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

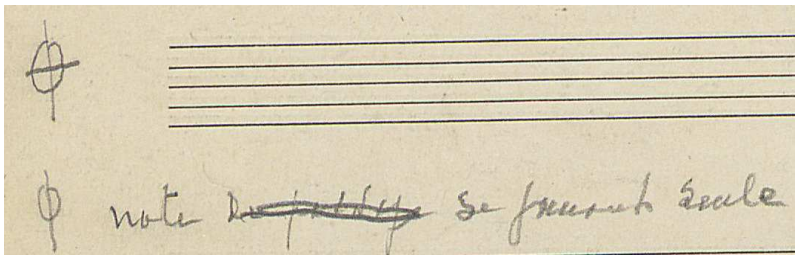
This edition contains a reconstruction of the earliest version of the fourth sonata of Ysaÿe's opus 27 as he sketched it in the morning of 4 July 1923 in the Lavergne manuscript.[1]

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.muziekcollecties.be.

Ysaÿe's remarks on performance in the Lavergne manuscript

p.12:



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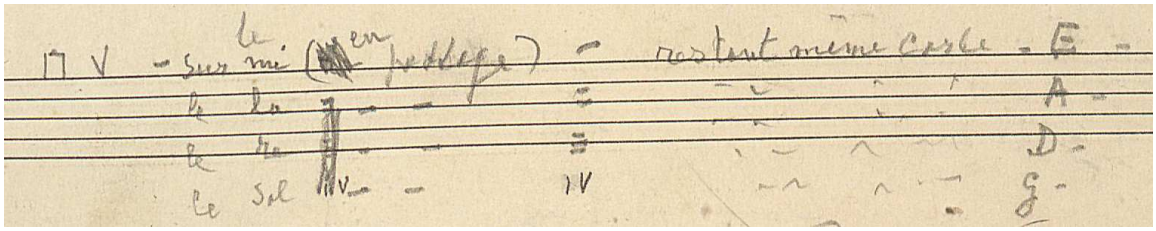
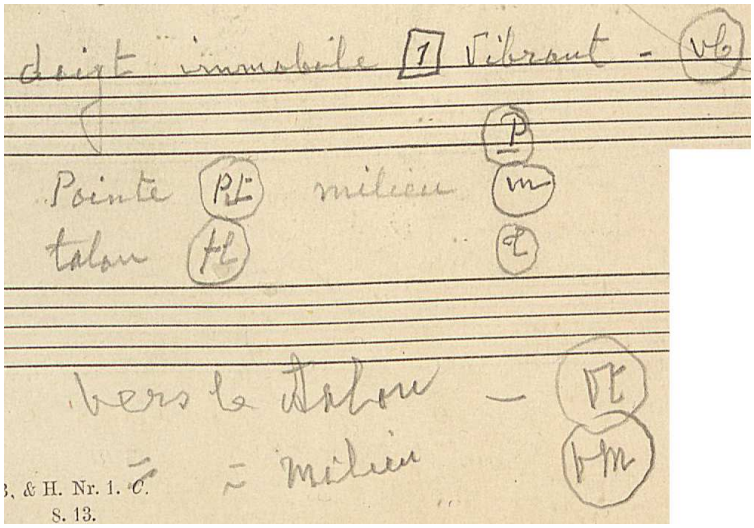
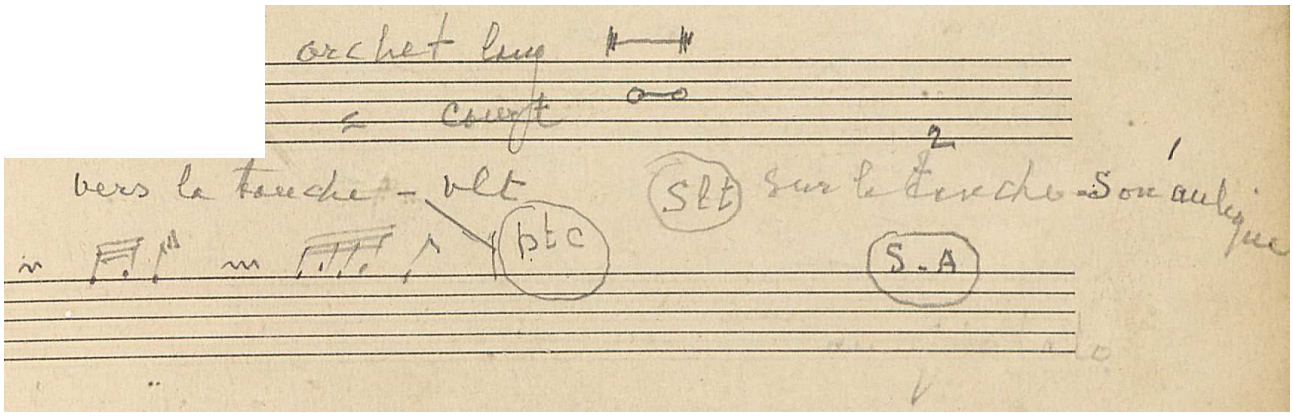
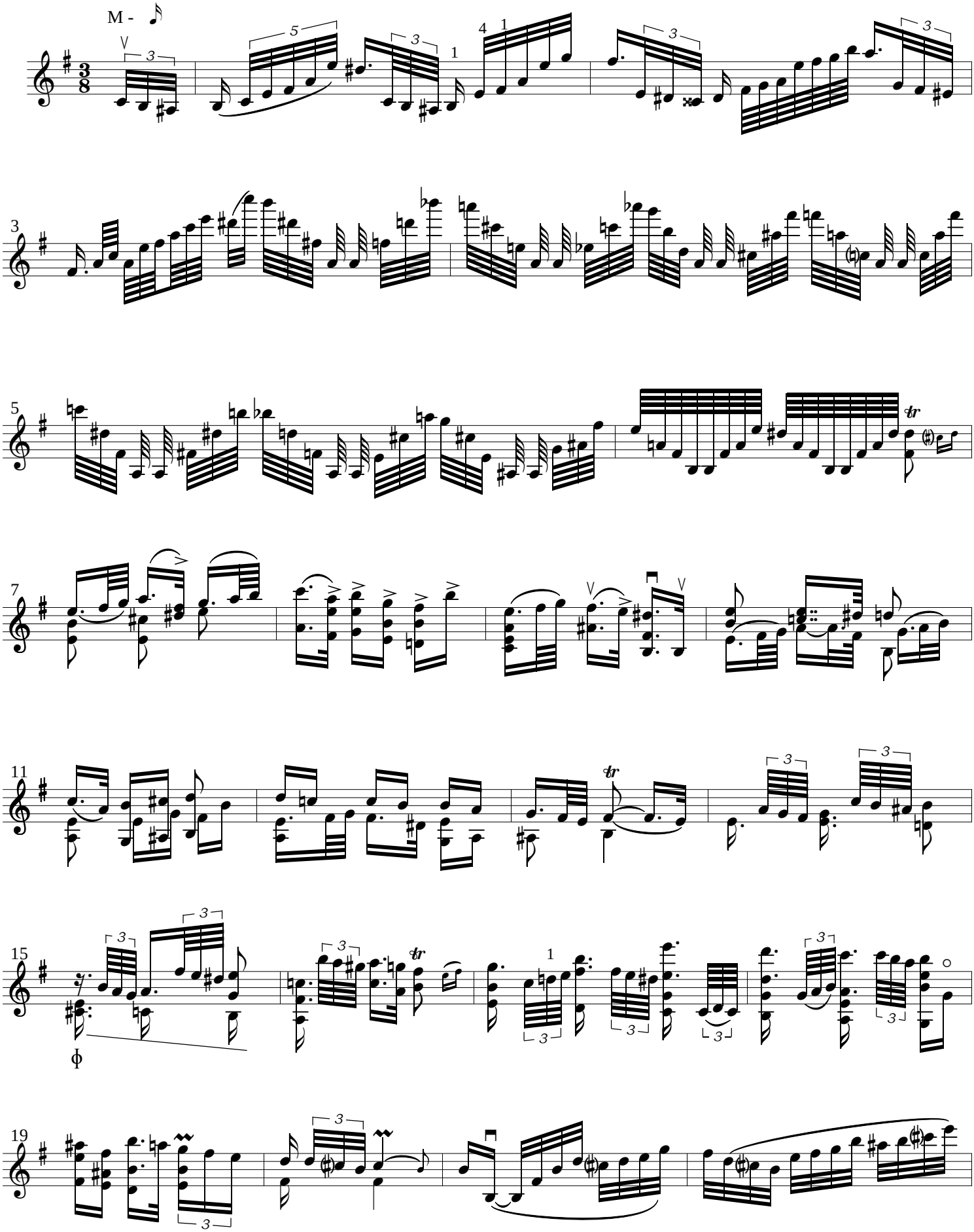


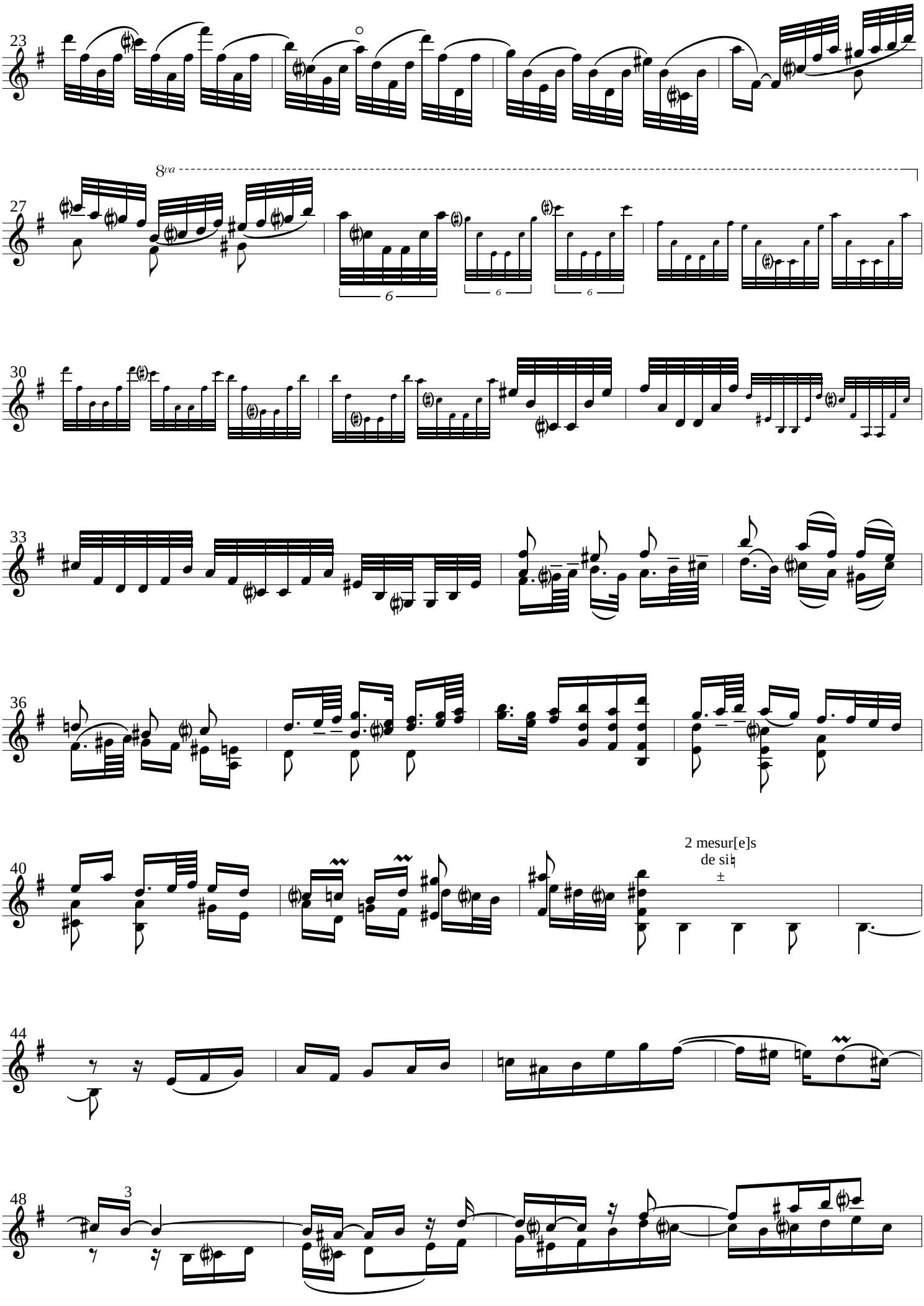


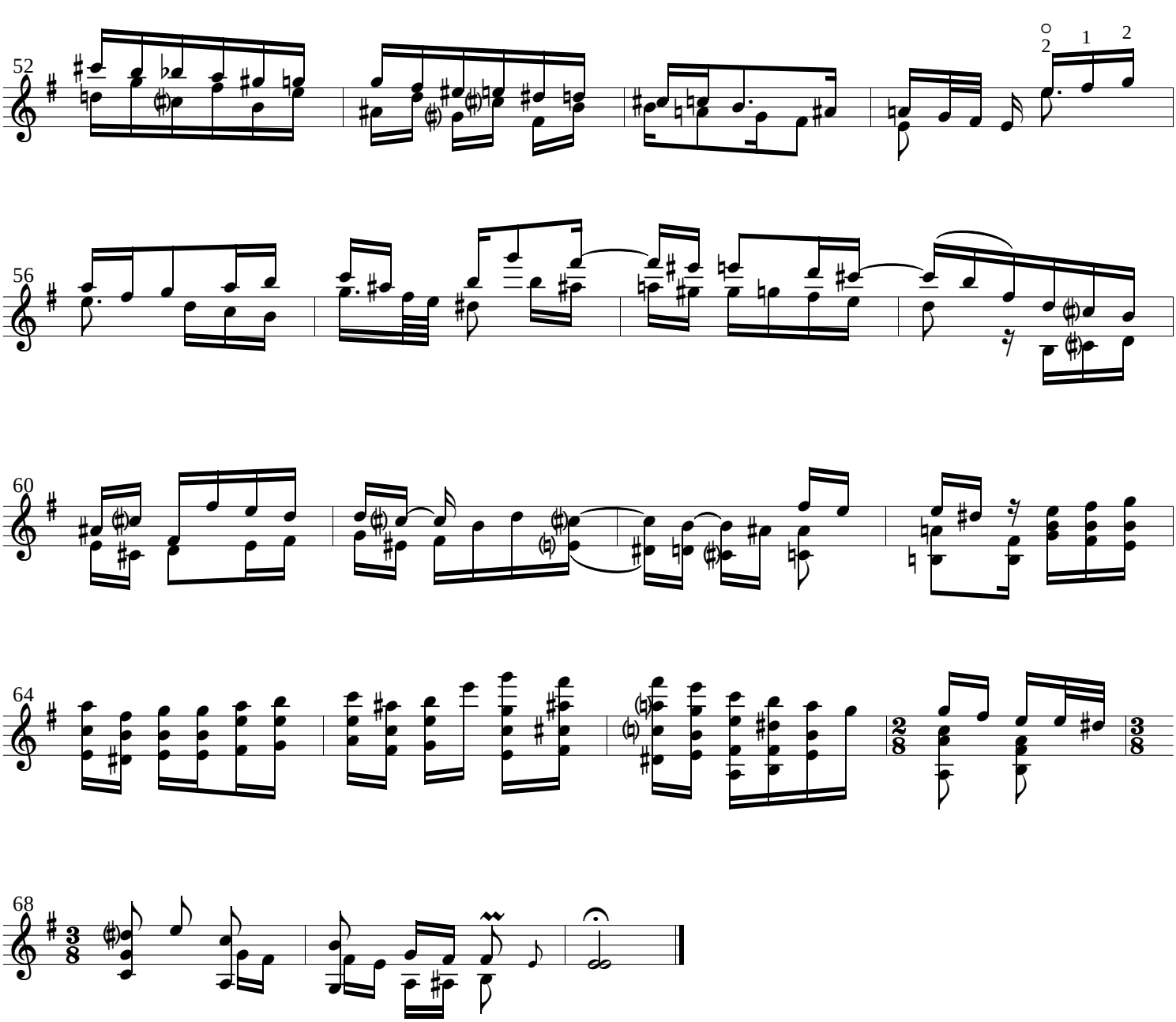


[Sonata 4]
2ème Sonate

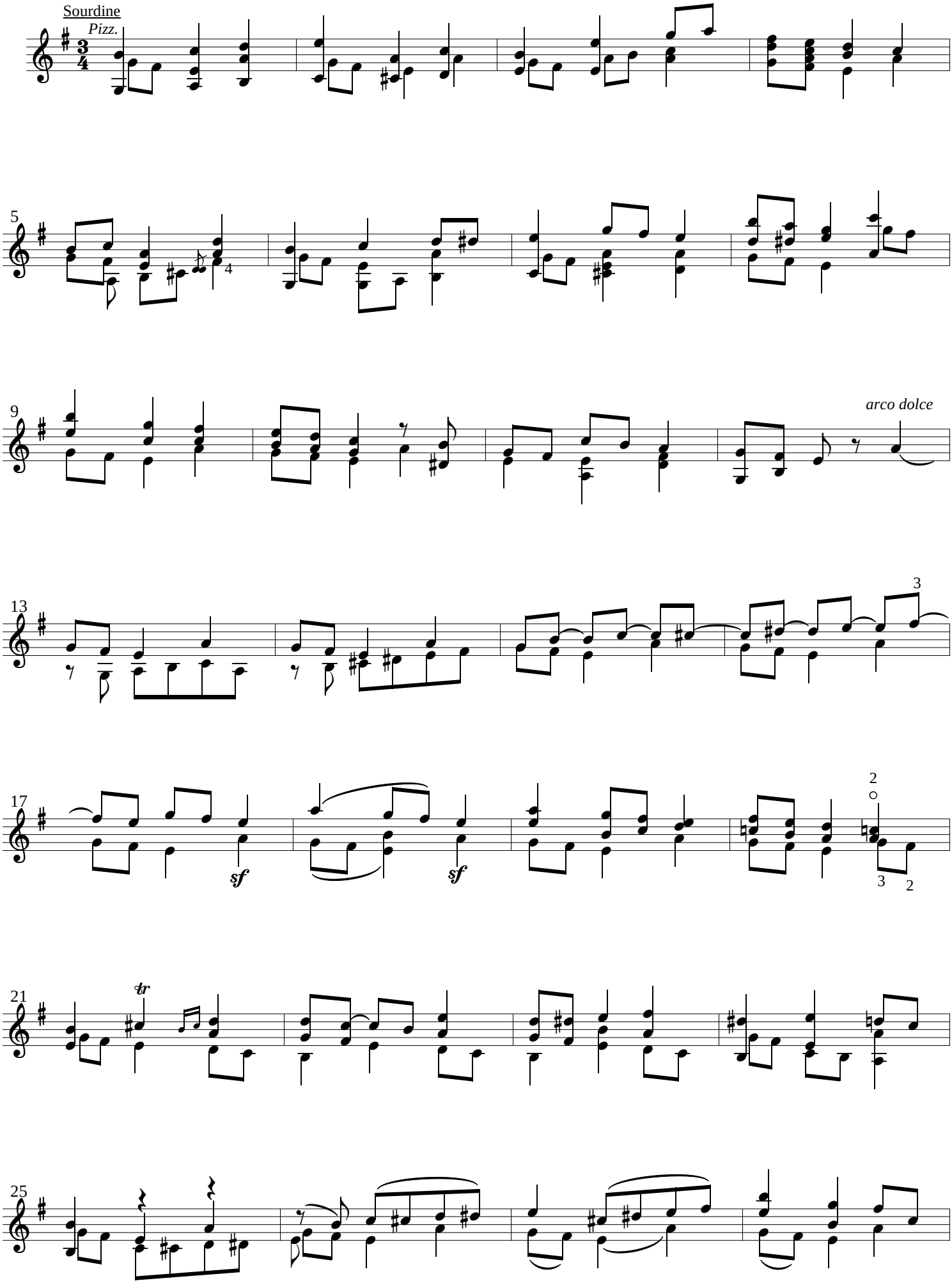
[I.] Lento

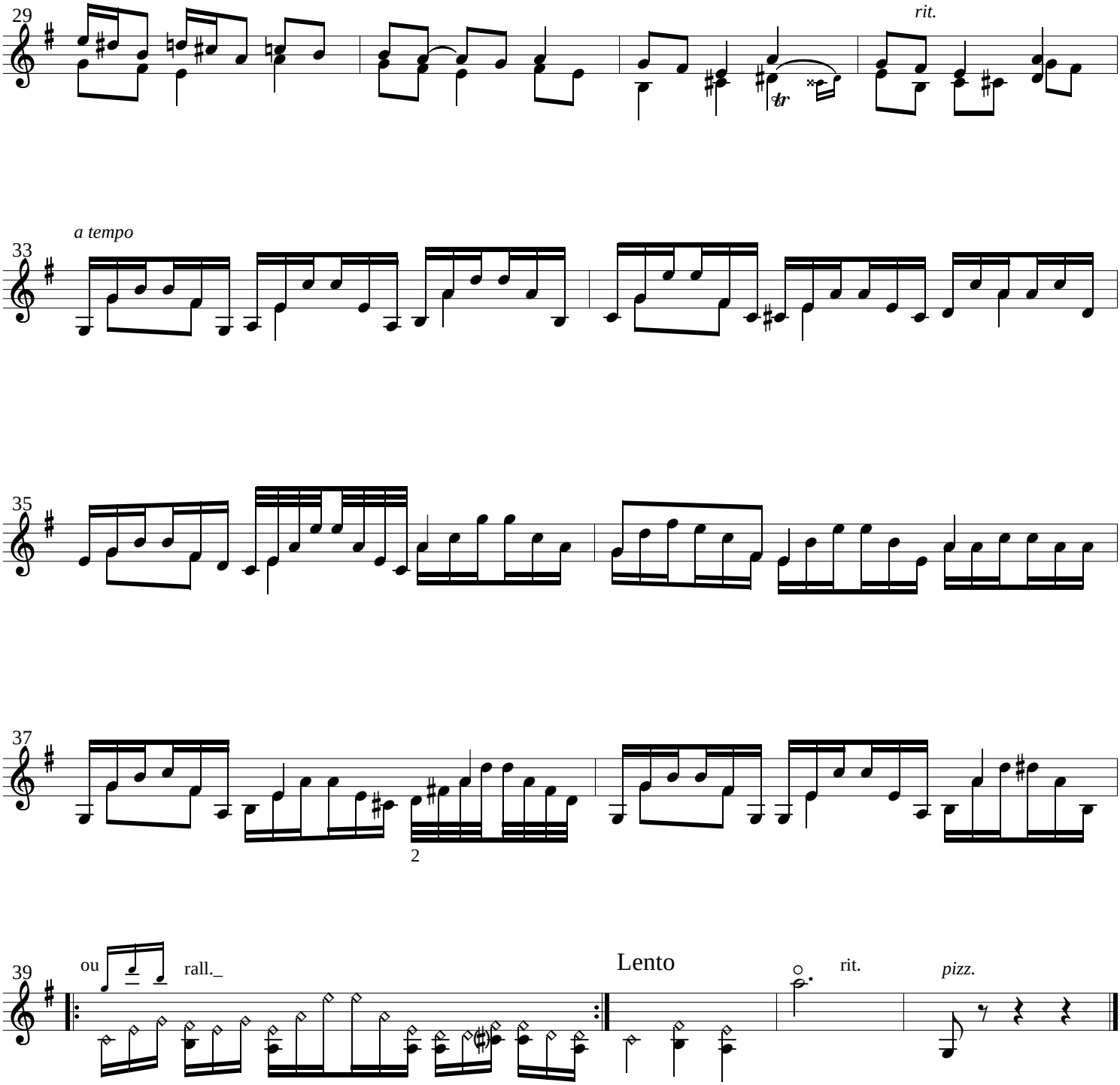



23
8va
27
6
6
6
30
33
36
40
2 mesur[e]s
de si♮
44
48
3

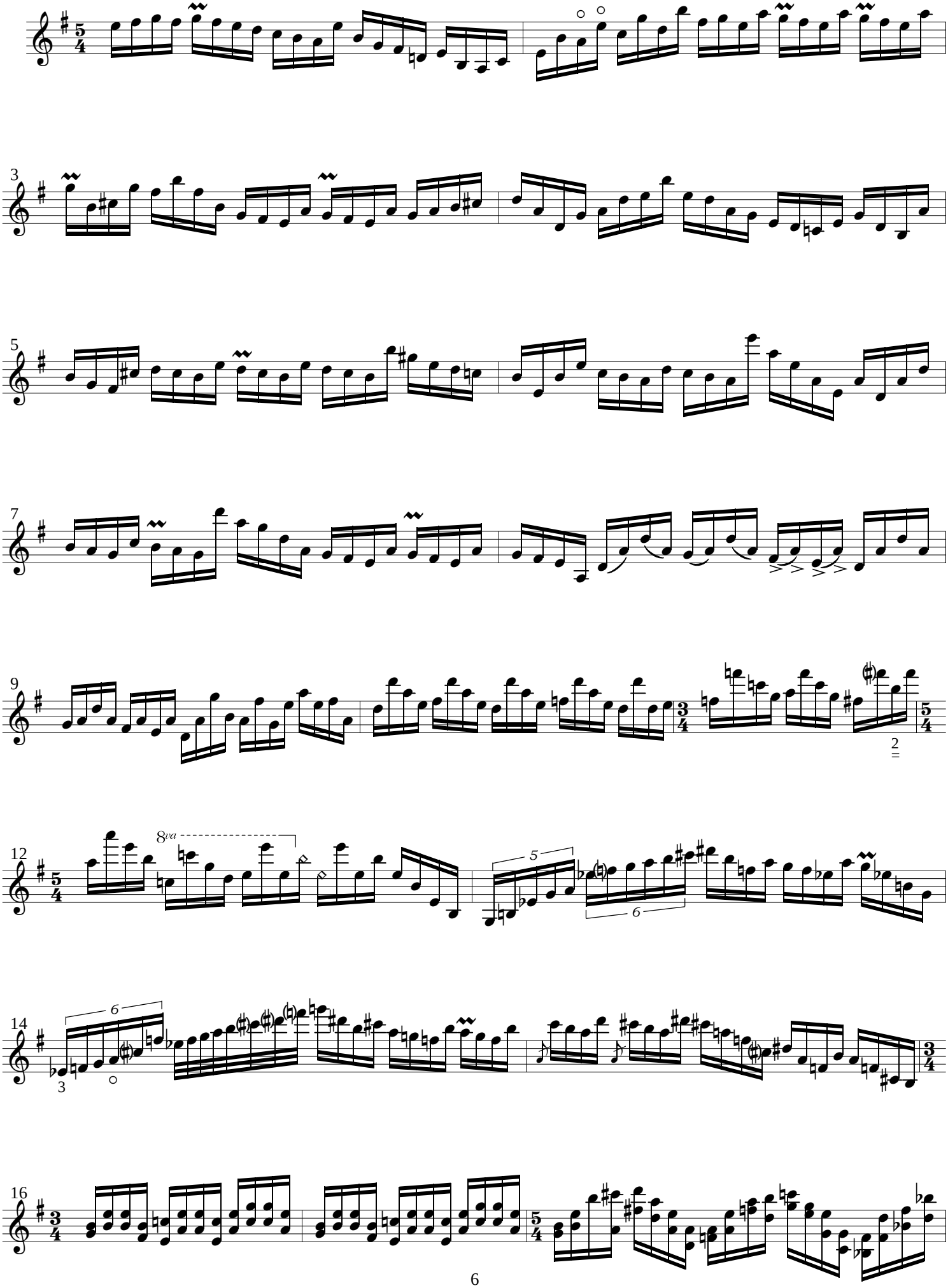

52
56
60
64
68

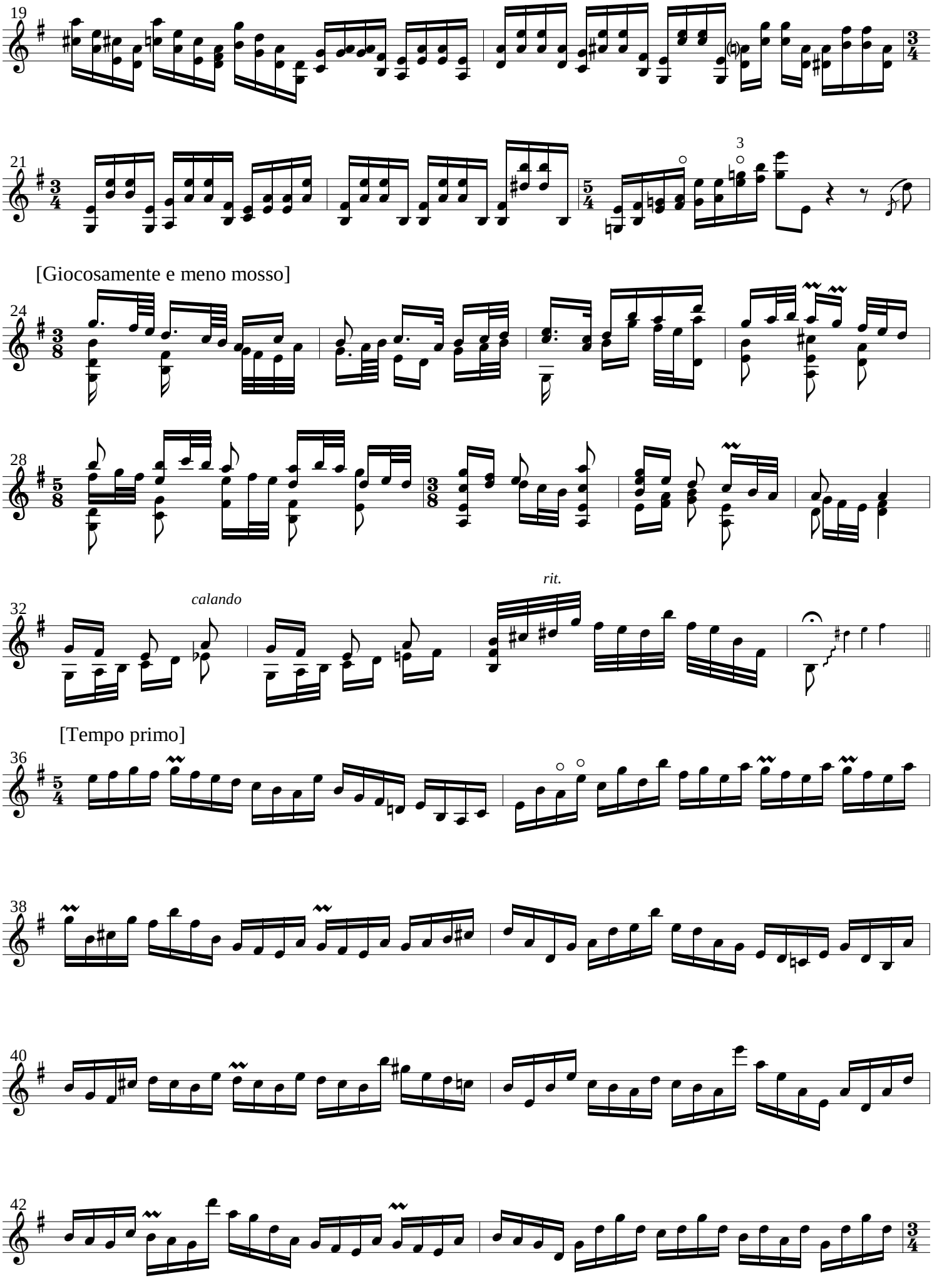
[II. Sarabande. Quasi lento]

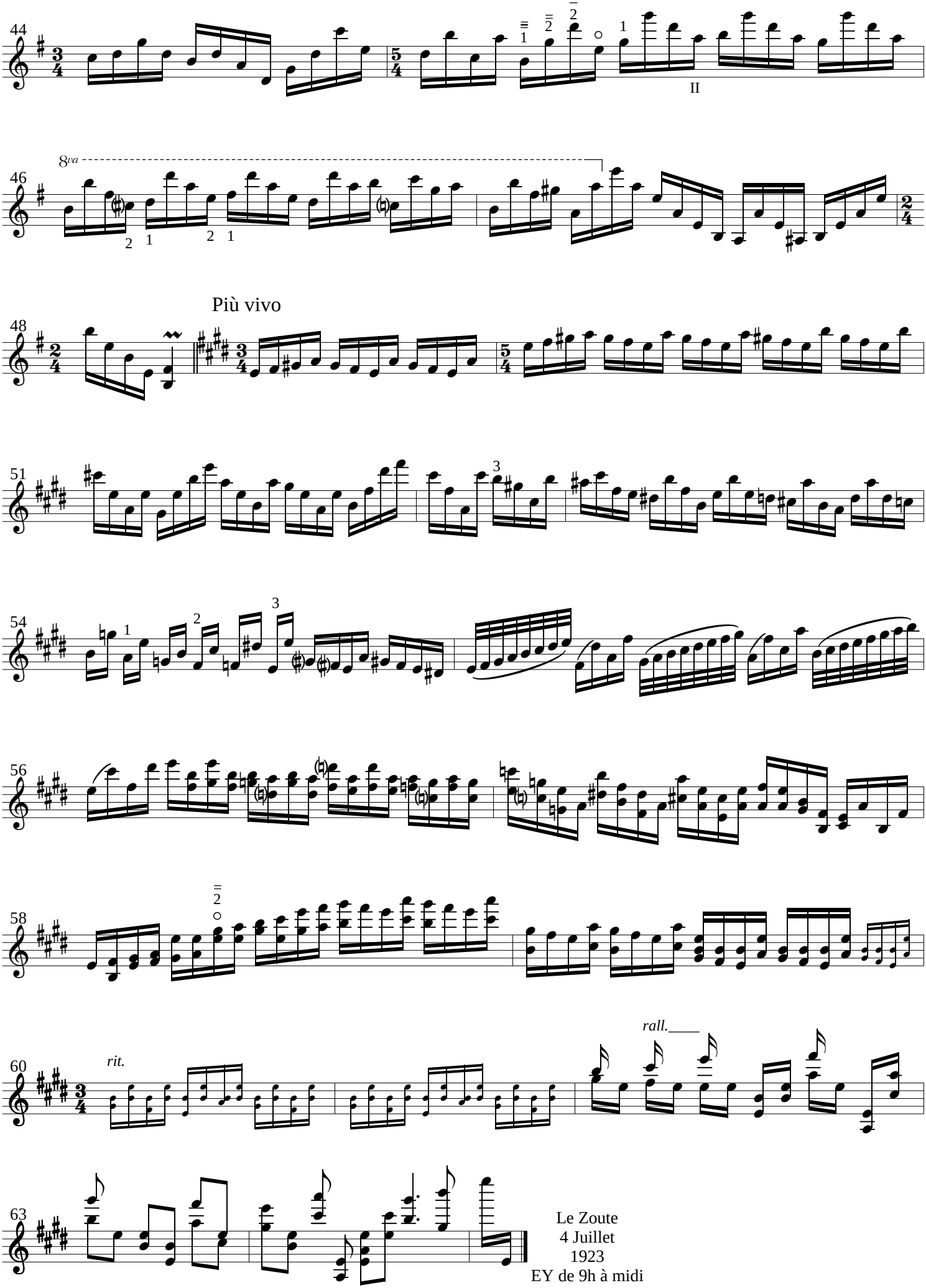



29
rit.
a tempo
33
35
37
2
39
ou
rall._
Lento
rit.
pizz.

[III.] Mod[era]to Tempo fermo



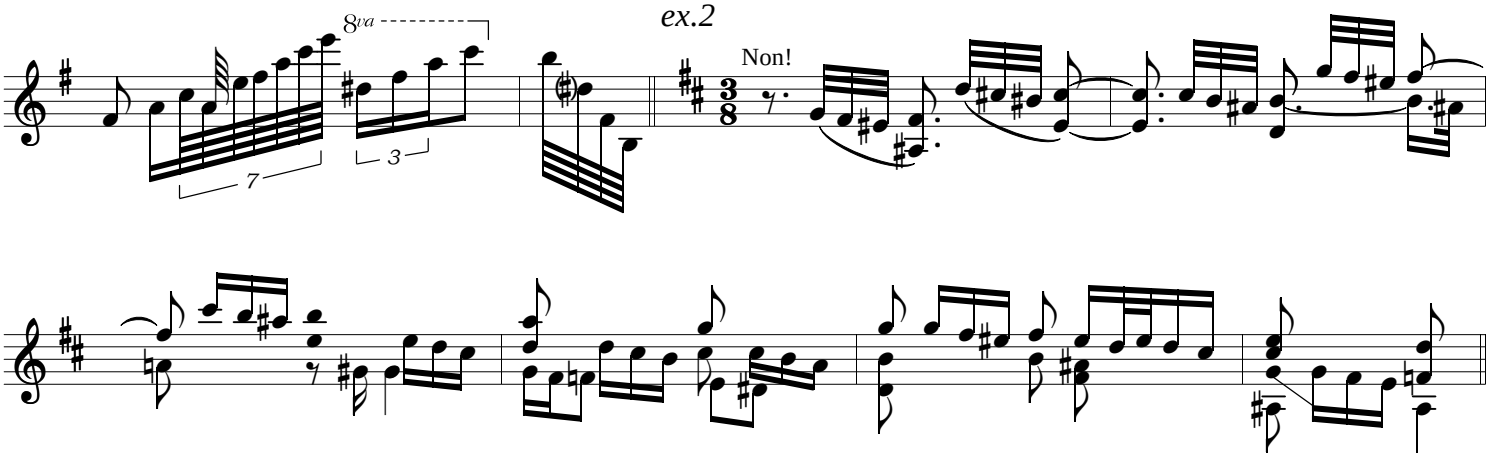

19
21
3
[Giocosamente e meno mosso]
24
28
32
calando
rit.
[Tempo primo]
36
38
40
42


II
8va
Più vivo
rit.
rall.
Le Zoute
4 Juillet
1923
EY de 9h à midi

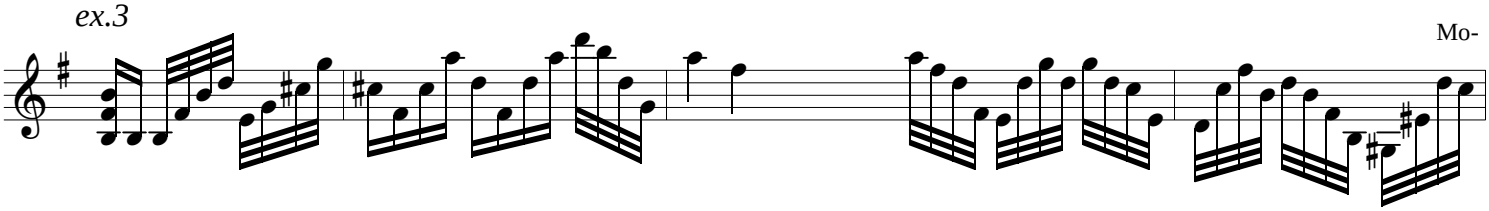
Appendix

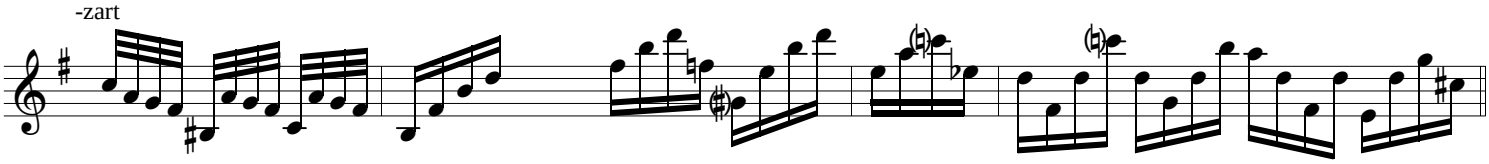
ex.1

ex.2

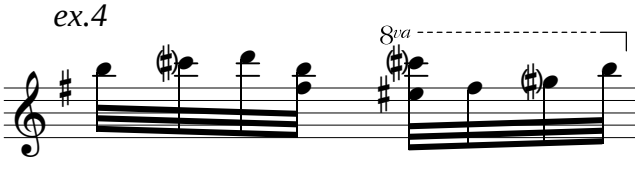


ex.3

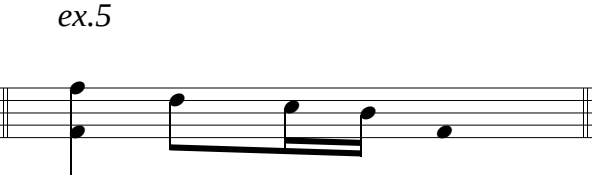




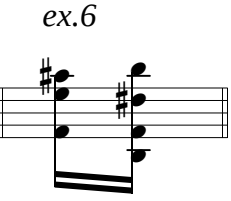
ex.4



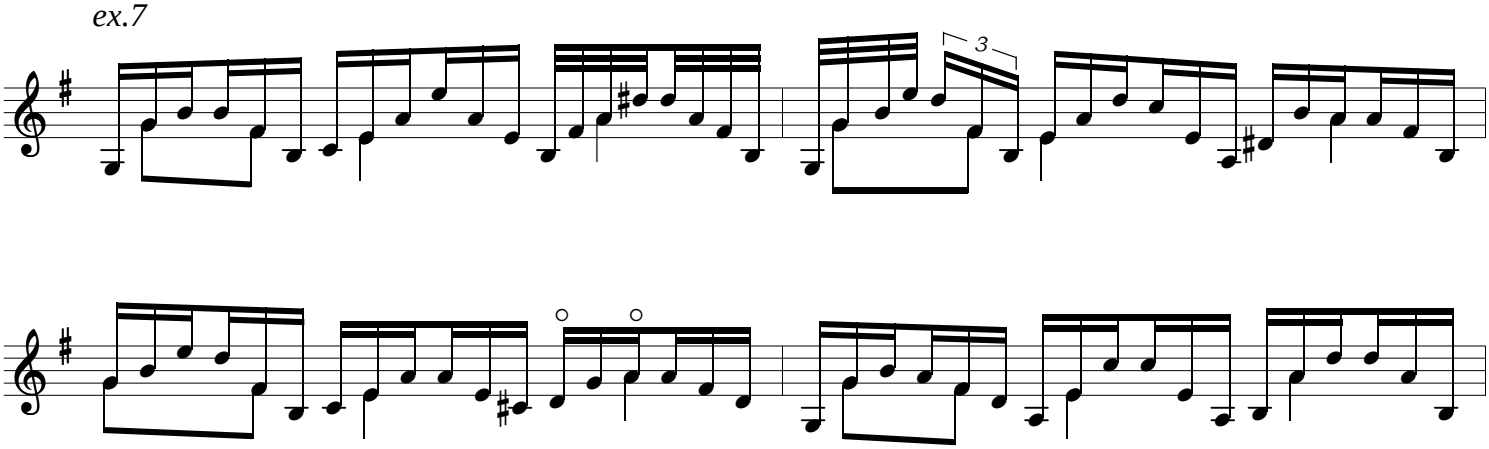
ex.5

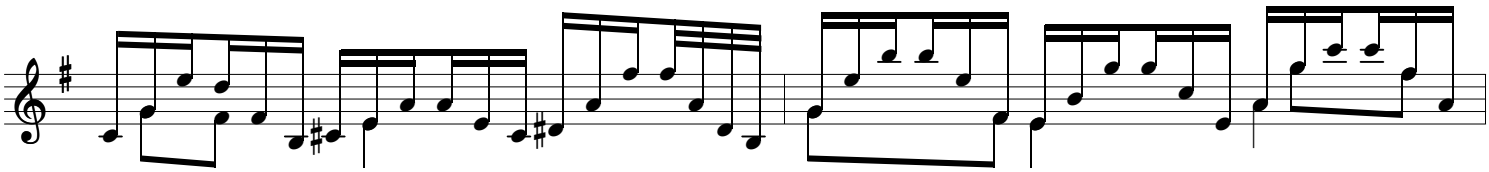


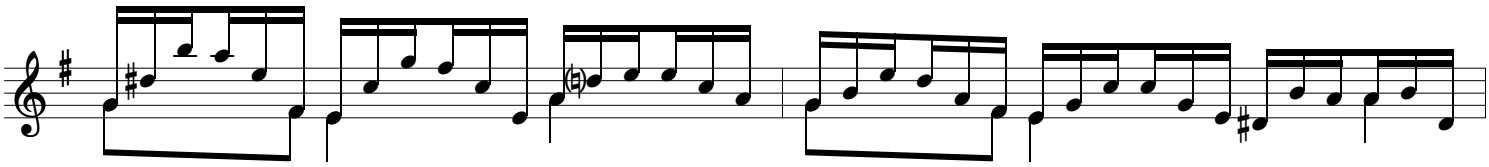
ex.6

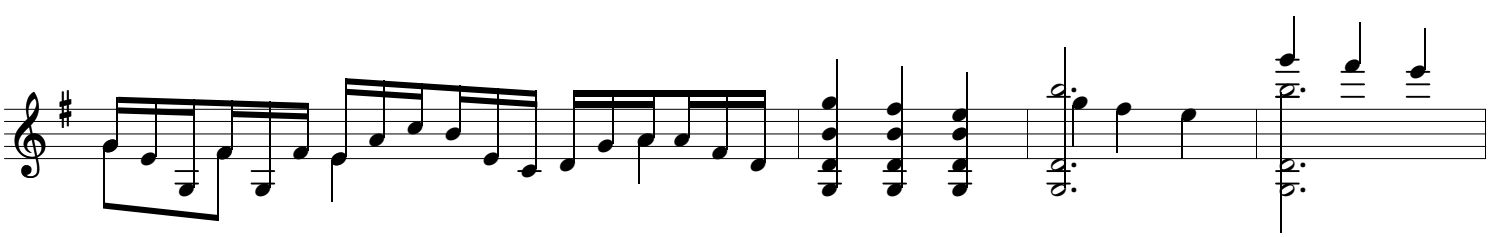


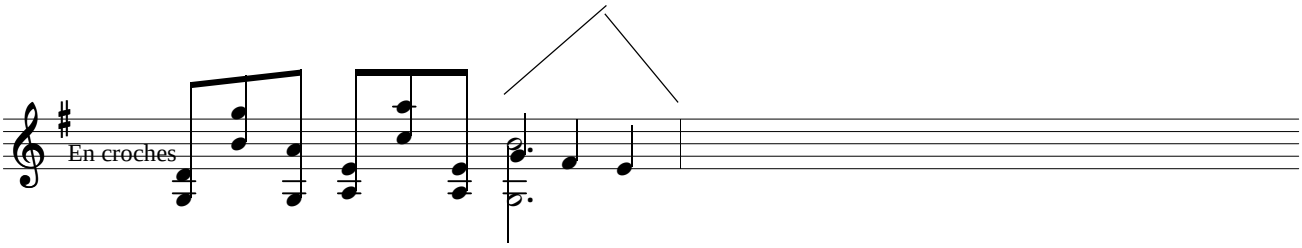
ex.7

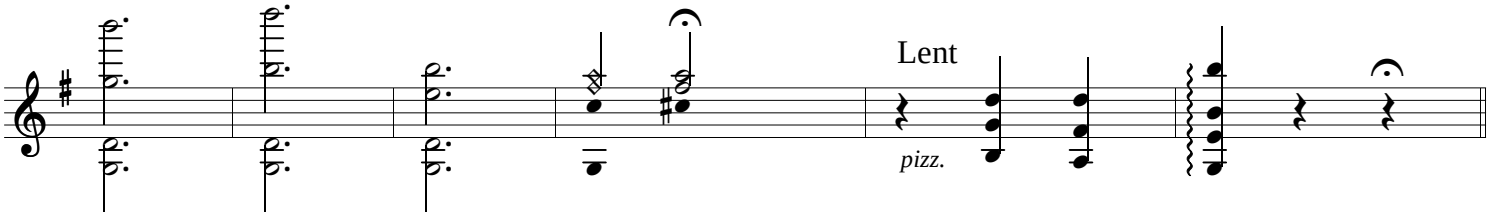




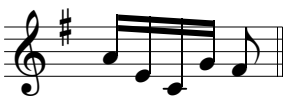








ex.8



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-bert* 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	3rd beat: note by **Y**: *en six*
6	2nd beat: note by **Y**: *bis*; in **FE** the beginning of this movement in notated in 4/8
10-	rhythm often adjusted in order to fit the bars
19	2nd beat: dots added
21	some unused fragments belonging to this passage are to be found in the appendix (ex.3)
27	lower voice, 1st 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, 1st notes of each bar: dot added
37	note by **Y**: *ré maj[eur]* (*=d major*) lower voice: crotchets in **A** 2nd beat: dots added
38	not very clear, different readings are possible; notes (not the 1st beat's rhythm) reproduced as in **FE**
39	lower voice, 2nd beat: crotchet in **A**
40	upper voice, 2nd 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 2nd 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**: *coda*
49	upper voice, 3rd 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**: *Coda* | - *?* - other readings of this bar are possible upper voice, 2nd note: # in **A**
55	note by **Y**: *sol fa sol*, 4th 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, 1st note: dot added
59	lower voice, 1st beat: superfluous rest omitted
65	2nd 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**: *ou arpège six*

	time signature added
68	time signature added
69	upper voice, 1st and 3rd beat: crotchets in **A** note by **Y**: *il faut le retour du thème principal très écourté et c'est la fin_*
[II. Sarabande. Quasi lento]	
	notes by **Y** above the first stave: *variantes sur (hum!* and = *audaces.....*
4	note by **Y**: -*?*- 2nd 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 2nd crotchet: *ou la si fa*
12	the slur is perhaps superfluous, in **A**, the slur is not repeated on the next stave (bar 13)
13	notes by **Y**: *arco* (superfluous, hence omitted) and *?*
26	1st 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	2nd crotchet: in **A**, the c has a stem; omitted in our edition 3rd crotchet: stem added; another reading of the top notes is possible
38	note by **Y** in the margin next to this bar: *suivez*
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	2nd beat: note by **Y**: *ou détaché?* 4th beat: the accents below the a's, could be read as ° too
11-12	time signatures added according to **FE**
13-14	1st and 2nd beats: originally whole tone scales
13	penultimate note: **Y** also added a flat sign above this note
14	5th and 6th notes: note by **Y**: *ou mi sol*
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	2nd 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	1st 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 *D.C.*, 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	3rd beat: a in **A**, not in the following bars, nor in **FE**
44	time signature added
46	4th beat: note by **Y**: *ou 10ème*
48	time signature added
49	time and key signature added, see **FE**
50	time signature added 2nd beat: note by **Y**: *majeur*
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**: *majeur*
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 *brisé* and *bis*, written out according to **FE** in **A**, *rit.* is written next to these bars