

Eugène Ysaÿe
(1858-1931)

**Sonata for Solo Violin
in D Minor
opus 27/3**

**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

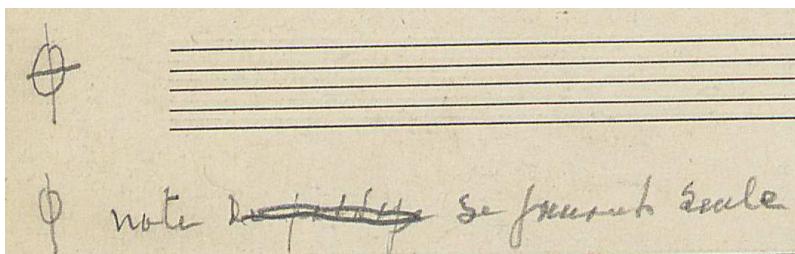
This edition contains a reconstruction of the earliest version of the third sonata of Ysaye's opus 27 as he sketched it on 5 July 1923 in the Lavergne manuscript.¹

Koenraad Sterckx, May 2019

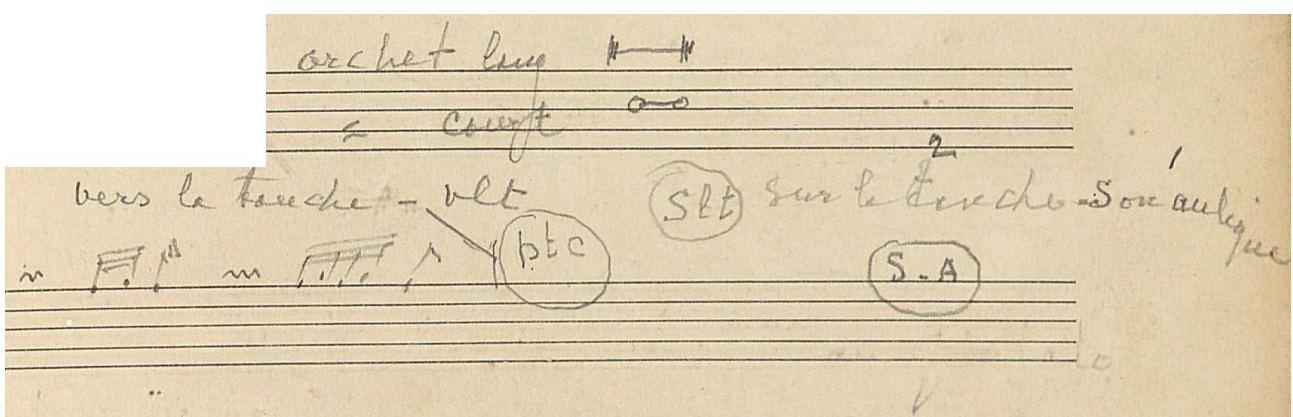
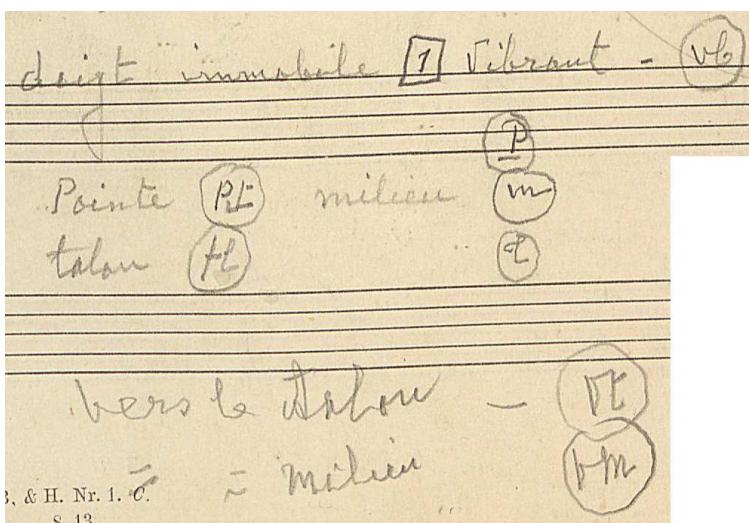
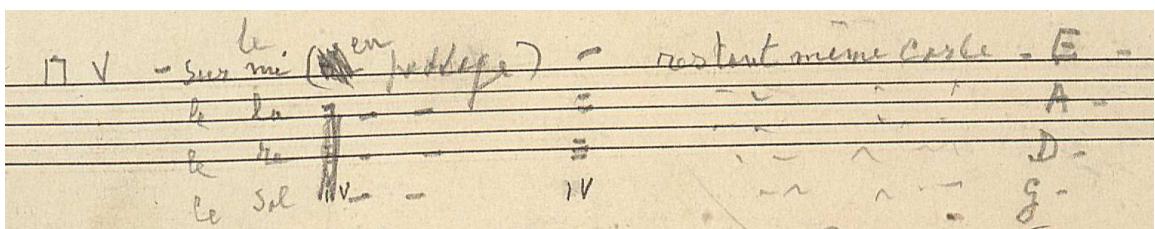
¹ This manuscript, containing sketches for the 6 sonatas opus 27 and other works, is to be found in the library of the Royal Conservatory in Brussels – School of Arts – Erasmus University College (shelf number BV-07-4000). More information about this manuscript, including its facsimile, can be found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

Ysaÿe's remarks on performance in the Lavergne manuscript

p.12:



p.21:

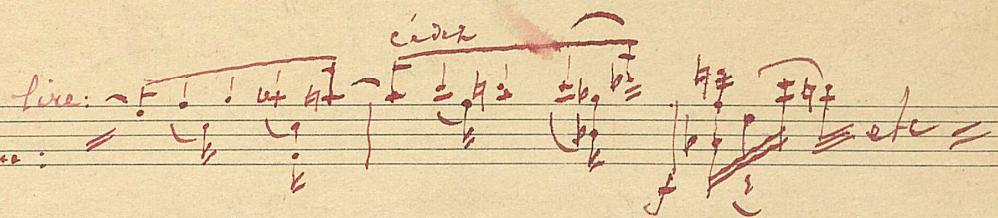
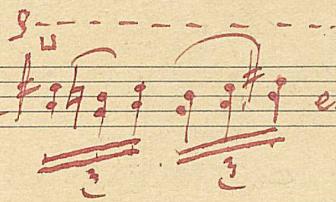
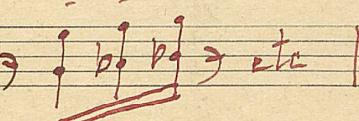
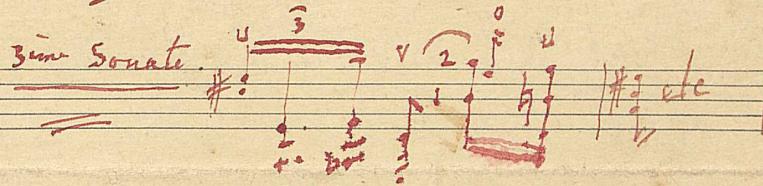


next page: Ysaÿe's corrections of the proof print of sonatas 1, 2, 3 and 5 (dated 19DEC1924)

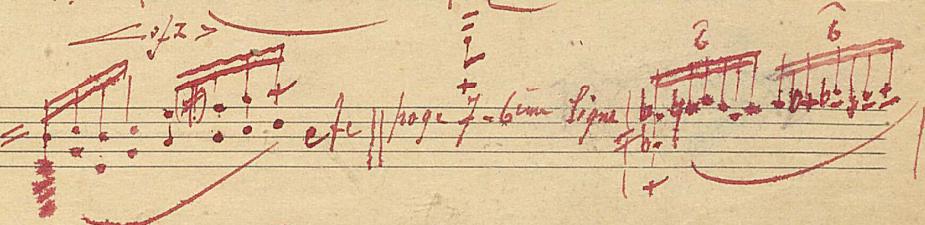
28

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

corrections

Page 5 - 3^e ligne - 1^{re} mesure :Page 5 - 8^e ligne - 1^{re} mesure =2^e Sonatepage 9 dernière - 1^{re} mesure =page 3 - 2^e ligne - 2^e mesure :page 5 - 5^e ligne - 3^e mesurepage 5 - 8^e ligne - 1^{re} mesure4^e Sonate

attente de la sonate
via feuille feuille
dans

page 3 - dernière ligne - 1^{re} mesure :page 7 - 1^{re} ligne - 1^{re} mesurepage 8 - 3^e ligne - 2^e mesure

[Sonata 3]
Sonate 3ème (Ballade)

Lent. Récitativo

poco a poco accel. ma poco

molto cresc. *f*

dim poco a poco

Lentem[en]t et doux

[loco:]

6

mf

8va

1 1 2 3 4 1 1 2 3 4

1 1 1 1

8

Con bravura ma moderato in t[empo giusto]

13

17

21

24

cédez

[A tempo]

27

31

34

36

38

40

8va

venir au sol min[eur]

42

8va

1

Musical score page 4, measures 44-45. The score consists of two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves feature sixteenth-note patterns with various slurs and grace notes.

Musical score page 4, measures 46-47. The top staff continues with sixteenth-note patterns. The bottom staff begins with eighth-note pairs followed by sixteenth-note patterns. Measure 47 concludes with a long sustained note on the first staff.

Musical score page 4, measures 48-49. The top staff shows sixteenth-note patterns. The bottom staff features sixteenth-note patterns with various slurs and grace notes, including a prominent eighth-note pair in measure 49.

Musical score page 4, measures 50-52. The top staff contains sixteenth-note patterns. The bottom staff features sixteenth-note patterns with grace notes and slurs. Measure 52 includes a dynamic instruction "8va" above the staff.

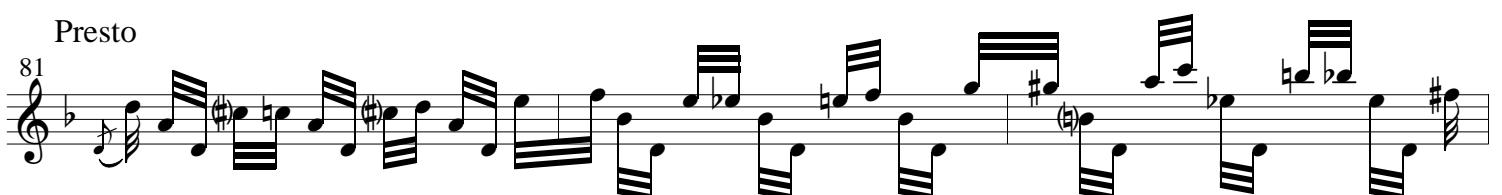
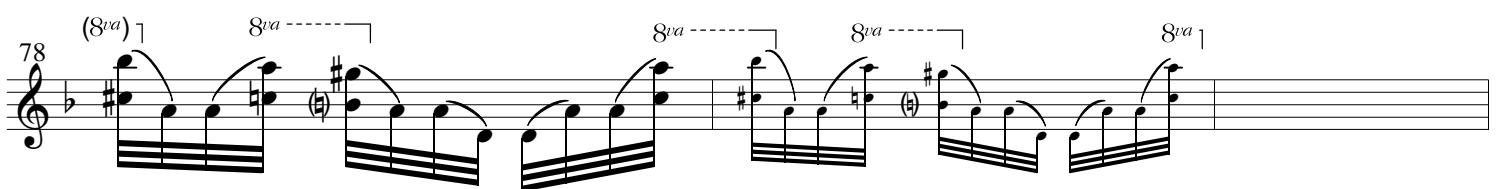
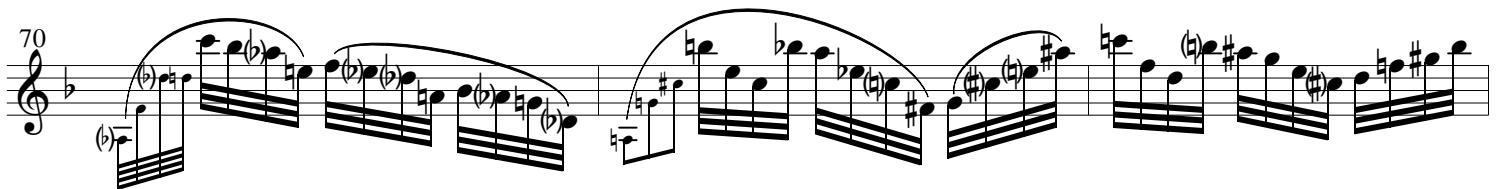
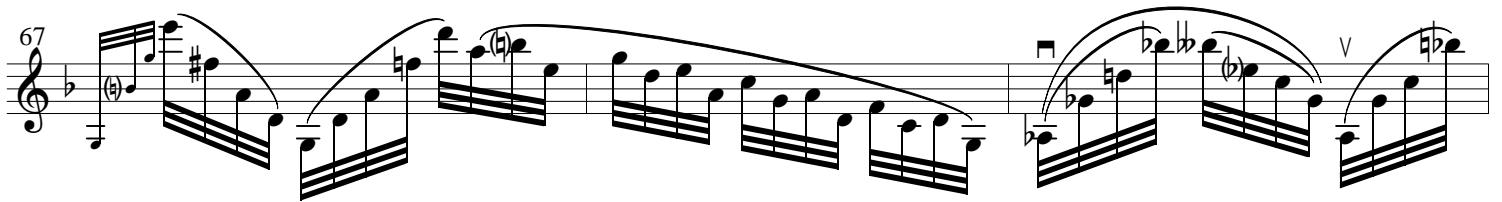
Musical score page 4, measures 53-54. The top staff shows sixteenth-note patterns. The bottom staff features sixteenth-note patterns with grace notes and slurs. Measure 54 includes dynamics "dim." and "p".

Musical score page 4, measures 55-56. The top staff contains sixteenth-note patterns. The bottom staff features sixteenth-note patterns with grace notes and slurs. Measure 56 includes a dynamic "o 4".

Musical score page 4, measures 57-58. The top staff shows sixteenth-note patterns. The bottom staff features sixteenth-note patterns with grace notes and slurs. Measure 58 includes a dynamic "o 4".

Musical score page 4, measures 59-60. The top staff contains sixteenth-note patterns. The bottom staff features sixteenth-note patterns with grace notes and slurs. Measure 60 includes a dynamic "o 3".

Musical score page 4, measures 61-62. The top staff shows sixteenth-note patterns. The bottom staff features sixteenth-note patterns with grace notes and slurs. Measure 62 includes a dynamic "o 3".



Presto



Musical score for violin, featuring four staves of music:

- Staff 1 (Measure 90): Treble clef, key signature of one flat. Measures show sixteenth-note patterns.
- Staff 2 (Measure 93): Treble clef, key signature of one flat. Measures show sixteenth-note patterns, followed by a section in 3/8 time with eighth-note chords.
- Staff 3 (Measure 96): Treble clef, key signature of one flat. Measures show sixteenth-note patterns.
- Staff 4 (Measure 99): Treble clef, key signature of one flat. Measures show sixteenth-note patterns.
- Staff 5 (Measure 102): Treble clef, key signature of one flat. Measures show sixteenth-note patterns.

Text at the end of the score:

5 Juillet 1923
E. Ysaÿe

Appendix

Three examples of musical exercises:

- ex.1*: Treble clef, key signature of one flat. Measures show eighth-note patterns.
- ex.2*: Treble clef, key signature of one flat. Measures show sixteenth-note patterns.
- ex.3*: Treble clef, key signature of one flat. Measures show sixteenth-note patterns.

Comments

Sources

- **A** first draft (Lavergne manuscript, p.34-39), "5 Juillet 1923"
- **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* etc.), have been omitted

Individual comments

Bar	Comments
Lent. Récitativo	
1	2 nd note thus, although at first sight, it seems a minim, but comparison with the other c's on this stave (p.35 in A) shows that it is a quaver; Y also added a 4/2 time signature at the left of the G clef
1 st stave, 3 last notes	upper voice: dot added 8va sign added

2 nd stave, penultimate note	note by Y: <i>fa b?</i>
3 rd stave, beat 6-7	tie added
3 rd stave, beat 11	note by Y: <i>b?</i>
3 rd stave, ending	upper voice: last note is a minim in A lower voice, last d flat: dot added
4 th stave	ties added

Lentement et doux

1	this part was originally written in 9/4, Y forgot to alter a part of the rhythms when he rewrote the passage in 5/4; rhythmical values are therefore adjusted in our edition without comment
3	this bar is reproduced as in A (p.35), an alternative version of this bar is to be found in the appendix (ex.1)
4	1 st beat, 1 st note: at 2 places in A a quaver, which makes the bar incomplete 4 th beat, 2 nd note: no accidental in A, but f natural in FE
5	2 nd beat, 2 nd chord: note by Y: ? (corresponding to the natural sign, that originally was a flat sign)
7	this bar is not elaborated by Y, he added a note: <i>chromatique au six[tes] descendantes sur / pédale de la</i>
8	2 nd beat, 2 nd chord: note by Y: <i>ou fa</i> lasts 2 beats: note by Y: <i>doublé de valeur</i>

Con bravura ma moderato in tempo giusto

1	notes by Y: <i>ou gamme</i> and <i>début</i> time signature added
5	note by Y in margin: <i>T[rès] B[ien]</i> 1 st chord: thus in A, in FE d instead of f
6	3 rd chord: note by Y: <i>ou fa</i>
7	3 rd chord: originally e flat, with Y's note: <i>fa</i>
10-11	2 nd beat: originally a quaver, the 2 nd chord has been added later
16	lower voice: tie added, see FE another version of this bar is to be found in the appendix (ex.2)
16-17	no tie between the bars in A, in contrast to bars 19-20
18	last chord: Y added ? to the low g
22	last beat: the fingering (1) could also be interpreted as a beam
23	1 st chord: sharp sign added according to FE
25	note by Y: <i>voir 7ème</i>
26	first 6 and last 6 notes are semiquavers in A Y added -?- in the margin next to this bar 3 rd beat, 1 st chord: thus in A, in FE c sharp
27-28	not written out by Y, we have repeated bars 2-3
31	3 rd beat: originally a b natural, corrected by Y's note <i>la</i>

33	3 rd beat: accidentals seem to be lacking
41	unclear, reproduced as in A
44-45	upper voice: no ties between the 2 nd and 3 rd beat
46-47	lower voice incomplete in A ; Y seems not to have been sure about the transition to bar 48, he left half a stave empty between bars 47 and 48
49-50	upper voice: crotchets in A
52-53	upper voice: note values halved lower voice: incomplete in A , completion inspired by FE
56	Y indicated he wanted an additional bar between bars 55 en 57, the bar itself could not be found in A , it does figure in FE
61	upper voice, last note: note by Y : #?
62	3 rd beat: bowing thus in A
69	bowing thus in A
70	penultimate note: note by Y : <i>ou fa</i>
71	the rhythmical values of the grace notes thus in A
72	bowing missing from here on
74-75	Y wanted to insert a bar between these bars, however, it could not be found in A
78	2 nd and 3 rd 8va sign added editorially note by Y in the margin: <i>trait avec pédales</i>
80	the transition to the coda couldn't be found in A , Y did add some notes for this transition: <i>trait gradué, cresc.</i> and <i>rentrée du dernier membre allant sur la tonique et une coda Presto</i>
83	note by Y : <i>une de plus</i>
84-85	between these bars Y wrote down: <i>Ce morceau est plutôt un final, conséquemment cette sonate sera en deux temps ceci étant le dernier</i>
85	for some reason, a 4 is written above the g clef preceding this bar note by Y in the margin: <i>voir ré sol graves</i>
87	6 th note: originally a d
89	note by Y between 1 st and 2 nd note: <i>2 de plus avant ceci</i>
94	4 th beat: another reading of the last 3 notes is not impossible
100-101	between these bars, Y crossed out 2 bars, however, he did not write down another transition
103	crotchets in A an alternative version of this bar is to be found in the appendix (ex.3)