

VI. II b

# Stabat Mater G.B.Pergolesi/M.Abitz

5.1

zur Bearb.  
S.S. 16

Nr. 1

Detailed description: The image shows a handwritten musical score for 'Stabat Mater' in ten staves. The score is in common time, mostly in G major (indicated by a 'G' with a sharp) or A major (indicated by an 'A'). The first staff starts with a dynamic 'mf'. The second staff begins with 'v.c. > III'. The third staff has a dynamic 'weich' (soft). The fourth staff has a dynamic 'dolce'. The fifth staff has a dynamic 'dolce'. The sixth staff has a dynamic 'v'. The seventh staff has a dynamic 'n (n)'. The eighth staff has a dynamic 'weich'. The ninth staff has a dynamic 'v'. The tenth staff ends with a dynamic 'klangvoll'.

5.1

zur Bearb.  
S.S. 16

S.2

Nr. 2

Musical score for piano, page 2, numbered measures 11 to 106.

The score consists of ten staves of music, each with a key signature of one flat (F#) and a common time signature. Measures are numbered at the top of each staff.

**Measure 11:** Dynamics:  $\text{f}$ ,  $\text{mp}$  weich. Fingerings: 11, 12, 13.

**Measure 12:** Dynamics:  $\text{f}$ ,  $\text{mp}$  weich. Fingerings: 14, 15, 16.

**Measure 13:** Dynamics:  $\text{f}$ . Fingerings: 17, 18.

**Measure 14:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 19, 20.

**Measure 15:** Dynamics:  $\text{p}$  weich. Fingerings: 21, 22.

**Measure 16:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 23, 24.

**Measure 17:** Dynamics:  $\text{p}$  weich. Fingerings: 25, 26.

**Measure 18:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 27, 28.

**Measure 19:** Dynamics:  $\text{p}$  weich. Fingerings: 29, 30.

**Measure 20:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 31, 32.

**Measure 21:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 33, 34.

**Measure 22:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 35, 36.

**Measure 23:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 37, 38.

**Measure 24:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 39, 40.

**Measure 25:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 41, 42.

**Measure 26:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 43, 44.

**Measure 27:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 45, 46.

**Measure 28:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 47, 48.

**Measure 29:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 49, 50.

**Measure 30:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 51, 52.

**Measure 31:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 53, 54.

**Measure 32:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 55, 56.

**Measure 33:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 57, 58.

**Measure 34:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 59, 60.

**Measure 35:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 61, 62.

**Measure 36:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 63, 64.

**Measure 37:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 65, 66.

**Measure 38:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 67, 68.

**Measure 39:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 69, 70.

**Measure 40:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 71, 72.

**Measure 41:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 73, 74.

**Measure 42:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 75, 76.

**Measure 43:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 77, 78.

**Measure 44:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 79, 80.

**Measure 45:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 81, 82.

**Measure 46:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 83, 84.

**Measure 47:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 85, 86.

**Measure 48:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 87, 88.

**Measure 49:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 89, 90.

**Measure 50:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 91, 92.

**Measure 51:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 93, 94.

**Measure 52:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 95, 96.

**Measure 53:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 97, 98.

**Measure 54:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 99, 100.

**Measure 55:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 101, 102.

**Measure 56:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 103, 104.

**Measure 57:** Dynamics:  $\text{f}$ ,  $\text{p}$  weich. Fingerings: 105, 106.

## Nr.3 Larghetto

A handwritten musical score for piano, page 5.3, section Nr.3 Larghetto. The score consists of five staves of music. The first staff begins with a dynamic of  $\text{P}$ . The second staff starts with a dynamic of  $\text{p}$  and includes the instruction "weich". The third staff starts with a dynamic of  $\text{p}$ . The fourth staff starts with a dynamic of  $\text{p}$  and includes the instruction "weich". The fifth staff ends with a dynamic of  $\text{f}$  and includes the instruction "weich". Measure numbers 1 through 25 are circled above the staves. The music features various note values, rests, and dynamic markings throughout.

S.4

Nr. 4

The musical score is handwritten on ten staves. It includes the following elements:

- Staff 1:** Measures 1-8. Dynamics:  $\text{f}$ ,  $\text{v}$ . Measure 4: dynamic  $\text{f}$ . Measure 7: dynamic  $\text{f}$ .
- Staff 2:** Measures 9-16. Measure 12: dynamic  $\text{f}$ . Measure 14: dynamic  $\text{f}$ .
- Staff 3:** Measures 17-24. Measure 20: dynamic  $\text{f}$ . Measure 23: dynamic  $\text{f}$ .
- Staff 4:** Measures 25-32. Measure 28: dynamic  $\text{f}$ . Measure 30: dynamic  $\text{f}$ . Measure 34: dynamic  $\text{f}$ .
- Staff 5:** Measures 35-42. Measure 37: dynamic  $\text{f}$ . Measure 40: dynamic  $\text{f}$ .
- Staff 6:** Measures 43-50. Measure 46: dynamic  $\text{f}$ . Measure 49: dynamic  $\text{f}$ .
- Staff 7:** Measures 51-58. Measure 55: dynamic  $\text{f}$ . Measure 57: dynamic  $\text{p}$ , instruction "weich". Measure 59: dynamic  $\text{f}$ .
- Staff 8:** Measures 60-67. Measure 64: dynamic  $\text{f}$ . Measure 67: dynamic  $\text{f}$ .
- Staff 9:** Measures 68-75. Measure 74: dynamic  $\text{f}$ .
- Staff 10:** Measures 76-83. Measure 83: dynamic  $\text{f}$ .

Performance instructions include "weich" at measure 30 and "p weich" at measure 57.

A handwritten musical score page showing measures 89 through 95. The score consists of two staves. The first staff uses a soprano C-clef and a common time signature, with a tempo marking of 1.5 above it. The second staff uses an alto F-clef and a common time signature. Measure 89 starts with a half note followed by eighth-note pairs. Measure 90 begins with a quarter note. Measure 91 starts with a half note. Measure 92 begins with a quarter note. Measure 93 starts with a half note. Measure 94 begins with a half note. Measure 95 starts with a half note. Measure 96 begins with a half note.

A handwritten musical score page featuring a single staff of music. The key signature is B-flat major (two flats). Measure 98 starts with a half note followed by a quarter note. Measure 99 begins with a half note, followed by a short rest, then a half note, a quarter note, and another short rest. Measure 100 starts with a half note, followed by a quarter note, then a half note, a quarter note, and another short rest. Measure 101 begins with a half note, followed by a quarter note, then a half note, a quarter note, and another short rest. The measure numbers 98, 99, and 101 are circled above the staff.

1.5

Nr. 5 Largo

Nr. 5 Largo

(4)

p sim.  
weich

4

Handwritten musical score for string quartet, page 10, measures 7-10. The score is in common time, key signature of B-flat major (two flats). Measure 7 starts with a forte dynamic. Measure 8 begins with a eighth-note rest followed by eighth-note pairs. Measure 9 features a sixteenth-note pattern. Measure 10 concludes the section.

3

A handwritten musical score page featuring three measures of music. Measure 13 starts with a treble clef, a key signature of one sharp, and a common time signature. It contains six eighth-note pairs connected by slurs. Measure 14 begins with a repeat sign and continues the pattern of eighth-note pairs. Measure 15 starts with a repeat sign and a common time signature, followed by a single eighth note, a rest, another eighth note, and a final pair of eighth notes.

5

A musical score page showing measures 16 and 17. The key signature is B-flat major (two flats). Measure 16 starts with a bass note followed by a eighth-note triplet. Measure 17 begins with a bass note, followed by a sixteenth-note pattern, a bass note, and another sixteenth-note pattern.

**Allegro**

Handwritten musical score page 10, system 2. The page shows measures 20 through 26. Measure 20 starts with a dynamic of  $\text{f} \text{ f}$  and a tempo of  $\text{Allegro}$ . The key signature is  $B_{\text{flat}}$  major (two flats). Measures 20-21 show eighth-note patterns. Measure 22 begins with a fermata over the first note. Measures 23-24 show eighth-note patterns. Measure 25 begins with a fermata over the first note. Measures 26-27 show eighth-note patterns.

22

24

三

A musical score for piano, page 10, featuring a single staff with five measures. The key signature is B-flat major (two flats). Measure 28 starts with a forte dynamic (f) and a sixteenth-note pattern. Measures 29 and 30 continue this pattern. Measure 31 begins with a forte dynamic (f) and a sixteenth-note pattern. Measure 32 starts with a dynamic of *klangvoll*. Measures 33 and 34 continue the sixteenth-note patterns. Measure 35 concludes with a forte dynamic (f).

3

31

11-2001

34

This image shows a handwritten musical score on page 36, containing measures 36 through 39. The score is written in common time (indicated by 'C') and uses a treble clef. Measure 36 consists of six eighth-note pairs. Measure 37 begins with a sixteenth-note pair followed by a sixteenth-note rest. Measures 38 and 39 each contain a sixteenth-note pair, a sixteenth-note rest, and a sixteenth-note pair. Measure 39 concludes with a single sixteenth note. Measure numbers 36 and 39 are circled at the top of their respective measures.

36

39

A handwritten musical score page featuring a single staff of six measures. Measure 42 starts with a forte dynamic and includes a tempo marking 'weich'. Measures 43 and 44 show eighth-note patterns with various slurs and grace notes. Measure 45 begins with a dynamic 'f' and features a sustained note with a fermata. Measures 46 and 47 continue the rhythmic pattern. Measure 48 concludes with a dynamic 'vv'.

4

49

48

Nr. 6 E.G.

Handwritten musical score for piano, page 6, measures 36-42. The score consists of two staves. Measure 36 starts with a dynamic  $f$ . Measures 37-38 show a transition with dynamics  $p$ ,  $f$ , and  $p$ . Measure 39 is marked "klängvoll". Measures 40-42 end the section with a repeat sign and a double bar line.

Measure 36:  $f$

Measure 37:  $p$

Measure 38:  $f$

Measure 39:  $p$  weich

Measure 40:  $p$  klängvoll

Measure 41:

Measure 42:

Nr. 7

weich

p weich

p weich

weich

weich

weich

f

weich

weich

weich

weich

weich

weich

1.8

Nr. 8 VI. II a = b - 0.15 7.68

VI.I.d. 11111

Nr. 8 VI.II a = h - bis 7.60  
VI.I d. 1 1 1 1 1

Fac      utn

Weich      Weich

(f)

v

21

26

weich      (f)

35

32

40

44

A handwritten musical score for a single melodic line, likely for flute or oboe. The score consists of six staves of music, each starting with a dynamic instruction:

- Staff 1: **47**, dynamic **f**. The music features eighth-note patterns.
- Staff 2: **52**, dynamic **f**. The music includes grace notes and dynamic markings **tr**.
- Staff 3: **55**, dynamic **p**. The word **weich** is written below the staff.
- Staff 4: **57**, dynamic **f**. The word **weich** is written below the staff.
- Staff 5: **60**, dynamic **f**.
- Staff 6: **62**, dynamic **p**.

Measure numbers **65** and **70** are also present above the staff lines. The score concludes with a dynamic marking **sf** and a tempo instruction **sim.** followed by measure number **70**.

9. 10

M.M. 5

sim.

16

17

18

19

weich

20

weich sim.

21

22

23

weich

24

sim.

25

(f)

v vv v

26

27

28

29

30

31

weich

32

f

33

34

35

v vv v

36

37

38

39

40

41

42

43

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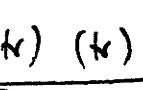
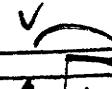
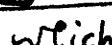
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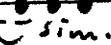
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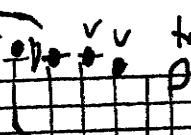
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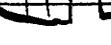
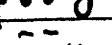
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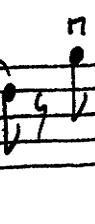
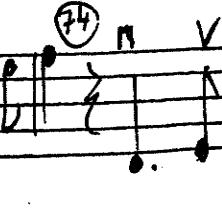
1000

50 (tr) (tr) 
 v 
 53 
 = = bb  
 f 
 weich 

55 
 57 
 b 

60 p 
 v v t 
 63 b 

65 
 68 p 
 p 
 sim. 

71 d! 
 v v 
 74 n v 
 n 

77 
 vvv 
 80 
 weich 

82 

J. 12

nr. 10 langsame (Largo)

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24  
25

weich  
Vc.  
weich  
(F)  
sim.  
sim.  
weich  
(F)

## Nr. 11 Allegro

f. 13

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure numbers are circled above the staves. Various dynamics and performance instructions are written in ink, including 'f' (forte), 'p' (piano), 'v' (volume), 'weich' (soft), and 'm' (modulation). Measure 1 starts with a forte dynamic. Measures 4 and 51 both end with a 'weich' dynamic. Measure 14 includes a dynamic 'f' followed by 'p'. Measures 27 and 48 both begin with a dynamic 'f'.

Measures 1-51:

- M1: f
- M4: v, ④, f, weich
- M6: ⑥
- M9: ⑨
- M11: weich
- M14: v, p
- M16: ⑩ m m m m, weich
- M21: ⑪
- M24: ⑫
- M27: ⑬
- M30: v, v
- M32: ⑭
- M36: -
- M39: ⑯
- M41: ⑯, weich
- M43: f
- M45: ⑰, weich
- M48: f
- M51: ⑱

Nr. 12 Largo S. 14

3  
 upweich sim.  
 4  
 6  
 7  
 9  
 10  
 12  
 13  
 15  
 16 sim.  
 18 v n  
 19 sim.  
 21  
 22  
 24  
 25 v n  
 27 sim.  
 28 v n v Presto

30 Presto  $\eta$

31

34

36

Lvi. I / Gesang

38

41

45

47

50

52

55

58

62

64

67

70

73

76

78 (v)

81

82

85

88

91

93

*f*

# Stabat Mater

G. B. Pergolesi / M. Apitz

VI. II f

(= Hinzufügung zum Original)

## Zur Bearbeitung

- Seit d. Barockzeit gibt es Bearbeitungen von diesem Stück (z.B. Bach)
- Grund: Im Original sind oft VI. I u. VI. II gleich
- Lösungswege: VI. I u. VI. II auf eine Stimme reduzieren oder ganz weglassen (s. Bach)
- meine Lösung: Dort, wo VI. II wie VI. I spielt: neue VI. II (neue Töne!)  
(Die VI. II spielt z.T. also die Originalnoten u. z.T. neue Noten)
- Alles Wichtige v. der originalen VI. II ist also auch in der neuen Stimme! ("VI. II b") → Die originale VI. II kann entfallen (ad lib.)!