

Eugène Ysaÿe
(1858-1931)

**Sonata for Solo Violin
in E Minor
opus 27/4**

**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

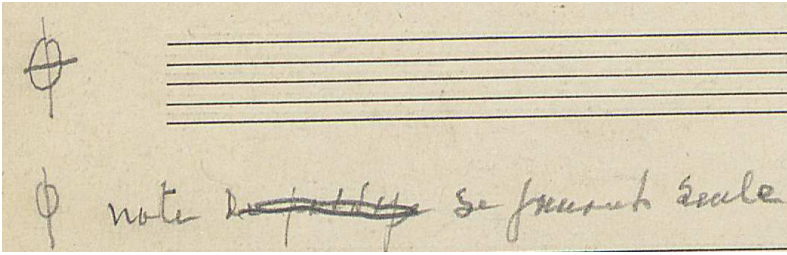
This edition contains a reconstruction of the earliest version of the fourth sonata of Ysaÿe's opus 27 as he sketched it in the morning of 4 July 1923 in the Lavergne manuscript.¹

Koenraad Sterckx, May 2019

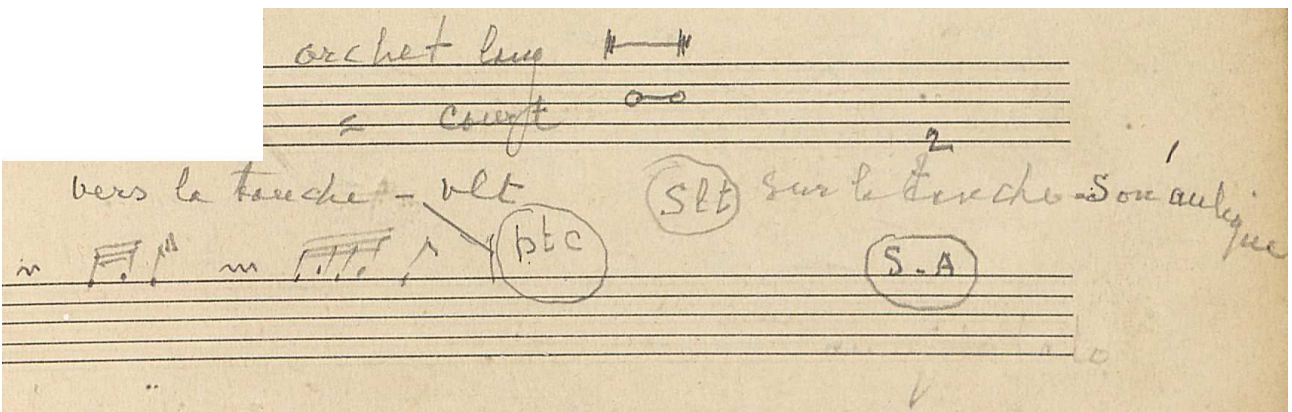
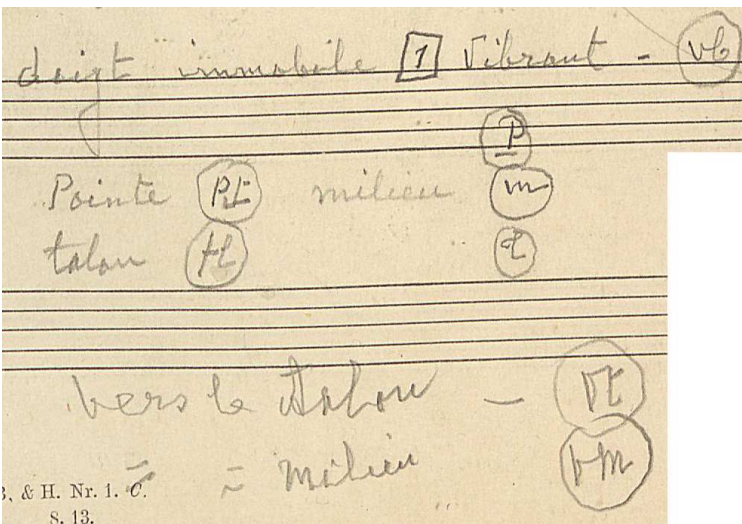
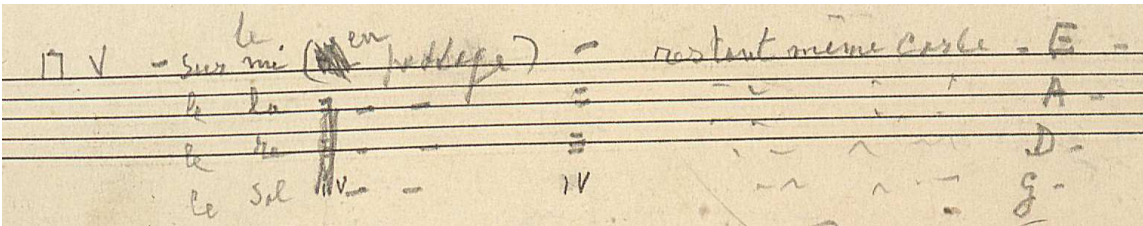
¹ This manuscript, containing sketches for the 6 sonatas opus 27 and other works, is to be found in the library of the Royal Conservatory in Brussels – School of Arts – Erasmus University College (shelf number BV-07-4000). More information about this manuscript, including its facsimile, can be found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

Ysaÿe's remarks on performance in the Lavergne manuscript

p.12:



p.21:



[Sonata 4]
2ème Sonate

[I.] Lento

M - V 3 5 3 1 4 1 3 3

3

5 tr

7

11 tr 3 3

15 3 tr 1 3 3 3 3 3 3 3

19 3

23

27

8va

30

33

36

40

2 mesur[e]s
de si[ș]
±

44

48

3

52

Musical staff 52-55. The staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole note chord with notes G4, A4, B4, and C5. The second measure has a whole note chord with notes G4, A4, B4, and C5. The third measure has a whole note chord with notes G4, A4, B4, and C5. The fourth measure has a whole note chord with notes G4, A4, B4, and C5. Above the fourth measure, there are three small circles with the numbers 2, 1, and 2 written above them, indicating a sequence of notes.

56

Musical staff 56-59. The staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole note chord with notes G4, A4, B4, and C5. The second measure has a whole note chord with notes G4, A4, B4, and C5. The third measure has a whole note chord with notes G4, A4, B4, and C5. The fourth measure has a whole note chord with notes G4, A4, B4, and C5.

60

Musical staff 60-63. The staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole note chord with notes G4, A4, B4, and C5. The second measure has a whole note chord with notes G4, A4, B4, and C5. The third measure has a whole note chord with notes G4, A4, B4, and C5. The fourth measure has a whole note chord with notes G4, A4, B4, and C5.

64

Musical staff 64-67. The staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole note chord with notes G4, A4, B4, and C5. The second measure has a whole note chord with notes G4, A4, B4, and C5. The third measure has a whole note chord with notes G4, A4, B4, and C5. The fourth measure has a whole note chord with notes G4, A4, B4, and C5.

68

Musical staff 68-71. The staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music. The first measure has a whole note chord with notes G4, A4, B4, and C5. The second measure has a whole note chord with notes G4, A4, B4, and C5. The third measure has a whole note chord with notes G4, A4, B4, and C5. The fourth measure has a whole note chord with notes G4, A4, B4, and C5.

[II. Sarabande. Quasi lento]

Sourdine
Pizz.

5

9 *arco dolce*

13

17 *sf* *sf* 2 0 3 2

21 *tr*

25

Detailed description: This is a musical score for a single melodic line in treble clef, 3/4 time, with a key signature of one sharp (F#). The piece is titled "II. Sarabande. Quasi lento". The score consists of seven staves of music. The first staff begins with the instruction "Sourdine" and "Pizz.". The second staff starts at measure 5. The third staff starts at measure 9 and includes the instruction "arco dolce". The fourth staff starts at measure 13. The fifth staff starts at measure 17 and includes dynamic markings "sf" and fingering numbers "2 0 3 2". The sixth staff starts at measure 21 and includes the instruction "tr". The seventh staff starts at measure 25. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some triplets and slurs throughout the piece.

29 *rit.*

33 *a tempo*

35

37

39 *ou* *rall.* *Lento* *rit.* *pizz.*

[III.] Mod[era]to Tempo fermo

3

5

7

9

12

14

16

6

19

21

[Giososamente e meno mosso]

24

28

32

calando

rit.

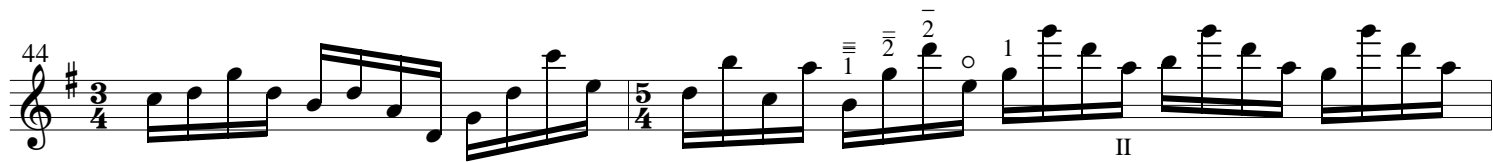
[Tempo primo]

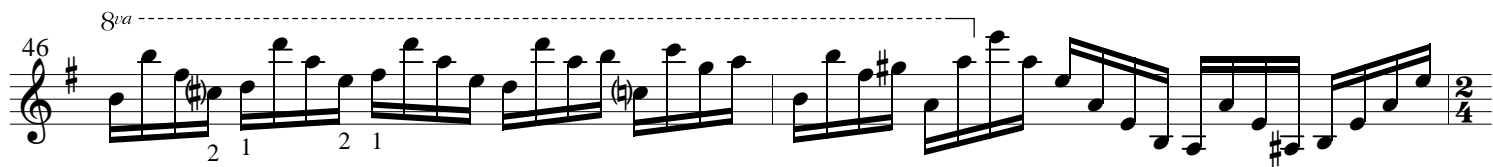
36


38

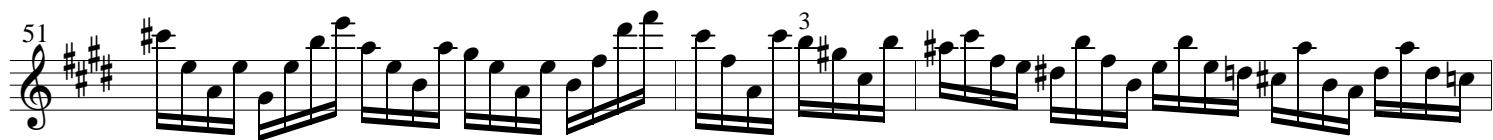
40

42

44 

46 *8va* 

48 *Più vivo* 

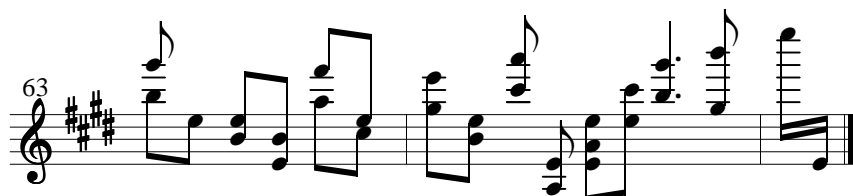
51 

54 

56 

58 

60 *rit.* 

63 

Le Zoute
4 Juillet
1923
EY de 9h à midi

Appendix

ex.1

Maestoso

Musical notation for ex.1, first system. Treble clef, key signature of one sharp (F#), 4/8 time signature. The piece is marked 'Maestoso'. It features a series of eighth notes with various articulations, including slurs and accents. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is marked with a '3' and a bracket. The system ends with a five-measure rest.

ex.2

Non!

Musical notation for ex.2, first system. Treble clef, key signature of one sharp (F#), 3/8 time signature. The piece is marked 'Non!'. It features a series of eighth notes with various articulations, including slurs and accents. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is marked with a '3' and a bracket. An eighth rest is marked with a '7' and a bracket. An eighth note is marked with an '8va' and a dashed line above it.

Musical notation for ex.2, second system. Treble clef, key signature of one sharp (F#), 3/8 time signature. It continues the eighth-note pattern from the first system, with various articulations and fingerings.

ex.3

Mo-

Musical notation for ex.3, first system. Treble clef, key signature of one sharp (F#). It features a series of eighth notes with various articulations, including slurs and accents. Fingerings are indicated with numbers 1-5.

-zart

Musical notation for ex.3, second system. Treble clef, key signature of one sharp (F#). It continues the eighth-note pattern from the first system, with various articulations and fingerings. Some notes are marked with a '4' and a bracket.

ex.4

ex.5

ex.6

Musical notation for ex.4, ex.5, and ex.6. Treble clef, key signature of one sharp (F#). ex.4 shows a series of eighth notes with various articulations and fingerings. ex.5 shows a series of eighth notes with various articulations and fingerings. ex.6 shows a series of eighth notes with various articulations and fingerings. An eighth note in ex.4 is marked with an '8va' and a dashed line above it.

ex.7

Musical notation for ex.7, first system. Treble clef, key signature of one sharp (F#). It features a series of eighth notes with various articulations, including slurs and accents. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is marked with a '3' and a bracket.

Musical notation for ex.7, second system. Treble clef, key signature of one sharp (F#). It continues the eighth-note pattern from the first system, with various articulations and fingerings. Some notes are marked with an 'o' and a circle above it.

ex.8

Comments

Sources

- **A** first draft (Lavergne manuscript, p.28-34, 51, 62), "Le Zoute 4 Juillet 1923 de 9h à midi"
- **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 sing, 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.] Lento	
	on p.62 in A , Y wrote down the final version of the first bars; it is printed in the appendix (ex.1)
	the first idea for this sonata is to be found in the appendix (ex.2)
1	incomplete metronome number

3	3 rd beat: note by Y : <i>en six</i>
6	2 nd beat: note by Y : <i>bis</i> ; in FE the beginning of this movement is notated in 4/8
10-	rhythm often adjusted in order to fit the bars
19	2 nd beat: dots added
21	some unused fragments belonging to this passage are to be found in the appendix (ex.3)
27	lower voice, 1 st note: crotchet in A
27-28	between these 2 bars, 8 hemiquavers have been omitted in our edition (see appendix ex.4); Y did not cross them out, but wrote down an alternative version (p.30) which made these hemiquavers superfluous
28-33	not all arpeggios are written out in A
33	a musical fragment found in A below this bar, is reproduced in the appendix (ex.5)
34-36	lower voice, 1 st notes of each bar: dot added
37	note by Y : <i>ré maj[eur]</i> (=d major) lower voice: crotchets in A 2 nd beat: dots added
38	not very clear, different readings are possible; notes (not the 1 st beat's rhythm) reproduced as in FE
39	lower voice, 2 nd beat: crotchet in A
40	upper voice, 2 nd beat: dot added
42-44	this transition is unclear (the bars are written on different pages); bar 42 literally reproduced as in A
45	this bar originally contained a lower 2 nd voice, Y crossed out its first 2 beats, not the quaver rest on beat 3; in our edition the rest is omitted as well
47	note by Y : <i>coda</i>
49	upper voice, 3 rd beat: notated by Y as 2 quavers lower voice: unclear where the slur ends
50	upper voice: rest added
52	upper voice, notes 2-5: quavers in A
54	note by Y : <i>Coda</i> - ? - other readings of this bar are possible upper voice, 2 nd note: # in A
55	note by Y : <i>sol fa sol</i> , 4 th note: perhaps g? upper voice, first 4 notes: note values halved lower voice, last note: crotchet in A
57	lower voice: note values halved lower voice, 1 st note: dot added
59	lower voice, 1 st beat: superfluous rest omitted
65	2 nd semiquaver thus in A , perhaps e instead of c sharp?
66	in A , 2 chords precede this bar, they seemed superfluous to us, therefore omitted (see appendix ex.6)
67	note by Y : <i>ou arpège six</i>

	time signature added
68	time signature added
69	upper voice, 1 st and 3 rd beat: crotchets in A note by Y : <i>il faut le retour du thème principal très écourté et c'est la fin_</i>
[II. Sarabande. Quasi lento]	
	notes by Y above the first stave: <i>variantes sur (hum! and = audaces.....</i>
4	note by Y : -?- 2 nd chord: 2 illegible characters figure next to this chord, possibly fingerings (0 – 1?)
5	another reading of the grace note is not impossible
7	last crotchet thus in A
9	note by Y corresponding to the 2 nd crotchet: <i>ou la si fa</i>
12	the slur is perhaps superfluous, in A , the slur is not repeated on the next stave (bar 13)
13	notes by Y : <i>arco</i> (superfluous, hence omitted) and ?
26	1 st slur thus in A
	another version of this passage (bar 33-), p.51 in A , crossed out by Y , can to be found in the appendix (ex.7)
35	2 nd crotchet: in A , the c has a stem; omitted in our edition 3 rd crotchet: stem added; another reading of the top notes is possible
38	note by Y in the margin next to this bar: <i>suivez</i>
38-39	some bars belonging between 38 and 39 might be missing
39	bar unclear in A
[III.] Mod[era]to Tempo fermo	
	originally, Y notated the first part of this movement in 5/8; however, he did not adjust all rhythmical values to the final time signature; in our edition, rhythms have been adjusted without comment
7-8	above the bar line between these 2 bars, Y wrote down a plus sign, serving as dal segno sign; it is omitted because we've chosen to write out the repetition of the beginning, the da capo being written out, we have omitted the plus sign
8	2 nd beat: note by Y : <i>ou détaché?</i> 4 th beat: the accents below the a's, could be read as ° too
11-12	time signatures added according to FE
13-14	1 st and 2 nd beats: originally whole tone scales
13	penultimate note: Y also added a flat sign above this note
14	5 th and 6 th notes: note by Y : <i>ou mi sol</i>
16,18, 21,23	time signatures added according to FE
24-35	despite the 3/4 time signature in A (in FE 3/4 as well), its rhythmical values correspond to 3/8; therefore, we have chosen to print it in 3/8; a few rhythmical values have been halved in order to fit the bar
24	2 nd beat: dot added
26	next to the last chord, 2 question marks in A

27-28	between these bars, Y crossed out 2 bars, another transition might be necessary
28	Y 's intentions are not clear; to the 2 beats on p.33 of A , we have added a 3 beat fragment on p.32 that musically fits, it does, however make it a 5/8 bar
28-29	time signatures added
29	1 st chord: a instead of c in A , but compare to FE
35	next to the b, Y wrote down something we could not decipher; at the end of the bar, he wrote <i>D.C.</i> , which we have omitted (the da capo is written out in our edition)
36-42	not written out by Y (see note for bar 35)
43	3 rd beat: a in A , not in the following bars, nor in FE
44	time signature added
46	4 th beat: note by Y : <i>ou 10ème</i>
48	time signature added
49	time and key signature added, see FE
50	time signature added 2 nd beat: note by Y : <i>majeur</i>
52	incomplete bar in A
54	above this bar, Y wrote down 1, 2 and 3; according to us, they do not indicate fingerings, but show the beats of the bar in A , 5 notes can be found at the end of this bar, it is not clear where they belong, they are reproduced in the appendix (ex.8)
55	note by Y : <i>majeur</i>
57	last beat: another reading is not impossible
59	under this bar, Y wrote down 1-2, 3, 4 and 5; according to us, they do not indicate fingerings, but show the beats of the bar
60	time signature added
60-61	in A notated in chords with Y 's notes <i>brisé</i> and <i>bis</i> , written out according to FE in A , <i>rit.</i> is written next to these bars