

Eugène Ysaÿe
(1858-1931)

**Sonate voor viool solo
in sol groot
opus 27/5**

**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
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Voorwoord

Deze uitgave bevat een reconstructie van de vroegste versie van de vijfde sonate uit Ysaÿe's opus 27, zoals hij ze schetste in het Lavergne-manuscript.¹ De schetsen zijn ongedateerd, maar wij nemen aan dat ze gemaakt werden in mei 1924, zoals we in Ysaÿe's definitieve manuscript kunnen lezen. Op een bepaald ogenblik tijdens het compositie- of uitgaveproces, moet Ysaÿe deze sonate hebben willen opdragen aan een van zijn gewezen studenten, de Nederlandse violist Jean ten Have². Uiteindelijk werd ze opgedragen aan Mathieu Crickboom.

Wat we vandaag kennen als tweede beweging (*Danse rustique*) was oorspronkelijk bedoeld als eerste en mogelijk enige deel van deze sonate. In een latere fase besloot Ysaÿe er het vierde deel van te maken en voegde hij er 3 andere bewegingen aan toe. Elk deel kreeg een beschrijvende titel en de 4 bewegingen tesamen stelden het verloop van een dag voor. De naam van de sonate zou *La rustique* (p.3) of *Pastorale* (p.48) zijn.

De eerste beweging heette aanvankelijk *Le Jour*, maar later noteerde Ysaÿe ook 2 andere mogelijke benamingen, *L'Aurore* en *Phœbus*, waarvan hij uiteindelijk de eerste selecteerde.

Het tweede deel zou *Le Crépuscule* heten. Het lijkt erop dat Ysaÿe in een latere fase van het compositieproces dit deel wou herleiden tot een korte inleiding tot de volgende beweging. Uiteindelijk werd dit deel weggelaten.

De derde beweging kreeg de naam *Le Soir aux étoiles* en werd uiteindelijk ook achterwege gelaten.

Het vierde deel kreeg 3 mogelijke benamingen: *Chaleur*, *Gaîté* en *Danse*.

Het lijkt erop dat het Ysaÿe's oorspronkelijke bedoeling was 4 bewegingen te componeren die thematisch gezien sterk verwant waren aan elkaar, zoals ook het geval is in de uiteindelijke versie van de sonate met slechts twee delen.

Spijtig genoeg zijn de eerste schetsen in het Lavergne-manuscript van de eerste beweging en alle schetsen van de tweede en derde beweging zeer chaotisch genoteerd. Daarom hebben we beslist slechts een aantal fragmenten te transcriberen die hopelijk toch een idee geven van Ysaÿe's intenties. Ze zijn te vinden in de appendix. Wie zich er verder in wil verdiepen, kan het facsimile van het manuscript bestuderen op onze website (zie voetnoot 1).

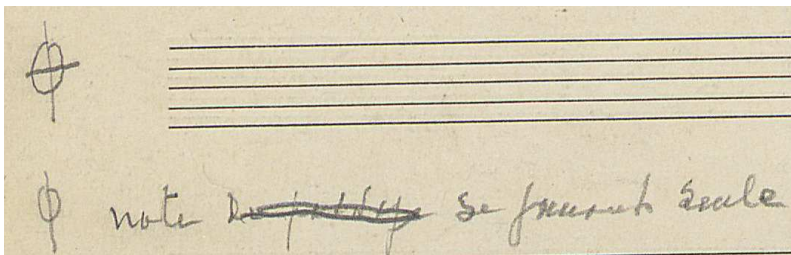
Koenraad Sterckx, mei 2019

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.muzyekcollecties.be.

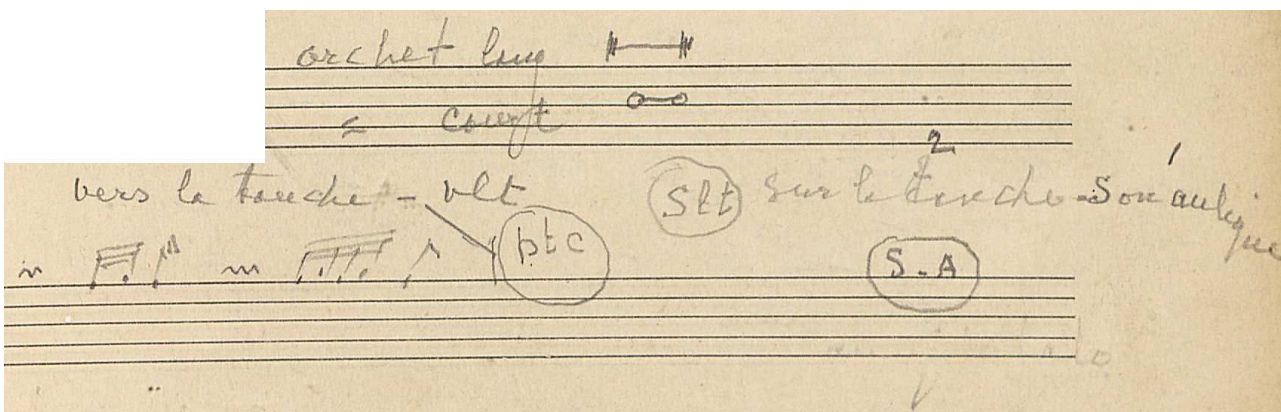
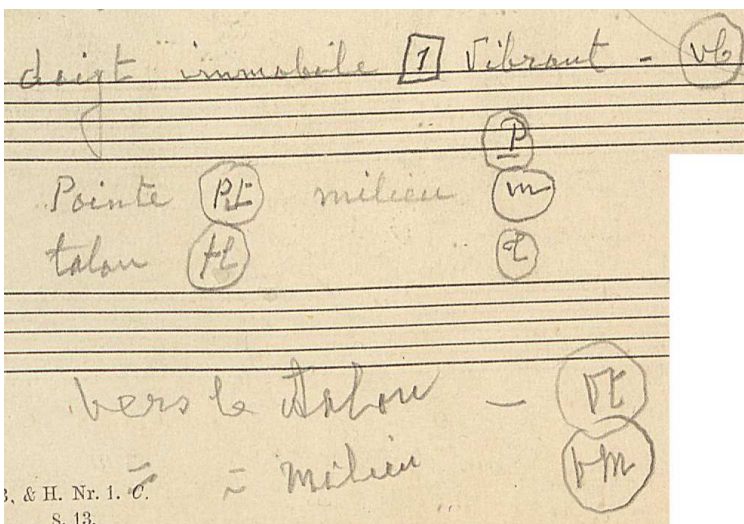
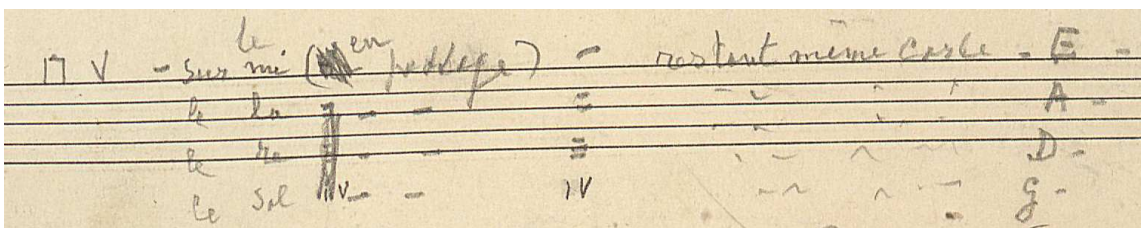
2 Op bladzijde 3 van het Lavergne-manuscript kan men zijn naam lezen als bestemming van de 5^{de} sonate. Zijn naam werd echter doorstreept.

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 - 2^{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 - 2^{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 5]
5ème Sonate. Pastorale

[I.] Très lent

pp

poco *f*

sf

pp

8

3

mf

14

sans hâte

17

trem.

trem.

21

sf

28

arco

sf

31

très calme

33 *8va* *loco*

36

39

43

46

48

51

54 *8va* *tr*

58

62

attacca

Detailed description: This block contains two staves of musical notation. The first staff starts at measure 58 and ends at measure 61. The second staff starts at measure 62 and ends at measure 65. The music is in a major key with a sharp sign on the F line. It features a complex texture with multiple voices and rests. The word "attacca" is written at the end of the second staff.

[2. Danse rustique]

f

4

8

11

14

Detailed description: This block contains six staves of musical notation for the section "[2. Danse rustique]". The first staff starts at measure 1 and ends at measure 4, marked with a forte (*f*) dynamic. The second staff starts at measure 4 and ends at measure 7, featuring a triplet of eighth notes. The third staff starts at measure 8 and ends at measure 10, with a change in time signature from 5/4 to 7/4. The fourth staff starts at measure 11 and ends at measure 13, featuring various ornaments and accents. The fifth staff starts at measure 14 and ends at measure 17, with a change in time signature from 7/4 to 4/4. The music is in a major key with a sharp sign on the F line.

17

22

27

30

34

37

39

[+] [+] [simile] + +

43

46

48

50

53

57

59

61

64

rit. Poco più mosso

68^a *[pizz.]*

68^b *[pizz.]*

68^c *pizz.*

[Tempo primo (non più presto)]

71 *[arco]*

74

77

81

86

91

96

100

103

106

108

111

114

Appendix

ex.1 ex.2 *8va* ex.3 ex.4

1 2

ou 4.
formule pour
[illegible]?

ex.5 ex.6 ex.7 ex.8 ex.9

etc.

bis
zart

Selection of sketches

[p.49 of the Lavergne manuscript]

[1.] Prélude. Très lent

oui - oui ! il faut développer cette idée

écho

réveil des ailés - repos - suivre

[note in the middle of the page:] six accords de sol plus tards le zénith en ut

(A)

[p.50]

[note at the top of the page:] encore, encore du soleil! nous verrons? quelques mesures de la 6ème?

[ending of the 1st movement]

bis

bis

[p.55]

[2.] Crépuscule

Le Soleil décline *f* *V* avec fa#? ou la [ending of the movement]

Bon ceci *avec ou sans Conclusion tonale*

ou *long silence pour sourdine.*

[p.55]

[3 fragments of transitions to 'Le soir, aux étoiles']

bis

Non conclure en La b puis -zart

mètre [a]lexandrin

[p.54]

-zart *sf* *pizz.* *8va* *8va* *pizz. puis ceci*

ou

[p.58]

Pizz.

+

[3.] Le soir, aux étoiles

[first sketch]

[p.51]

plus tard en *trémolo*.

crépuscule | thème | languide | après une introd[uction] ou le jour se voile.

[second sketch]

[p.54]

ce projet est bon - il faut marcher !

Comments

Sources

- **A** first draft (Lavergne manuscript, p.48-58, 60-61, 68-69), not dated
- **FE** first edition: Brussels, Editions 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.] Très lent	
	a first sketch of this movement can be found in A (p.48-51); a note by Y (<i>T[rès] B[ien]</i>) shows his satisfaction about this version of the movement; changes of time signature are not always indicated by Y , but have been added in this edition
11	lower voice: two plus signs added
15	second bowing thus in A

20	last chord: slurs thus in A
22	upper voice, 2 nd note: originally f sharp, to which Y had added a question mark lower voice: the g is circled in A and Y wrote a question mark next to it
23	upper voice: originally e sharp lower voice: difficult to read, it seems that Y crossed out all the notes and did not replace them
27	lower voice, last note: crotchet in A
30	2 nd beat: originally a septuplet
32	3 rd beat, 5 th chord: left-hand pizzicato as in A
33	upper voice: a superfluous slur from the last note of beat 1 to the first note of beat 2 has been omitted in our edition
35-40	in FE , f natural everywhere
36, 38	2 nd quaver: in A demisemiquavers
39	Y wrote 1 and 2 under the tremolo, these are probably no fingerings but were added in order to avoid counting problems; a seemingly superfluous rest and chord have been omitted; ex.1 in the appendix shows the complete bar as found in A
40	2 nd beat: in A , the tremolo has got only 2 strokes 2 nd and 3 rd beat: circled in A , Y 's commentary: <i>plus long</i>
45	note by Y : <i>Le soir aux étoiles</i>
46	1 st beat: originally a nonuplet
47	1 st beat: originally 8 notes instead of 10, the e's (open string) were added later 3 rd beat: note by Y : <i>en ut</i>
48	2 nd beat: note by Y : <i>en ut</i> 2 nd beat, lower voice: in A , the tremolo has got only 2 strokes 4 th beat: thus in A
49	3 rd and 4 th beat: the number of tremolo strokes has been unified
50	1 st and 2 nd beat: tremolo strokes added
51	1 st beat, 1 st chord: e could be read as d as well
52	first chord: note by Y : <i>arpèges?</i> our edition reproduces this bar as found in A
53	reproduced as in A last quaver: other readings are possible, Y added a note: <i>si</i>
54	note by Y : <i>(4 fois) [perhaps indicating tremolo] une longue gamme avant?</i>
55	last 3 chords: note by Y : <i>va en sol</i>
56	4 th note: e instead of c in A , but see bar 57
58	middle voice: tremolo strokes added
59	middle voice: only 2 tremolo strokes in A
60	middle voice, 2 nd and 3 rd beat: tremolo strokes added; 4 th beat, 1 st quaver: only 1 tremolo stroke in A ; 4 th beat, 2 nd quaver: tremolo strokes added
61	middle voice, 1 st and 2 nd beat: tremolo strokes added; incomplete bar
62	a middle voice continuing the tremolo of the previous bars seems to be lacking

63	middle voice, 1 st and 2 nd beat: in A 2 crotchets without tremolo strokes; 3 rd and 4 th beat: only 2 tremolo strokes in A
64	tremolo strokes missing?
66	upper voice, last note: could be read as e as well middle voice, 1 st and 2 nd beat: tremolo strokes added
	an alternative ending and a musical fragment without clear destination can be found in the appendix (ex.2 and 3)
[II. Danse rustique]	
	On p. 48 of his manuscript, Ysaÿe added a few small notes showing how he wanted to alter the theme in the coda (starting at bar 71). When he wrote down the coda (p.61-62), however, Ysaÿe did not make use of them. We have not reproduced these notes in our edition. Y 's notes in the margin: <i>Que sera-t-elle? d'abord levée du jour = Soleil = resplendissement le la sert lorsque l'on passe en ut 5^{ème} Sonate Pastorale l'Aurore – Phoebus – au champ Le Jour – le crépuscule – le Soir aux étoiles – chaleur – gaîté – danse.</i>
1	key signature added
8	time signature added for the 1 st version of this bar, see the appendix (ex.4)
9	time signature added
9-10	in A written as 1 single bar to which Y added a few small notes and a comment: <i>ceci 2 fois</i> ; other interpretations are possible; in FE , this bar is not repeated
12-13	note by Y above the last beat of bar 12 and bar 13 entirely: <i>ou brisé – 3 sons soutenus</i>
16	time signature added
17	2 nd and 3 rd beat thus in A note by Y above the 4 th and 5 th beat: <i>coda</i> , perhaps these beats should be omitted
18-24	time signatures added
20	first repeat sign added, Y notated only the 2 nd one, at the end of the bar 1 st beat: dots added; for more clarity, the notation of the chord has been altered
22	2 nd beat: a few flats figure before this chord, Y later crossed them out, a question mark has not been crossed out 4 th beat: note by Y : <i>si b?</i>
23	2 beats in the middle of the bar have been crossed out by Y
26	last quaver: note by Y : ?
26-27	a sign at the end of bar 26 indicates that something has to be repeated; we have chosen to repeat bar 26 completely, as in FE and in bars 30-31, although it is not impossible that Y originally only wanted to have a repeated 3 rd beat
28	incomplete bar, compare to bar 32 2 nd beat: note by Y : <i>bon</i>
30	last quaver encircled in A by Y
32	3 rd semiquaver: note by Y : <i>bñ [=bon]</i>
32-33	bar line added between the two bars, analogue to bars 28-29
33	rhythms uniformized

34	a note by Y after bar 33 (<i>continuer trémolo double en accords de deux et 3 sons</i> [=continue double tremolo in chords of two and 3 notes]) shows that some bars are missing
35	note by Y before this bar: <i>aller bientôt au chant en ut</i> [= bar 39] 4 th quaver: note by Y : <i>pareil</i>
36	3 rd beat, 3 rd hemiquaver: A gives c, probably a mistake
38	1 st beat: note by Y : <i>allonger</i> _ this bar has been reproduced as in A ; at the end of the bar, Y noted: <i>chant ut</i>
39-45	this episode is based on a theme that Y originally used in the first movement as well (see p.8), in the final version (bars 45-51), this episode underwent important changes, but is still recognizable
39	middle voice, 2 nd and 3 rd note: note by Y : <i>si la ♯?</i>
42	upper voice: rest added, the last note is a crotchet in A lower voice as in A
45	1 st beat: notation as in A 2 nd half of 2 nd beat: 3 semiquavers in A
46	notation of the chords slightly altered
55	in A , the grace note is a normal quaver
57	note by Y : <i>si maj[eur]</i>
59	3 rd beat: the lower voice is lacking
60	in A , this bar is followed by 7 bars crossed out by Y , to which he added this note: <i>menager la rentrée et faire coda finale.</i>
61	Y might have intended skipping this bar, a plus sign in A at the end of bar 60 seems to point to the cross at the beginning of bar 62
65	a first sketch for this bar (p.51 in A) is to be found in the appendix (ex.5); this sketch is accompanied by 2 notes: <ul style="list-style-type: none"> • <i>le retour en doubl[es croches] / plus vite</i> • <i>cela doit progresser - ou tourne. ou tourne [illegible] / jusqu'à l'accord final-bref. la progression / va en si / maj[eur]</i>
67	last quaver: originally, Y envisaged 2 options for the ending of the bar, the other option, not encircled by Y , can be found in the appendix (ex.6)
68	3 possible transitions to the final episode are to be found in A , we have chosen to reprint all of them in the main text of the score
68a-b	note by Y : <i>gamme Pizz</i>
70c	note by Y at the end of the bar: <i>tempo I°</i>
71-72	another option for these bars can be found in the appendix (ex.7)
75	last chord: note by Y : ?
77	last chord: the d could be read as e as well
78	time signature added 7 th demisemiquaver: could be read as f sharp as well, in FE , however e natural last chord: note by Y : <i>ou ♯</i>

79	in A , the demisemi-quavers are notated as semi-quavers 3 rd and 7 th demisemi-quaver: could be read as f sharp as well, in FE , however e natural 4 th and 6 th demisemi-quaver: could be read as b natural as well, in FE , however a natural
80	time signature added 3 rd beat, 2 nd and 4 th demisemi-quavers: could be read as g as well
81	time signature added
82	a first sketch for this bar and a variant in 1/8 (p.51 in A) are to be found in the appendix (ex.8); last chord: c natural instead of b in A , in bar 13 and in FE , however, b natural as well
86-87	bar line between the two bars added
88-97	bar lines added in our edition in spite of Y explicitly crossing out the bar line between bars 88 and 89
97	last beat: originally, g f# e d
98	time signature added
100	notes 1-6: demisemi-quavers in A
102	notes 9 and 12: extra d's added
103	4 th chord: perhaps e instead of f natural 5 th chord: perhaps f sharp instead of f natural
107, 108	time signature added
111- 113	bar lines added
117	note by Y : <i>T[rès] B[ien]</i> an unidentified fragment written immediately after the double bar line can be found in the appendix (ex.9)