

EDUARD TUBIN

SÜIT EESTI KARJASEVIISIDEST

KLAVERILE

SUITE OF ESTONIAN SHEPHERD MELODIES

FOR PIANO

- | | |
|---------------------|-------------------------|
| 1. KARJASE HÄLLILAU | 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 |

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1. KARJASE HÄLLILIAUL

Allegro $\text{d} = 138$

p mesto

mf

p dolce

mp mesto

cresc.

cresc.

Poco meno $\text{d} = 112$

Tempo I

Poco meno
f
p dolce
3

3

sf
mf
espr. *allargando e dim.*

sostenuto
p
mesto

più p
p
p
PP
p
p
p
p

2. KARI METSA !

Allegro con vivo $\text{d} = 116$

The sheet music consists of five staves of musical notation for piano, arranged vertically. The first staff begins with a dynamic *f*. The second staff starts with a dynamic *p*. The third staff starts with a dynamic *p*. The fourth staff starts with a dynamic *p*. The fifth staff ends with a dynamic *f*. The tempo markings $\text{d} = 116$ and $\text{d} = 112$ are placed above specific measures. Measure numbers 16 and 18 are indicated at the end of the fourth staff.

8

mp

(b)

cresc. poco a poco

f

cresc.

p

sostenuto

molto rit. *a tempo* *j = 112*

p

p

p

mf

p

mp

poco cresc.

cresc. - - - sempre poco a poco

f accel. - - - - - dim. -

pp tranquillo

3. VIHMALAUL

Allegro $\text{d} = 104$

pp

p

mp quasi arpegg.

p

p

p

mf

mf

b3: g:

cresc.

f

rinforzando

un poco tranquillamente ($d = 100$)

mf

cant.

p *sempre legato*

mf

Handwritten musical score for piano, page 10, featuring six staves of music. The score includes dynamic markings such as *p*, *pp*, and *molto rit.*. Articulation marks like *sempre legato* and *b>* are also present. Measure numbers 1 through 8 are indicated above the staves. The music consists of two systems of measures, separated by a vertical bar line.

1. Staff 1: Measures 1-2. Dynamics: *p*. Measure 2 ends with a double bar line.

2. Staff 2: Measures 1-2. Dynamics: *pp*.

3. Staff 3: Measures 1-2. Articulation: *sempre legato*.

4. Staff 4: Measures 1-2. Articulation: *b>*.

5. Staff 5: Measures 1-2. Articulation: *b>*.

6. Staff 6: Measures 1-2. Articulation: *b>*.

7. Staff 7: Measures 1-2. Articulation: *b>*.

8. Staff 8: Measures 1-2. Articulation: *b>*. Measure 2 ends with a double bar line.

4. HELLETUSED

Allegretto $\text{d} = 96$
dolce

accel.

$d = 72$

$d = 92$

mf
tempo allegretto

Allegro

poco string.

f

sf

dim. - e - rit.

Tempo I ma animato

espr.

mf

f

13

f

sostenuto
p

molto sostenuto
poco a poco > accel.

piano
string.
mf allegretto

f

ff

f

5. SÖÖ KARI !

Allegretto d = 84

The musical score consists of five staves of piano music. Staff 1 (treble clef) starts with a dynamic *f*. Staff 2 (bass clef) starts with a dynamic *p*. Staff 3 (treble clef) starts with a dynamic *mp*. Staff 4 (bass clef) starts with a dynamic *mf*. Staff 5 (treble clef) starts with a dynamic *f*. The music includes various dynamics such as *poco meno*, *f*, *dim.*, and *p*. The tempo is indicated as *a tempo* and the dynamic as *pp*.

A handwritten musical score for piano, consisting of five staves of music. The music is written in common time and includes the following dynamics and markings:

- Staff 1: Crescendo (cresc.)
- Staff 2: *mf*, *cresc. poco a poco*
- Staff 3: *sf*, *f*, *p*
- Staff 4: *mp*, *p sostenuto*
- Staff 5: *pp*

6. KARI KOJU !

Allegro con marcia $\text{d} = 132$

Handwritten musical score for piano, page 16, section 6. The score consists of eight staves of music. Staff 1 starts with dynamic *f* *poco rubato*, followed by *a tempo*. Staff 2 begins with dynamic *p*. Staff 3 features crescendo and decrescendo dynamics. Staff 4 includes a dynamic *f*. Staff 5 shows a dynamic *menof*. Staff 6 includes a dynamic *dim.* Staff 7 ends with a dynamic *pp*.

cresc.

sempre cresc.

poco f

cresc.

8

mf dim. mp

p

dim. poco a poco pp PPP

7. KARJASE ÕHTULAU

Andante semplice $\text{♩} = 72$

Sheet music for piano solo, titled "7. KARJASE ÕHTULAU". The music is in common time, key signature of one sharp. The notation consists of six staves of musical notation.

- Staff 1:** Starts with a dynamic *p*. Bass clef.
- Staff 2:** Starts with a bass clef and dynamic *mp*.
- Staff 3:** Starts with dynamic *mf*.
- Staff 4:** Starts with dynamic *p serioso*.
- Staff 5:** Starts with a bass clef and dynamic *mf espr.*
- Staff 6:** Continues the musical line from Staff 5.

Measure lines are present between the staves.

A page of musical notation for piano, featuring five staves of music with various dynamics and performance instructions. The music is in common time, with a key signature of one sharp. The notation includes eighth and sixteenth notes, with some notes beamed together. Performance instructions include:

- Top staff: Measures 1-2, dynamic *p*; Measure 3, dynamic *f*.
- Second staff: Measures 1-2, dynamic *mf*; Measure 3, dynamic *dim.*
- Third staff: Measures 1-2, dynamic *ten.*; Measure 3, dynamic *poco sost.*
- Fourth staff: Measures 1-2, dynamic *mp*; Measure 3, dynamic *p* with instruction *serioso*.
- Fifth staff: Measures 1-2, dynamic *mp*; Measure 3, dynamic *pp*.

Stockholm, februari
1959

EDUARD TUBIN

Eduard Tubin sündis 18. juunil 1905. a. Kallastel, Tartumaal. Lõpetanud seal ministeeriumikooli, astus ta Tartu seminari ja Tartu Kõrgemasse Muusikakooli, kus ta lõpetas prof. Heino Elleri kompositsiooniklassi. Hiljem täiendas ta ennast õppereisidel Viinis ja Budapestis.

Kooliõpetaja ameti kõrval Nõos juhatas noor helilooja Tartu Meestelaulu Seltsi koori. Hiljem loobus ta õpetajaametist, juhatas lisaks meeskoorile ka Miina Härma nimelist segakoori Tartus ja "Estonia" muusikakasakonna (EMO) segakoori Tallinnas. A. 1931 kutsuti E. Tubin Tartu "Vanemuise" teatri repetiitoriks ja hiljem muusikajuhiks, millisel kohal tegutses kuni kodumaalt lahkumiseni. 1944. a. sügisest alates elab helilooja Stockholmis.

Eduard Tubina helilooming on rikkalik: seitse sümfooniat, "Sinfonietta", "Pidulik prelüüd", "Toccata", "Eesti tantsud" orkestrile, kaks viulikontserti, kontrabassikontsert, "Concertino klaverile ja orkestrile", balletid "Kratt" ja "Siurulind", ooper "Libahunt", lavamuusika (Turandot, Simo Hurt, Igavene päike, Hannibal), kantaadid, sonaadid viiulile ja klaverile, klaverisonaadid, saksofonisonaat, soolo- ja koorilaud, viiuli- ja klaveripalad jm.

Eduard Tubin on esimene eesti helilooja, kelle sümfooniline looming on suure eduga tutvustanud eesti muusikat rahvusvahelises ulatuses. Tema 5. sümfoonia on esitatud Soomes, Rootsis, Norras, Taanis, Inglismaal, Saksamaal, Austraalias, Ameerika Ühendriikides ja Lõuna-Ameerikas.

Eduard Tubin (b. 1905), Estonia's leading symphonic composer, began his musical training at the Conservatory of Music in Tartu, Estonia, where he studied composition with Prof. Heino Eller. He subsequently studied in Vienna and Budapest.

Tubin was the musical director of the "Vanemuine" theater at Tartu, taught composition at the Conservatory there, and conducted the Tartu Male Choir. He left for Sweden in 1944 when Estonia, for the second time during the last war, was invaded and occupied by Soviet troops.

Tubin's list of compositions is fairly extensive and it includes 7 symphonies, a Sinfonietta, 2 concertos for violin and orchestra, Concertino for piano and orchestra, Concerto for double bass and orchestra, the ballets "Kratt" and "Siurulind", an opera "Libahunt", piano sonatas, sonatas for violin and piano, sonata for saxophone and piano, cantatas, incidental music for several plays, solo and choral songs, and a number of other works for various instruments.

Tubin's talent is at its best in symphonic music. His most celebrated orchestral work, the Symphony No. 5, has been performed in Stockholm, Helsinki, Copenhagen, London, Hamburg, Detmold, Sydney, Bogota, New York (Carnegie Hall, 1952), Washington, D. C., etc. It has been acclaimed and reviewed as a virile, elaborate and harmonically interesting work which reveals an awareness of the idioms and techniques of modern music.

Kaanejoonis Adele Ulm'ilt

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