *mf* *Lento* ♩ = 52-60

mf

mf

f

38

poco rit.

O pi - a: O
 O pi - a: O
 O pi - a: O

B.C.

post hoc ex - si - li - um os

ASTAUM

pp

pp

O

pp

Largo ♩ = 40-44

dul - cis Vir - go, Vir - go Ma - ri - - a. (b.c.)
 dul - cis Vir - go, Vir - go Ma - ri - - a. (b.c.)
 dul - cis Vir - go, Vir - go Ma - ri - - a. (b.c.)
 dul - cis Vir - go, Vir - go Ma - ri - - a. (b.c.)

pp pp pp p

Largo ♩ = 40-44

dul - cis Ma - ri - - a. (b.c.)
 Ma - ri - - a. (b.c.)

pp p mp

INSTRUCTIONS

The composition could be performed half or whole tone higher (in E or F).

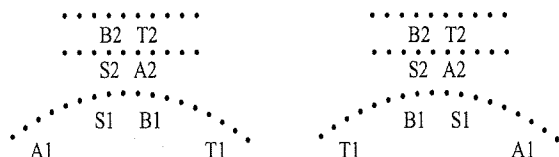
All tempos are written for dry acoustics, performance in church or hall could be much slower.

All harmonic positions need some time to get the proper sound and musical space needs time to evolve, especially in the low register (Choir II). There is an option for the conductor to use more rubato and free tempos.

CHOIR SETTING

First choir (4-parts) - could be S1, A1, T1, B1, second choir (2-parts) - S2, A2, T2, B2

Stage performance (two options, but not obligatory):

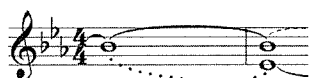


NOTATION



Sal - ve,

Dashed slur indicates free len
(The purpose is to create artif



B.C.

Dotted slur indicates free ind:
(Swapping between two diffe

niente could be finished with B.C.)

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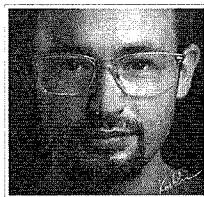
WORLD ONLINE PREMIERE: June 27, 2021

Cerkev Marije Pomočnice na Rakovniku / Parish Church of Our Lady of Help in Rakovnik, Ljubljana, Slovenia
The Chamber Choir of the Ljubljana Conservatory for Music and Ballet, Slovenia; Ambrož Čopi, conductor

WORLD (STAGE, LIVE AUDIENCE) PREMIERE: June 30, 2021

Dvorana Lucijana Marije Škerjanc / The Lucijan Marija Škerjanc Hall; KGBL, Ljubljana, Slovenia
The Chamber Choir of the Ljubljana Conservatory for Music and Ballet, Slovenia; Ambrož Čopi, conductor

Matej Kastelic se je rodil 25.4.1994 v Ljubljani. Matej Kastelic (roj. 25.1994; Ljubljana Slovenia) has studied Music Theory and Obiskoval je Konservatorij za glasbo in balet Ljubljana v razredu Črta Sojarja Voglarja in petje pri prof. Janku Volčanšku. V času srednje šole je prejel dijaško Škerjančevo nagrado. Na Akademiji za glasbo v Ljubljani je magistriral v razredu prof. Uroša Rojka, smer kompozicija in glasbena teorija. Večina njegovega opusa obsega vokalna dela, posveča pa se tudi ustvarjanju glasbe za teater. Za svoje kompozicije je prejel številne nagrade natečajev zborov APZ Tone Tomšič, APZ Maribor, OBALA Koper, APZ UP, Komornega zbora AG, z gledališko glasbo je sodeloval na festivalu Borštnikovo srečanje. Njegova dela je bilo moč zaslediti na programih mednarodnih festivalov, tekmovanj. Večino njegovih del so izvedli priznani slovenski zbori, med drugim tudi Komorni zbor KGBL in Zbor Slovenske filharmonije, v tujini State Choir Latvia, Taipei Philharmonic Chamber Choir.



festivals and competitions of choral music.

[2021]



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