

‘Salve Regina’

Rhona Clarke

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‘*Salve Regina*’, for unaccompanied mixed-voice choir, was inspired by the central movement of Béla Bartók’s Fourth String Quartet, a movement which is in keeping with that composer’s “night music” style. The opening idea of the motet is a transposition of the static chord used by Bartók at the beginning of his slow movement, while the emerging tenor melody, at first like a piece of plainchant, later takes on certain characteristics of Bartók’s cello line, becoming an elaborate, improvisatory melody. The hymn remains slow and restrained throughout. The text, chosen to suit this musical idea, in turn influenced musical decisions such as the use of chant-like melodic lines.

‘*Salve Regina*’ is the second of *Two Marian Anthems*, commissioned by Chamber Choir Ireland (formerly the National Chamber Choir) for a series of concerts called *The Eternal Feminine* which celebrated ‘feminine influence and ideals in music’, and is dedicated to the composer’s mother, who was then in the final year of her life. The commission was funded by The Arts Council of Ireland/An Chomhairle Ealaíon. The first performance was given by the National Chamber Choir, directed by Brian MacKay, in the Harty Room at Queen’s University, Belfast on 27 June 2007. Since then, the motets have been performed by New Dublin Voices, the Mornington Singers, Texas Tech University Singers and the State Choir Latvija. The recording accessible below is of a concert given by the State Choir Latvija directed by Fergus Sheil as part of their Irish concert tour in 2010, and is reproduced here courtesy of RTÉ lyric fm.

Salve Regina

Rhona Clarke

$\text{♩} = 60$
Molto legato e sostenuto

Soprano 1
Soprano 2
Alto 1
Alto 2
Tenor 1
Tenor 2
Bass 1
Bass 2

Sal - - - - ve, sal - ve sal - - - - ve
Sal - - - - ve, sal - ve sal - - - - ve
Sal - - - - ve, sal - ve sal - - - - ve
Sal - - - - ve, sal - ve sal - - - - ve
Sal - ve Re - gi - na Ma - ter mi - se - ri -
Sal - ve - Re - gi - na
Sal - ve,
Sal - - - - ve

Musical score for eight voices (S1, S2, A1, A2, T1, T2, B1, B2) in 3/4 time, measures 9-10.

Vocal Lines:

- S1:** Ah. ma - - - ter, ma - - - ter, ma - - -
- S2:** Ah. ma - - - ter, ma - - - ter, ma - - -
- A1:** Ah. ma - - - ter, ma - - - ter, ma - - -
- A2:** Ah. ma - - - ter, ma - - - ter, ma - - -
- T1:** cor - - - di - ae, *p* Vi - ta dul - ce - do
- T2:** ma - ter, ma - - - ter mi - se - ri - cor - - - di - ae.
- B1:** Ma - - - - - ter, ma - - - - - ter, ma - - - - - ter,
- B2:** Ma - - - - - ter, ma - - - - - ter, ma - - - - - ter,

Piano Accompaniment (T1 part):

- Measure 9: Rhythmic pattern with eighth and sixteenth notes.
- Measure 10: Dynamics: *p* (pianissimo). Rhythmic pattern with eighth and sixteenth notes.

15

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

- ter,
Sal - ve, sal - ve, sal - ve Re - gi - na.
et spes nos - tra

- ter,
Sal - ve, sal - ve, sal - ve Re - gi - na.
et spes nos - tra

- ter,
Sal - ve, sal - ve, sal - ve Re - gi - na.
et spes nos - tra

- ter,
Sal - ve, sal - ve, sal - ve Re - gi - na.
et spes nos - tra

et spes nos - tra
nos - tra sal - ve.

vi - ta dul - ce - do

vi - ta dul - ce - do

Ah.

Ah.

23

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Ad te cl - ma - mus,
Ad te cl - ma - mus, Ad te cl - ma - mus fi - li i
Ad te cl - ma - mus,
sal - - - ve, sal - - - ve, sal - - - ve,
sal - - - ve, sal - - - ve,
et spes nos - tra sal - - - ve, sal - - - ve,
et spes nos - tra sal - - - ve,

p

p

mp

p

pp

pp

pp

Sal - ve,

Ad te cla - ma - mus,

Ad te cl - ma - mus fi - li i

Ad te cl - ma - mus,

sal - - - ve, sal - - - ve, sal - - - ve,

sal - - - ve, sal - - - ve,

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

et spes nos - tra sal - - - ve,

Poco accel. *mp* Sal - ve,

Piu mosso *mf*

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

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

Ad te sus - pi - - - re-mus.

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

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

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

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

sal - - - - - ve, Ad te sus - pi - - - ra - mus,

sal - - - - - ve, Ah

sal - - - - - ve,

sal - - - - - ve,

36

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Ad te sus - pi - - - ra - mus

Ad te sus - pi - - - ra - mus

Ad te sus - pi - - - ra - mus

Ad te sus - pi - - - ra - mus

ad-te cla-ma - mus,

Ad te cla - ma - mus

Ad te sus - pir - - - a - mus,

Ah

ge - men - tes et flen -

Ad te cla - ma - mus, ge - men - tes et flen -

Ah

div.

mp

p

mp

mp

mp

mp

mp

pp

42

S 1 tes, ge - men - tes et flen - tes in hac lac - ri - mar - um va - le. Sal - - - - ve,

S 2 tes, ge - men - tes et flen - tes in hac lac - ri - mar - um va - le. Sal - - - - ve

A 1 tes, ge - men - tes et flen - tes in hac lac - ri - mar - um va - le. Ei - a

A 2 tes, ge - men - tes et flen - tes in hac lac - ri - mar - um va - le. Ei - a

T 1 $\frac{8}{8}$ Sal - ve Re - gi - - na.

T 2 $\frac{8}{8}$ Sal - ve Re - gi - - na. Ei - a,

B 1 $\frac{8}{8}$ Sal - ve Re - gi - - na.

B 2 $\frac{8}{8}$

49

S 1 **p** Ei - a er - go ad - vo - ca - ta, **pp**

S 2 **p** Ei - a er - go ad - vo - ca - ta - - - nos - tra.

A 1 er - go ad - vo - ca - ta nos - tra. ad - vo - ca - ta

A 2 er - go ad - vo - ca - ta - - nos - tra.

T 1 **p**

T 2 **p** ei - a er - go, ei - a er - - - - go

B 1 Ei - a er - go, ei - a er - - - - go

B 2 Ei - a er - go, ei - a er - - - - go

55

S 1 *p*
 ad - vo - ca - ta Et Je - sum be - ne - dic - - tum

S 2 *mp* *mf* *mp*
 Et Je - sum, _____ be - ne - dic - - tum fruc - tus

A 1 *p*
 nos - tra. ad - vo - ca - ta nos - tra. be - ne - dic - - tum fruc - tus

A 2 *mp*
 ad - vo - ca - ta nos - tra. be - ne - dic - - tum _____

T 1 *mp*
 _____ be - ne - dic - - tum

T 2 *p*
 ad - vo - ca - ta Je - sum be - ne - dic - - - tum fruc - tus

B 1 *p*
 ad - vo - ca - ta _____ nos - - - - tra. _____

B 2 *p*
 ad - vo - ca - ta, ad - vo - ca - ta nos - - - - tra. be - ne - dic - - tum

60

S 1 *mf* No - bis post hoc ex - il - i - um, post hoc ex - il - i - um os - ten - de

S 2 *mf* ven - tris tu - i. No - bis post hoc ex - il - i - um, post hoc ex - il - i - um os - ten - de

A 1 *mf* ven - tris tu - i. No - bis post hoc ex - il - i - um, post hoc ex - il - i - um os - ten - de.

A 2 *mf* No - bis post hoc ex - il - i - um, post hoc ex - il - i - um os - ten - de.

T 1 *p* No - - - - - bis, no - - - - - bis,

T 2 *p* ven - tris tu - i. No - bis post

B 1 *mf* No - bis post hoc ex - il - i - um, post hoc ex - il - i - um, os - ten - de.

B 2 *p* ven - tris tu - i.

Rall.

Tempo 1

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

65

O cle - mens,

O cle - mens,

O pi - a, O -

O -

os - ten - de. O

hoc ex - il - i - um - os - ten - de. O

O

pp

pp

pp

pp

Detailed description: The musical score consists of eight staves, each representing a different voice: Soprano 1 (S 1), Soprano 2 (S 2), Alto 1 (A 1), Alto 2 (A 2), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The music is in 5/4 time, indicated by the time signature at the beginning of each staff. The key signature changes between 5 sharps and 5 flats. The vocal parts sing in a mix of homophony and heterophony. Dynamic markings include 'Rall.' (rallentando), 'Tempo 1', 'p' (piano), and 'pp' (pianissimo). Articulations such as trills and slurs are used throughout the piece. The lyrics are written below the notes, corresponding to the vocal parts. The vocal parts are arranged vertically, with S 1 at the top and B 2 at the bottom.

poco accel.

72

Piu mosso

Rall.

tutti

mp

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

Tempo 1

77

S 1 *p* *p* *p*

S 2 *p*

A 1 *mp* *p* *mp*

A 2 *mp*

T 1 *mp* *p*

T 2 *mp* *p*

B 1 *mp*

B 2 *mp* *p*

ri - - - a.

vir - go Ma - ri - - - a, Ma - ri - - -

ri - - - a.

vir - go Ma - ri - a.

vir - go Ma - ri - a, Ma - ri - - -

vir - go Ma - ri - a,

vir - - - go

Sal - - - ve, Ma -

vir - - - go

Sal - - - ve,

vir - - - go, vir - go Ma - ri - - - a, Sal - - -

vir - - - go, vir - go Ma - ri - a, Ma - ri - a, Sal - - -

vir - - - go, vir - go Ma - ri - a, Ma - ri - a, Sal - - -

Musical score for orchestra and choir, page 26, system 84. The score consists of eight staves:

- S 1**: Treble clef, key signature of two sharps. Dynamics: *p*, *pp*.
- S 2**: Treble clef, key signature of one sharp. Dynamics: *p*, *pp*. Vocal line: "Ma - ri - - - a."
- A 1**: Treble clef, key signature of one sharp. Dynamics: *p*, *pp*. Vocal line: "a."
- A 2**: Treble clef, key signature of one sharp. Dynamics: *p*, *pp*. Vocal line: "ri - a."
- T 1**: Treble clef, key signature of one sharp. Measure 8: Dynamics: *p*. Vocal line: "Ma - ri - - a,"
- T 2**: Treble clef, key signature of one sharp. Measure 8: Dynamics: *pp*. Vocal line: "ve,"
- B 1**: Bass clef, key signature of one sharp. Dynamics: *pp*. Vocal line: "ve,"
- B 2**: Bass clef, key signature of one sharp. Dynamics: *pp*. Vocal line: "ve,"

Performance instructions above the staff:

- Poco rall.* (Measure 8)
- Poco meno mosso* (Measure 9)