

**Eugène Ysaÿe**  
(1858-1931)

**Sonate voor viool solo  
in la klein  
opus 27/2**

**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 tweede sonate uit Ysaÿe's opus 27, zoals hij ze op 7 en 8 juli 1923 schetste in het Lavergne-manuscript.<sup>1</sup>

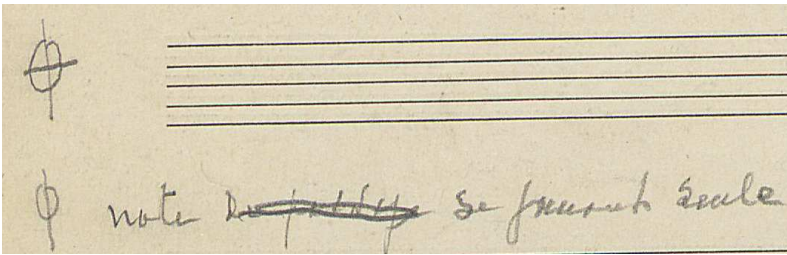
*Koenraad Sterckx, mei 2019*

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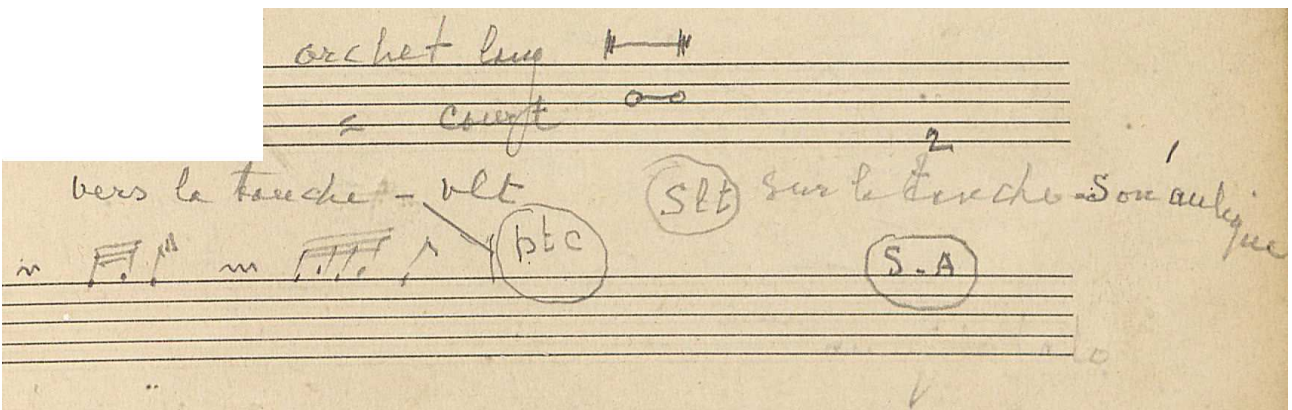
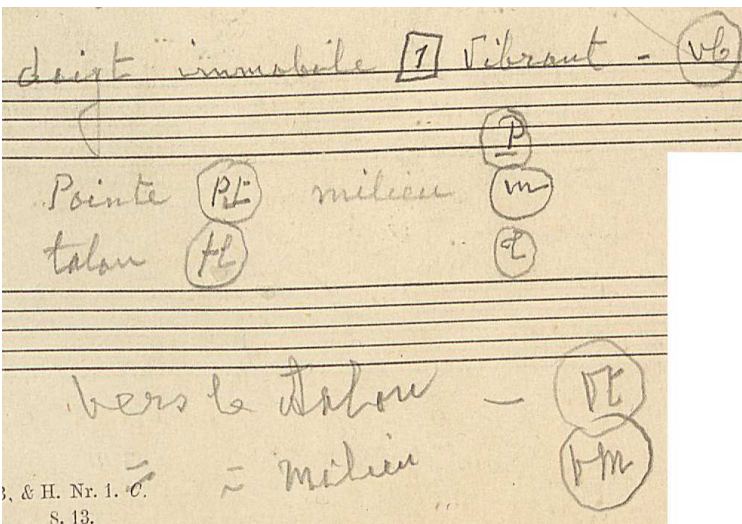
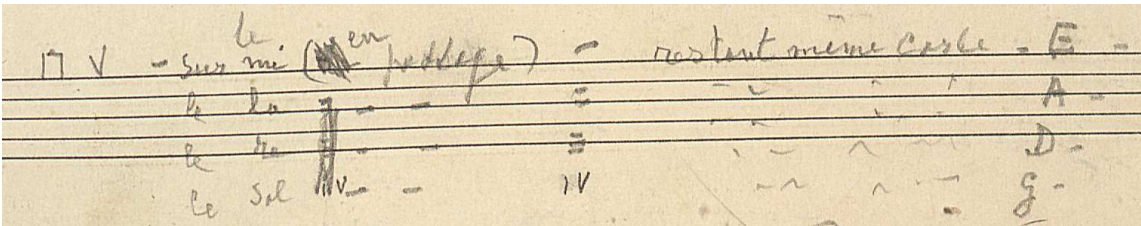
<sup>1</sup> Dit manuscript bevat schetsen voor de 6 vioolsonates opus 27 en verschillende andere werken, en bevindt zich in de bibliotheek van het Koninklijk Conservatorium van Brussel – School of Arts – Erasmus University College (plaatsnummer BV-07-4000). Meer informatie over dit manuscript (o.a. 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:

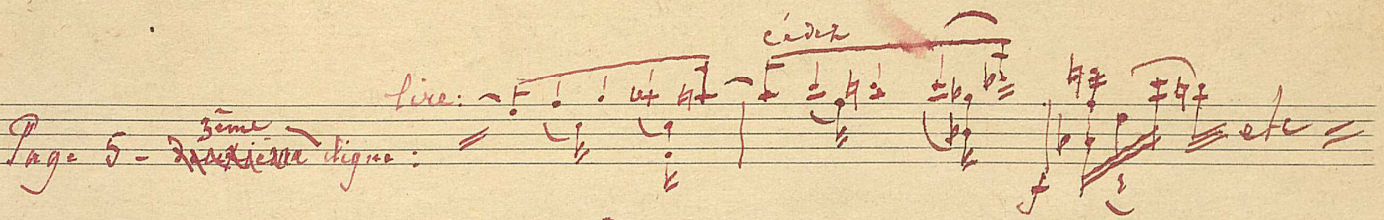


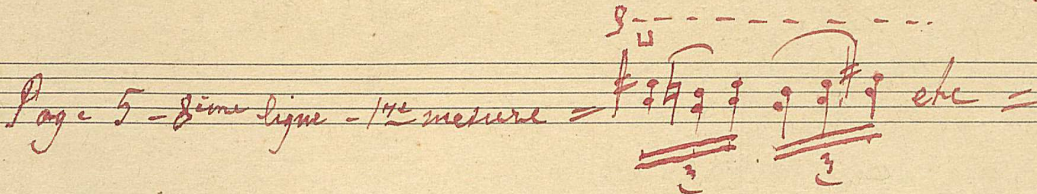
volgende bladzijde: Ysaÿe's correcties van de proefdruk van sonates 1, 2, 3 en 5 (gedateerd 19DEC1924)

20/11

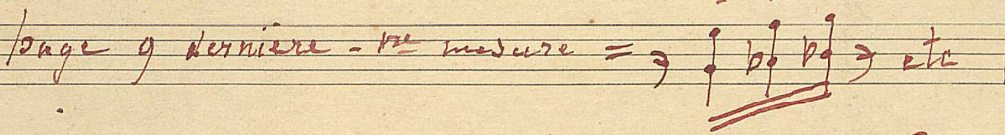
1<sup>re</sup> Sonate (en Sol min.)

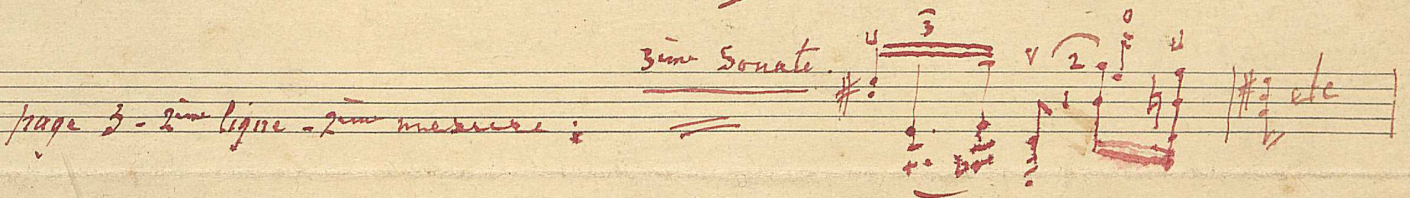
corrections

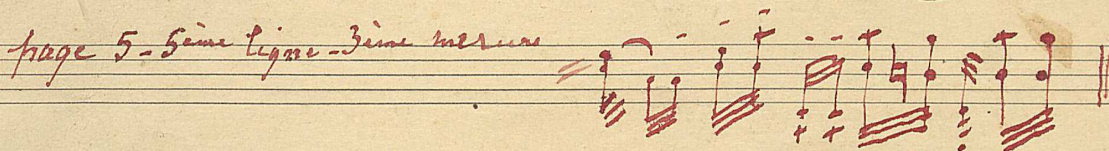
Page 5 - 2<sup>ème</sup> ligne : 


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

2<sup>ème</sup> Sonate

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

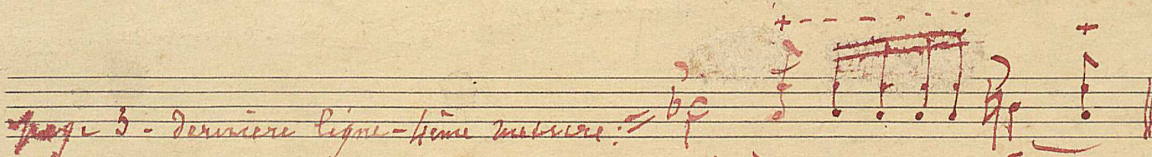
Page 3 - 2<sup>ème</sup> ligne - 2<sup>ème</sup> mesure : 

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

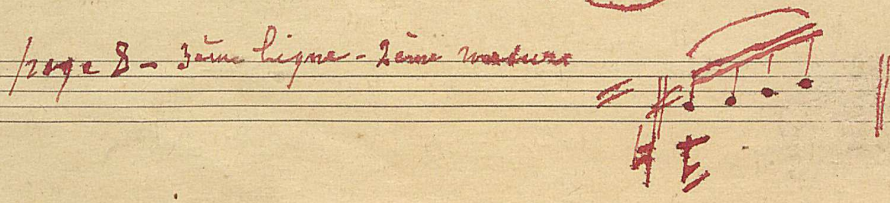
Page 5 - 8<sup>ème</sup> ligne - 1<sup>re</sup> mesure : 

5<sup>ème</sup> Sonate

attention à la fin de la feuille

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

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

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

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

[I. Prélude. Poco vivace]

pt *leggiero*  
*pp* *ff =brutalement=* *court*  
*pp* *ff* *c[our]t*  
*ff* *c[our]t*  
*ff* *4 o*  
*ff*

33

37

essai du  $\hat{a}$   
non arpège  
2 mesur[e]s

42

lié 4?

46

[simile]

50

4  
V

55

59

63

67

71 4 1  $\circ$  1 4 1 4

75

79

83

87

91

95

99

103

# [II.] Malincolia

Molto sostenuto  
(sourdine?...)

4

5

10

14

19

24

29

35

rit.

Tempo Lento

8va

Lento

rit.

ou

V V V



[III.] Menuet - variations

*pizz.*

5

[Var.1]

9 *[arco]*

14

[Var.2] Musette

18 *sf*

23

[Var.3]

27 *sans hâte*

32 *rit.*

[Var. 4.] plutôt plus lent

Musical score for Variation 4, measures 36-43. The score is written in treble clef, key of D major, and 3/4 time. It features a complex melodic line with many slurs and ties. Measure 36 starts with a 7-measure rest. Measures 37-40 contain a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents. Measure 41 has a 5-measure rest. Measure 42 continues the melodic pattern. Measure 43 ends with a fermata. The score includes several slurs and ties across measures.

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

Musical score for Variation 5, measures 46-52. The score is written in treble clef, key of D minor, and 3/4 time. It begins with the tempo marking *ben tranquillo*. The melody consists of eighth and sixteenth notes, with some slurs and ties. Measure 46 starts with a 4-measure rest. Measures 47-52 continue the melodic line. Measure 50 has a 2-measure rest. Measure 51 has a 1-measure rest. Measure 52 ends with a fermata. The score includes several slurs and ties across measures.

[Var. 6]

55

57

59

8va

61

63

8va

65

70

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

Musical score for 'Final (La maj - coda maj.) (Les furies)'. The score is written in treble clef with a 2/4 time signature. It consists of eight staves of music, numbered 1 through 32. The key signature is one sharp (F#). The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a fermata over a whole note chord, followed by a series of eighth and sixteenth notes. The second staff starts at measure 6 and features a series of chords. The third staff starts at measure 10 and includes a first finger fingering (1) and an accent (>). The fourth staff starts at measure 14 and shows a change in time signature to 3/4, then back to 2/4. The fifth staff starts at measure 18 and includes a second finger fingering (2), a third finger fingering (3), and a first finger fingering (1). The sixth staff starts at measure 22 and includes a second finger fingering (2) and a first finger fingering (1). The seventh staff starts at measure 27 and includes a dynamic marking of *p* and a *dolce* marking. The eighth staff starts at measure 32 and includes a *[simile]* marking.

35 *8va*

39 *(8va)* *loco* *dim.* *pizz.*

44 *1* *arco* *2*

48 *ord[inario]* *[sul] ponticello*

51

54 *ord[inario]* *cresc.* *dim.*

57 *[sul] ponticello* *pp*

60

63

67

71

75

78

81

86

91

Esquissée le 7-8 Juillet 1923  
E.Y.

Appendix

ex.1

Sicilienne



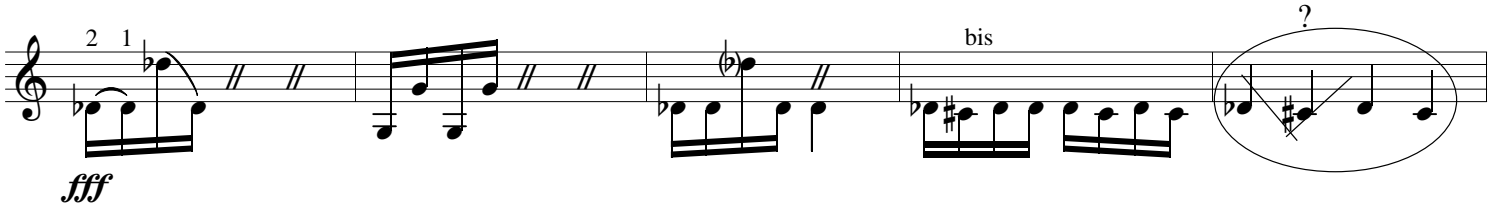
ex.2

ex.3

ex.4



ex.5



[sul] ponticello

Is 2 manières

Schu-



ex.6



1re fois



# Comments

## Sources

- **A** first draft (Lavergne manuscript, p.40-47, 65), "Esquissée le 7-8 Juillet 1923"
- **B** neat copy (Juilliard Manuscript Collection – [www.juilliardmanuscriptcollection.org](http://www.juilliardmanuscriptcollection.org)): "Juillet 1923 – Le Zoute"
- **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-bert* etc.), have been omitted

### Individual comments

| Bar                              | Comments  |
|----------------------------------|---|
| <b>[I. Prélude. Poco vivace]</b> |   |
| 11                               | an encircled A figures above the 1 <sup>st</sup> note of this bar<br>note by <b>Y</b> in the margin: <i>pour la fin aussi</i> |
| 20                               | note by <b>Y</b> : <i>détaché</i>   |



|                          |  |
|--------------------------|--|
| 22                       | note by <b>Y</b> : <i>lié par 2</i>  |
| 30-31                    | a different reading of these bars is not impossible  |
| 36                       | an encircled 1 figures above the 1 <sup>st</sup> beat of this bar; note by <b>Y</b> : <i>lié</i> , however, he did not specify how the notes should be slurred, in <b>FE</b> per 2<br>5 <sup>th</sup> note: note by <b>Y</b> : <i>ou</i> ♯ |
| 38                       | 5 <sup>th</sup> note: note by <b>Y</b> : <i>Bon</i>  |
| 39                       | 2 <sup>nd</sup> beat: in this stage, <b>Y</b> apparently didn't choose between e flat or natural<br>3 <sup>rd</sup> beat, 3 <sup>rd</sup> note: note by <b>Y</b> : ♯ ?   |
| 40-42                    | reproduced as in <b>A</b>  |
| 43-44                    | these bars obviously should be arpeggiated, it is not clear how, see bars 55-56  |
| 48                       | note by <b>Y</b> : <i>arpéger ici / lié / par deux</i>   |
| 52-53                    | how <b>Y</b> wanted to fill in these 2 bars, could not be established  |
| 54                       | note by <b>Y</b> : <i>quatre de / 1 [=bars 36-39] le chant / avec pédale</i> ; probably, <b>Y</b> wanted to insert a variation of bars 36-39   |
| 55-56                    | these bars obviously should be arpeggiated, it is not clear how, perhaps the same way as bars 57-58; see bars 43-44  |
| 59                       | note by <b>Y</b> : <i>2 mesures</i> ; <b>Y</b> probably wanted to make 2 bars out of bar 59  |
| 67-71                    | another reconstruction of these bars is not impossible   |
| 74-87                    | this only one of probably many possible reconstructions of a fragment with <b>Y</b> 's notes: <i>2 fois / la 1re fois avec le mi seulement / la seconde avec / contrechant / imitatif</i>  |
| 92                       | 3 <sup>rd</sup> beat: this chord is difficult to decipher, a-c is another possible reading   |
| 93-94                    | a few extra bars seem necessary to make the transition from bar 93 to 94; none have been found in <b>A</b>   |
| 94                       | note by <b>Y</b> : <i>le climax</i>  |
| 104-105                  | note by <b>Y</b> : <i>ici faire la coda / sur A [=bars 11-] et finir / par Bach</i> ; <b>Y</b> did not elaborate the coda in <b>A</b> , however  |
| <b>[II.] Melancholia</b> |  |
|                          | a first sketch for this movement (p.40 in <b>A</b> ) in to be found in the appendix (ex.1)   |
| 2                        | fingering thus   |
| 5                        | lower voice, last note: note by <b>Y</b> : ?   |
| 10                       | incomplete in <b>A</b> , a half bar written in the margin of <b>A</b> is to be found in the appendix (ex.2)  |
| 18                       | <b>Y</b> commented the original version of this bar: <i>faire mieux / plus sensible?</i>   |
| 22                       | reproduced as in <b>A</b> ; <b>Y</b> wrote in the margin: <i>aller si / pédale de quinte / mi min[eur]</i> ; a few additional bars before this one seem necessary  |
| 23                       | incomplete in <b>A</b>   |
| 33                       | dots added   |
| 35-36                    | upper voice: dot added   |
| 36                       | rest added   |

|   |   |
|---|---|
| 37  | reproduced as in <b>A</b>   |
| 39  | bowings as in <b>A</b>  |
| 41  | note by <b>Y</b> : <i>harm[oniques]</i> .   |
| <b>[III.] Menuet – Variations</b>                             |   |
| 1   | note by <b>Y</b> : <i>finir en accords / <u>forte</u> - le thème / arco -</i>   |
| 4   | note by <b>Y</b> : 2 Var. <i>en 4tolets et 6tolets sur ton relatif - tonique, puis sol   min[eur]- / <u>rêve</u> / <u>puis retour</u></i>   |
| 5   | upper voice, beat 4-5: quavers in <b>A</b>  |
| 8   | additional time signature 5/4 in <b>A</b>   |
| 14  | first beat: note by <b>Y</b> : - ? -  |
| 18  | time signature added  |
| 26  | upper voice, 4 <sup>th</sup> beat: minim rest in <b>A</b><br>upper voice, 5 <sup>th</sup> beat: note by <b>Y</b> : <i>au mineur</i>   |
| 27  | time signature added  |
| 28  | upper voice, 2 <sup>nd</sup> beat: fingering might be read as <i>1 / 3</i>  |
| 36  | time signature added  |
| 37  | lower voice, 2 <sup>nd</sup> beat: rest added   |
| 39  | lower voice, penultimate note: note by <b>Y</b> : <i>ré</i>   |
| 45  | upper voice, 1 <sup>st</sup> beat: dotted quaver rest in <b>A</b>   |
| 46  | time signature added  |
| 46-49   | in <b>A</b> these bars are written down in a different order (46-47-49-48), but <b>Y</b> changed the order by adding <i>attention</i> and <i>1 – 2 – 4 – 3</i>                                  |
| 47  | 2 <sup>nd</sup> beat, 5 <sup>th</sup> note: # in <b>FE</b>  |
| 51  | note by <b>Y</b> between 1 <sup>st</sup> and 2 <sup>nd</sup> beat: -?-  |
| 52  | 3 <sup>rd</sup> beat, 3 <sup>rd</sup> note: thus in <b>A</b>  |
| 61  | 1 <sup>st</sup> note: note by <b>Y</b> : <i>ou le 3ème doigt?</i>   |
| 64  | 3 <sup>rd</sup> beat: note by <b>Y</b> : <i>retour – oui</i>  |
| 73  | middle voice, 4 <sup>th</sup> quaver: another reading of <b>A</b> is not impossible   |
| 73-74   | an earlier version of these bars is to be found in the appendix (ex.3)  |
| <b>[IV.] Final (La maj[eur] - coda maj[eur]) (Les furies)</b> |   |
|   | the meaning of <b>Y</b> 's note ( <i>La maj. - coda maj.</i> ) is not clear   |
| 1   | time signature added  |
| 7   | an ossia for the first 2 chords is to be found in the appendix (ex.4)   |
| 9, 12   | the circles likely indicate the notes <b>Y</b> chose for the final version of this movement   |
| 16-17   | above the bar line between these bars, <b>Y</b> wrote down <i>ici</i> (circled) indicating the place where the identical repetition of the beginning in the recapitulation (bar 65-) should end |
| 19  | fingering of the 1 <sup>st</sup> chord: <b>Y</b> added an extra 3, which we have omitted  |
| 20  | last 3 chords: note by <b>Y</b> : ( <i>si possible?</i> )   |

|       |  |
|-------|--|
| 23    | 2 <sup>nd</sup> chord thus in <b>A</b>   |
| 24-25 | time signatures added  |
| 26    | ties added, as in <b>B</b> and <b>FE</b>   |
| 29-30 | slurs as in <b>A</b>   |
| 30    | last chord: thus in <b>A</b>   |
| 32    | before this bar, <b>Y</b> crossed out 1 bar, which explains why at this stage of the composition he wasn't sure yet about the transition from bar 31 to 32<br>note by <b>Y</b> : ( <i>ou lié en 4?</i> ) |
| 34-35 | in <b>A</b> , 1 single bar, <b>Y</b> added 2 <i>fois</i> to each group of 4 notes; he also wrote down a question mark above the 1 <sup>st</sup> note   |
| 39    | incomplete bar in <b>A</b> , <b>B</b> and <b>FE</b> , a plus sign in <b>B</b> however, indicates that there is an error in the score, the rest should probably be altered to a crotchet rest             |
| 41-42 | time signatures added  |
| 57    | a fragment (p.47 in <b>A</b> ) that <b>Y</b> wanted to insert before this bar, is to be found in the appendix (ex.5); another fragment found on p.65 figures in the appendix as well (ex.6)              |
| 63    | ties added   |
| 64    | at this stage of the composition, <b>Y</b> still doubted whether to choose semiquaver rest or not  |
| 65-70 | these bars are a repetition of bars 10-15  |
| 73-75 | ties added   |
| 79    | note by <b>Y</b> : <i>Coda</i>   |
| 81    | <b>Y</b> 's intentions with this bar are not clear   |
| 87-93 | <b>Y</b> 's intentions are not clear   |
| 94    | time signature added, quaver rest added  |