

Eugène Ysaÿe
(1858-1931)

**Sonate voor viool solo
in re klein
opus 27/3**

**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

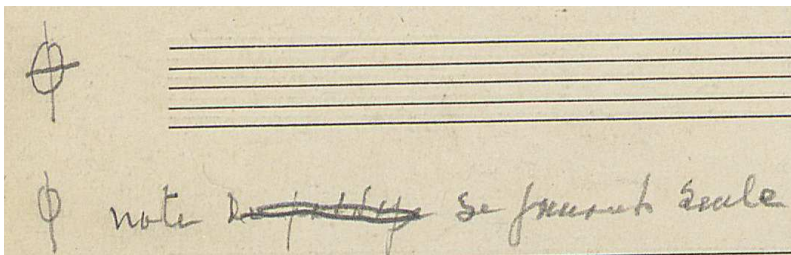
Deze uitgave bevat een reconstructie van de vroegste versie van de derde sonate uit Ysaÿe's opus 27, zoals hij ze op 5 juli 1923 schetste in het Lavergne-manuscript.¹

Koenraad Sterckx, mei 2019

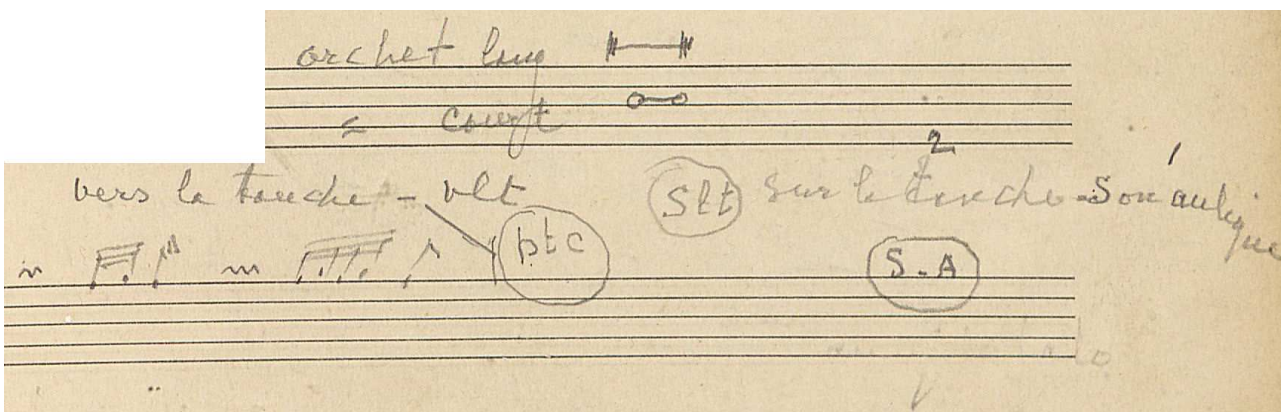
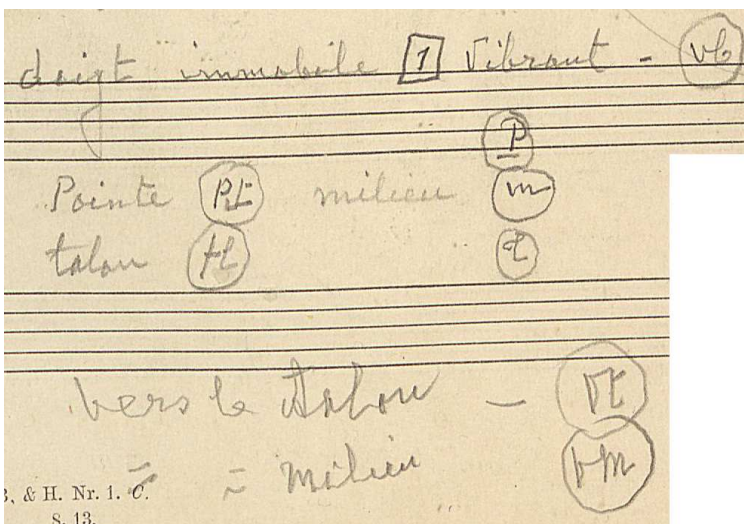
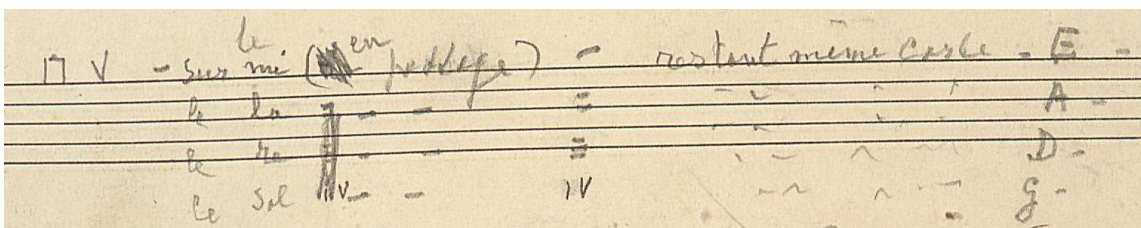
¹ Dit manuscript bevat schetsen voor de 6 vioolsonates opus 27 en verschillende andere werken, en bevindt zich in de bibliotheek van het Koninklijk Conservatorium van Brussel – School of Arts – Erasmus University College (plaatsnummer BV-07-4000). Meer informatie over dit manuscript (o.a. een facsimile)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

Ysaÿe's uitvoeringsinstructies in het Lavergne-manuscript

p.12:



p.21:

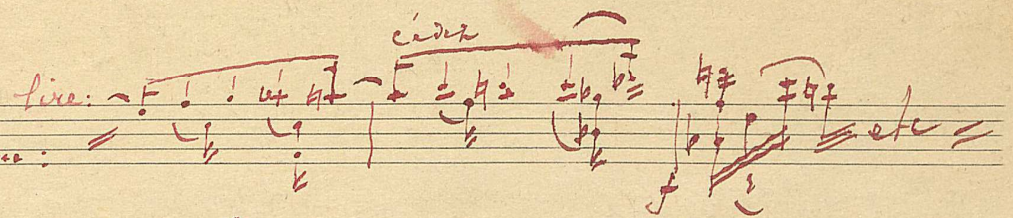



volgende bladzijde: Ysaÿe's correcties van de proefdruk van sonates 1, 2, 3 en 5 (gedateerd 19DEC1924)

20/11

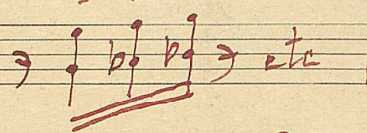
1^{re} Sonate (en Sol min.)


corrections


Page 5 - 2^{ème} ligne : *live:*  etc =

Page 5 - 8^{ème} ligne - 1^{re} mesure =  etc =

2^{ème} Sonate

Page 9 dernière - 1^{re} mesure =  etc |


Page 3 - 2^{ème} ligne - 2^{ème} mesure : 3^{ème} Sonate.  etc |


Page 5 - 5^{ème} ligne - 3^{ème} mesure =  ||


Page 5 - 8^{ème} ligne - 1^{re} mesure =  ||

5^{ème} Sonate

attention etc
voir feuille

Page 3 - dernière ligne - 1^{re} mesure :  |

Page 7 - 1^{re} ligne - 4^{ème} mesure =  etc || Page 7 - 6^{ème} ligne =  |

Page 8 - 3^{ème} ligne - 2^{ème} mesure =  ||

[Sonata 3]
Sonate 3ème (Ballade)

Lent. Récitativo

poco a poco accel. ma poco

2 2 2 2 4 1 4 1 4 1

2 3 3 3

Lentem[en]t et doux

4 3 2 1

5 8va

6 *mf* 1 1 2 3 4 1 1 2 3 4 1 1 2 3 4 1 1 1 1 1 1 8va

8

Con bravura ma moderato in t[empo giusto]

5

9

13

17

21

24 *cédez*

[A tempo]

27

31

34

36

38

40 *8va* venir au sol min[eur]

42 *8va*

44

Musical staff 44: Treble clef, key signature of one flat, starting with a melodic line and a bass line of eighth notes.

46

Musical staff 46: Treble clef, key signature of one flat, featuring a melodic line with a grace note and a bass line of eighth notes.

49

Musical staff 49: Treble clef, key signature of one flat, with a melodic line and a bass line of eighth notes.

52

Musical staff 52: Treble clef, key signature of one flat, with a melodic line and a bass line of eighth notes. A "8va" marking with a dashed line indicates an octave shift.

55

Musical staff 55: Treble clef, key signature of one flat, with a melodic line and a bass line of eighth notes. Includes "dim." and "p" markings.

58

Musical staff 58: Treble clef, key signature of one flat, with a melodic line and a bass line of eighth notes. Includes an "o 4" marking.

61

Musical staff 61: Treble clef, key signature of one flat, with a melodic line and a bass line of eighth notes. Includes a "3" marking.

64

Commodo

Musical staff 64: Treble clef, key signature of one flat, with a melodic line and a bass line of eighth notes. Includes the tempo marking "Commodo".

67

70

73

76

78

Presto

81

84

87

90

93

96

99

102

5 Juillet 1923
E. Ysaÿe

Appendix

ex.1 *ex.2* *ex.3*

Comments

Sources

- **A** first draft (Lavergne manuscript, p.34-39), "5 Juillet 1923"
- **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
Lent. Récitativo	
1	2 nd note thus, although at first sight, it seems a minim, but comparison with the other c's on this stave (p.35 in A) shows that it is a quaver; Y also added a 4/2 time signature at the left of the G clef
1 st stave, 3 last notes	upper voice: dot added 8va sign added

2 nd stave, penultimate note	note by Y : <i>fa b?</i>
3 rd stave, beat 6-7	tie added
3 rd stave, beat 11	note by Y : <i>b?</i>
3 rd stave, ending	upper voice: last note is a minim in A lower voice, last d flat: dot added
4 th stave	ties added
Lentement et doux	
1	this part was originally written in 9/4, Y forgot to alter a part of the rhythms when he rewrote the passage in 5/4; rhythmical values are therefore adjusted in our edition without comment
3	this bar is reproduced as in A (p.35), an alternative version of this bar is to be found in the appendix (ex.1)
4	1 st beat, 1 st note: at 2 places in A a quaver, which makes the bar incomplete 4 th beat, 2 nd note: no accidental in A , but f natural in FE
5	2 nd beat, 2 nd chord: note by Y : ? (corresponding to the natural sign, that originally was a flat sign)
7	this bar is not elaborated by Y , he added a note: <i>chromatique au six[tes] descendantes sur pédale de la</i>
8	2 nd beat, 2 nd chord: note by Y : <i>ou fa</i> lasts 2 beats: note by Y : <i>doublé de valeur</i>
Con bravura ma moderato in tempo giusto	
1	notes by Y : <i>ou gamme</i> and <i>début</i> time signature added
5	note by Y in margin: <i>T[rès] B[ien]</i> 1 st chord: thus in A , in FE <i>d</i> instead of <i>f</i>
6	3 rd chord: note by Y : <i>ou fa</i>
7	3 rd chord: originally e flat, with Y 's note: <i>fa</i>
10-11	2 nd beat: originally a quaver, the 2 nd chord has been added later
16	lower voice: tie added, see FE another version of this bar is to be found in the appendix (ex.2)
16-17	no tie between the bars in A , in contrast to bars 19-20
18	last chord: Y added ? to the low g
22	last beat: the fingering (1) could also be interpreted as a beam
23	1 st chord: sharp sign added according to FE
25	note by Y : <i>voir 7ème</i>
26	first 6 and last 6 notes are semiquavers in A Y added -?- in the margin next to this bar 3 rd beat, 1 st chord: thus in A , in FE <i>c</i> sharp
27-28	not written out by Y , we have repeated bars 2-3
31	3 rd beat: originally a b natural, corrected by Y 's note <i>la</i>

33	3 rd beat: accidentals seem to be lacking
41	unclear, reproduced as in A
44-45	upper voice: no ties between the 2 nd and 3 rd beat
46-47	lower voice incomplete in A ; Y seems not to have been sure about the transition to bar 48, he left half a stave empty between bars 47 and 48
49-50	upper voice: crotchets in A
52-53	upper voice: note values halved lower voice: incomplete in A , completion inspired by FE
56	Y indicated he wanted an additional bar between bars 55 en 57, the bar itself could not be found in A , it does figure in FE
61	upper voice, last note: note by Y : #?
62	3 rd beat: bowing thus in A
69	bowing thus in A
70	penultimate note: note by Y : <i>ou fa</i>
71	the rhythmical values of the grace notes thus in A
72	bowing missing from here on
74-75	Y wanted to insert a bar between these bars, however, it could not be found in A
78	2 nd and 3 rd 8va sign added editorially note by Y in the margin: <i>trait avec pédale</i>
80	the transition to the coda couldn't be found in A , Y did add some notes for this transition: <i>trait gradué, cresc. and rentrée du dernier membre allant sur la tonique et une coda Presto</i>
83	note by Y : <i>une de plus</i>
84-85	between these bars Y wrote down: <i>Ce morceau est plutôt un final, conséquemment cette sonate sera en deux temps ceci étant le dernier</i>
85	for some reason, a 4 is written above the g clef preceding this bar note by Y in the margin: <i>voir ré sol graves</i>
87	6 th note: originally a d
89	note by Y between 1 st and 2 nd note: <i>2 de plus avant ceci</i>
94	4 th beat: another reading of the last 3 notes is not impossible
100-101	between these bars, Y crossed out 2 bars, however, he did not write down another transition
103	crotchets in A an alternative version of this bar is to be found in the appendix (ex.3)