

Eugène Ysaÿe
(1858-1931)

**Onvoltooide sonate voor viool solo
in do groot**

**afkomstig uit het
Lavergne-Manuscript
(B-Bc BV-07-4000)**

kritische uitgave door Koenraad Sterckx



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School of Arts
Erasmus University College**

Voorwoord

Deze uitgave bevat Ysaÿe's tot dusver onbekende zevende sonate voor viool solo. Ze werd door ondertekende ontdekt in het Lavergne-manuscript [A].¹ Waarschijnlijk werd ze gecomponeerd in dezelfde periode als de vijfde sonate (mei 1924), aangezien een aantal van de schetsen van beide sonates doorelkaar lopen (zie p. 58 en 60 in A).

Aanvankelijk dacht Ysaÿe deze sonate als zesde² van zijn opus 27. Naar de redenen waarom hij de sonate in do groot nooit afgewerkt heeft, kunnen we enkel raden, daar hij er klaarblijkelijk nooit iemand iets over verteld heeft. Naar onze mening wou Ysaÿe zijn opus 27 zo duidelijk mogelijk doen verwijzen naar Johann Sebastian Bachs cyclus van 6 sonates en partita's voor viool solo. Bachs cyclus begint met een sonate in sol klein en eindigt met een partita in mi groot. Door de oorspronkelijke zesde sonate in do groot te vervangen door een andere in mi groot, maakte Ysaÿe zijn hommage aan Bach opvallender (de eerste sonate stond van in den beginne al in sol klein).³ Het gevolg was wel dat hij de sonate in do groot nooit voltooide.

Spijtig genoeg zijn twee van de drie bewegingen in hun huidige staat niet bruikbaar voor het concertpodium: de eerste omdat Ysaÿe een lange passage voor de reëxpositie doorstreept heeft zonder hem te vervangen (wat hij allicht later dacht te doen); de derde omdat ze na 12 notenbalken stopt. Componisten en uitvoerders zijn vrij hun eigen creativiteit te gebruiken om deze delen zelf te vervolledigen.

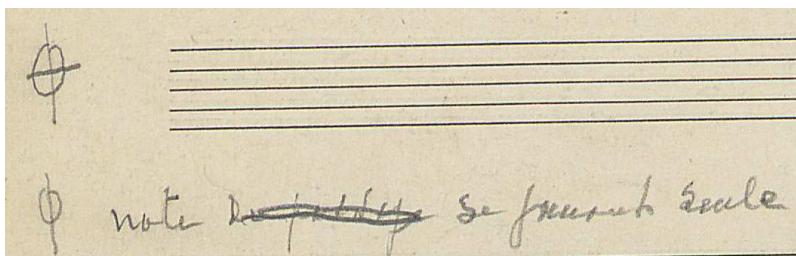
De tweede beweging is een prachtige *Canzona (Lento e mesto)*, een intieme, eenvoudige compositie die volledig is, afgezien van dynamische aanwijzingen. Ze is een waardevolle aanvulling van het repertoire voor viool solo, en wij hopen dat deze uitgave ertoe zal bijdragen dat de *Canzona* haar verdiente plaats krijgt op het concertpodium. Ze werd voor het eerst uitgevoerd door Philippe Graffin in het Koninklijk Conservatorium te Brussel op 16 mei 2018.

Koenraad Sterckx, mei 2019

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- 1 Dit manuscript bevat schetsen voor de 6 vioolsonates opus 27 en verschillende andere werken, en bevindt zich in de bibliotheek van het Koninklijk Conservatorium van Brussel – School of Arts – Erasmus University College (plaatsnummer BV-07-4000). Meer informatie over dit manuscript (o.a. een facsimile) staat ter beschikking op de website www.muziekcollecties.be.
 - 2 Een oplijsting genoteerd door Ysaÿe (p.3 in A) doet uitschijnen dat hij tijdens het compositie- of uitgaveproces 7 sonates wou onderbrengen in zijn opus 27, waarbij de cellosonate opus 28 vermoedelijk de 6^{de} sonate zou zijn en de vioolsonate voor Quiroga de 7^{de}. Omdat sommige onderdelen van deze lijst uitgegomd werden en sommige woorden vervangen werden door andere, is het onmogelijk de oorspronkelijke lijst met zekerheid te reconstrueren.
 - 3 Het feit dat opus 27 uiteindelijk 6 sonates zou bevatten in plaats van 7 (zie voetnoot 2) toont eveneens aan dat Ysaÿe duidelijk naar Bachs werk wou verwijzen.

Ysaye's uitvoeringsinstructies in het Lavergne-manuscript

p.12:



p.21:

le mi (en) - restant même corde - E -
le la - A -
le re - D -
le sol - G -

doigt immobile [1] vibrant - vb
Pointe PL milieu m
talon TL milieu c
vers le dedou - PL PM
B. & H. Nr. 1. S. 13.

archet lue
coupe
vers la touche - vlt
SL sur la touche - Son unique
btc
SA

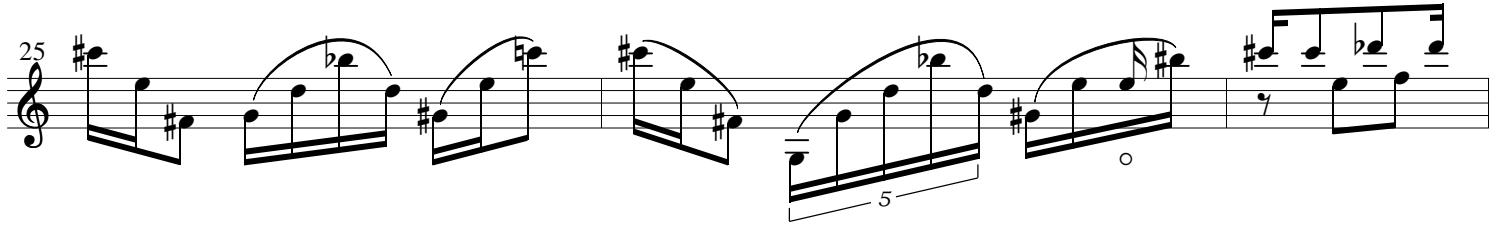
[Unfinished Sonata]
6ème Sonate (à Quiroga)

[I.] All[egr]o molto moderato ma con brio

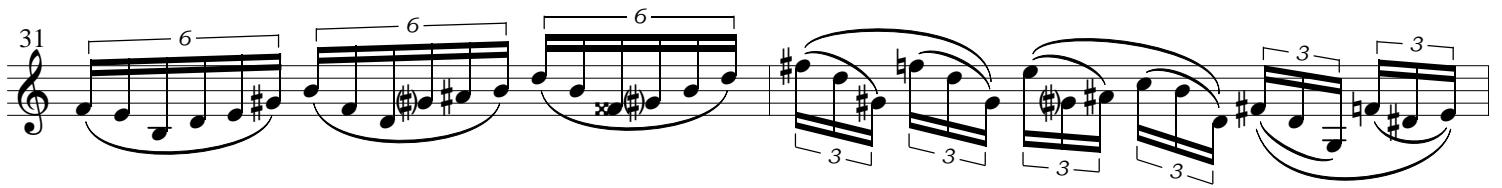
The sheet music consists of six staves of musical notation for piano. The music is in 3/4 time and dynamic *f*. The first staff begins with a forte dynamic *f*, followed by a measure starting with a eighth note. Measures 1-2 show eighth-note chords with grace notes. Measures 3-4 continue with eighth-note chords and grace notes. Measures 5-6 show eighth-note chords with grace notes, separated by a brace. Measures 7-8 show eighth-note chords with grace notes. Measures 9-10 show eighth-note chords with grace notes. Measures 11-12 show eighth-note chords with grace notes. Measures 13-14 show eighth-note chords with grace notes. Measures 15-16 show eighth-note chords with grace notes. Measures 17-18 show eighth-note chords with grace notes. Measures 19-20 show eighth-note chords with grace notes.



- cédez -

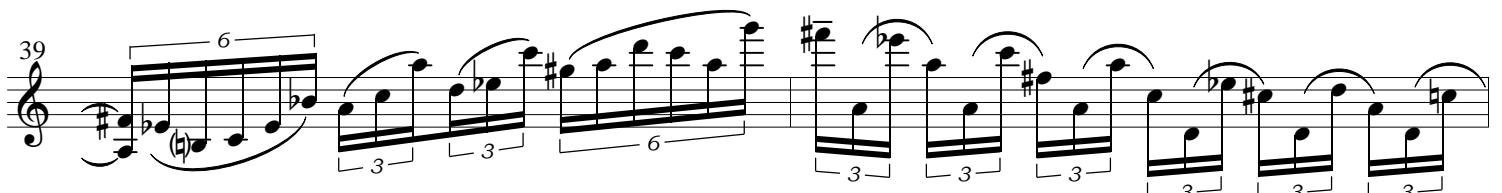
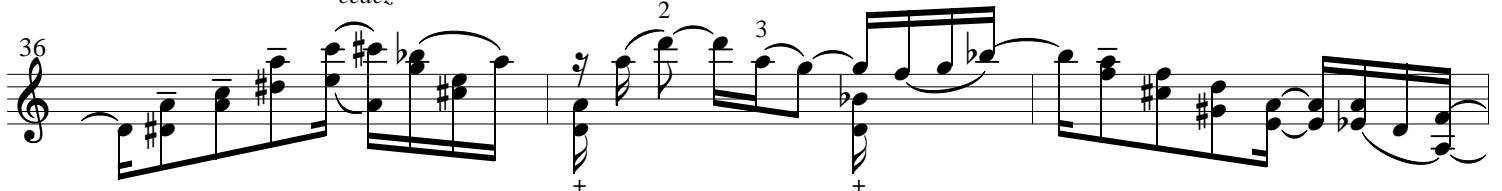


[A tempo]



- cédez -

[A tempo]



44

6

3 3

2 8

46

3 4

2 8

3 4

49

simile

6

53

8va -

55

8va

8va

8va

57

voir

2 3

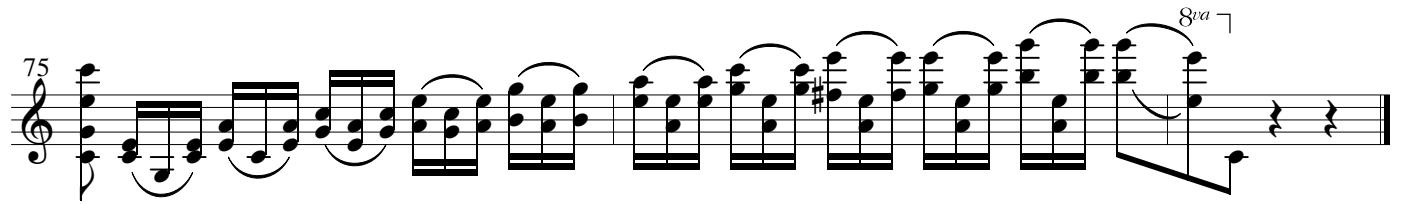
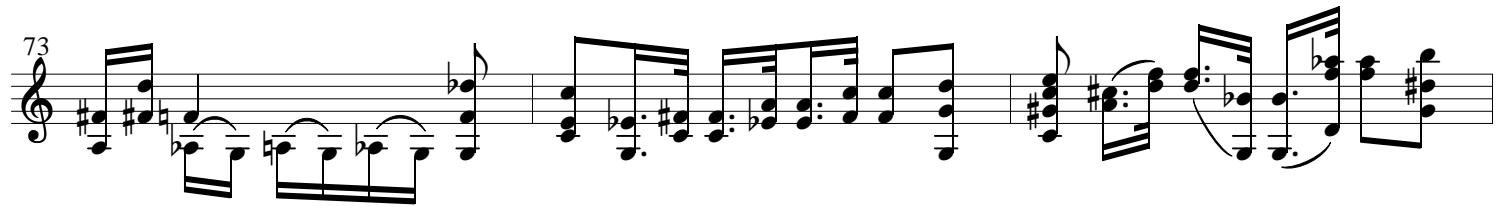
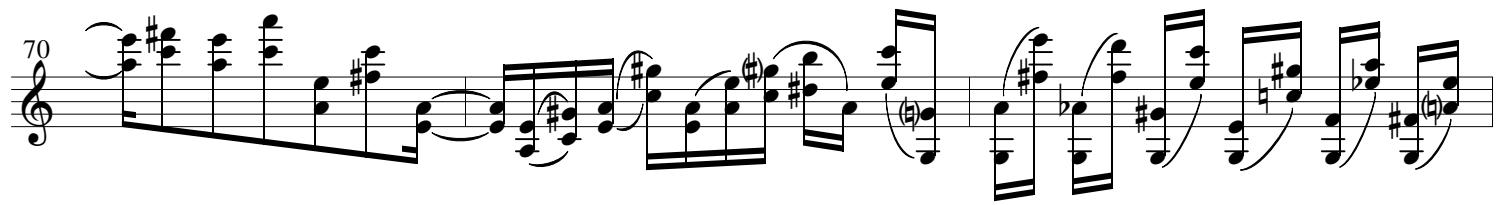
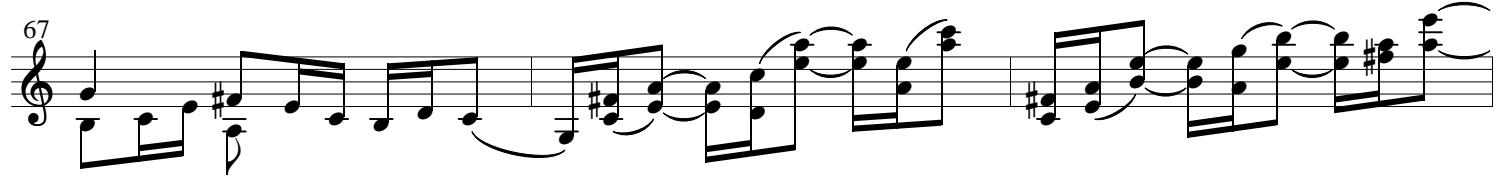
1

60

2 3

63

3



[II.] Canzona. Lento e Mesto

Sheet music for a solo instrument, likely violin or cello, featuring eight staves of musical notation. The music is in 3/8 time, with various key signatures (G major, A major, D major, E major, B minor, F# minor) and dynamic markings like 'trill' and 'p'. Measure 30 includes a 'trill' instruction above the staff. Measure 35 begins with a dynamic 'p'.

A page of sheet music for piano, featuring six staves of musical notation. The music begins at measure 41 in common time, treble clef, and G major. Measure 41 consists of six groups of six eighth-note chords each. Measures 42-43 show a transition with various note heads and rests. Measure 44 starts with a dynamic of $\frac{2}{4}$. Measures 45-46 continue the rhythmic pattern with measure 46 ending with a dynamic of $\frac{3}{4}$. Measures 47-48 show a continuation of the pattern with measure 48 ending with a dynamic of $\frac{3}{4}$. Measures 49-50 show a continuation of the pattern with measure 50 ending with a dynamic of $\frac{3}{4}$. Measures 51-52 show a continuation of the pattern with measure 52 ending with a dynamic of $\frac{3}{4}$. Measures 53-54 show a continuation of the pattern with measure 54 ending with a dynamic of $\frac{3}{4}$. Measures 55-56 show a continuation of the pattern with measure 56 ending with a dynamic of $\frac{3}{4}$. Measure 57 ends with a dynamic of $\frac{3}{4}$ and a *gliss.* instruction. Measure 61 concludes the page with a final dynamic of $\frac{3}{4}$.

[III.] Finale. Giocoso

The sheet music consists of ten staves of musical notation. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of 2 sharps. Measures 1 through 5 show eighth-note chords and sixteenth-note patterns. Measure 6 starts with a bass clef and a key signature of 1 sharp. Measures 7 through 10 show eighth-note chords and sixteenth-note patterns. Measure 11 begins with a treble clef and a key signature of 1 sharp. Measures 12 through 15 show eighth-note chords and sixteenth-note patterns. Measure 16 begins with a treble clef and a key signature of 1 sharp. Measures 17 through 20 show eighth-note chords and sixteenth-note patterns. Measure 21 begins with a bass clef and a key signature of 1 sharp. Measures 22 through 25 show eighth-note chords and sixteenth-note patterns. Measure 26 begins with a treble clef and a key signature of 1 sharp. Measures 27 through 30 show eighth-note chords and sixteenth-note patterns. Measure 31 begins with a bass clef and a key signature of 1 sharp. Measures 32 through 35 show eighth-note chords and sixteenth-note patterns. Measure 36 begins with a treble clef and a key signature of 1 sharp. Measures 37 through 40 show eighth-note chords and sixteenth-note patterns.

[Here, the manuscript stops.]

Appendix: original version of bars 11-16

The musical score consists of two staves of music. The top staff is in 3/4 time and G major, starting with a forte dynamic. It features a series of eighth-note chords and sixteenth-note patterns. Measure 11 ends with a fermata over the first note of measure 12. Measure 12 begins with a dynamic marking '1'. Measure 13 starts with a dynamic marking '2'. Measure 14 starts with a dynamic marking '4' followed by '2' and '1'. The bottom staff continues from measure 14, starting with a dynamic marking '4'. Measures 15 and 16 begin with dynamic markings '6'. Measure 17 starts with a dynamic marking '3'. Measure 18 starts with a dynamic marking '6'. Measure 19 starts with a dynamic marking '3'. Measure 20 concludes the section.

Comments

Sources

- **A** incomplete neat copy (Lavergne manuscript, p.84-90), without date
- **B** fragments of the first draft (Lavergne manuscript, p.58-60, 63), without date

Remarks

Abbreviations

- **Y** = Ysayé

General comments

- accidentals:
 - **Y** added them often above or below the notes, in our edition they stand before the notes
 - between brackets when editorial
 - before a few notes in **A**, **Y** added cautionary accidentals between brackets; these brackets have been omitted in order to be distinguished from the ones added by the editor
- added slurs or ties: dotted
- bar numbers added
- editorial additions between square brackets ([]) or mentioned in the comments
- incomplete bars: filled up by rests and not commented when **Y**'s intentions are clear
- notes etc. crossed out by **Y** are normally omitted without comment
- repeated bars, arpeggios etc.: in small notes when written out by the editor
- the main source is **A**, the comments below refer to **A**, unless otherwise indicated
- the orientation of the stems and beams in **A** has not always been preserved in our edition
- time signatures are often added by **Y** above the stave (e.g. - 4 -), in our edition they get their normal place
- tremolo: **Y**'s notation of tremolo with minims has not been preserved
- tuplets: everywhere with bracket (**Y** mostly notes a curve with a cipher, or only a cipher)
- when no title or tempo designation has been found in **A**, the one found in **FE** has been added between square brackets
- **Y**'s remarks on performance have not been reproduced in our edition because the signs do
- **Y**'s sign for an up-bow is the inversion of the usual sign, it has been standardized in our edition
- **Y**'s *vi-de's*, indicating the end of a fragment and its continuation (sometimes also *Mo-zart*, *Schu-ber* etc.), have been omitted

Individual comments

| Bar | Comments |
|--|---|
| [I.] All[egro] molto moderato ma con brio | |
| 5 | 6 th semiquaver (d): note by Y : <i>la ré</i> ? |
| 11-16 | see the original version of these bars in the appendix (p.8): the numbers encircled by Y indicate how he wanted to change the order of the bars, which makes the 4 th bar of the example superfluous (therefore omitted in our edition) |
| 16 | 2 nd quaver (c): note by Y : <i>ou ré</i> |

| | |
|--------|---|
| | 3 rd quaver (f – a flat): note by Y : ? - b - (the flat probably corresponds to the f) |
| 23 | 2 nd crotchet (f sharp): note by Y : ou \natural |
| 27 | incomplete bar |
| 32 | slurs as in A (none in B) |
| 36 | -?- added by Y twice: between 9 th and 10 th semiquaver, and in the margin next to this bar |
| 39 | 1 st quaver: Y wrote # ? above the f, the sharp sign being encircled, we assume Y eventually wanted f sharp; f sharp in B (p.58) as well |
| 45, 49 | time signature added |
| 49-64 | Y wrote in the the margin next to bar 49: <i>autre chose d'ici allant à la rentrée</i> [something else from here on until the recapitulation] and he crossed out bars 49-55. Obviously, Y intended to rewrite the whole passage starting at the beginning of bar 49 and ending at the first note of bar 64. The whole passage is reproduced in small notes and is printed as in A , without alterations or comments. |
| 62-64 | crossed out by Y , starting at the 2 nd quaver of bar 62, ending at the 1 st quaver of bar 64 |
| 72 | 2 nd semiquaver: perhaps e flat instead of e natural? 4 th semiquaver: perhaps f natural instead of f sharp? |
| 73 | incomplete bar |
| 74 | 2 nd beat: dots added |

[II.] Canzona. Lento e Mesto

| | |
|--------|--|
| 5-6 | Originally, the e in bar 5 was an e flat, consequently, Y added a cautionary accidental \natural to the e in bar 6. We have left out the natural sign in bar 6 because it has become superfluous. |
| 13 | 1 st quaver, lower voice: slur added |
| 22 | 3 rd quaver: Y gives crotchet e flat |
| 24 | 3 rd quaver, lower voice: double note values in A |
| 25-27 | slurs are missing in A |
| 26 | 3 rd quaver, middle voice: double note values in A |
| 27 | 2 nd quaver: in double note values in A 6 th semiquaver: not clear whether e natural or e flat |
| 28 | 2 nd quaver, top voice: in A crotchet |
| 40 | next to this bar, Y wrote down V.S., omitted in our edition |
| 41-42 | lower voice: tremolos are abbreviated in A after the 1 st quaver of bar 41 |
| 43- | lower voice: inconsistent beaming as in A |
| 47 | triplet bracket added |
| 47, 51 | lower voice, 2 nd semiquaver: double note values in A |
| 51 | lower voice, 2 nd quaver: rest added |
| 58-59 | lower voice: tremolos are not written out in A . By adding 4, Y made clear he wanted 4 hemiquavers and not 6 as in bars 41-51 |
| 60 | 1 st quaver, lower voice: semiquavers in A |

| | |
|-------------------------------|--|
| | 2 nd quaver: glissando only between the 2 first chords? |
| [III.] Finale. Giocoso | |
| 20 | 5 th semiquaver: perhaps b natural? |