

Eugène Ysaÿe
(1858-1931)

**Sonata for Solo Violin
in E Major
opus 27/6**

**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
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Foreword

This edition contains a reconstruction of the earliest version of the sixth sonata of Ysaÿe's opus 27 as he sketched it on 10 May 1924 in the Lavergne manuscript.¹

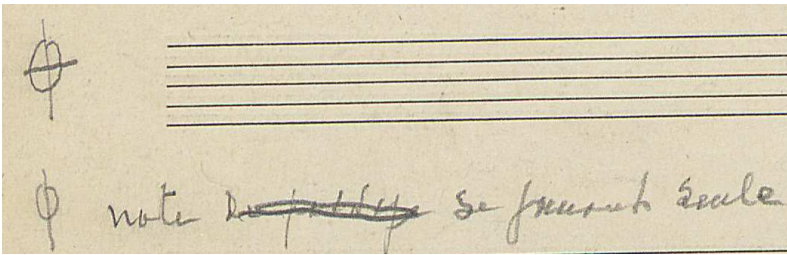
This sonata replaced the unfinished sonata in C Major, which Ysaÿe might have abandoned for artistic reasons, but more likely because he wanted his cycle to refer more obviously to Johann Sebastian Bach's cycle of six sonatas and partitas for the solo violin. Bach's cycle starts with a sonata in g minor and ends with a partita in E Major. By replacing the originally planned sixth sonata in C Major by another one in E Major, Ysaÿe's homage to Bach became more obvious (his first sonata was already written in the key of g minor).

Koenraad Sterckx, May 2019

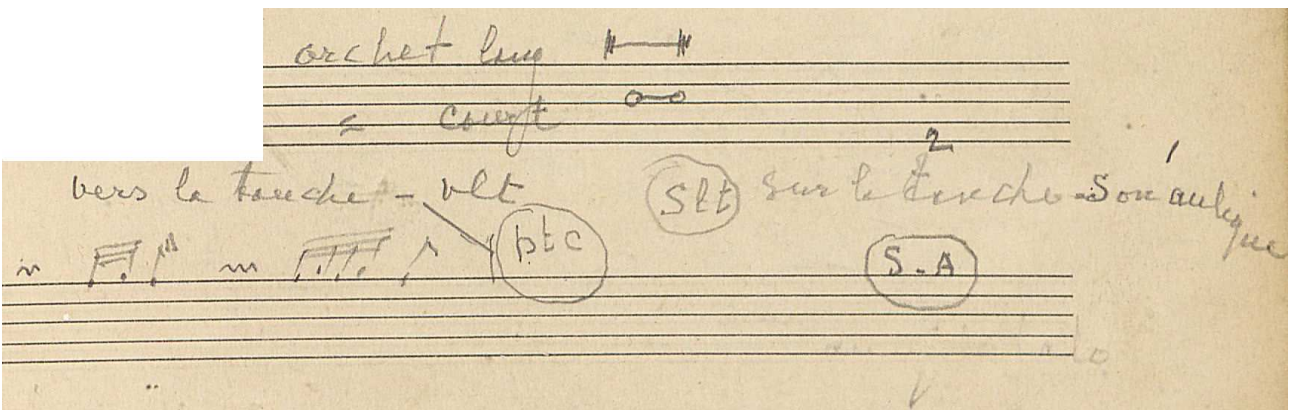
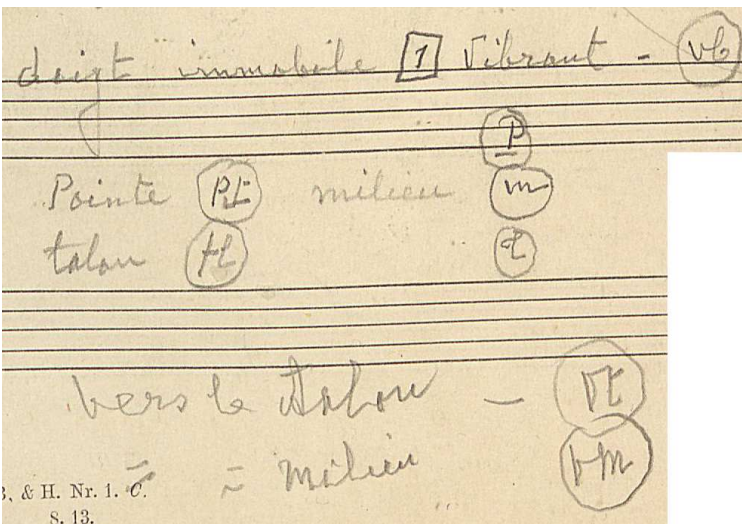
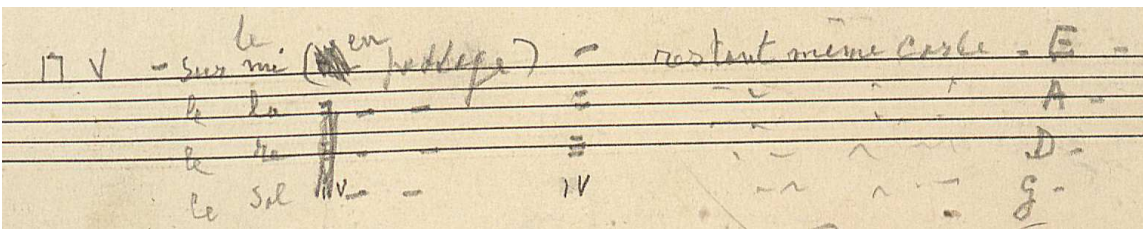
¹ This manuscript, containing sketches for the 6 sonatas opus 27 and other works, is to be found in the library of the Royal Conservatory in Brussels – School of Arts – Erasmus University College (shelf number BV-07-4000). More information about this manuscript, including its facsimile, can be found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

Ysaÿe's remarks on performance in the Lavergne manuscript

p.12:



p.21:



[Sonata 6]

Tempo giusto

Musical notation for measures 1-6. The key signature is three sharps (F#, C#, G#). The time signature is 2/2. The first staff contains a treble clef and a bass clef. The first staff has a treble clef and contains a melodic line with trills (tr) and slurs. The second staff has a bass clef and contains a harmonic accompaniment with slurs.

Musical notation for measures 7-12. Measure 7 is marked with a '7'. Measures 8-9 contain a sextuplet (6). Measures 10-11 contain an octave passage (8va) indicated by a dashed line. The notation includes slurs and a dynamic marking of *sf*.

Musical notation for measures 13-17. Measure 13 is marked with a '13'. Measures 13-14 contain a decuplet (10). Measure 15 is marked with an octave passage (8va). Measures 16-17 contain slurs and a dynamic marking of *sf*.

Musical notation for measures 18-21. Measure 18 is marked with a '18'. Measures 18-19 contain slurs and a dynamic marking of *sf*. Measure 20 contains a slur and a dynamic marking of *sf*. Measure 21 contains a slur and a dynamic marking of *sf*.

Musical notation for measures 22-25. Measure 22 is marked with a '22'. Measures 22-23 contain slurs and a dynamic marking of *sf*. Measures 24-25 contain slurs and a dynamic marking of *sf*.

Musical notation for measures 26-30. Measure 26 is marked with a '26'. Measures 26-27 contain slurs and a dynamic marking of *sf*. Measures 28-29 contain slurs and a dynamic marking of *sf*. Measure 30 contains a slur and a dynamic marking of *sf*. The word 'Meno' is written above the staff at the end of the section.

Musical notation for measures 31-35. Measure 31 is marked with a '31'. Measures 31-32 contain slurs and a dynamic marking of *sf*. Measures 33-34 contain slurs and a dynamic marking of *sf*. Measure 35 contains a slur and a dynamic marking of *sf*. The word 'dolce grazioso' is written above the staff.

37

42

46

50

cédez [A tempo]

54

cédez [A tempo] *cédez*

58

[A tempo]

62

66

69 *8va*

73 *sf sf sf sf sf sf*

77

81 *3 1 4*
4 2 1 *8va*

85 *(8va)*

90

94

99 *rall.* *tr* *ad lib[itum]*

148

155

très rapide

1 3

8va

159

8va 1

164

sf

sf

sf

sf

sf

168

-?

sf

sf

172

sf

176

180

Più vivo

sixtes doigtées

183

Musical staff 183-186: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains six measures of music. Measures 183-185 feature a complex sixteenth-note pattern with frequent accidentals. Measure 186 begins with a whole note chord.

8va

187

Musical staff 187-190: Treble clef, key signature of three sharps. The staff contains four measures. Measures 187-189 continue the sixteenth-note pattern, with some notes marked with a circled '8' indicating an octave shift. Measure 190 ends with a whole note chord.

191

Musical staff 191-194: Treble clef, key signature of three sharps. The staff contains four measures. Measures 191-193 continue the sixteenth-note pattern. Measure 194 ends with a whole note chord.

195

Musical staff 195-198: Treble clef, key signature of three sharps. The staff contains four measures. Measures 195-197 continue the sixteenth-note pattern. Measure 198 ends with a whole note chord.

199

Musical staff 199-203: Treble clef, key signature of three sharps. The staff contains five measures. Measures 199-202 feature sixteenth-note patterns with some notes circled. Measure 203 ends with a trill (tr) over a whole note chord.

204

Musical staff 204-210: Treble clef, key signature of three sharps. The staff contains seven measures. Measures 204-210 feature a series of chords and sixteenth-note patterns, ending with a whole note chord.

8va

211

Musical staff 211-214: Treble clef, key signature of three sharps. The staff contains four measures. Measures 211-213 feature a sixteenth-note pattern with notes marked with a circled '8'. Measure 214 ends with a whole note chord.

215

Musical staff 215: Treble clef, key signature of three sharps. The staff contains two measures, ending with a double bar line.

Journée du 10 mai 1924
EY

Comments

Sources

- **A** first draft (Lavergne manuscript, p.94-99), "Journée du 10 mai 1924"
- **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
4	last note: semiquaver in A
8-9	8 ^{va} sign added
11	last chord: crotchet in A
12	next to the first b, Y has written something that's hard to decipher, perhaps <i>Gène</i> (from <i>Eugène</i>)?
13	small notes added

14	8 ^{va} sign added; dots added to first chord
16-18	staccato dots as in A
20	2 nd quaver as in A , in the final version, Y omitted this echo last note: semiquaver in A
24	1 st note: could be read as d or e as well
25	5 th and 6 th hemiquavers: it seems that Y thought of adding thirds to this notes (and perhaps to the next 2?), he added a small c and d, they are omitted in this edition, as they were in FE
30	3 rd note: hemiquaver in A
31	3 rd and last note: hemiquavers in A
33	reproduced as in A , Y 's intentions are not clear
38	note by Y : <i>ut maj[eur]</i> (=c major)
38-39	originally 1 bar and note values halved, in a later stage, Y added a bar line in the middle. Rhythm altered in order to fit two bars.
42	4 th note: could be read as e as well 8 th note: no flat sign added by Y , in FE there is one
42-43	Y apparently wanted to add something between these bars, no trace of it could be found in A , in FE the two bars follow each other
43-44	in A , these bars are connected by a beam
47	1 st note: c natural in FE
48	3 rd and 4 th note: tie added
49	in FE , this bar is part of the previous one (in 3/8)
50-51	notation as in A
51	lower voice: hemiquavers in A
52	note by Y : <i>fa # [majeur]</i> (=f sharp major) 2 nd beat: notes are not very clear, other readings are possible
53	note by Y : <i>fa mi</i>
56	semiquavers in A
58	last note: note by Y : -?-
62	fingering thus in A , although another reading is not impossible
63	3 rd and 4 th note: originally e and f – d natural
66	2 nd beat: semiquavers in A
68	6 th and 7 th note: tie added
69	6 th note: perhaps c natural?
70	8 ^{va} sign starts only at the 4 th note in A , in FE and our edition at the 1 st note
71-72	bar lines added by Y in the middle of these bars, suggest that he considered doubling the note values and making 4 bars out of the 2; we have chosen not to double the note values because Y did not indicate it in the next 2 bars, and he did not change these bars in FE
71-74	rhythms are made uniform
73	1 st chord: f sharp or natural? the cautionary accidental before the 2 nd note of the bar

	suggests an f natural on the 1 st beat
75	note by Y : <i>béf</i> or <i>déff[initif]</i> ? 1 st chord: perhaps g natural, as in FE ?
76	1 st note: perhaps g natural, as in FE ?
77	1 st note: quaver in A
77-79	octaves added according to Y 's note <i>min[eur]</i> 8 ^{ves}
78	2 nd note: it is not entirely clear on which note the hemiquaver run starts last note: Y added ? to the sharp sign
80	last note: fingering (1) in A on this note, Y has probably not written it above the previous note because of lack of space
81-85	Y has added only a few accidentals, it is impossible to be sure whether he has intended a minor or major, the sharp sign added to the first chord of bar 87 makes us assume Y had a minor in his mind for the previous bars
82	Y provides 2 possible fingerings; the first 3 could perhaps be read as 2
85	first chord: dot added
87	last chord: semiquaver in A
87-88	tie added, compare to bars 91-92
95	6 th and 7 th chord: not slurred in A
95-102	last beat of 95 until 1 st note of 102: note values halved in order to fit the bars (see FE)
98	abbreviated by Y , but he made clear bar 97 had to be repeated, adding to the f: 2 ^d ♯
99-100	lower voice added according to FE
101	note by Y : 2 3 4
103	abbreviated by Y
107	<i>lungua</i> in A trill added (see FE)
111	bar signature repeated by Y , omitted in our edition note by Y : <i>ut # min[eur]</i> (=c sharp minor)
114	2 nd beat: note by Y : <i>ou #</i> (referring to the g)
119	this bar is hard to decipher, other readings are possible
120	the fermata at the end of the bar, is not Y 's typical fermata, but rather a comma with a little arc above (see also bar 155)
121	quaver rest in A
123	the first half of the bar is not entirely clear 2 nd beat: in FE g natural
124	note by Y : <i>ou ♯</i> (probably referring to the b flat)
125	1 st chord: dots added
126-	from here on, for some reason, many of the notes in triplets have prolongation dots behind them; in our edition they are omitted

130-131	in A both rests are quavers
132, 136	rhythm adjusted according to bar 138 and FE
134	3 rd chord: dots added
137	2 nd beat: note values halved
143	1 st note: dot added
147	1 st note: dot added
155	8 ^{va} sign added
157-159	dots added
162-173	these bars are not written out by Y , therefore we have copied the corresponding bars from the exposition
180	bar reproduced as in A
181-182	note values halved
184	note values halved last note: perhaps e?
185-186	upper voice added starting from a
185-188	note values adjusted
188-189	8 ^{va} sign added
189-194	in A notated as crotchets and without bar lines
195-196	note values adjusted
198	other readings of the lower voice are possible
199-200	rhythm in A not clear
203-204	other readings are possible
207-208	tie added
210-211	reproduced as in A
211	8 ^{va} sign added

*On page 7, a musical fragment is to be found that figures on p.99 of **A**. It is not clear to us whether and where Ysaye wanted it to be inserted.*