EDUARD TUBIN

COMPLETE WORKS
Series V

Volume XX
Works for Violin

Edited by
Vardo Rumessen and **Sigrid Kuulmann**

RAHVUSVAHELINE EDUARD TUBINA ÜHING / GEHRMANS MUSIKFÖRLAG
INTERNATIONAL EDUARD TUBIN SOCIETY / GEHRMANS MUSIKFÖRLAG

COMMENTARY

ABBREVIATIONS

ETW	Eduard Tubina Helitööde Kataloog. The Works of Eduard Tubin. Thematic-Bibliographical Catalogue
EKHS	Eesti Kultuurkapitali Helikunsti Sihtkapital (Cultural Endowment of Estonia for Music)
GMF	Gehrmans Musikförlag AB
SMB	Statens Musikbibliotek (The Music Library of Sweden)
ETMM	Eesti Teatri- ja Muusikamuuseum (Estonian Theater and Music Museum)
EMTA	Eesti Muusika-ja Teatriakadeemia (Estonian Academy of Music and Theatre)
ZA	Zelia Aumere's collection in ETMM
VA	Private collection of Vladimir Alumäe
VR	Private collection of Vardo Rumessen

The present sources constitute an overview of Tubin's completed manuscripts as well as a complete catalogue of his published works. References to incomplete manuscripts are not included in this publication. Certain exceptions are made regarding comparisons between the published scores and their original manuscripts. Furthermore, if the manuscript contains information regarding its time and place of writing, that information is contained herewith. The concise data concerning a published composition's time and place of writing (including its reference in a foreign language) is also listed in this edition.

Annotations in this edition are divided into three sections; Reference to (**A**) sections concern any markings that are connected with the last published edition of this work, the same being the basis for this particular edition; (**B**) and (**C**) consist of any specific reference to the original manuscript or any earlier publication. If there is any direct link of relative importance between the manuscript and it's appearance in this edition then that reference will be annotated separately. The level of research into these references is restricted to an overall listing and commentary of a given work, the last describing contrasting aspects arising between previous publications. Other references to the origins of folk music can be found at the website. Supplement includes E. Tubin's arrangement of N. Paganini's Capriccio No. 24.
(www.tubinsociety.com).

Three Pieces ETW 48
Composed 1933

E. Tubin wrote his Three Pieces for Violin and Piano in 1933 of which the first and third pieces were published in 1935. There are several manuscript versions of the second piece, of which the last version (**D**) is taken as the primary source for this publication.

A. Printed edition, EKHS No. 58, Tallinn 1935. Title: Kaks pala viiulile ja klaverile (Two Pieces for Violin and Piano, nos. 1, 3).

B. Original manuscripit, nos. 1–3, ETMM (M319). No date.

C. Original manuscript, No. 2. ETMM (M 319). Date: April 3, 1933

D. Orginal manuscript, violin part nos. 1, 2, 3, ETMM (M319). Title: Kolm pala viiulile (Three Pieces for Violin). Date: 1934.

E. Handwritten copy, written by unknown person, nos 1, 2, 3, ETMM (M319). No title. No date.

1. Sostenuto ETW 48–1

Bars 9, 11, 12, 16 The original manuscript violin part (**B**) omits the use of a *legato* markings which appear in the first edition (**A**) and the violin part (**D**).

2. Dolcissimo ETV 48–2

Bars 2–3, 6–15 Later manuscripts (**C, D**) indicate *legato* markings in the violin part which are omitted in an earlier manuscript (**B**).

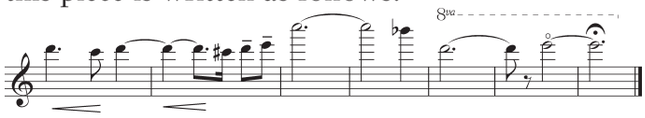
Bars 10, 12 The original manuscript version (**C**) omits the use of a *crescendo* marking which does however appear in a later manuscript (**B**).

Bar 12 The original manuscript version (**B**) omits the use of sharps in connection with notes D, C and A belonging to the second last beat of that bar. Also, a *rubato* marking is omitted which is written in the original manuscript (**C**).

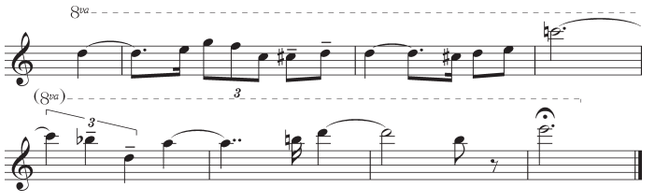
Bar 14 In manuscripts (**B, C**) in piano part the penultimate note is G, which is probaly an terror and should be G-sharp as it corrected by editor.

Bar 16 The original manuscript (**C**) omits the use of *calando* and *diminuendo* markings but does include a *legato* marking in the last beat of the bar. Tempo indication of *Lento* is taken from the (**B**) manuscript. Tempo marking of *Lento* is taken from manuscripts (**B, D**).

Bars 25–31 The manuscript (**B**) version and the manuscript copy (**E**), which are the initial version of this piece is written as follows:



At the same time there is also a pencilled correction made to the violin part of this version:



In the other manuscript (**C**) belonging to a latter period this same passage is written in its corrected version but one octave higher.

3. Allegro marciale ETW 48–3

Bars 6, 42 The first edition (**A**) has repeat signs which are omitted in the original manuscript (**B**). Evidently this is the purpose for the omission of bar 43 in the manuscript (**B**).

Bar 51 Earlier manuscripts (**B, D, F**) shows the last chord in violin part C sharp–F sharp–C sharp^{1}– F sharp^{1}. In the first edition the lower note C sharp omitted.

Capriccio No. 1 ETW 50
Composed 1937 (2. version 1971)

Tubin's reduced original version of this piece has been lost, and the only known available version is a miscellaneous handwritten copy of the piece belonging to the EMTA library. The original violin manuscript is preserved in the VA archive. Tubin re-worked mainly the piano part, replacing the bass octaves with individual notes and paring back the right hand chords. There are no particular alterations in the violin part, only the piece in 1971 simplifying the piano certain reference to articulation; even the bow markings are the composer's suggested version.

A. Original manuscript and violin part on onionskin sheets in GMF (2. vers.). Title: Capriccio for Violin and Piano. Date: Handen, January, 1971.

B. Handwritten copy made by unknown person in the Library of EMTA. I vers. Title: Capriccio. No date.

C. Original manuscript, violin part, VA (1. vers.). Title: Capriccio. No date.

Bar 1 Manuscript copy (**B**) has a tempo marking of *Molto vivace*. The later manuscript (**A**) is marked *Vivace*.

Bars 41–56 Manuscript copy (**B**) has double octaves in the left hand piano part which do not appear in the later manuskript (**A**).

Bars 61–63 In the earlier manuscript copy (**B**) has a right hand chord B–F sharp–B of which the lower note B is omitted in the later manuscript.

Bars 79–80, 83–84 Manuscript copy (**B**) omits a tie marking in the right hand piano part between two long notes. A later manuscript (**A**) shows the tie marking covering four bars.

Bars 93–95 Manuscript copy (**B**) has a right hand chord, the lowest note being E, but in bar 96 as F sharp. At the same time in bars 94–108 the left hand piano chords are written as three-and four part chords.

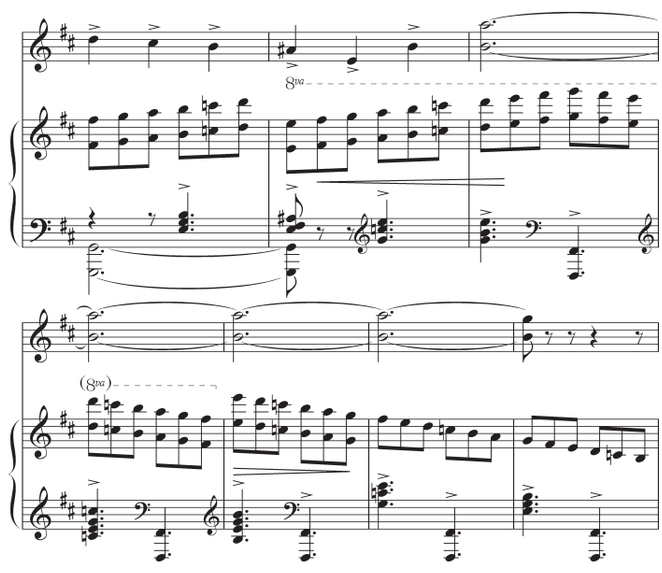
Bars 94–117 Manuscript copy (**B**) shows octaves in the bass part of the piano score. In the last bar of this piano part the lowest note is written one octave lower.

Bars 94, 103–109, 111, 113, 115 Manuscript copy (**B**) has the right hand four part chords together with lower octaves.

Bar 122, 127, 129, 131, 133 Manuscript copy (**B**) has the right hand four part chords together with lower octaves.

Bars 128–131 Earlier manuscript copy (**B**) shows the bass chords written in four parts together with lower octave notes.

Bars 139–145 Manuscript copy (**B**) is written as follows:



Bar 166 Manuscript copy (**B**) has a *pizzicato* marking in the violin part which is omitted in the later manuscript. The *legato* markings are taken from the earliest written manuscript copy.

Meditation
Composed 1938

An earlier manuscript (**B**) differs considerably in the following sections (bars 1–24, 59–82) compared with later manuscripts (**A, C**) which are also the primary sources for the present publication. Violin bow markings are taken from earlier manuscripts (**B, C**).

A. Original manuscript and violin part on onionskin sheets in SMB. Title: Meditation. Date: 1938.

B. Original manuscript in ETMM (M319). Title: Meditation. No date.

C. Original manuscript and violin part from the E. Turgan's collection, VA. Title: Meditation. Date: 1989.

D. Manuscript copy, ZA, ETMM (M45). Date: 3. February, 1950.

Bar 1 In an earlier original manuscript (**B**) the tempo is marked as *Moderato un poco allegretto*. The manuscript copy (**D**) has a tempo marking of *Moderato con espressione* 𝅗𝅥. = 42. Later manuscripts (**A, C**) have a tempo marking of Moderato $^{3}/_{4}$ = 42.

Bar 28 In a later manuscript (**A**) the second last eighth beat of the violin part is marked as C natural. Apparently this should be C sharp [1] as marked in the original manuscripts (**B, C**) and ZA manuscript copies (**D**).

Bars 36, 37 Original manuscript (**A**) violin part omits indicating the sharp sign in front of C which should read as C sharp as per the manuscripts (**B, C**) and in manuscript cpy (**D**).

Bar 44 Original manuscript (**A**) mistakenly shows G in the fifth beat of the piano part(it should be B as per the manuscripts (**B, C**).

Bar 58 Manuscript (**A**) omits a written chord E–C sharp in the sixth beat of the violin part, and the following seventh beat is mistakenly written as C sharp–C sharp[1]. It should read C sharp–A as written in the violin part of the original manuscript (**B, C**).

Bar 59 The original manuscript (**A**) omits a flat sign in front of the D note in violin part. As it is marked in a separate violin part (**B, C**), so the editor has included it herewith.

Bar 77 The original manuscript (**A**) violin part is written as a B note which should be B flat as per the original manuscript (**B**) and the handwritten copy (**C**).

Ballade ETW 51
Composed 1939

Tubin wrote Ballade in 1939. for violin and piano and orchestrated the piano part in the same year. The orchestrated version has an additional six bars instead of bars 63–64 which are not written in the piano part. Tubin's own *legato* markings are taken from the score.

A. Original manuscript in ETMM (M 319). Title: Ballaad viiulile ja klaverile (Ballade for Violin and Piano). Date: 1939.

B. Original manuscript, VA. Title: Ballaad viiulile ja klaverile (Ballade for Violin and Piano). Date: November 20.–24, 1939.

C. Handwritten copy of the violin part written by Evald Turgan, VA. Date: November, 20.–24, 1939.

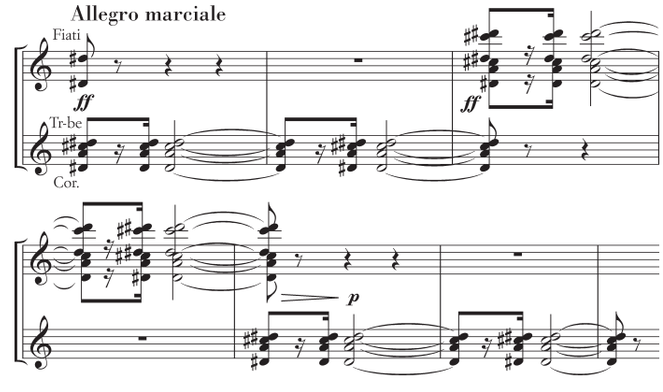
D. Original full score in ETMM (M319). Title: Ballaad viiulile ja orkestrile (Ballade for Violin and Orchestra). Date: 1939.

Bars 3–5 Original score (**D**) has *cresc*. and *dim*. markings which similarly apply in this edition yet are omitted in the original manuscript (**A**).

Bars 16–18, 21–30, 34–39, 41,48, 51–56, 131–141 The violin part in the original score (**D**) is marked **legato** which similarly applies in this edition yet is omitted in the original manuscript (**A**).

Bar 51 The original score (**D**) is marked *sul D* which is omitted in the original manuscript (**A**).

Bars 63–64 In the original score (**D**) there is written *Allegro marciale*, and instead of two bars there are written a six bars as follows:



Bars 84, 85 In the original score (**D**) the violin part is marked *cresc. poco a poco*. Furthermore, in the original manuscript (**A**) there is a *cresc*. in bar 87.

Bar 114 The original score (**D**) there is marked *ff* in the violin part which is omitted in the original manuscript (**A**).

Bars 166–168 In the original score (**D**) the violin part is marked *cresc*., *mf*, and *dim*.

Bars 169, 175 In the original score (**D**) the violin part is marked *mf* and *dim*.

Bars 176, 177 In the original version of this score (**D**) the orchestral score is marked pp, but the piano manuscript (**A**) is marked *mf* and *pp*.

Suite on Estonian Dance Tunes ETW 53
Composed 1943

Tubin wrote the cycle during three weeks in 1943. When Tubin fled to Sweden in September, 1944, the manuscripts remained in Estonia. In 1952 publisher Körling suggested to Tubin to publish them. Tubin wrote down from memory the first three pieces, cutting some measures. He did not write down the fourth piece and, therefore, it remained unpublished until the composer has got a copy from Estonia, and rewrote it in 1974.

A. Original manuscript on onionskin sheets in SMB. Title: Süit eesti tantsuviisidest (Suite on Estonian Dance Tunes). I Vana valss (Old Waltz); II Külakarjase sarvelugu (Shepherd's Horn Piece); III Kanneldaja (Kantele Player); IV Sikusarve lood (Goathorn Pieces). Date: Handen, February 1. - March 29,1974.

B. Original manuscript in ZA collection in ETMM (M45). Title: Süit eesti tantsuviisidest. Svit av estniska dansvisor. I Vana valss. Gammal vals; II Kanneldaja. Zitraspelaren; III Külakarjase sarvelugu. Byherdens lurvisa. No date.

C. Original manuscript in SMB. IV movement. II vers. Title: Sikusarve lood (Goathorn Pieces). No date.

D. Printed edition: Körling, Stockholm 1952. Titles: Three Traditional Estonian Dances; Kolm Eesti rahvatantsu (II vers.). I An Old Waltz; Vana valss; II The Zither Player; Kanneldaja; III Shepherd's Dance; Külakarjase sarvelugu.

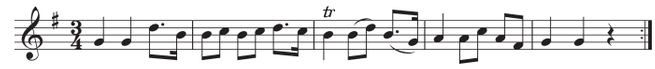
E. Original manuscript and violin part in ETMM (M319). I vers. Title: Süit eesti tantsuviisidest. I Vana valss; II Külakarjase sarvelugu; III Kanneldaja; IV Sikusarve lood. Date: July 1.–20., 1943. Dedicated: *Hugo Schütsile selle kehva suve mälestuseks* (To Hugo Schüts as a rememberance of this miserable summer. E. Tubin). Date: July 1.–20, 1943.

F. Handwritten copy in TÜ Library (F54). I vers. Title: Süit eesti tantsuviisidest viiulile ja klaverile. Suite aus estnischen Tanzweisen für Violine und Klavier. I vers. 24 p. I Vana valss. Alter Walzer; II Külakarjase sarvelugu. Dorfhirtenweisen; III Kanneldaja. Harfenspieler; IV Sikusarve lood. Bockhornweisen. Date: July, 1943.

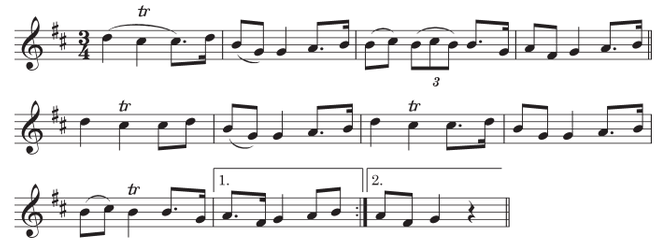
G. Original manuscript of the score GMF. Title: Svit över estniska dansvisor för soloviolin och orkester. Süit eesti tantsuviisidest viiulile ja orkestrile. I Gammal vals Vana valss; II Byherdens lurvisa Külakarjase sarvelugu; III Kantelespelaren Kanneldaja Bockhornslåtar Sikusarvelood. Date: February 1.– March 29, 1974.

1. Old Waltz ETW 53–1

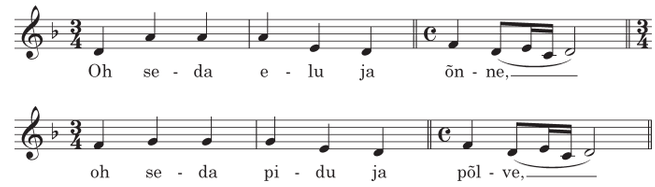
Here Tubin uses three different melodies, the first being a simple folk tune (labajalavalss), played by the violin after the piano's threefold introduction:



after which follows another melody called *labajalavalss*:



the third melody is called *Pulmalust* (Wedding Bliss) and is heard in tandem with the first melody:



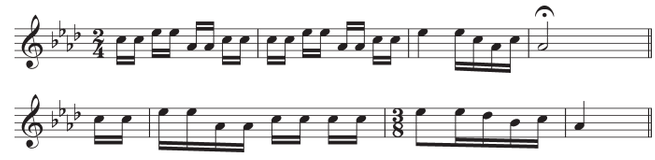
Bar 1 The tempo marking in the original manuscript (**E**) is *Andante*. In a later manuscript (**A**) and also in the first published edition (**D**) it is marked *Moderato* ♩ = 88–92

Bar 5 In earlier manuscripts (**E, F**) this bar is missing, but in later manuscripts (**B**) and in the first publication (**D**) as well as the original score (**G**) it is written as such.

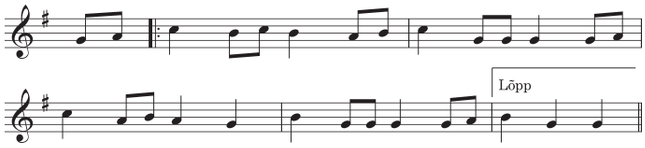
Bar 31 In earlier manuscripts (**E, F**) the last beat of the violin part is marked as a dotted rhythm. Later manuscripts (**B, G**) and the first edition (**D**) the same is marked as two eighth notes which appears to be an error and corrected by the editor.

2. Shepherd's Horn Piece ETW 53–2

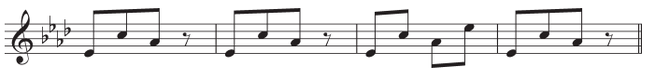
Four different tunes are used in this piece; the first is a well-known folk tune of dance-like character to which Tubin has added his own syncopated-stylized rhythmic configuration in $^{3}/_{8}$ metre:



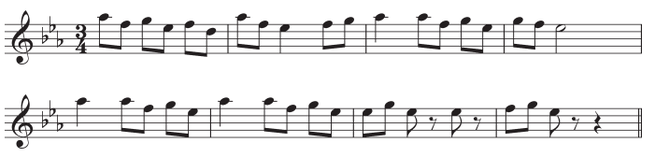
the second theme proceeds from the first one:



the third theme represents the sounds of a whooping shepherd boy:



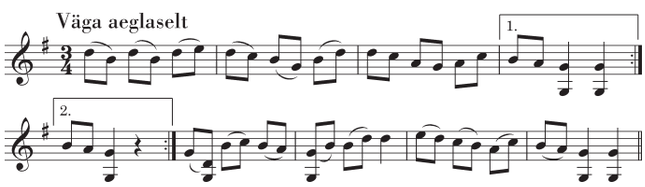
the fourth theme uses the following tune:



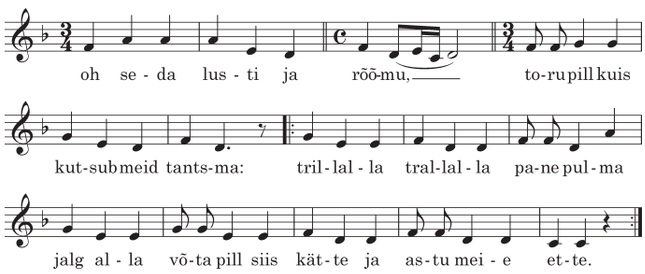
Bar 74 In the original manuscript (**B**) and the first edition (**D**) violin part there is a misprint of the first eighth note as A flat. It should be G as written in the original score (**G**)

3. Kantele Player ETW 53–3

Two themes alternate here. The first, played on *Hiiu Kannel* is played *pizzicato* on the violin:



The second theme is closely related to the first theme.

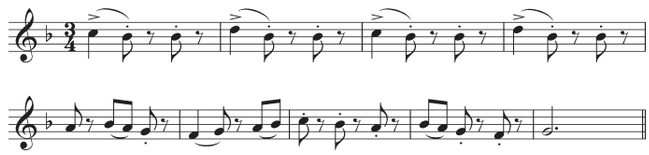


Bar 1 The first edition (**D**) is marked *rubato con fantasia* and the first beat of the piano part is written A–B–C–D–C–A. This appears to be a mistake and should be written C–D–E–F–E–D–C as per the original manuscript (**B**) which also includes *rubato* marking.

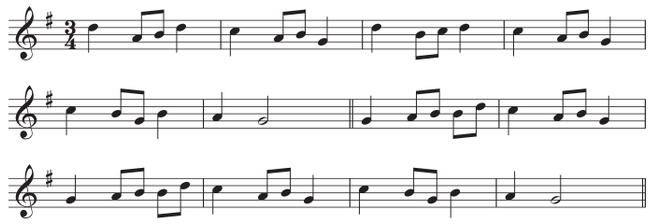
Bars 20, 25, 63, 68 In the original manuscripts (**A, B, C**) and the first edition (**D**) the time signature is $^3/_4$ and the first beats are marked as rests. In the original manuscript (**G**) the time signature is $^2/_4$.

4. Goathorn Pieces ETW 53–4

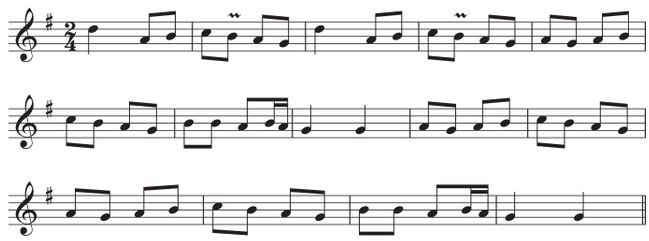
This is the longest movement based on three separate folk tunes. Firstly written in the violin part as a single melody and later in parallel fourth intervals:



The second theme proceeds from the first one:

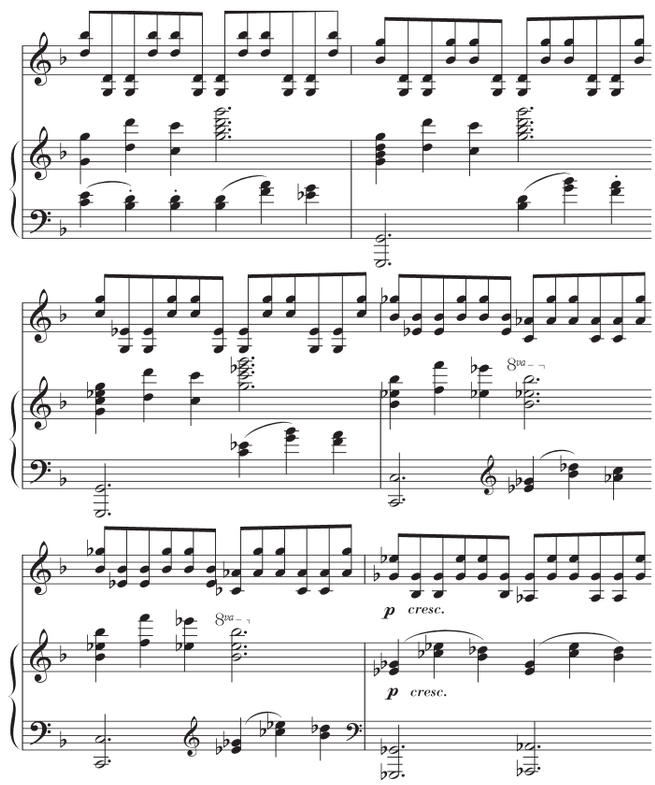


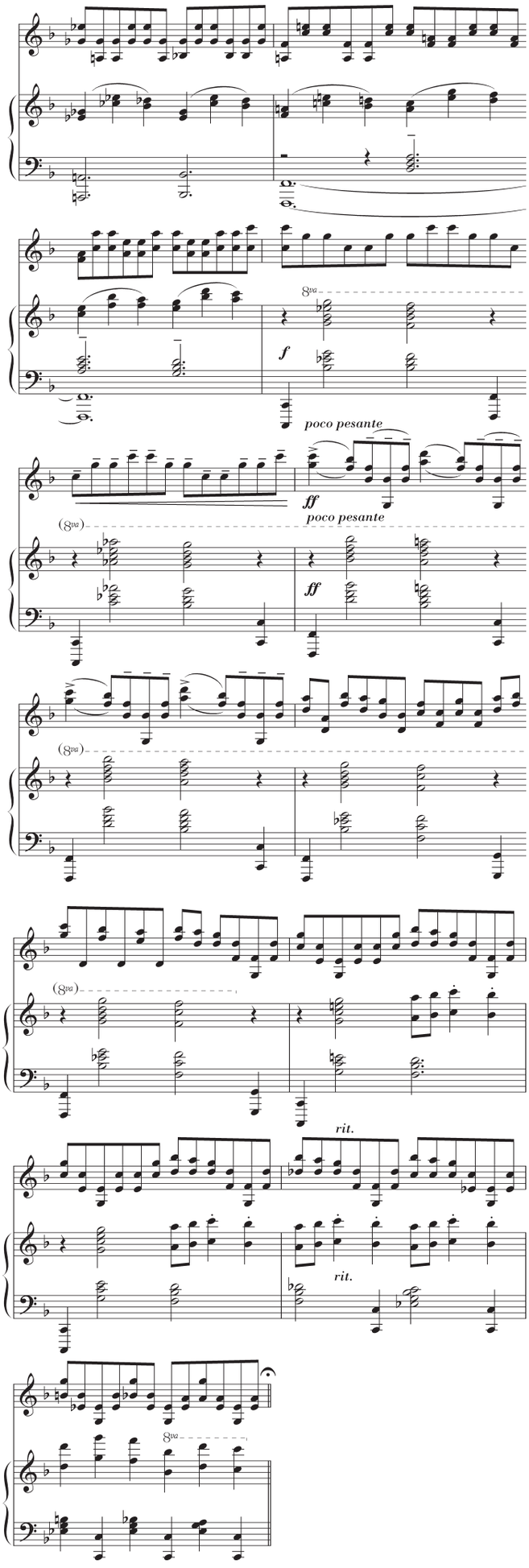
The last folk tune originates from Kullamaa:



Bars 122–129 An earlier manuscript (**E**) has a tempo marking *of poco largamente*, *espressivo* and only the upper violin part is written here whilst the lower part is added in a later manuscript and marked ad libitum (**C**) and in the score (**G**).

Bars 151–156 An earlier manuscripts (**E, F**) has this passage written as follows:





Tubin has abbreviated this section in later manuscript versions (**A**, **C**, **G**).

Prelude
Composed 1944

A. Printed edition: Körling, Stockholm, 1951. Title: Prélude. Date: Saltsjöbaden, December 10, 1944.

B. Original manuscript of the score and violin part on onionskin sheets in the archive of VR. Title: Prélude. Date: Saltsjöbaden, December 10, 1944.

C. Original manuscript in the archive of ZA in ETMM (M 45). Title: Prelüüd. Date: Neglinge, December 9, 1944.

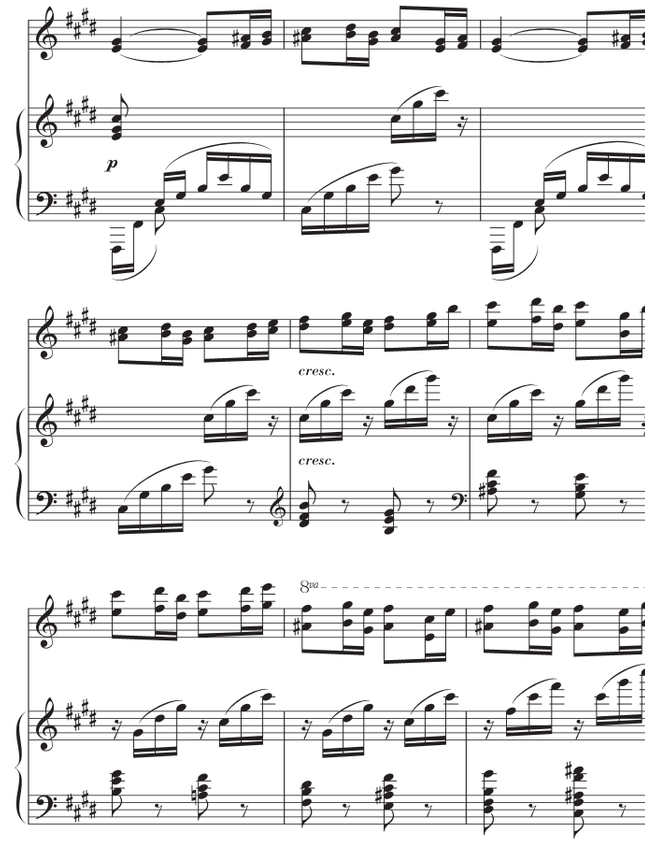
Bar 1 The original manuscripts (**B**) and (**C**) have a written tempo marking of *Andante sostenuto*, whilst the first edition (**A**) is marked *Andantino sostenuto*.

Bar 5 The *legato* markings in violin part omitted in the first publication (**A**) are taken from the original manuscript (**C**).

Bar 16 The original manuscript (**C**) is marked *mf* and *dolce*. Manuscript (B) and the first edition (A) are both marked *mp*.

Bars 35–36 The original manuscript (**B**) and the published edition (**A**) has the first beat of the bar in the piano score marked D flat–F flat–A flat. Manuscript (**C**) is marked B flat–F flat–A flat.

Bars 39–41 The original manuscript (**C**) has this passage written as follows;



Bar 48 Manuscript (**B**) is marked *con passione*, which is omitted in another manuscript (**C**) and in the published edition (**A**) instead being marked *Largamente*.

Bar 51 Manuscript (**C**) omits a sharp before the A note of the last eighth beat of the piano part (both hands) but is marked accordingly in another manuscript (**B**) and in the published edition.

Bar 55 In manuscript (**C**), the violin part displays a dotted rhythm in the first beat. However, in manuscript (**B**) and in the published edition (**A**) there are two eights instead.

Bar 61 Manuscript (C) is marked *cresc*. which is omitted in the manuscript (B) and the published edition (A).

Bar 62 Manuscript (**C**) is marked *a tempo*, manuscript (**B**) and the published edition (**A**) as *Tempo 1*.

Bars 68–69 Manuscript (**C**) the right hand piano part quintuplets are marked with flags-the same applies in bars 75–76. The manuscript (**B**) and the published edition (**A**) show this section marked with *a tenuto*.

Bar 77 Manuscript (**C**) violin and piano parts are marked *forte*, manuscript (B) and the published edition (**A**) the violin part is marked *poco f* and the piano part *mf*.

Bar 78 In manuscript (**C**) the first note of the second beat of the left hand piano part is *G*, manuscript (**B**) and the published edition the note is *F*.

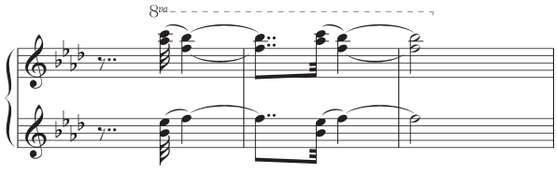
Bar 87 Manscript (**C**) marked for the left hand in piano part E flat–G flat.

Bars 88–89 Manuscript (**C**) is marked *dim*. and *rit*. which are omitted in the manuscript (B) and the published edition (**A**)

Bar 90 Manuscript (**C**) is marked for the left hand in piano part D flat(F.

Bar 91 Manuscript (**C**) is marked *poco sostenuto*.

Bars 100–102 In the manuscript (**C**) there are written:



Capriccio No. 2 ETW 55
Composed 1945

A. Original manuscript on onionskin sheets in SMB. Title: Capriccio nr. 2 för violin och piano. Date: Hammarby, September 12, 1945.

B. Original manuscript of the violin part in SMB. Title: Capriccio. Date: September 11,1945.

C. Handwritten copy in the archive of ZA in ETMM (M 45). Date: Hammarby, September 12, 1945.

Bar 61 In manuscript (**C**), the first beat of the violin part displays E. It is probably an error and there should be G as marked in the parallel section of the reprise where, in addition, the last beat is marked with *a legato* (see bars 157–158).

Bar 145 Manuscript (**C**) omits the tempo marking of *allargando* which is taken from the original manuscript (B).

Bar 183 In the hadwritten copy of Zelia Aumere's (**C**) has the last eighth note of the right hand piano part written as A–A–C. Apparently this is an error and should be written A–F–A as it corrected by editor.

Cock's Dance from the Ballet „Kratt" ETW 111B
Composed 1941/1958.

A. Original manuscript on onionskin sheets in GMF. Title: Kuke tants balletist „Kratt". No date.

B. Original manuscript and violin part in the archive of VR. Title: Kuke tants balletist „Kratt". No date.

Suite on Estonian Dance Pieces for Violin Solo ETW 58
Composed 1979

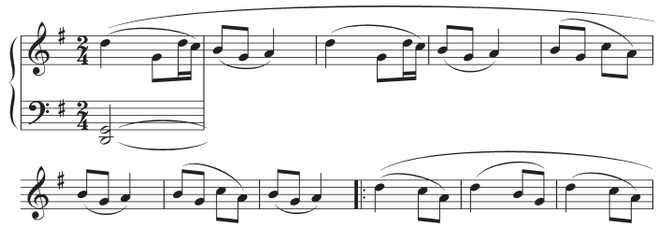
A. Original manuscript in GMF. Title: Süit eesti tantsulugudest sooloviiulile. Svit över Estniska danslåtar. I Torupillilugu. Säckpipslåt; II Õitsel. Kring vallelden; III Aeglane valss. Långsam vals; IV Sarvelugu. Hornlåt; V Kivikasukas.Trälens dans. Date: Handen, August 1979.

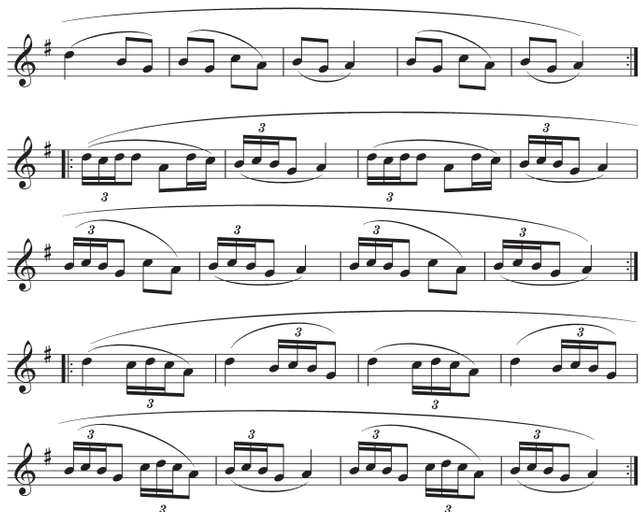
B. Original manuscript on onionskin sheets in SMB. Title: Süit eesti tantsulugudest sooloviiulile. Svit över Estniska danslåtar. I Torupillilugu. Säckpipslåt; II Õitsel. Kring vallelden; III Aeglane valss. Långsam vals; IV Sarvelugu. Hornlåt; V Kivikasukas. Trälens dans. No date.

C. Original manuscript in the archive of ZA in ETMM (M45). Title: 5 Eesti rahvatantsu viiulile. I Torupillilugu; II Õitsel; III Torupilli tantsulugu; IV Sarvelugu; V Kivikasukas.

1. Bagpipe Piece

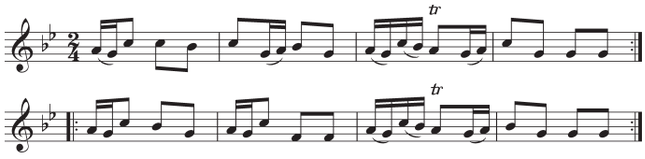
This music is based on the following old bagpipe tune:





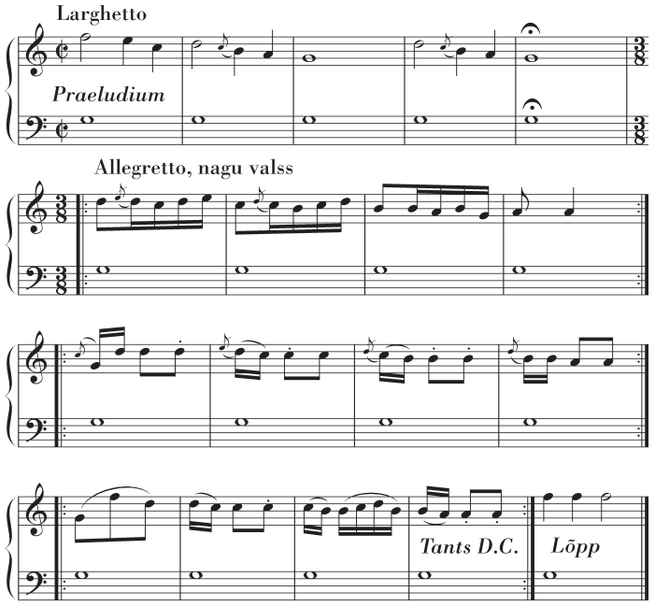
2. Night Herdsman

A traditional shepherd's tune used here is as follows:



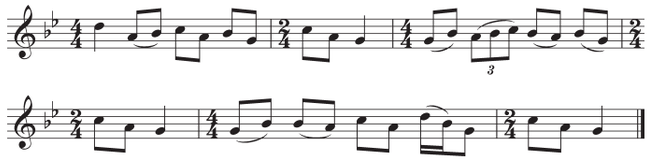
3. Slow Waltz

Begins with a slow introduction followed by a bagpipe tune written here:



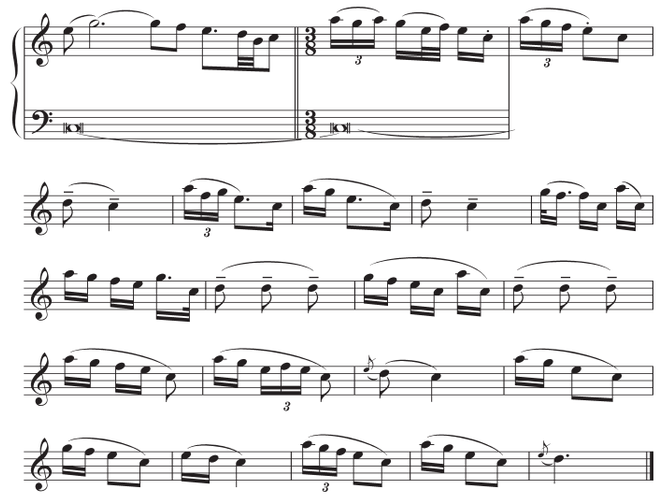
4. Horn Piece

Begins with a slow introduction followed by a horn tune written here:



5. Serf's Dance

Begins with a slow introduction followed by a lively folk dance to which Tubin has applied his characteristic syncopated rhythmic motive:



SUPPLEMENT

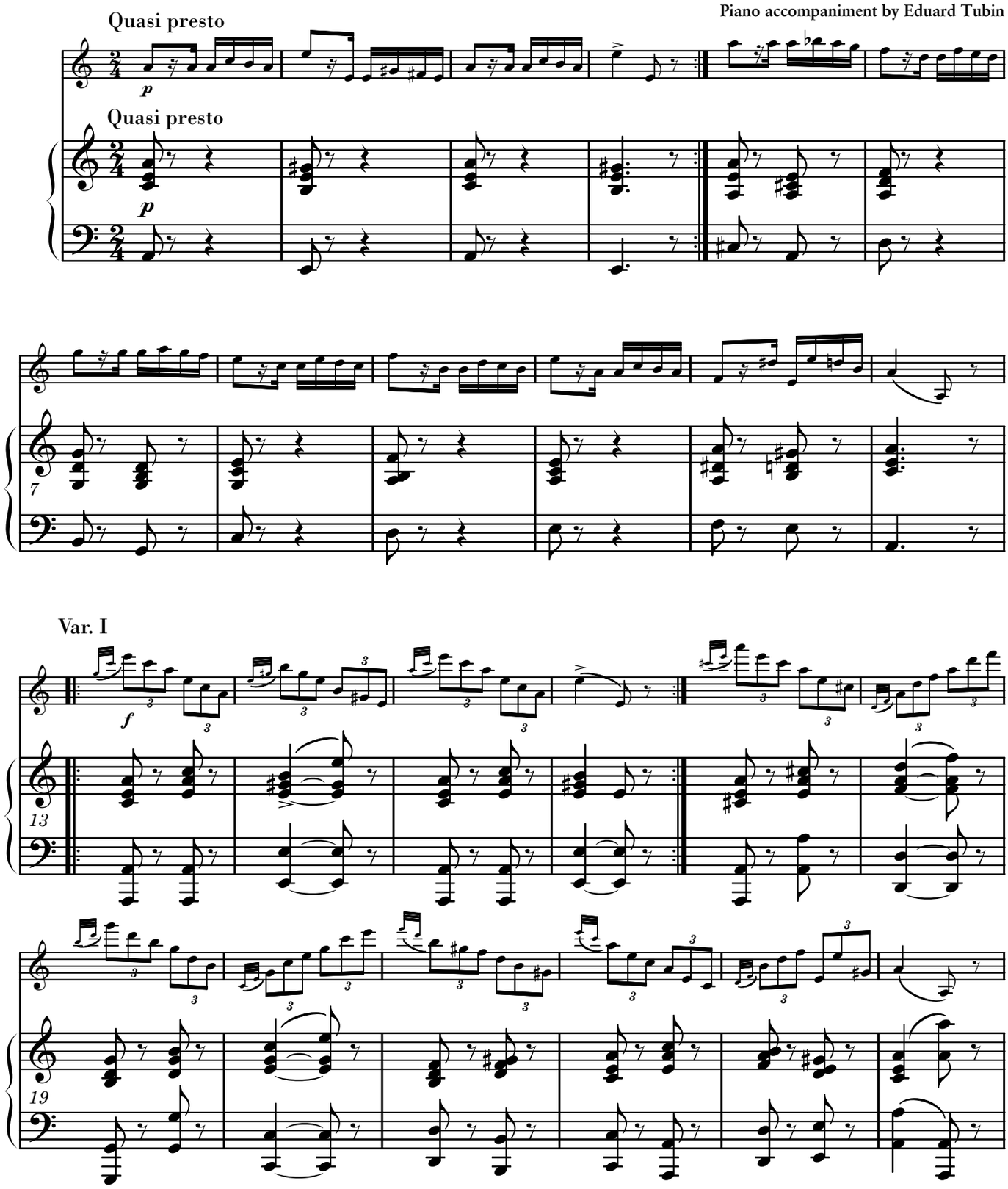
Niccolò Paganini. Cappriccio No. 24
Arranged for Violino and Piano by Eduard Tubin.

A. Original piano accompaniment written by Eduard Tubin in Zelia Aumere's music collection in TMM (M 45). Title: Paganini. XXIV Caprice. Composer's note: Pr. *Zelia Uhke-Aumere tungival pealekäimisel seadnud Eduard Tubin* (Arranged at the urgent request of Ms. Zelia Uhke-Aumere. Eduard Tubin). Date&place: Neglinge, 7 April 1945.

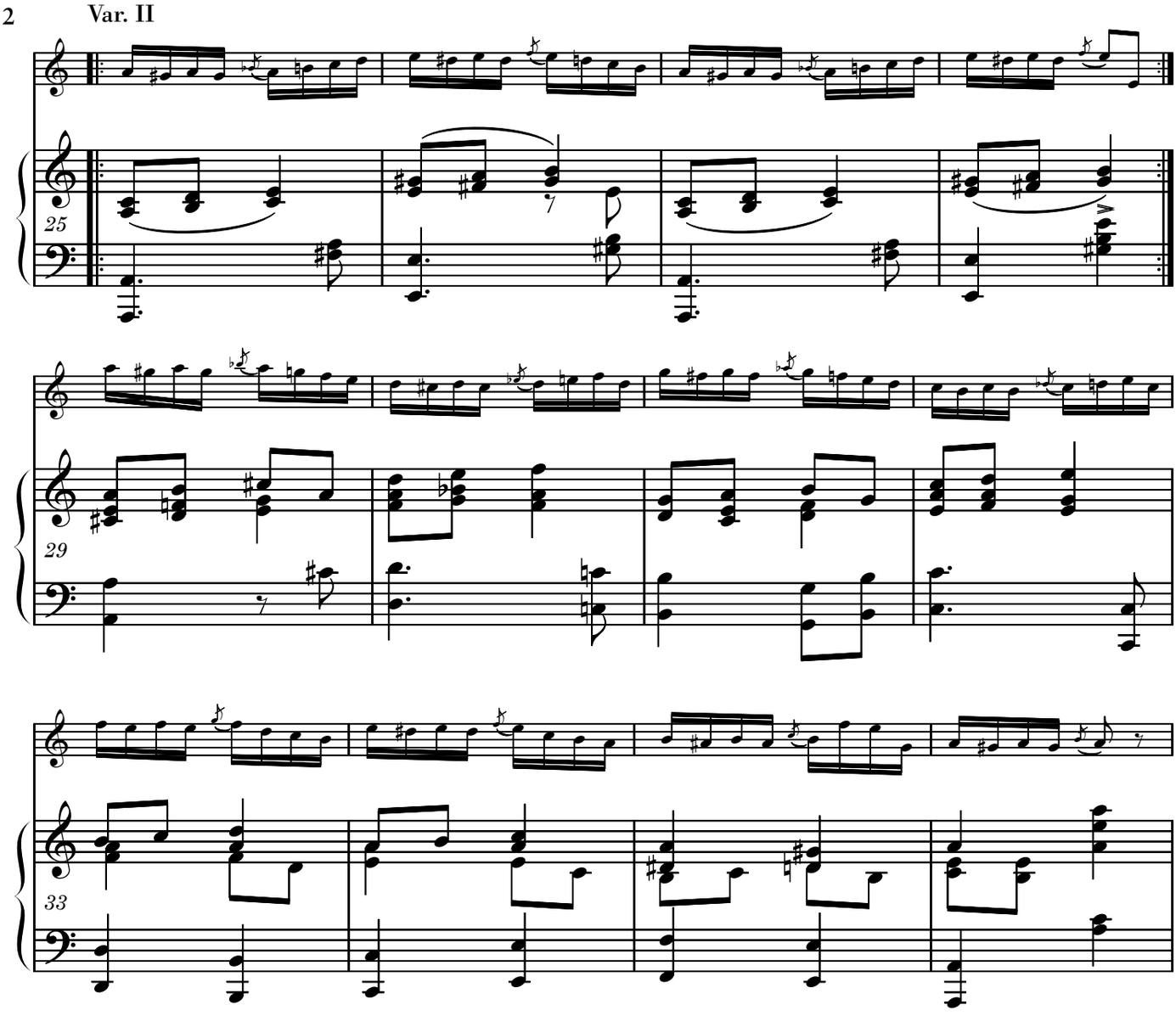
CAPRICCIO nr. 24

Capriccio No. 24

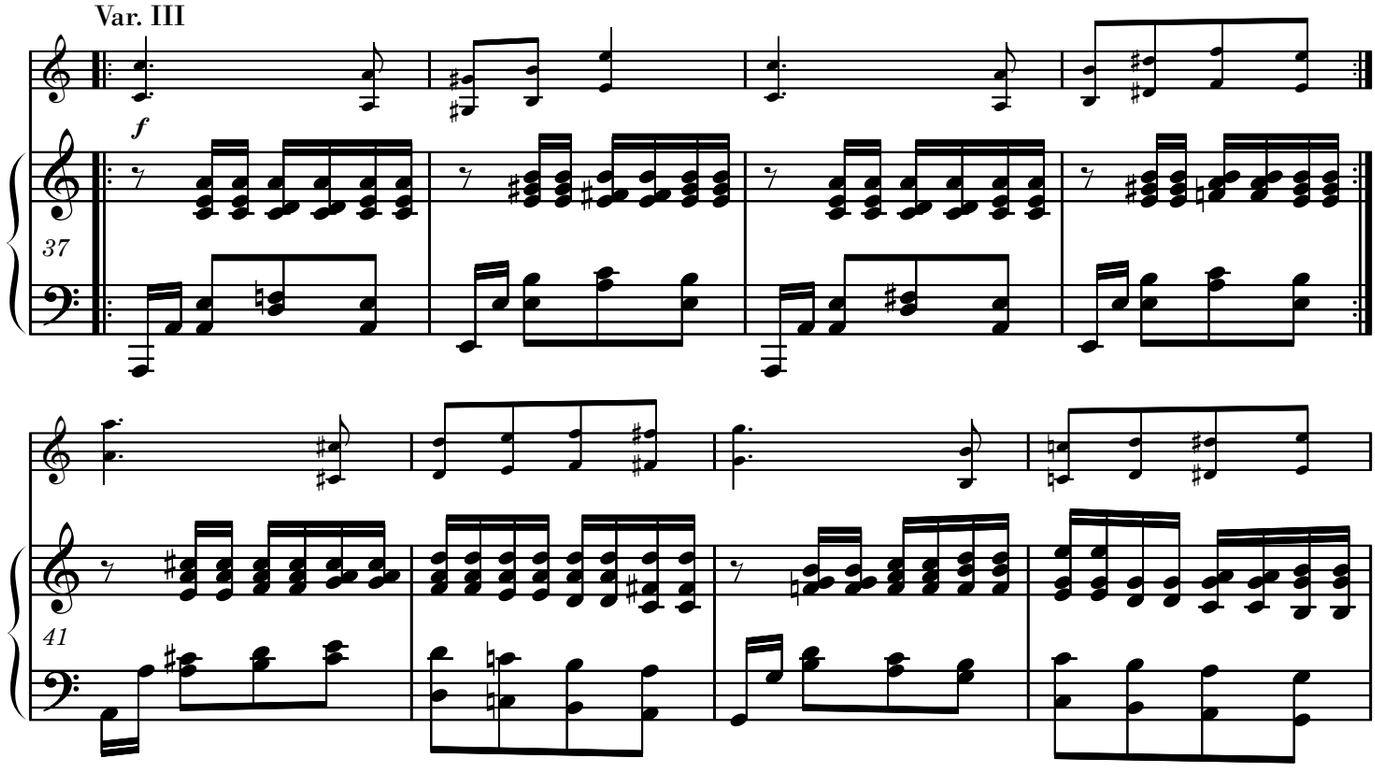
Niccolò Paganini
Klaverisaate lisanud Eduard Tubin
Piano accompaniment by Eduard Tubin

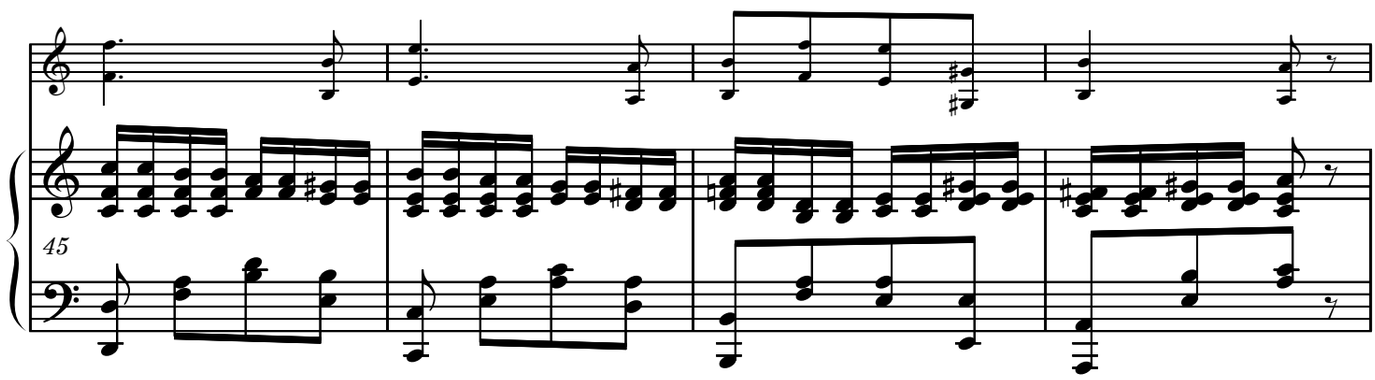


Var. II

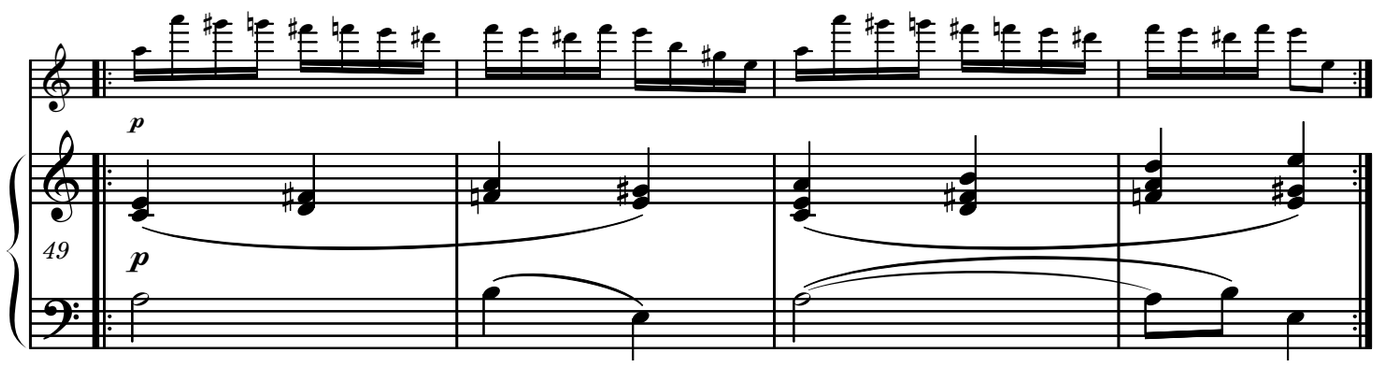


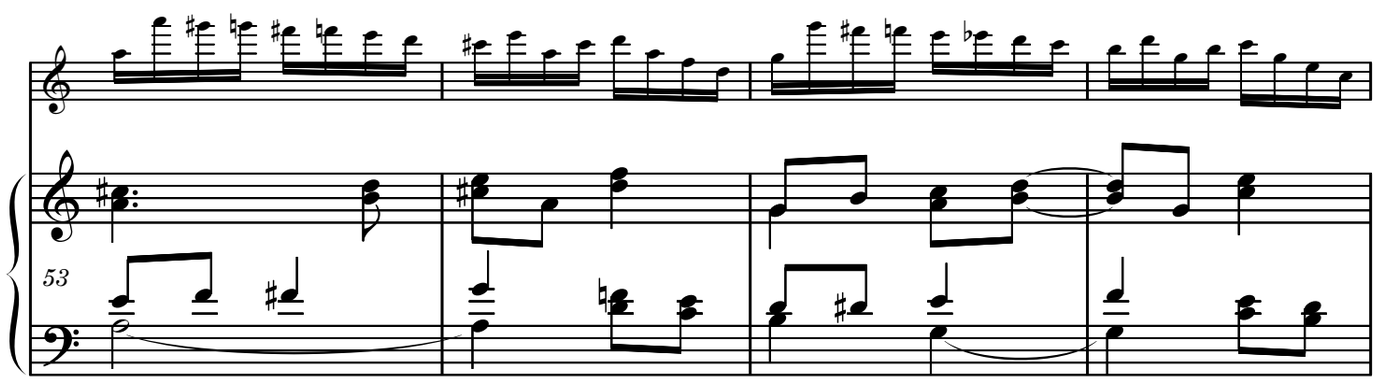
Var. III

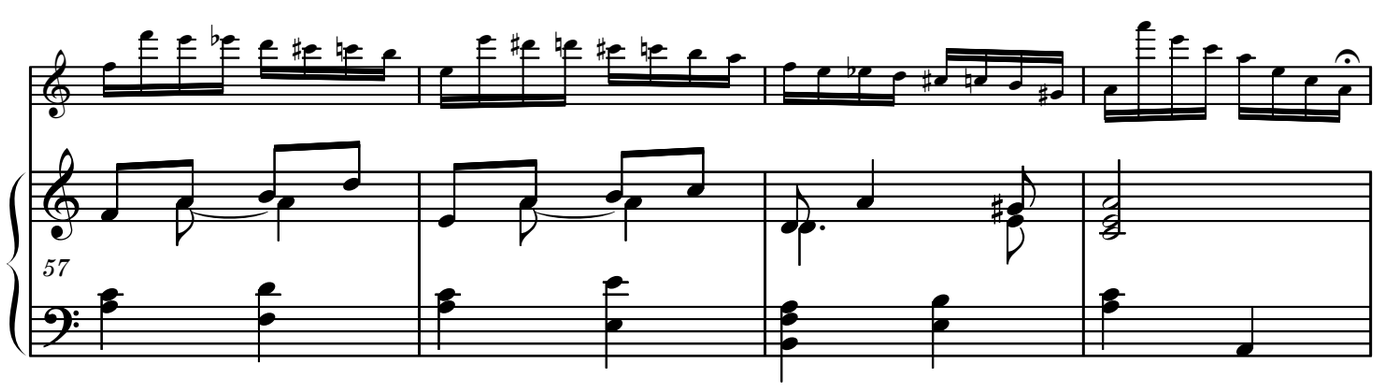




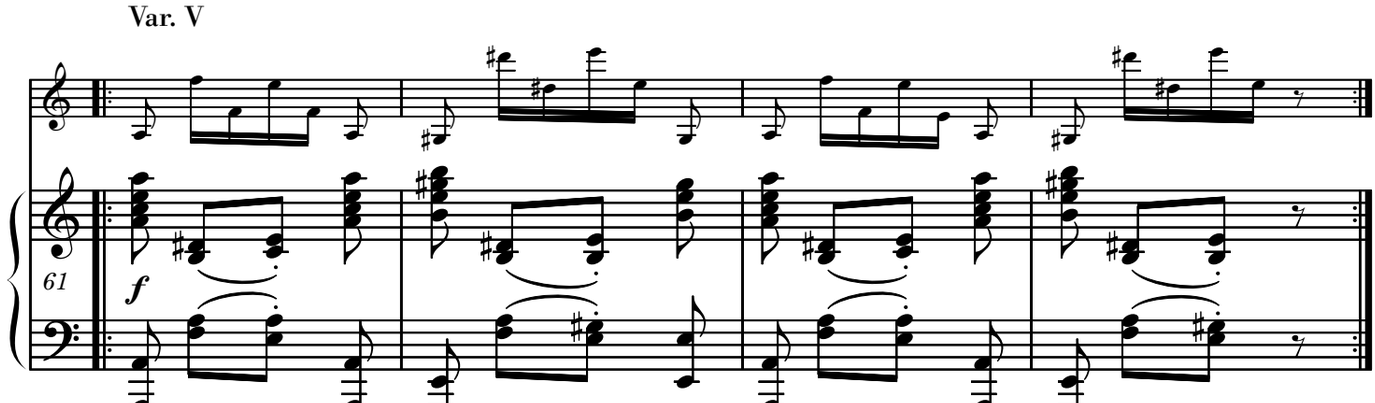
Var. IV

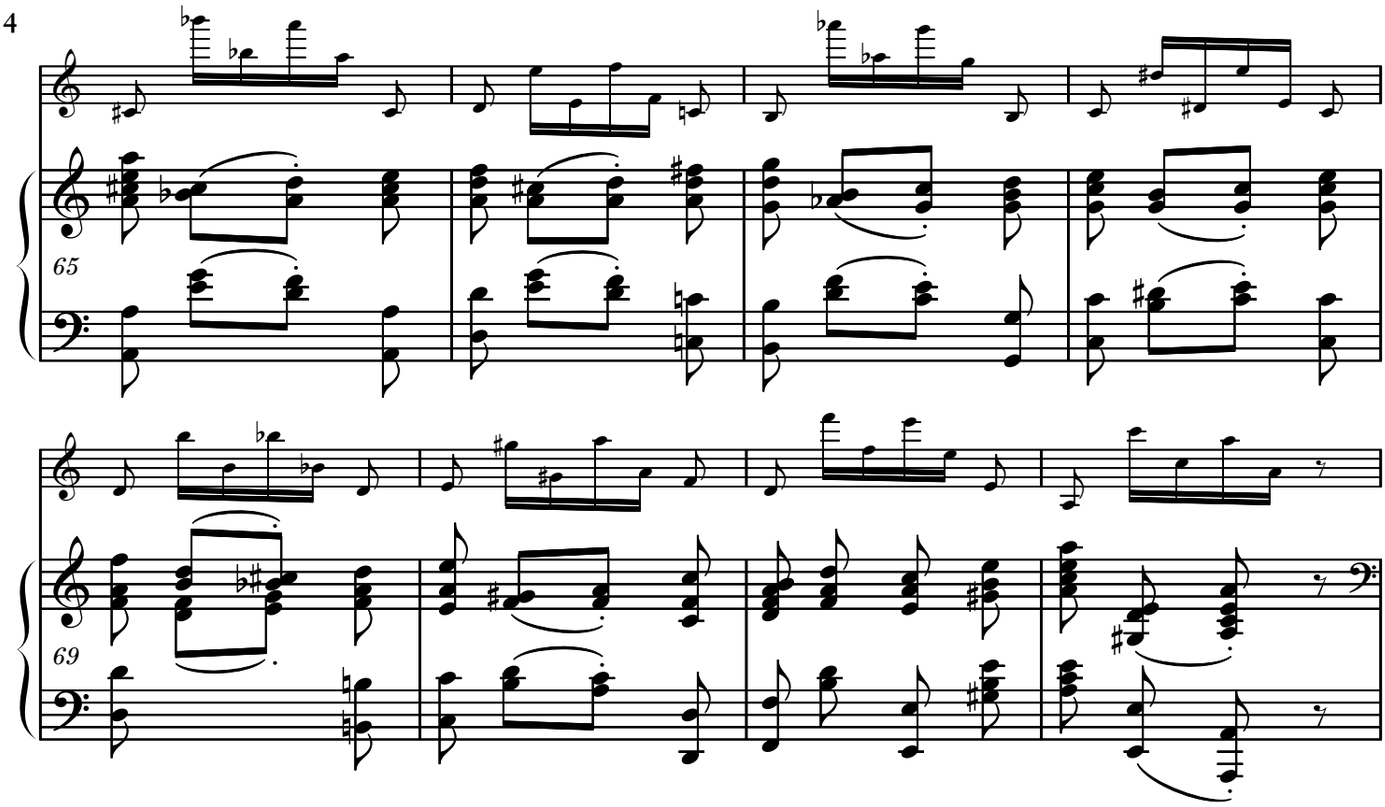




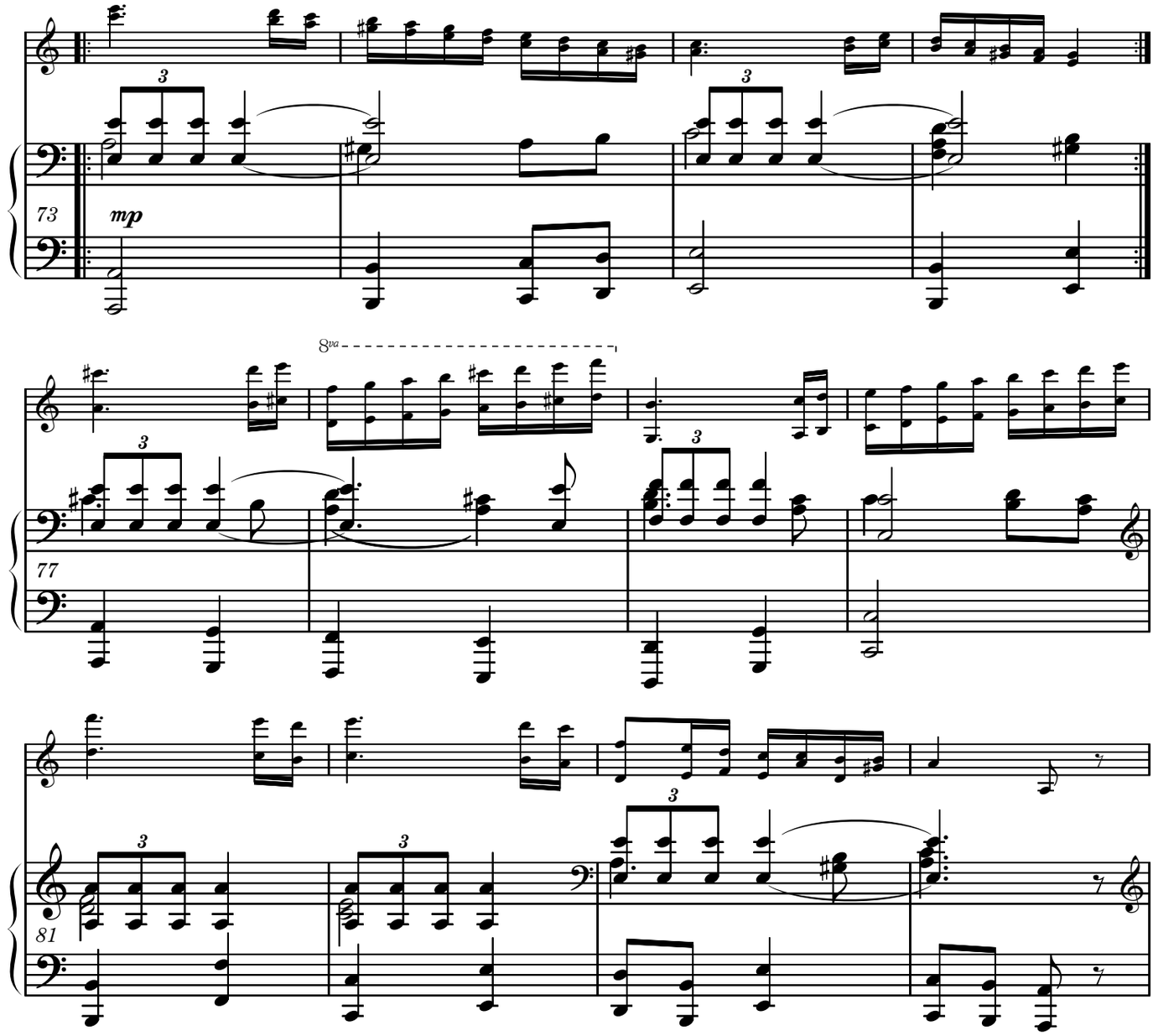


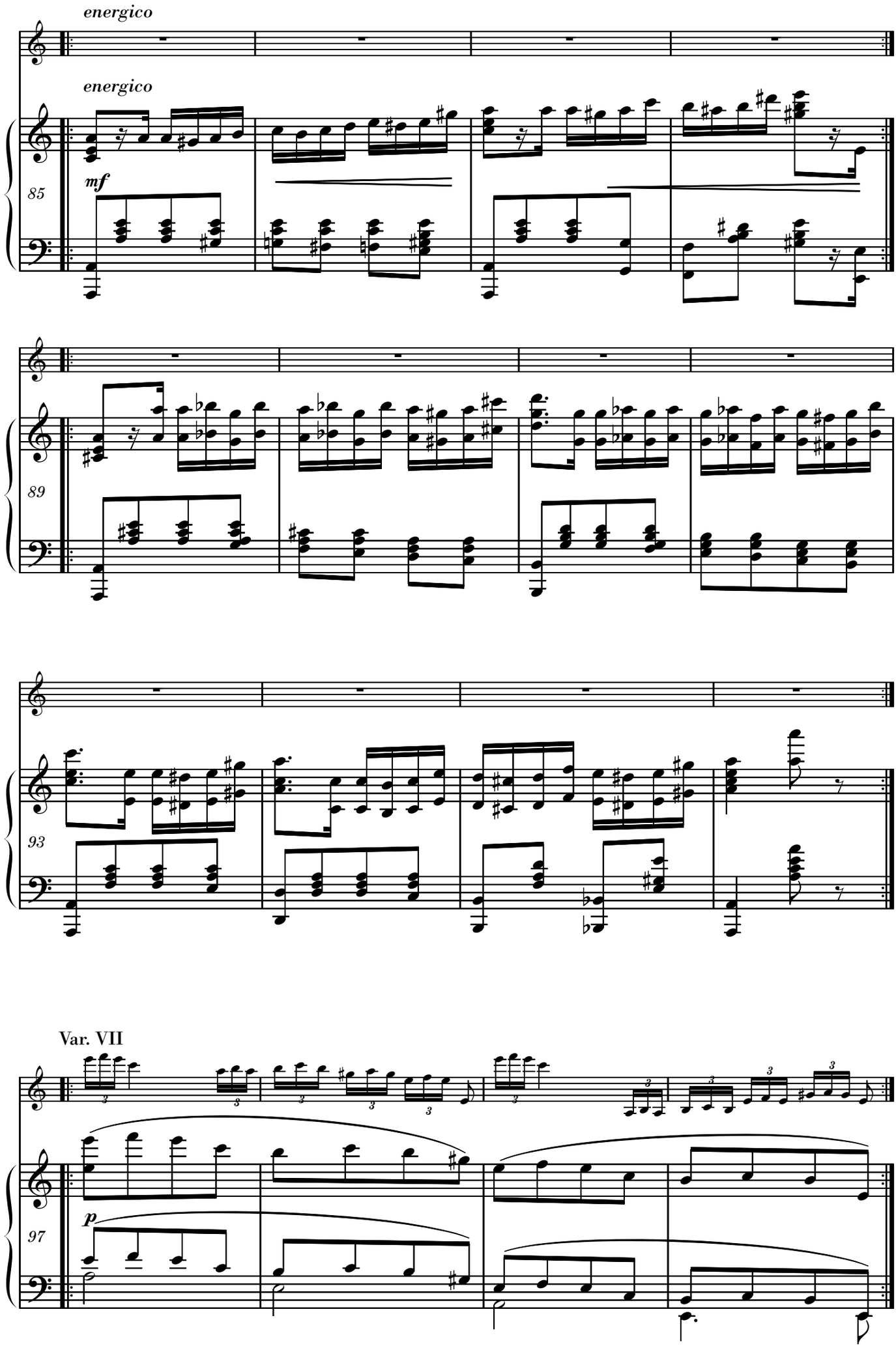
Var. V

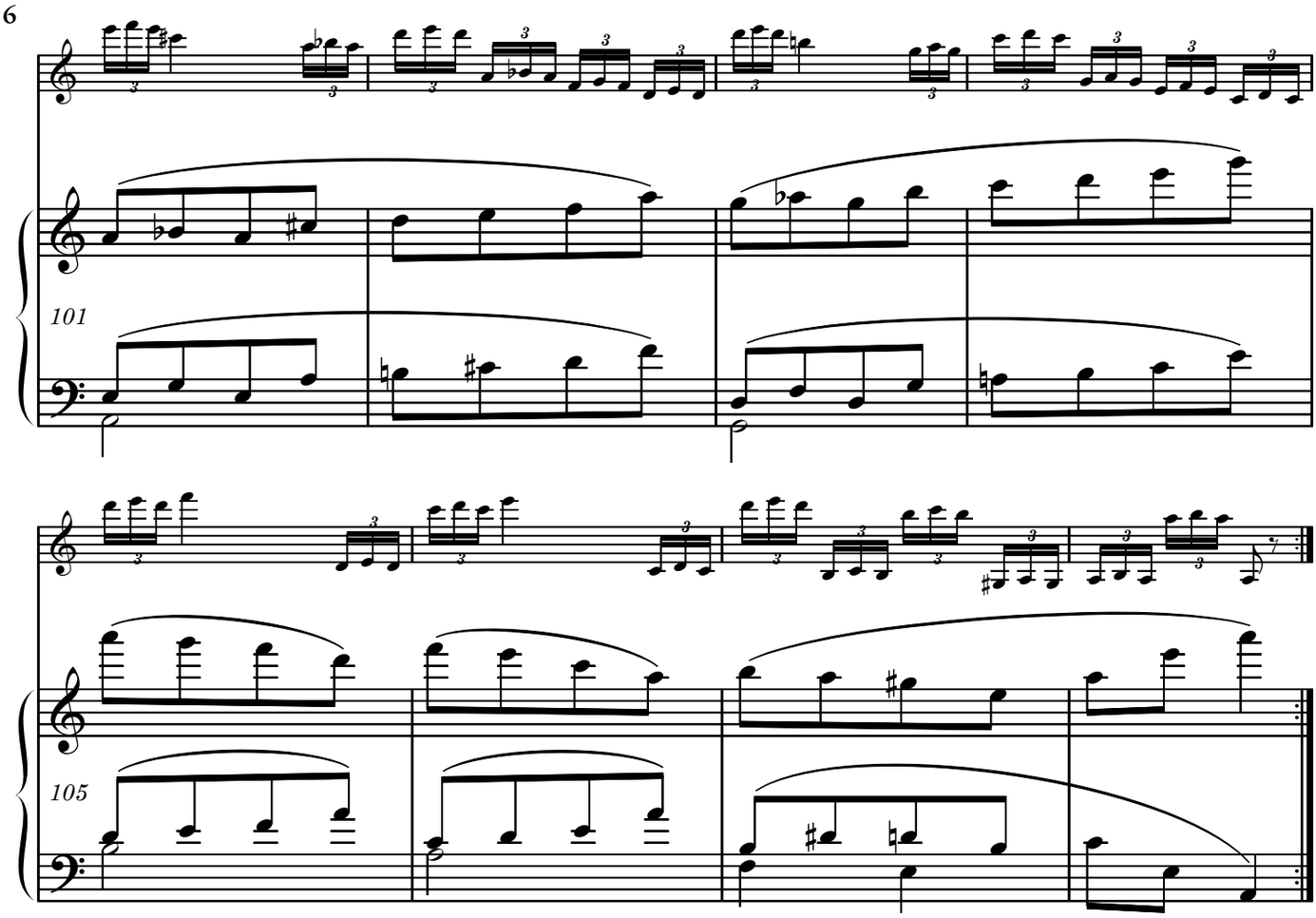




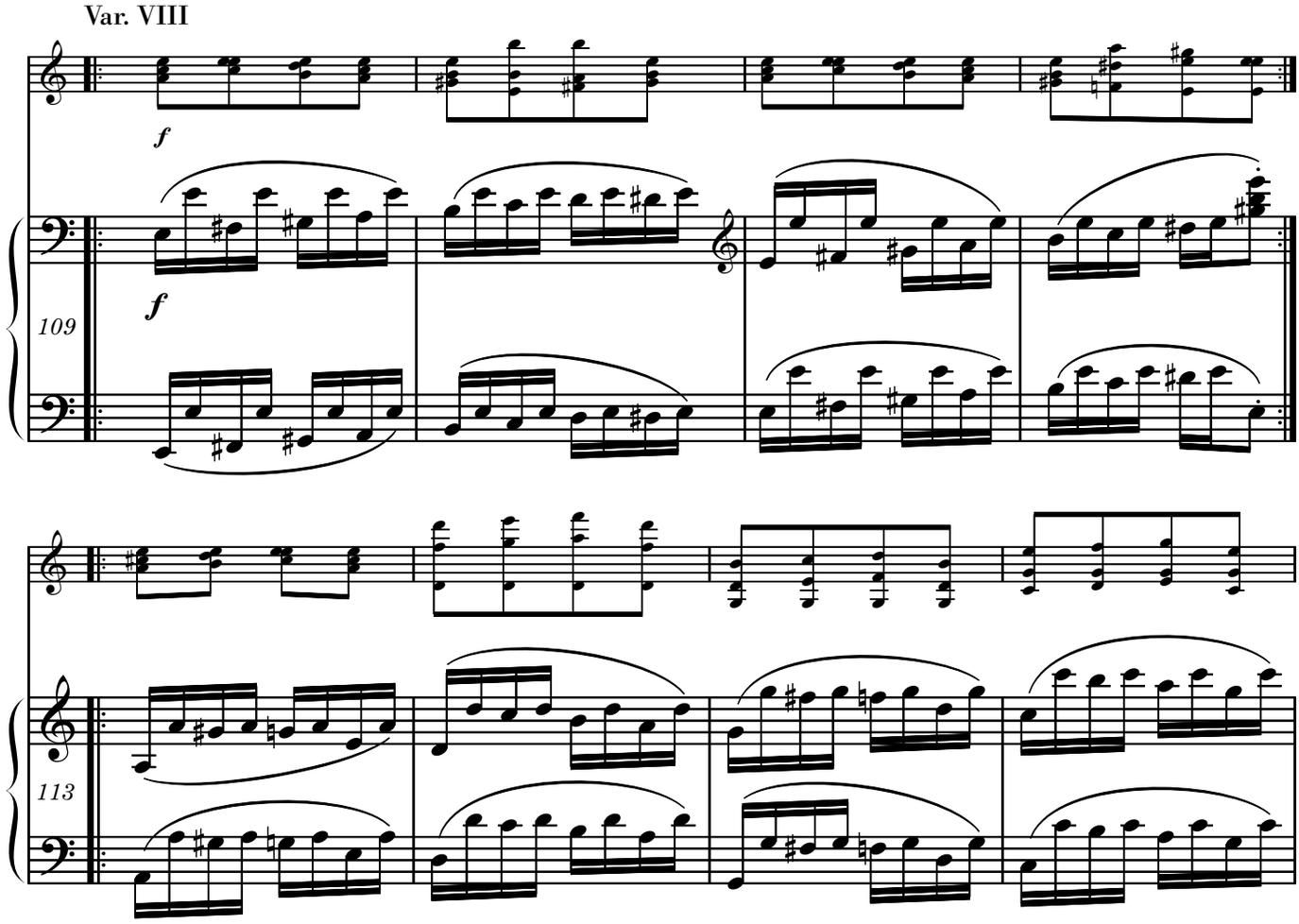
Var. VI

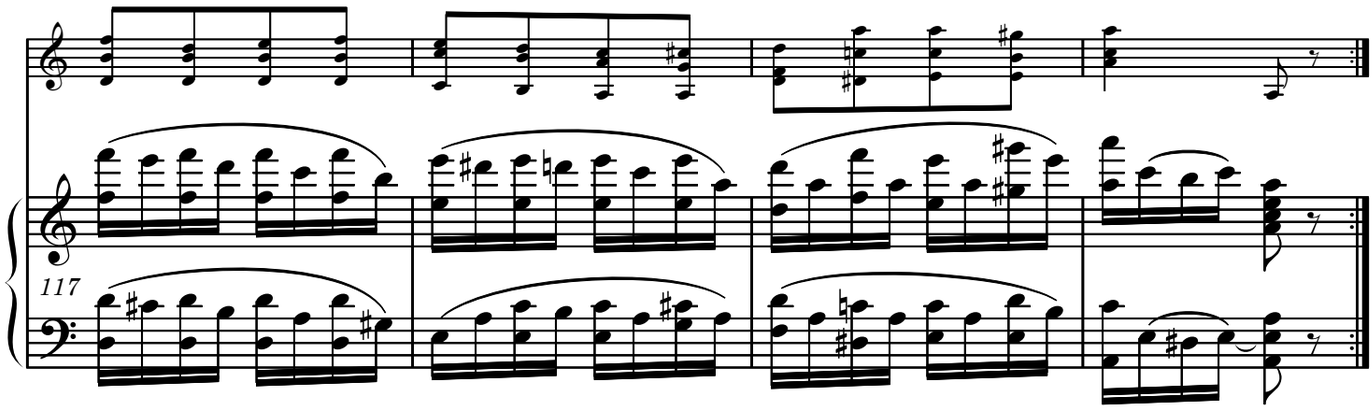



energico
energico
mf
85
89
93
Var. VII
p
97

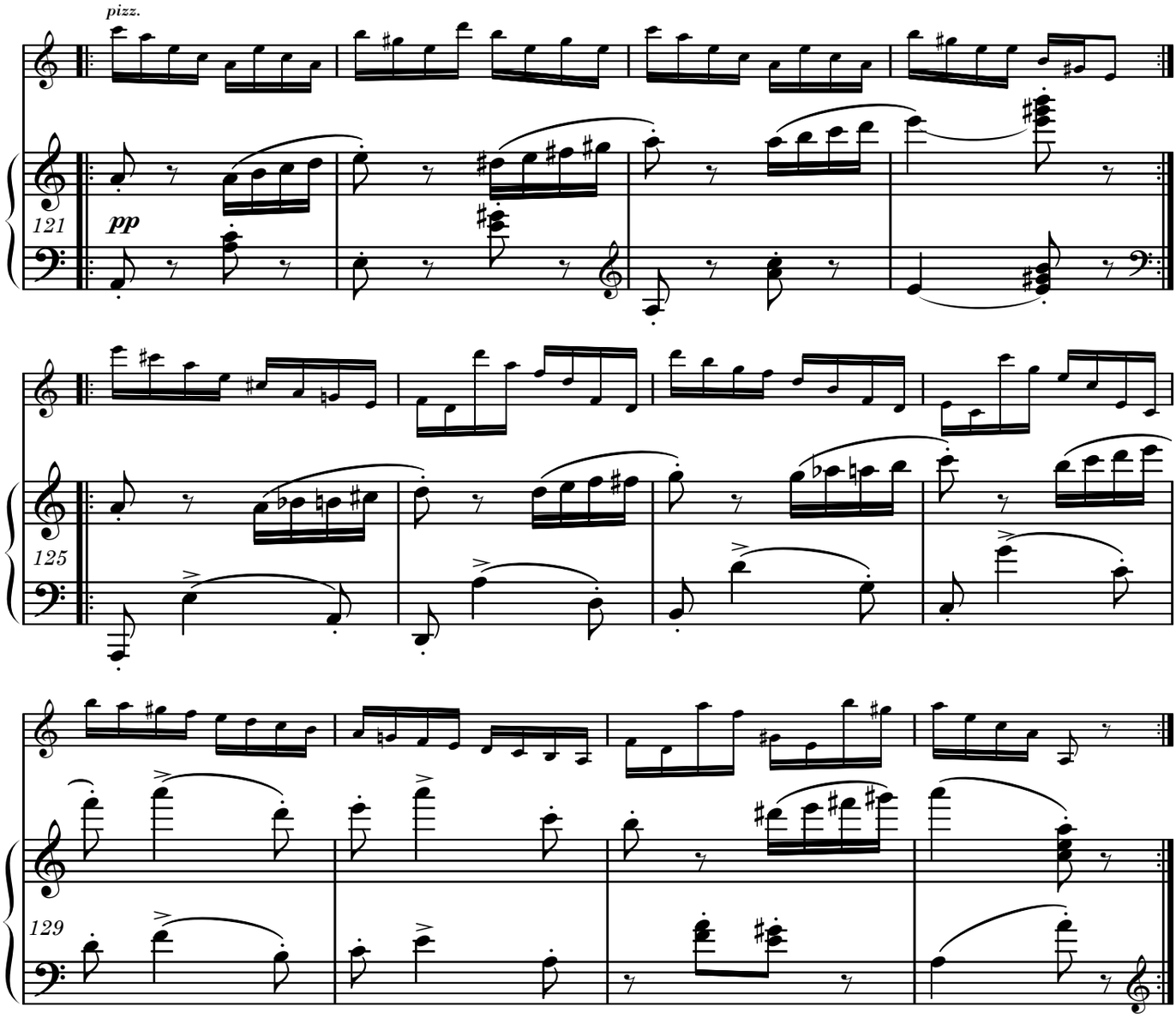


Var. VIII

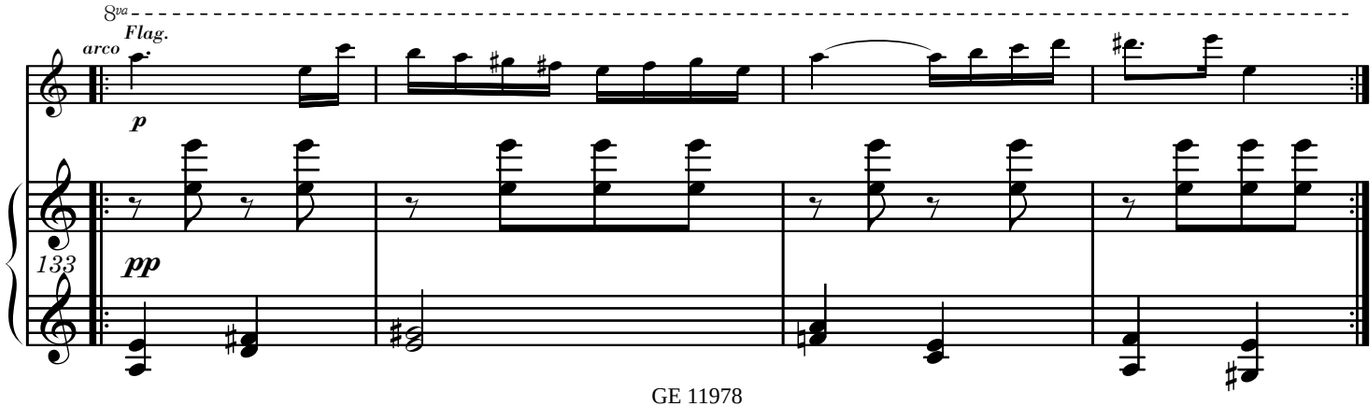


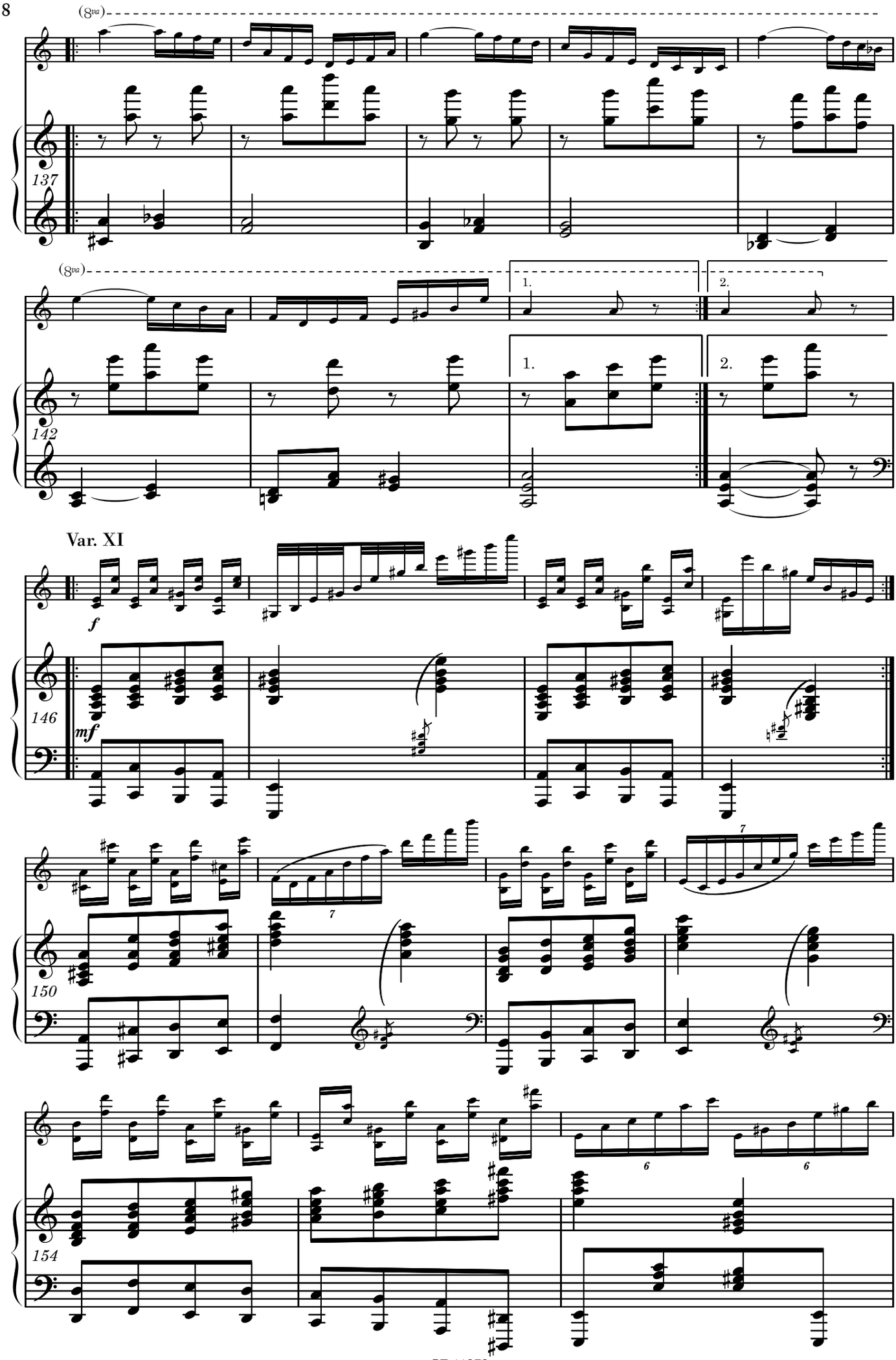


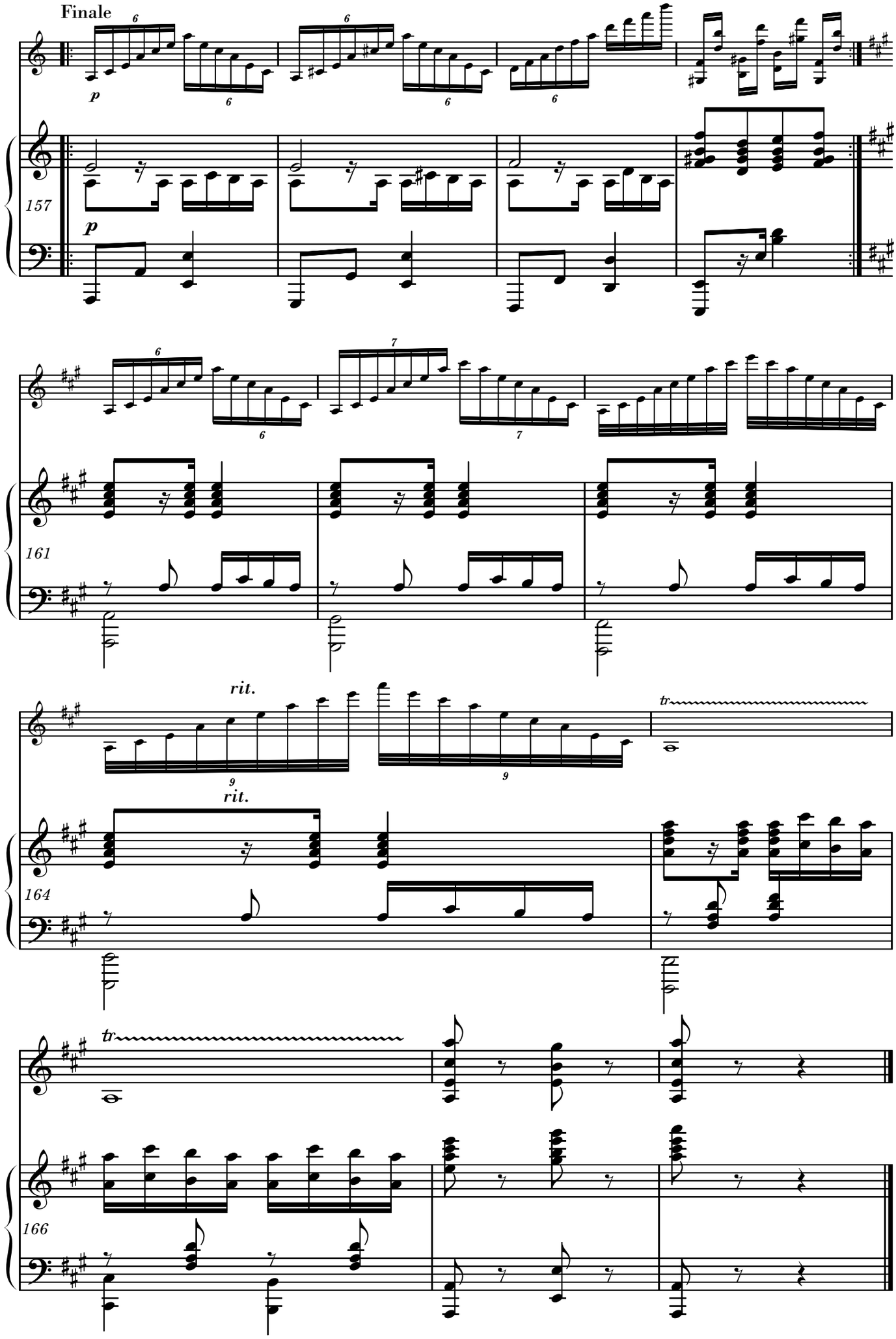
Var. IX



Var. X



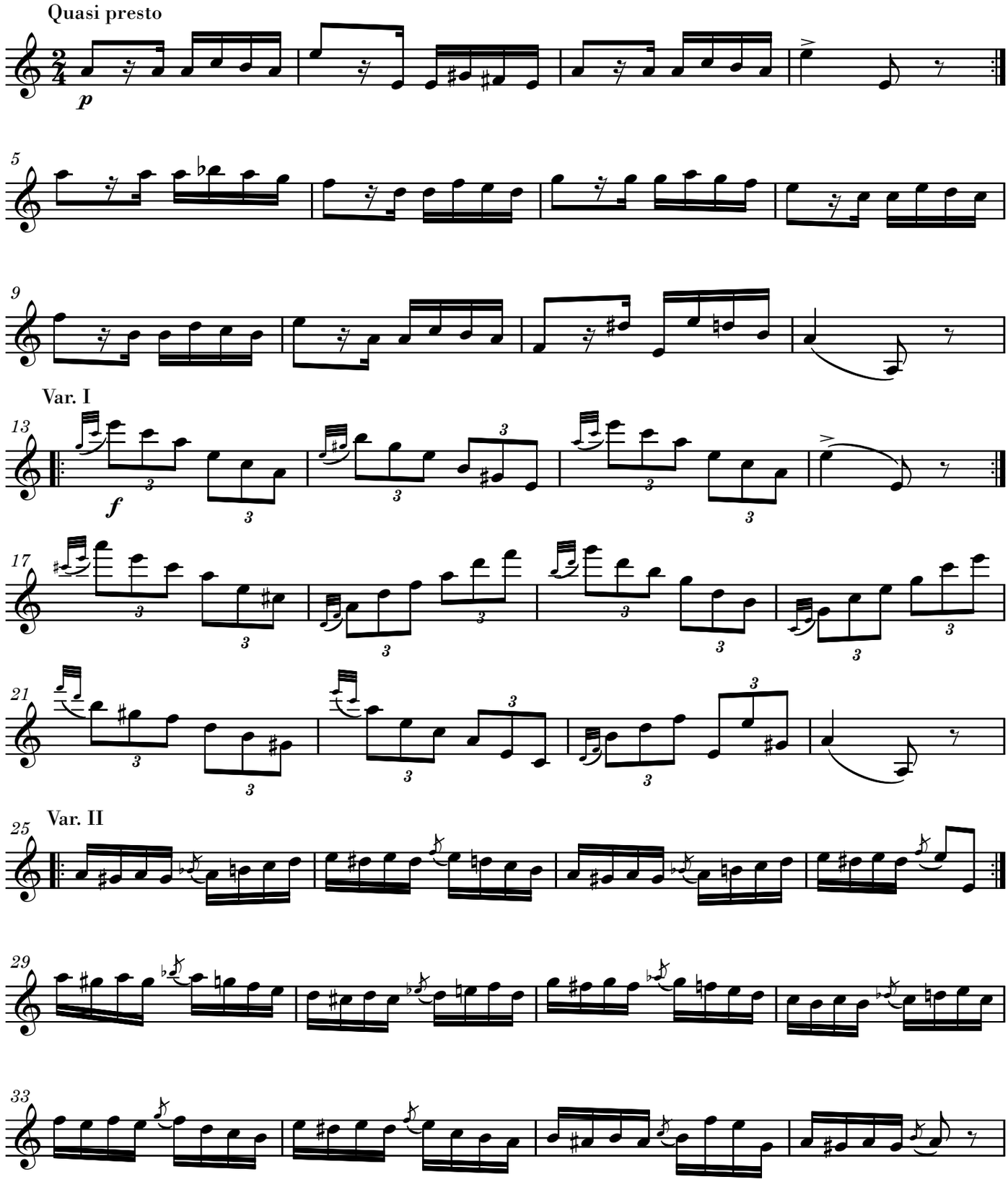

(8va)
137
(8va)
1.
2.
142
1.
2.
Var. XI
f
146
mf
150
154

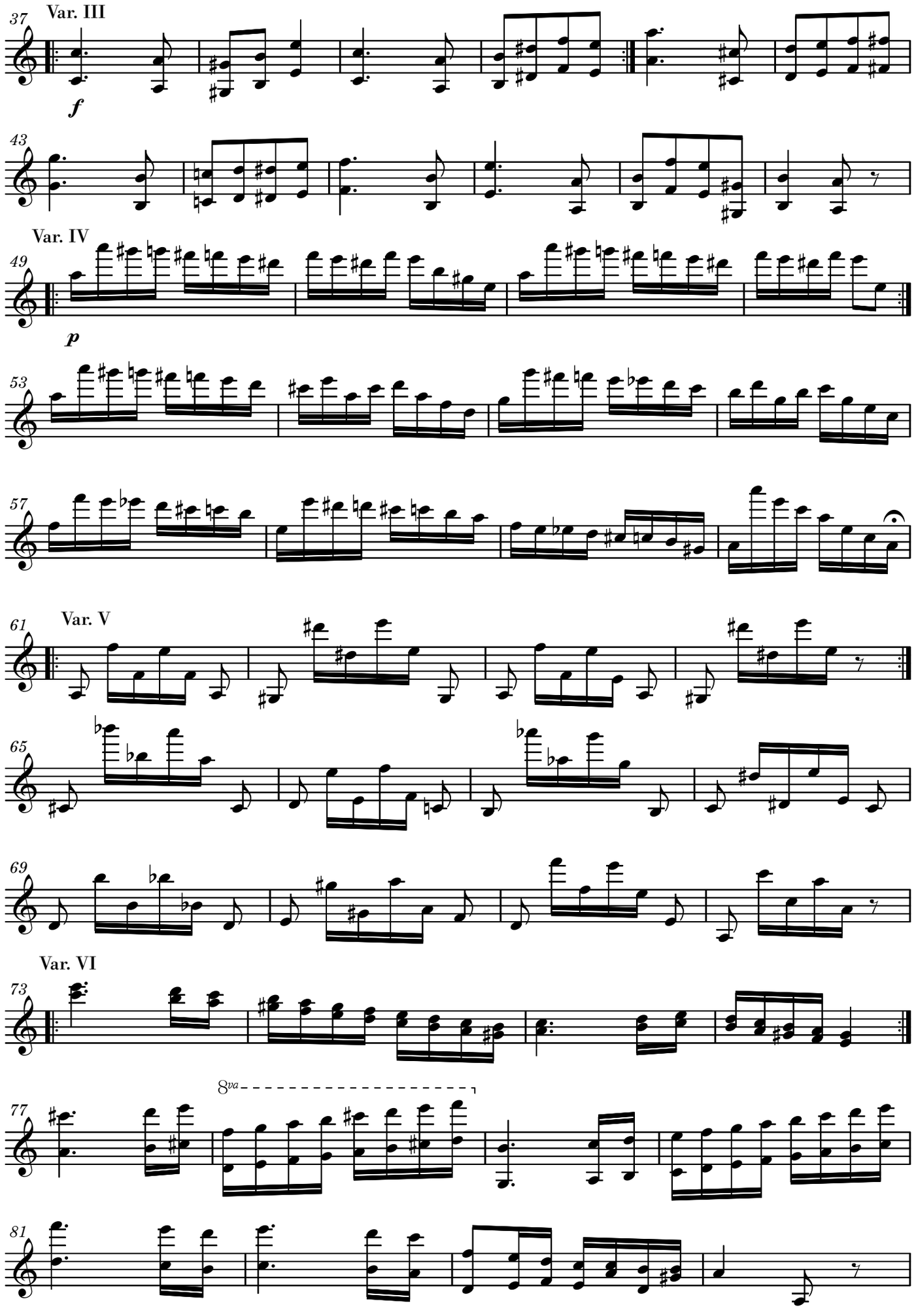

Finale
p
157
p
161
rit.
rit.
tr
164
tr
166

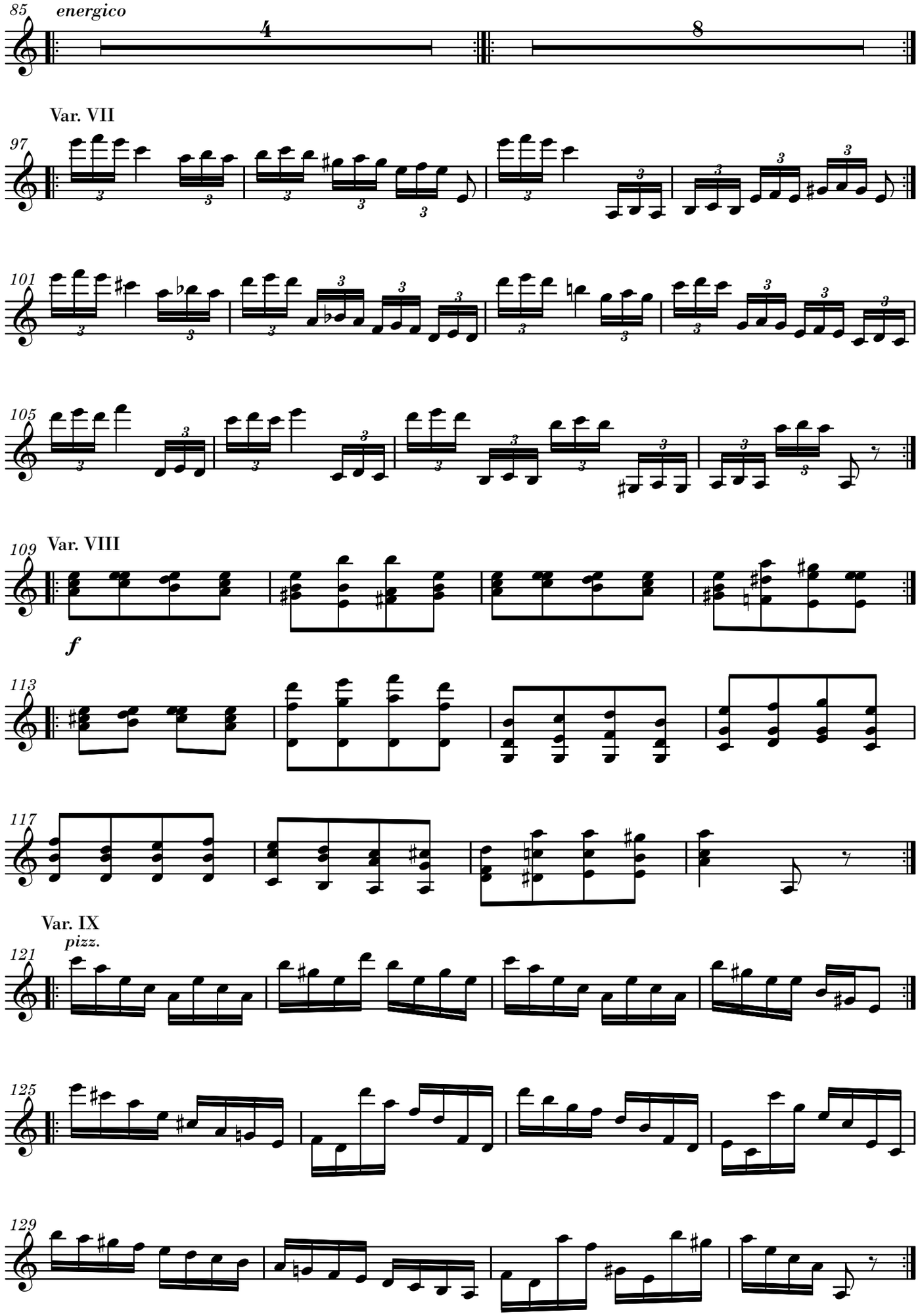
CAPRICCIO nr. 24

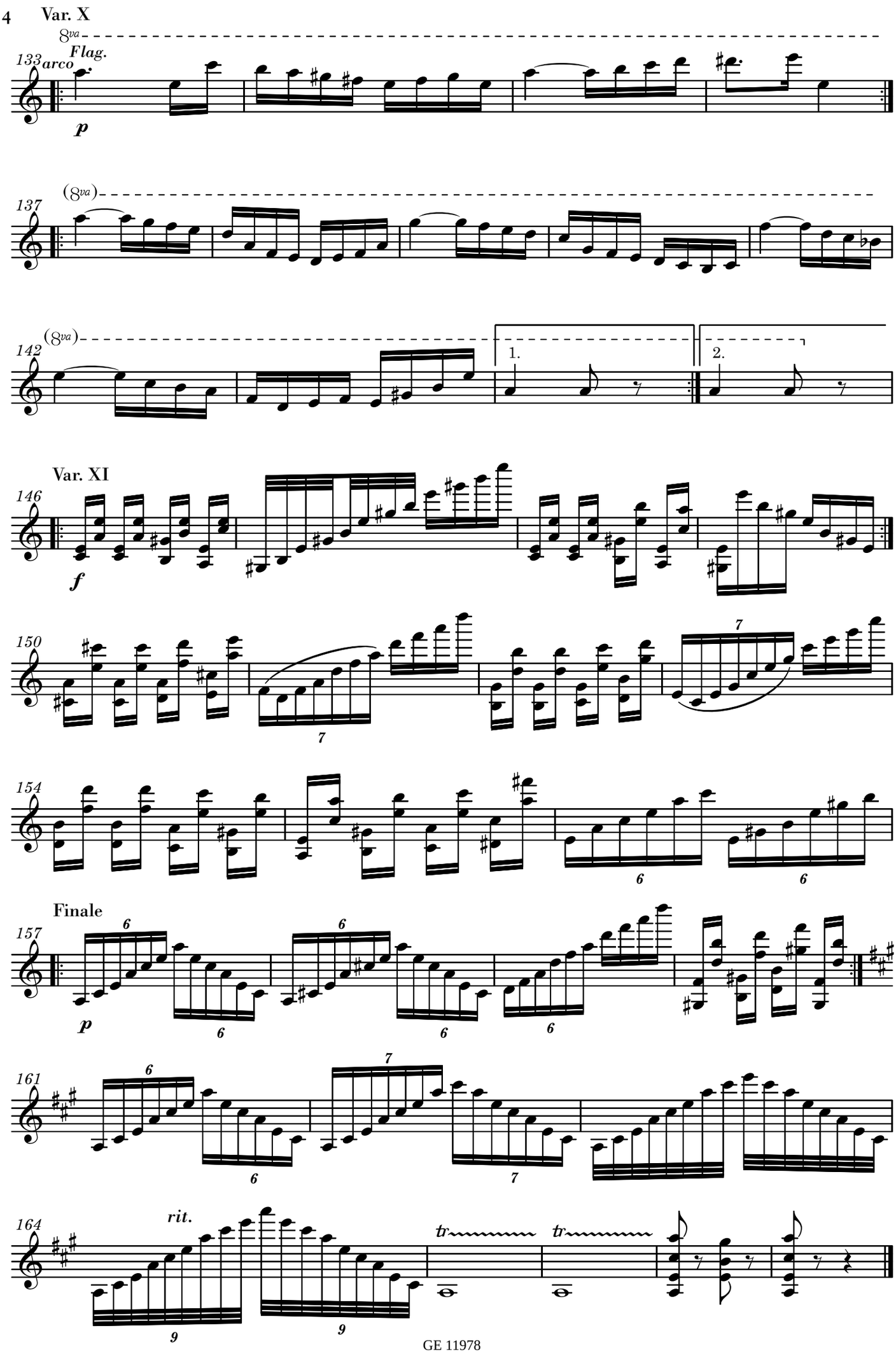
Capriccio No. 24

Niccolò Paganini
Klaverisaate lisanud Eduard Tubin
Piano accompaniment by Eduard Tubin




37
Var. III
f
43
Var. IV
49
p
53
57
61
Var. V
65
69
Var. VI
73
8va
77
81


85
energico
4
8
Var. VII
97
101
105
Var. VIII
109
f
113
117
Var. IX
pizz.
121
125
129


Var. X
8va
Flag.
133
arco
p
(8va)
137
(8va)
142
1.
2.
Var. XI
146
f
150
7
7
154
6
6
Finale
157
6
6
6
6
p
161
6
6
7
7
164
rit.
tr
tr
9
9