Johann Kaspar Aiblinger
Salve Regina in E minor, for SATB voices and organ

Source: Sechs Salve Regina. Munich: Falter u. Sohn, ca. 1850 (Separate voice parts, SATB clefs, basso continuo)


Editorial policy:
All word slurs are original, but adjusted to cover all notes under a syllable, when they do not. None are added, even when conventional notation would dictate. All cautionary accidentals are original; they’re a little too plentiful for my personal preference, but I’m a minimalist in that regard. The organ bass of the original is quite completely figured; I haven’t included figures in this edition, because figures are a pain in Finale, my core audience won’t use them, and for those who would rather realize them on-the-fly, the original is available and legible.

Editorial decisions:
m 6, alto: original is F#-D
m.29-30 tenor, organo: accents are fz in original
m.61-62 S, B.: decrescendo only over 61 in original

Performance suggestions:
The organ part is totally for support and could be omitted. “Larghetto” and common time seem incompatible. I would interpret “larghetto” as “a slower alla breve than you’d expect”, or half = ca. 60.
Dynamics are more often destinations here than terraces.

Duration: ca 2:40
Salve Regina

J.K. Aiblinger
ed. Jeffrey Quick

©2017 CPDL
Salve Regina

-Salve ad te clama-mus ex-ul-es fil-li-i Eva-vae-

Ad te sus-pi-ra-mus gemen-tes et flen-tes in hac la-cry-

Org.

Salve Regina

-Salve ad te clama-mus ex-ul-es fil-li-i Eva-vae-

Ad te sus-pi-ra-mus gemen-tes et flen-tes in hac la-cry-

Org.
Salve Regina

ma-rum val-le! E-ja er-go ad-vo-ca-ta

ad-vo-ca-ta no-str-а il-los tu-os mi-se-ri-cor-des ocu-

ad-vo-ca-tа no-str-а il-los tu-os mi-se-ri-cor-des ocu-

ad-vo-ca-tа no-str-а il-los tu-os mi-se-ri-cor-des ocu-

ad-vo-ca-tа no-str-а il-los tu-os mi-se-ri-cor-des ocu-

org.