

Eugène Ysaÿe
(1858-1931)

**Sonata for solo violin
in a minor
opus 27/2**

**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 2]
Dies irré [sic] (à thibaud) 4ème Sonate [sic] (l'obsession !)

[I. Prélude. Poco vivace]

(pt) *leggiero*
pp
court
ff = brutalement =
pp
c[our]t
ff
 ①*
 +
 +
 **

 +
 4 o

*In the margin: "pour la fin aussi". **Y.: "détaché". ***Y.: "lié par 2". ****In bars 26 (2nd and 3rd beat) and 27, an a seems more appropriate than the b. First edition: a. *****It is impossible to decipher Y's intentions in the MS (p.41). Bars 31-32 in this edition are a disputable reconstruction.

32

35 *lié**^①
ou *b* bon

39 **** *b*? *?* *b*? *[simile]*
essai du la ^o[sic?]
non arpège
2 mesur[e]s
lié 4?

45 *****

48 ****** *[simile]* *(b)* ****** *******

54 ******* *******
4 *v*

59 ***

63

*Y. didn't specify how to slur the notes. **It is not clear what Y. might have intended in bars 40-44. ***It is unclear how and whether this note, in the MS at the end of a stave as well, should be slurred to the next bar. ****MS: "arpéger ici | lié | par deux". *****How exactly Y wanted to continue the arpeggios, cannot be deduced. *****Y. wanted to insert a bar here, but the bar in question couldn't be traced in the MS. *****MS: "quatre de \bigcirc le chant | avec pédale". Probably, Y. wanted to insert a variation of bars 36-39. *****It is not clear how Y. wanted bars 55-56 to be arpeggiated. The lower d's were added later in bars 54-58. 59: MS.: "2 mesures". A bar making a logical transition to bar 60 should be inserted between bars 59 and 60. It couldn't be found in the MS

66

71

75

82

87

91

94

97

2 fois

la 1re fois avec le mi seulement
la seconde avec contrechant imitatif

f *f*

4 1 0

1 4

1 4

*

*

*

*

*

*

*

*

73: fingerings not very clear, perhaps 4 - 1 - 0, as in previous bar? 74-80: Y. writes "2 fois | la 1re fois avec le mi seulement | la seconde avec | contrechant | imitatif". Unclear what Y.'s intentions were exactly. 85: this chord is difficult to decipher. A-c is an other possible reading. 86: a few extra bars seems necessary to make the transition to bar 87. None have been found in the MS. 87: MS: "le climax". 97-98: MS: "ici faire la coda | su \bigcirc A [=bar 11-?] et finir | par Bach". Y. did not elaborate the coda in the MS, however.

[II.] Malincolia [sic?]

Molto sostenuto
(sourdine?...)

Musical score for Malincolia [sic?], Molto sostenuto (sourdine?...). The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It consists of seven staves of music, numbered 1 through 22. The notation includes various rhythmic values, accidentals, and performance markings such as '4', '1', 'br', and '2 3'. The piece concludes with the instruction 'aller si pédale de quinte mi min[eur].' and a piano (p) dynamic marking.

26

31 *rit.* Tempo Lento

35 *rit.* *8va* | *8va* | *Lento*

40 *harm.*

[III. Danse des ombres. Sarabande. Lento]

2 Var. en 4tolets et 6tolets sur ton relatif - tonique, puis sol min[eur]-rêve puis retour

Menuet - variations

finir en accords forte - le thème arco -

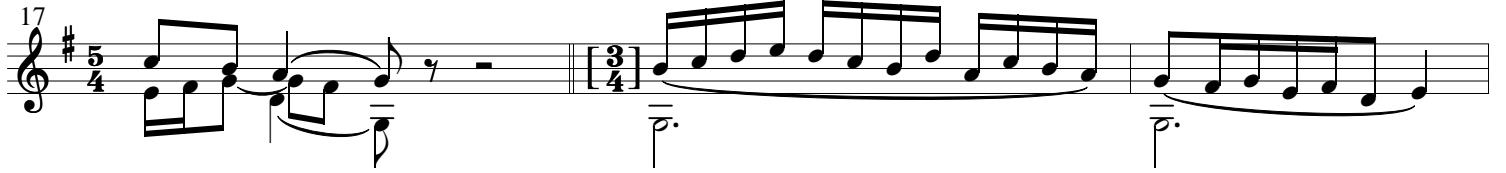
pizz.

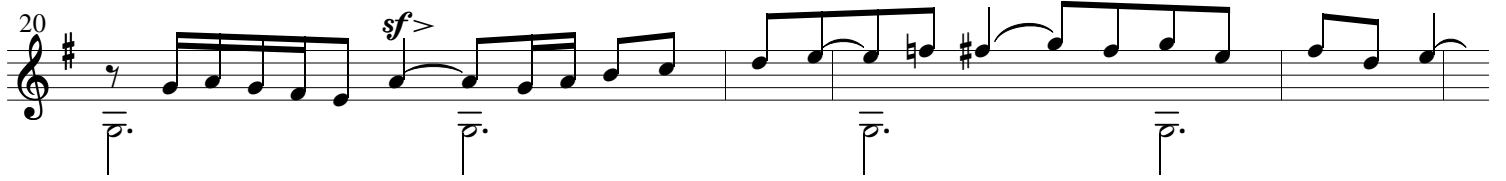
5

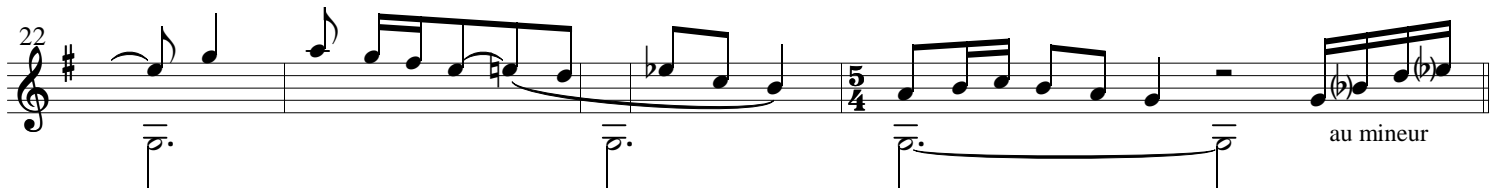
9 [*arco*]

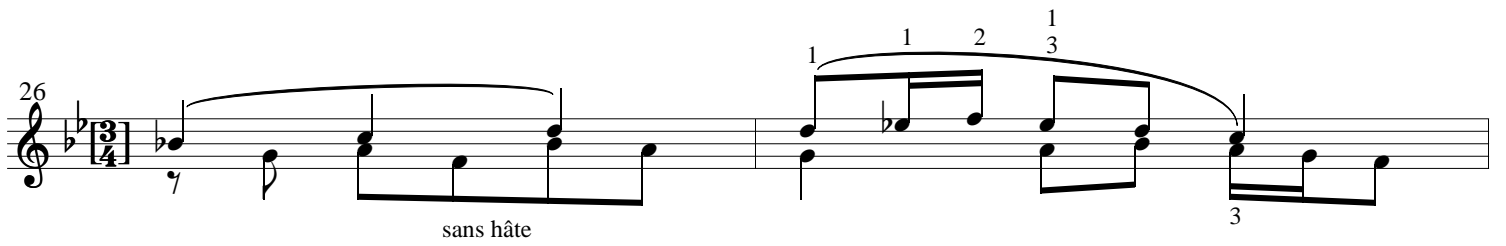
13 2 0 -?

Musette

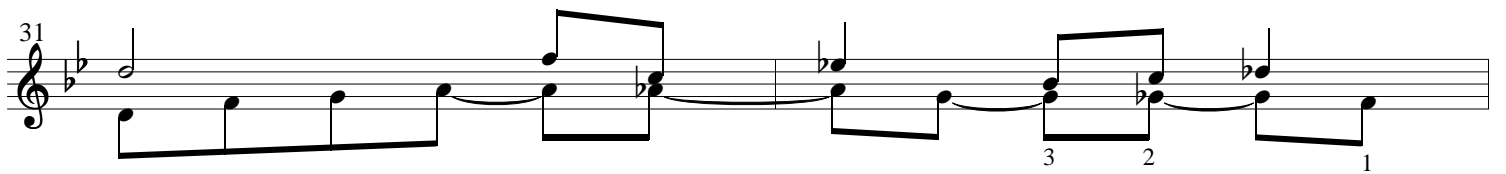
17 

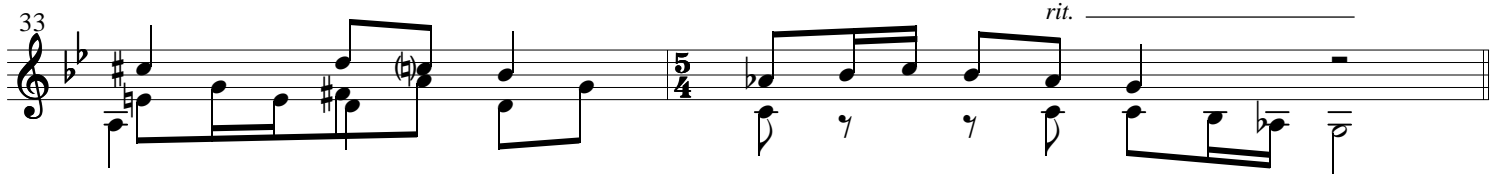
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22 

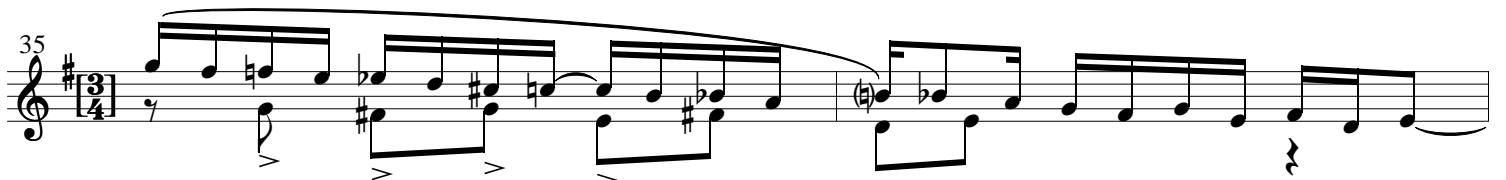
26 

28 

31 

33 

[Var. 4.] plutôt plus lent

35 

37 *4 4 3 2* *o 1 1* *1* *2 3 1 4* *1* *Mo-*
1 - o *ré* *4 4 3* *1 2 1 1* *2 - o*
3 *4 3* *1*

40 *-zart*

43 *Bee- -thoven* *tournez*
plus *5/4*

[Var. 5.] Le rêve [sic?] en mi min[eur].
 Molto meno - commodo.

45 *ben tranquillo*

47 [sic]

49 *8va*
2 1 2 -?

50 *8va*

[Var. 6]
 53

55

57

8va

ou le 3ème doigt?

59

61

8va

retour - oui

63

67

69

[IV.] Final (La maj - coda maj.) (Les furies)

This musical score is written for a single melodic line in treble clef. It begins in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The key signature is one sharp (F#). The score includes several dynamic markings: *v* (accent) at the beginning, *8va* (octave up) at measure 5, *p* (piano) at measure 29, and *dolce* (softly) at measure 29. Performance instructions include *d'ici* [?] at measure 15, *(si possible?)* at measure 18, and *[sic!]* at measure 21. The score is divided into measures 1 through 29, with some measures containing multiple stems. The time signature changes from 2/4 to 3/4 at measure 12 and back to 2/4 at measure 25. The piece concludes with a final cadence in 3/4 time.

32 [?] (ou lié en 4?)

34 ? 2 fois 2 fois 2 fois

36 8va loco [sic!]

40 dim. pizz.

44 1 sul ponticello arco 2

48 ord[inario] [sul] ponticello

51

53 ff pp ff

56 *f* *mf* *dim.* *dim.* *pp* 1 \circ

Musical staff 56-59: Treble clef, key signature of one flat (B-flat). Measures 56-59. Dynamics: *f*, *mf*, *dim.*, *dim.*, *pp*. Measure 59 has a first ending bracket and a fermata.

60

Musical staff 60: Treble clef, key signature of one flat. Measures 60-63.

64

Musical staff 64-67: Treble clef, key signature of one flat. Measures 64-67.

68

Musical staff 68-71: Treble clef, key signature of one flat. Measures 68-71.

72 *[sul] ponticello* *pp*

Musical staff 72-74: Treble clef, key signature of one flat. Measures 72-74. Dynamics: *pp*. Performance instruction: *[sul] ponticello*.

75

Musical staff 75-77: Treble clef, key signature of one flat. Measures 75-77.

78

Musical staff 78-80: Treble clef, key signature of one flat. Measures 78-80.

81 $\frac{2}{4}$ *même*

Musical staff 81: Treble clef, key signature of one flat. Measure 81. Time signature: $\frac{2}{4}$. Performance instruction: *même*.

84

87

90

Coda

92

95

100

108

Esquissée le 7-8 Juillet 1923
E.Y.