

CATHEDRAL OF THE
BLESSED SACRAMENT CHOIR
SALVE REGINA

for Soprano Solo, Choir & Orchestra *Hob. XXIII b:1*

In Nomine Domini

JOSEPH HAYDN (1756)

I

Adagio - Choir tacet

II

Allegro in 3 $\text{♩} = 130$

S. *f* Ad te cla - ma - mus, ad te cla -

A. *f* Ad te cla - ma - mus, ad te cla -

T. *f* Ad te cla - ma - mus, ad te cla - ma - mus,

B. *f* Ad te cla - ma - mus, ad te cla - ma - mus,

10 ma-mus, ad te cla - ma - - - - mus, cla - ma-mus,

ma-mus, ad te cla - ma - - - - mus, cla - ma-mus,

ad te cla - ma-mus, ad te cla - ma - - - - mus, cla - ma-mus,

ad te cla - ma - mus, ad te cla - ma - - - - mus, cla - ma-mus,

17 ad te cla - ma - - - mus ex - u-les fi - li - i, fi - li - i, E-vae.

ad te cla - ma - - - mus ex - u-les fi - li - i, fi - li - i, E-vae.

ad te cla - ma - - - mus ex - u-les fi - li - i, fi - li - i, E-vae.

ad te cla - ma - - - mus ex - u-les fi - li - i, fi - li - i, E-vae.

2

24 **Adagio** div. 3 ♩ = 80

Solo

Ad te, ad te su - spi - ra - mus, ad te, ad te su - spi - ra - mus,
ge - men - tes, ge - men - tes et flen - tes in hac la - chry - ma - rum val - le,

f in hac la - cri - ma - rum, in hac la - cri - ma - rum val - le, val - le.
p
f in hac la - cri - ma - rum, in hac la - cri - ma - rum val - le, val - le.
p
f in hac la - cri - ma - rum, in hac la - cri - ma - rum val - le, val - le.
p
f in hac la - cri - ma - rum, in hac la - cri - ma - rum val - le, val - le.
p

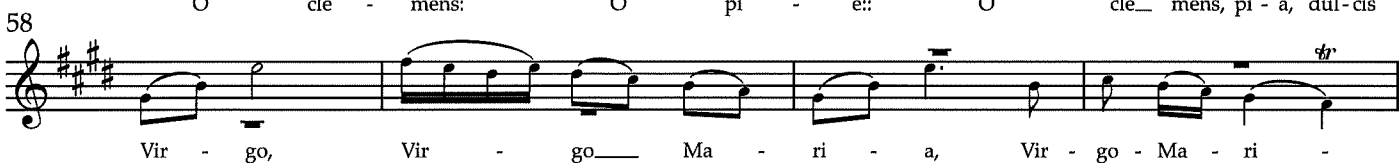
III

Allegro moderato - Choir tacet

IV

Adagio in 8 ♩ = 100

Et Je-sum, be - ne - di ctum fru - ctum ven - tris tu - i, no - bis post hoc ex - i - li - um. no - bis post
Et Je-sum, be - ne - di ctum fru - ctum ven - tris tu - i, no - bis post hoc ex - i - li - um. no - bis post
Et Je-sum, be - ne - di ctum fru - ctum ven - tris tu - i, no - bis post hoc ex - i - li - um. no - bis post
Et Je-sum, be - ne - di ctum fru - ctum ven - tris tu - i, no - bis post hoc ex - i - li - um. no - bis post
hoc ex - i - li - um os - ten - de, os - ten - de, os - ten - de.
hoc ex - i - li - um os - ten - de, os - ten - de, os - ten - de.
hoc ex - i - li - um os - ten - de, os - ten - de, os - ten - de.
hoc ex - i - li - um os - ten - de, os - ten - de, os - ten - de.

11 Andante un poco in 3 $\text{♩} = 85$ 

70

Solo Tutti Solo Solo

3

O cle - mens, pi - a, dul - cis O, O, O, Vir - go - Ma - ri - a, Ma - ri -

83

(Tutti)

a. O cle - mens, O pi - a, O dul - cis Vir - go Ma - ri - a, Ma - ri - a.

O cle - mens, O pi - a, O dul - cis Vir - go Ma - ri - a, Ma - ri - a.

O cle - mens, O pi - a, O dul - cis Vir - go Ma - ri - a, Ma - ri - a.

O cle - mens, O pi - a, O dul - cis Vir - go Ma - ri - a, Ma - ri - a.

from **Joseph Haydn and the Classical Choral Tradition** by Lawrence Schenbeck (1996)

The **Salve Regina in E** (XXIIb:1), from 1756, forms the climax of Haydn's apprenticeship in choral music. Biographical details from this time reveal a parallel rite of passage which the composer did not manage nearly so well. After his expulsion from the cathedral, Haydn had been befriended by a wigmaker named Johann Peter Keller (his younger brother Georg Ignaz was one of the violinists in St. Stephen's Capelle). The Keller family gave Haydn meals, saw that he was decently dressed, and otherwise made his early struggles in Vienna more tolerable. No doubt they saw a future husband for one of their two daughters in this ambitious and talented young man. Haydn did fall in love with the younger daughter, Theresa, but her parents had determined that she would enter a nunnery. In the Spring of 1755 she became a novice, and on May 12, 1756, she took her final solemn vows at the Convent Church. Years later Haydn recalled that he had written a concerto for the ceremony, probably one in C for organ. At any rate when he found that work among his papers he proceeded to date it "756." The original *Salve Regina* manuscript turned up at that time also, and Haydn readily applied the same date to it. Apparently he had preserved the autograph scores of these two early works for almost five decades; for him to do that, they must have held a special meaning indeed. It is possible that he conducted both works at the service in which Theresa took the veil.

Neither score offers a hint of the emotional distress Haydn may have felt then, but that is hardly surprising. The age in which they lived would have responded with confusion or distaste to personal confession masquerading as music, especially in a sacred work. The composer's task was to glorify God and to fashion, with all possible skill, something that would gratify the sense of hearing. This the E-Major *Salve Regina* does superbly well.

Following the alternately grand and tender phrases of the first movement, Haydn propels the work forward with an athletic *Allegro* featuring the chorus. Within its declamatory texture, the sense of the text ("Ad te clamamus") is effectively underlined with brief suspended-ninth clashes. After a sudden *pianissimo* indication at measure 20 and four hushed measures of "exules filii Evae," the *Allegro* breaks off, however. What comes next is Haydn's most thoroughgoing effort thus far in his sacred music to mirror the text in the music. Against an accompaniment stripped bare of musical interest, the soprano intones two brief phrases shaped to the words ("ad te suspiramus"). The mode has changed also, to minor, and as the solo continues with the text "gementes et flentes in hac lacrimarum valle," a chromatically descending sigh further emphasizes the suffering of earthly existence. The chorus echoes this plaint to end the movement. In none of Haydn's earlier church works do we find the text expressed with such immediacy. As if to make amends for that flood of emotion, Haydn subjects the next two movements to more conventional treatment. The *allegro moderato* "Eja ergo advocata" is a galant soprano aria that presumably pleased the congregations of its time; the short fourth movement, with its passionate choral homophony connecting the Baroque figures in the strings, may be more interesting today. To end, Haydn fashions an aria movement combining the popular theme type with the same thoughtful motivic development shown earlier. Soprano and chorus alternate in exquisite supplications to the Virgin. Before the work closes gently on a plagal cadence, the composer allows the soloist one last opportunity for a cadenza.