

Eugène Ysaÿe
(1858-1931)

**Sonate voor viool solo
in mi klein
opus 27/4**

**reconstructie van de vroegste versie,
gebaseerd op het Lavergne-manuscript
(B-Bc BV-07-4000)**

door Koenraad Sterckx



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Voorwoord

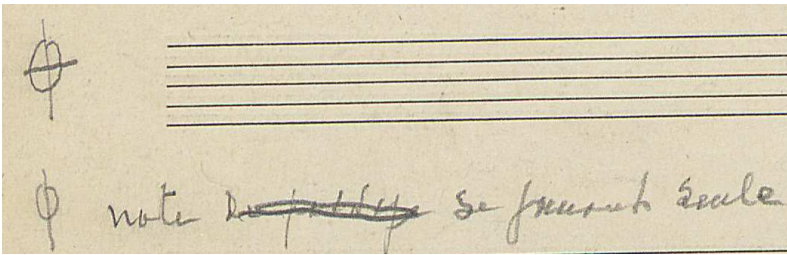
Deze uitgave bevat een reconstructie van de vroegste versie van de vierde sonate uit Ysaÿe's opus 27, zoals hij ze in de ochtend van 4 juli 1923 schetste in het Lavergne-manuscript.¹

Koenraad Sterckx, mei 2019

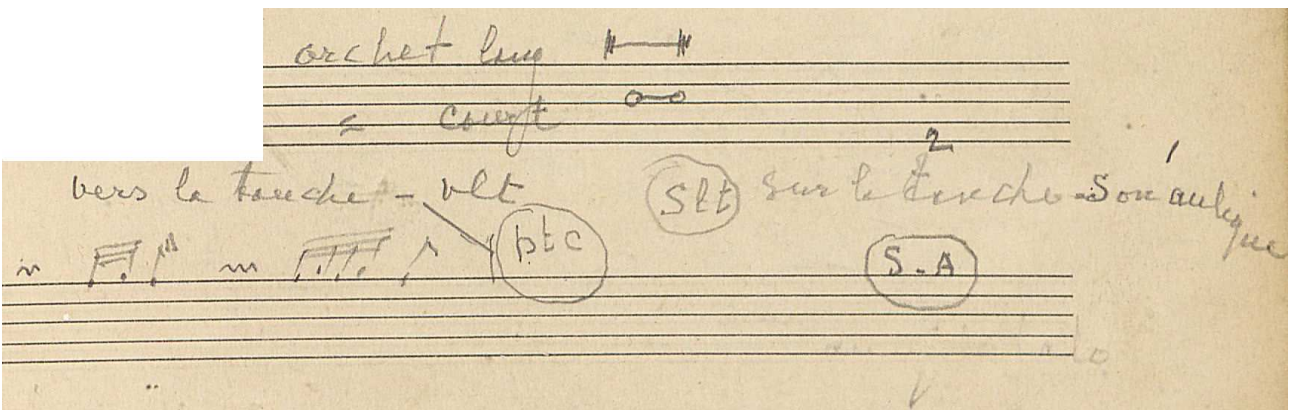
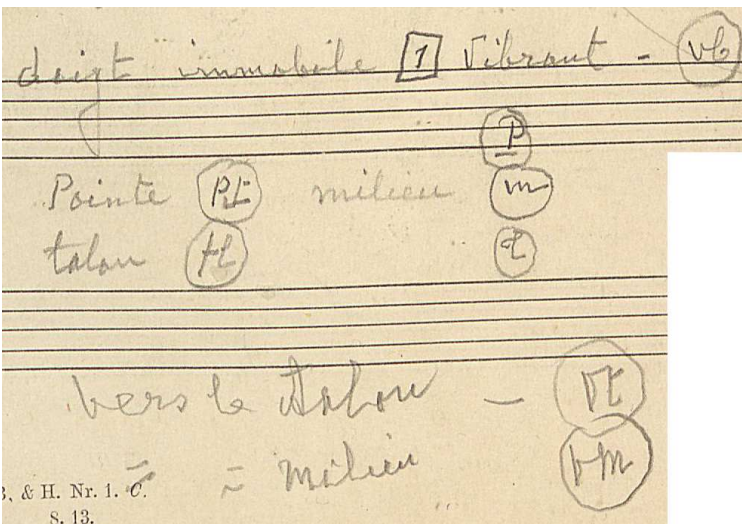
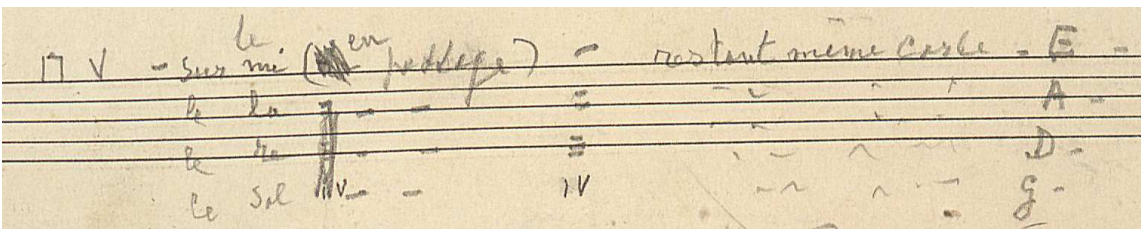
¹ Dit manuscript bevat schetsen voor de 6 vioolsonates opus 27 en verschillende andere werken, en bevindt zich in de bibliotheek van het Koninklijk Conservatorium van Brussel – School of Arts – Erasmus University College (plaatsnummer BV-07-4000). Meer informatie over dit manuscript (o.a. een facsimile) staat ter beschikking op de website www.muzeekcollecties.be.

Ysaÿe's uitvoeringsinstructies in het Lavergne-manuscript

p.12:



p.21:



[Sonata 4]
2ème Sonate

[I.] Lento

M - V 3 5 3 1 4 1 3 3

3

5

7

11

15 ϕ

19

23

27

8va

30

33

36

40

2 mesur[e]s
de si[ș]
±

44

48

3

52

Musical notation for measures 52-55. The key signature is one sharp (F#). Measure 52 contains a complex chordal texture with multiple notes per staff. Measures 53 and 54 continue this texture. Measure 55 features a melodic line with a fermata over the final note, which is marked with a circled 'o' and fingerings 1 and 2.

56

Musical notation for measures 56-59. Measures 56 and 57 show a melodic line with eighth notes. Measures 58 and 59 feature a melodic line with a fermata over the final note, which is marked with a circled 'o' and fingerings 1 and 2.

60

Musical notation for measures 60-63. Measures 60 and 61 show a melodic line with eighth notes. Measures 62 and 63 feature a melodic line with a fermata over the final note, which is marked with a circled 'o' and fingerings 1 and 2.

64

Musical notation for measures 64-67. Measures 64 and 65 show a melodic line with eighth notes. Measures 66 and 67 feature a melodic line with a fermata over the final note, which is marked with a circled 'o' and fingerings 1 and 2.

68

Musical notation for measures 68-71. Measures 68 and 69 show a melodic line with eighth notes. Measures 70 and 71 feature a melodic line with a fermata over the final note, which is marked with a circled 'o' and fingerings 1 and 2.

[II. Sarabande. Quasi lento]

Sordine
Pizz.

5

9 *arco dolce*

13

17 *sf* *sf* 2 0 3 2

21 *tr*

25

29 *rit.*

33 *a tempo*

35

37

2

39 *ou* *rall.* *Lento* *rit.* *pizz.*

[III.] Mod[era]to Tempo fermo

3

5

7

9

12

14

16

6

19

21

[Giososamente e meno mosso]

24

28

32

calando

rit.

[Tempo primo]

36

38

40

42



44

3/4

5/4

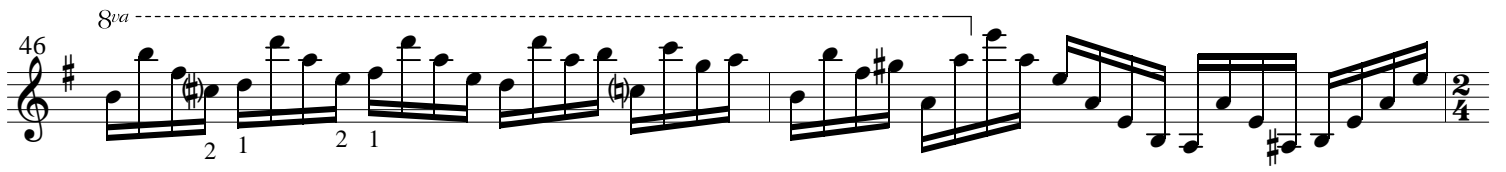
II

1 2 2

O

1

8va



46

2 1 2 1

2/4

Più vivo

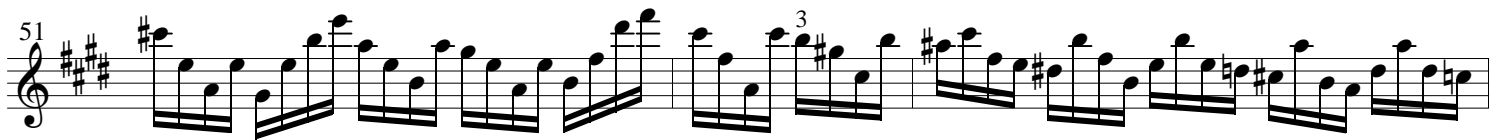


48

2/4

3/4

5/4



51

3

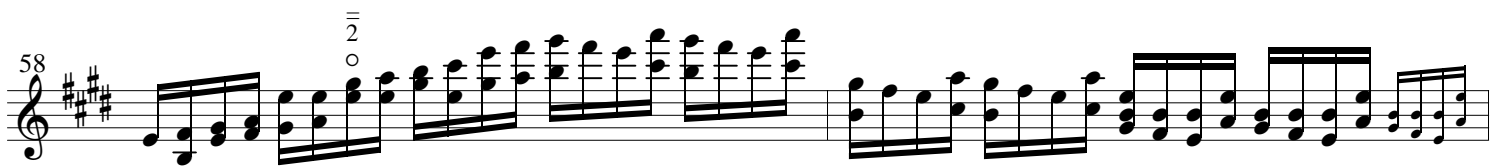


54

1 2 3



56



58

2

O

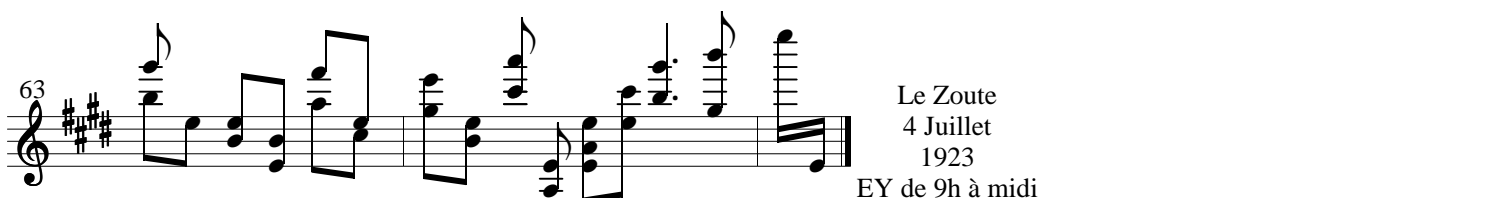


60

rit.

3/4

rall.



63

Le Zoute
4 Juillet
1923
EY de 9h à midi

Appendix

ex.1

Maestoso

Musical notation for ex.1, first staff. Treble clef, key signature of one sharp (F#), 4/8 time signature. The piece is marked 'Maestoso'. It features a series of eighth notes with various articulations, including slurs and accents. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is marked with a '3' and a bracket. The staff ends with a five-measure rest.

ex.2

Non!

Musical notation for ex.2, first staff. Treble clef, key signature of one sharp (F#), 3/8 time signature. The piece is marked 'Non!'. It features a series of eighth notes with various articulations, including slurs and accents. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is marked with a '3' and a bracket. An eighth rest is marked with a '7' and a bracket. An eighth note is marked with an '8va' and a dashed line above it.

Musical notation for ex.2, second staff. Treble clef, key signature of one sharp (F#), 3/8 time signature. It features a series of eighth notes with various articulations, including slurs and accents. Fingerings are indicated with numbers 1-5.

ex.3

Mo-

Musical notation for ex.3, first staff. Treble clef, key signature of one sharp (F#). It features a series of eighth notes with various articulations, including slurs and accents. Fingerings are indicated with numbers 1-5.

-zart

Musical notation for ex.3, second staff. Treble clef, key signature of one sharp (F#). It features a series of eighth notes with various articulations, including slurs and accents. Fingerings are indicated with numbers 1-5. Two eighth notes are marked with a '4' and a bracket.

ex.4

ex.5

ex.6

Musical notation for ex.4, ex.5, and ex.6. Treble clef, key signature of one sharp (F#). ex.4 consists of two eighth notes with a sharp sign above them. ex.5 consists of a single eighth note. ex.6 consists of two eighth notes with a sharp sign above them. An '8va' marking with a dashed line is positioned above the first two notes.

ex.7

Musical notation for ex.7, first staff. Treble clef, key signature of one sharp (F#). It features a series of eighth notes with various articulations, including slurs and accents. Fingerings are indicated with numbers 1-5. A triplet of eighth notes is marked with a '3' and a bracket.

Musical notation for ex.7, second staff. Treble clef, key signature of one sharp (F#). It features a series of eighth notes with various articulations, including slurs and accents. Fingerings are indicated with numbers 1-5. Two eighth notes are marked with an 'o' and a circle above them.

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

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