

Eugène Ysaÿe
(1858-1931)

**Sonata for Solo Violin
in G Minor
opus 27/1**

**reconstruction of the earliest version
based on the Lavergne Manuscript
(B-Bc BV-07-4000)**

by Koenraad Sterckx



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School of Arts
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Foreword

This edition contains a reconstruction of the earliest version of the first sonata of Ysaÿe's opus 27 as he sketched it in the Lavergne manuscript [A].¹

The sketches of this sonata were written down during 3 days in June 1923 (13 to 15), perhaps during a period of illness (he writes: *au lit – du 13 au 15 Juin 1923 [in bed – from 13 to 15 June 1923]*).

It seems that Ysaÿe was thinking of giving this sonata the name *Allamanda*, a title that appears twice in A (p. 14 and 20). On p.59 of A, where the composer made a short list of the 6 sonatas, he calls the sonata *Grave*, a title perhaps only referring to the first movement.

Ysaÿe sketched two versions of the first movement, the second being the closest to the definitive version. A spot of purple ink on p.13 of the manuscript suggests that Ysaÿe used this sketch when he wrote down the neat copy of the sonata (we have only set eyes on the neat copies of the 2nd, 3rd and 6th sonatas, but we assume that Ysaÿe used the same purple ink when copying the 1st sonata).

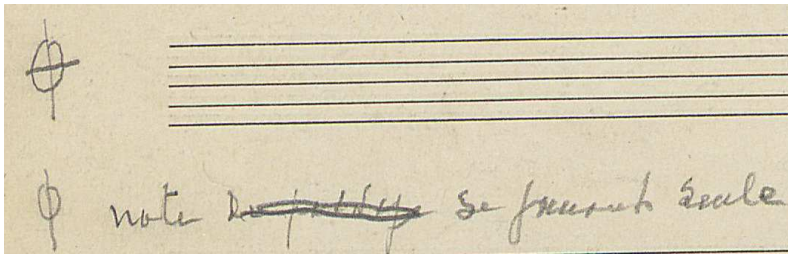
The second movement is not complete in A: a few bars at the end are missing. Even more incomplete is the third movement of which only a few bars could be found in the manuscript. The final movement, however, is complete.

Koenraad Sterckx, May 2019

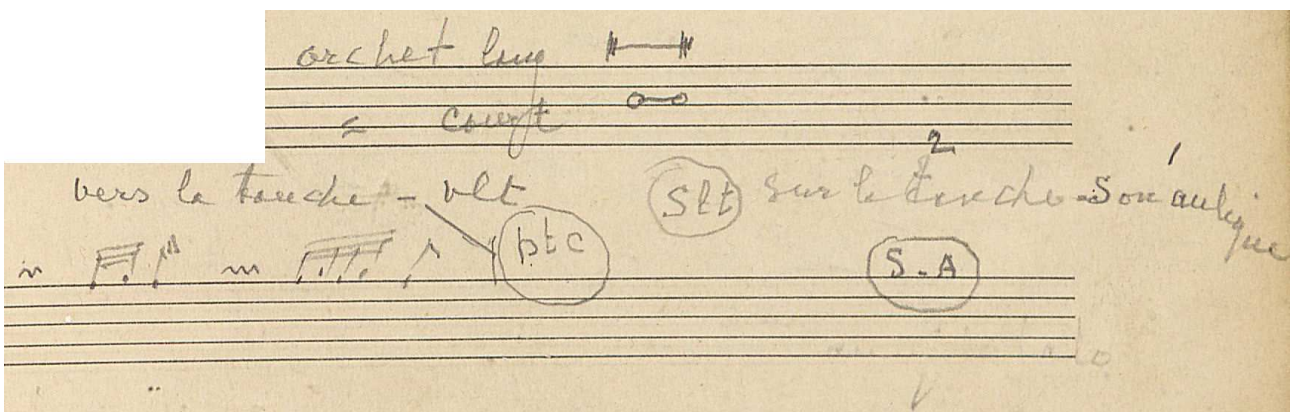
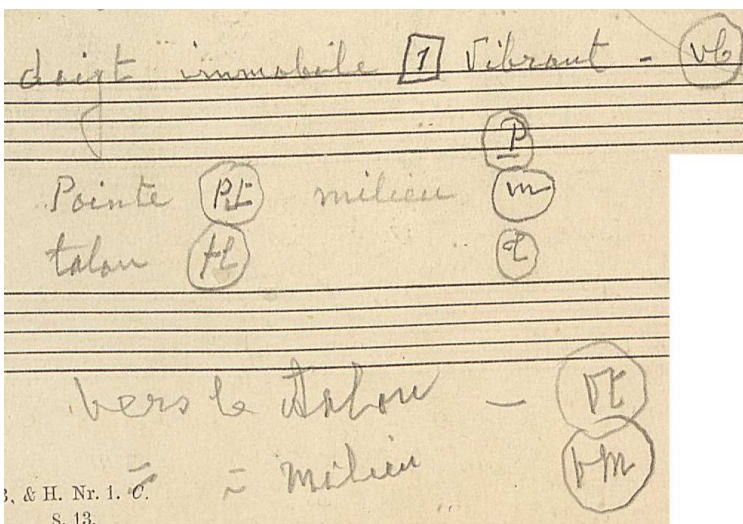
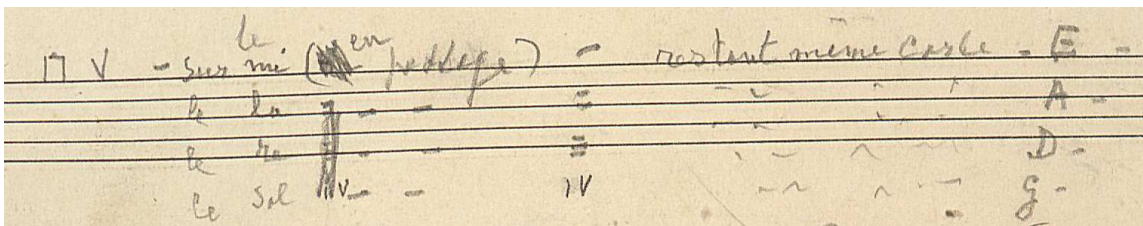
¹ This manuscript, containing sketches for the 6 sonatas opus 27 and other works, is to be found in the library of the Royal Conservatory in Brussels – School of Arts – Erasmus University College (shelf number BV-07-4000). More information about this manuscript, including its facsimile, can be found through the website www.muziekcollecties.be.

Ysaÿe's remarks on performance in the Lavergne manuscript

p.12:



p.21:

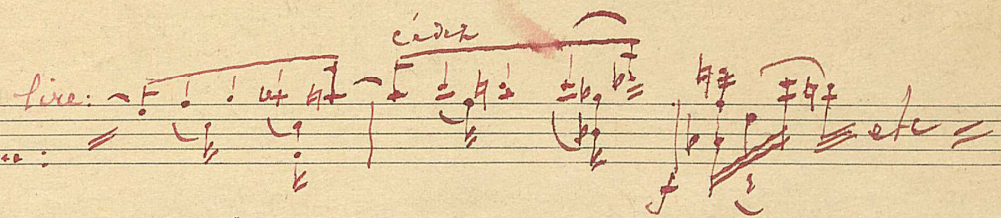



next page: Ysaÿe's corrections of the proof print of sonatas 1, 2, 3 and 5 (dated 19DEC1924)

20/11

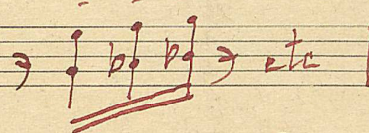
1^{re} Sonate (en sol min.)


corrections


Page 5 - 3^{ème} ligne : 

Page 5 - 8^{ème} ligne - 1^{re} mesure : 

2^{ème} Sonate

Page 9 dernière - 1^{re} mesure : 


Page 3 - 2^{ème} ligne - 2^{ème} mesure : 

Page 5 - 5^{ème} ligne - 3^{ème} mesure : 

Page 5 - 8^{ème} ligne - 1^{re} mesure : 

5^{ème} Sonate

attention à la fin de la page

Page 3 - dernière ligne - 1^{re} mesure : 

Page 7 - 1^{re} ligne - 4^{ème} mesure : 

Page 8 - 3^{ème} ligne - 2^{ème} mesure : 

[Sonata 1]
(Allamanda)

[I. version 1] Præludium

3

6

9

12

15

19

V

>

tr

o

3

6

4

7

3

3

3

21 *8va* *loco*

23 *8va*

25

27

30

35 *sf* *8va*

39 *8va*

43

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F#5, a quarter note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure contains a quarter note E6, a quarter note F#6, and a quarter note G6. The sixth measure contains a quarter note A6, a quarter note B6, and a quarter note C7. The seventh measure contains a quarter note D7, a quarter note E7, and a quarter note F#7. The eighth measure contains a quarter note G7, a quarter note A7, and a quarter note B7. The ninth measure contains a quarter note C8, a quarter note D8, and a quarter note E8. The tenth measure contains a quarter note F#8, a quarter note G8, and a quarter note A8. The eleventh measure contains a quarter note B8, a quarter note C9, and a quarter note D9. The twelfth measure contains a quarter note E9, a quarter note F#9, and a quarter note G9. The thirteenth measure contains a quarter note A9, a quarter note B9, and a quarter note C10. The fourteenth measure contains a quarter note D10, a quarter note E10, and a quarter note F#10. The fifteenth measure contains a quarter note G10, a quarter note A10, and a quarter note B10. The sixteenth measure contains a quarter note C11, a quarter note D11, and a quarter note E11. The seventeenth measure contains a quarter note F#11, a quarter note G11, and a quarter note A11. The eighteenth measure contains a quarter note B11, a quarter note C12, and a quarter note D12. The nineteenth measure contains a quarter note E12, a quarter note F#12, and a quarter note G12. The twentieth measure contains a quarter note A12, a quarter note B12, and a quarter note C13. The score ends with a double bar line.

[illegible]

Measures 56-60 of the piece. Measure 56 starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The bass line has a whole note G3. Measure 57 continues the melody with a quarter note D5, a quarter note E-flat5, a quarter note F5, and a quarter note G5. The bass line has a whole note A2. Measure 58 has a melody of a quarter note G5, a quarter note F5, a quarter note E-flat5, and a quarter note D5. The bass line has a whole note B2. Measure 59 has a melody of a quarter note C5, a quarter note B-flat4, a quarter note A4, and a quarter note G4. The bass line has a whole note C2. Measure 60 has a melody of a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass line has a whole note D2. The piece ends with a double bar line.

[I. version 2] Lento

M 80 -

[illegible]

18 *<sf>* 3 3 *<sf>* *cresc.* 3 2 1 o 3 *sans hâte* *p* 3

20 *cresc.* *f* *p* 3

23 2 3 1 2 2 4

26 *(poco fla[u]tato)* 2 3 2 3

29 3 2 4 1 2

31 1 1 2 3

33 *cresc.* *ff* 2/4 3/4

35

38

40

trem[olo]
(pointe - serré)
pppp

43

très peu

46

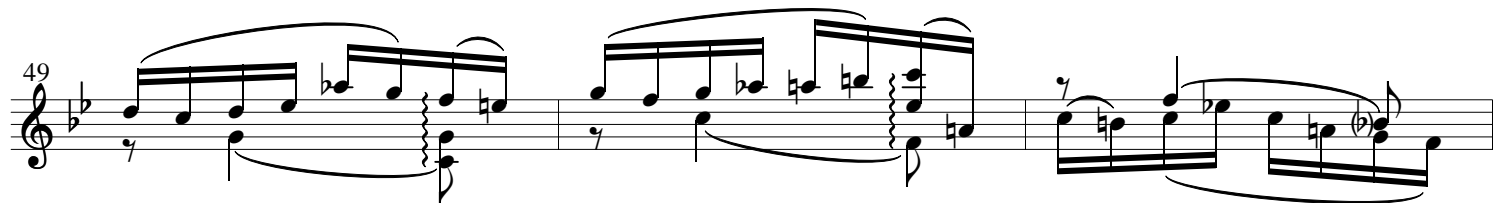
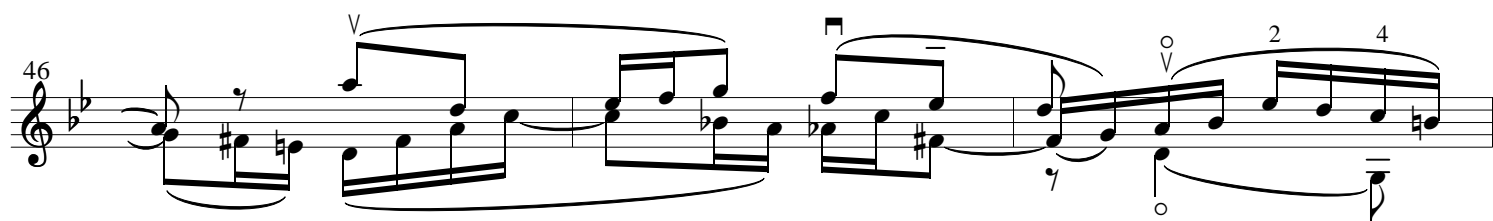
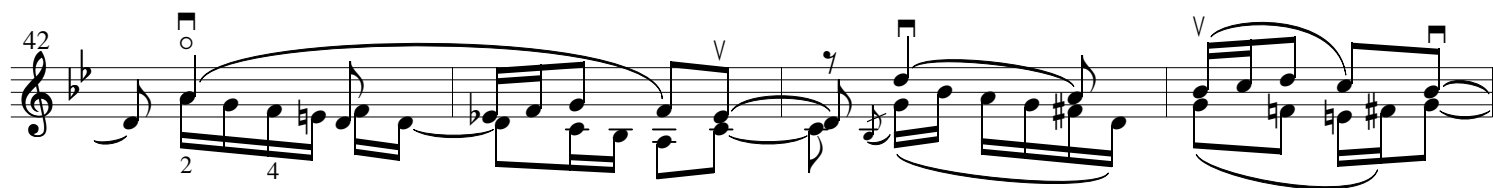
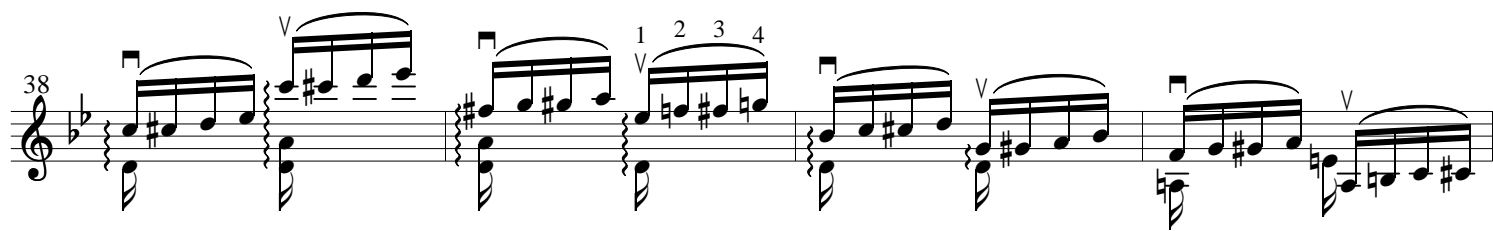
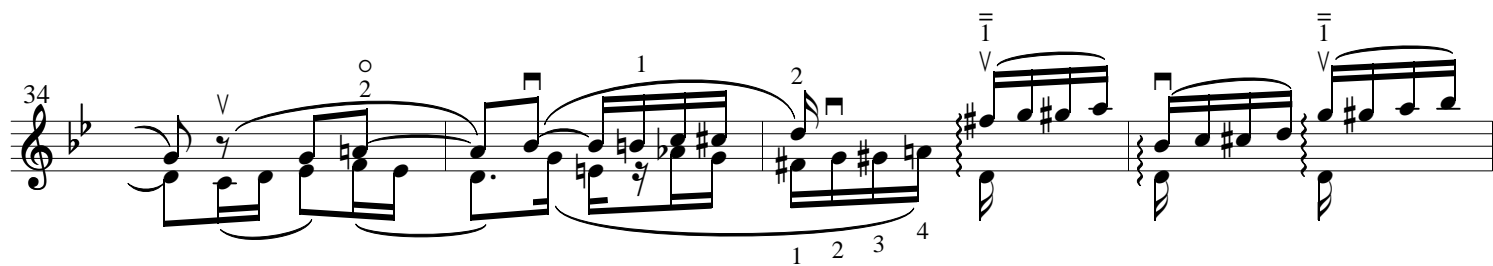
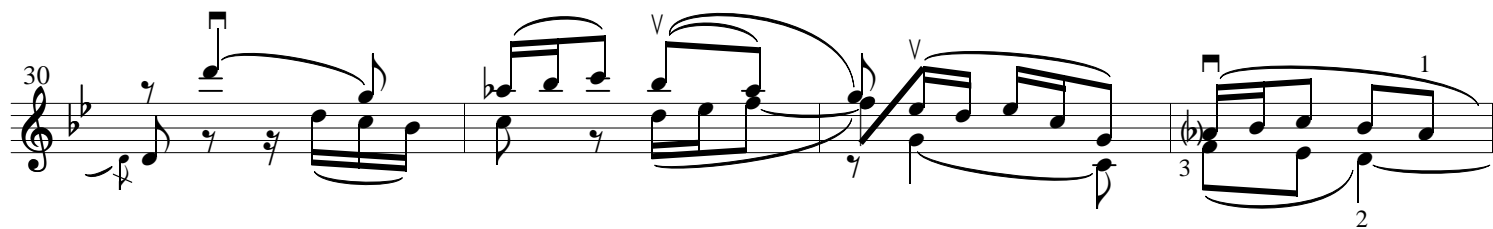
ppp

49

- cédez -
smorz[ando]
EY

[II.] Mod[era]to assai

The musical score is written for a single melodic line in 2/4 time, marked *dolce* and *p* (piano). The key signature has two flats (B-flat and E-flat). The score is divided into measures, with measure numbers 5, 10, 15, 19, 23, and 26 indicated at the start of their respective lines. The notation includes various musical symbols: eighth and sixteenth notes, rests, slurs, ties, and dynamic markings. Specific performance instructions include *dolce* and *p* at the beginning, and *1* and *2* above notes in measures 23 and 24 respectively. The score concludes with a final measure in the last line.



55

58

61

65

69

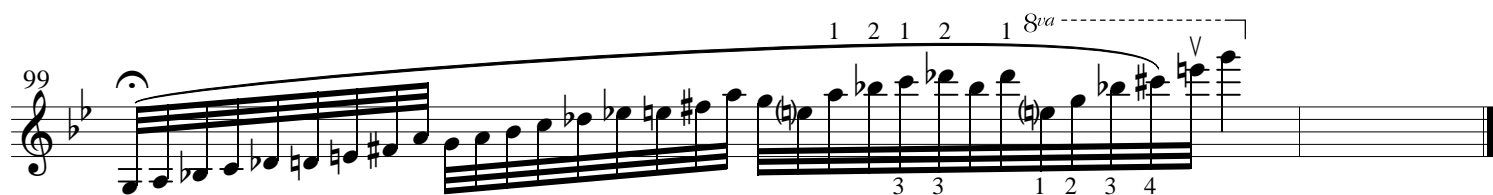
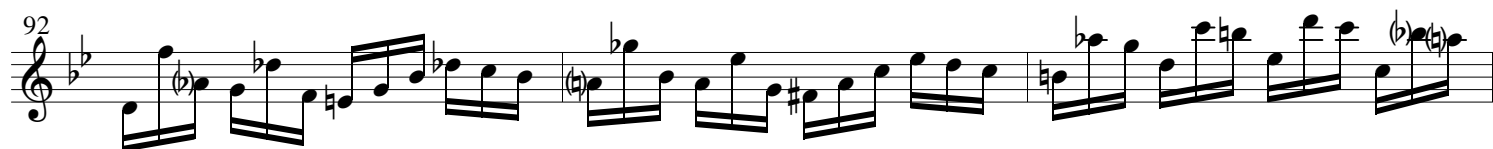
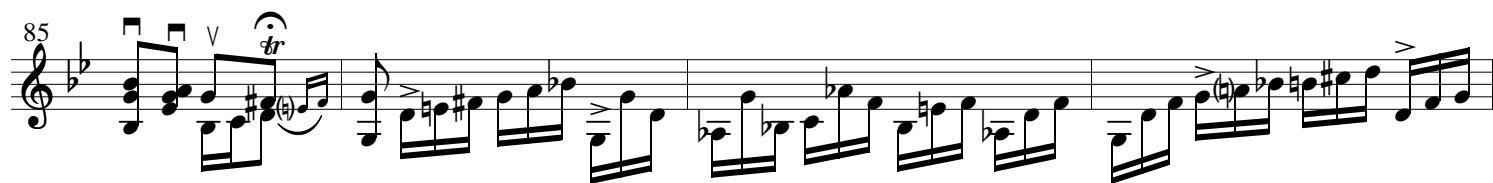
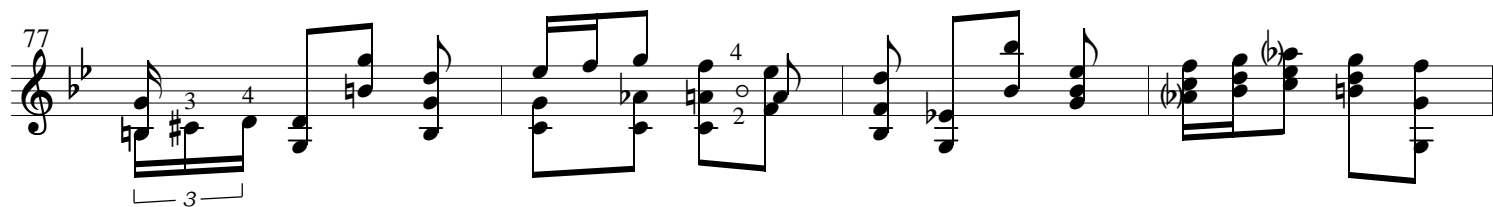
72

75

8va

(8va)

This musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score consists of seven staves of music, numbered 55 through 75. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. A trill (tr) is indicated above measure 58. Slurs are used to group notes across measures. The piece concludes with an octave transposition instruction, (8va), at the beginning of measure 75.



[III. Allegretto poco scherzoso]



[IV.] Finale con brio

Musical score for "Sonata in G minor, Op. 10, No. 3" by Frédéric Chopin. The score is written for a single melodic line on a treble clef staff, in G minor (three flats) and 3/4 time. The piece is marked with a tempo of "Allegro". The score includes measures 1 through 36, showing a complex melodic line with many sixteenth notes, trills, and dynamic markings such as *p* (piano) and *dolce* (softly). The piece concludes with a *cresc.* (crescendo) marking and a final flourish.

a tempo

41 *f*

48 *p*

53 *cédez*

58 *[a tempo]*

64

69 *8va*

73

78

83

88

93

99

105

[a tempo]

cédez

111

118

au lit - du 13 au 15 Juin 1923
E. Ysaÿe

Appendix

ex.1 ex.2 ex.3 ex.4

ex.5 ex.6 =largamente ex.7 ex.8 8va

ex.9 ex.10

ex.11 ex.12 divertiss[e]m[en]t sans thème

ex.13 ex.14

ex.15 voir? ou sans basse? ex.16 ou sol seul ex.17 au talon sul G marcato ex.18 ou accords

chercher formule ex.19 4 o ?

ex.20 TB ex.21

Comments

Sources

- **A** first draft (Lavergne manuscript, p.8-21), "au lit – du 13 au 15 Juin 1923"
- **FE** first edition: Brussels, Editions Antoine Ysaÿe, 1924

Remarks

Abbreviation

- **Y** = Ysaÿe

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-bert* etc.), have been omitted

Individual comments

Bar	Comments
[I. version 1] Préludium	
1	for a short fragment found above this bar in A , see the appendix (ex.1)
2	for an earlier version of this bar, see the appendix (ex.2) lower voice, 3 rd note: Y wrote down a natural sign and a downbow symbol 2 nd beat: see the appendix (ex.3) for 2 chords figuring above this chord in A
3	note by Y in the margin: 2 <i>croches</i>

5	3 rd beat: another version of this beat is to be found in the appendix (ex.4)
6	note by Y in the margin: <i>2 arpèges</i>
10-11	note by Y above the bar line between 10 and 11: ?
12	8 th note: ? written by Y
13	3 rd note: ? written by Y note by Y under the 3 rd and 4 th note: <i>ré do</i> ; in FE : d flat – c
15	1 st note: it is difficult to determine which note Y eventually wanted, he first wrote down a d, then wrote <i>ut</i> above it, and eventually notated the first 4 notes of the bar in small notes with <i>mi</i> added in the margin of the page
16	lower voice, 2 nd and 3 rd note: originally d and f
17	Y crossed out the 2 nd and 3 rd beat of the bar and 7 following bars in A ; Y 's intentions for this bar are not clear
18	3 rd beat, 2 nd note by Y : ?
23	3 rd beat, 3 rd note: might be read as d flat
25	another reading of the 1 st beat is not impossible
27	note by Y in the margin: <i>en sol</i>
28	in A , this bar is followed by a bar crossed out by Y
30	time signature added 1 st beat: note by Y : <i>si b min[eur]</i> in A , this bar is followed by a bar crossed out by Y
31	upper voice, 3 rd note: could be read as f natural, this doesn't seem very logical, however
32	note by Y : <i>l'autre</i> ; it is not clear what this means
39	3 rd beat, 1 st chord: A has g flat, likely an error
42	incomplete in A
48-49	in A , bar 48 is followed by 6 bars that have been crossed out by Y , a different transition to bar 49 is perhaps necessary
49	time signature added
54-55	bar line between the bars added
[I. version 2] Lento	
	metronome marking thus in A , it seems extremely slow, Y probably added it when rewriting the movement in 3/8 (see below) and he forgot to readapt the tempo marking when he was rewriting the movement in 3/4; this would give quaver=80; in FE : quaver=54, perhaps a misprint for quaver=84? originally, this version was notated in 3/4 (as was version 1), in a second phase, Y rewrote it in 3/8, and eventually, he wrote the beginning of the movement again in 3/4; for the sake of uniformity, we have rewritten the whole movement in 3/4 and adjusted the rhythms without comment notes by Y in the margins of the page: <i>unité - [quaver]</i> and <i>En six croches - trois temps décomposés</i>
1	middle voice, 2 nd beat: an idea for this beat jotted down by Y can be found in the appendix (ex.5) 2 nd and 3 rd beat: the rhythm is not very clear, Y noted <i>croches</i> in order to make his rhythmical intentions clear

2	a bar figuring above this bar in A , can be found in the appendix (ex.6)
4	1 st beat: slurs as in A ; note by Y : <i>T[rès] B[ien]</i>
5	note by Y : <i>en noires</i>
7	1 st beat: another version can be seen in the appendix (ex.7) middle voice, 2 nd beat: dot added
12-13	Y erroneously crossed out the bar line between these bars
15	5 th chord: Y mistakenly gives c flat last chord: Y mistakenly gives d sharp
16	8 th chord: Y mistakenly gives f double sharp
18	note by Y in margin: <i>T[rès] B[ien]</i> 1 st beat: > added
19	upper voice, last beat: originally d flat
20	upper voice, 1 st beat: rest added
21	time signature by Y : -2- [=2/4], omitted in our edition because it does not correspond to the rhythmical values in the bar 2 nd quaver: rhythm as in A , however, Y added 2 notes to it: <i>sync[ope]</i> and 3 [~triplet]
24	middle voice: 1 st notes of each beat originally dotted
26	note by Y : <i>en noires</i>
26-27	Y erroneously crossed out the bar line between these bars
29	note by Y in the margin: <i>la sourdine ou le coussinet</i>
30-31	30, 2 nd and 3 rd beat, and 31, 1 st and 2 nd beat: arpeggios not written out in A , but intended by Y (he added <i>simile</i>)
33	note by Y : <i>avec ré°</i>
34	arpeggios not written out in A
34, 35,39	time signatures added
40	1 st chord: for better legibility, we have altered the notation of this chord, the original notation can be seen in the appendix (ex.8)
45	last chord: Y also considered b flat instead of f sharp
52	a rhythmical figure written next to his signature that Y perhaps wanted to use at the end of the movement, is to be found in the appendix (ex.9)
	a different ending of the movement as found on p.8 of A (between sketches for the 4 th movement), can be found in the appendix (ex.10)
[II.] Mod[era]to assai	
12-13	the original version of these bars is to be found in the appendix (ex.11)
21	note by Y : (<i>essayer 3 sons</i>) / <i>sol – fa# – do – si</i> ; eventually, he did not add those supplementary notes in FE
28-29	originally, 1 single bar, Y wrote <i>bis</i> above the 2 sextuplets, to the 1 st he also added: <i>2^d fois</i> <i>sol #</i> and a b flat
30	lower voice: quaver rest added
33	lower voice: a fingering (2) standing between f and e has been omitted, it corresponded to a

	note that Y erased
35	a slur between d and g has been omitted in our edition, Y has probably forgotten to erase it when altering the bar
41-42	in A , the last beat of 41 is not slurred to the 1 st note of 42, but the 1 st note of 42 (on a new stave) is slurred to the previous bar
42	Y added - ? - to this bar and apparently considered using an e [natural?] in the lower voice instead of the g
51-52	different readings of this bar are not impossible
53	last chord: staccato dot added
57	2 nd chord thus in A
61	lower voice, 2 nd beat: note by Y : ?
64	lower voice, 2 nd beat: A shows that Y doubted between f sharp and f natural, and between a natural and a flat; eventually, he seems to have chosen f sharp and a natural in A (he circled those accidentals), in FE , however, he chose f natural and a flat
66	upper voice, 1 st note: thus in A , a b flat seems more logical to us
72-74	Y did not add many accidentals, therefore, those added by the editor should be taken with caution
86-87	the original version of these bars is to be found in the appendix (ex.12)
86	7 th note: ? added to flat sign by Y
98	some bars are missing, they were probably written on one of the pages containing the third movement of this sonata
99	fingerings as in A ; another version of this passage can be found in the appendix (ex.13)
100	the end of the movement is missing (see comments to bar 98)
	a short fragment found on p.12 of A (between sketches for the 4 th movement), can be seen in the appendix (ex.14); it is not clear where it might belong in this movement
[III. Allegretto poco scherzoso]	
	A only contains bars 18 to 21; clef, key and time signature are added
18	note by Y : <i>T[rès] B[ien]</i>
[IV.] Finale con brio	
5	another version of this bar can be found in the appendix (ex.15)
7	a few variants of this bar found in A (p.8) are reproduced in the appendix (ex.16)
9	a variant of this bar is to be found in the appendix (ex.17)
10	1 st note: originally a double stop (d – f sharp), but Y crossed out the d, without erasing the ° sign, which is omitted in our edition; he also wrote down in the margin: <i>ou la fa#</i>
15	the initial version and a variant of this bar can be found in the appendix (ex.18)
15-18	an alternative for these bars as found on p.8 of A , can be found in the appendix (ex.19)
16	note by Y : ?
17-18	an alternative for these bars as found on p.8 of A , can be found in the appendix (ex.20)
18	2 nd chord: fingering found on p.8 in A
26	Y put a question mark at the end of this bar

27	comment by Y : <i>T[rès] B[ien]</i>
30	Y added this bar on p.8 of A
38	4 th semiquaver: note by Y in the margin: <i>mi ♯ / do #</i>
41	comment by Y : <i>T[rès] B[ien]</i>
45	Y put question marks under the 1 st and 3 rd quaver
48-49	an earlier version has been omitted, we have taken Y 's correction from p.8 of A
48	comment by Y : <i>T[rès] B[ien]</i>
50	it is not clear why Y circled the upper f sharp
51	3 rd beat thus in A
52	2 nd semiquaver: note by Y : <i>ou si seul</i> at one stage of the composition, Y crossed out a part of the lower voice (g – a natural – b natural) 5 th semiquaver: note by Y : ?
65	in A , Y crossed out a few bars after this one
66	note by Y : <i>ou en tièrces</i> (originally: <i>quartes</i>), referring to some scales in thirds and fourths on p.8 of A
68	note by Y : <i>2 coups</i> , probably meaning that the slur should start at the 2 nd semiquaver
72	A has an additional slur from note 2 to 6, omitted in this edition
73-74	Y wrote down a question mark above the barline
74	Y considered replacing the 3 rd , 5 th and 6 th note by a flat, g natural and c sharp
77-78	after bar 76, Y crossed out a number of bars, for the replacement of these bars he referred to a letter A, to be found on p.10 of A ; unfortunately, this page is rather messy, which makes it impossible to know Y 's intentions; bars 77 and 78 in this edition are the shortest possible solution to the problem; people wanting to, can check the facsimile of A (see foreword) and make up their mind
89	middle voice, 2 nd beat: originally b natural – d
102-105	Y 's ossia for these bars can be found in the appendix (ex.21)
113-114	Y wrote down a question mark above the barline
114-116	other readings of these bars are not impossible
116	note in the margin by Y : <i>formule / autre</i>
118-119	rhythms of the 1 st beats adjusted, in A : dotted quaver and semiquaver