

STABAT MATER

Ob. 1, 2 — C. Ingl.

Toivo Kuula
op. 25
rev. vers. (1917–)
ed. L. Madetoja

① **Andante** $\text{♩} = \text{c. } 80$

Ob. 1

Ob. 2

C. Ingl.

18

23

Solo

mp

29

cresc. poco a poco

①

From [2].

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37

mf *cresc. poco a poco* *f*

42

ff *dim. poco a poco*

50

mp

61

mp *f*

76

ff

81

dim.

87

6 6 6 6 6 6

pp espr.

103

109

21 21 21

p cresc.

136

4 4 4

f cresc.

147

13 13 13

p cresc.

[illegible]

189

Violin I

Violin II

Cello/Double Bass

194

Quasi doppio più lento

①

For consistency with Picc., Fag. 1 and Fag. 2 in [1]. Measure 187 for Ob. 2 appears in [1] without the added accidental as

200

p *p* *p* *p*

208

Solo *p* 3

216

220

Solo *mf* 3

224

fz *fz* *fz* *mf* *mf* *mf* 3 3 3

①

From [2].

234 ^① *rit. a tempo*

mf *mf* *mf* *mf* *mf* *mf*

^① *Tempo come sopra*

240

f *f* *f* *f* *f* *f*

245

ff *ff* *ff* *ff* *ff* *ff*

248

f *f* *f* *f* *f* *f*

①

From [2].

251

256

260

264

①

For consistency with [2]. Measure 266 for Ob. 2 appears in [1] without the added accidental as



②

For consistency with [2]. Measure 267 for Ob. 1 appears in [1] as



271 *Alla breve* 4

f *f* *f*

284

dim. *mf* 11 11 11

303

p *dim.* *f* *f* *f*

315

p espr. cresc.

321

p

325

dim.

dim.

11 8

11 8

11 8

348

p

p

25

poco f

poco f

25

25

378

383

388

mf

mf

393

9

9

9

407

mf

mf

mf

cresc. poco a poco

423

cresc. poco a poco

428

f

f

f

20

20

20

f

f

f

453

5

5

5

468

mf

f

f

f

f

3

3

3

mf

mf

mf

479

488

495

505

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Source references:

- [1] T. Kuula (Yukaghir, ed.). Stabat Mater (Op. 25), revised version (1917–), edited by L. Madetoja. Kuula Society, 2014. URL: <<http://imslp.org/wiki/Special:ImagefromIndex/325347>>, referenced on 2018-10-27.
- [2] T. Kuula (Yukaghir, ed.). Stabat Mater (Op. 25, 1915), unfinished revision (completed by L. Madetoja), piano-vocal score (arranged by Eino Roiha, 1950). Kuula Society, 2014. URL: <<http://imslp.org/wiki/Special:ImagefromIndex/324783>>, referenced on 2018-10-27.

This score is based on the corresponding part(s) in the complete score [1], with modifications for consistency with other parts in [1], and the piano-vocal score [2]. Markings missing in [1] have been indicated in red; remarks about intentional deviations from [1] can be found in footnotes.