

Eugène Ysaÿe
(1858-1931)

**Sonata for solo violin
in g minor
opus 27/1**

**reconstruction of the earliest version
based on the Lavergne manuscript
(B-Bc BV-07-4000)**

by Koenraad Sterckx

Attention: an important update of this edition is expected in June 2018!

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[Sonata 1]

[I.] (Allamanda) Praeludium [version 1]

3

6

9

12

15

18

re do

vi- -dé

V

3

4

6

7

8

9

10

11

12

13

14

15

16

17

18

*Y. adds in the margin: "+ 2 croches". **Y. adds in the margin: "+ 2 arpèges". ***Brackets added by Y.

20 *8va* *loco*

22 *8va*

24

26 *

29 ** *l'autre ****

34 *sf* *8va*

38 *8va* ****

*Y. adds in the margin: "en sol". **Here Y. added: "si b min[eur]". ***Is it unclear what this means. ****Incomplete bar.

41

44

47

50

54

57

*In the MS, this bar is followed by 6 bars that were crossed out later on. A necessary transition to bar 47 is not contained in the MS.

[I.] Allamanda. Lento [version 2]

M 80 - ♩*

*In the MS, the metronome marking is "M 80 - ♩ ", which Y. probably added when rewriting the movement in 3/8 (see **). It seems that, when rewriting the movement in 3/4, he forgot to readapt the tempo marking. This metronome number also sheds a new light on the extremely slow metronome marking in the first edition: is it perhaps a misprint for 54= or 84♩ ?

**Originally, this version was notated in 3/4, in a second phase, Y. rewrote it in 3/8, eventually, he wrote the beginning of the movement again in 3/4. For the sake of uniformity, we have rewritten the whole movement in 3/4.

***Y. added in the margins of the page: "unité ♩ " and "En six croches - trois temps décomposés".

****Y. added here: "en noires". *****Y. mistakenly gives c flat. *****Y. mistakenly gives d sharp.

16 *8va* *p*

18 TB *<sf>* *cresc.* *sans hâte* *p*

20 *cresc.* *f* *p*

23

26 ***** *V* *(poco fla[u]tato)*

29 ****** *V*

31 *V*

*Y. mistakenly gives f double sharp. **This figure is notated in a different rhythm in the MS. However, Y. added "sync." to it.
 Y. added here: "en noires". *In the margin above this bar, Y. wrote down: "la sourdine ou le coussinet".

33 *avec ré* °

*cresc. ** *ff*

trem[olo]
(pointe - serré)

pppp

très peu

ppp

- cédez -

Smorz[ando]

EY

*Originally b natural, later, Y. added a flat to it.

**For better legibility, we have altered the notation of this chord. The original notation can be seen in the appendix.

[II.] Mod[era]to assai

dolce
p

5

10

15

19

23

26

*Y. added in the margin: "(essayer 3 sons) | sol - fa# - do - si".

30

Musical notation for measures 30-33. Measure 30 starts with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. It features a melodic line with a grace note and a bass line with a triplet. Measures 31-33 continue the melodic and bass lines with various articulations and fingerings.

34

Musical notation for measures 34-37. Measure 34 includes a grace note and a bass line with a triplet. Measures 35-37 show a melodic line with a slur and a bass line with a triplet. Fingerings 0, 2, 1, 2, 1, 2, 3, 4 are indicated for the bass line.

38

Musical notation for measures 38-41. Measures 38-41 feature a melodic line with a slur and a bass line with a triplet. Fingerings 1, 2, 3, 4 are indicated for the bass line.

42

Musical notation for measures 42-45. Measure 42 includes a grace note and a bass line with a triplet. Measures 43-45 show a melodic line with a slur and a bass line with a triplet. Fingerings 2, 4 are indicated for the bass line.

46

Musical notation for measures 46-48. Measures 46-48 feature a melodic line with a slur and a bass line with a triplet. Fingerings 0, 2, 4 are indicated for the bass line.

49

Musical notation for measures 49-51. Measures 49-51 show a melodic line with a slur and a bass line with a triplet. Fingerings 0, 2, 4 are indicated for the bass line.

52

Musical notation for measures 52-55. Measures 52-55 feature a melodic line with a slur and a bass line with a triplet. Fingerings 0, 2, 4 are indicated for the bass line.

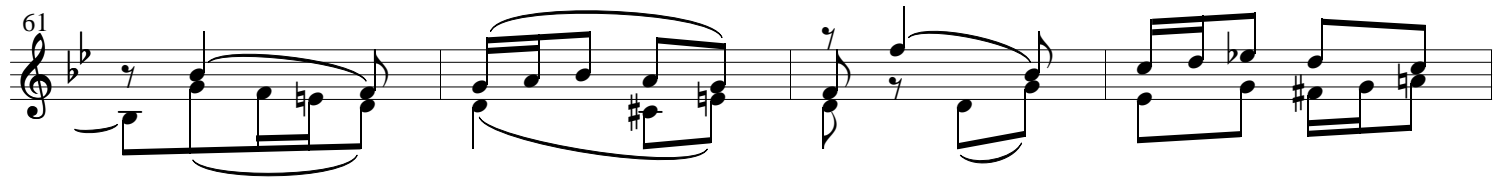
55



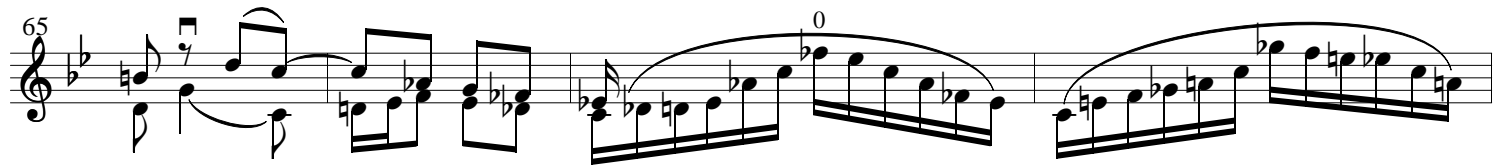
58



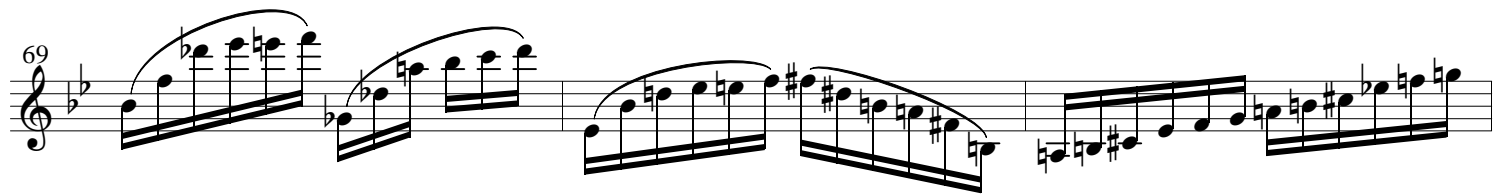
61



65



69



72



75



77

81

85

89

92

95

Eu- **

98

*The original order of the last 13 bars is to be found in the appendix. **Some bars are missing, they were perhaps written on one of the pages containing the third movement. ***The end of the movement is missing.

[III. Allegretto poco scherzoso]

*

18 TB

cort

The musical score is written for a tuba (TB) in 3/4 time. It begins at measure 18 with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole rest. The subsequent measures feature a rhythmic pattern of eighth notes and quarter notes, with some measures containing beamed eighth notes. The score concludes with a final measure marked with a fermata and the word 'cort' above it.

*The MS only contains bars 18 to 21.

[IV.] Finale con brio

0 4 [0] 0 4 0

5

10

16

23

29

36

marcato

p

dolce p

cresc.

cédez

*This bar is added on p.8 of the MS. **In the margin, Y. remarked about this chord: "m̃ĩ | do#".

41 *a tempo*

TB *f*

1 2
3 4

3 2

?

?

Mo-

48 TB *-zart*

4

3

4

*

p

53

V

8va

8va

8va

cédez

58

V

V

V

0

4

0

64

+

+

vi- -de

**

69

8va

8va

8va

8va

73

?

?

?

?

A ****

*Y.: "ou si seul". **Y.: "ou en tièrces". ***Y.: "2 coups".

****It is not entirely clear which passage on p.10 of the MS this A refers to. The next 2 bars represent our interpretation.

78

82

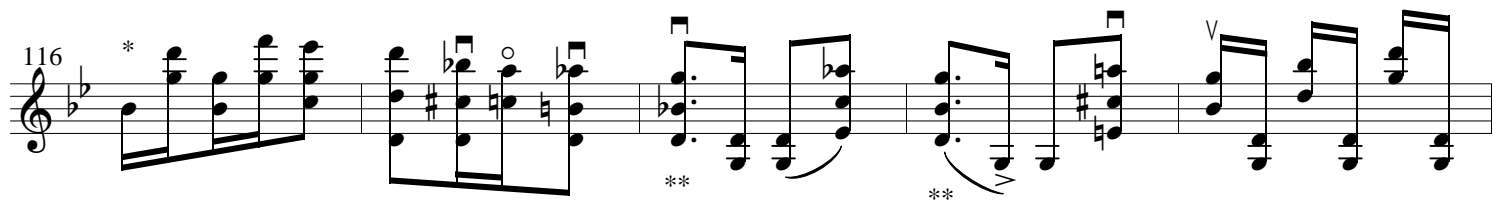
86

90

96

102

106



au lit - du 13 au 15 Juin 1923
E. Ysaÿe

*Y. in margin: "formule | autre". **Rhythm thus in MS. The first two chords probably have to be halved.