

Eugène Ysaÿe
(1858-1931)

**Sonata for Solo Violin
in A Minor
opus 27/2**

**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
Erasmus University College**

Foreword

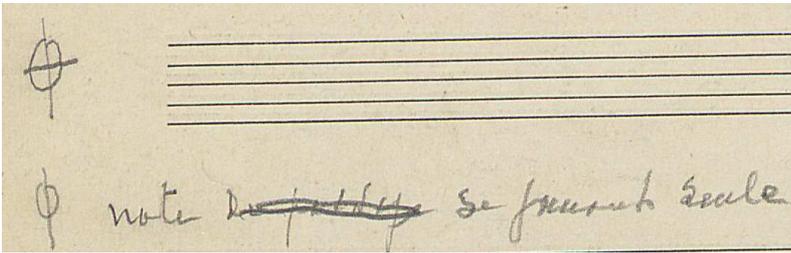
This edition contains a reconstruction of the earliest version of the second sonata of Ysaÿe's opus 27 as he sketched it on 7 and 8 July 1923 in the Lavergne manuscript.¹

Koenraad Sterckx, May 2019

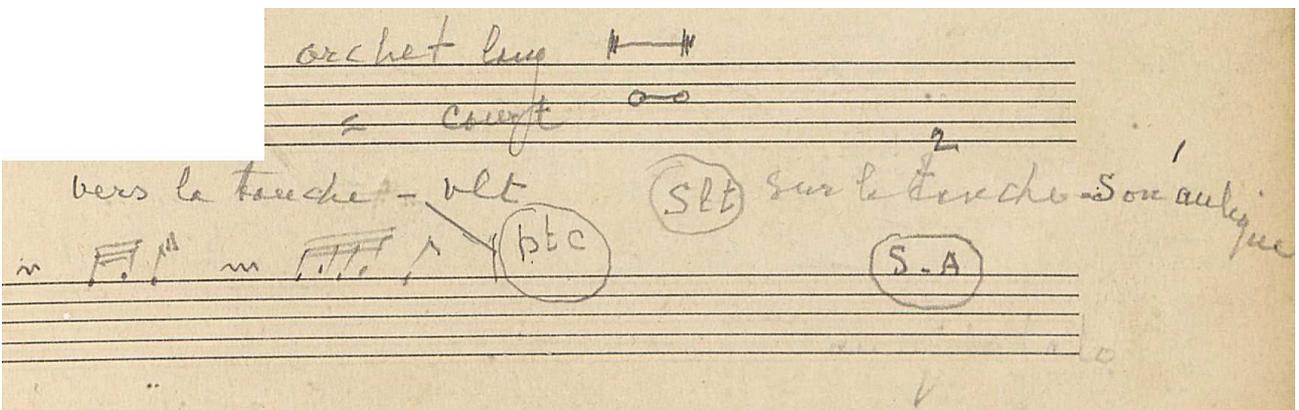
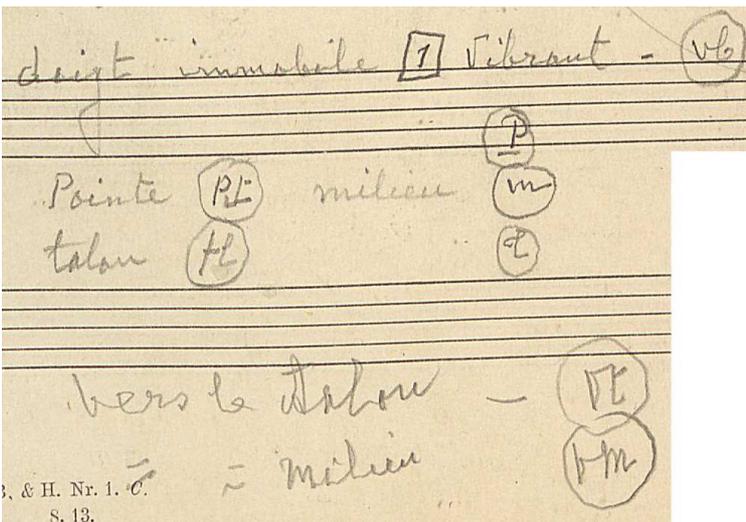
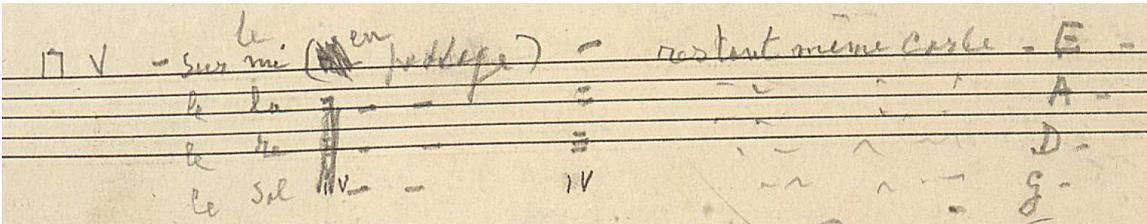
¹ This manuscript, containing sketches for the 6 sonatas opus 27 and other works, is to be found in the library of the Royal Conservatory in Brussels – School of Arts – Erasmus University College (shelf number BV-07-4000). More information about this manuscript, including its facsimile, can be found through the website www.muzeekcollecties.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 - 2^{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 etc
voir feuille

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

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

Page 7 - 6^{ème} ligne :

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

[Sonata 2]
Dies irré (à thibaud) 4ème Sonate (l'obsession !)

[I. Prélude. Poco vivace]

① *leggiero*
pp

cort
ff =brutalement=

5 *pp* *c[our]t* *ff*

9

13

17

21

25 4 °

29

33

37

essai du \hat{a}

non arpège
2 mesur[e]s

42

lié 4?

46

[simile]

50

4
V

55

59

63

67

71 4 1 \circ 1 4 1 4



75



79



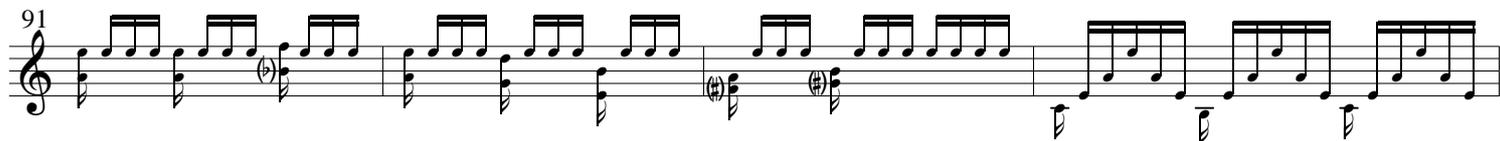
83



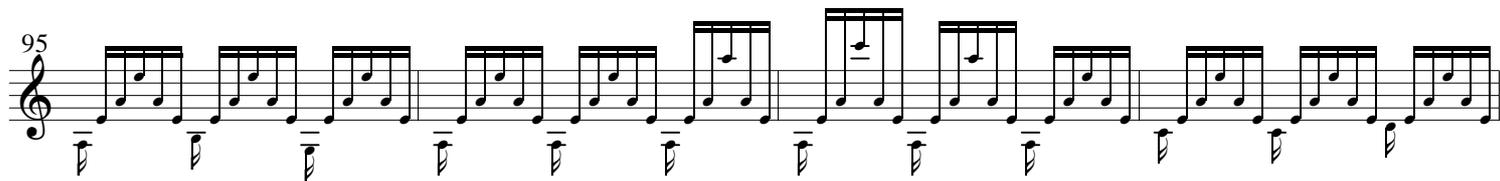
87



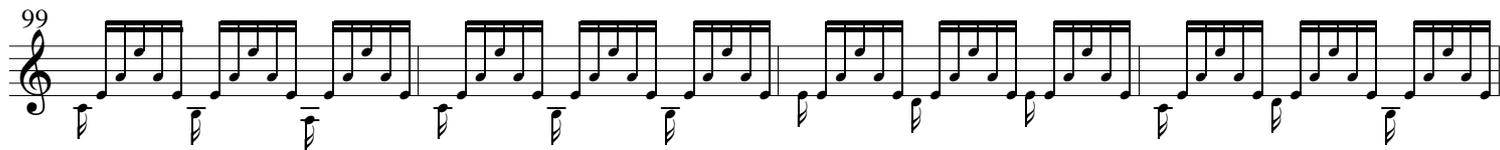
91



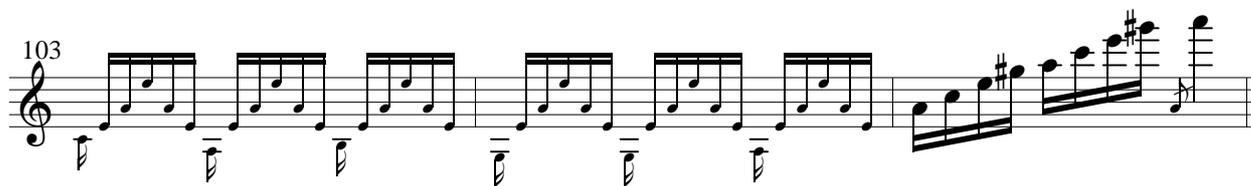
95



99



103



[II.] Malincolia

Molto sostenuto
(sourdine?...)

4

5

10

14

19

24

29

35

rit.

Tempo Lento

rit.

8va

8va

Lento

V V V

ou

[III.] Menuet - variations

pizz.

5

[Var.1]

9 *[arco]*

14

[Var.2] Musette

18 *sf*

23

[Var.3]

27 *sans hâte*

32 *rit.*

[Var. 4.] plutôt plus lent

Musical score for Variation 4, measures 36-43. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a complex melodic line with many slurs and ties. Fingerings are indicated with numbers 1-4. There are also some ornaments (circles) and accents (v) above notes. Measure 43 ends with a fermata over a note.

[Var. 5.] Le rêve en mi min[eur]. Molto meno - commodo.

Musical score for Variation 5, measures 46-52. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with the tempo marking *ben tranquillo*. The melody is characterized by a steady eighth-note pattern. There are some accidentals (flats) in measures 49 and 50. Measure 50 has a double bar line with a first ending bracket below it. Measure 51 has a double bar line with a second ending bracket below it. Measure 52 ends with a fermata over a note, with an *8va* marking above it.

[Var. 6]

55

57

59

8va

61

63

8va

65

70

[IV.] Final (La maj - coda maj.) (Les furies)

Musical score for 'Final (La maj - coda maj.) (Les furies)'. The score is written in treble clef with a 2/4 time signature. It consists of eight staves of music, numbered 1 through 32. The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a fermata over a whole note chord. The second staff starts at measure 6. The third staff starts at measure 10. The fourth staff starts at measure 14 and includes a change to 3/4 time signature. The fifth staff starts at measure 18 and includes a change to 2/4 time signature. The sixth staff starts at measure 22 and includes a change to 3/4 time signature. The seventh staff starts at measure 27 and includes a change to 2/4 time signature. The eighth staff starts at measure 32 and includes a change to 3/4 time signature. The score concludes with the instruction [simile].

1

6

10

14

18

22

27

32

v

8va

1

1

2

3

1

1

4

3

dolce

p

[simile]

35 *8va*

39 *(8va)* *loco* *dim.* *pizz.*

44 *1* *sul ponticello* *arco* *2*

48 *ord[inario]* *[sul] ponticello*

51

54 *ord[inario]* *cresc.* *dim.*

57 *[sul] ponticello* *pp*

60

63

67

71

75

78

81

86

91

Esquissée le 7-8 Juillet 1923
E.Y.

Appendix

ex.1

Sicilienne

ex.2

ex.3

ex.4

ex.5

[sul] ponticello

Is 2 manières

Schu-

ex.6

1re fois

Comments

Sources

- **A** first draft (Lavergne manuscript, p.40-47, 65), "Esquissée le 7-8 Juillet 1923"
- **B** neat copy (Juilliard Manuscript Collection – www.juilliardmanuscriptcollection.org): "Juillet 1923 – Le Zoute"
- **FE** first edition: Brussels, Edition Antoine Ysaÿe, 1924

Remarks

Abbreviations

- **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-ber*t etc.), have been omitted

Individual comments

Bar	Comments
[I. Prélude. Poco vivace]	
11	an encircled A figures above the 1 st note of this bar note by Y in the margin: <i>pour la fin aussi</i>
20	note by Y : <i>détaché</i>

22	note by Y : <i>lié par 2</i>
30-31	a different reading of these bars is not impossible
36	an encircled 1 figures above the 1 st beat of this bar; note by Y : <i>lié</i> , however, he did not specify how the notes should be slurred, in FE per 2 5 th note: note by Y : <i>ou</i> ♯
38	5 th note: note by Y : <i>Bon</i>
39	2 nd beat: in this stage, Y apparently didn't choose between e flat or natural 3 rd beat, 3 rd note: note by Y : ♯ ?
40-42	reproduced as in A
43-44	these bars obviously should be arpeggiated, it is not clear how, see bars 55-56
48	note by Y : <i>arpéger ici / lié / par deux</i>
52-53	how Y wanted to fill in these 2 bars, could not be established
54	note by Y : <i>quatre de / 1 [=bars 36-39] le chant / avec pédale</i> ; probably, Y wanted to insert a variation of bars 36-39
55-56	these bars obviously should be arpeggiated, it is not clear how, perhaps the same way as bars 57-58; see bars 43-44
59	note by Y : <i>2 mesures</i> ; Y probably wanted to make 2 bars out of bar 59
67-71	another reconstruction of these bars is not impossible
74-87	this only one of probably many possible reconstructions of a fragment with Y 's notes: <i>2 fois / la 1re fois avec le mi seulement / la seconde avec / contrechant / imitatif</i>
92	3 rd beat: this chord is difficult to decipher, a-c is another possible reading
93-94	a few extra bars seem necessary to make the transition from bar 93 to 94; none have been found in A
94	note by Y : <i>le climax</i>
104-105	note by Y : <i>ici faire la coda / sur A [=bars 11-] et finir / par Bach</i> ; Y did not elaborate the coda in A , however
[II.] Melancholia	
	a first sketch for this movement (p.40 in A) in to be found in the appendix (ex.1)
2	fingering thus
5	lower voice, last note: note by Y : ?
10	incomplete in A , a half bar written in the margin of A is to be found in the appendix (ex.2)
18	Y commented the original version of this bar: <i>faire mieux / plus sensible?</i>
22	reproduced as in A ; Y wrote in the margin: <i>aller si / pédale de quinte / mi min[eur]</i> ; a few additional bars before this one seem necessary
23	incomplete in A
33	dots added
35-36	upper voice: dot added
36	rest added

37	reproduced as in A
39	bowings as in A
41	note by Y : <i>harm[oniques]</i> .
[III.] Menuet – Variations	
1	note by Y : <i>finir en accords / <u>forte</u> - le thème / arco -</i>
4	note by Y : 2 Var. <i>en 4tolets et 6tolets sur ton relatif - tonique, puis sol min[eur]- / <u>rêve</u> / <u>puis retour</u></i>
5	upper voice, beat 4-5: quavers in A
8	additional time signature 5/4 in A
14	first beat: note by Y : - ? -
18	time signature added
26	upper voice, 4 th beat: minim rest in A upper voice, 5 th beat: note by Y : <i>au mineur</i>
27	time signature added
28	upper voice, 2 nd beat: fingering might be read as <i>1 / 3</i>
36	time signature added
37	lower voice, 2 nd beat: rest added
39	lower voice, penultimate note: note by Y : <i>ré</i>
45	upper voice, 1 st beat: dotted quaver rest in A
46	time signature added
46-49	in A these bars are written down in a different order (46-47-49-48), but Y changed the order by adding <i>attention</i> and <i>1 – 2 – 4 – 3</i>
47	2 nd beat, 5 th note: # in FE
51	note by Y between 1 st and 2 nd beat: -?-
52	3 rd beat, 3 rd note: thus in A
61	1 st note: note by Y : <i>ou le 3ème doigt?</i>
64	3 rd beat: note by Y : <i>retour – oui</i>
73	middle voice, 4 th quaver: another reading of A is not impossible
73-74	an earlier version of these bars is to be found in the appendix (ex.3)
[IV.] Final (La maj[eur] - coda maj[eur]) (Les furies)	
	the meaning of Y 's note (<i>La maj. - coda maj.</i>) is not clear
1	time signature added
7	an ossia for the first 2 chords is to be found in the appendix (ex.4)
9, 12	the circles likely indicate the notes Y chose for the final version of this movement
16-17	above the bar line between these bars, Y wrote down <i>ici</i> (circled) indicating the place where the identical repetition of the beginning in the recapitulation (bar 65-) should end
19	fingering of the 1 st chord: Y added an extra 3, which we have omitted
20	last 3 chords: note by Y : (<i>si possible?</i>)

23	2 nd chord thus in A
24-25	time signatures added
26	ties added, as in B and FE
29-30	slurs as in A
30	last chord: thus in A
32	before this bar, Y crossed out 1 bar, which explains why at this stage of the composition he wasn't sure yet about the transition from bar 31 to 32 note by Y : (<i>ou lié en 4?</i>)
34-35	in A , 1 single bar, Y added 2 <i>fois</i> to each group of 4 notes; he also wrote down a question mark above the 1 st note
39	incomplete bar in A , B and FE , a plus sign in B however, indicates that there is an error in the score, the rest should probably be altered to a crotchet rest
41-42	time signatures added
57	a fragment (p.47 in A) that Y wanted to insert before this bar, is to be found in the appendix (ex.5); another fragment found on p.65 figures in the appendix as well (ex.6)
63	ties added
64	at this stage of the composition, Y still doubted whether to choose semiquaver rest or not
65-70	these bars are a repetition of bars 10-15
73-75	ties added
79	note by Y : <i>Coda</i>
81	Y 's intentions with this bar are not clear
87-93	Y 's intentions are not clear
94	time signature added, quaver rest added