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Piano Works

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COMMENTARY

ABBREVIATIONS

EKHS	Eesti Kultuurkapitali Helikunsti Sihtkapital (Cultural Endowment of Estonia for Music)
ETW	Eduard Tubina Helitööde Kataloog. The Works of Eduard Tubin. Thematic-Bibliographical Catalogue
EÜS	Eesti Üliõpilaste Selts (Estonian Students' Society)
GMF	Gehrmans Musikförlag AB
SMB	Statens Musikbibliotek (The Music Library of Sweden)
TMM	Teatri- ja Muusikamuuseum (Theater and Music Museum in Tallinn)
VR	Private collection of Vardo Rumessen
YMCA	Young Men's Christian Association

The Commentary provides information on completed original manuscripts, manuscript copies and printed editions. The time and place of writing are noted, if they are so in the manuscript. The location of each manuscript or copy is provided. For printed editions the date and place of publication is provided. If sources provide different titles for works or titles in other languages these are also supplied.

The primary source (A) is the basis for this critical edition and is given first in the list of sources, followed by earlier manuscripts, copies or printed editions (B, C, etc). In case any part has been used from an earlier handwritten score, it is specially noted. If the original manuscript has not been preserved, printed scores published during the lifetime of the composer have been used.

The commentaries are limited to listing and describing the original sources. A complete commentary can be found on the Internet, where major discrepancies between finished handwritten scores have been noted. For those works, which are based on folk tunes, the original folk tunes and their sources can also be found on the Internet (www.tubinsociety.com).

Preludes

1. *Con calmo*. ETW 30–1

Composed in 1928

A. Original manuscript on onionskin sheet in GMF. Title: No 1 (from the collection Ten Preludes). Date 1928.

B. Original manuscript in TMM (M319). Title: Sonett. Undated.

C. Original manuscript in TMM. Title: Prelude. Undated.

A is the last finished manuscript; it dates from the 1976 collection Ten Preludes. Manuscript B is the earliest pencil manuscript, and is draft-like, including corrections. It is thought to date from the time of its inception and is entitled *Sonett*, varying in places from later manuscripts. Manuscript C is a refined ink draft, done circa the 1930s.

Bar

B. 18, 20 Manuscript A: *poco rall.* and *Tempo I*. Manuscript C: *rit.* and *a tempo*.

B. 20 Manuscript A: *p*. Manuscript C: *pp*.

B. 24 In manuscript A, the second chord in the left hand is *Gb-Db-F-Cb*. Presumably this is an error and should be *Ab-Db-F-Cb*, as in manuscripts B and C.

2. *Moderato, con espressione*. ETW 30–2

Composed in 1928

A. Original manuscript in TMM (M319). Title: Prelude. No date.

The only manuscript of the prelude was written in the 1930s along with manuscript C of the previous prelude. The composer did not use it in the collection of Ten Preludes, compiled in 1976.

Bar

B. 4 Eighth-rest omitted on the first beat in the left hand in manuscript A. Presumably this is an error, since it does exist in the analogous bar 11.

B. 20–21 A tie is marked (*B-B*) in the left hand in manuscript **A**, which is presumably an error since it is not technically possible for this note to be held down.

B. 31 In manuscript **A**, the last note in the left hand is initially marked *B*, but later corrected to *F*.

B. 34 Manuscript **A**: *a tempo*. Presumably should be *Tempo I*.

3. Moderato sostenuto, espressivo. ETW 33–1 Composed in 1934

A. Original manuscript on onionskin sheet in GMF. Title: No.2 (from the collection Ten Preludes). Date: 1934

B. Printed edition: E. Tubin. Kaks prelüüdi klaverile. Tallinn, EKHS, 1936

C. Original manuscript in TMM (M319). Dedicated: Armsa sõbra Rudolf Keissile (To my dearest friend Rudolf Keiss). E. Tubin, 9. juuli 1934.

D. Original manuscript, draft in pencil in TMM (M319). Untitled. No date.

Manuscript **A** was written in 1976, and the composer used it in the collection Ten Preludes (nr. 2). Manuscript **C** is dedicated to a friend of Tubin from his youth, Rudolf Keiss (1899–1953), the dedication is omitted in the printed edition.

Bar

B. 1 The printed edition (**B**) gives the tempo as *Lento espressivo*. Manuscript **C** shows *L'istesso tempo*. The later manuscript **A** has *Moderato sostenuto, espressivo*.

B. 5 Manuscript **C**: *mf*. Omitted in other sources.

B. 8 Manuscript **C**: *mf*. There is in the left hand:



B. 9 In manuscript **C**, there is a third eighth-note *F* in the right hand.

B. 10 In manuscript **C**, *cresc.* and *dim.* symbols are omitted from the upper voice in the right hand.

B. 11 In manuscript **C**, there is a second eighth-note *F* in the left hand.

B. 15 Manuscript **C** contains the marking *Appassionato e largamente*.

B. 18 Manuscript **C** contains the markings *Lento, con tenerezza and espressivo*.

B. 22 Manuscript **C** is marked *ritenuto* instead of *Tempo I*

4. Andante (Estonian motif). ETW 33–2 Composed in 1934

A. Original manuscript on onionskin sheet in GMF. Title: No 3 (from the collection Ten Preludes). Dated: 1934

B. Printed edition: E. Tubin. Kaks prelüüdi klaverile. Tallinn, EKHS, 1936

C. Original manuscript, draft in pencil in TMM (M319). Title: Prelude. No date.

D. Original manuscript in TMM (M319). Title: Hetk eesti motiivil (Moment on an Estonian Motif). No date.

Manuscript **A** is written in 1976, and was used by the composer in the collection Ten Preludes (no 3). Manuscript **C** is presumably the earliest pencil draft manuscript and it is likely it dates from the period it was composed. Manuscript **D** is a refined ink manuscript, bearing the title *Hetk Eesti motiivil* (Moment on an Estonian Motif) and thought to be written in 1934–1935.

The last one has many differences from the final version.

The composer has used the following Estonian folk melody transcribed by Mart Saar:



EÜS IV 1519 (6) < Mart Saar (1907) < Pelistvere khk.

Bar

B. 1 The first printed edition **B** bears the subtitle: *Eesti motiivil*. Manuscript **A** has *Estonian Tune*. Manuscript **D** has the marking *Sostenuto, andante*, while the printed edition **B** has *Andante sostenuto*. Manuscript **A** has *Andante*.

B. 20 Manuscript **D** has *Lento*, while the first printed edition has *Lento espressivo*. Manuscript **A** has *Andante, espressivo*.

B. 22 In the first edition **B** there is *molto sostenuto*, later in manuscript **A** only *sostenuto*.

5. Marciale sostenuto. ETW 33–3

Composed in 1935

A. Original manuscript in TMM (M319). Title: Hetk (Moment). Dedicated: Armsale napsuvennale R. Keissile (To my dear fellow tippler R. Keiss). E. Tubin. Date: Tartu, 26 July, 1935.

B. Original manuscript, draft in pencil in TMM (319). Title: Prelüüd No 3. Undated.

The original pencil draft of the manuscript **B** (29 measures) is significantly different from the later manuscript **A** (17 measures).

Rudolf Keiss (1899–1953), was a friend of Tubin, who studied law at the University of Tartu in 1921–1928.

Bar

B. 9–10 In manuscript **A**, the *A flat* in the last chord in the left hand is tied to the first chord of the subsequent measure. Presumably the lower note of the first chord of measure 10 should be an *A*. In the earlier manuscript **B**, in the analogous measure 22, only the three top notes on the first beat in the left hand are written. Here the natural sign before the *A* has been added by the editor.

B. 16–17 In these measures, the prelude's original manuscript **B** is recognized. The later manuscript **A** has, initially:



In manuscript **A**, *e-g* has been added in pencil in the chord on the third eighth-beat, as in the earlier manuscript.

6. Allegretto, con anima. ETW 36

Composed in 1937

A. Printed edition: P. Laja. Klaverimängu õpetus 2. Tartu, Loodus, 1937.

The original manuscript of the prelude is not extant.

7. Andante mesto. ETW 43

Composed in 1949

A. Original manuscript on onionskin in SMB. Title: Preludium för piano. Date: 19. February 1949.

B. Original manuscript, draft in pencil in SMB. Title: Prelude. No date.

C. Original manuscript, draft in pencil in SMB. Title: Prelüüd nr. 1. Date: 19. February, 1949.

As can be concluded from manuscript **C**, Tubin intended at this time to write a cycle of piano preludes of which this prelude is the only finished one. There are no significant discrepancies between the manuscripts.

Bar

B. 24 None of the original manuscripts has the treble clef marked; it was added by the editor.

8. Moderato sostenuto. ETW 46–1

1976

A. Original manuscript on onionskin in GMF. Title: No 4 (from the collection Ten Preludes).

B. Original manuscript, draft in pencil in SMB. Title: No 4 (from the collection Ten Preludes). Dated August-September 1976.

9. Allegretto moderato. ETW 46–2

Composed in 1976

A. Original manuscript on onionskin in GMF. Title: No 5 (from the collection Ten Preludes).

B. Original manuscript, draft in pencil in SMB. Title: No 5 (from the collection Ten Preludes). Dated August-September 1976.

Bar

B. 13 The original manuscript has a legato slur here, extending to the next bar. Corrected according to analogous bar 58, where the legato slurs begin from the following bar.

10. Allegro, molto vivace. ETW 46–3

Composed in 1976

A. Original manuscript on onionskin in GMF. Title: No 6 (from the collection Ten Preludes).

B. Original manuscript draft in pencil in SMB. Title: No 6 (from the collection Ten Preludes). Dated: August-September 1976.

Bars 1–115 Although legato slurs are marked only in a few bars in the composer's late manuscript **A**, the whole prelude should be played in legato.

11. Lento moderato. ETW 46–4

Composed in 1976

A. Original manuscript on onionskin in GMF.
Title: No 7 (from the collection Ten Preludes).

B. Original manuscript, draft in pencil in SMB.
Title: No 7 (from the collection Ten Preludes).
Dated August - September 1976.

12. ETW 46–5

Composed in 1976

A. Original manuscript on onionskin in GMF.
Title: No 8 (from the collection Ten Preludes).

B. Original manuscript, draft in pencil in SMB.
Title: No 8 (from the collection Ten Preludes).
Dated August - September 1976.

In this prelude, the composer has used two different folk tunes. It has proven impossible to identify the first one, while the second features the following folk tune:



Juhan Zeiger, Eesti rahvaviisid, 1934, p. 150

Bars

B. 1 In both manuscripts there is no tempo marking.

13. Valse molto lente. ETW 46–6

Composed in 1976

A. Original manuscript on onionskin in GMF.
Title: No 9 (from the collection Ten Preludes).

B. Original manuscript, draft in pencil in SMB.
Title: No 9 (from the collection Ten Preludes).
Dated August - September 1976.

14. Chaconne. ETW 46–7

Composed in 1976

A. Original manuscript on onionskin in GMF.
Title: No 10 (from the collection Ten Preludes).

B. Original manuscript, draft in pencil in SMB.
Title: No 10 (from the collection Ten Preludes).
Dated August - September 1976.

Bars

B. 1 In both manuscripts there is no tempo marking.

Ballade in the Form of Chaconne on a Theme by Mart Saar. ETW 40

Composed in 1945

A. Printed: Körling Förlag, Stockholm 1945.
Title: Ballade en forme de chaconne sur un thème de Mart Saar. Date: Neglinge, 8. March, 1945.

B. Original manuscript in TMM (M483). Title: Ballaad Mart Saare teemale Seitse sammeldanud sängi (Ballade on a Theme by Mart Saar Seven Moss-Clad Tombs). Date: Neglinge, 8. March, 1945.

C. Original manuscript, in pencil in GMF. Title: Ballaad. No date

D. Original manuscript, draft in pencil in SMB. Untitled. No date

Eduard Tubin has used here the choral song *Seitse sammeldunud sängi* (Seven Moss-Clad Tombs) by Mart Saar (1882–1963) to the text of the Estonian national epic *Kalevipoeg*.

Lentamente

Mart Saar. Kümme koorilaulu. Seitse sammeldanud sängi. Tartu, 1920.

Mart Saar has actually used in his choral song Estonian folk melody *Olin mina tille teopoissi*: (I was a little serf boy):

EÜS V 143 (29) ja 29/31 < A. Kiiss (1908) < Kambja khk., Kammeri v.

Since Mart Saar has used an old Estonian folk tune in his choral song, the title of Tubin's Ballade is not quite accurate.

This edition is based on the first printed edition, in which the title in French has been added by the publisher. In the earlier manuscript B, the composer has made a correction in the last bars of the work, which significantly differs from the older version.

Bar

B. 125 Both in the manuscripts and the first printed edition there is no flat before *c* on the last beat, which has been added by the editor.

B. 151–159 Instead of these measures, manuscript B has:

B. 157 Both in the manuscripts and the first printed edition there is no bass clef on the last beat, which has been added by the editor.

Variations on an Estonian Folk Tune. ETW 41

Composed in 1945, revised in 1981

A. Original manuscript on onionskin in SMB. Title: Variatsioonid eesti rahvaviisile. Variations over Estonian folktune. Dated: Stockholm, 1945, rev. 1981.

B. Copy of the original manuscript in VR privat collection. Title: Variatsioonid eesti rahvaviisile. Variations over Estonian folktune. Date: Stockholm, 1945, rev. 1981. Dedicated: Vardo Rumesenile tänulik E. Tubin (To Vardo Rumessen. Thankfully E. Tubin). Handen, 28 June 1981.

C. Original manuscript in TMM (M483). Title: Variatsioonid eesti rahvaviisile. Dedicated: Olav Rootsile jõuluks 1945 (To Olav Roots for Christmas 1945). Date: Hammarby, December 19–23, 1945.

D. Original manuscript, draft in pencil in GMF. Title: Variatsioonid eesti viisile. No date.

The composer made several changes in 1981 in the later manuscript A, on the request of the present writer. These concern mainly the rhythm and piano texture.

Eduard Tubin has here actually used two Estonian folk tunes. The first is *Karja kojutuleku laul* (Herd Flocking Home), from Kuusalu:

Tee-me õh-tul-la i-lu-da, päi-vä me-nes-sä me-nu-da. I-lu kuuldu Hii-u-maa-le me-lu mei-e maar-ja-le

Lahemaa vanad rahvalaulud. Compiled by R. Mirov, I. Rüütel, V. Tormis. Tallinn, 1977 p. 85.

The second melody, *Sulase karjapoisi ja talu karjapoisi lugu* (Story of the Field Shepherd and the Manor Shepherd), is also from Kuusalu:

Oh se-da as-ja he-le-da, oh se-da e-lu i-ga-va...

Juhan Zeiger, Eesti rahvaviisid, 1934 p. 150.

Since Eduard Tubin has used here two Estonian folk tunes, the title of the piece therefore is not quite accurate.

Bar

Bars 1–9 Since the composer apparently forgot to write the legato slurs in the later manuscript A, these have been taken from the earlier manuscript C.

Bars 10–18 Although legato slurs are marked only in a few bars in the composer's late manuscript A, all these bars should be played in legato.

B. 81–86 The earlier manuscript has:

B. 91–93 The earlier manuscript has:

B. 127–129 The earlier manuscript has:

B. 133–134 The earlier manuscript has:

B. 137 The earlier manuscript has:

Andante maestoso

B. 138 The earlier manuscript has, in the left hand:

B. 139 The earlier manuscript has,

in the left hand:

B. 140 The earlier manuscript has,

in the left hand:

B. 141 The earlier manuscript has,

in the left hand:

B. 142 The earlier manuscript has, in the left hand

Four Folksongs from my Native Country. ETW 42
Composed in 1947

A. Original manuscript on onionskin sheet in VR privat collection. Title: **Four Folksongs from my Country. Fyra folksvisor från mitt hemland. Neli rahvaviisi minu kodumaalt.** Dated: Stockholm June-October 1947.

I Waltz with Variations. Vals med variationer. Vals variatsioonidega; **II** Song of the Sowers. Säningsång. Viljategemise laul; **III** Zither-polka. Kantele-polka. Kandle polka; **IV** Ritual Dance. Dans på logen hos den Vise. Tants Targa reheall.

B. Printed edition: *Quatre chansons populaires de mon pays natal pour piano* = Neli rahvaviisi minu kodumaalt = *Four Folksongs from my Country* = *Vier Volksweisen aus meiner Heimat*. Stockholm: Körling, 1951. Dated: Stockholm, June - October 1947.

I Valse avec variations = Waltz with variations = Walzer mit Variationen = Vals variatsioonidega; **II** Chant des semeurs = The sowers' song = Gesang der Säeleute = Viljategemise laul; **III** Polka pour cithare = Zither-polka = Zitherpolka = Kandle polka; **IV** Danse rituelle = Ritual dance = Ritueller Tanz = Tants targa reheall.

C. Original manuscript in pencil in GMF. Title: *Neli rahvaviisi minu kodumaalt. Vals variatsioonidega. Viljategemise laul. Kandle polka. Tants Targa reheall.* Dated: June - October 1947.

D. Original manuscript, draft in pencil in SMB. Untitled. No date.

This edition is based on the manuscript **A**, which is written by the composer on onionskin and where the titles are written in Estonian, Swedish and English. The titles in French and German in the first printed edition were added by the publisher.

1. Waltz with Variations

Tubin used here the following folk melody:

EÜS III 698 (19) < P. Süda (1906) < Pühalepa khk. < Gustav Alas, 71 a. v. Heltermaal. Tubina koopia: TMM M319, 2/ 89, p. 9.

Bar

B. 33 The last eighth note in the left hand, in both the original manuscript **A** and the first printed edition **B**, is an **A**. This is presumably an error and should be a **G**, as marked in the first manuscript **C**.

2. Sower's Song

The folk melody, used by Tubin, is unknown.

3. Kantele Polka

Tubin used in this piece a folk melody that he transcribed from folk musician Kandle Juss (J. Rosenstrauch), who visited him in Stockholm, on 17 July 1947 (manuscript in SMB).



Bar

B. 1 The tempo marking in the earlier manuscript C is *Allegretto, ma molto rubato, quasi improvisatione*. In the refined draft A and the first printed edition B it is *Allegretto, ma molto rubato e con inspiratione*.

B. 53 The first printed edition B has, erroneously:



Corrected according to original manuscript A.

4. Ritual Dance

Tubin has used in this piece the widely known Estonian folk melody *Targa rehealume*:



Printed edition: Herbert Tampere. Eesti rahvapillid ja rahvatantsud. Tallinn, 1975, p. 125.

Suite on Estonian Shepherd Melodies. ETW 45

Composed in 1959.

A. Printed edition: Title: Süit eesti karjaseviisidest = Suite of Estonian Shepherd Melodies for Piano. New York : L. Juht'i nim. Eesti Muusikafond, 1960.

The printed edition represents a copy of the composer's original onionskin manuscript which is no longer extant. Dated: Stockholm, veebruar 1959.

1. Karjase hällilaul = Shepherd's Lullaby; 2. Kari metsa = Herd, Move on!; 3. Vihmalaul = Song of Rain; 4. Helletused = Yodelings; 5. Söö kari = Graze, Herd!; 6. Kari koju = Herd Flocking Home; 7. Karjase õhtulaul = Shepherd's Evening Song.

B. Copy of the original onionskin manuscript in GMF. Title: Süit eesti karjaseviisidest. Dedication: Oma kallile Erikale. Edi (To my dear Erika). Date: 2. March, 1959.

C. Original manuscript, draft in pencil in SMB. Titles: I Kasva karjaseksi (Grow up as shepherd); II Laisk karjane (Lazy Shepherd); III Kari metsa! (Herd, move on!); IV Helletused (Yodelings); V Aja kari siia! (Send the herd here); VI Kari koju! (Herd, Flocking home); VII Vihmalaul (Song of Rain); VIII Söö kari (Graze Herd); IX Karjase õhtulaul (Shepherd's Evening Song).

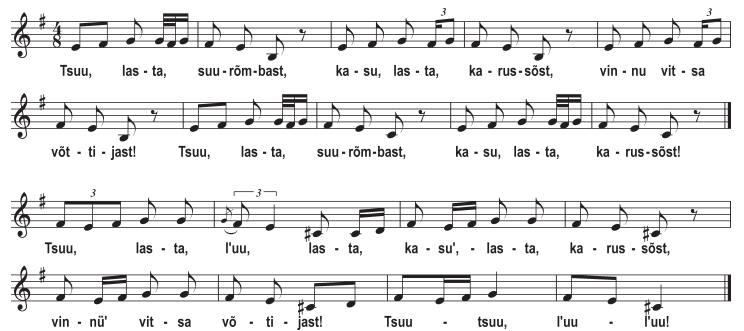
No date.

This edition is based on the first printed edition A, which is a copy from composer's manuscript.

In writing the cycle, the composer used the Herbert Tampere anthologies *Eesti rahvalaule viisidega I*, Tallinn 1956 and III, Tallinn 1958.

1. Shepherd's Lullaby

Tubin has used in this piece two different melodies:



H. Tampere. Eesti rahvalaule viisidega III. Tallinn 1958, no. 30, 31, pp. 184–185.

Bar

B. 1 In the earlier manuscript C the title is *Kasva karjaseksi* (Grow up as a shepherd)

2. Herd, Move On!

Tubin has used in this piece two different melodies:



H. Tampere. Eesti rahvalaule viisidega I. Tallinn 1956, no. 53,54, pp. 120–121.

3. Song of Rain

Tubin used here the following folk melody:

Vih-ma-ke-ne, vel - le - ke - ne, vih-ma-ke-ne, vel - le - ke - nel
 3. Vin - ne-maal vil' - lä ku - ju - se, vin - ne-maal vil' - lä ku - ju - se.

H. Tampere. Eesti rahvalaule viisidega I. Tallinn 1956 no 38 pp. 106.

4. Yodelings

Tubin has used in this piece two differentd melodies:

õ - o, õ - o, õ - o, õ - o, õ - o, õ - o, õ - ol
 1.-2. Tu - le möt - sa, oe oe, tu - ha - ru - hi, oe - oe,
 saa möt - sa, oe - oe, sa - vi - pa - da, oe - ool

H. Tampere. Eesti rahvalaule viisidega I. Tallinn 1956, nos 14, 26 pp. 90, 96

5. Graze, Herd!

Tubin used here the following folk melody:

1.-4. Süö, süö, mei - e kar - ja, süö mei - e ki - ri - ju kar - ja!
 Juos - ku mui - e mus - ta kar - ja, ka - ra - ku Ka - ha - la kar - ja!

H. Tampere. Eesti rahvalaule viisidega I. Tallinn 1956, no 29 pp. 99.

6. Herd Flocking Home

Tubin used here the following folk melody:

Käi ko - du kar - ja - ke - ne, käi ko - du käs - ki - ma - ta, as - tu il - ma
 a - ja - ma - ta, il - ma vit - sa võt - te - ma - ta! Tu - tu - lu - tu, tu - tu - lu!

H. Tampere. Eesti rahvalaule viisidega I. Tallinn 1956, no 45 p. 111.

7. Shepherd's Evening Song

Tubin has used in this piece two differentd melodies:

1.-2. Vee - ri, vee - ri, päe - va - ke - ne, vee - ri vii - e vers - ta taa - del
 1. Vee - ri, vee - ri päi - vä - kö - ne, õl - le - le,
 vee - ri, vee - ri, päi - vä - kö - ne õl - le - le!

H. Tampere. Eesti rahvalaule viisidega I. Tallinn 1956, nos 40, 41 pp. 107-108.

SUPPLEMENT

Lullaby. ETW 26

Composed in 1925

A. Original manuscript in TMM (M319). Title: Hällilaul. Dedication: Oma armsa sõbra Ruudile enne uinumist mängida. Edy Tubin (To my dearest friend Ruudi before falling asleep). 19. December 1925.

Rudolf Keiss (1899–1953), was a friend of Tubin, who studied law at the University of Tartu in 1921–1928.

Album Page. ETW 27

Composed in 1926.

A. Original manuscript in TMM (M319). Title: Albumblatt. Dedication: Süvenemiseks oma armsa Ruudile (For delving into, for my dear Ruudi). Edy. 10 January 1926.

Epilogue. ETW 29

Composed in 1927–1928 (?)

A. Original manuscript in pencil in TMM (M319). Title: Epilogue. No date.

Sonnet. ETW 28

Composed in 1927–1928 (?)

A. Original manuscript in TMM (M319). Title: Sonett (Sonnet). No date.

Sarcasm. ETW 32

Composed in 1928–1930 (?)

A. Original manuscript in TMM (M319). Title: Sarkasm (Sarcasm). No date.

Valse Triste. ETW 37

Composed in 1937 for Vanemuise Theatre ballerina Elfriede (Erika) Saarik, orchestrated by Tubin in 1939.

A. Original manuscript in the library of Vanemuine Theatre (no 1323). No title. Dedication: Erikale (For Erika) 1937.

B. Original manuscript in pencil in TMM (M319). Title: Valse lente. No date.

Elfriede Saarik (1916–1983), Vanemuine Theatre ballerina (1937–1944), later Erika Tubin. Tubin married her on 16 May 1941. The premiere of Valse Triste with the orchestra took place in Vanemuine Theatre ballet performance featuring Elfriede Saarik on March 4, 1939 conducted by Eduard Tubin.

Three Estonian Folk Dances. ETW 38

Composed ca 1938/1950s.

A. Original manuscript on onionskin in GMF. Titles: Introduction. Sabatants (Long Dance); Hiiu valss (Waltz from Hiiu); Saaremaa labajalg (A Flat Foot from Saaremaa). No date

B. Original manuscript in pencil in SMB. No.1 (II vers). No title. No date

C. Original manuscript in pencil in SMB. No.1. No title. No. 2. No title. No. 3. Title: Saaremaa labajalg (A Flat Foot from Saaremaa). No date

D. Original manuscript draft in pencil TMM (M319). I vers. Titles: 1. Hiiu valss (Waltz from Hiiu), 2. Saaremaa labajalg (A Flat Foot from Saaremaa). No date.

The Three Estonian Folk Dances were written around the 1950s for the Ernst Idla gymnastics team. The two last movements were originally composed circa 1938. The first movement, *Sabatants* (Long Dance), was composed around the 1950s and later used by Tubin in the reworked ballet *Kratt* in 1960.

1. Long Dance. ETW 38–1

Tubin used here the following folk melody:



R. Põldmäe, H. Tampere, Valimik eesti rahvatantse. Eesti Rahvaluule Arhiivi Toimetused 8. Tartu 1938, p. 69.

2. Waltz from Hiiu. ETW 38–2

Tubin used here the following folk melody from Hiiumaa:



U. Toomi. Valimik eesti rahvatantse. Tallinn, 1947, p. 104.

3. A Flat Foot from Saaremaa. ETW 38–3

Tubin used here the following folk melody from Saaremaa:



EÜS I 925 (13). Laulnud Torupilli Hindrek, üle 60 a. v., Jämaja khk., Torgu v., Kargi k., 1904. a. Kogujad F. ja S. Talvik.

Three Children Pieces. ETW 34

Commissioned by Riho Päts in 1935

1. Shrovetide Ride. ETW 34–1

A. Printed edition: R. Päts. Klaverimängu õpetus 2 (Piano Playing Tutorial). Tallinn, Kooli Kooperatiiv, 1935

B. Original manuscript in TMM (M319). Earlier version. No date.

B. 17–18 These bars are missing in the original manuscript.

B. 20/22 The last eighth note in the right hand is *a1*.

2. Doll's Dance. ETW 34–2

A. Printed edition: R. Päts. Klaverimängu õpetus 3. Utekeste tants (Lamb's Dance). Tallinn, Kooli Kooperatiiv, 1936.

B. Original manuscript in TMM (M319). Title: Nukutants (Doll's Dance). No date

3. Butterfly's Flight. ETW 34–3

A. Original manuscript in TMM (M319). Title: Liblika lend (Butterfly's Flight). No date

The original manuscript **B** of the first piece differs from the printed edition **A** and is two bars shorter. The title of the second piece *Nukutants* (Doll's Dance) has been taken from the original manuscript. The third piece, and also the next one, were not printed during the lifetime of the composer.

A Little Fairy Tale. ETW 35

A. Original manuscript in TMM (M319). Title: Muinasjutuke (A Little Fairy Tale). No date

A Little March with Variations. ETW 47

Composed in 1978 for the composer's seven years old granddaughter Rana.

A. Original manuscript on onionskin in SMB. Title: A Little March with Variations. Dedication: For my granddaughter Rana, 1978.

B. Original manuscript in pencil in GMF. Title: En liten march för Rana (A Little March for Rana). No date

C. Original manuscript, draft in pencil in SMB. Title: Rana marss (Rana's March). No date