

**Eugène Ysaÿe**  
(1858-1931)

**Sonate voor viool solo  
in sol klein  
opus 27/1**

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

**door Koenraad Sterckx**



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School of Arts  
Erasmus University College**

## Voorwoord

Deze uitgave bevat een reconstructie van de vroegste versie van de eerste sonate uit Ysaÿe's opus 27, zoals hij ze schetste in het Lavergne-manuscript [A].<sup>1</sup>

De schetsen voor deze sonate werden neergeschreven op 3 dagen in juni 1923 (13 tot 15), mogelijk tijdens een periode van ziekte (Ysaÿe noteert: *au lit – du 13 au 15 Juin 1923*).

Het lijkt erop dat Ysaÿe eraan dacht de sonate de naam *Allamanda* te geven, een titel die tweemaal voorkomt in A (p. 14 en 20). Op p.59 van A, waar de componist een korte lijst van de 6 sonates opschreef, noemt hij de sonate *Grave*, waarmee hij misschien enkel naar de eerste beweging verwijst.

Ysaÿe schetste 2 versies van de eerste beweging, de tweede versie benadert de uiteindelijke versie uiteraard het meest. Een paarse inktvlek op p.13 van het manuscript lijkt erop te wijzen dat Ysaÿe van deze schets gebruik maakte wanneer hij de sonate in het net opschreef (wij konden enkel de definitieve manuscripten van sonates 2, 3 en 6 bestuderen, maar wij nemen aan dat Ysaÿe dezelfde paarse inkt gebruikte wanneer hij de eerste sonate overschreef).

De tweede beweging is niet volledig in A: de laatste maten ontbreken. Nog minder volledig is de derde beweging waarvan er slechts enkele maten in het manuscript te vinden zijn. De finale is daarentegen wel volledig.

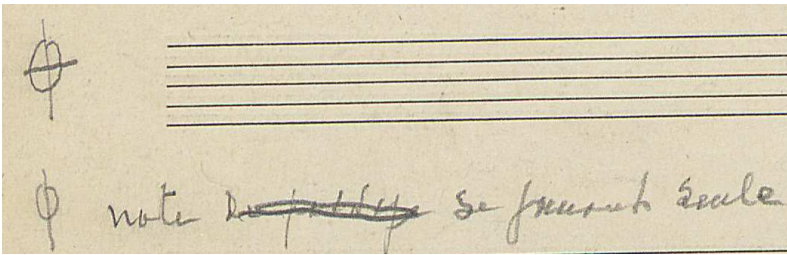
*Koenraad Sterckx, mei 2019*

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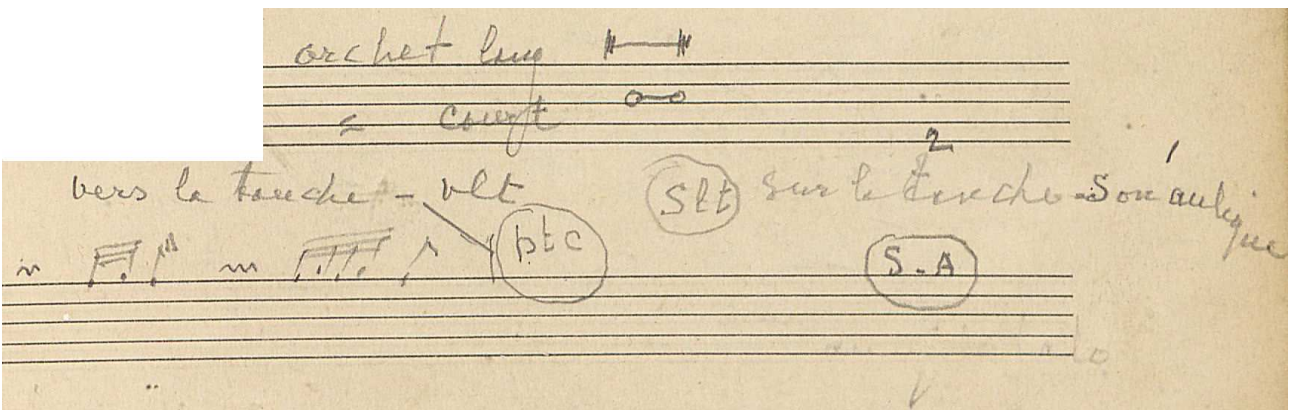
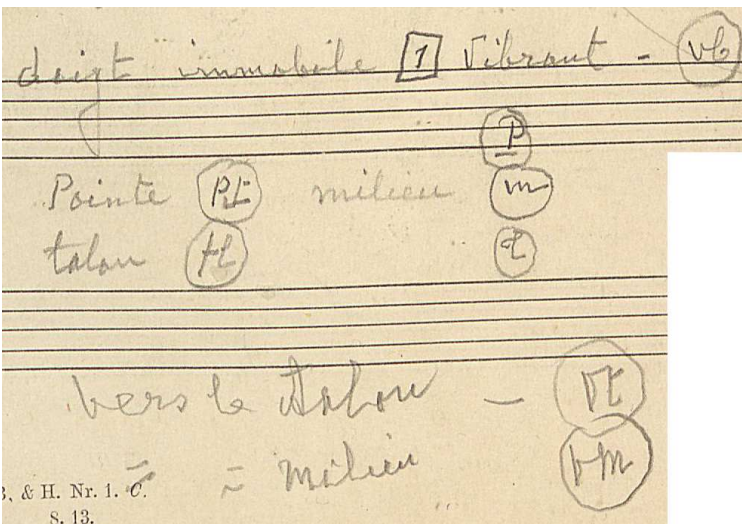
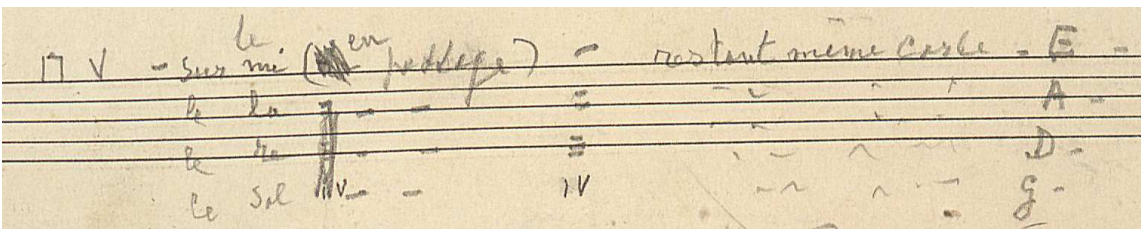
<sup>1</sup> Dit manuscript bevat schetsen voor de 6 vioolsonates opus 27 en verschillende andere werken, en bevindt zich in de bibliotheek van het Koninklijk Conservatorium van Brussel – School of Arts – Erasmus University College (plaatsnummer BV-07-4000). Meer informatie over dit manuscript (o.a.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

# Ysaÿe's uitvoeringsinstructies in het Lavergne-manuscript

p.12:



p.21:

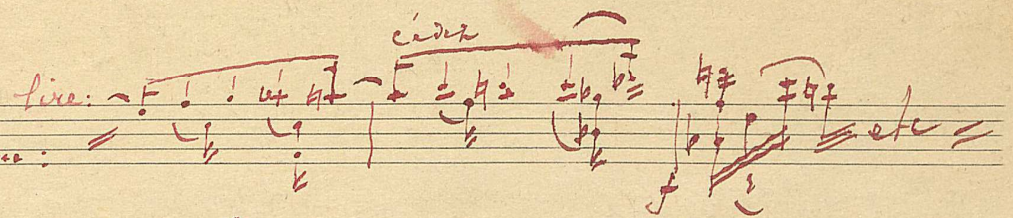



volgende bladzijde: Ysaÿe's correcties van de proefdruk van sonates 1, 2, 3 en 5 (gedateerd 19DEC1924)

20/11

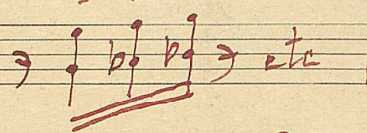
1<sup>re</sup> Sonate (en sol min.)


corrections

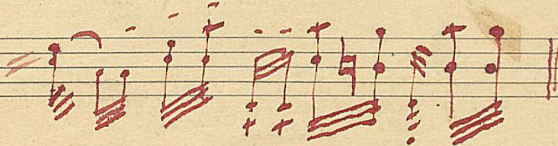
Page 5 - 5<sup>ème</sup> ligne : *live* :  etc =

Page 5 - 8<sup>ème</sup> ligne - 1<sup>re</sup> mesure :  etc =

2<sup>ème</sup> Sonate

Page 9 dernière - 1<sup>re</sup> mesure :  etc |


Page 3 - 2<sup>ème</sup> ligne - 2<sup>ème</sup> mesure : 3<sup>ème</sup> Sonate  etc |


Page 5 - 5<sup>ème</sup> ligne - 3<sup>ème</sup> mesure :  ||


Page 5 - 8<sup>ème</sup> ligne - 1<sup>re</sup> mesure :  ||

5<sup>ème</sup> Sonate

attention etc  
voir feuille

Page 3 - dernière ligne - 1<sup>re</sup> mesure :  ||

Page 7 - 1<sup>re</sup> ligne - 4<sup>ème</sup> mesure :  etc || Page 7 - 6<sup>ème</sup> ligne :  ||

Page 8 - 3<sup>ème</sup> ligne - 2<sup>ème</sup> mesure :  ||

[Sonata 1]  
(Allamanda)

[I. version 1] Præludium

3

6

9

12

15

19

21 *8va* *loco*

23 *8va*

25

27

30

35 *sf* *8va*

39 *8va*

43

Musical notation for measures 43-45. The key signature has one flat (B-flat). Measure 43 starts with a treble clef and a B-flat. The melody features eighth and sixteenth notes with accents (>) and slurs. Measure 45 ends with a triplet of eighth notes.

46

Musical notation for measures 46-48. Measure 46 begins with a forte (*f*) dynamic marking. The notation includes slurs, accents, and a triplet in measure 48. The time signature changes to 3/4 at the end of the system.

49

Musical notation for measures 49-51. Measure 49 is in 3/4 time. The system features a large slur spanning across measures 49 and 50, and a triplet in measure 51. The time signature changes to 4/4 at the end of the system.

52

Musical notation for measures 52-55. Measure 52 includes a tremolo (*trem.*) marking. The system contains slurs, accents, and triplets. There are plus signs (+) below the notes in measures 53, 54, and 55.


56

Musical notation for measures 56-58. Measure 56 includes a plus sign (+) below the first note. The system features slurs and plus signs (+) below notes in measures 57 and 58.

59

Musical notation for measures 59-61. Measure 59 includes a plus sign (+) below the first note. The system features slurs, accents, and a triplet in measure 61. Above the staff, the text "Rit. - - - - - Lento" is written, and "A D" is written above a fermata in measure 60.

[I. version 2] Lento

M 80 - 

1 3 1 1 3

largement *tr*

4

2 2

6

-cédez- 1 3 1 3 1 1 2 2

[a tempo]

8

1 0

11

tranquillo

14

dolce grazioso

6

16

8va

3 3 3 3 3 3 2 1

*p*



sans hâte

18 *<sf>* *cresc.* *<sf>* *p*

20 *cresc.* *f* *p*

23 2 3 1 2 2

26 *(poco fla[u]tato)*

29 2 2 4 1 2

31 1 1 2 3

33 *cresc.* *ff*

35

*tr*

38

1 1

40

*trem[olo]*  
*(pointe - serré)*

pppp

2 2 2

43

3 3

*très peu*

46

ppp

2 1 2 2 2

49

- cédez -

*smorz[ando]*

EY

[II.] Mod[era]to assai

*dolce*  
*p*

5

10

15

19

23

26

The musical score is written in a single system with seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo and mood are indicated as 'Mod[era]to assai' and 'dolce'. The dynamics are marked 'p' (piano). The score includes various musical notations such as slurs, accents, and dynamic markings. The piece is divided into measures, with measure numbers 5, 10, 15, 19, 23, and 26 indicated at the beginning of their respective staves. The notation includes eighth and sixteenth notes, rests, and slurs. The key signature remains one flat throughout the piece.

30

Musical notation for measures 30-33. Measure 30 starts with a treble clef, a key signature of one flat, and a common time signature. It features a melodic line with a grace note and a bass line with a triplet. Measures 31-32 contain complex melodic passages with slurs and accents. Measure 33 shows a triplet in the bass line and a melodic line with an accent.

34

Musical notation for measures 34-37. Measure 34 has a melodic line with a grace note and a bass line with an accent. Measures 35-36 feature complex melodic passages with slurs and accents. Measure 37 shows a melodic line with a grace note and a bass line with an accent.

38

Musical notation for measures 38-41. Measure 38 has a melodic line with a grace note and a bass line with an accent. Measures 39-40 feature complex melodic passages with slurs and accents. Measure 41 shows a melodic line with a grace note and a bass line with an accent.

42

Musical notation for measures 42-45. Measure 42 has a melodic line with a grace note and a bass line with an accent. Measures 43-44 feature complex melodic passages with slurs and accents. Measure 45 shows a melodic line with a grace note and a bass line with an accent.

46

Musical notation for measures 46-48. Measure 46 has a melodic line with a grace note and a bass line with an accent. Measures 47-48 feature complex melodic passages with slurs and accents.

49

Musical notation for measures 49-51. Measure 49 has a melodic line with a grace note and a bass line with an accent. Measures 50-51 feature complex melodic passages with slurs and accents.

52

Musical notation for measures 52-55. Measure 52 has a melodic line with a grace note and a bass line with an accent. Measures 53-54 feature complex melodic passages with slurs and accents. Measure 55 shows a melodic line with a grace note and a bass line with an accent.

55

58

61

65

69

72

75

77

81

85

89

92

95

99

[III. Allegretto poco scherzoso]

18

*cour*

The image shows a musical score for a piece titled "III. Allegretto poco scherzoso". The score begins at measure 18, indicated by the number "18" above the first staff. The music is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo and mood are indicated by the title. The score consists of several measures of music, including a series of eighth-note chords and a melodic line. A fermata is placed over a note in the seventh measure, with the word "cour" written above it. The score ends with a double bar line and a repeat sign.

[IV.] Finale con brio

Musical score for "Finale con brio" in G minor, measures 1-40. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. Dynamics include *p* (piano) and *dolce p* (softly piano). Performance markings include accents (>), slurs, and breath marks (circles). Measure numbers 6, 12, 18, 24, 30, and 36 are clearly marked. The piece concludes with a *cresc.* (crescendo) marking and the instruction *cédez* (yield) indicated by a dashed line.



41 *a tempo*

41-47: Musical staff with treble clef, key signature of one flat, and common time. It begins with a forte (*f*) dynamic. The music features a series of chords and melodic lines. Fingerings 1, 2, 3, and 4 are indicated for the first four notes. A trill is marked with a wavy line and a 'tr' symbol. A slur covers the final two measures.

48

48-52: Musical staff continuing from the previous system. It starts with a piano (*p*) dynamic. Fingerings 3, 1, 1, 4, 4, 3, 4, and 2 are indicated. A slur covers the first four measures, and another slur covers the last two measures.

53

53-57: Musical staff featuring octaves, indicated by '8va' above the notes. A 'V' symbol is placed above the first measure. A slur covers the final two measures, which are marked with the instruction *cédez*.

58 *[a tempo]*

58-63: Musical staff starting with a mezzo-forte (*[a tempo]*) dynamic. It includes accents (>) and slurs. Fingerings 4 and 4 are indicated. A slur covers the final two measures.

64

64-68: Musical staff with a '+' symbol above the first measure. It features a series of chords and melodic lines. A slur covers the final two measures.

69

69-72: Musical staff with a dashed line above it labeled '8va'. It features a series of chords and melodic lines. A slur covers the final two measures.

73

73-77: Musical staff with a dashed line above it. It features a series of chords and melodic lines. A slur covers the final two measures.

78

78-83: Musical staff with a '3' above the first measure. It features a series of chords and melodic lines. A slur covers the final two measures.

83

1 2 3 1 2 3 1 2 3  
2 3 1 2 3 1 2 3  
1 2 3 1 2 3  
1 2 3 1 2 3  
1 1 - -

88

3 3 1 2 3  
3 2 3 1 2 3  
3 2 3 1 2 3  
1 2 3 1 2 3  
1 2 3 1 2 3

93

*ff* *ff* *ff* *ff* *ff* *ff*

99

8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 3 2 1 4 3 3 3 3 1

105

*cédez* *[a tempo]*

*ff* *ff* *ff* *ff* *ff* *ff*

111

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

118

*ff* *ff* *ff* *ff* *ff*

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

Appendix

ex.1 ex.2 ex.3 ex.4

ex.5 ex.6 =largamente ex.7 ex.8 8va

ex.9 ex.10

ex.11 ex.12 divertiss[e]m[en]t sans thème

ex.13 ex.14

ex.15 voir? ou sans basse? ex.16 ou sol seul ex.17 au talon sul G marcato ex.18 ou accords

chercher formule ex.19 4 o ?

ex.20 TB ex.21

# Comments

## Sources

- **A** first draft (Lavergne manuscript, p.8-21), "au lit – du 13 au 15 Juin 1923"
- **FE** first edition: Brussels, Editions Antoine Ysaÿe, 1924

## Remarks

### Abbreviation

- **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
<b>[I. version 1] Préludium</b>	
1	for a short fragment found above this bar in <b>A</b> , see the appendix (ex.1)
2	for an earlier version of this bar, see the appendix (ex.2) lower voice, 3 <sup>rd</sup> note: <b>Y</b> wrote down a natural sign and a downbow symbol 2 <sup>nd</sup> beat: see the appendix (ex.3) for 2 chords figuring above this chord in <b>A</b>
3	note by <b>Y</b> in the margin: 2 <i>croches</i>

5	3 <sup>rd</sup> beat: another version of this beat is to be found in the appendix (ex.4)
6	note by <b>Y</b> in the margin: <i>2 arpèges</i>
10-11	note by <b>Y</b> above the bar line between 10 and 11: ?
12	8 <sup>th</sup> note: ? written by <b>Y</b>
13	3 <sup>rd</sup> note: ? written by <b>Y</b> note by <b>Y</b> under the 3 <sup>rd</sup> and 4 <sup>th</sup> note: <i>ré do</i> ; in <b>FE</b> : d flat – c
15	1 <sup>st</sup> note: it is difficult to determine which note <b>Y</b> eventually wanted, he first wrote down a d, then wrote <i>ut</i> above it, and eventually notated the first 4 notes of the bar in small notes with <i>mi</i> added in the margin of the page
16	lower voice, 2 <sup>nd</sup> and 3 <sup>rd</sup> note: originally d and f
17	<b>Y</b> crossed out the 2 <sup>nd</sup> and 3 <sup>rd</sup> beat of the bar and 7 following bars in <b>A</b> ; <b>Y</b> 's intentions for this bar are not clear
18	3 <sup>rd</sup> beat, 2 <sup>nd</sup> note by <b>Y</b> : ?
23	3 <sup>rd</sup> beat, 3 <sup>rd</sup> note: might be read as d flat
25	another reading of the 1 <sup>st</sup> beat is not impossible
27	note by <b>Y</b> in the margin: <i>en sol</i>
28	in <b>A</b> , this bar is followed by a bar crossed out by <b>Y</b>
30	time signature added 1 <sup>st</sup> beat: note by <b>Y</b> : <i>si b min[eur]</i> in <b>A</b> , this bar is followed by a bar crossed out by <b>Y</b>
31	upper voice, 3 <sup>rd</sup> note: could be read as f natural, this doesn't seem very logical, however
32	note by <b>Y</b> : <i>l'autre</i> ; it is not clear what this means
39	3 <sup>rd</sup> beat, 1 <sup>st</sup> chord: <b>A</b> has g flat, likely an error
42	incomplete in <b>A</b>
48-49	in <b>A</b> , bar 48 is followed by 6 bars that have been crossed out by <b>Y</b> , a different transition to bar 49 is perhaps necessary
49	time signature added
54-55	bar line between the bars added
<b>[I. version 2] Lento</b>	
	metronome marking thus in <b>A</b> , it seems extremely slow, <b>Y</b> probably added it when rewriting the movement in 3/8 (see below) and he forgot to readapt the tempo marking when he was rewriting the movement in 3/4; this would give quaver=80; in <b>FE</b> : quaver=54, perhaps a misprint for quaver=84? originally, this version was notated in 3/4 (as was version 1), in a second phase, <b>Y</b> rewrote it in 3/8, and 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 and adjusted the rhythms without comment notes by <b>Y</b> in the margins of the page: <i>unité - [quaver]</i> and <i>En six croches - trois temps décomposés</i>
1	middle voice, 2 <sup>nd</sup> beat: an idea for this beat jotted down by <b>Y</b> can be found in the appendix (ex.5) 2 <sup>nd</sup> and 3 <sup>rd</sup> beat: the rhythm is not very clear, <b>Y</b> noted <i>croches</i> in order to make his rhythmical intentions clear

2	a bar figuring above this bar in <b>A</b> , can be found in the appendix (ex.6)
4	1 <sup>st</sup> beat: slurs as in <b>A</b> ; note by <b>Y</b> : <i>T[rès] B[ien]</i>
5	note by <b>Y</b> : <i>en noires</i>
7	1 <sup>st</sup> beat: another version can be seen in the appendix (ex.7) middle voice, 2 <sup>nd</sup> beat: dot added
12-13	<b>Y</b> erroneously crossed out the bar line between these bars
15	5 <sup>th</sup> chord: <b>Y</b> mistakenly gives c flat last chord: <b>Y</b> mistakenly gives d sharp
16	8 <sup>th</sup> chord: <b>Y</b> mistakenly gives f double sharp
18	note by <b>Y</b> in margin: <i>T[rès] B[ien]</i> 1 <sup>st</sup> beat: > added
19	upper voice, last beat: originally d flat
20	upper voice, 1 <sup>st</sup> beat: rest added
21	time signature by <b>Y</b> : -2- [=2/4], omitted in our edition because it does not correspond to the rhythmical values in the bar 2 <sup>nd</sup> quaver: rhythm as in <b>A</b> , however, <b>Y</b> added 2 notes to it: <i>sync[ope]</i> and 3 [~triplet]
24	middle voice: 1 <sup>st</sup> notes of each beat originally dotted
26	note by <b>Y</b> : <i>en noires</i>
26-27	<b>Y</b> erroneously crossed out the bar line between these bars
29	note by <b>Y</b> in the margin: <i>la sourdine ou le coussinet</i>
30-31	30, 2 <sup>nd</sup> and 3 <sup>rd</sup> beat, and 31, 1 <sup>st</sup> and 2 <sup>nd</sup> beat: arpeggios not written out in <b>A</b> , but intended by <b>Y</b> (he added <i>simile</i> )
33	note by <b>Y</b> : <i>avec ré°</i>
34	arpeggios not written out in <b>A</b>
34, 35,39	time signatures added
40	1 <sup>st</sup> chord: for better legibility, we have altered the notation of this chord, the original notation can be seen in the appendix (ex.8)
45	last chord: <b>Y</b> also considered b flat instead of f sharp
52	a rhythmical figure written next to his signature that <b>Y</b> perhaps wanted to use at the end of the movement, is to be found in the appendix (ex.9)
	a different ending of the movement as found on p.8 of <b>A</b> (between sketches for the 4 <sup>th</sup> movement), can be found in the appendix (ex.10)
<b>[II.] Mod[era]to assai</b>	
12-13	the original version of these bars is to be found in the appendix (ex.11)
21	note by <b>Y</b> : ( <i>essayer 3 sons</i> ) / <i>sol – fa# – do – si</i> ; eventually, he did not add those supplementary notes in <b>FE</b>
28-29	originally, 1 single bar, <b>Y</b> wrote <i>bis</i> above the 2 sextuplets, to the 1 <sup>st</sup> he also added: <i>2<sup>d</sup> fois</i> <i>sol #</i> and a b flat
30	lower voice: quaver rest added
33	lower voice: a fingering (2) standing between f and e has been omitted, it corresponded to a

	note that <b>Y</b> erased
35	a slur between d and g has been omitted in our edition, <b>Y</b> has probably forgotten to erase it when altering the bar
41-42	in <b>A</b> , the last beat of 41 is not slurred to the 1 <sup>st</sup> note of 42, but the 1 <sup>st</sup> note of 42 (on a new stave) is slurred to the previous bar
42	<b>Y</b> added - ? - to this bar and apparently considered using an e [natural?] in the lower voice instead of the g
51-52	different readings of this bar are not impossible
53	last chord: staccato dot added
57	2 <sup>nd</sup> chord thus in <b>A</b>
61	lower voice, 2 <sup>nd</sup> beat: note by <b>Y</b> : ?
64	lower voice, 2 <sup>nd</sup> beat: <b>A</b> shows that <b>Y</b> doubted between f sharp and f natural, and between a natural and a flat; eventually, he seems to have chosen f sharp and a natural in <b>A</b> (he circled those accidentals), in <b>FE</b> , however, he chose f natural and a flat
66	upper voice, 1 <sup>st</sup> note: thus in <b>A</b> , a b flat seems more logical to us
72-74	<b>Y</b> did not add many accidentals, therefore, those added by the editor should be taken with caution
86-87	the original version of these bars is to be found in the appendix (ex.12)
86	7 <sup>th</sup> note: ? added to flat sign by <b>Y</b>
98	some bars are missing, they were probably written on one of the pages containing the third movement of this sonata
99	fingerings as in <b>A</b> ; another version of this passage can be found in the appendix (ex.13)
100	the end of the movement is missing (see comments to bar 98)
	a short fragment found on p.12 of <b>A</b> (between sketches for the 4 <sup>th</sup> movement), can be seen in the appendix (ex.14); it is not clear where it might belong in this movement
<b>[III. Allegretto poco scherzoso]</b>	
	<b>A</b> only contains bars 18 to 21; clef, key and time signature are added
18	note by <b>Y</b> : <i>T[rès] B[ien]</i>
<b>[IV.] Finale con brio</b>	
5	another version of this bar can be found in the appendix (ex.15)
7	a few variants of this bar found in <b>A</b> (p.8) are reproduced in the appendix (ex.16)
9	a variant of this bar is to be found in the appendix (ex.17)
10	1 <sup>st</sup> note: originally a double stop (d – f sharp), but <b>Y</b> crossed out the d, without erasing the ° sign, which is omitted in our edition; he also wrote down in the margin: <i>ou la fa#</i>
15	the initial version and a variant of this bar can be found in the appendix (ex.18)
15-18	an alternative for these bars as found on p.8 of <b>A</b> , can be found in the appendix (ex.19)
16	note by <b>Y</b> : ?
17-18	an alternative for these bars as found on p.8 of <b>A</b> , can be found in the appendix (ex.20)
18	2 <sup>nd</sup> chord: fingering found on p.8 in <b>A</b>
26	<b>Y</b> put a question mark at the end of this bar

27	comment by <b>Y</b> : <i>T[rès] B[ien]</i>
30	<b>Y</b> added this bar on p.8 of <b>A</b>
38	4 <sup>th</sup> semiquaver: note by <b>Y</b> in the margin: <i>mi ♯ / do #</i>
41	comment by <b>Y</b> : <i>T[rès] B[ien]</i>
45	<b>Y</b> put question marks under the 1 <sup>st</sup> and 3 <sup>rd</sup> quaver
48-49	an earlier version has been omitted, we have taken <b>Y</b> 's correction from p.8 of <b>A</b>
48	comment by <b>Y</b> : <i>T[rès] B[ien]</i>
50	it is not clear why <b>Y</b> circled the upper f sharp
51	3 <sup>rd</sup> beat thus in <b>A</b>
52	2 <sup>nd</sup> semiquaver: note by <b>Y</b> : <i>ou si seul</i> at one stage of the composition, <b>Y</b> crossed out a part of the lower voice (g – a natural – b natural) 5 <sup>th</sup> semiquaver: note by <b>Y</b> : ?
65	in <b>A</b> , <b>Y</b> crossed out a few bars after this one
66	note by <b>Y</b> : <i>ou en tièrces</i> (originally: <i>quartes</i> ), referring to some scales in thirds and fourths on p.8 of <b>A</b>
68	note by <b>Y</b> : <i>2 coups</i> , probably meaning that the slur should start at the 2 <sup>nd</sup> semiquaver
72	<b>A</b> has an additional slur from note 2 to 6, omitted in this edition
73-74	<b>Y</b> wrote down a question mark above the barline
74	<b>Y</b> considered replacing the 3 <sup>rd</sup> , 5 <sup>th</sup> and 6 <sup>th</sup> note by a flat, g natural and c sharp
77-78	after bar 76, <b>Y</b> crossed out a number of bars, for the replacement of these bars he referred to a letter A, to be found on p.10 of <b>A</b> ; unfortunately, this page is rather messy, which makes it impossible to know <b>Y</b> 's intentions; bars 77 and 78 in this edition are the shortest possible solution to the problem; people wanting to, can check the facsimile of <b>A</b> (see foreword) and make up their mind
89	middle voice, 2 <sup>nd</sup> beat: originally b natural – d
102-105	<b>Y</b> 's ossia for these bars can be found in the appendix (ex.21)
113-114	<b>Y</b> wrote down a question mark above the barline
114-116	other readings of these bars are not impossible
116	note in the margin by <b>Y</b> : <i>formule   autre</i>
118-119	rhythms of the 1 <sup>st</sup> beats adjusted, in <b>A</b> : dotted quaver and semiquaver