

# TRINITAS

EXCELLENCE IN SACRED CHORAL MUSIC

## Salve, Regina

SATB, Keyboard

Attr. to Hermannus Contractus, 1013–1054

Gabriel Fauré, Op. 67, No. 1  
Choral arrangement by Paul Inwood

*Quasi adagio* (♩ = ca. 60)

*dolce*

Soprano  
Sal - ve, Re - gí - na, Ma - ter mi - se - ri - cór - di - ae:

*dolce*

Alto  
Sal - ve, Re - gí - na, Ma - ter mi - se - ri - cór - di - ae:

*dolce*

Tenor  
Sal - ve, Re - gí - na, Ma - ter mi - se - ri - cór - di - ae:

*dolce*

Bass  
Sal - ve, Re - gí - na, Ma - ter:

Keyboard  
*p e legato*

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Vi - ta, dul - cé - do, et spes no - stra, sal - ve.

Vi - ta, dul - cé - do, et spes no - stra, sal - ve. Ad te cla -

spes no - stra, sal - ve.

spes no - stra, sal - ve.

10 *sempre dolce*

Ad te cla - má - mus, éx - su - les, fí - li - i He - vae.

*sempre dolce*

má - mus, ad te cla - má - mus, éx - su - les, fí - li - i He - vae. Ad te

*sempre dolce*

Ad te cla - má - mus, fí - li - i He -

*sempre dolce*

Ad te, He - vae. Ad

*sempre p*

14

*cresc.*

Ad te sus - pi - rá - mus, ge - mén - tes et flen - tes in

*cresc.*

sus - pi - rá - mus, ge - mén - tes et flen - tes

*cresc.*

vae. Ad te sus - pi - rá - mus, ge - mén - tes et flen - tes

*cresc.*

te sus - pi - rá - mus, ge - mén - tes et flen - tes

*cresc.*

18

*f* hac la - cri - má - rum *p* val - le.

*f* in hac la - cri - má - rum *p* val - le, in hac la - cri - má - rum

*f* in hac la - cri - má - rum *p* val - le, in hac la - cri - má - rum val -

*f* in hac la - cri - má - rum *p* val -

E - ia er - go, Ad - vo - cá - ta no - stra,  
 val - le. E - ia er - go, Ad - vo - cá - ta  
 le. E - ia er - go,  
 le. E - ia er - go,

*poco a poco cresc.* *f*  
 il - los, il - los tu - os mi - se - ri - cór - des ó - cu - los ad  
*poco a poco cresc.* *f*  
 no - stra, il - los, il - los tu - os ó - cu -  
*poco a poco cresc.* *f*  
 il - los tu - os mi - se - ri - cór - des  
*poco a poco cresc.* *f*  
 il - los tu - os ad nos con -

28 *dim.* *p* *dolce*

nos, ad nos con - vér - te. Et Je - sum, be - ne - dí - ctum

*dim.* *p* *dolce*

los con - vér - te. Et Je - sum, be - ne - dí -

*dim.* *p* *dolce*

ó - cu - los con - vér - te. Et Je - sum, be - ne -

*dim.* *p* *dolce*

vér - te.

32 *poco a poco cresc.* *f*

fruc - tum ven - tris tu - i, no - bis post ex - sí - li - um,

*poco a poco cresc.* *f*

ctum fruc - tum ven - tris tu - i, no - bis post hoc ex -

*poco a poco cresc.* *f*

dí - ctum fruc - tum ven - tris tu - i, ven - tris tu - i post

*f*

no - bis os -

*poco a poco cresc.* *f*

36 *dim.* *p* *dolce*

é - si - li - um os - tén - de. O cle - mens, O cle - mens, O

*dim.* *p* *dolce*

sí - li - um os - tén - de. O cle - mens, O cle - mens, O

*p* *dolce*

hoc ex - sí - li - um os - tén - de. O cle - mens, O

*dim.* *p* *dolce*

tén - de. O pi -

41

pi - a, O dul - cis, O Vir - go, O dul - cis Vir - go Ma -

pi - a, O dul - cis, O Vir - go, O dul - cis Ma -

pi - a, Vir - go Ma -

a, Vir - go Ma -

45

*pp*  
rí - a. A - men, a - men.

*pp*  
rí - a. A - men, a - men.

*pp*  
rí - a. A - men, a - men.

*pp*  
rí - a. A - men, a - men.

*pp*

## Composer Notes

In the mid-1890s, the Parisian illustrated weekly *L'Illustration* carried a series of music supplements containing music by a wide spectrum of contemporary French composers, including music for piano and voice. The issue of 4 May 1895 is the source for this beautiful setting of the Latin Marian text *Salve, Regina* by Gabriel Fauré (1845–1924), set for unison voice and piano. The printed key was G-flat major. The words and music do not always fit quite comfortably, and it seems likely that the composer, as he often did, re-used music he had already written, in this case grafting the words of the Latin text onto a pre-existing song (no other text has been discovered) or piano piece. The *Salve, Regina* was later published by Hamelle as Fauré's Op. 67, No. 1 (No. 2 was an *Ave Maria* setting) in medium (E-flat, for mezzo-soprano or baritone) and high keys. There are a few detail differences between the editions: Hamelle systematizes dynamics and corrects a misspelling in measure 8 (Fauré put *nostras* instead of *nostra*).

This SATB arrangement was produced for use at a Society of St. Gregory Summer School in 1979. The alto, tenor and bass parts and metronome marking are additional; Fauré's original can be restored by using only the soprano part and keyboard accompaniment, both of which are unaltered.

In addition to the misspelling noted above, Fauré accidentally left out a word altogether: *hoc*, which should come between *post* and *exsilium* in measures 35–36 (“and after *this*, our exile...”). The missing word has been restored in the alto and tenor parts. This is not the only time that Fauré managed to omit words in Latin texts, most notably in the “In Paradisum” final movement of his *Requiem*, Op. 48, where he overlooked the rather important little word *te* between *deducant* and *angeli* (“May the angels lead *you* into Paradise...”). This edition brings the Latin spelling into conformity with today's liturgical practice: thus the original *exules* becomes *exsules*, *Evae* becomes *Hevae* and *exilium* becomes *exsilium*.

—Paul Inwood

Salve, Regina, Mater misericórdiae:  
 Vita, dulcédo, et spes nostra, salve.  
 Ad te clamámus, éxules, fílii Hevae.  
 Ad te suspirámus, geméntes et flentes  
 in hac lacrimárum valle.  
 Eia ergo, Advocáta nostra,  
 illos tuos misericórdes óculos ad nos convérte.  
 Et Jesum, benedíctum fructum ventris tui,  
 nobis post hoc exsílium osténde.  
 O clemens, O pia,  
 O dulcis Virgo María.  
 Amen.

Hail, holy Queen, Mother of mercy,  
 our life, our sweetness, and our hope.  
 To thee do we cry, poor banished children of Eve.  
 To thee do we send up our sighs,  
 mourning and weeping in this vale of tears.  
 Turn, then, most gracious advocate,  
 thine eyes of mercy towards us.  
 And after this, our exile,  
 show unto us the blessed fruit of thy womb, Jesus.  
 O clement, O loving,  
 O sweet Virgin Mary.  
 Amen.