Timothy Roy

Timothy Roy (b. 1987) composes music steeped in imagery and allusion, which often seeks to conjure a sense of time, place, and feeling. His work has been performed nationally and internationally by such ensembles as the Saint Louis Chamber Chorus, Ensemble Signal, and The Little Giant Chinese Chamber Orchestra. Timothy holds bachelor's degree in composition from Southern Methodist University and a master's from the University of Missouri–Kansas City. He is currently a doctoral student at Rice University's Shepherd School of Music, where he serves as the Teaching Fellow for the Rice Electroacoustic Music Labs (REMLABS).

Timothy Roy (geboren 1987) komponiert Musik, die von Metaphorik und Anspielung geprägt ist und oft versucht, einen Eindruck von Zeit, Ort und Gefühl heraufzubeschwören. Seine Werke werden von Ensembles wie dem Saint Louis Chamber Chorus, dem Ensemble Signal sowie dem Little Giant Chinese Chamber Orchestra in den Vereinigten Staaten und im Ausland aufgeführt. Timothy absolvierte den Bachelorstudiengang in Komposition an der Southern Methodist University und den Masterstudiengang an der University of Missouri–Kansas City. Er ist momentan Doktorand an der Rice University und lehrt in den Rice Electroacoustic Music Labs (REMLABS) der Shepherd School of Music.

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ROY

Salve Regina

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ROY

Salve Regina

for mixed choir

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TIMOTHY ROY

Salve Regina

for Mixed Choir

Salve Regina was selected as the winner of the Inter-American Music Awards Competition, sponsored by Sigma Alpha Iota, in 2015

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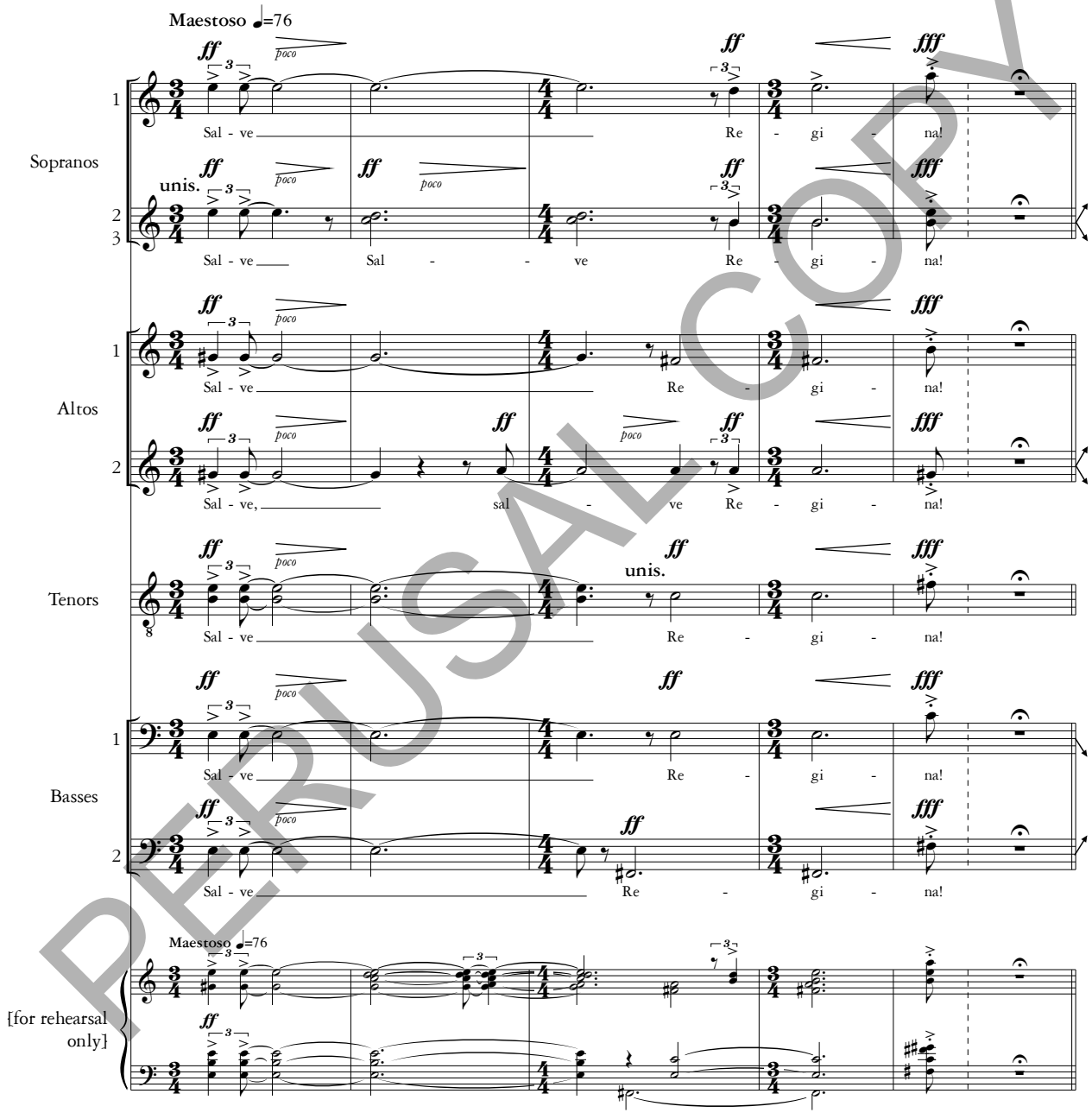
Salve Regina

for mixed choir

Timothy Roy
(2014)



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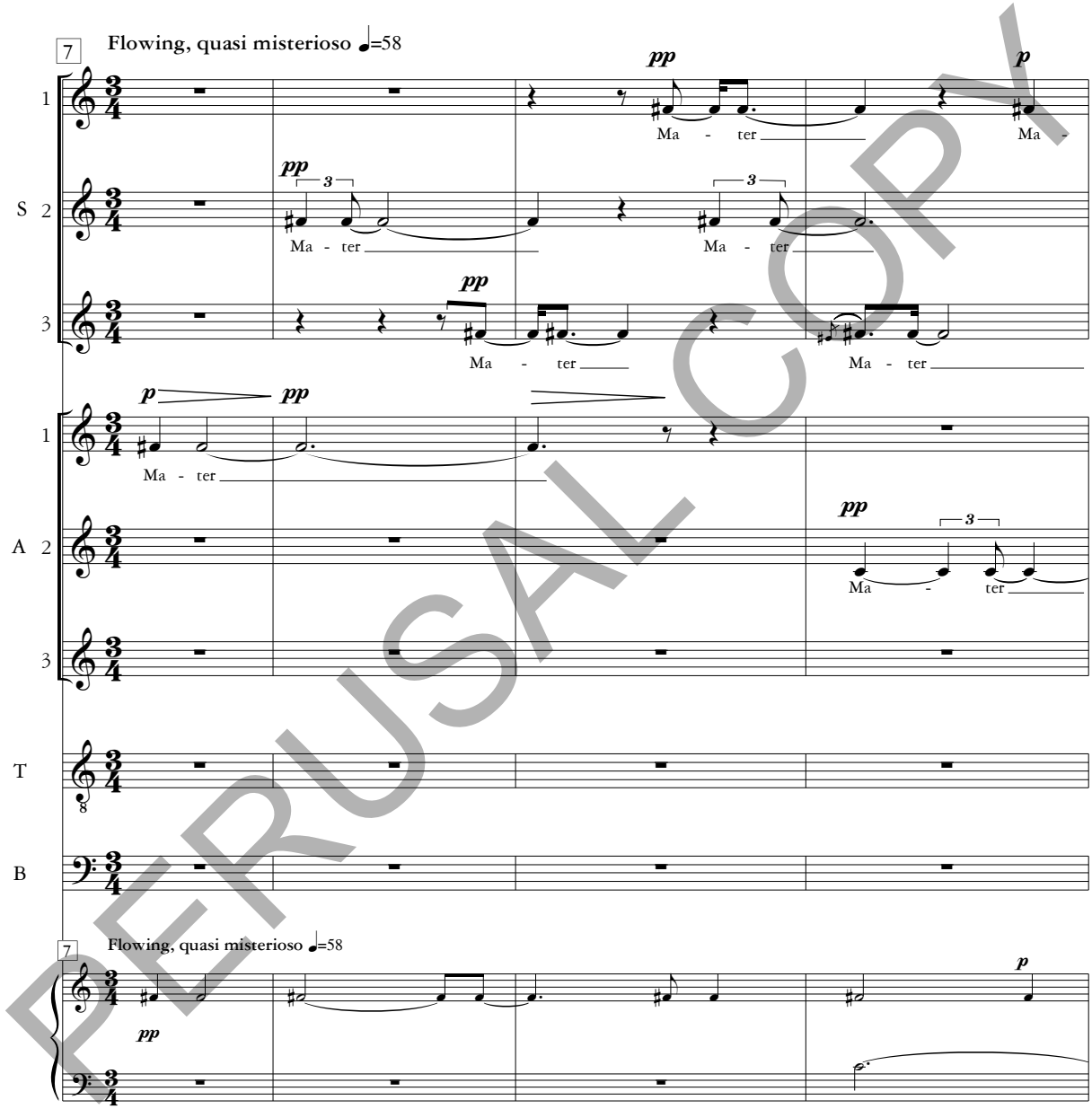

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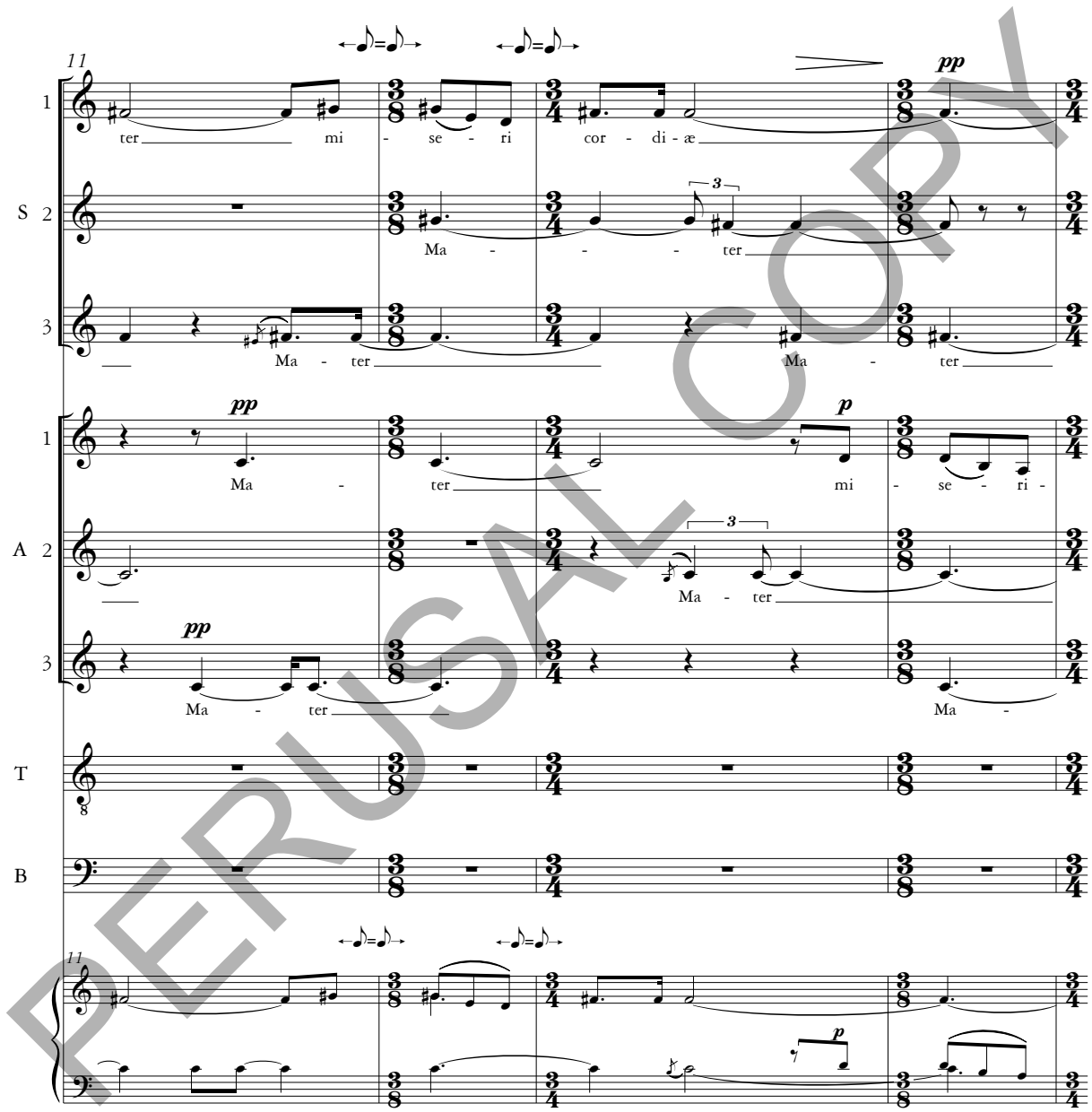

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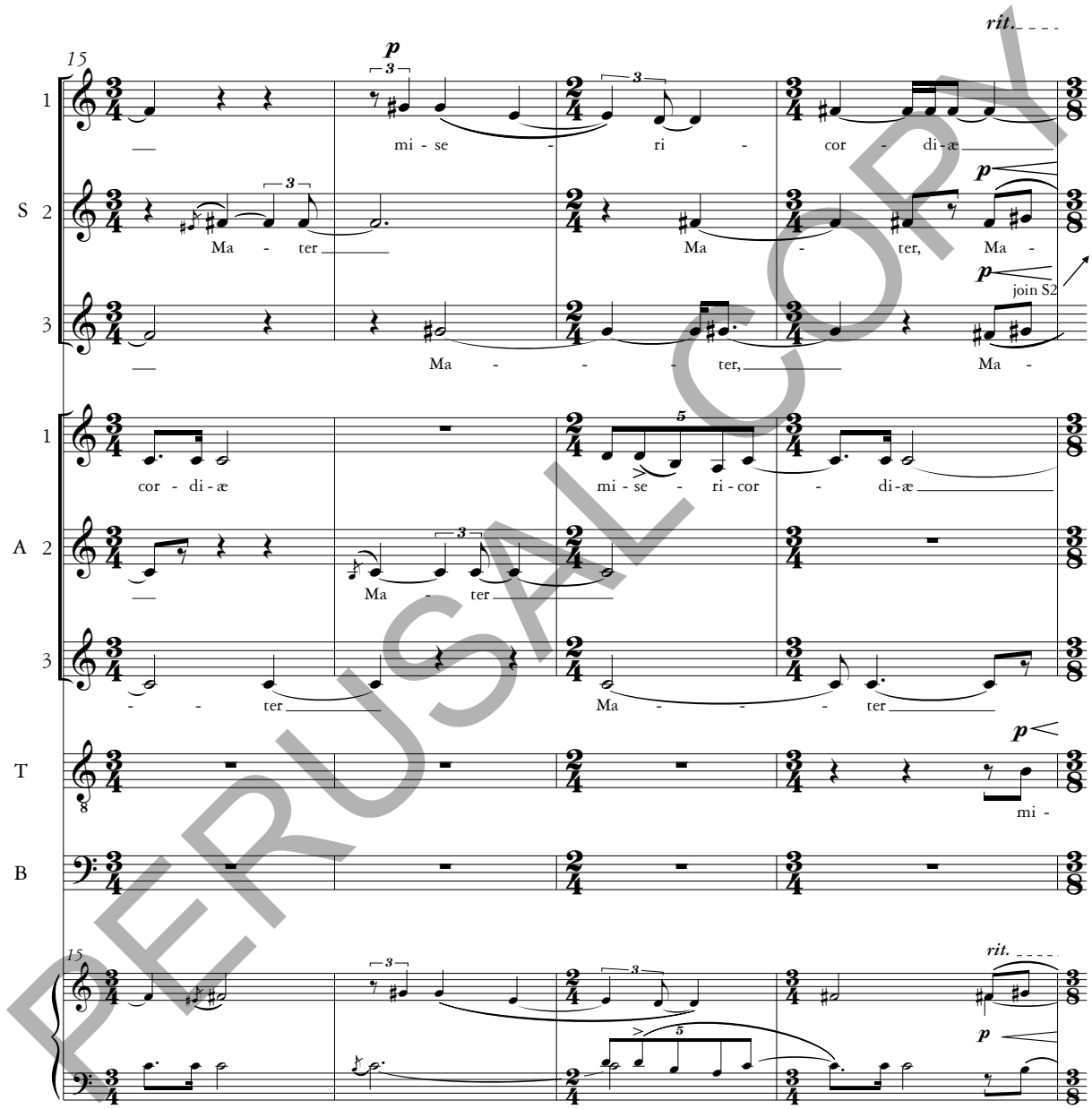

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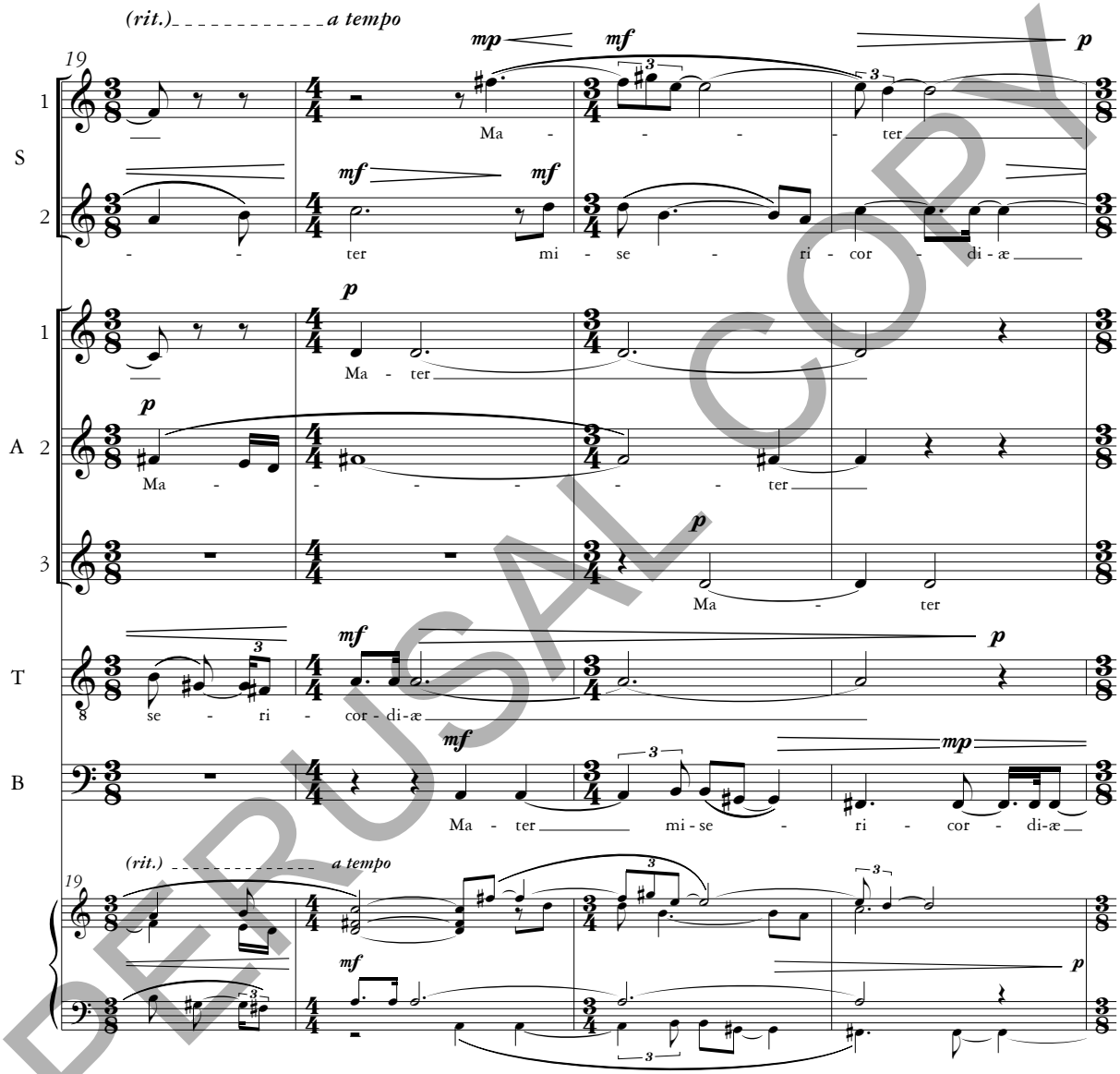

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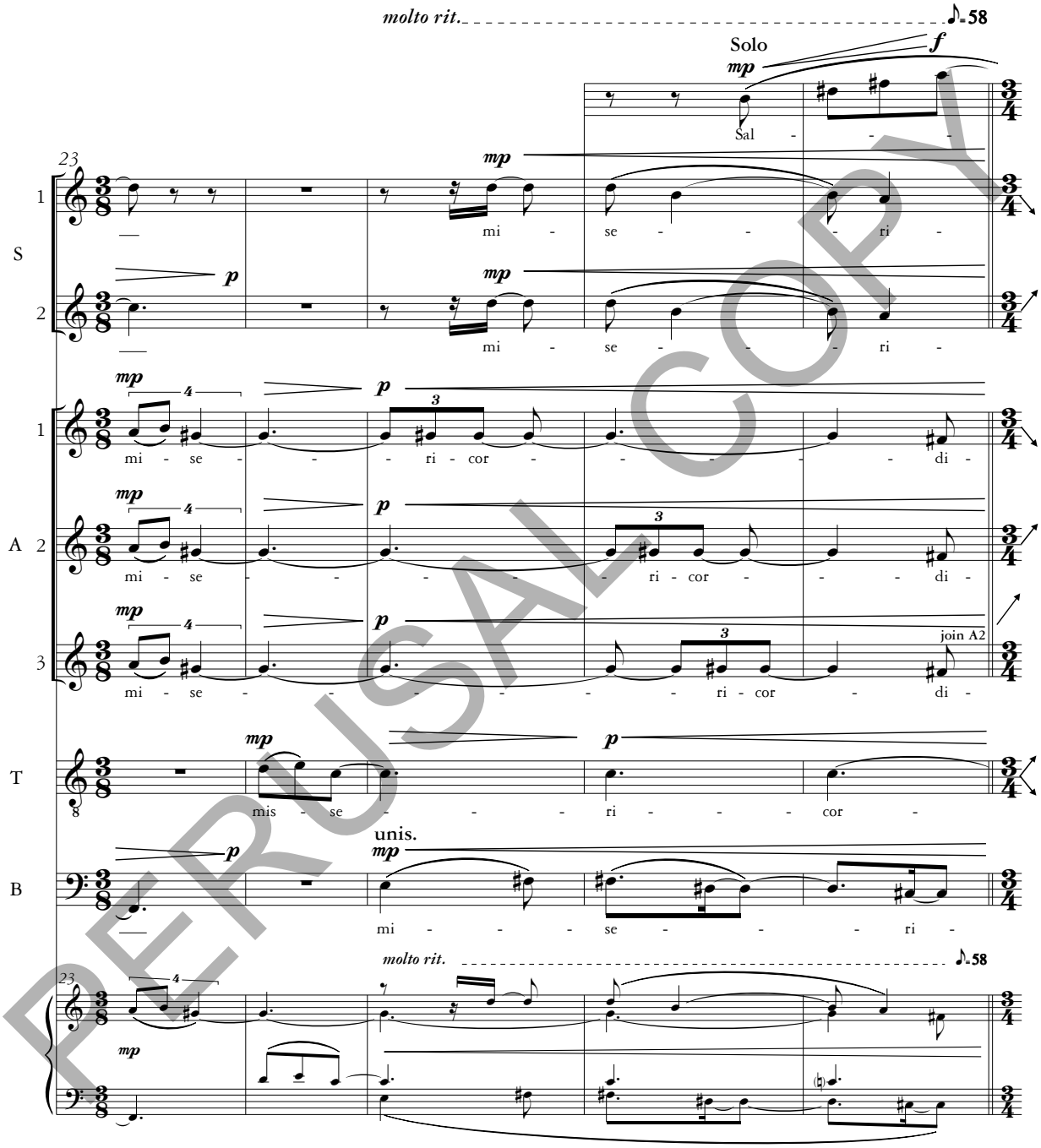

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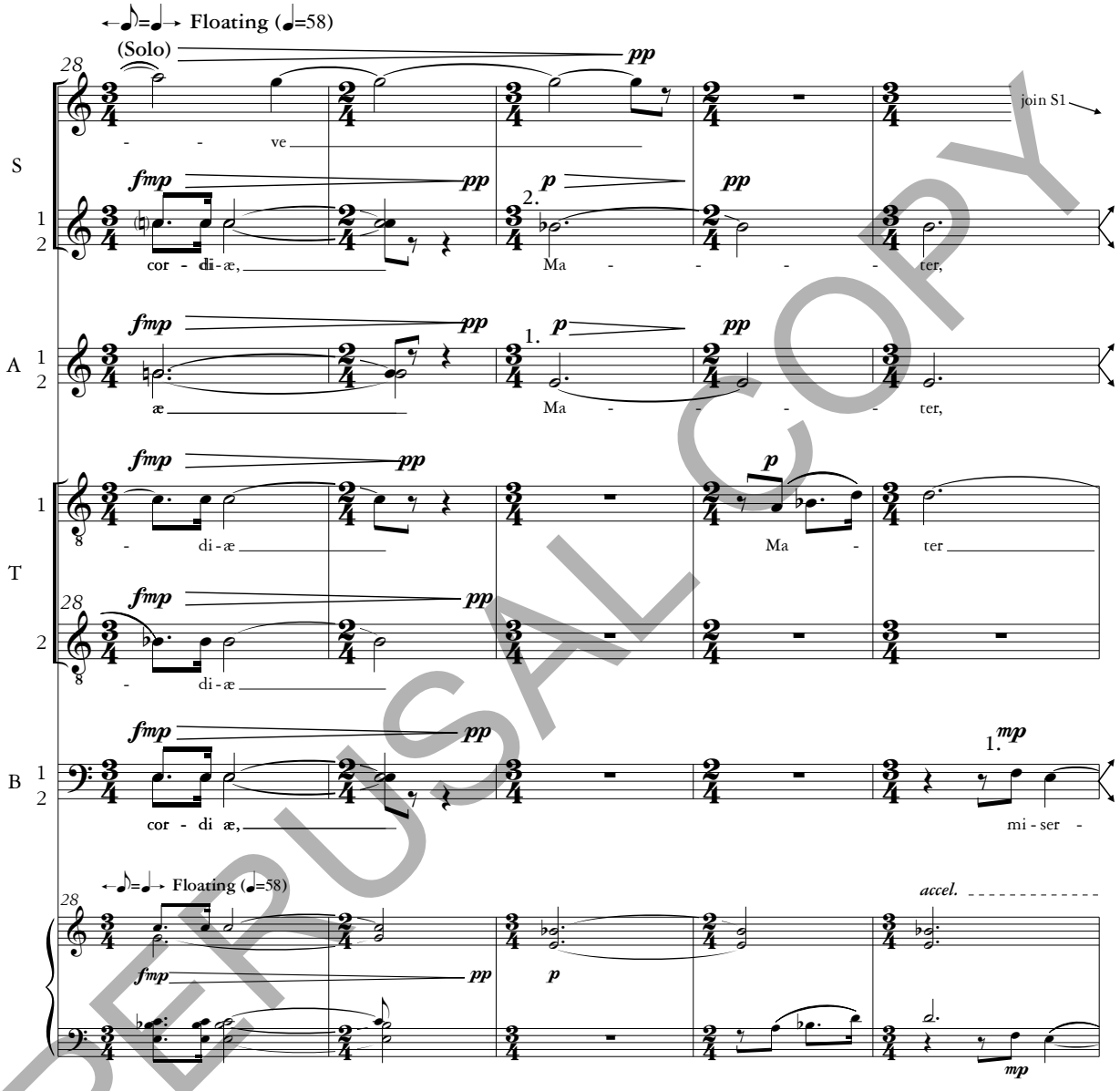

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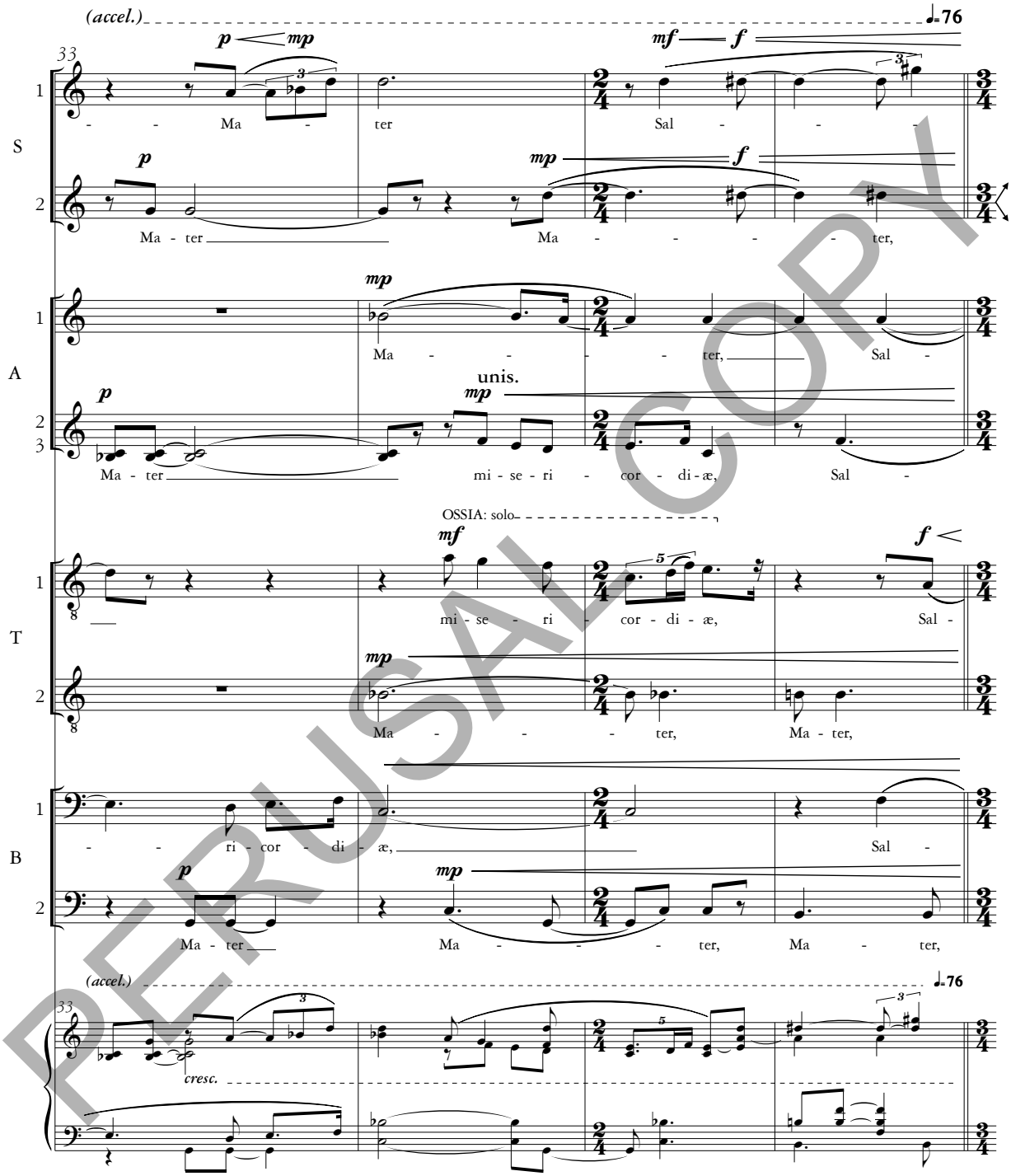

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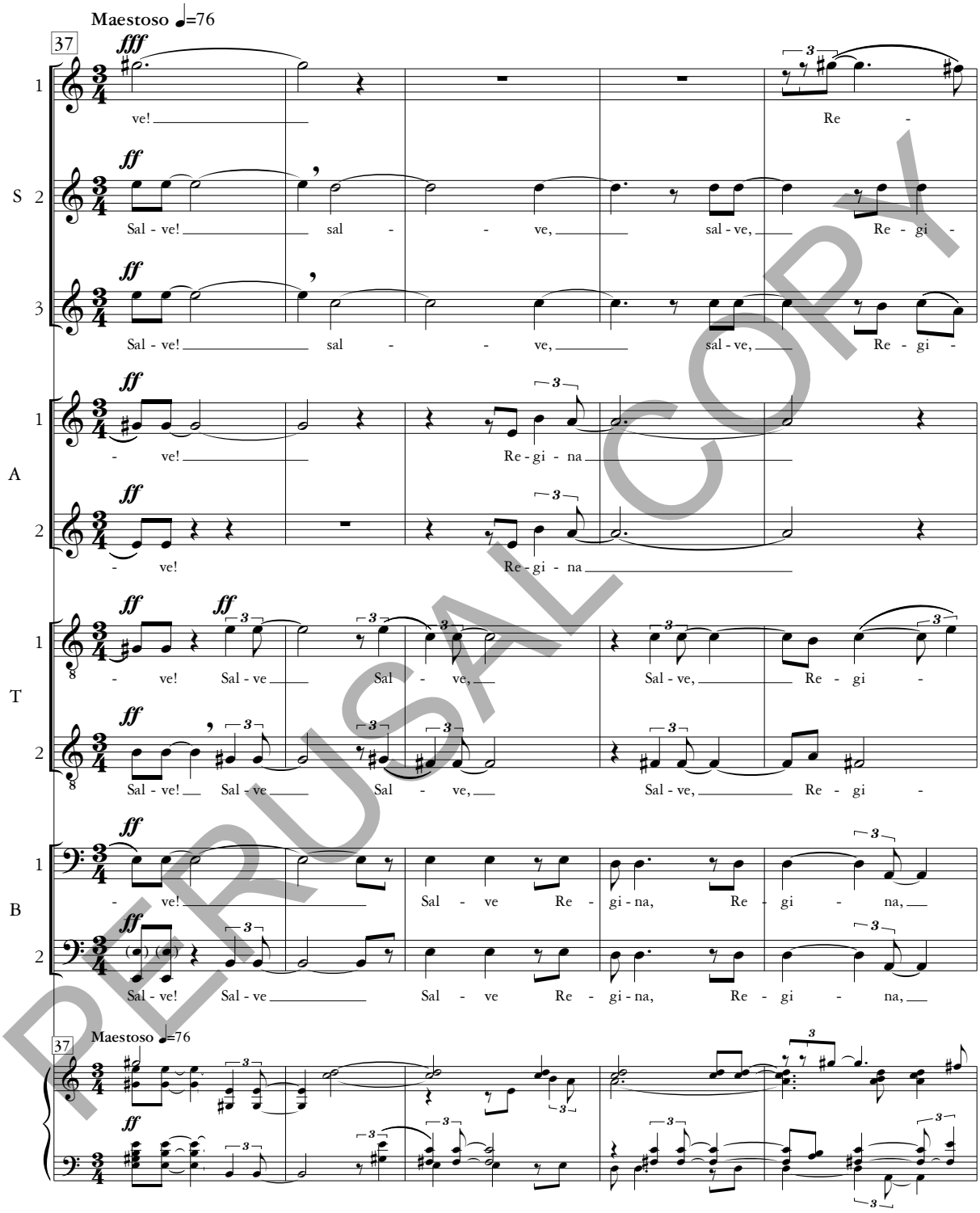

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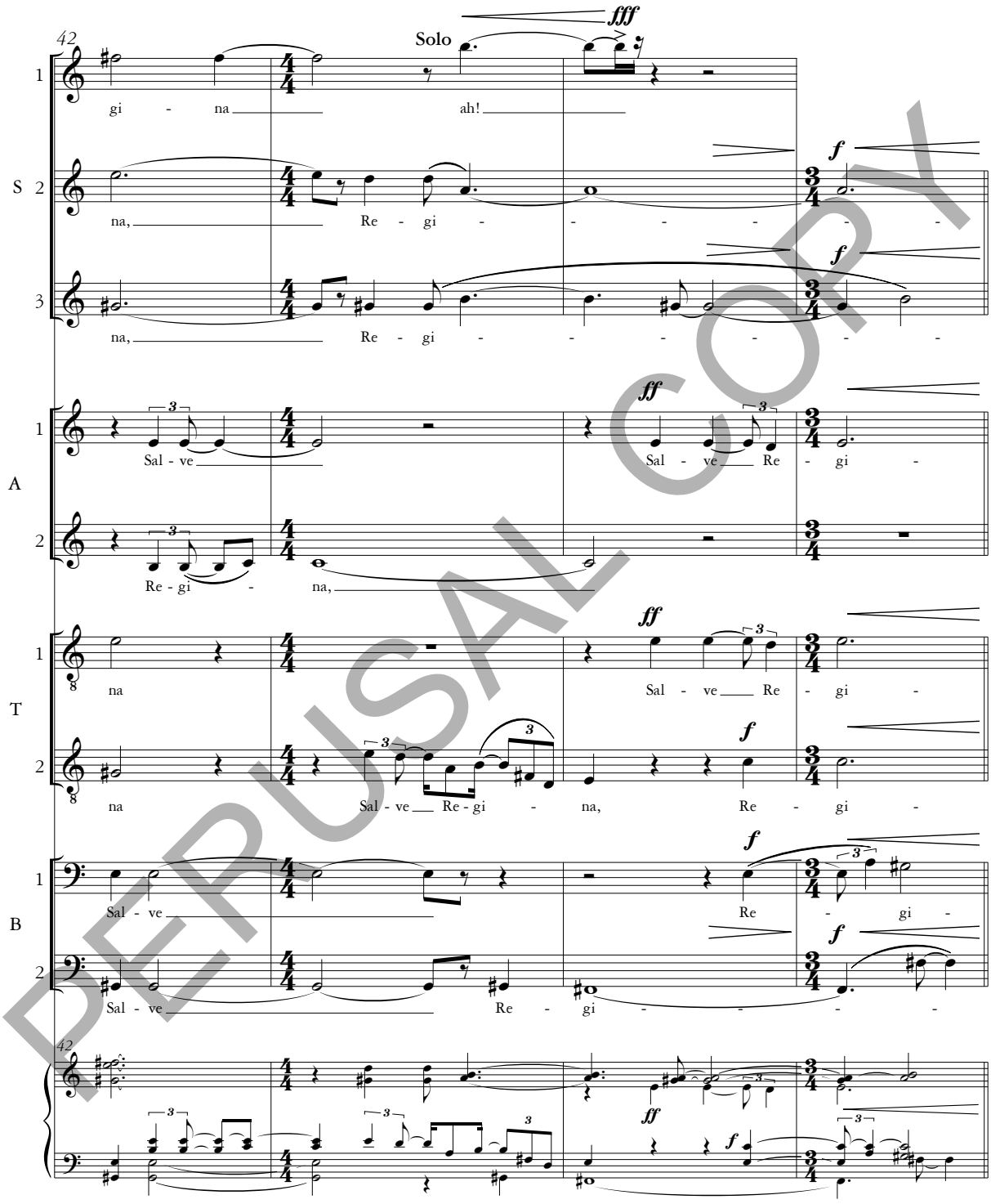

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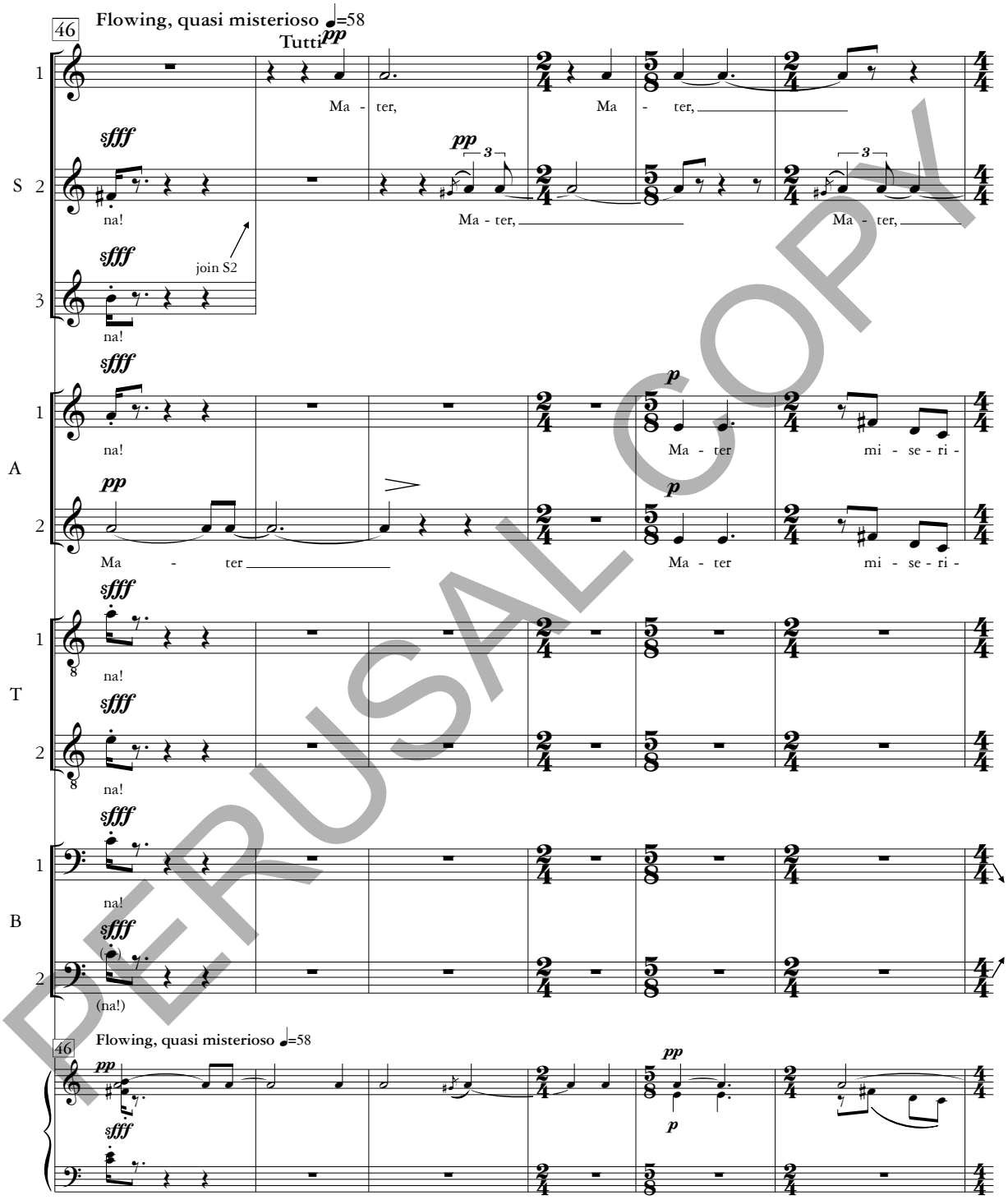

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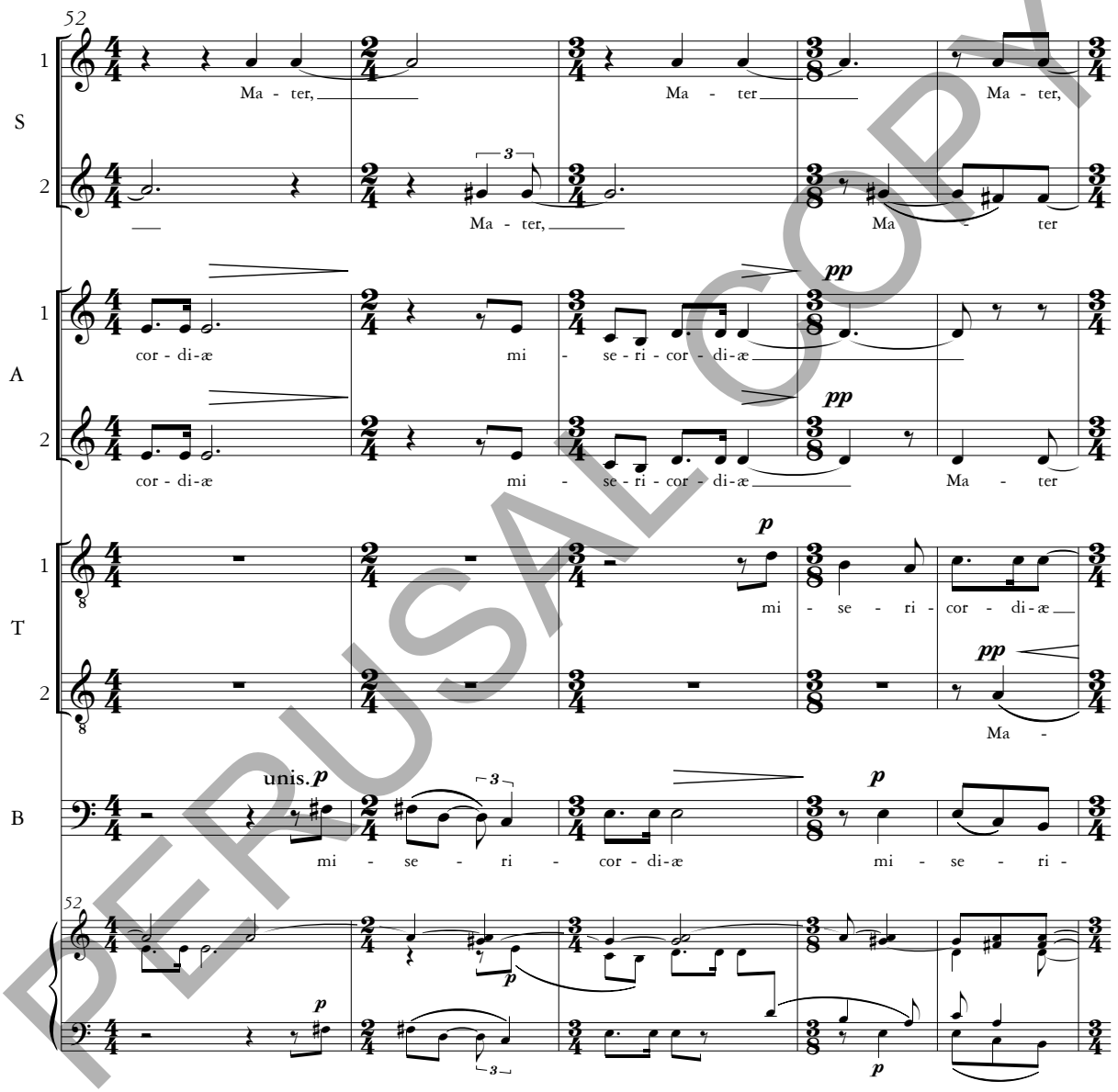

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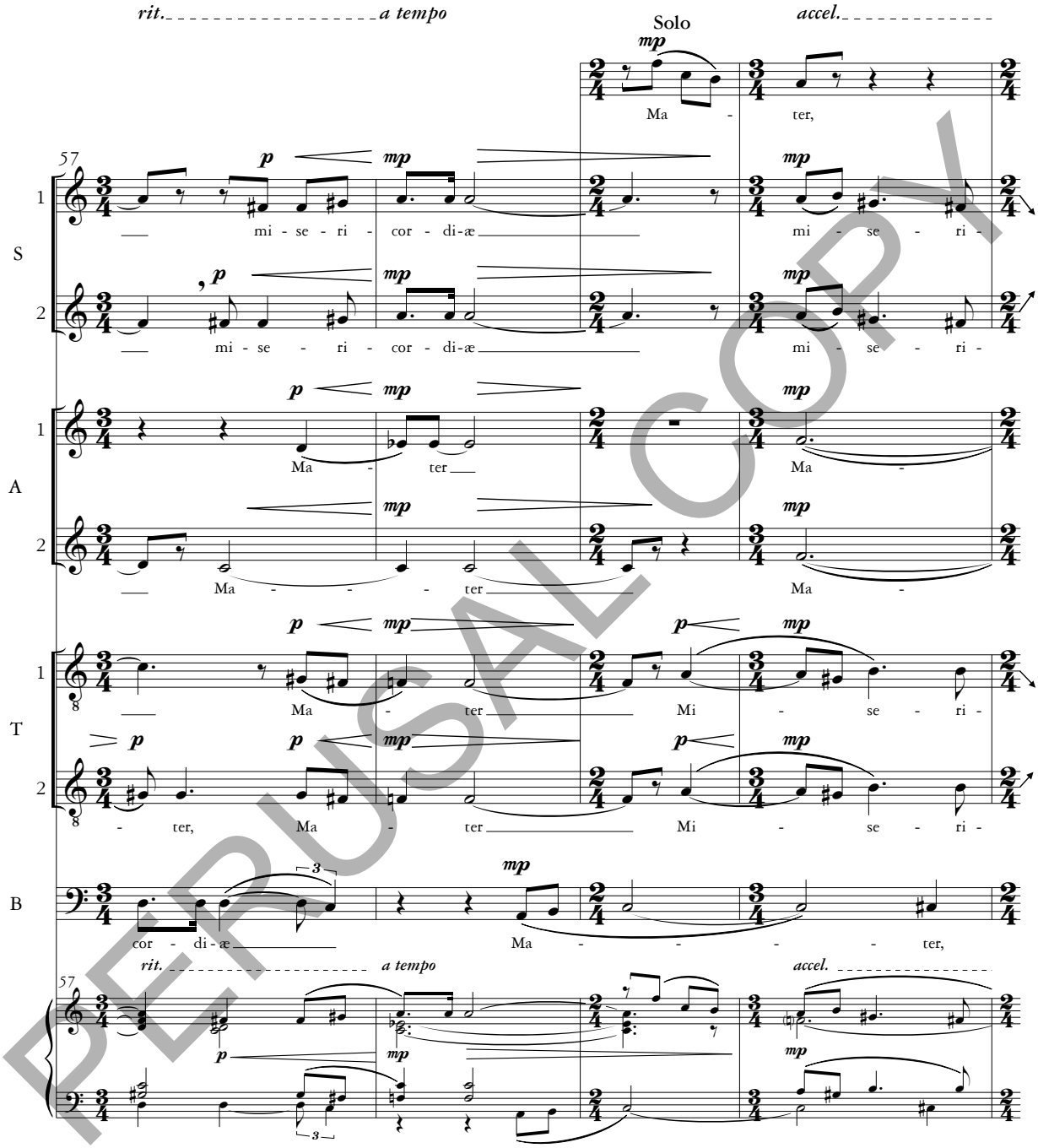

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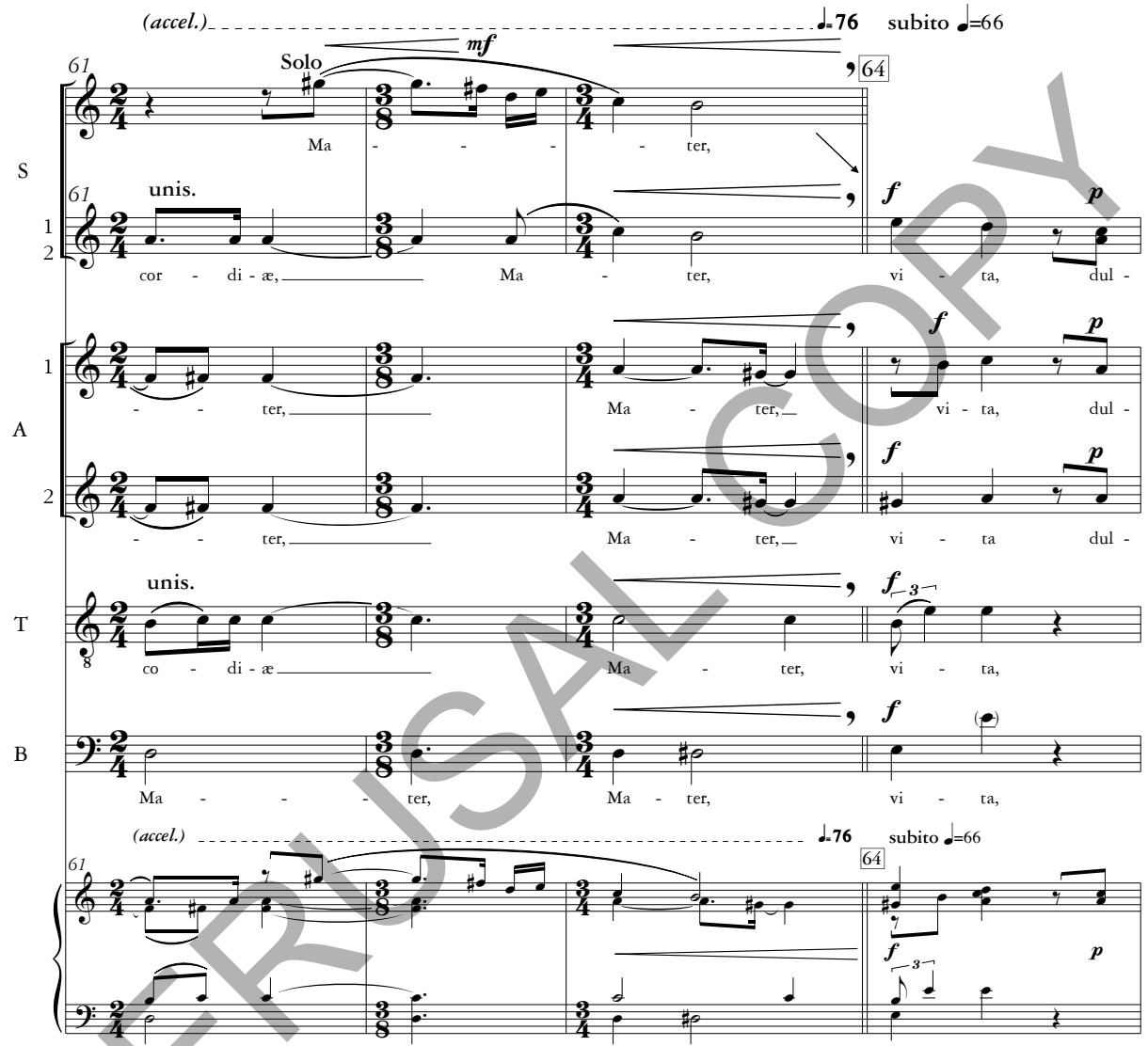

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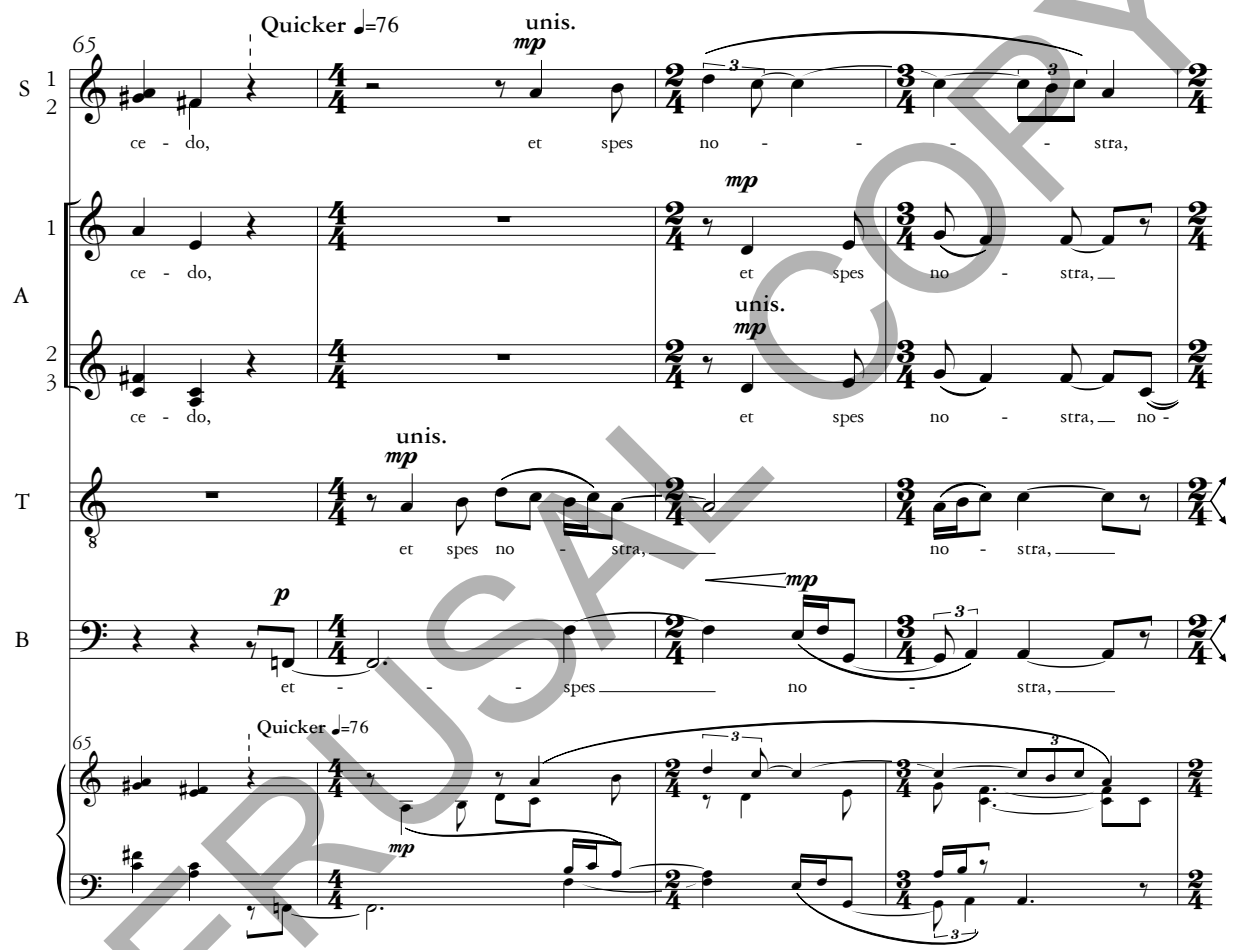

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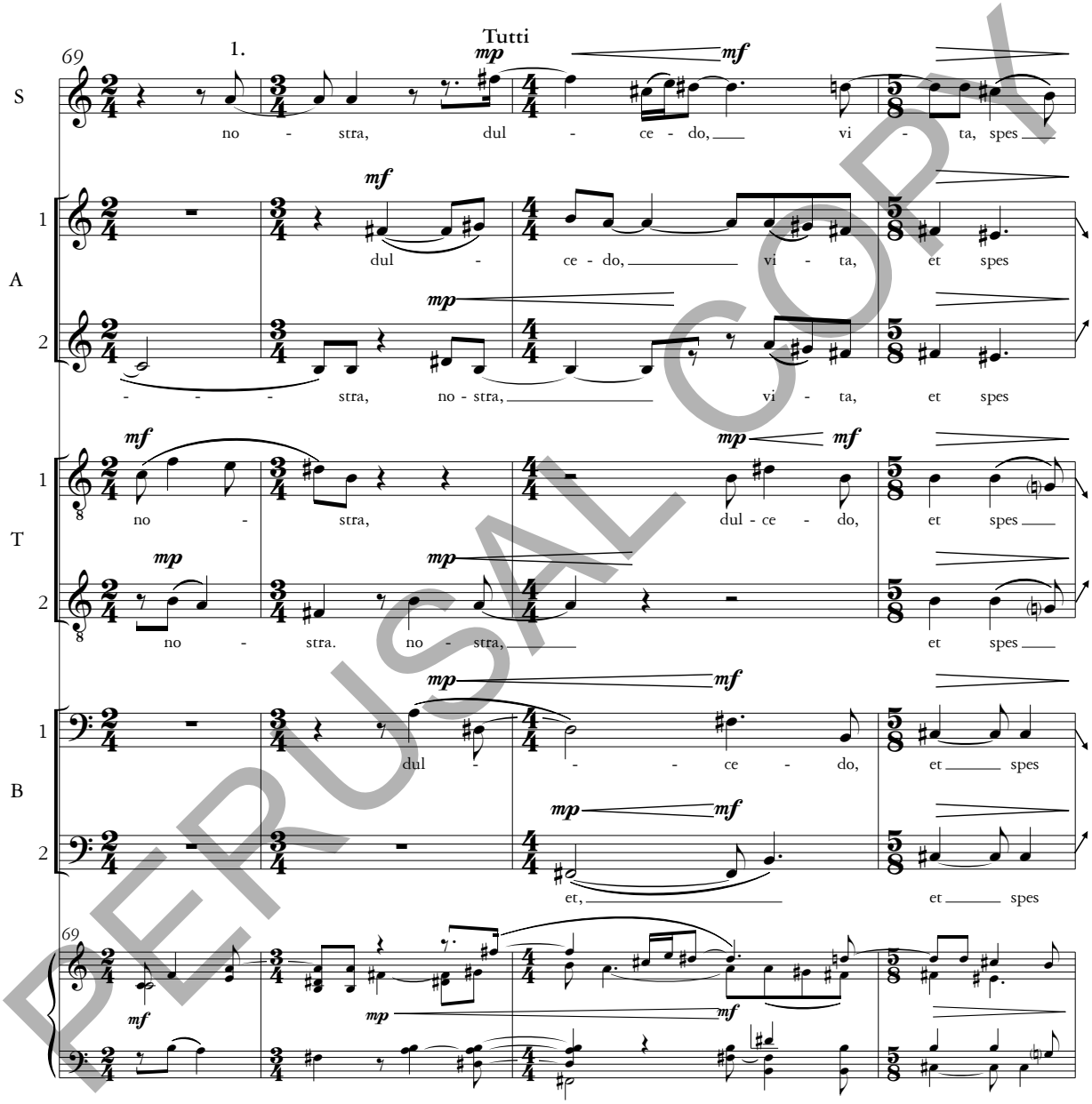

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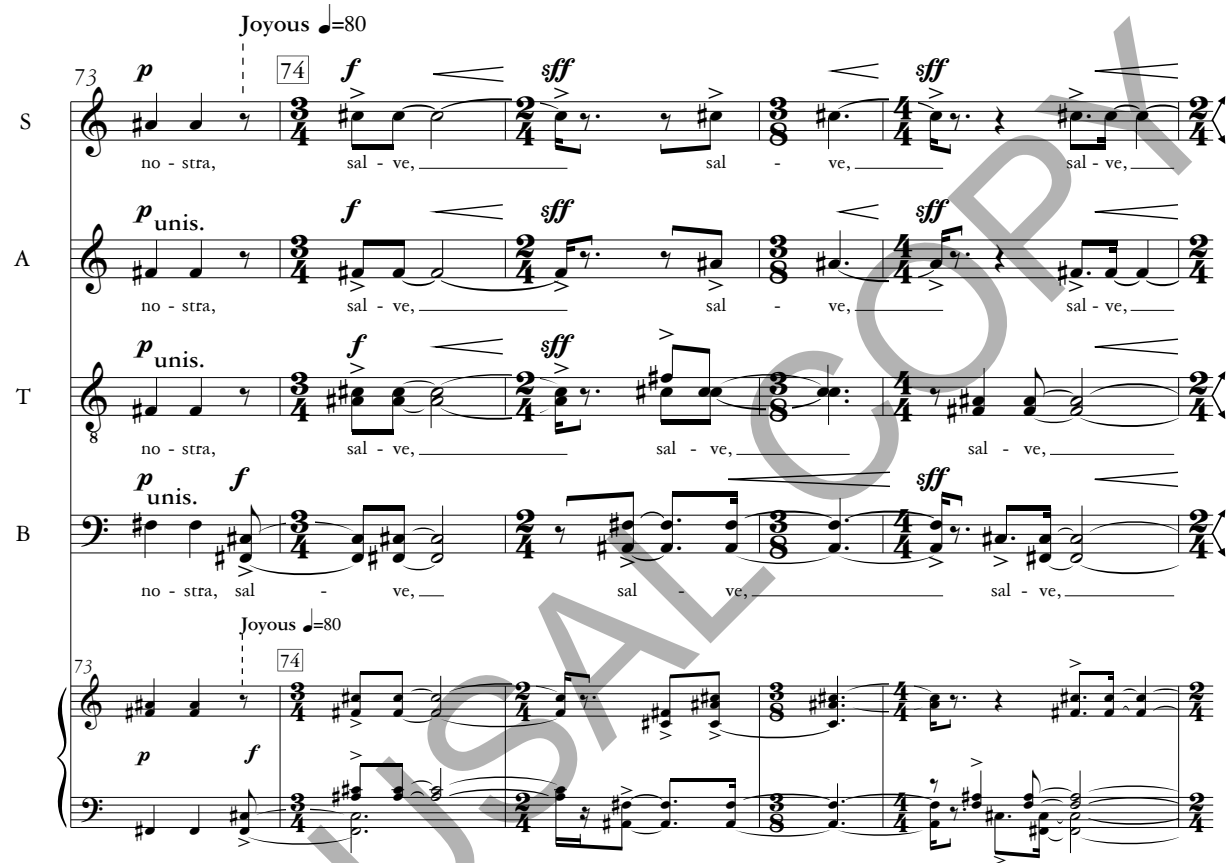

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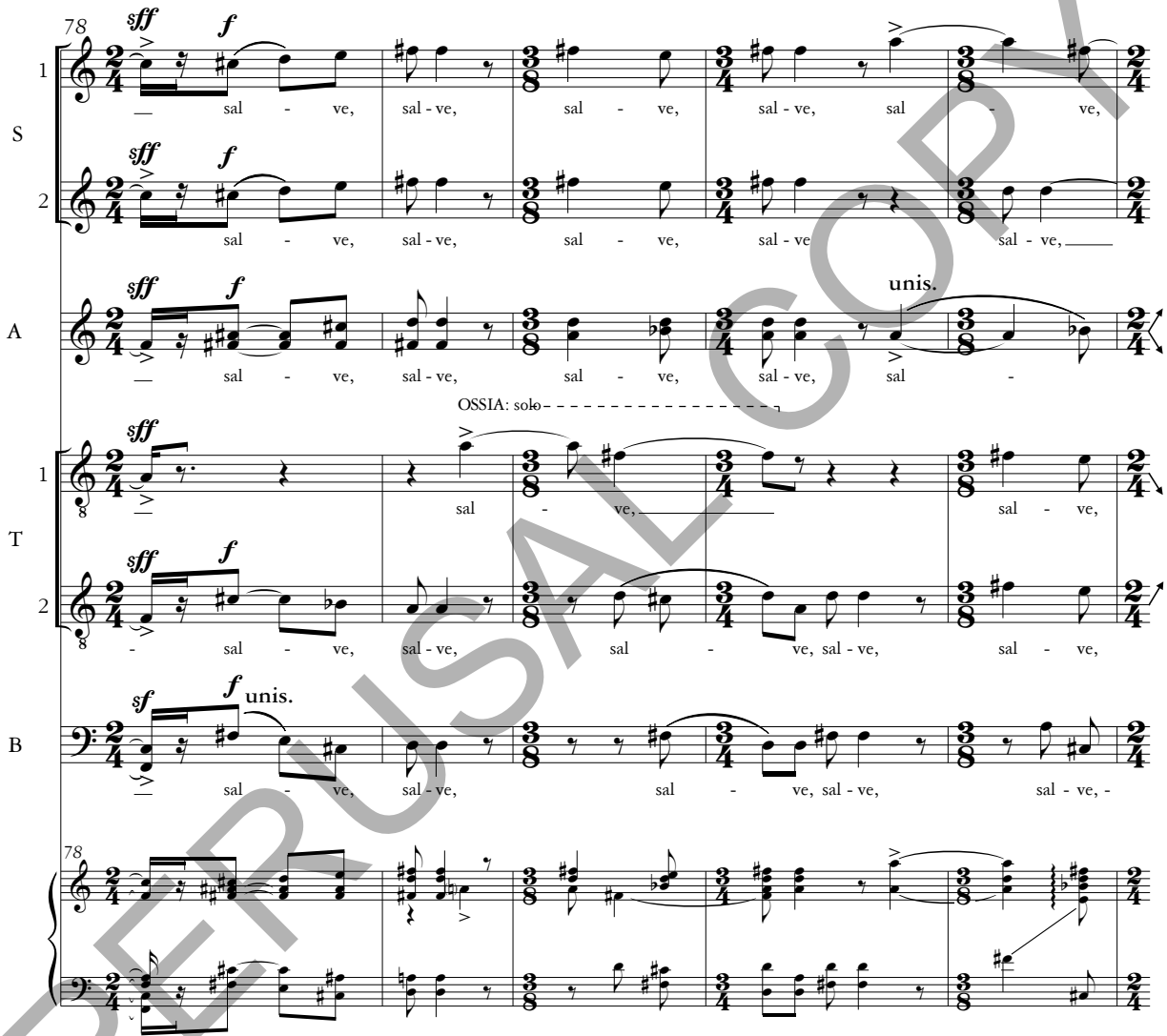
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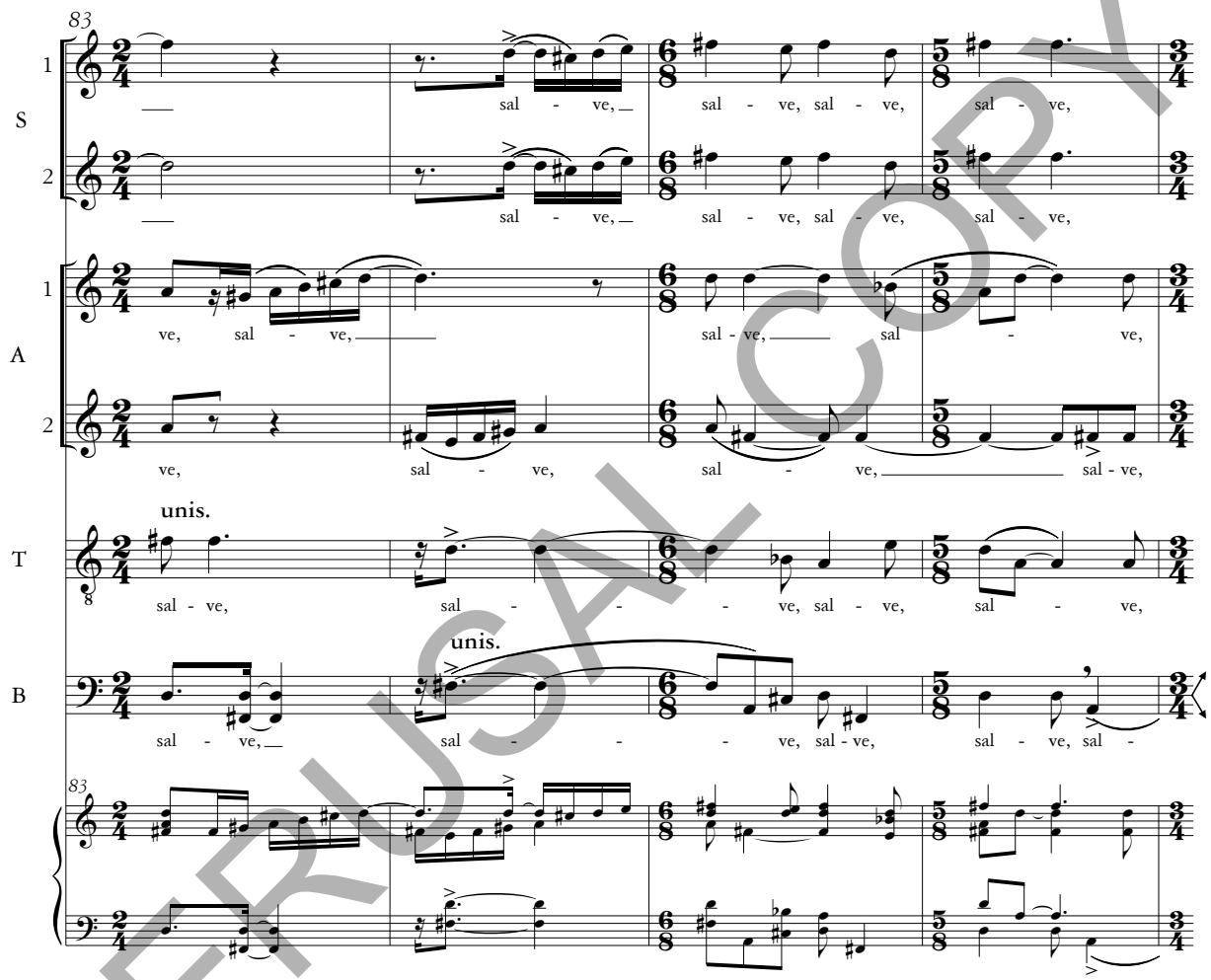

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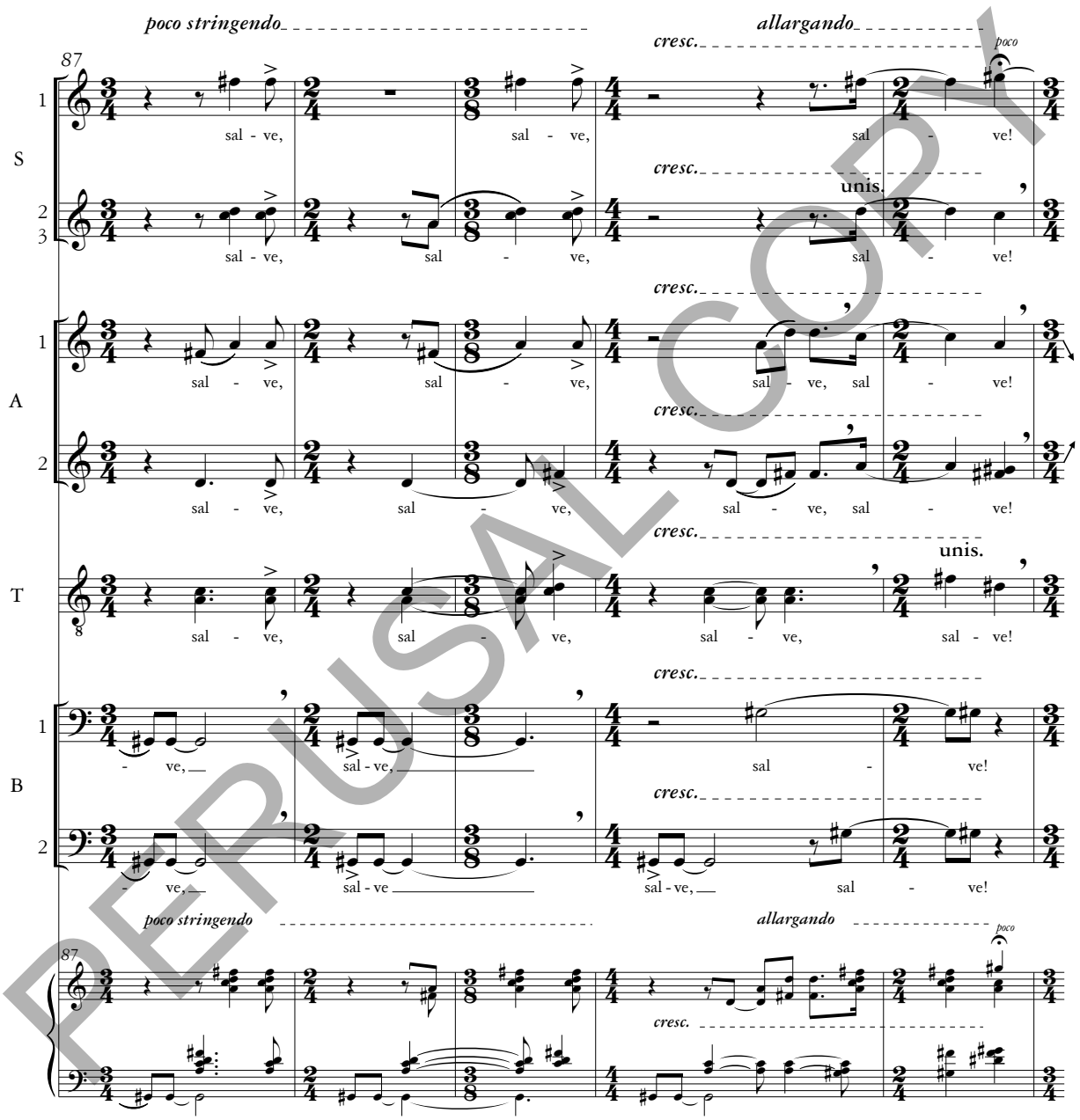

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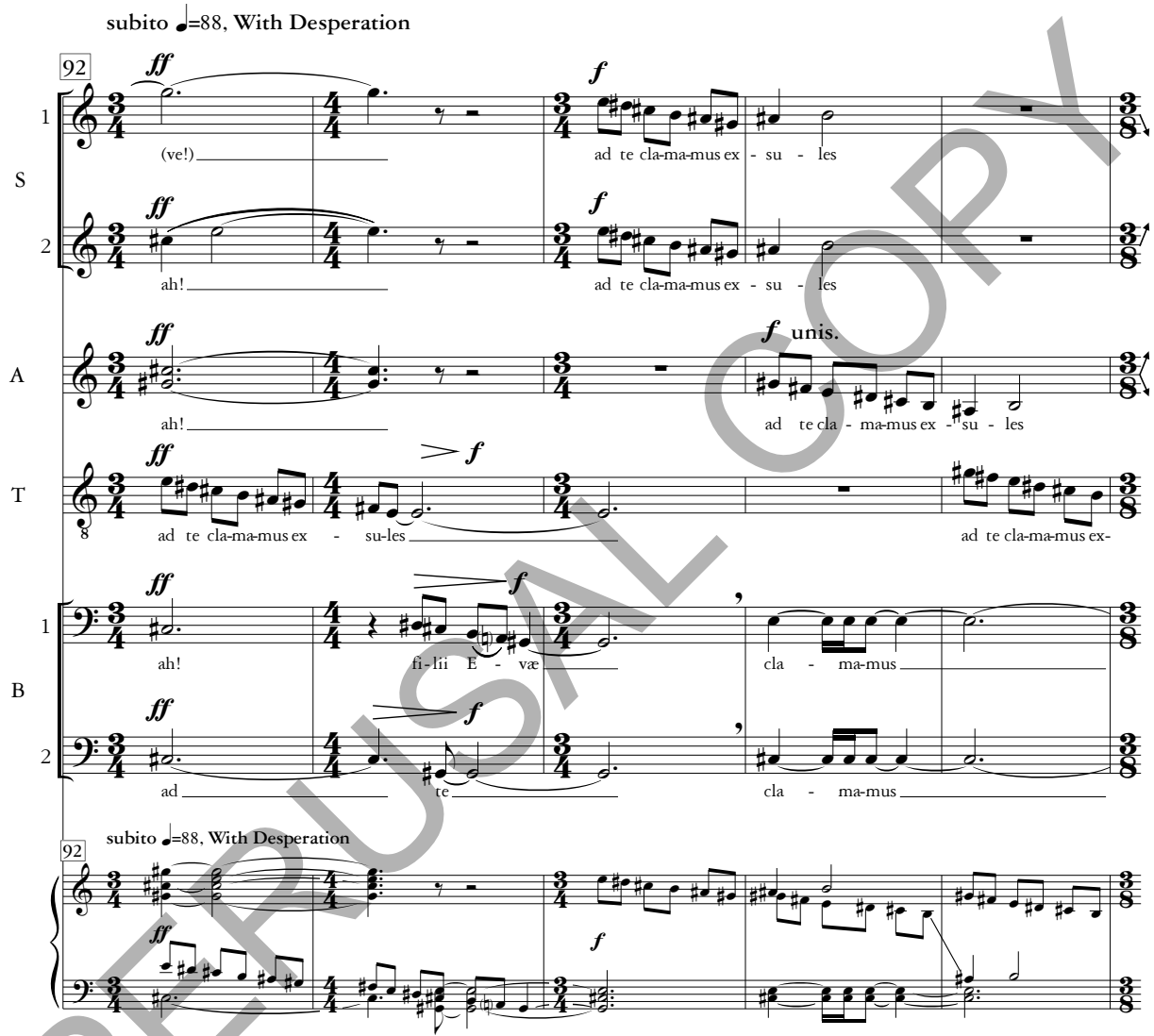

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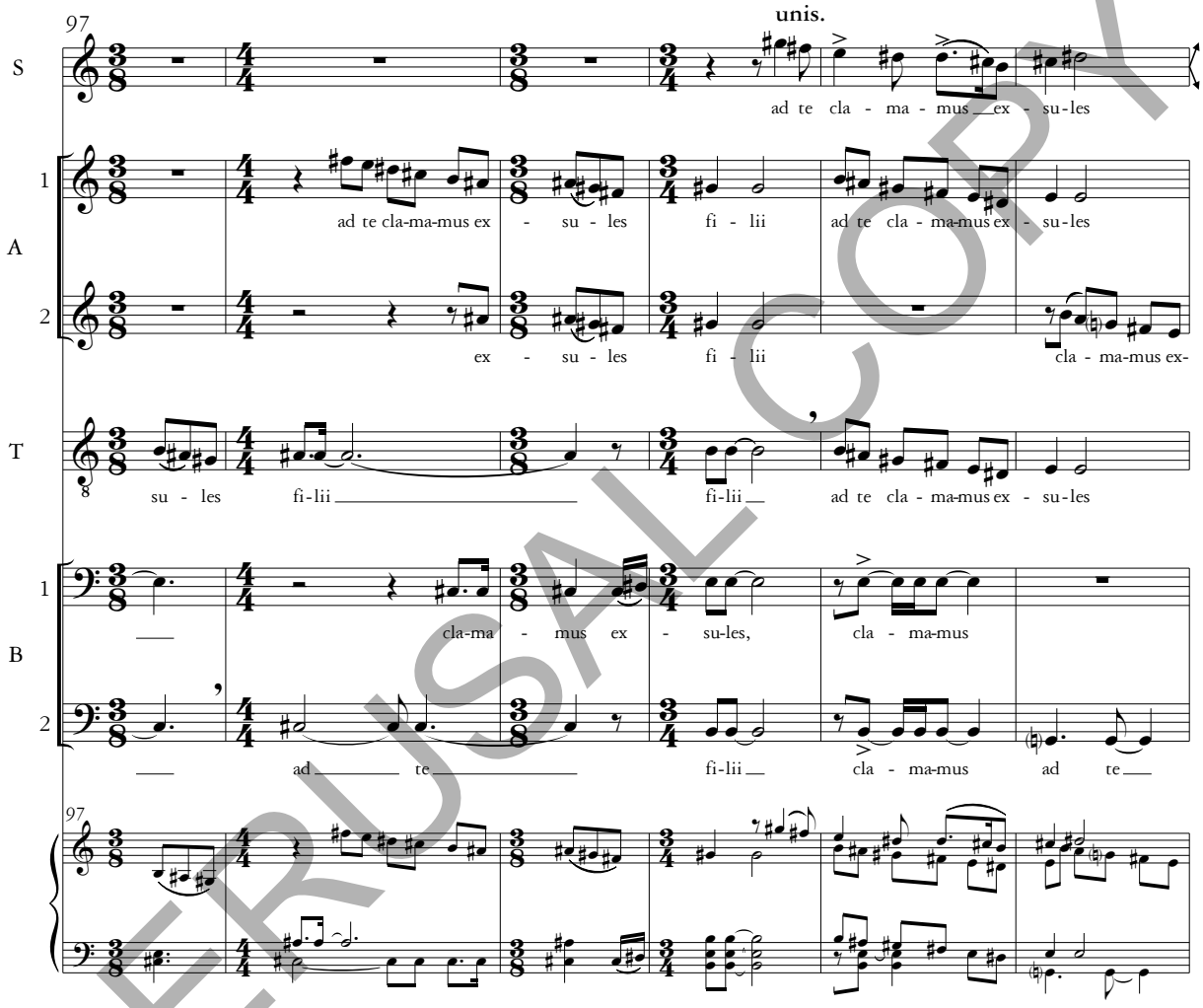

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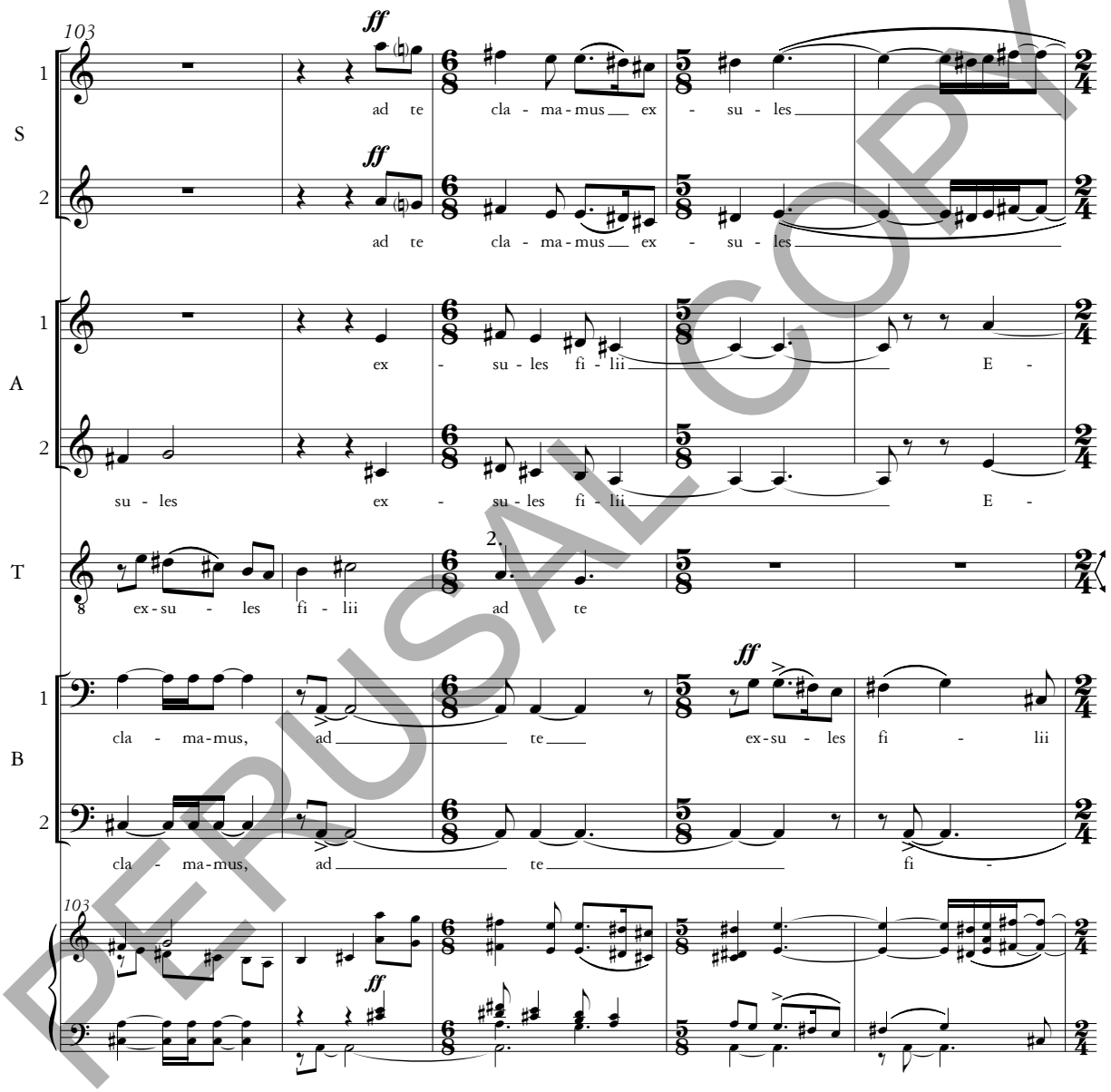

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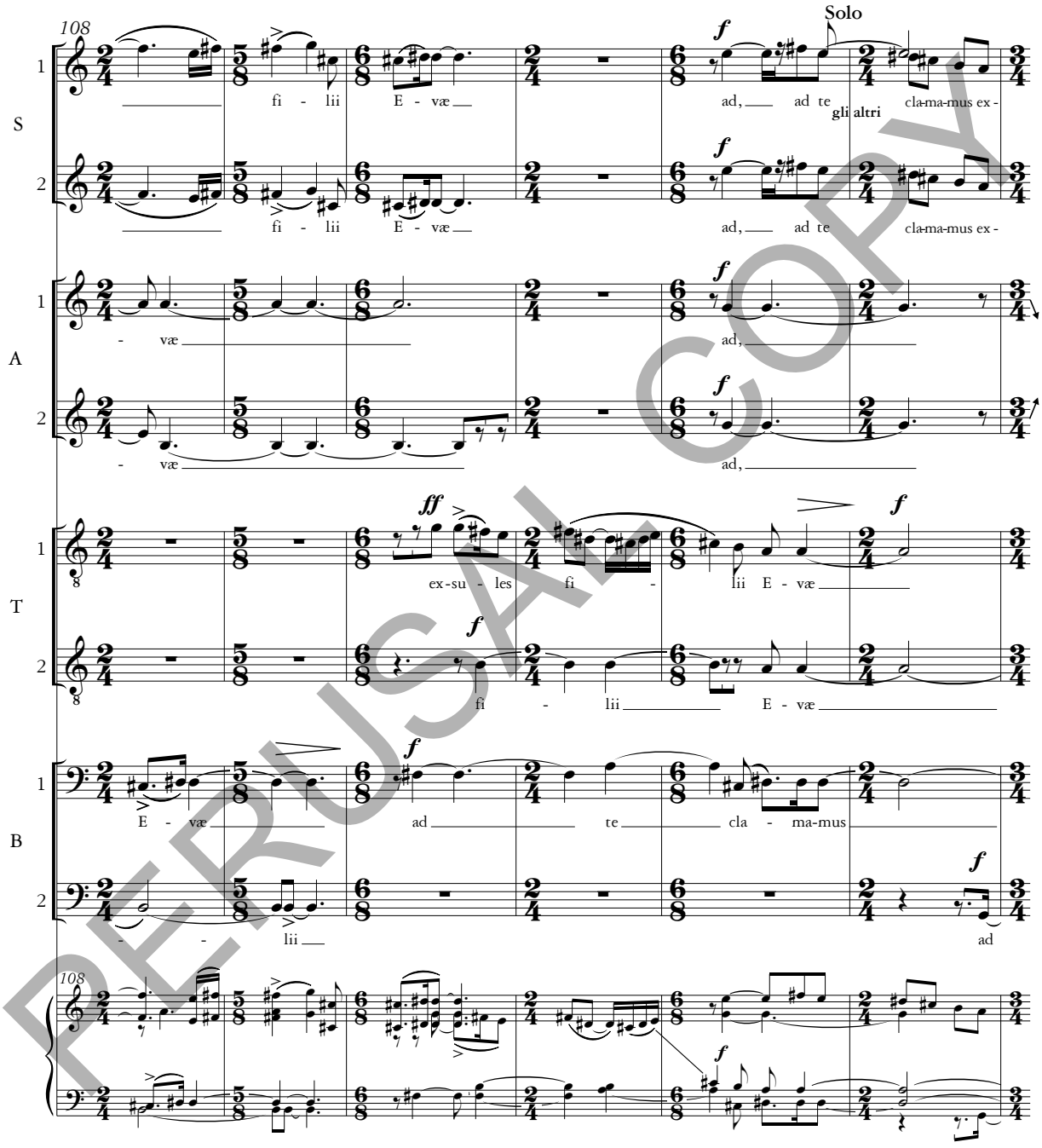

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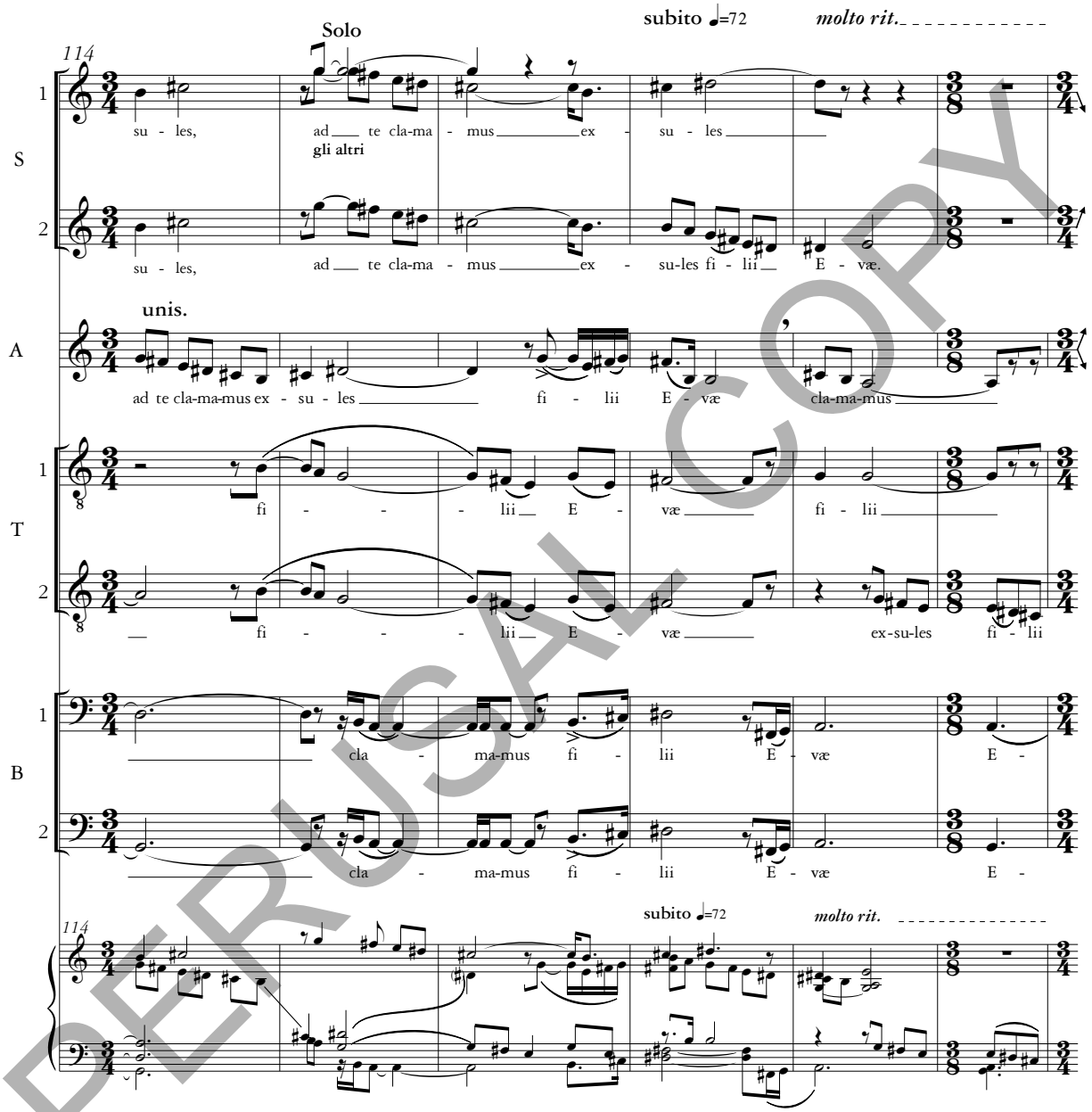

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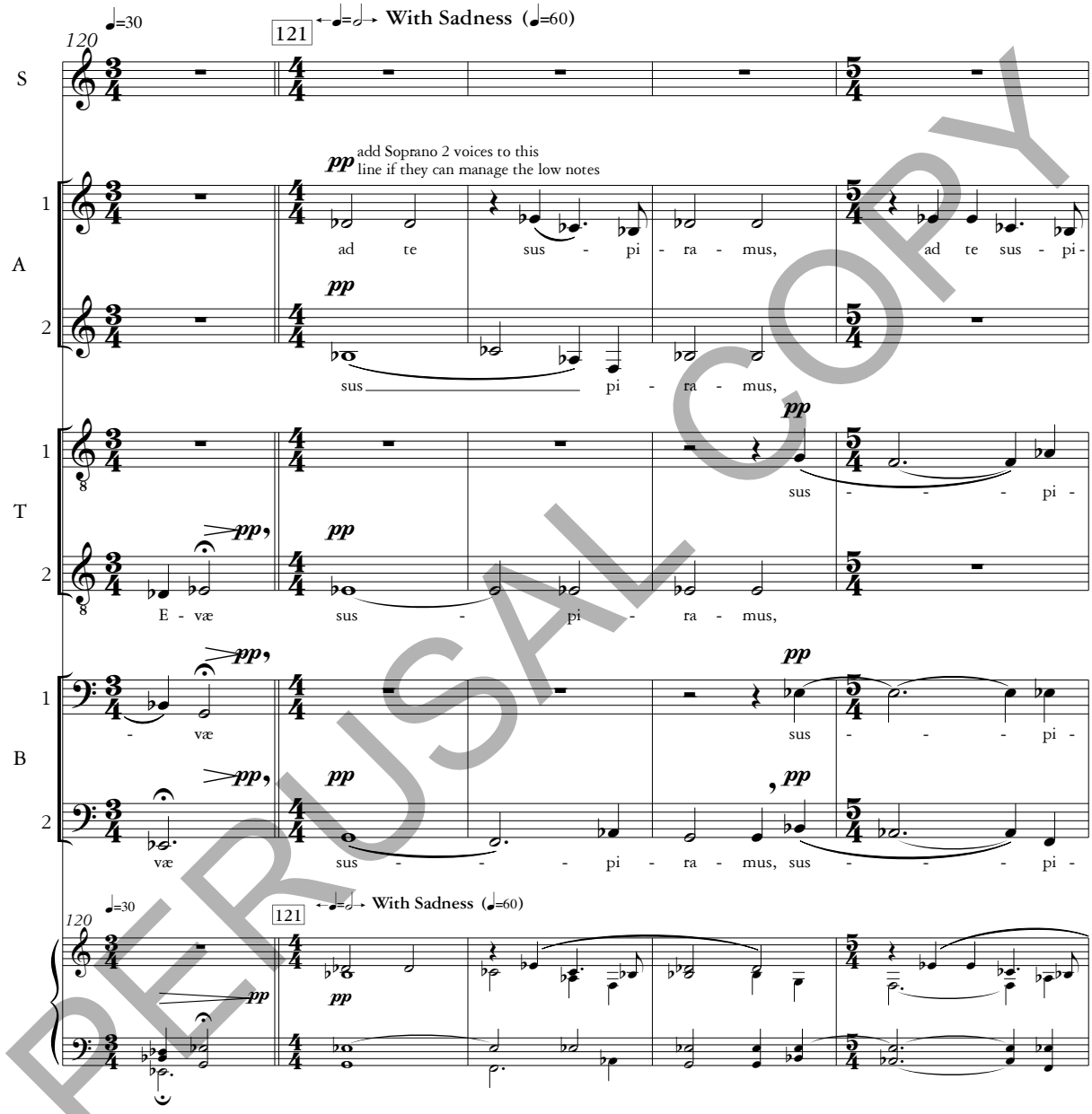

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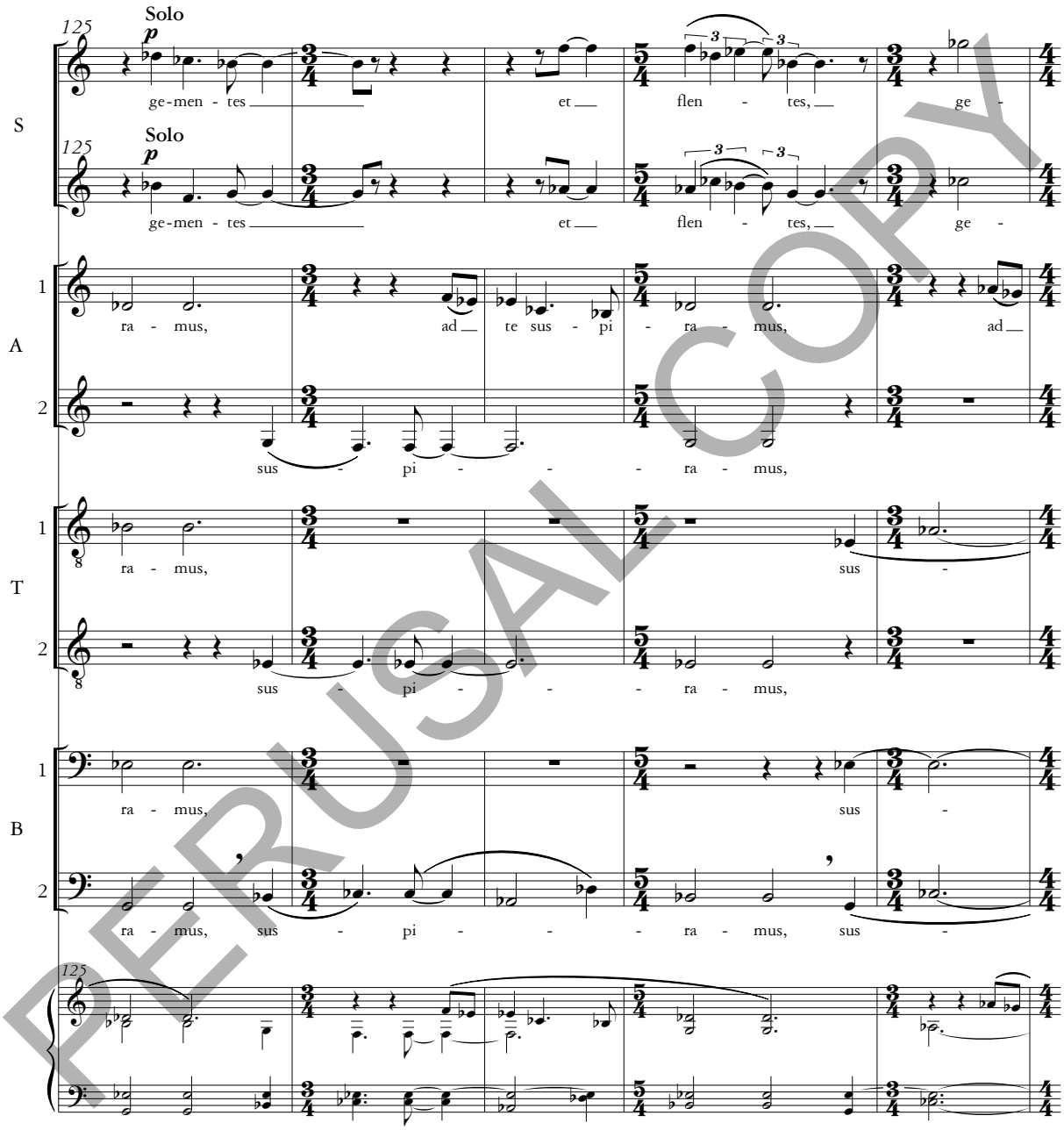

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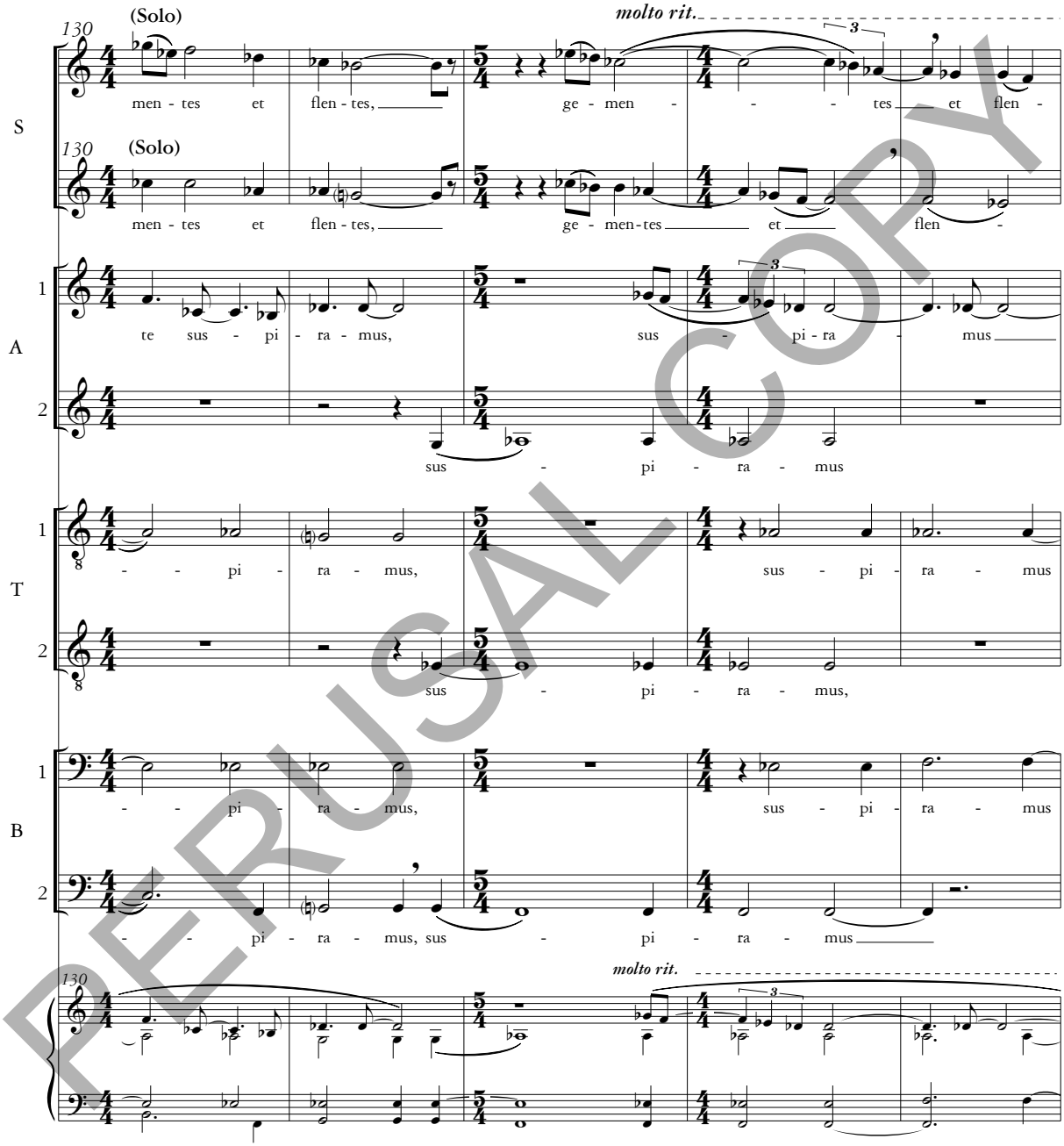

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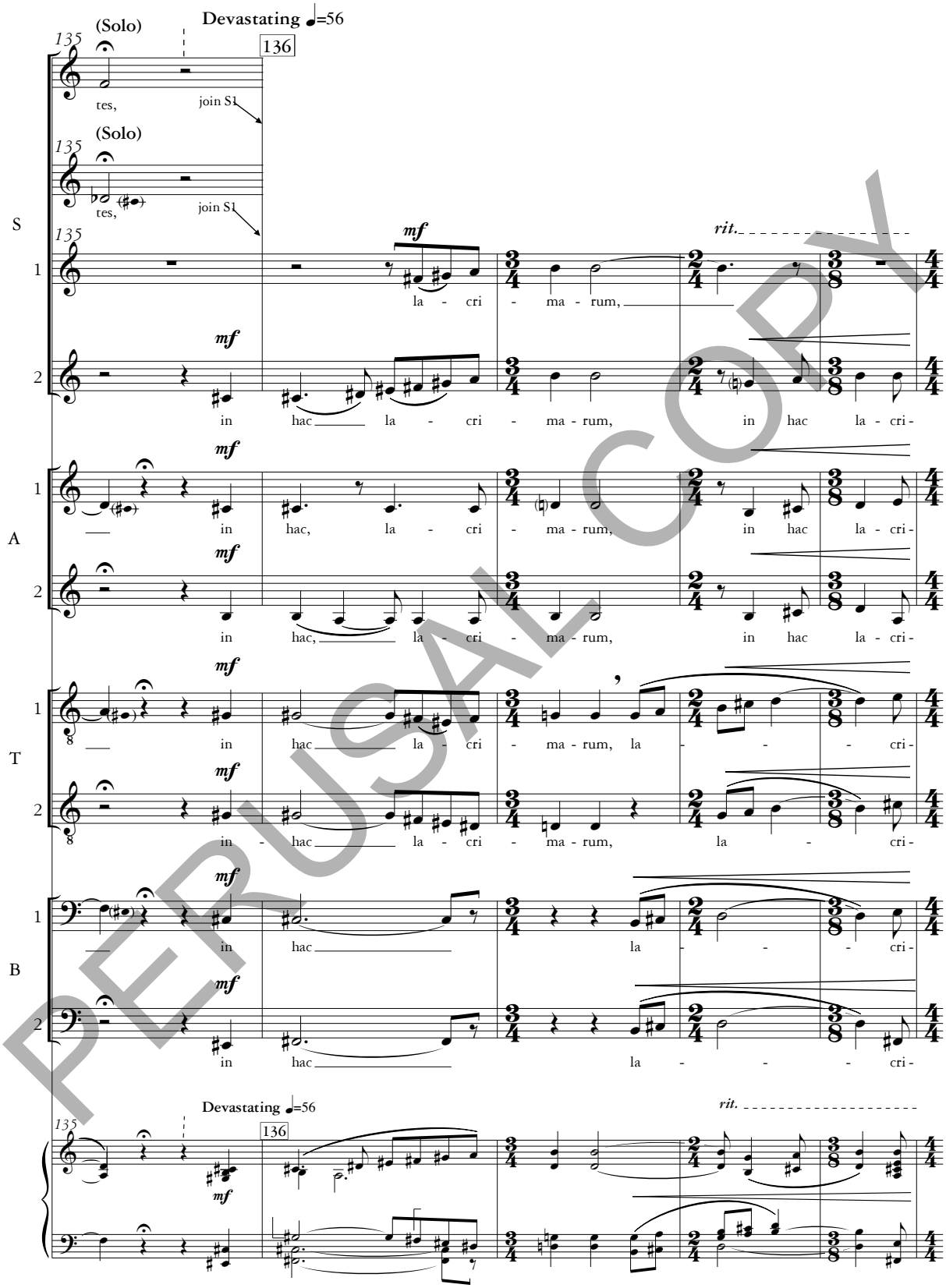

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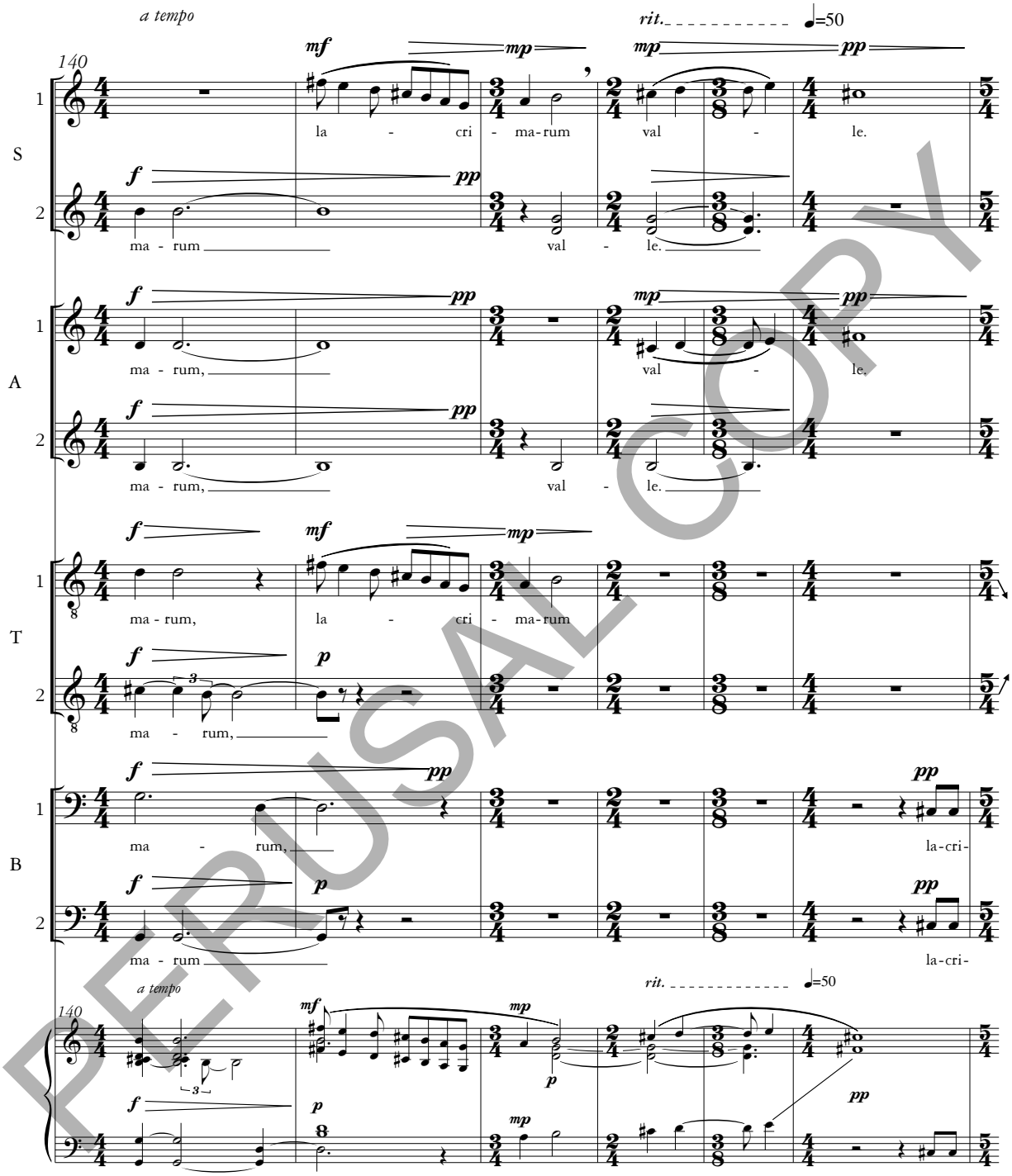

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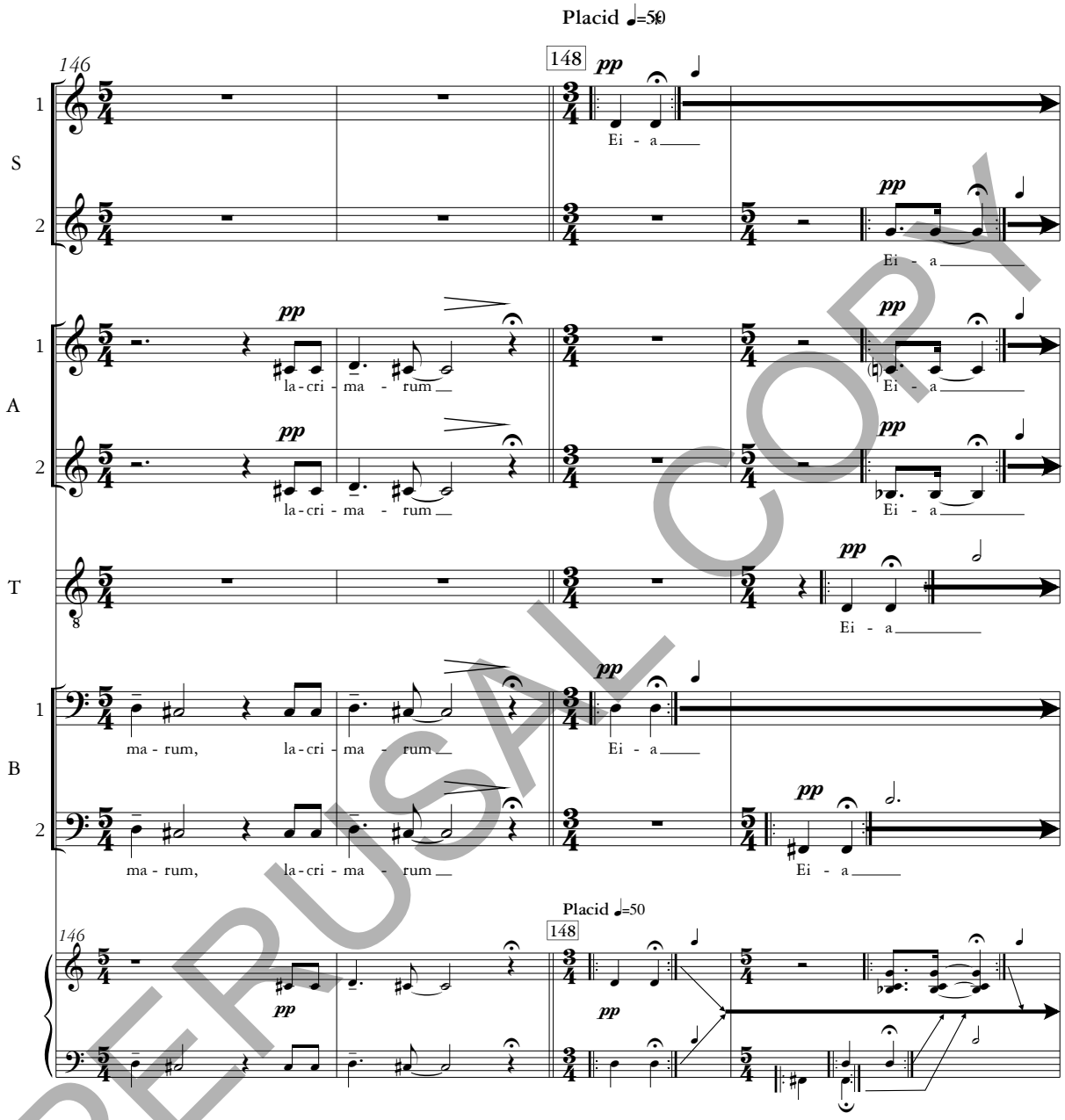

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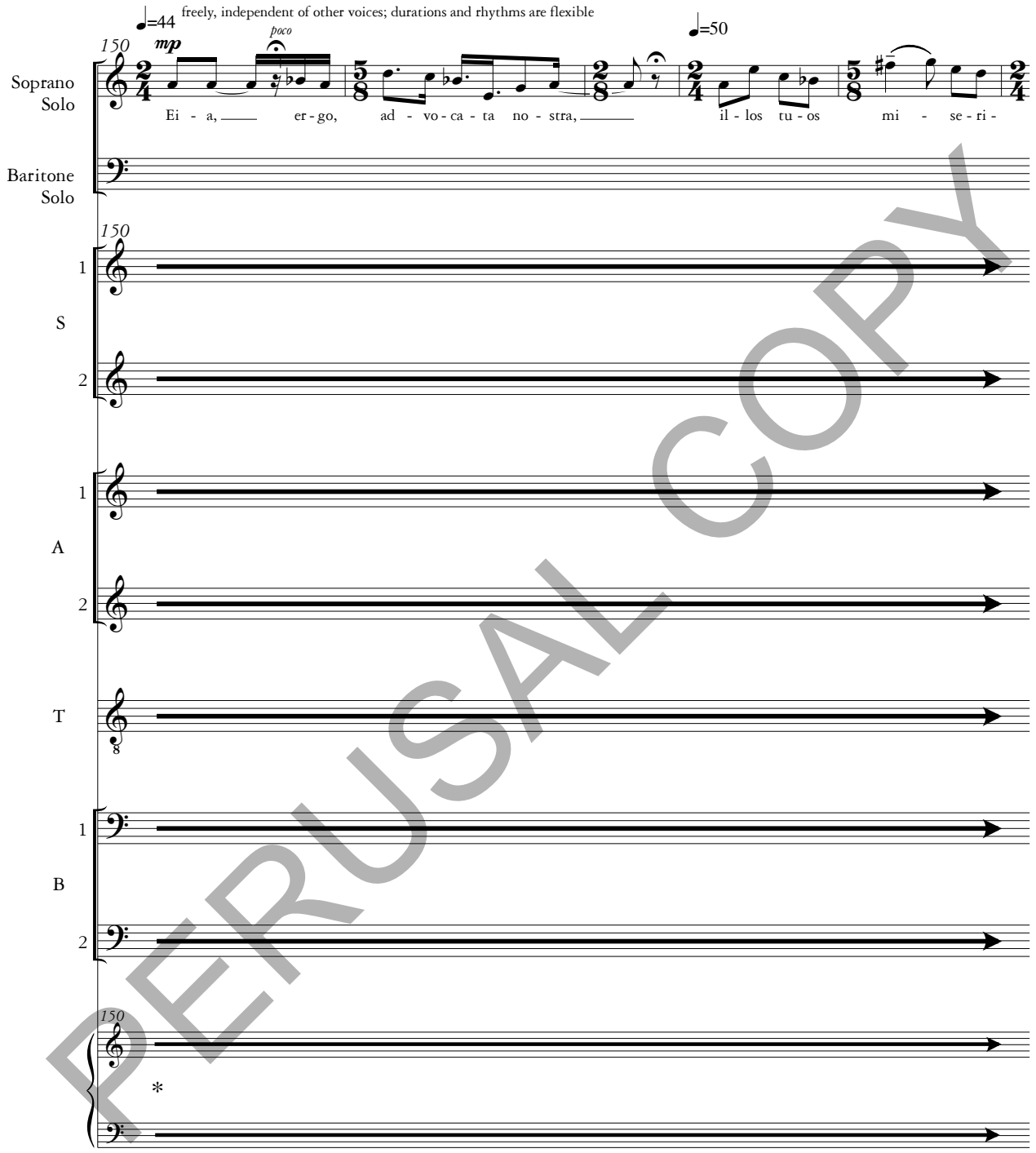
* During the following passage, the solo voices are taken from the choir (the Baritone from the Bass I subsection). The choral voices form a homogenous block as accompaniment to the solos. If needed, individual voices may be moved from one section to another to acheive a more even sound (e.g., a tenor moved to the A2 line).

Strict coordination is only necessary where new material within repeat signs is given. The conductor does not beat time during solos but must cue changes in the choral accompaniment; large arrows are provided to mark necessary cues.

Material within repeat signs is to be sung and repeated after a breath and short pause. Notes with fermatas are to be held for an indeterminate duration. Singers within each subsection (e.g., Alto 1) should stagger breaths and re-entries independently of one another. The desired result is one of a stagnant yet subtly undulating harmony.



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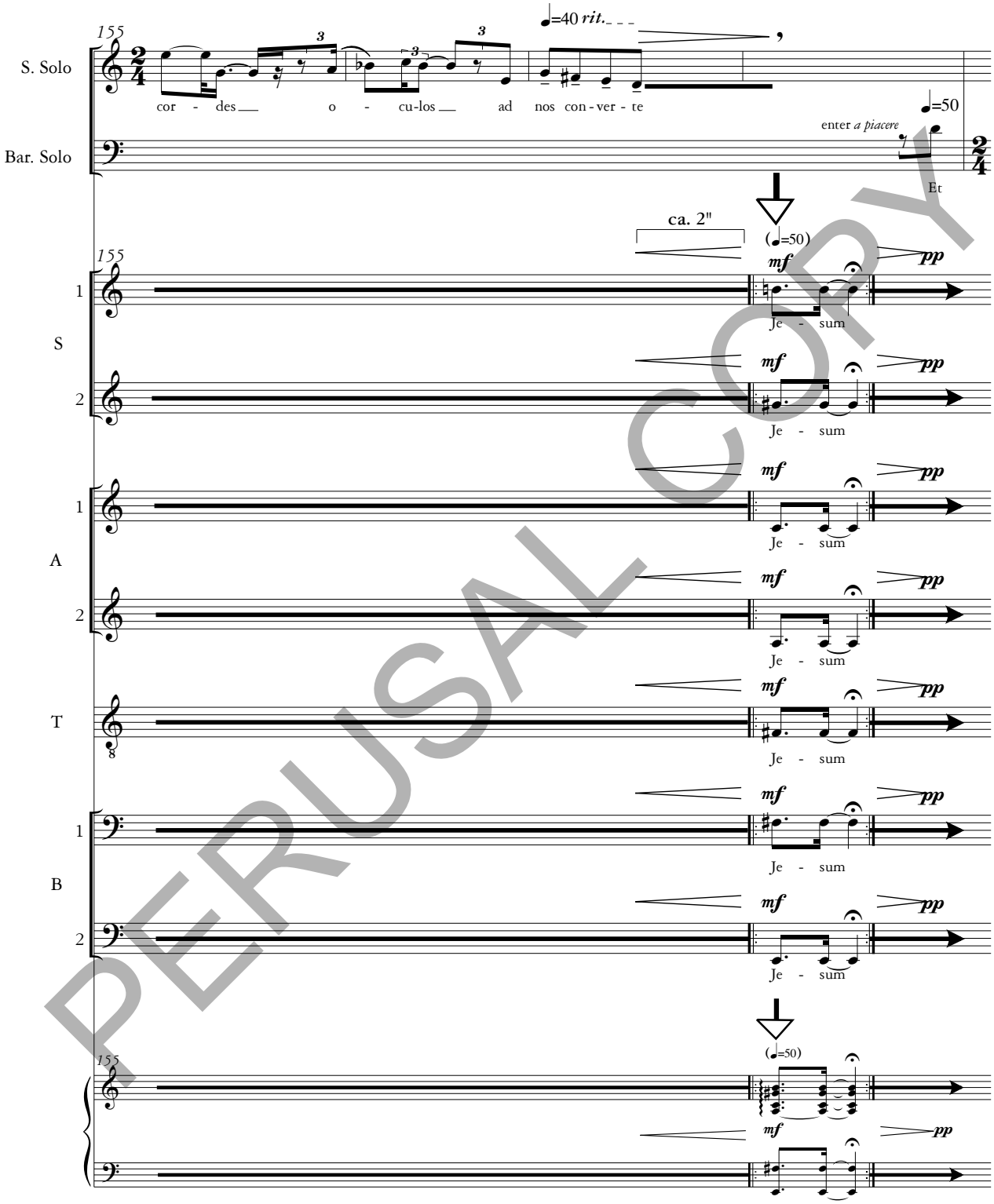
* The rehearsal pianist should occasionally rearticulate pitches in order that the harmony remain sounding.



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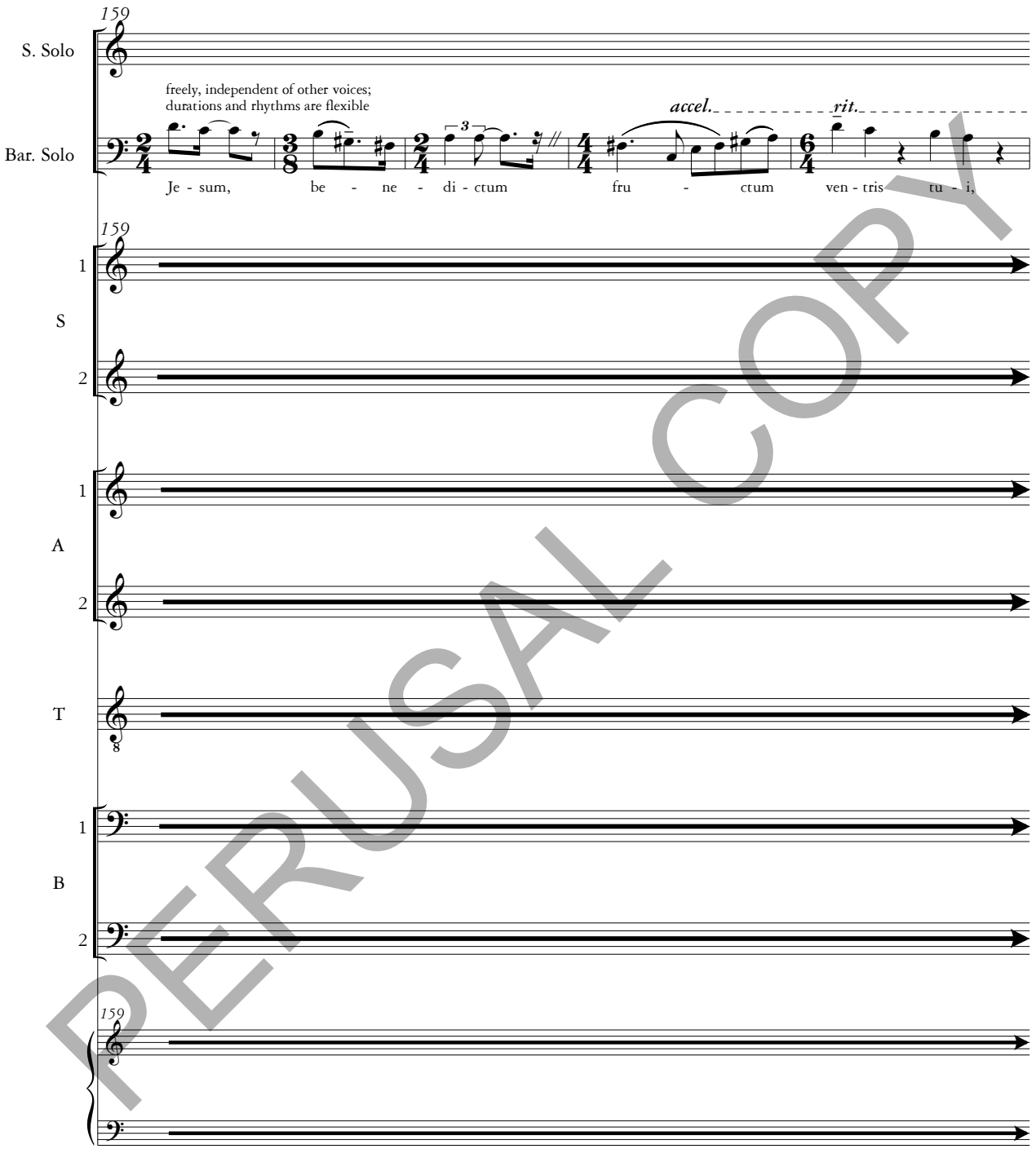

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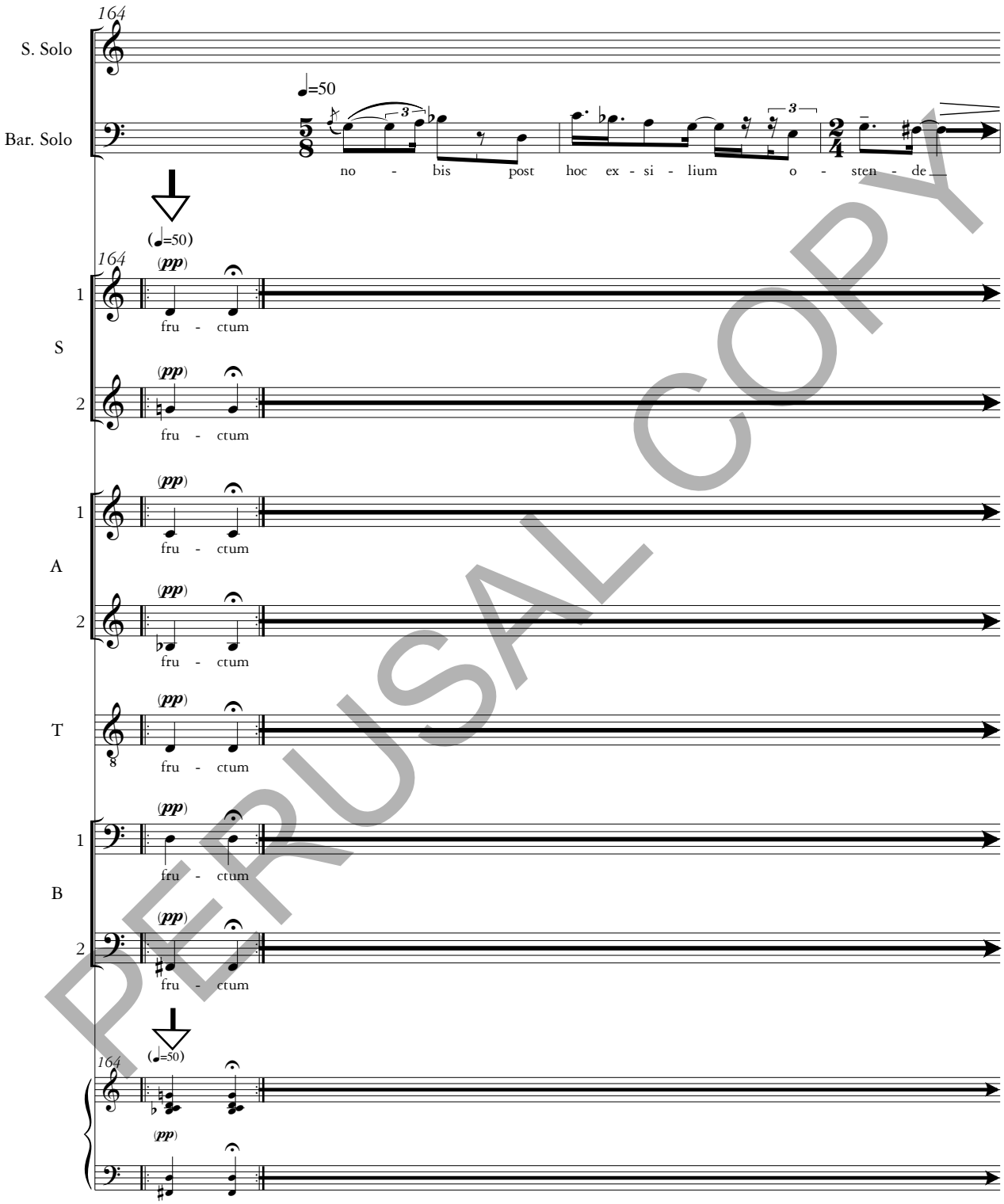

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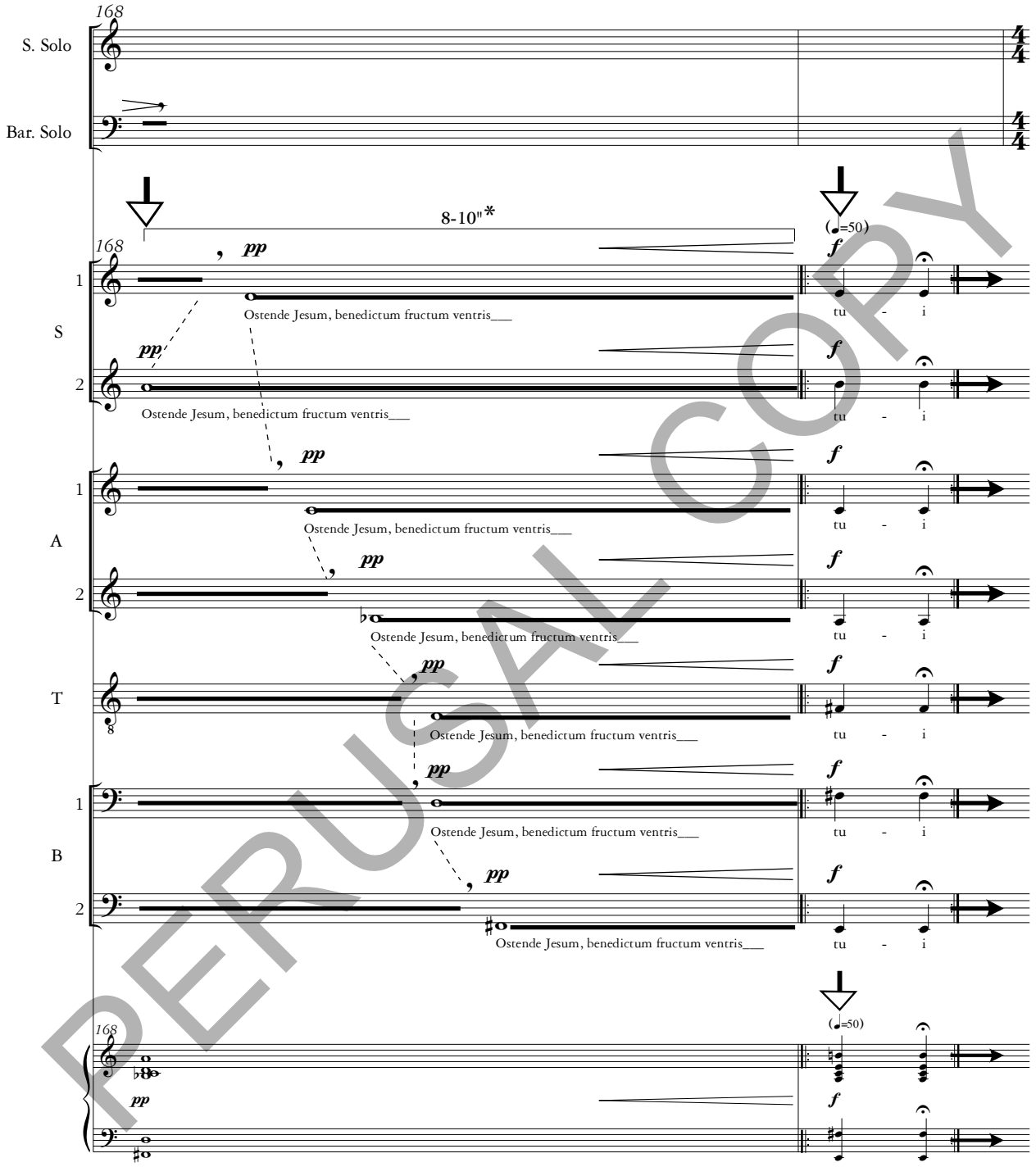

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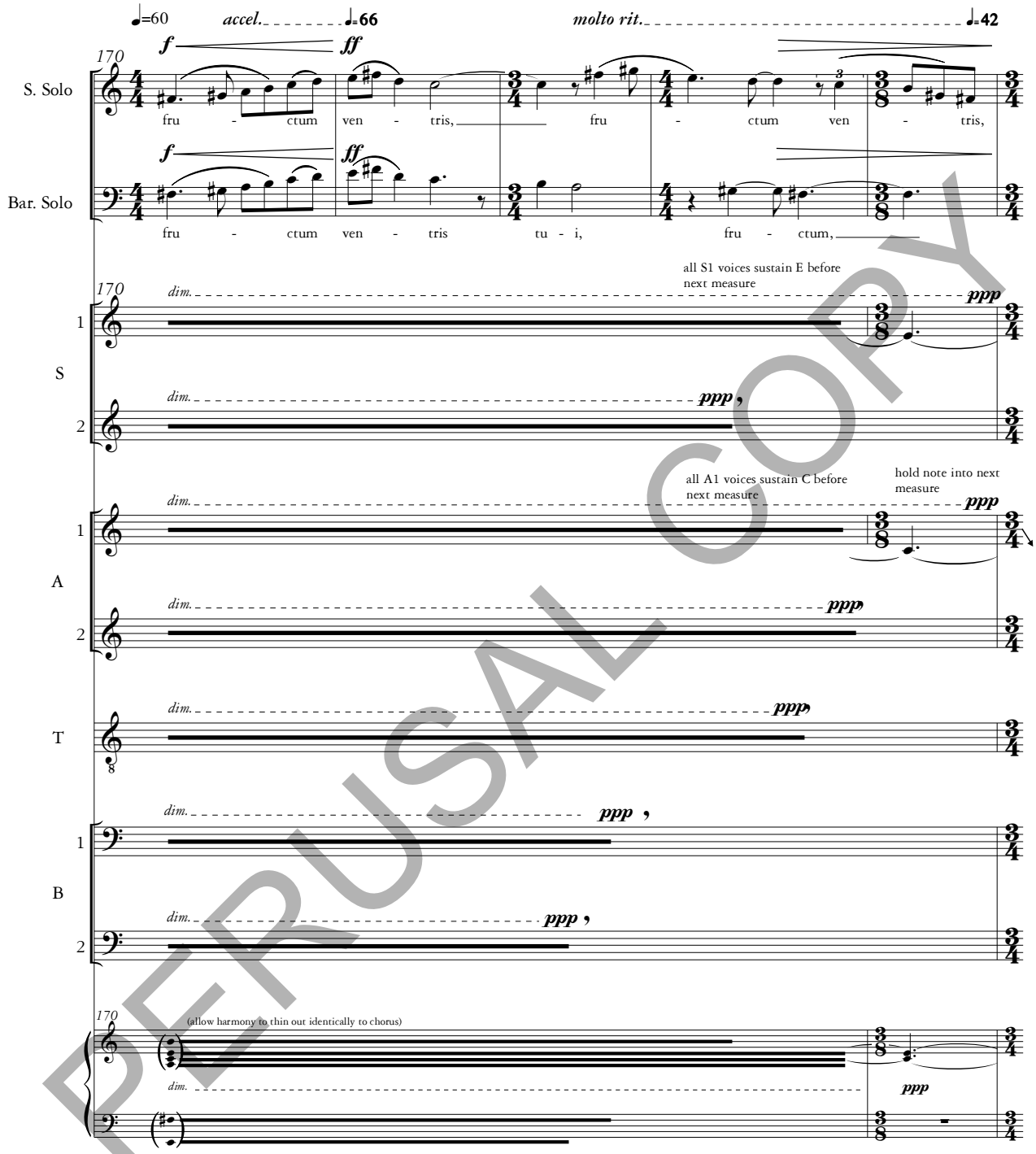
*The events of this measure take place over approximately 8–10 seconds. Singers hold over pitches from the previous page. The conductor will cue each choral subsection to breathe and immediately proceed to the lineof text, which is to be recited with speech-like rhythm on the given pitch (singers should not coordinate this recitation). Singers hold a long tone upon reachingthe second syllable of the word "ventris"; once all singers have reached this long tone, the choir should crescendo together into the next cue.



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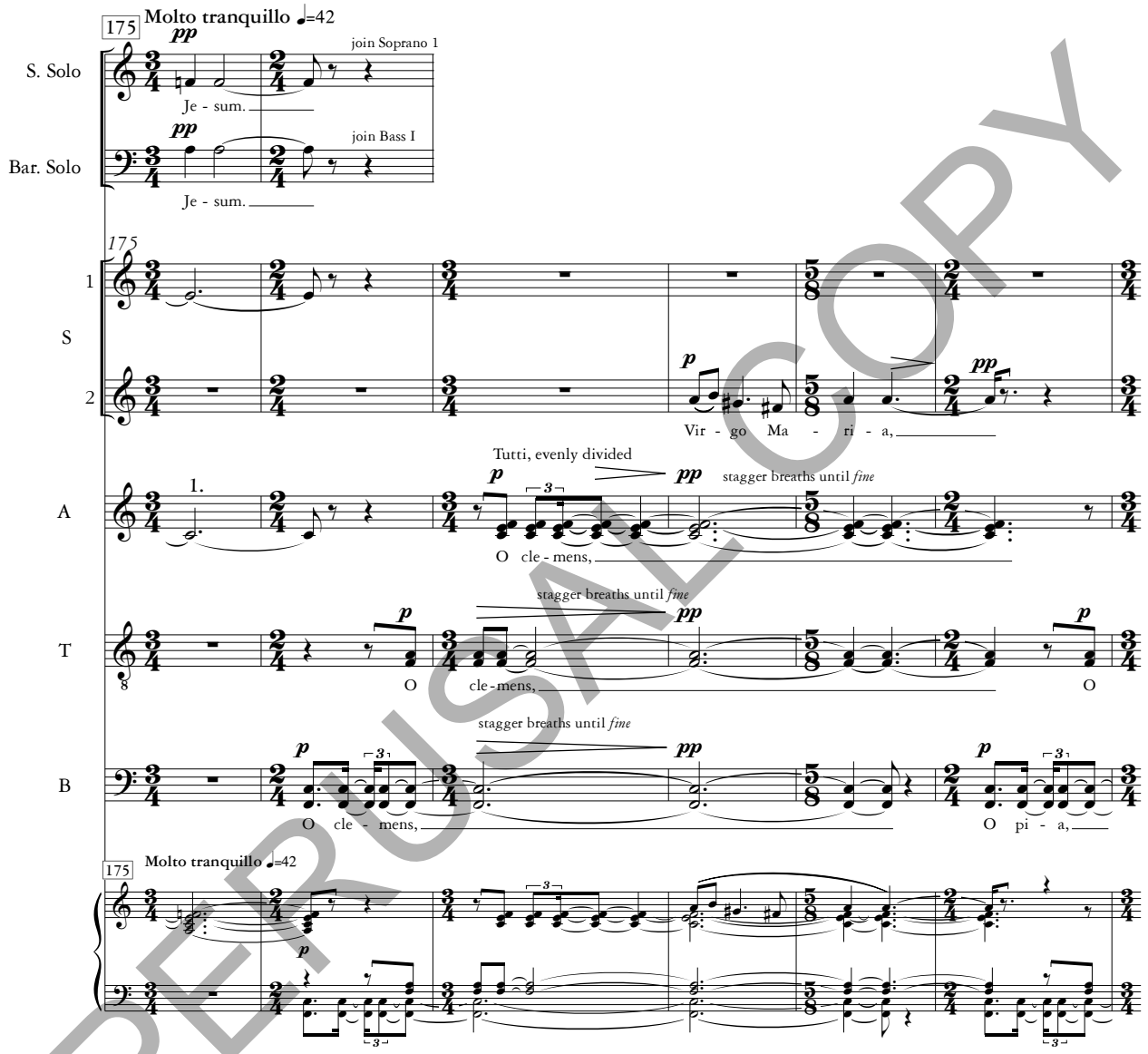

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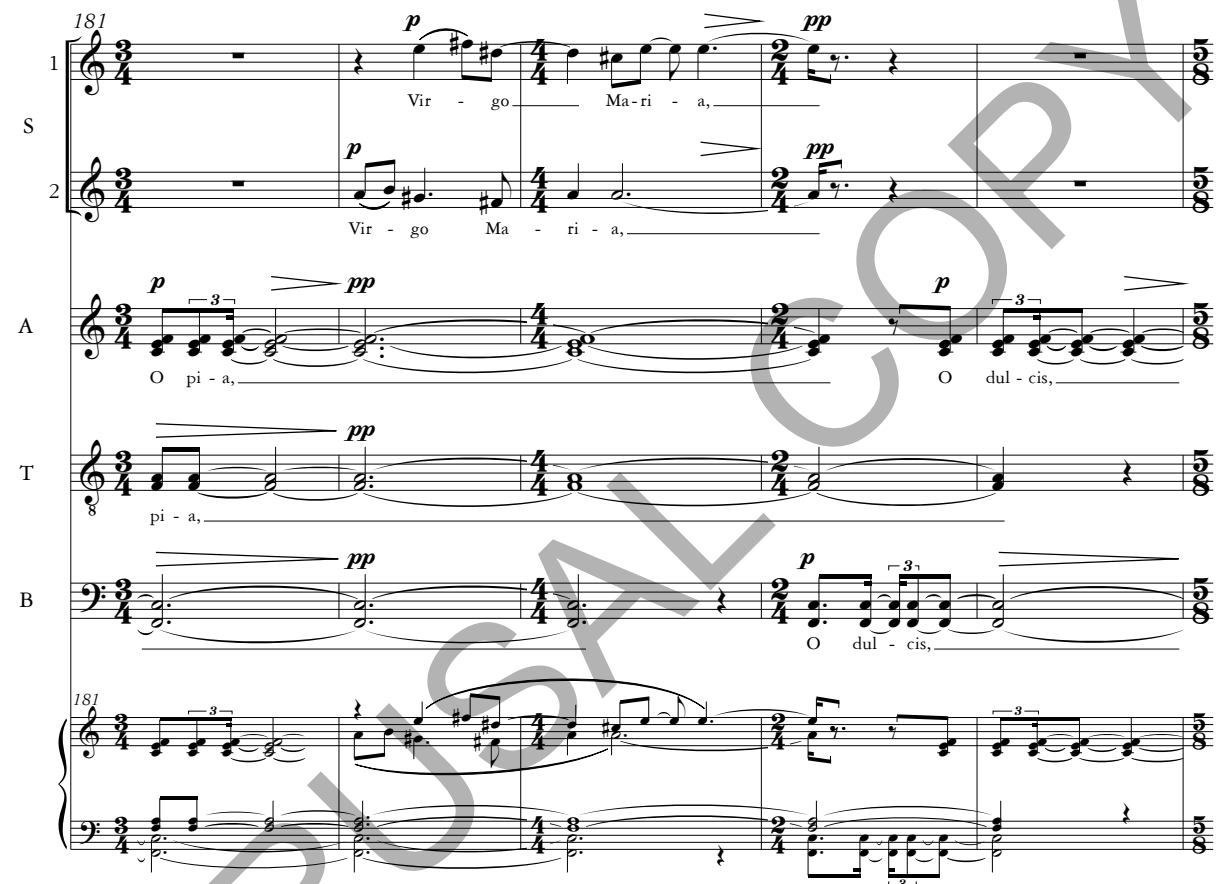

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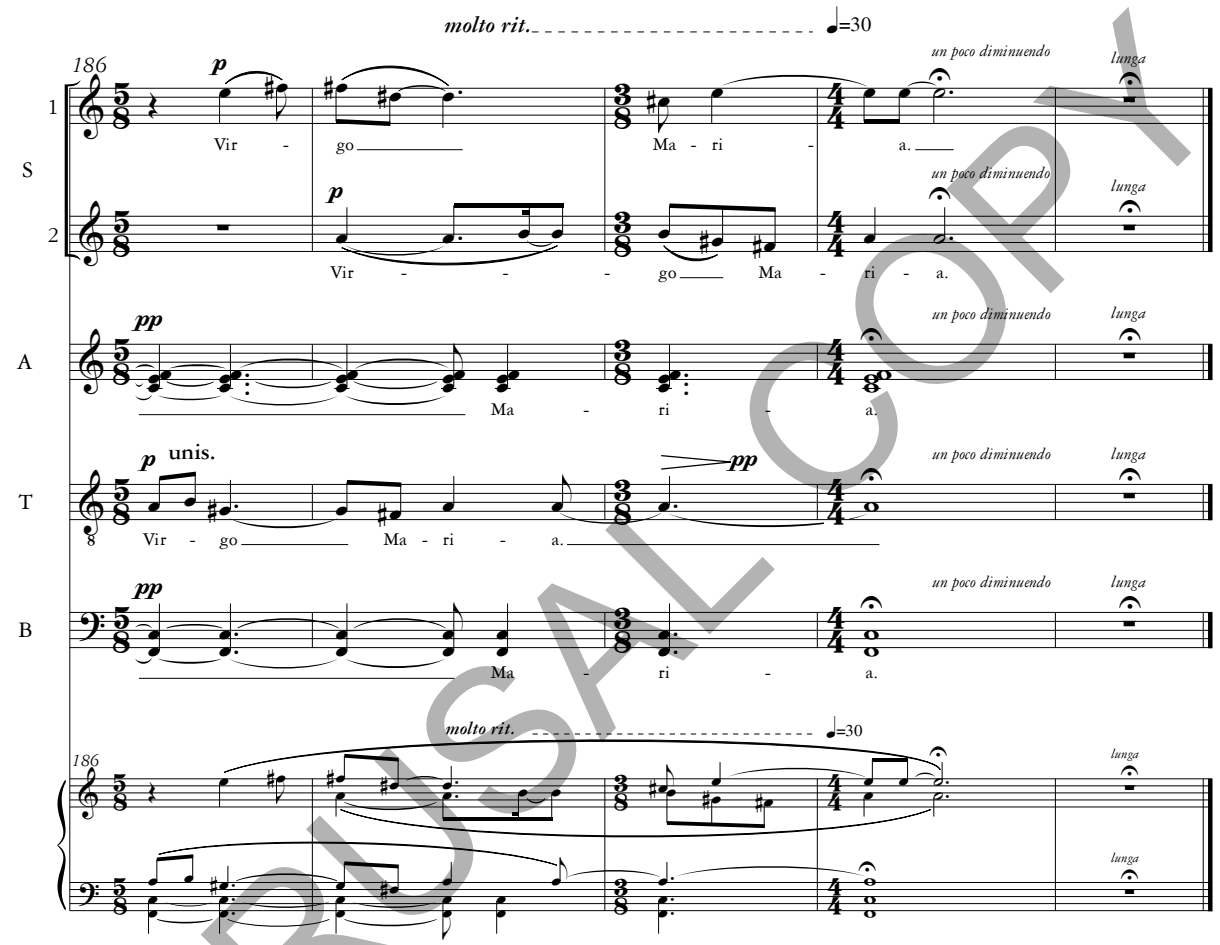

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