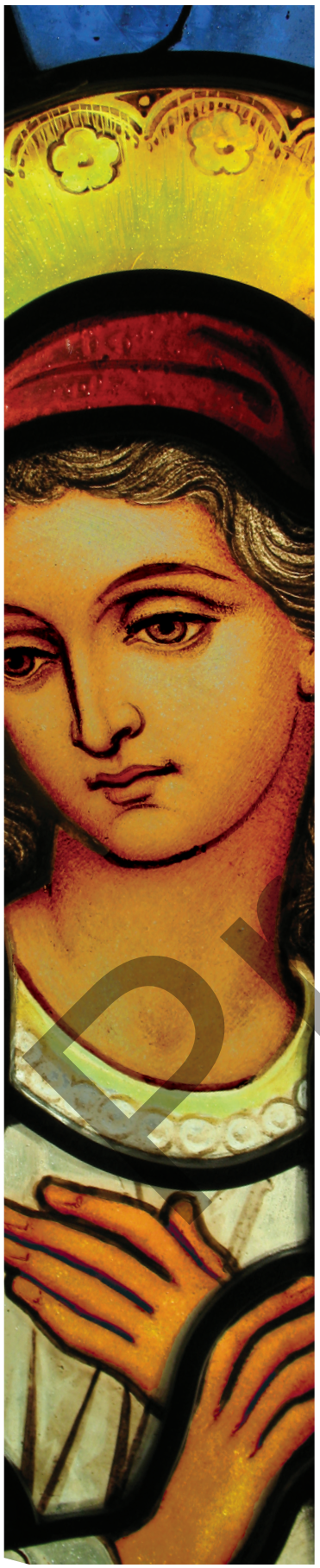

Marian
CHORAL SERIES

Hail, Holy Queen

Bobby Fisher

Preview

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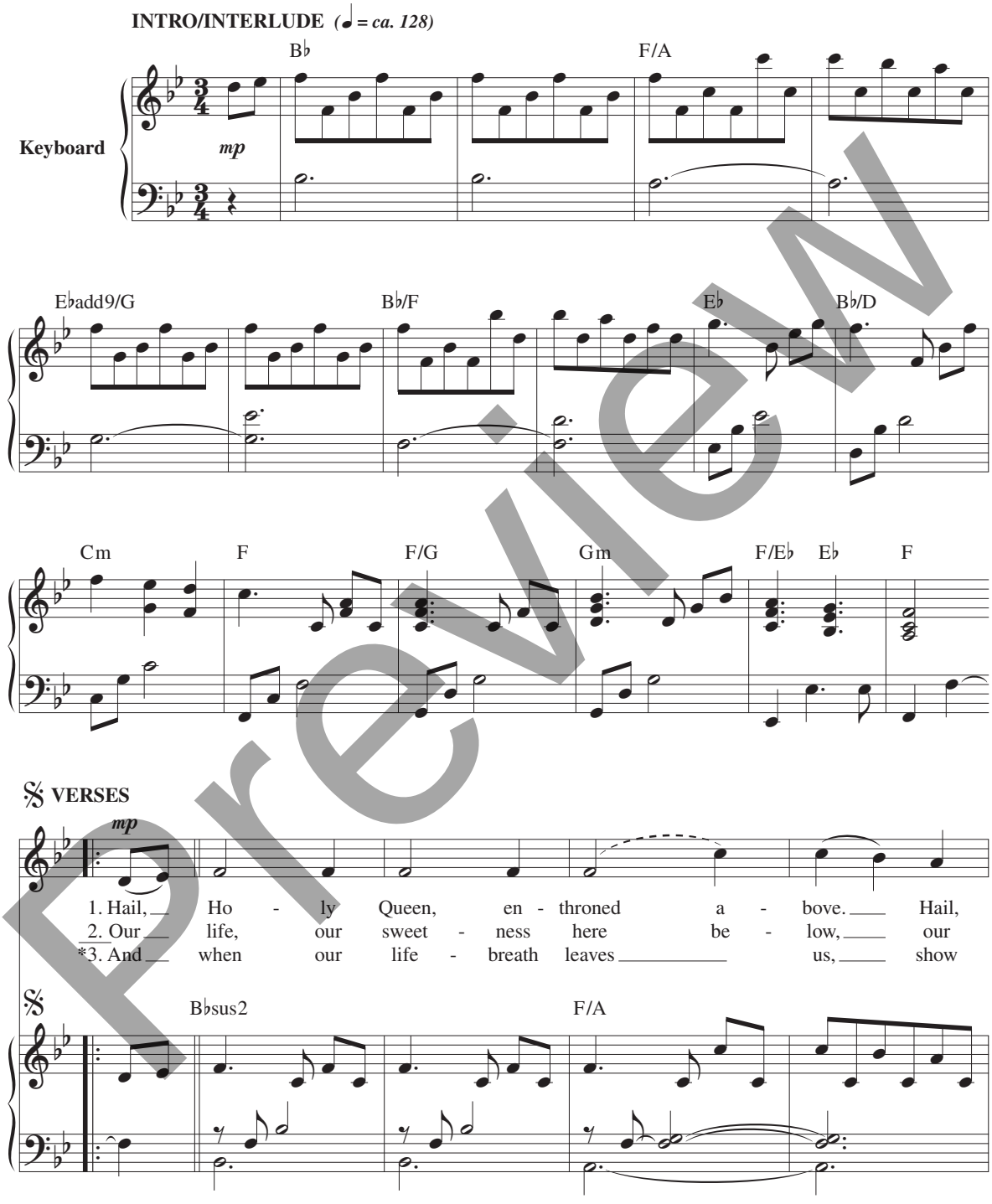
Edition #30152208

for the Marianist Community of Chaminade University and St. Louis School

Hail, Holy Queen

Traditional hymn, adapted — Bobby Fisher

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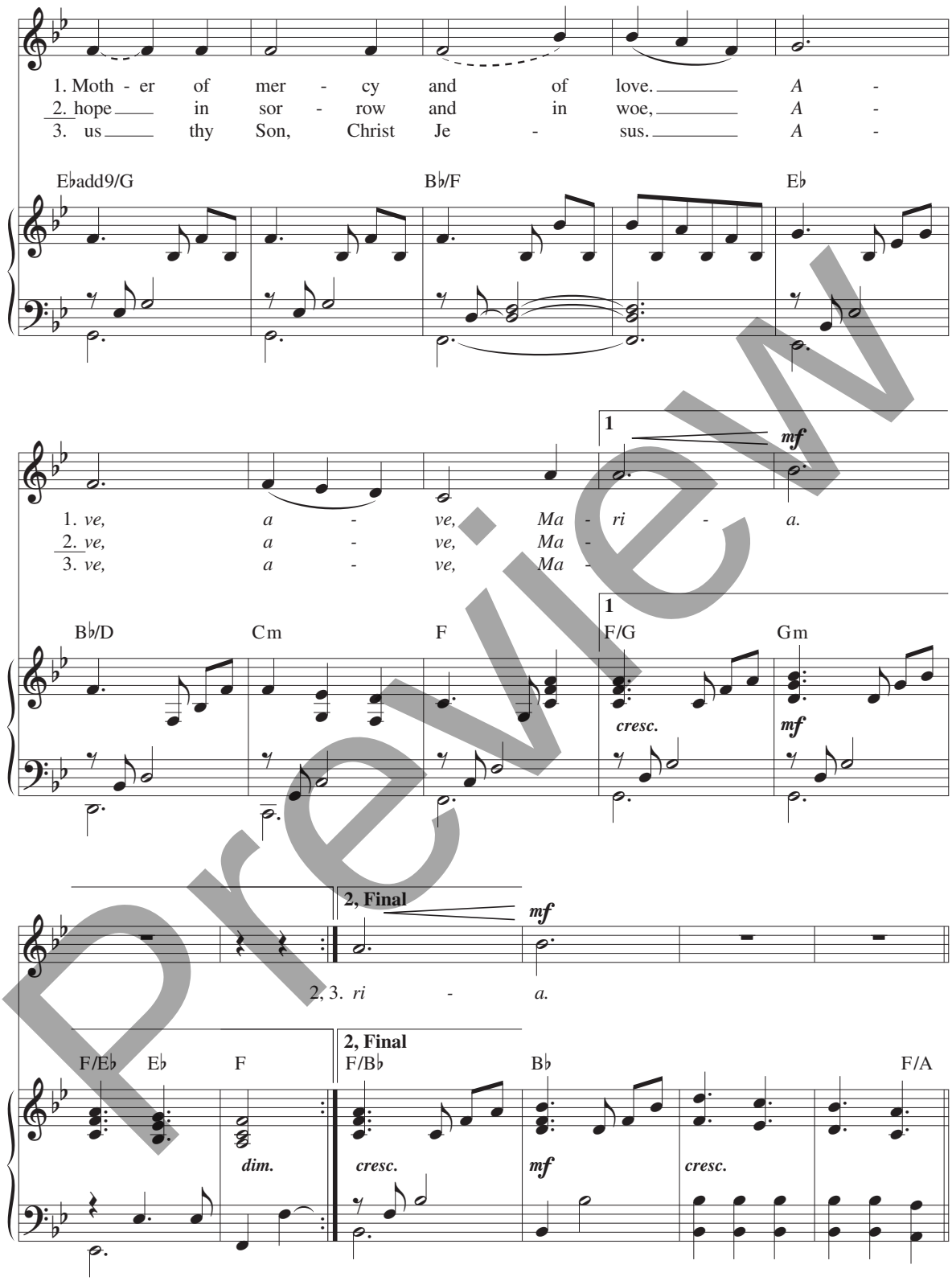
***Performance suggestion: Play the Intro as an instrumental interlude before Verse 3.**

Edition 30152208 — Printed in USA

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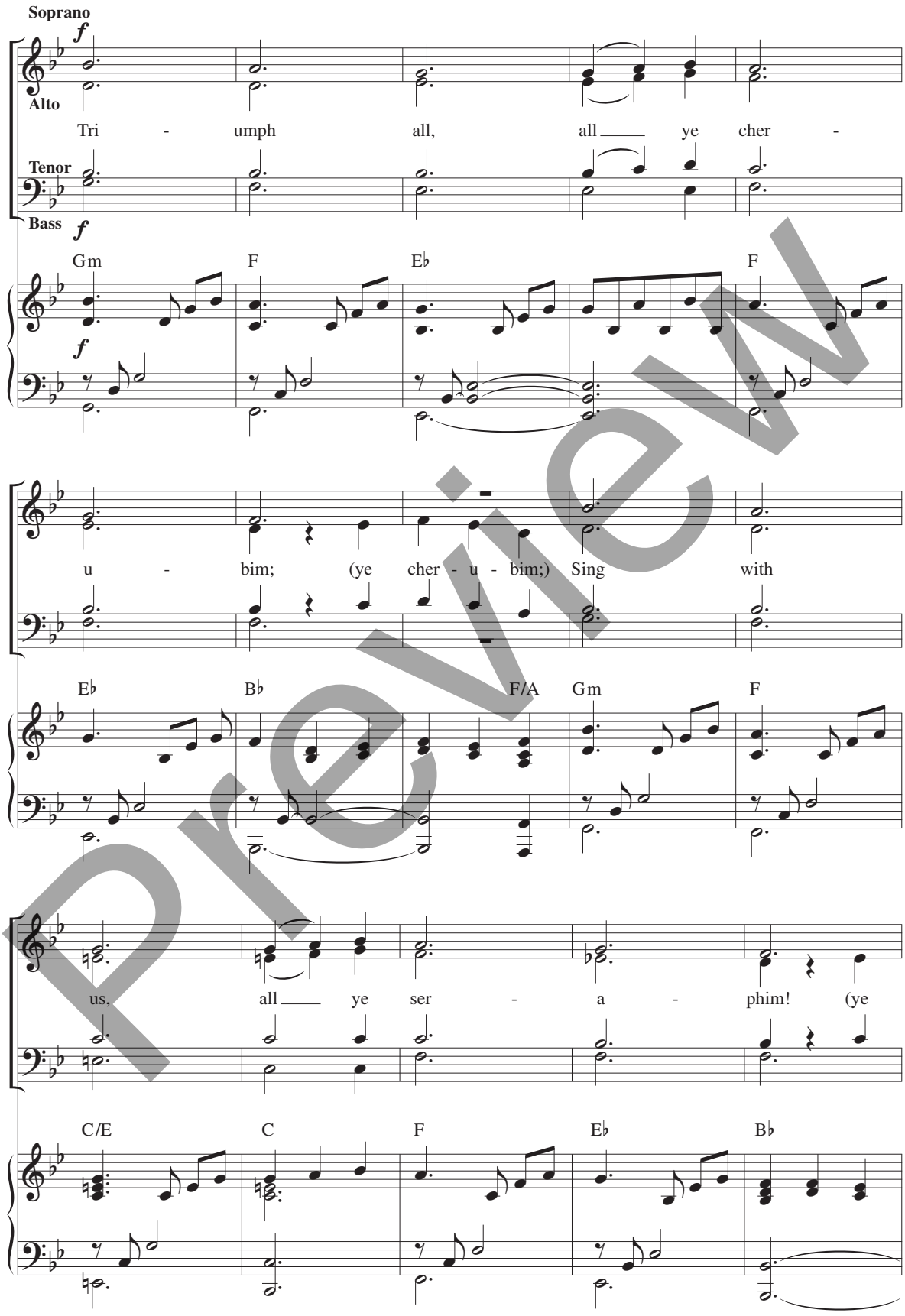
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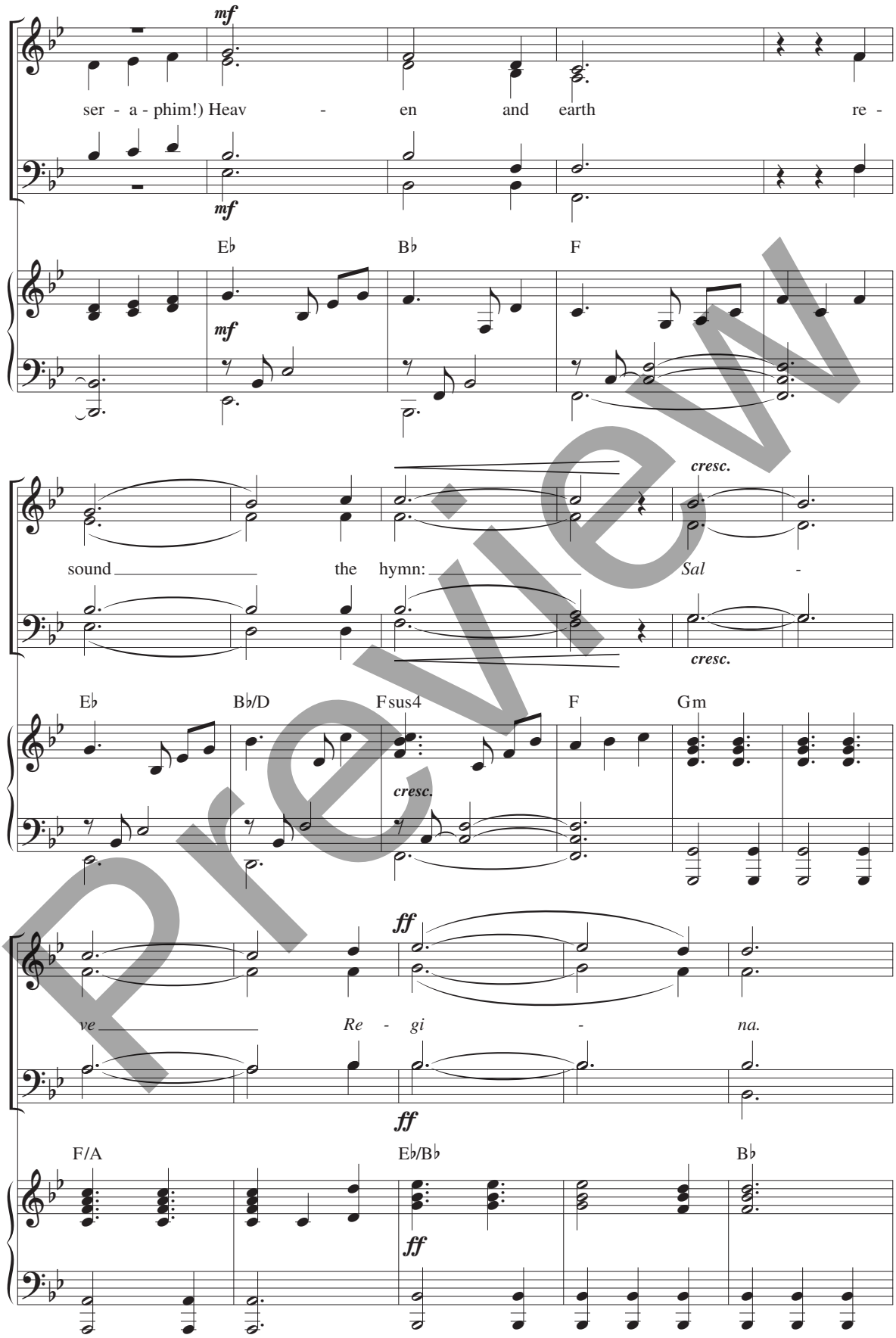
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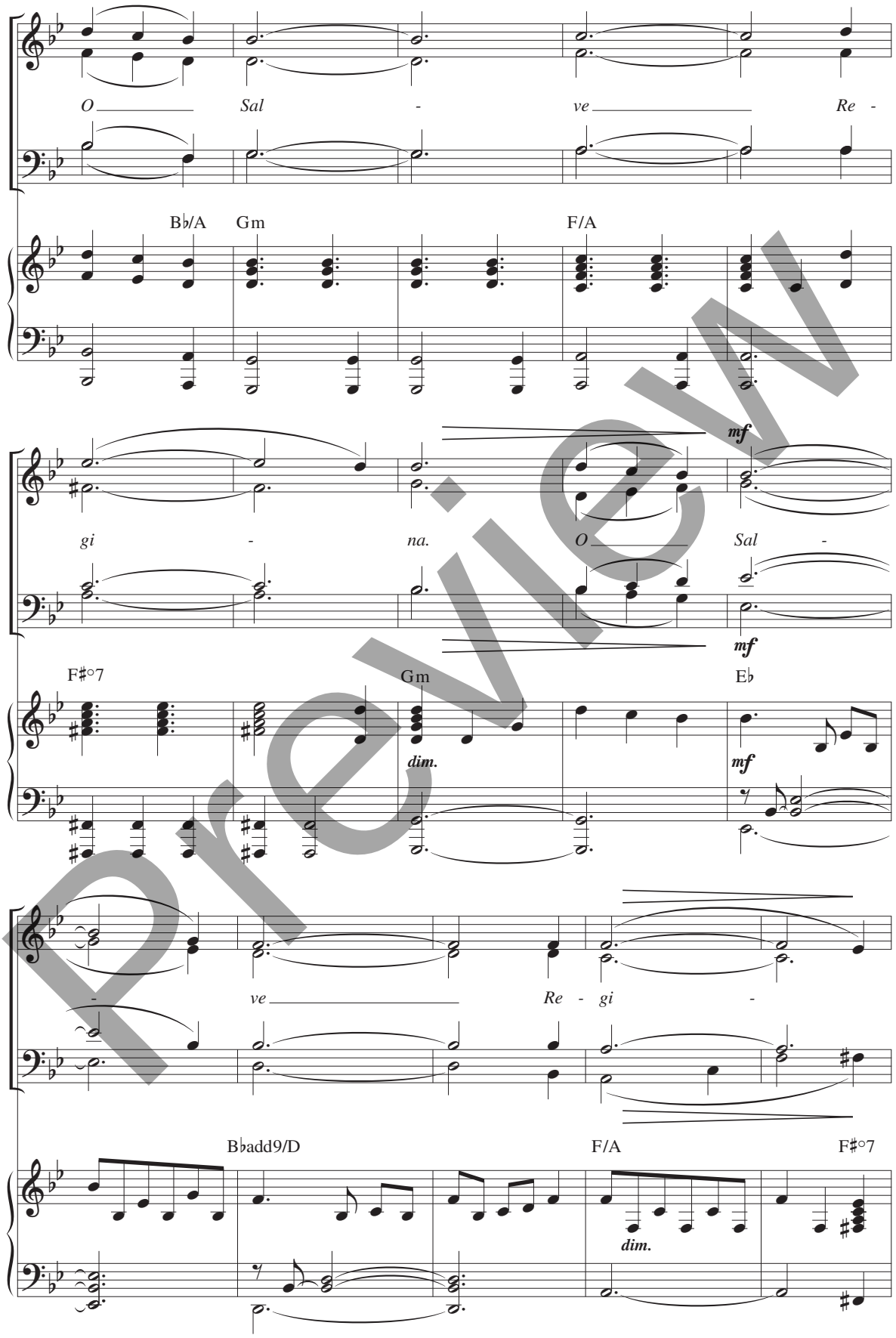
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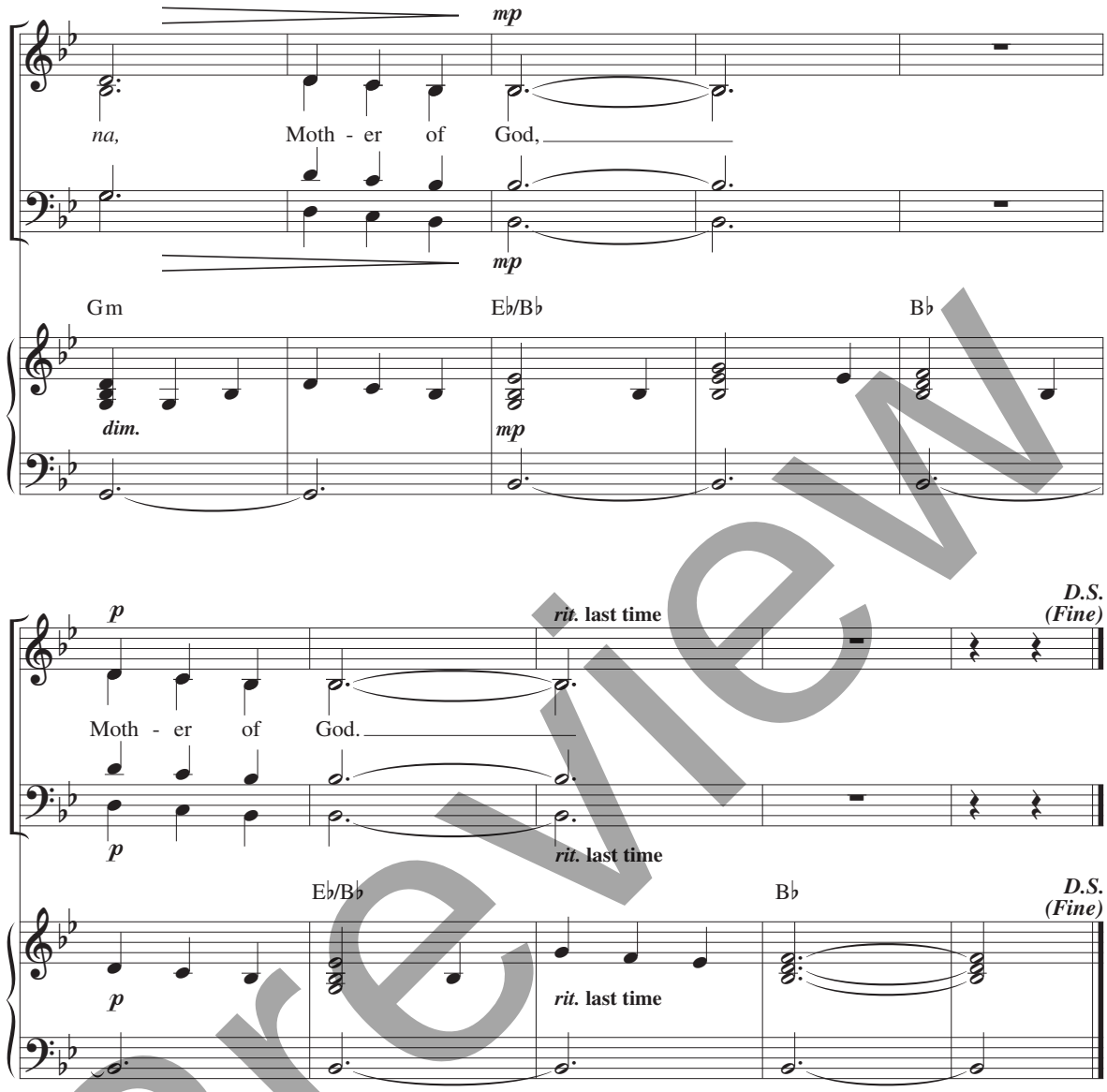
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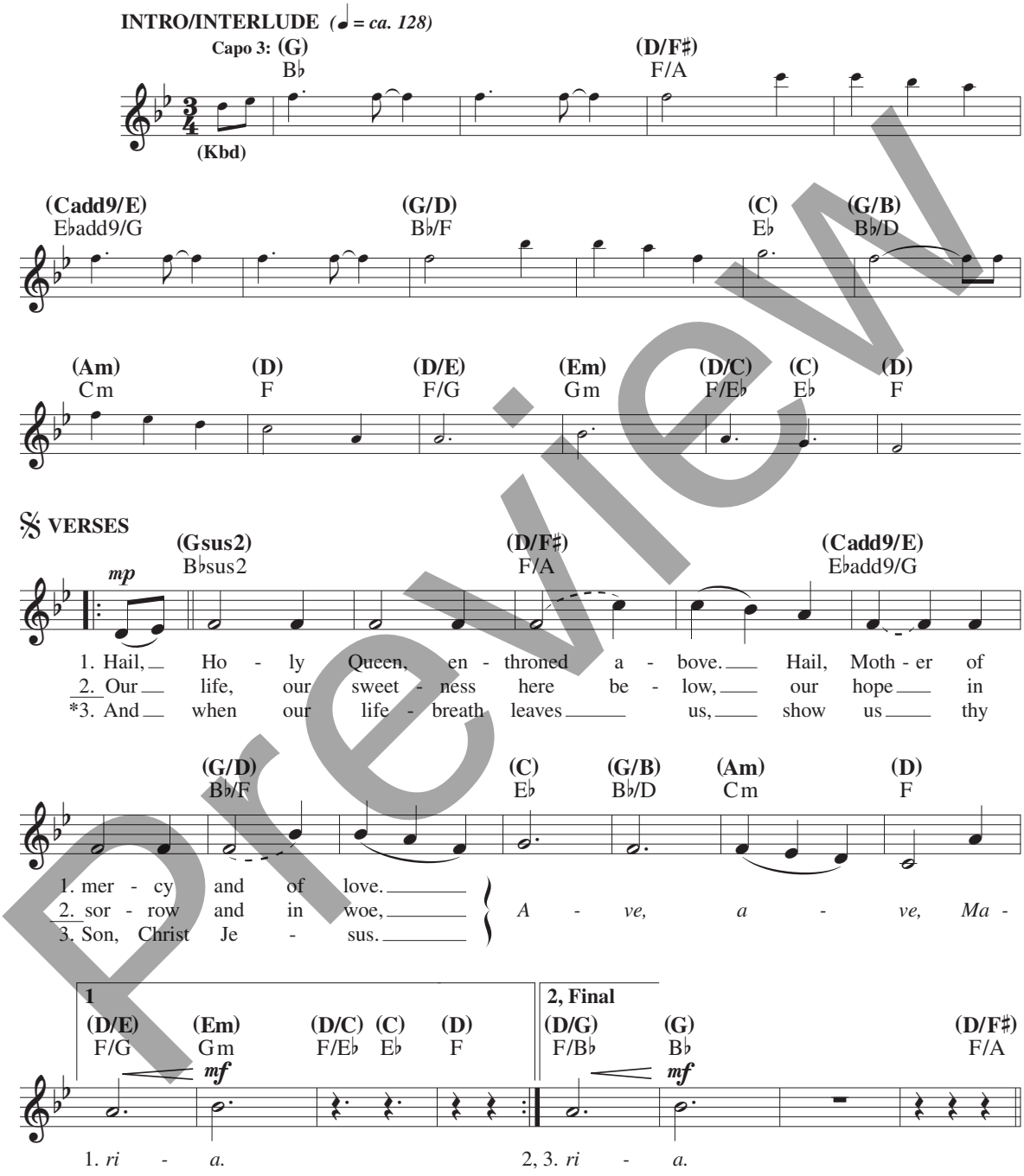
Edition #30152208

for the Marianist Community of Chaminade University and St. Louis School

Hail, Holy Queen

(Guitar/Vocal)

Traditional hymn, adapted — Bobby Fisher



Preview

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***Performance suggestion: Play the Intro as an instrumental interlude before Verse 3.**

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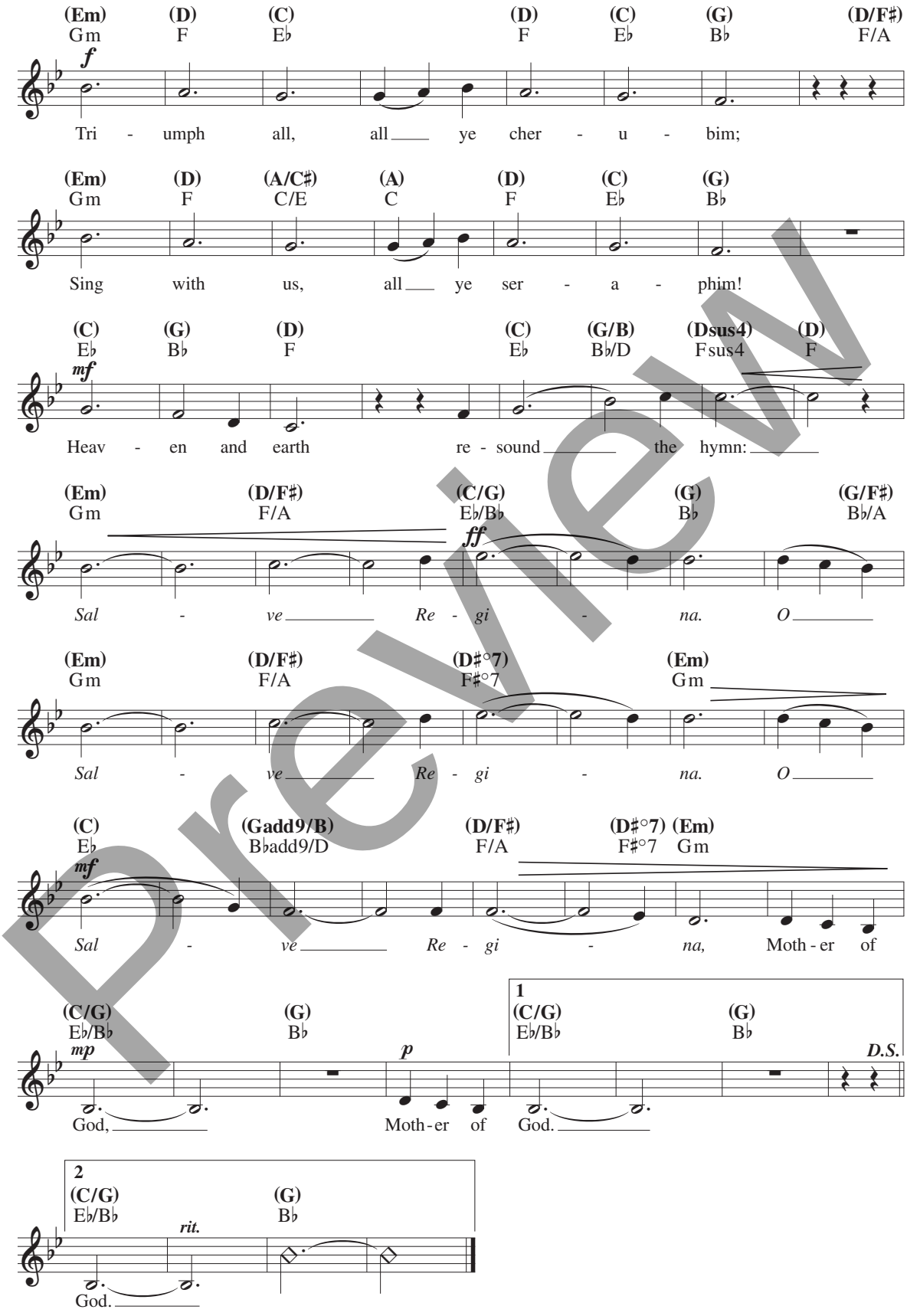
REFRAIN

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Composer Notes

As a music minister, whether directing, playing, teaching, or composing, I find my times of personal prayer have been best expressed when playing an instrument. This setting of "Hail, Holy Queen" came to me during one of these prayer times while I was sitting at the piano, working on some co-writes with a friend and fellow composer. So, when I sat down at the piano, I hadn't given thought to writing a setting of "Hail, Holy Queen." Once I started playing, the song seemed to write itself. I went home to finish it, and by the end of the day the basic structure of the piece was finished—lyrics, melody, and chords. I've had several other songs come to me in the same way. I consider God to be the true composer and I am humbled and profoundly grateful for the opportunity to be God's instrument through which this music is brought to life. Realizing that God works in God's own time, it's taken an additional twelve years for this piece to get to its current form.

Keeping in mind the prayerful element of this piece, the layering and dynamics of instruments and voices should reflect the prayerful intent of the text. It can be performed very simply with just piano or guitar accompanying a solo voice, or with full choir and various possible combinations of other instruments. The intro should be light with the keyboard playing as written in the higher register. While verses 1 and 2 have positive elements of mercy and hope, they should still be performed *mezzo piano* to allow for a greater dynamic lift into the refrain. Notice the *decrescendo* into the last eight measures of the refrain, allowing for "Mother of God," which is intentionally written in the lower register, to be sung quietly and more introspectively. The optional interlude before verse 3, if used, should be played more quietly and in the higher register. Pizzicato strings could work well in the interlude. Verse 3 has a more solemn text. It should be played much more quietly on the first 8 measures. For those first eight measures, try playing sustained chords on the downbeats and holding them for two measures until the next chord change, then resuming the written accompaniment in the ninth measure.

—Bobby Fisher

Preview

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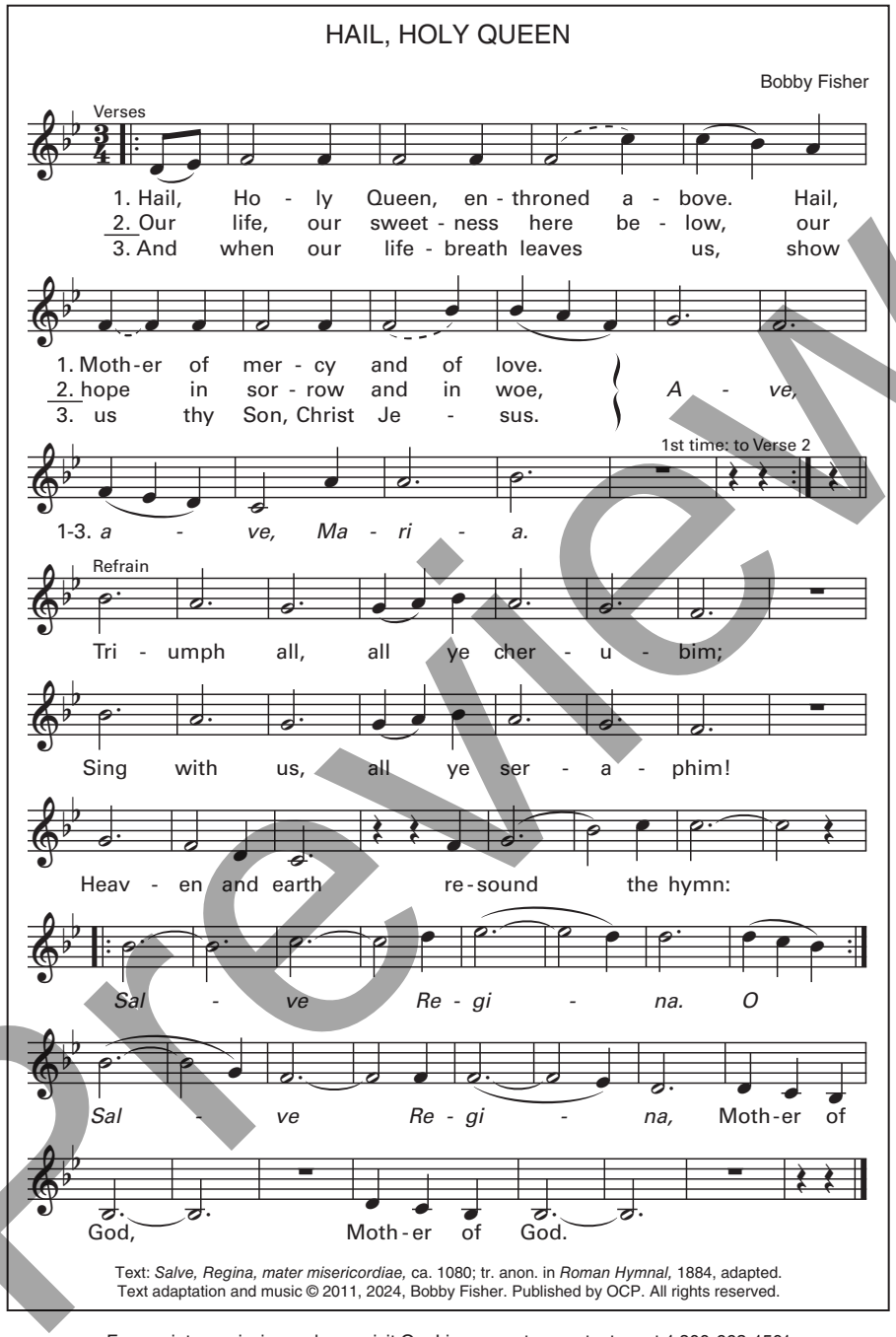
Assembly Edition



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