

Eugène Ysaÿe
(1858-1931)

**Sonata for Solo Violin
in G Major
opus 27/5**

**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 fifth sonata of Ysaÿe's opus 27 as he sketched it in the Lavergne manuscript.¹ The sketches are undated, but we assume that they have been made in May 1924 as Ysaÿe's neat copy of the sonata states. At one moment in the compositional or publishing process, Ysaÿe apparently wanted to dedicate this sonata to one of his former students, the Dutch violinist Jean ten Have². Eventually, it was dedicated to Mathieu Crickboom.

What we know today as the second movement (*Danse rustique*) was originally intended as the first and perhaps only movement of this sonata. Later on, Ysaÿe decided this movement would become the 4th, and he added 3 other movements. Each one of the parts would have a descriptive title, the 4 movements following a musical programme describing the course of the day. The title of the whole sonata was to be *La rustique* (p.3) or *Pastorale* (p.48).

The 1st movement was initially called *Le Jour* [=The Day], later Ysaÿe jotted down 2 other possible titles, *l'Aurore* and *Phæbus*, of which he eventually chose the former.

The 2nd movement's name was to be *Le Crêpuscule* [=Twilight]. It seems that, in a later phase of the compositional process, Ysaÿe thought of reducing this movement to a short introduction to the next movement. In the end, this movement was abandoned altogether.

The 3rd movement was called *Le Soir aux étoiles* [=The Evening under the stars] and was abandoned too, eventually.

The 4th movement was given 3 possible titles: *chaleur* [=warmth], *gaîté* [=liveliness] and *danse* [=dance].

It seems to have been Ysaÿe's original intention to create strong thematic relations between the four planned movements, as it is the case between the two movements of the sonata's final version.

Unfortunately, the Lavergne manuscript presents the first sketches of the 1st movement and all sketches of the 2nd and 3rd movement in a very chaotic state, therefore we have decided to transcribe only a few fragments that will hopefully give some idea of Ysaÿe's intentions. They can be found in the appendix. Those interested, can study the facsimile of the manuscript at our website (see the note 1 at the bottom of the page).

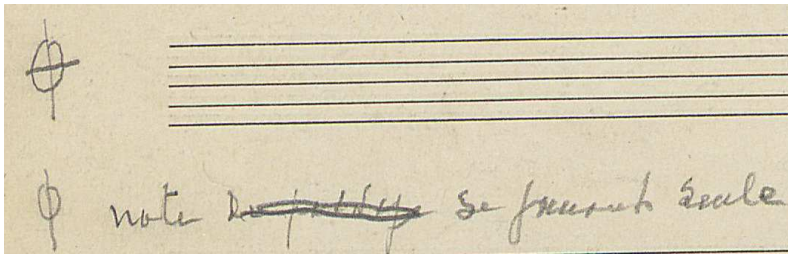
Koenraad Sterckx, May 2019

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.

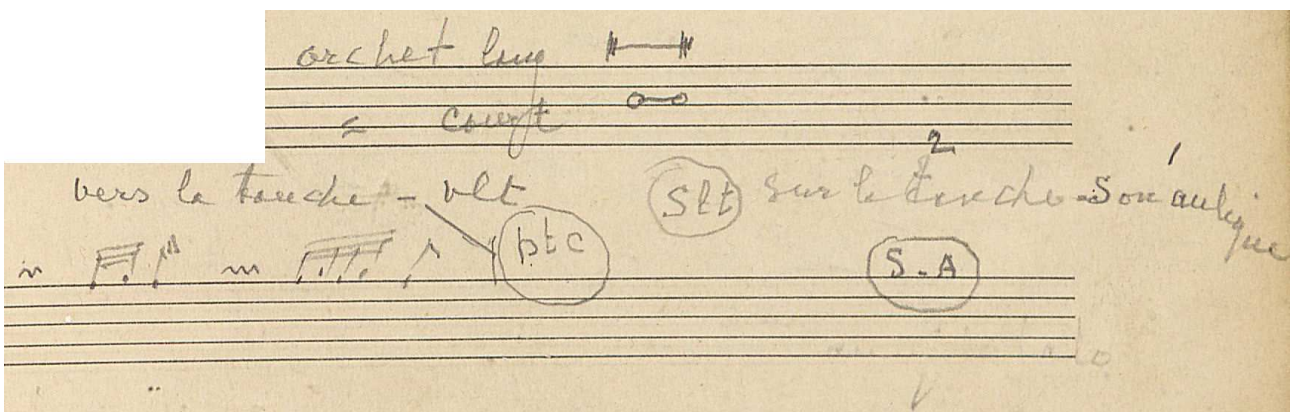
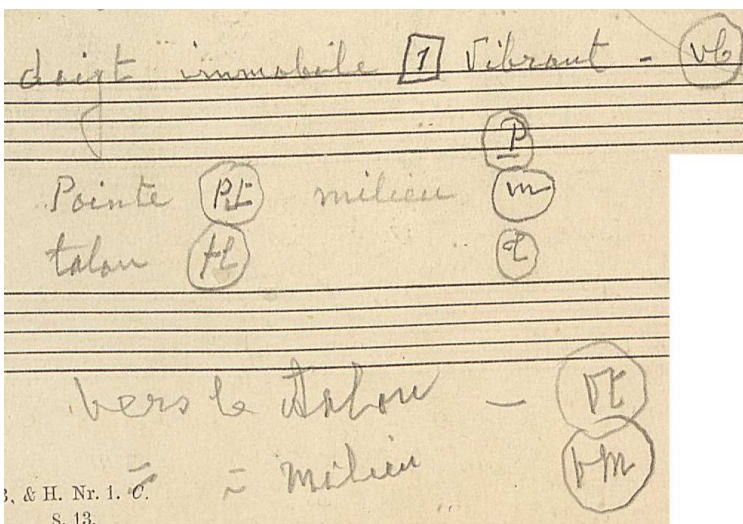
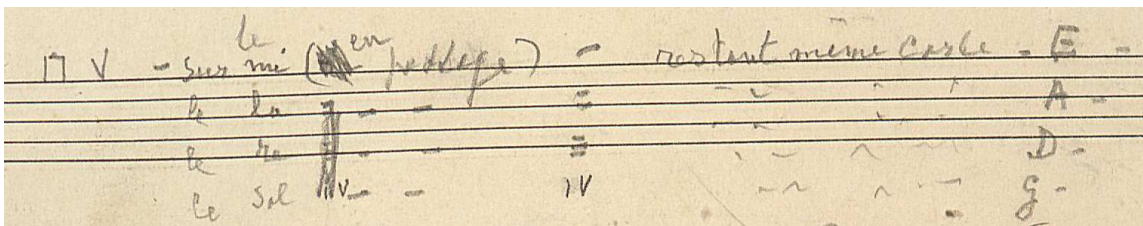
2 On page 3 of the Lavergne manuscript, his name can be read as dedicatee of the 5th sonata. At some point, it was crossed out, however.

Ysaÿe's remarks on performance in the Lavergne manuscript

p.12:



p.21:

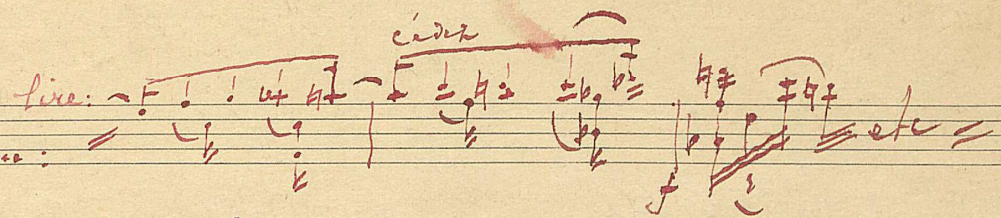



next page: Ysaÿe's corrections of the proof print of sonatas 1, 2, 3 and 5 (dated 19DEC1924)

20/11

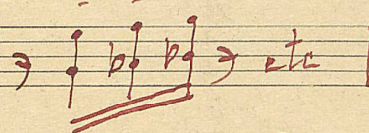
1^{re} Sonate (en sol min.)


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 :  etc // Page 7 - 6^{ème} ligne : 

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

[Sonata 5]
5ème Sonate. Pastorale

[L.] Très lent

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. It consists of 34 measures, divided into seven systems of five staves each. The tempo is marked "[L.] Très lent".

Measure 1: Starts with a half note G4, followed by a half note A4. Dynamics: *pp*. A slur covers measures 1-4.

Measure 2: Half note B4, half note A4. Dynamics: *pp*. A slur covers measures 1-4.

Measure 3: Half note G4, half note F#4. Dynamics: *pp*. A slur covers measures 1-4.

Measure 4: Half note E4, half note D4. Dynamics: *pp*. A slur covers measures 1-4.

Measure 5: Half note C4, half note B3. Dynamics: *pp*. A slur covers measures 1-4.

Measure 6: Half note A3, half note G3. Dynamics: *pp*. A slur covers measures 1-4.

Measure 7: Half note F#3, half note E3. Dynamics: *pp*. A slur covers measures 1-4.

Measure 8: Half note D3, half note C3. Dynamics: *pp*. A slur covers measures 1-4.

Measure 9: Half note B2, half note A2. Dynamics: *pp*. A slur covers measures 1-4.

Measure 10: Half note G2, half note F#2. Dynamics: *pp*. A slur covers measures 1-4.

Measure 11: Half note E2, half note D2. Dynamics: *pp*. A slur covers measures 1-4.

Measure 12: Half note C2, half note B1. Dynamics: *pp*. A slur covers measures 1-4.

Measure 13: Half note A1, half note G1. Dynamics: *pp*. A slur covers measures 1-4.

Measure 14: Half note F#1, half note E1. Dynamics: *pp*. A slur covers measures 1-4.

Measure 15: Half note D1, half note C1. Dynamics: *pp*. A slur covers measures 1-4.

Measure 16: Half note B1, half note A1. Dynamics: *pp*. A slur covers measures 1-4.

Measure 17: Half note G1, half note F#1. Dynamics: *pp*. A slur covers measures 1-4.

Measure 18: Half note E1, half note D1. Dynamics: *pp*. A slur covers measures 1-4.

Measure 19: Half note C1, half note B0. Dynamics: *pp*. A slur covers measures 1-4.

Measure 20: Half note A0, half note G0. Dynamics: *pp*. A slur covers measures 1-4.

Measure 21: Half note F#0, half note E0. Dynamics: *pp*. A slur covers measures 1-4.

Measure 22: Half note D0, half note C0. Dynamics: *pp*. A slur covers measures 1-4.

Measure 23: Half note B0, half note A0. Dynamics: *pp*. A slur covers measures 1-4.

Measure 24: Half note G0, half note F#0. Dynamics: *pp*. A slur covers measures 1-4.

Measure 25: Half note E0, half note D0. Dynamics: *pp*. A slur covers measures 1-4.

Measure 26: Half note C0, half note B0. Dynamics: *pp*. A slur covers measures 1-4.

Measure 27: Half note A0, half note G0. Dynamics: *pp*. A slur covers measures 1-4.

Measure 28: Half note F#0, half note E0. Dynamics: *pp*. A slur covers measures 1-4.

Measure 29: Half note D0, half note C0. Dynamics: *pp*. A slur covers measures 1-4.

Measure 30: Half note B0, half note A0. Dynamics: *pp*. A slur covers measures 1-4.

Measure 31: Half note G0, half note F#0. Dynamics: *pp*. A slur covers measures 1-4.

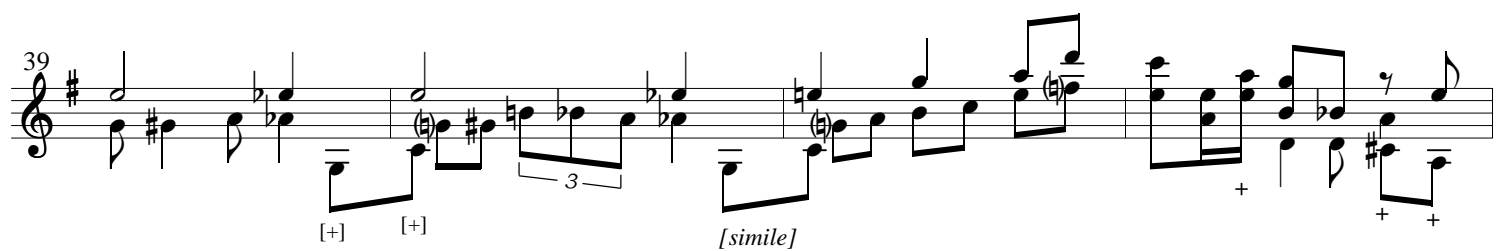
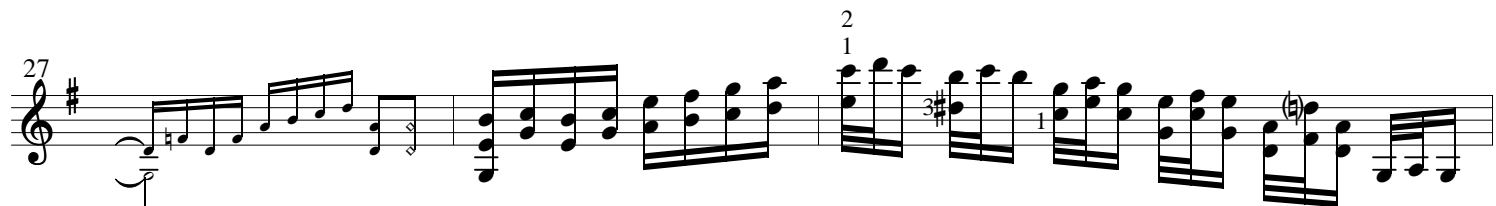
Measure 32: Half note E0, half note D0. Dynamics: *pp*. A slur covers measures 1-4.

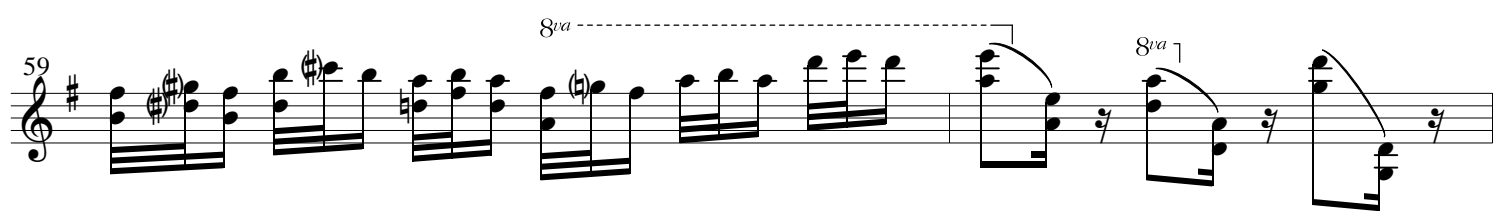
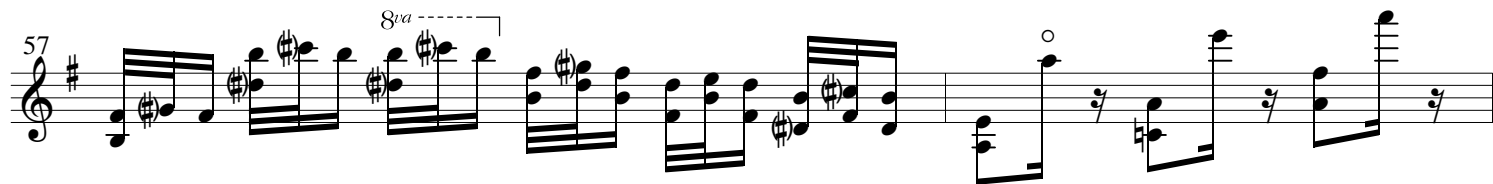
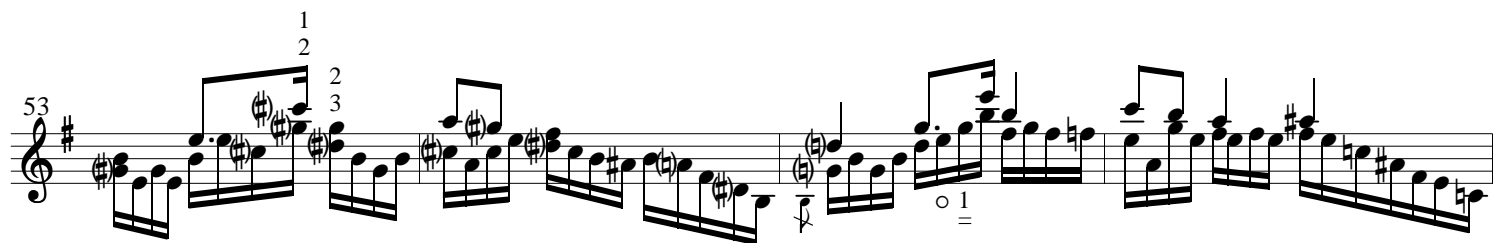
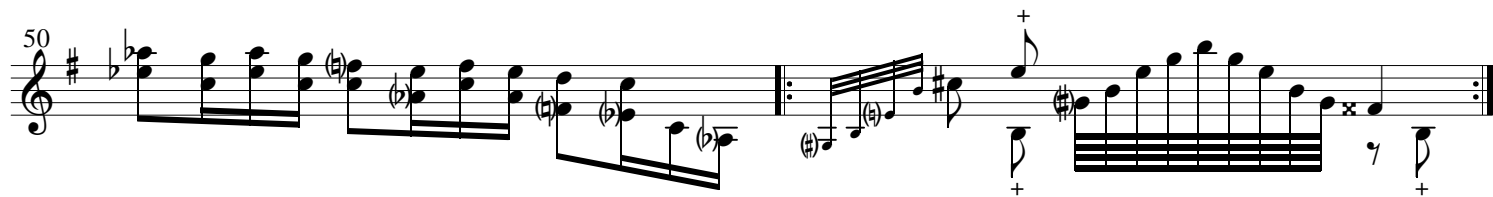
Measure 33: Half note C0, half note B0. Dynamics: *pp*. A slur covers measures 1-4.

Measure 34: Half note A0, half note G0. Dynamics: *pp*. A slur covers measures 1-4.

Musical notation for guitar, featuring various techniques and measure numbers:

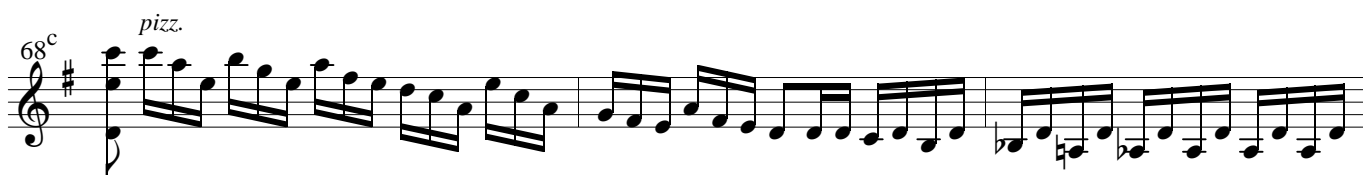
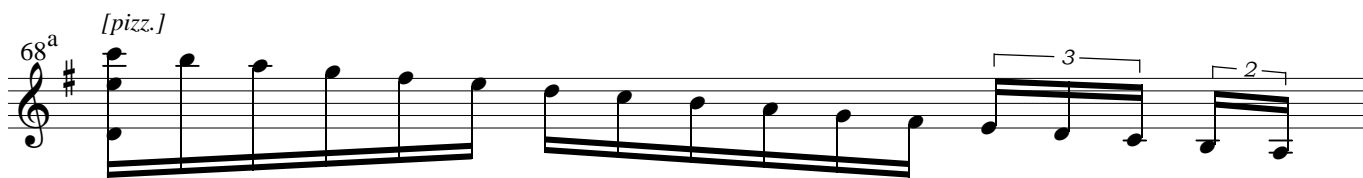
- Staff 1 (Measures 33-35):** Starts with a measure marked *8va* and a bracket of 6. The piece is marked *loco*. The time signature changes from 3/4 to 2/4.
- Staff 2 (Measures 36-38):** Includes a triplet of eighth notes and a bracket of 12.
- Staff 3 (Measures 39-42):** Features a bracket of 12 and two brackets of 7.
- Staff 4 (Measures 43-45):** Includes a bracket of 10 and a first position (*I*) marking.
- Staff 5 (Measures 46-50):** Consists of five measures, each with a bracket of 10.
- Staff 6 (Measures 48-50):** Continues the sequence from the previous staff.
- Staff 7 (Measures 51-53):** Includes a circled chord and a first position (*I*) marking.
- Staff 8 (Measures 54-56):** Starts with a measure marked *8va*, followed by a bracket of 5 and a trill (*tr*), and ends with a bracket of 6.



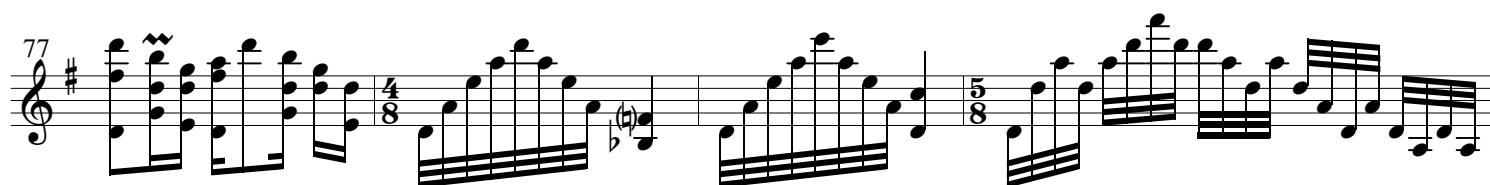
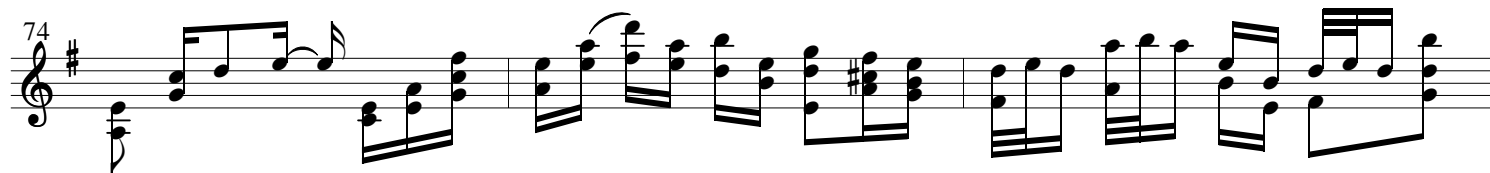


rit.

Poco più mosso



[Tempo primo (non più presto)]



91

96

100

103

106

108

111

114

7

Appendix

ex.1 ex.2 ^{8va} ex.3 ex.4

1 2

ou 4.
formule pour
[illegible]?

ex.5 ex.6 ex.7 ex.8 ex.9

etc.

bis zart

Selection of sketches

[p.49 of the Lavergne manuscript]

[1.] Prélude. Très lent

oui - oui ! il faut développer cette idée

B

écho

réveil des aîlés - repos - suivre

[note in the middle of the page:] six accords de sol plus tards le zénith en ut

A

[p.50]

[note at the top of the page:] encore, encore du soleil! nous verrons? quelques mesures de la 6ème?

[ending of the 1st movement]

bis

[p.55]

[2.] Crépuscule

Le Soleil décline *f* *V* avec fa#? ou la [ending of the movement]

Bon ceci ou Conclusion tonale long silence pour sourdine.

[p.55]

[3 fragments of transitions to 'Le soir, aux étoiles']

bis Non conclure en La b puis -zart

mètre [a]lexandrin

[p.54]

-zart ou *pizz.* 8va --- *pizz.* 8va --- *pizz. puis ceci*

[p.58]

Pizz.

+

[3.] Le soir, aux étoiles

[first sketch]

[p.51] plus tard en trémolo.

crépuscule | thème | languide | après une introd[uction] ou le jour se voile.

[second sketch]

[p.54] ce projet est bon - il faut marcher !

Comments

Sources

- **A** first draft (Lavergne manuscript, p.48-58, 60-61, 68-69), not dated
- **FE** first edition: Brussels, Editions 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-bert* etc.), have been omitted

Individual comments

Bar	Comments
[I.] Très lent	
	a first sketch of this movement can be found in A (p.48-51); a note by Y (<i>T[rès] B[ien]</i>) shows his satisfaction about this version of the movement; changes of time signature are not always indicated by Y , but have been added in this edition
11	lower voice: two plus signs added
15	second bowing thus in A

20	last chord: slurs thus in A
22	upper voice, 2 nd note: originally f sharp, to which Y had added a question mark lower voice: the g is circled in A and Y wrote a question mark next to it
23	upper voice: originally e sharp lower voice: difficult to read, it seems that Y crossed out all the notes and did not replace them
27	lower voice, last note: crotchet in A
30	2 nd beat: originally a septuplet
32	3 rd beat, 5 th chord: left-hand pizzicato as in A
33	upper voice: a superfluous slur from the last note of beat 1 to the first note of beat 2 has been omitted in our edition
35-40	in FE , f natural everywhere
36, 38	2 nd quaver: in A demisemiquavers
39	Y wrote 1 and 2 under the tremolo, these are probably no fingerings but were added in order to avoid counting problems; a seemingly superfluous rest and chord have been omitted; ex.1 in the appendix shows the complete bar as found in A
40	2 nd beat: in A , the tremolo has got only 2 strokes 2 nd and 3 rd beat: circled in A , Y 's commentary: <i>plus long</i>
45	note by Y : <i>Le soir aux étoiles</i>
46	1 st beat: originally a nonuplet
47	1 st beat: originally 8 notes instead of 10, the e's (open string) were added later 3 rd beat: note by Y : <i>en ut</i>
48	2 nd beat: note by Y : <i>en ut</i> 2 nd beat, lower voice: in A , the tremolo has got only 2 strokes 4 th beat: thus in A
49	3 rd and 4 th beat: the number of tremolo strokes has been unified
50	1 st and 2 nd beat: tremolo strokes added
51	1 st beat, 1 st chord: e could be read as d as well
52	first chord: note by Y : <i>arpèges?</i> our edition reproduces this bar as found in A
53	reproduced as in A last quaver: other readings are possible, Y added a note: <i>si</i>
54	note by Y : <i>(4 fois) [perhaps indicating tremolo] une longue gamme avant?</i>
55	last 3 chords: note by Y : <i>va en sol</i>
56	4 th note: e instead of c in A , but see bar 57
58	middle voice: tremolo strokes added
59	middle voice: only 2 tremolo strokes in A
60	middle voice, 2 nd and 3 rd beat: tremolo strokes added; 4 th beat, 1 st quaver: only 1 tremolo stroke in A ; 4 th beat, 2 nd quaver: tremolo strokes added
61	middle voice, 1 st and 2 nd beat: tremolo strokes added; incomplete bar
62	a middle voice continuing the tremolo of the previous bars seems to be lacking

63	middle voice, 1 st and 2 nd beat: in A 2 crotchets without tremolo strokes; 3 rd and 4 th beat: only 2 tremolo strokes in A
64	tremolo strokes missing?
66	upper voice, last note: could be read as e as well middle voice, 1 st and 2 nd beat: tremolo strokes added
	an alternative ending and a musical fragment without clear destination can be found in the appendix (ex.2 and 3)
[II. Danse rustique]	
	On p. 48 of his manuscript, Ysaÿe added a few small notes showing how he wanted to alter the theme in the coda (starting at bar 71). When he wrote down the coda (p.61-62), however, Ysaÿe did not make use of them. We have not reproduced these notes in our edition. Y's notes in the margin: <i>Que sera-t-elle? d'abord levée du jour = Soleil = resplendissement le la sert lorsque l'on passe en ut 5^{ème} Sonate Pastorale l'Aurore – Phoebus – au champ Le Jour – le crépuscule – le Soir aux étoiles – chaleur – gaîté – danse.</i>
1	key signature added
8	time signature added for the 1 st version of this bar, see the appendix (ex.4)
9	time signature added
9-10	in A written as 1 single bar to which Y added a few small notes and a comment: <i>ceci 2 fois</i> ; other interpretations are possible; in FE , this bar is not repeated
12-13	note by Y above the last beat of bar 12 and bar 13 entirely: <i>ou brisé – 3 sons soutenus</i>
16	time signature added
17	2 nd and 3 rd beat thus in A note by Y above the 4 th and 5 th beat: <i>coda</i> , perhaps these beats should be omitted
18-24	time signatures added
20	first repeat sign added, Y notated only the 2 nd one, at the end of the bar 1 st beat: dots added; for more clarity, the notation of the chord has been altered
22	2 nd beat: a few flats figure before this chord, Y later crossed them out, a question mark has not been crossed out 4 th beat: note by Y : <i>si b?</i>
23	2 beats in the middle of the bar have been crossed out by Y
26	last quaver: note by Y : ?
26-27	a sign at the end of bar 26 indicates that something has to be repeated; we have chosen to repeat bar 26 completely, as in FE and in bars 30-31, although it is not impossible that Y originally only wanted to have a repeated 3 rd beat
28	incomplete bar, compare to bar 32 2 nd beat: note by Y : <i>bon</i>
30	last quaver encircled in A by Y
32	3 rd semiquaver: note by Y : <i>bñ [=bon]</i>
32-33	bar line added between the two bars, analogue to bars 28-29
33	rhythms uniformized

34	a note by Y after bar 33 (<i>continuer trémolo double en accords de deux et 3 sons</i> [=continue double tremolo in chords of two and 3 notes]) shows that some bars are missing
35	note by Y before this bar: <i>aller bientôt au chant en ut</i> [= bar 39] 4 th quaver: note by Y : <i>pareil</i>
36	3 rd beat, 3 rd hemiquaver: A gives c, probably a mistake
38	1 st beat: note by Y : <i>allonger</i> _ this bar has been reproduced as in A ; at the end of the bar, Y noted: <i>chant ut</i>
39-45	this episode is based on a theme that Y originally used in the first movement as well (see p.8), in the final version (bars 45-51), this episode underwent important changes, but is still recognizable
39	middle voice, 2 nd and 3 rd note: note by Y : <i>si la ♯?</i>
42	upper voice: rest added, the last note is a crotchet in A lower voice as in A
45	1 st beat: notation as in A 2 nd half of 2 nd beat: 3 semiquavers in A
46	notation of the chords slightly altered
55	in A , the grace note is a normal quaver
57	note by Y : <i>si maj[eur]</i>
59	3 rd beat: the lower voice is lacking
60	in A , this bar is followed by 7 bars crossed out by Y , to which he added this note: <i>menager la rentrée et faire coda finale.</i>
61	Y might have intended skipping this bar, a plus sign in A at the end of bar 60 seems to point to the cross at the beginning of bar 62
65	a first sketch for this bar (p.51 in A) is to be found in the appendix (ex.5); this sketch is accompanied by 2 notes: <ul style="list-style-type: none"> • <i>le retour en doubl[es croches] / plus vite</i> • <i>cela doit progresser - ou tourne. ou tourne [illegible] / jusqu'à l'accord final-bref. la progression / va en si / maj[eur]</i>
67	last quaver: originally, Y envisaged 2 options for the ending of the bar, the other option, not encircled by Y , can be found in the appendix (ex.6)
68	3 possible transitions to the final episode are to be found in A , we have chosen to reprint all of them in the main text of the score
68a-b	note by Y : <i>gamme Pizz</i>
70c	note by Y at the end of the bar: <i>tempo I°</i>
71-72	another option for these bars can be found in the appendix (ex.7)
75	last chord: note by Y : <i>?</i>
77	last chord: the d could be read as e as well
78	time signature added 7 th demisemiquaver: could be read as f sharp as well, in FE , however e natural last chord: note by Y : <i>ou ♯</i>

79	in A , the demisemiquavers are notated as semiquavers 3 rd and 7 th demisemiquaver: could be read as f sharp as well, in FE , however e natural 4 th and 6 th demisemiquaver: could be read as b natural as well, in FE , however a natural
80	time signature added 3 rd beat, 2 nd and 4 th demisemiquavers: could be read as g as well
81	time signature added
82	a first sketch for this bar and a variant in 1/8 (p.51 in A) are to be found in the appendix (ex.8); last chord: c natural instead of b in A , in bar 13 and in FE , however, b natural as well
86-87	bar line between the two bars added
88-97	bar lines added in our edition in spite of Y explicitly crossing out the bar line between bars 88 and 89
97	last beat: originally, g f# e d
98	time signature added
100	notes 1-6: demisemiquavers in A
102	notes 9 and 12: extra d's added
103	4 th chord: perhaps e instead of f natural 5 th chord: perhaps f sharp instead of f natural
107, 108	time signature added
111- 113	bar lines added
117	note by Y : <i>T[rès] B[ien]</i> an unidentified fragment written immediately after the double bar line can be found in the appendix (ex.9)