‘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.

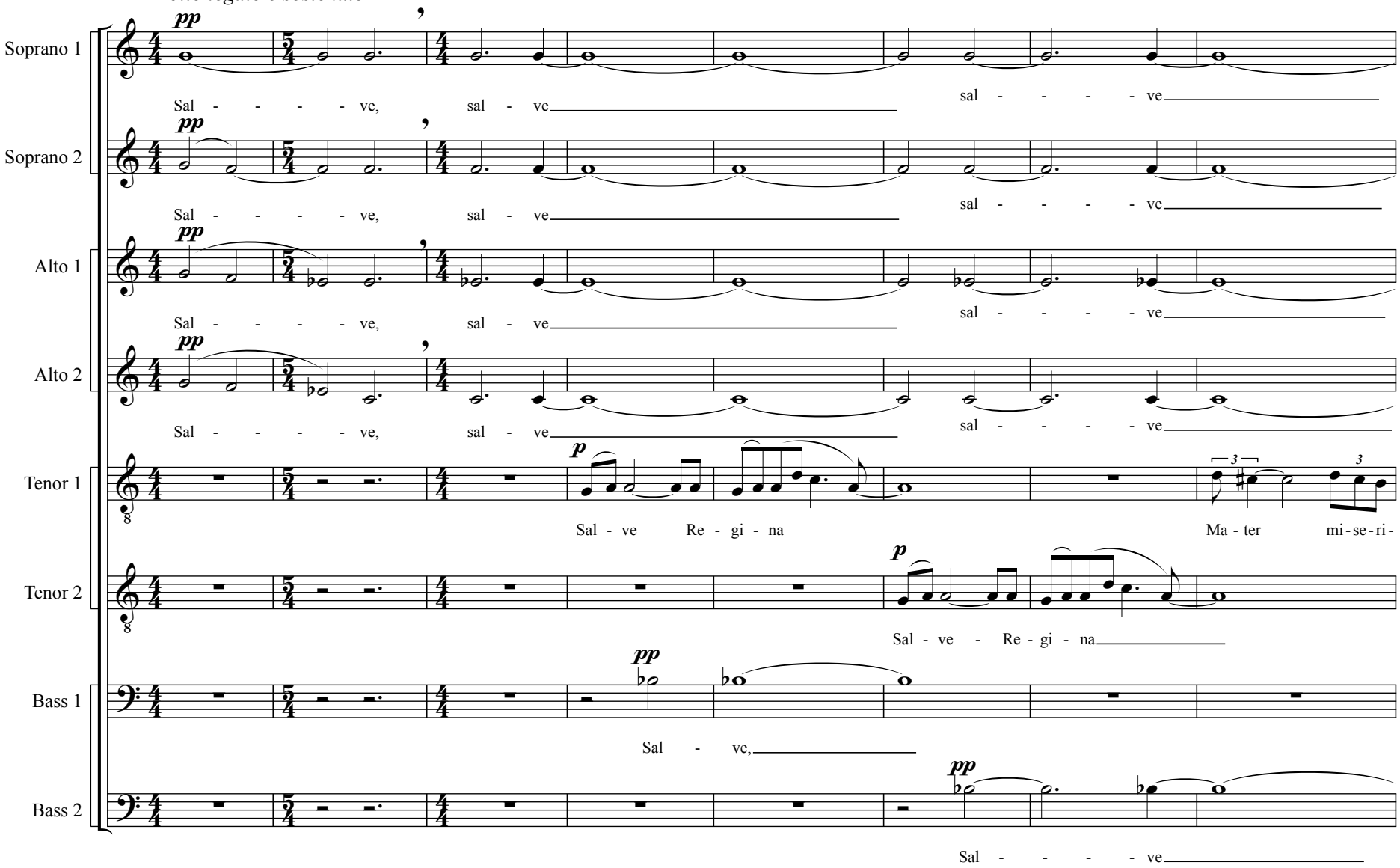
‘Salve Regina’ is the second of *Two Marian Anthems*, commissioned by Chamber Choir Ireland (formerly the National Chamber Choir) for a series of concerts called *The Eternal Feminine* which celebrated ‘feminine influence and ideals in music’, and is dedicated to the composer’s mother, who was then in 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.

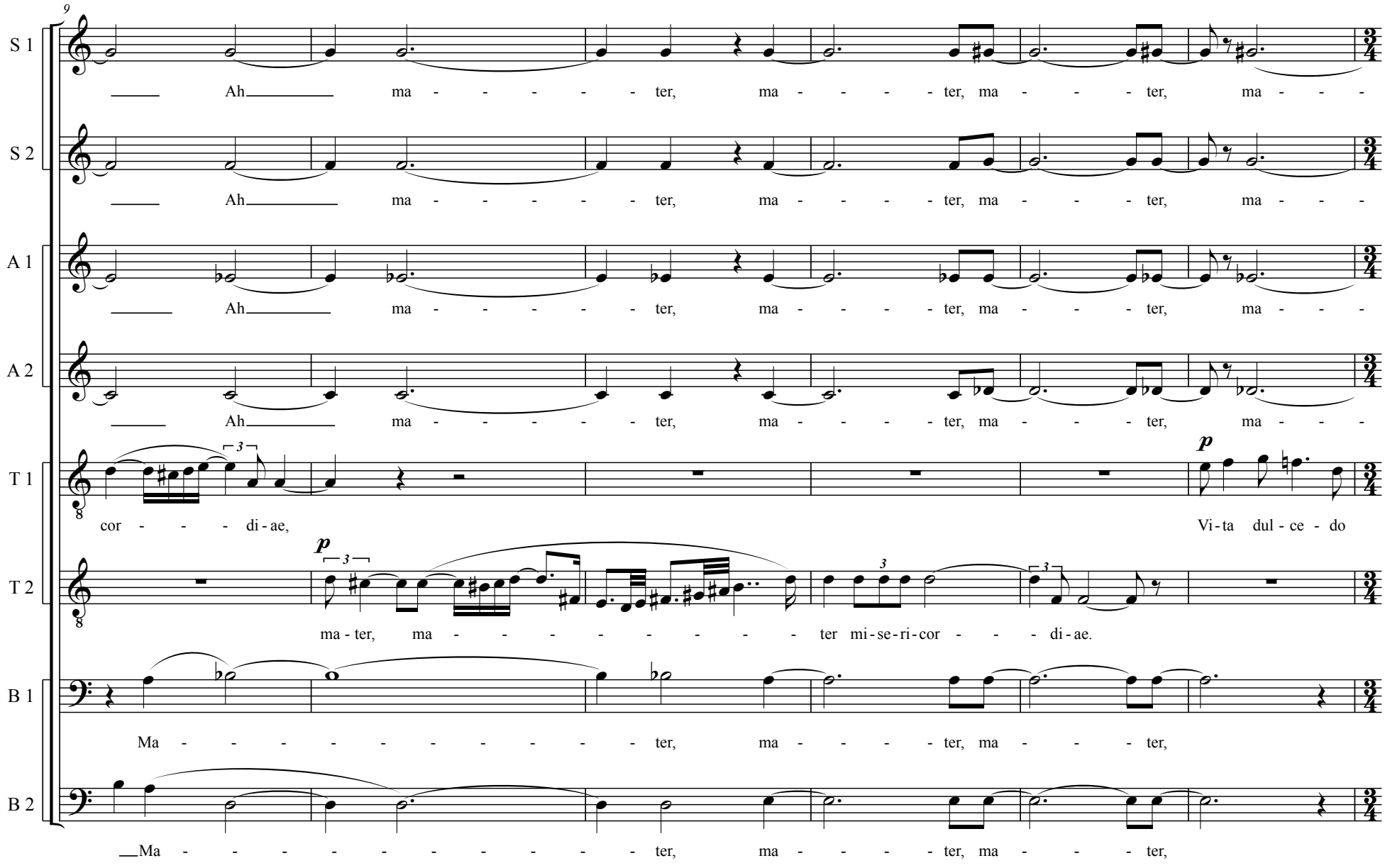
Salve Regina

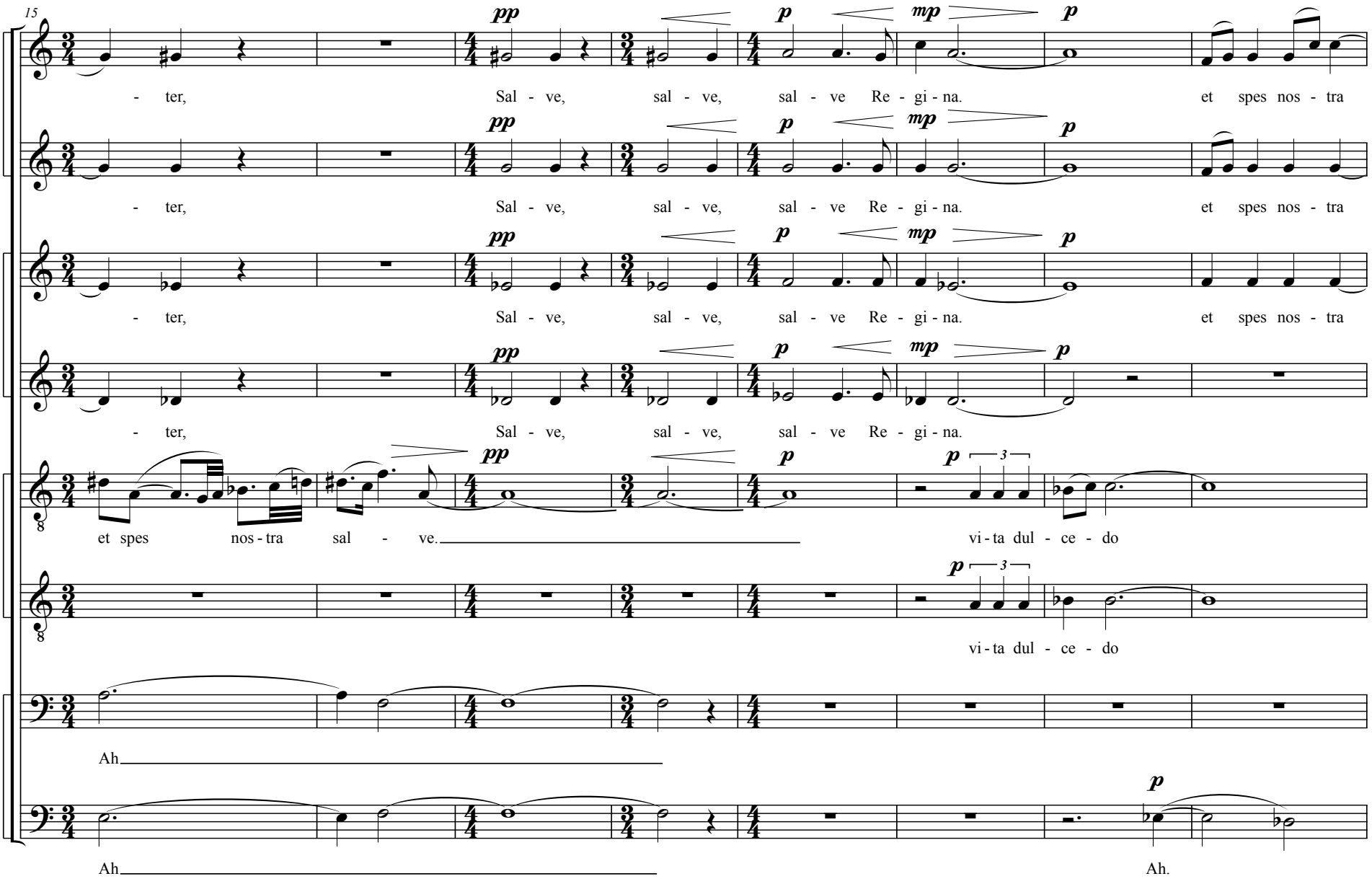
Rhona Clarke

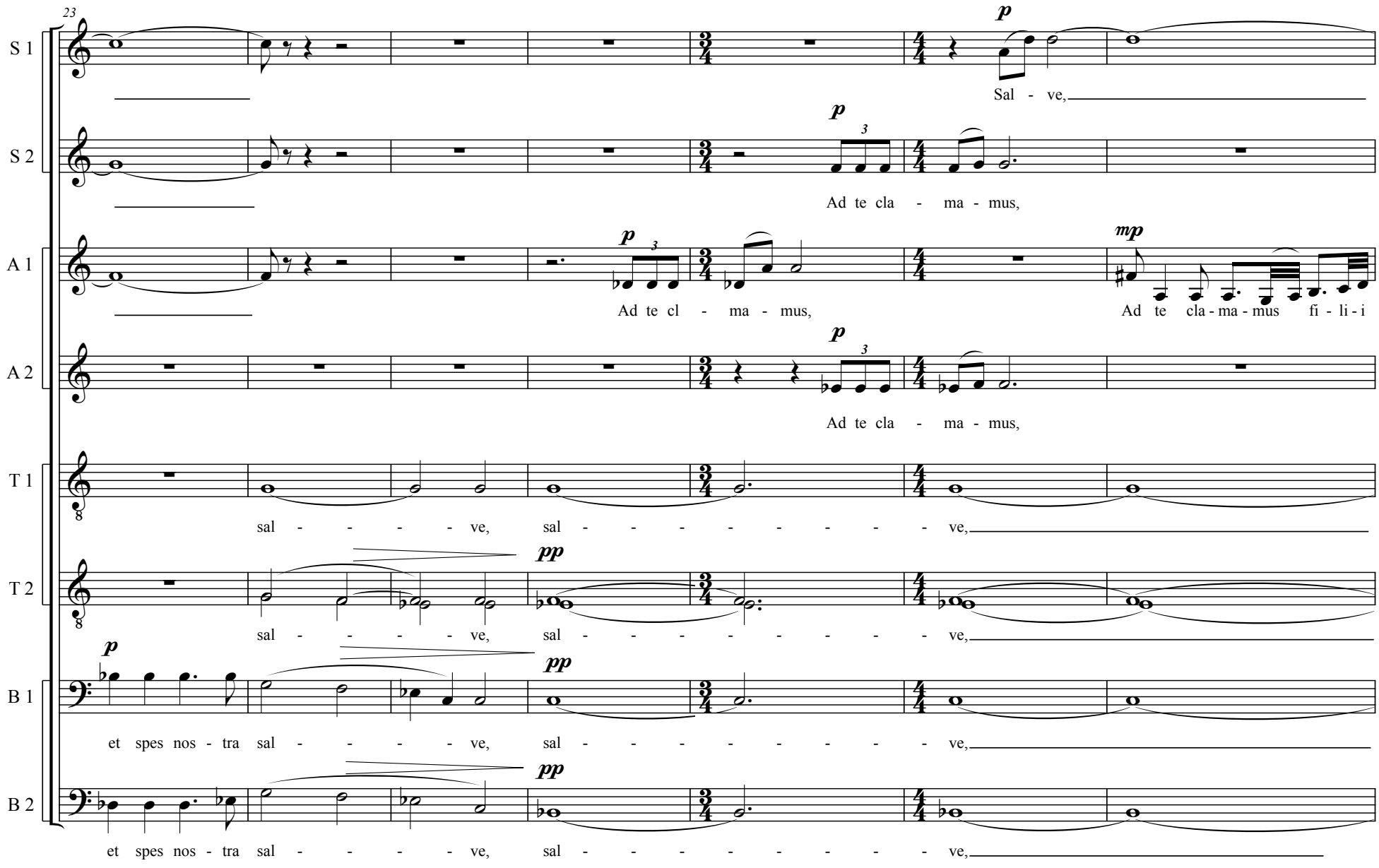
♩= 60

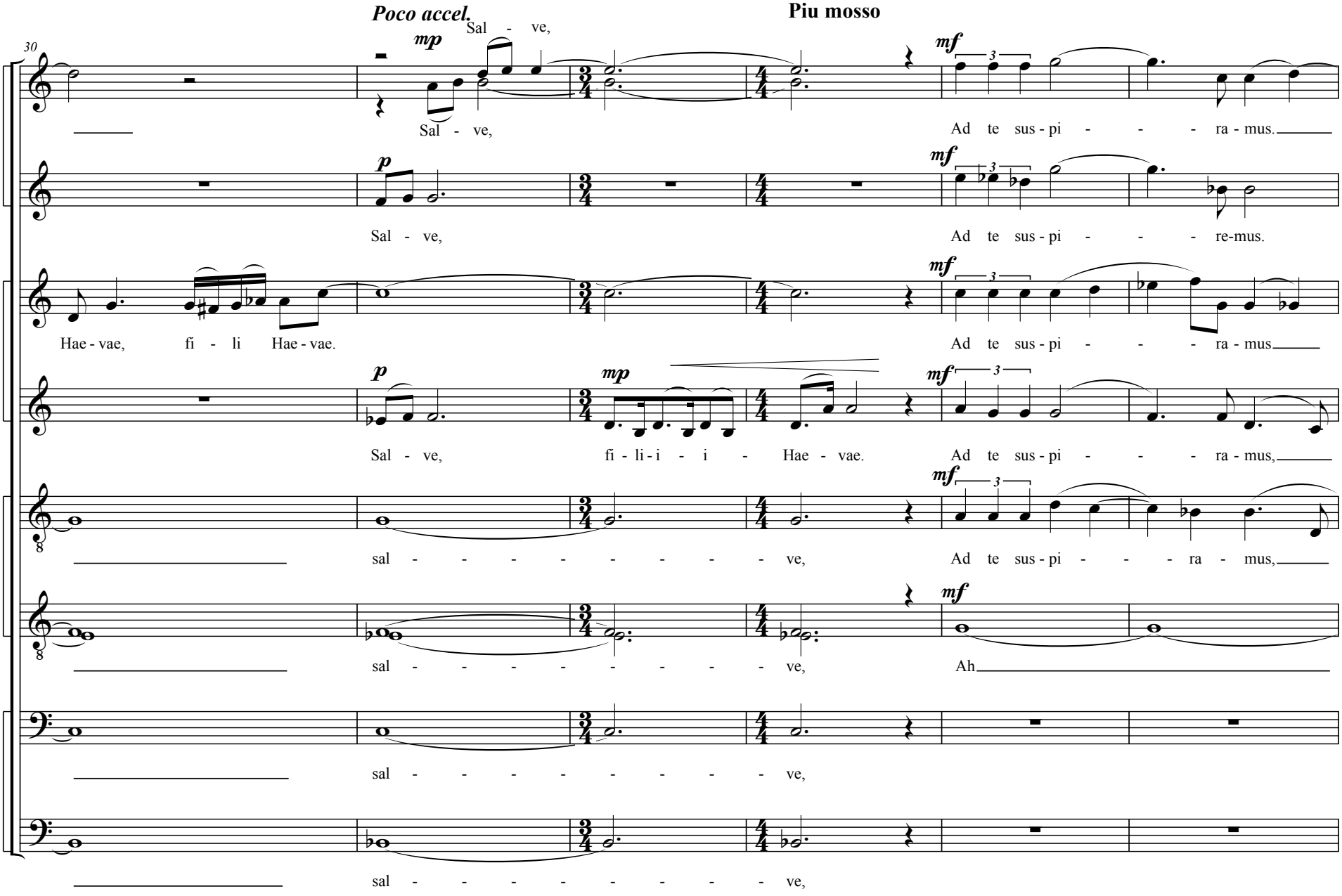
Molto legato e sostenuto

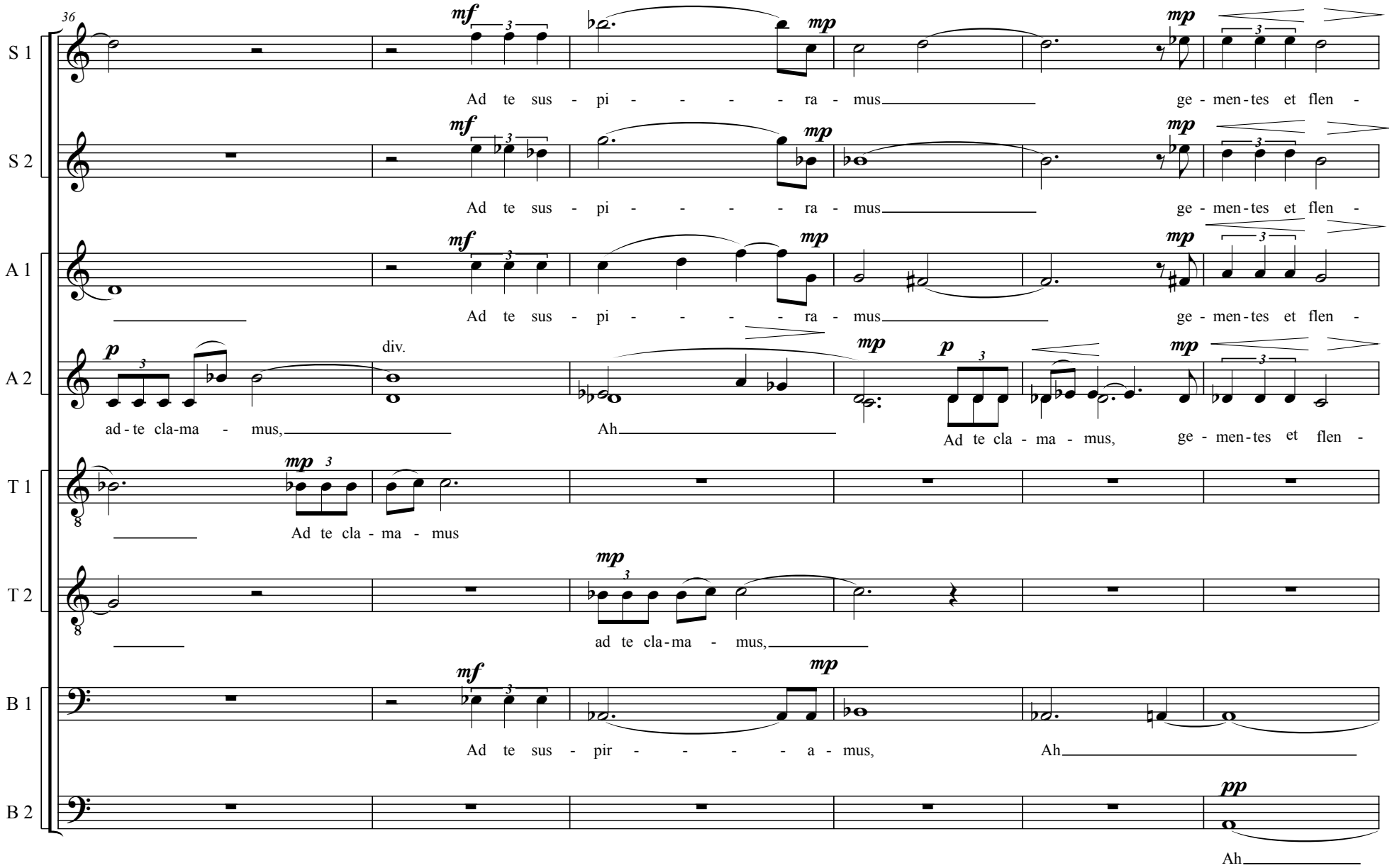


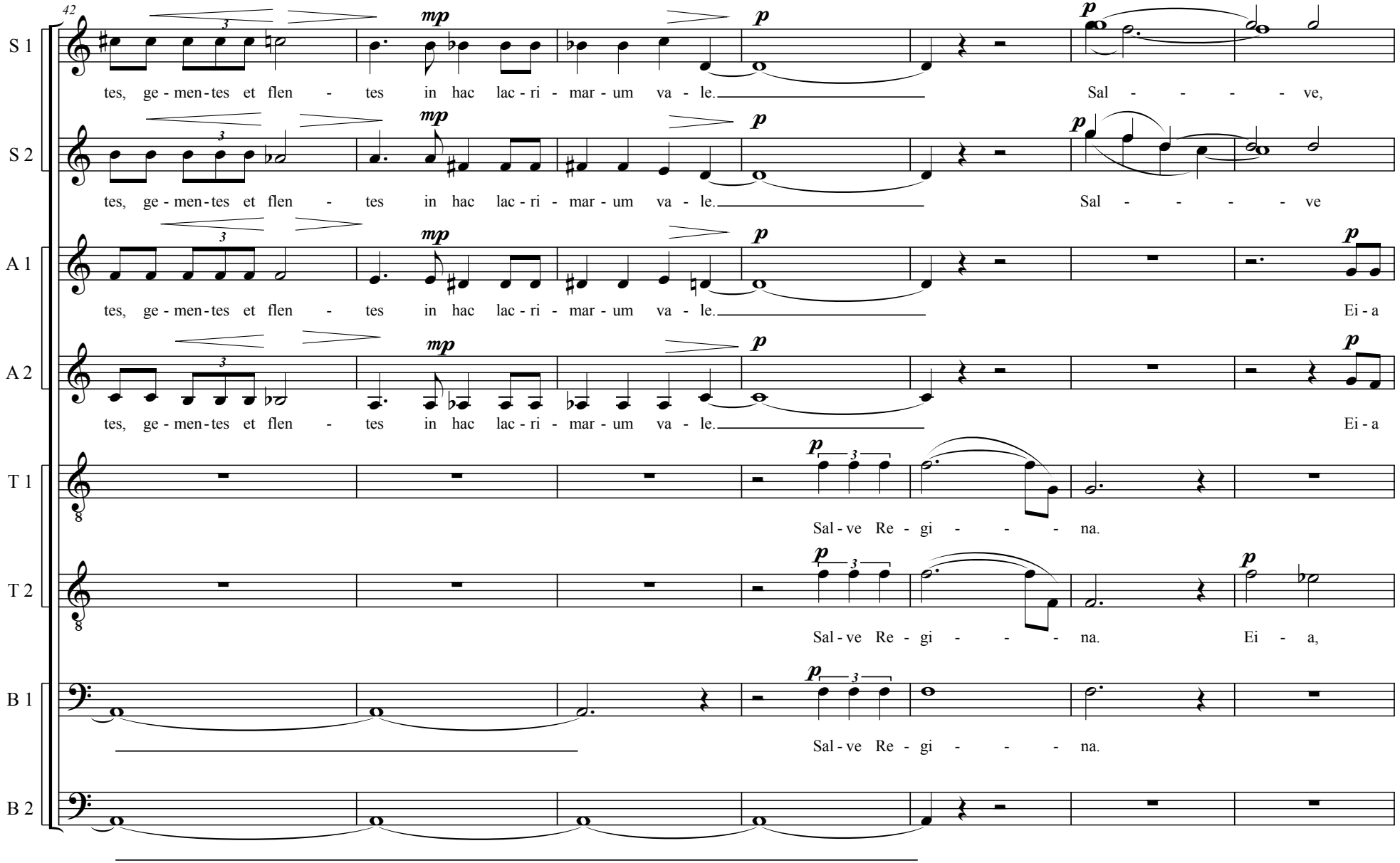

9
S 1
Ah ma - - - - - ter, ma - - - - ter, ma - - - ter, ma - - -
S 2
Ah ma - - - - - ter, ma - - - - ter, ma - - - ter, ma - - -
A 1
Ah ma - - - - - ter, ma - - - - ter, ma - - - ter, ma - - -
A 2
Ah ma - - - - - ter, ma - - - - ter, ma - - - ter, ma - - -
T 1
cor - - - - di - ae,
p
Vi - ta dul - ce - do
T 2
p
ma - ter, ma - - - - - - - - - ter mi - se - ri - cor - - - di - ae.
B 1
Ma - - - - - - - - - - ter, ma - - - - ter, ma - - - ter,
B 2
Ma - - - - - - - - - - ter, ma - - - - ter, ma - - - ter,

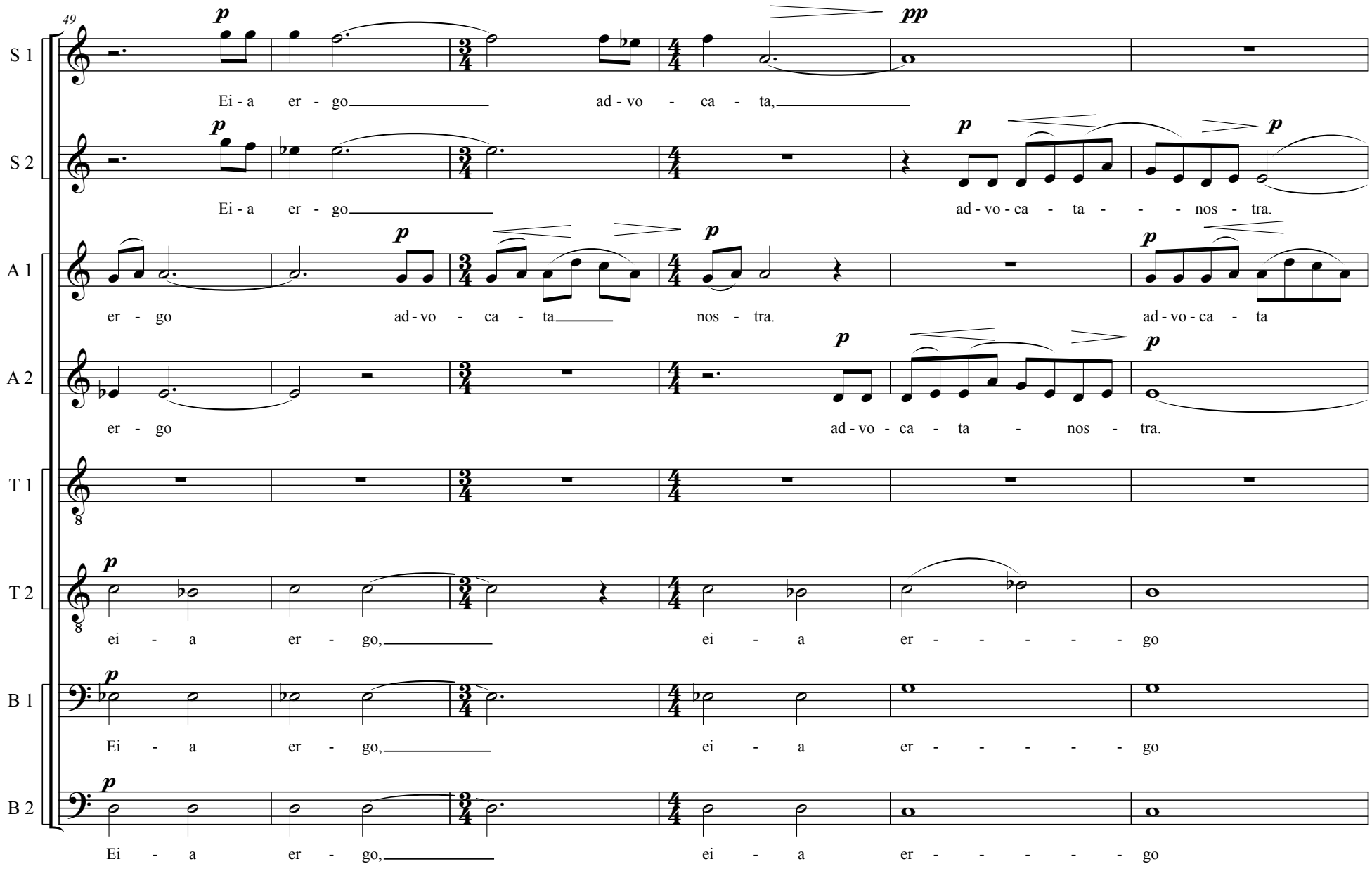

15
S 1
S 2
A 1
A 2
T 1
T 2
B 1
B 2
pp
p
mp
p
- ter, Sal - ve, sal - ve, sal - ve Re - gi - na. et spes nos - tra
et spes nos - tra sal - ve.
vi - ta dul - ce - do
Ah
Ah.

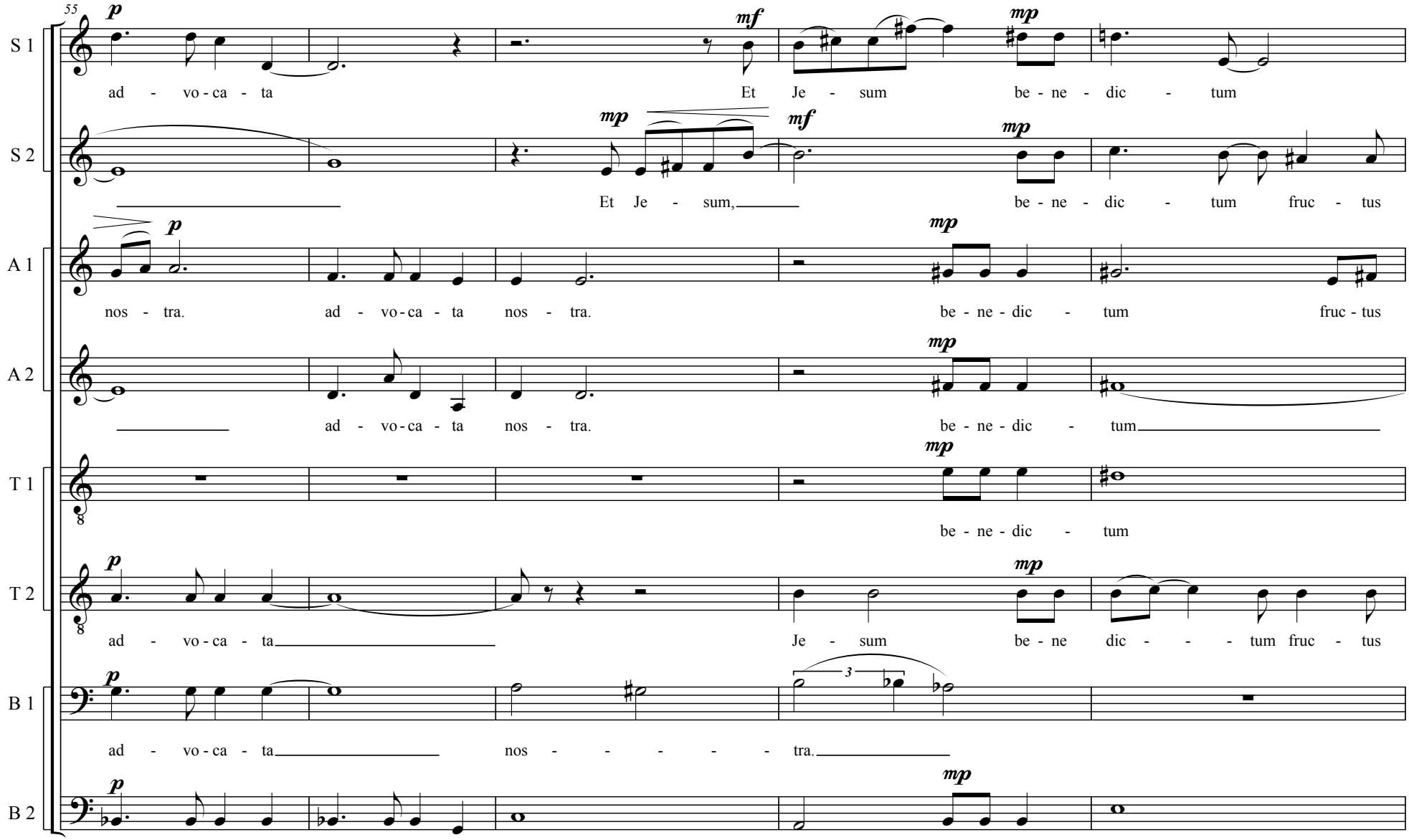

23
S 1
S 2
A 1
A 2
T 1
T 2
B 1
B 2
p
Sal - ve,
p
3
Ad te cla - ma - mus,
p
3
Ad te cl - ma - mus,
mp
Ad te cla - ma - mus fi - li - i
p
3
Ad te cla - ma - mus,
sal - - - - ve, sal - - - - - - - - - ve,
pp
sal - - - - ve, sal - - - - - - - - - ve,
p
pp
et spes nos - tra sal - - - - ve, sal - - - - - - - - - ve,
pp
et spes nos - tra sal - - - - ve, sal - - - - - - - - - ve,

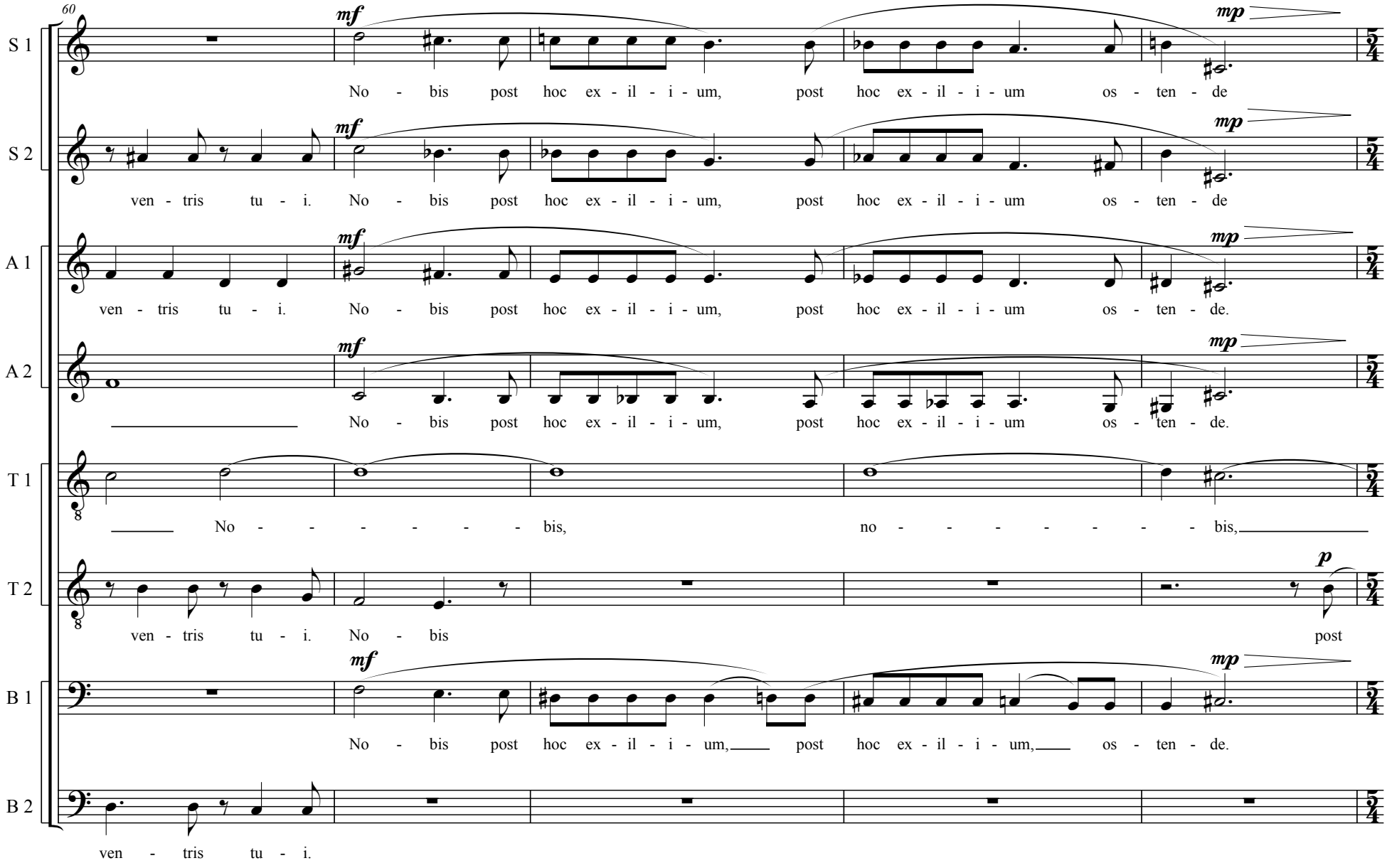

Poco accel.
Piu mosso
30
S 1
S 2
A 1
A 2
T 1
T 2
B 1
B 2
Sal - ve,
Ad te sus - pi - - - ra - mus.
Sal - ve,
Ad te sus - pi - - - re-mus.
Hae - vae, fi - li Hae - vae.
Ad te sus - pi - - - ra - mus
Sal - ve, fi - li - i - i - Hae - vae.
Ad te sus - pi - - - ra - mus,
sal - - - - - - - - - ve,
Ad te sus - pi - - - ra - mus,
sal - - - - - - - - - ve,
Ah
sal - - - - - - - - - ve,
sal - - - - - - - - - ve,

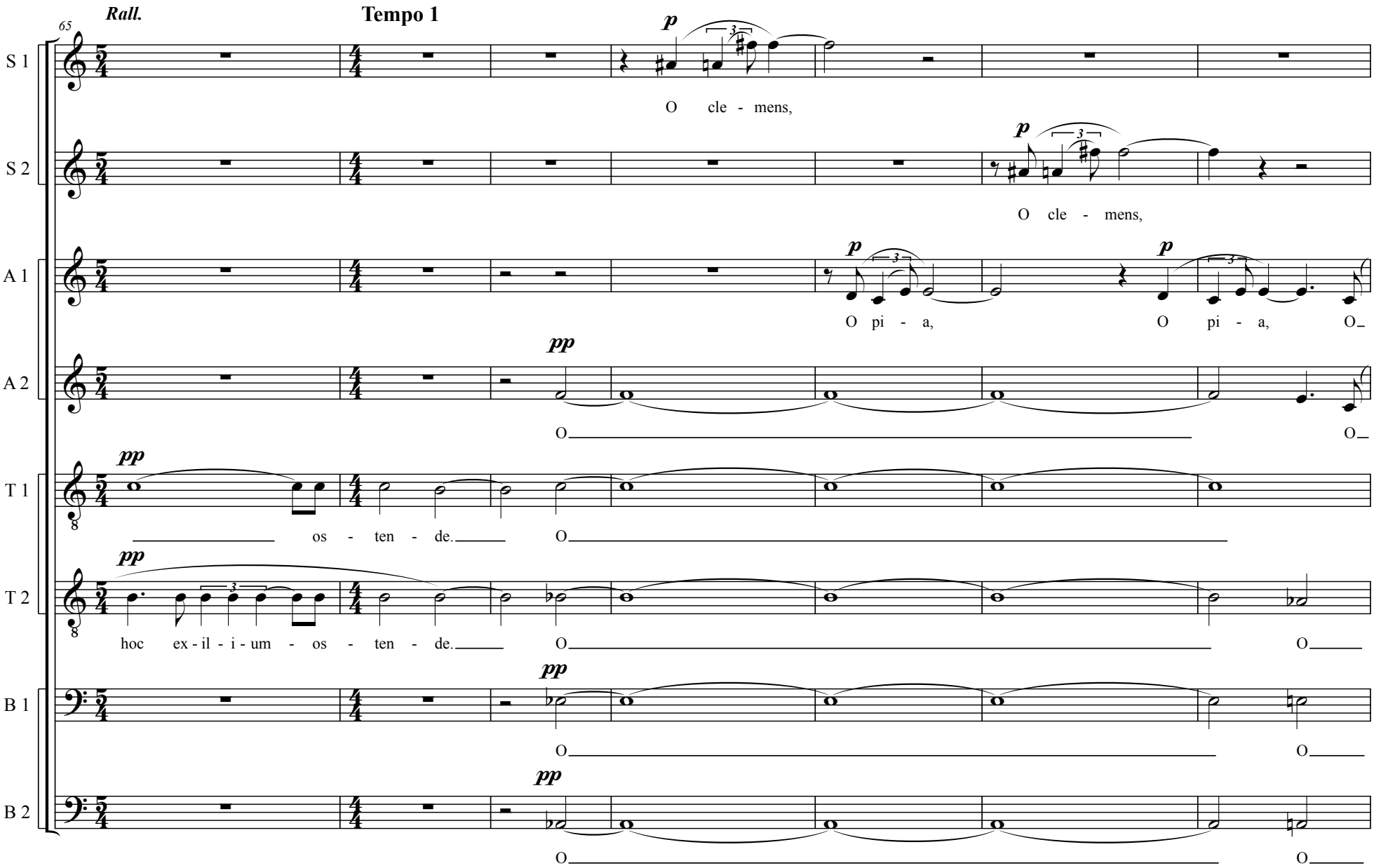

36
S 1
S 2
A 1
A 2
T 1
T 2
B 1
B 2
mf
mp
p
pp
3
div.
Ad te sus - pi - - - - - ra - mus
ge - men - tes et flen -
ad - te cla-ma - mus,
Ah
Ad te cla - ma - mus,
Ad te cla - ma - mus
ad te cla-ma - mus,
Ad te sus - pir - - - - - a - mus,
Ah

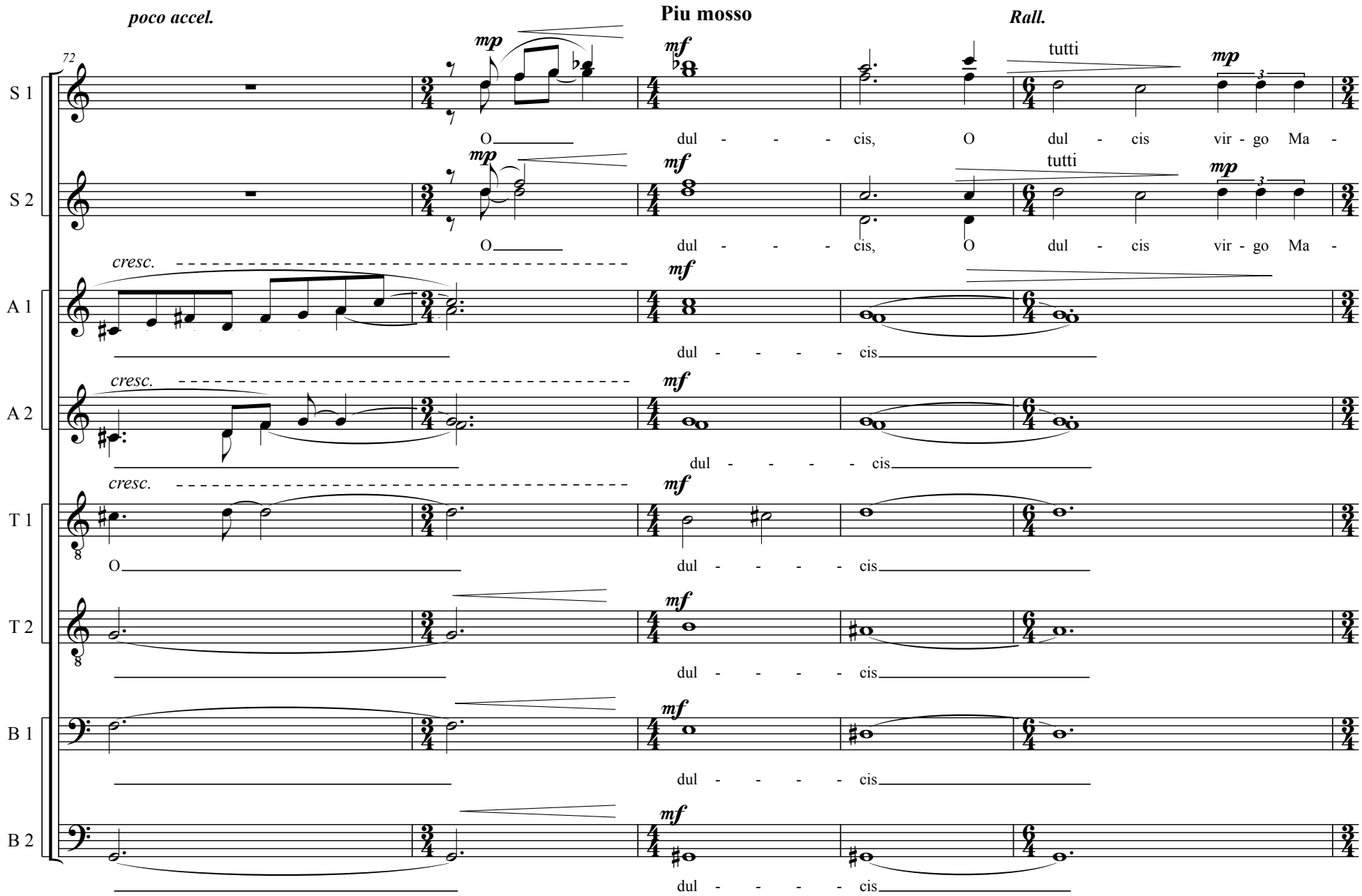

42
S 1
S 2
A 1
A 2
T 1
T 2
B 1
B 2
tes, ge - men - tes et flen - tes in hac lac - ri - mar - um va - le.
Sal - - - - - ve,
Sal - - - - - ve
Ei - a
Sal - ve Re - gi - - - na.
Ei - a,


49
S 1
S 2
A 1
A 2
T 1
T 2
B 1
B 2
Ei - a er - go ad - vo - ca - ta,
Ei - a er - go ad - vo - ca - ta - - - nos - tra.
er - go ad - vo - ca - ta nos - tra. ad - vo - ca - ta
er - go ad - vo - ca - ta - nos - tra.
ei - a er - go, ei - a er - - - - - go
Ei - a er - go, ei - a er - - - - - go
Ei - a er - go, ei - a er - - - - - go

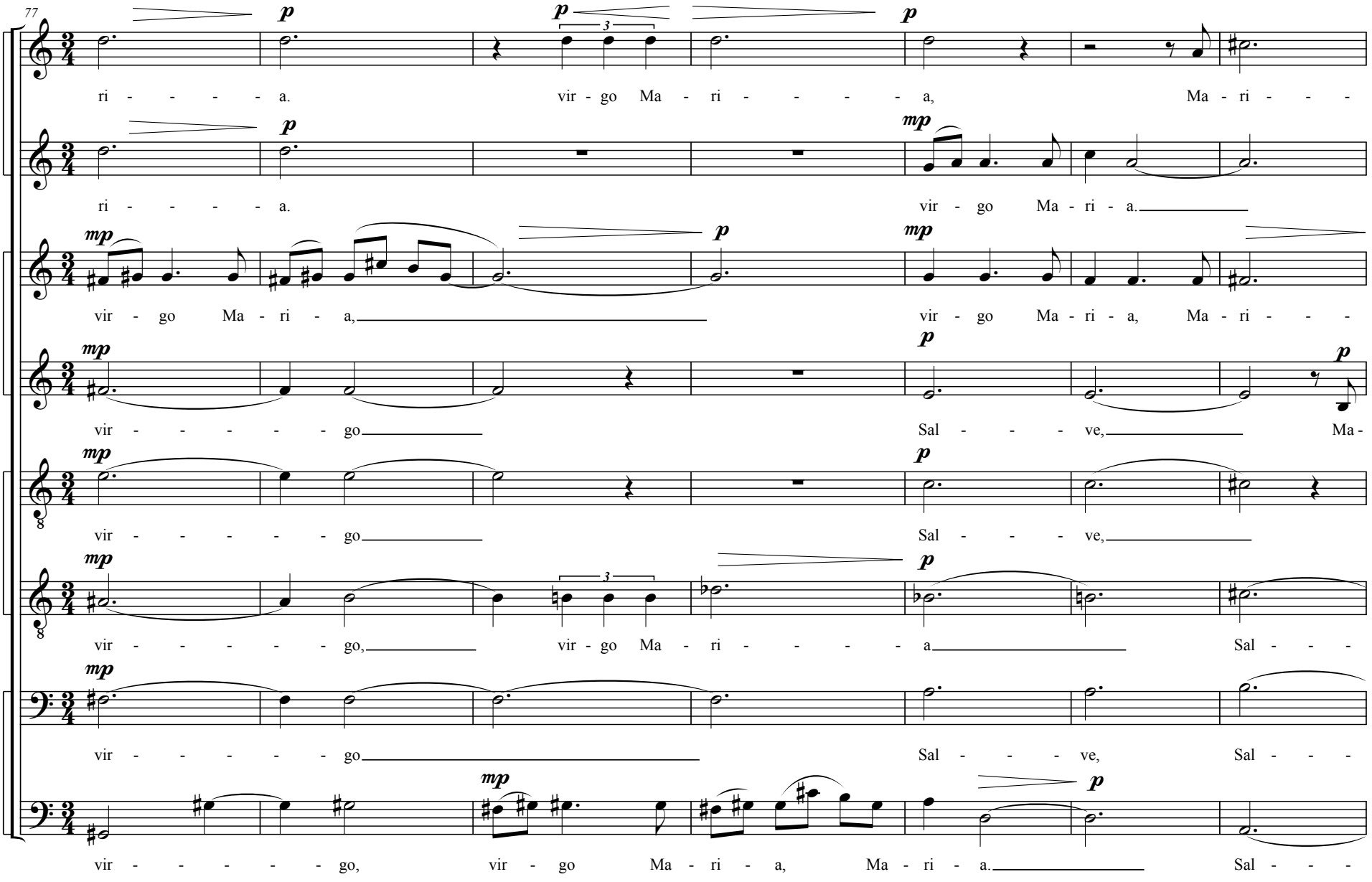

55
S 1
S 2
A 1
A 2
T 1
T 2
B 1
B 2
p
mf
mp
ad - vo - ca - ta
Et Je - sum be - ne - dic - tum
Et Je - sum,
be - ne - dic - tum fruc - tus
nos - tra.
ad - vo - ca - ta nos - tra.
be - ne - dic - tum fruc - tus
ad - vo - ca - ta nos - tra.
be - ne - dic - tum
be - ne - dic - tum
ad - vo - ca - ta
Je - sum be - ne dic - - - tum fruc - tus
3
ad - vo - ca - ta
nos - - - - - tra.
ad - vo - ca - ta, ad - vo - ca - ta nos - - - - - tra. be - ne - dic - tum

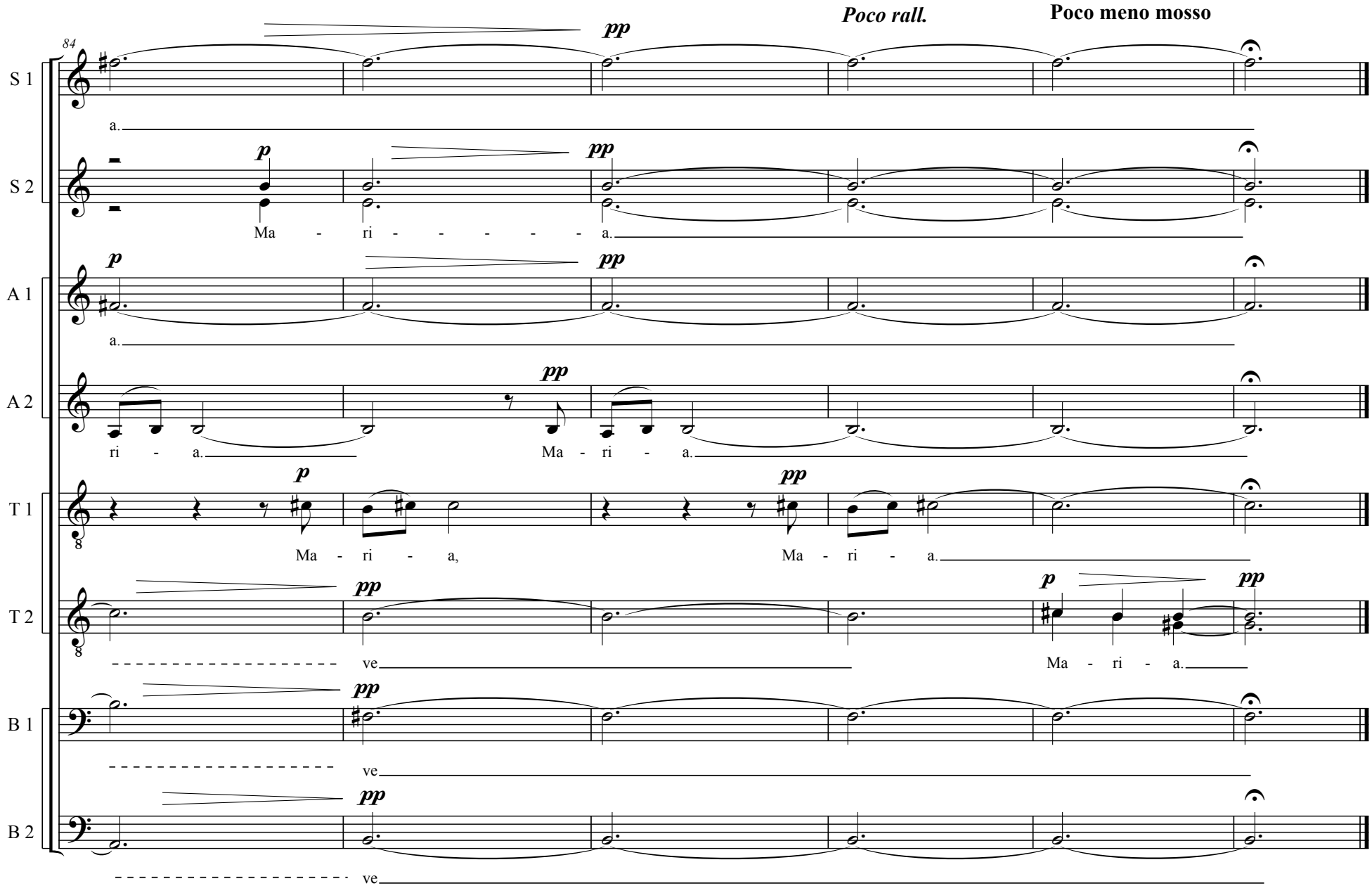

60
S 1
S 2
A 1
A 2
T 1
T 2
B 1
B 2
mf
mp
p
No - bis post hoc ex - il - i - um, post hoc ex - il - i - um os - ten - de
ven - tris tu - i. No - bis post hoc ex - il - i - um, post hoc ex - il - i - um os - ten - de
ven - tris tu - i. No - bis post hoc ex - il - i - um, post hoc ex - il - i - um os - ten - de.
No - bis post hoc ex - il - i - um, post hoc ex - il - i - um os - ten - de.
No - - - - - - bis, no - - - - - - - bis,
ven - tris tu - i. No - bis post
No - bis post hoc ex - il - i - um, post hoc ex - il - i - um, os - ten - de.
ven - tris tu - i.


Rall.
Tempo 1
65
S 1
S 2
A 1
A 2
T 1
T 2
B 1
B 2
O cle - mens,
O cle - mens,
O pi - a,
O pi - a,
O
os - ten - de.
hoc ex - il - i - um - os - ten - de.


poco accel.
Piu mosso
Rall.
72
S 1
S 2
A 1
A 2
T 1
T 2
B 1
B 2
mp
mf
tutti
O dul - - - cis, O dul - cis vir - go Ma -
cresc.
dul - - - - cis

Tempo 1


77
S 1
S 2
A 1
A 2
T 1
T 2
B 1
B 2
ri - - - - - a. vir - go Ma - ri - - - - - a, Ma - ri - - -
ri - - - - - a. vir - go Ma - ri - a.
vir - go Ma - ri - a, vir - go Ma - ri - a, Ma - ri - - -
vir - - - - - - go Sal - - - - ve, Ma -
vir - - - - - - go Sal - - - - ve,
vir - - - - - - go, vir - go Ma - ri - - - - a Sal - - -
vir - - - - - - go Sal - - - - ve, Sal - - -
vir - - - - - - go, vir - go Ma - ri - a, Ma - ri - a. Sal - - -


84
Poco rall.
Poco meno mosso
S 1
S 2
A 1
A 2
T 1
T 2
B 1
B 2
pp
p
a.
Ma - ri - - - - - a.
ri - a.
Ma - ri - a.
Ma - ri - a,
ve
Ma - ri - a.