Eugène Ysaÿe
(1858-1931)

Sonate voor viool solo
in mi groot
opus 27/6

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

door Koenraad Sterckx

KONINKLIJK
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Voorwoord

Deze uitgave bevat een reconstructie van de vroegste versie van de zesde sonate uit Ysaÿe's opus 27, zoals hij ze op 10 mei 1924 schetste in het Lavergne-manuscript.[1]

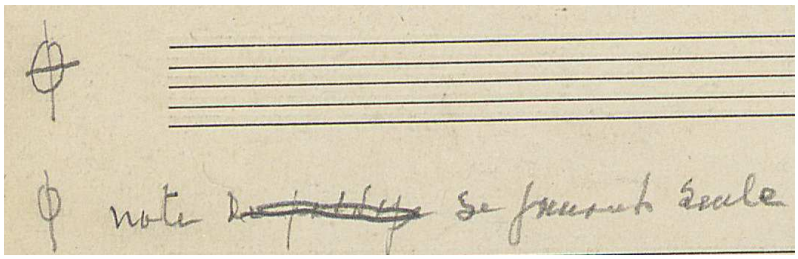
Deze sonate verving de onvoltooide sonate in do groot, die Ysaÿe mogelijk niet afwerkte om artistieke redenen, maar waarschijnlijk eerder omdat hij zijn cyclus meer wou doen verwijzen naar Bachs cyclus van 6 sonates en partita's voor viool solo. Bachs cyclus begint met een sonate in sol klein en eindigt met een partita in mi groot. Door de oorspronkelijke zesde sonate in do groot te vervangen door een andere in mi groot, maakte Ysaÿe zijn hommage aan Bach opvallender (de eerste sonate stond van in den beginne al in sol klein).

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.muziekcollecties.be.

Ysaÿe's uitvoeringsinstructies in het Lavergne-manuscript

p.12:



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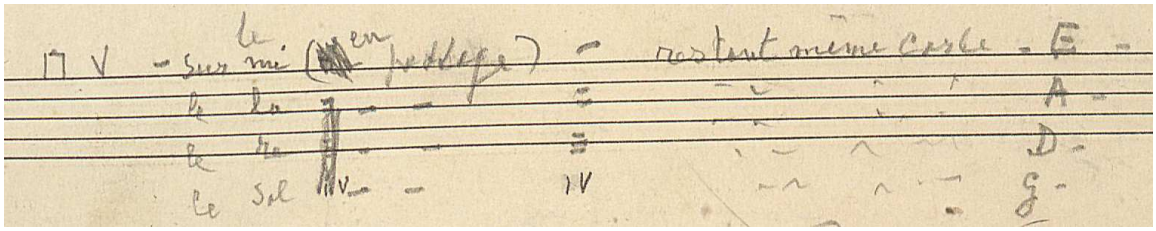
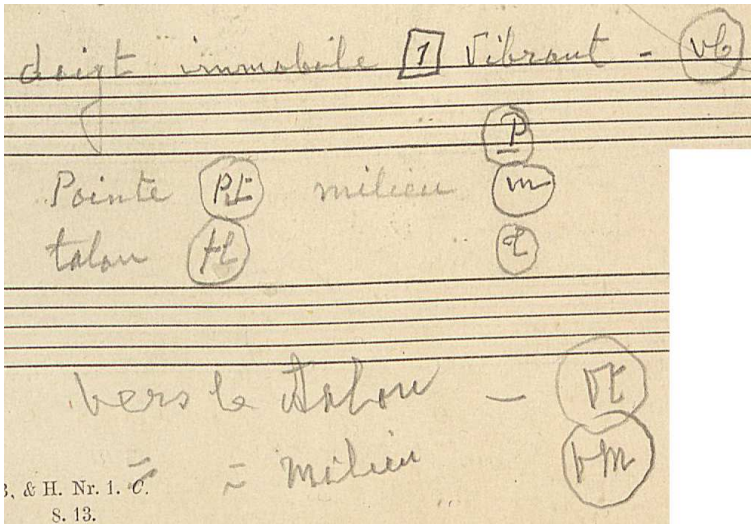
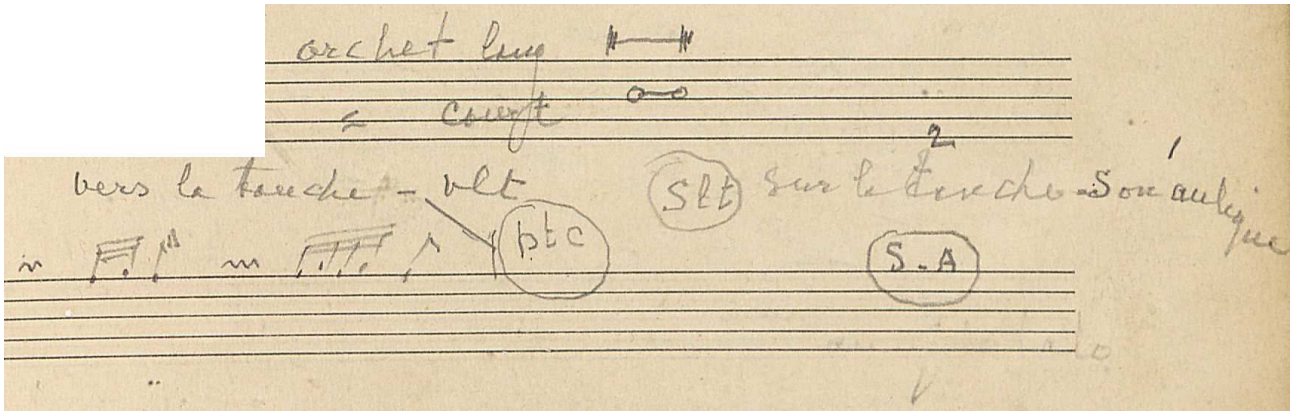
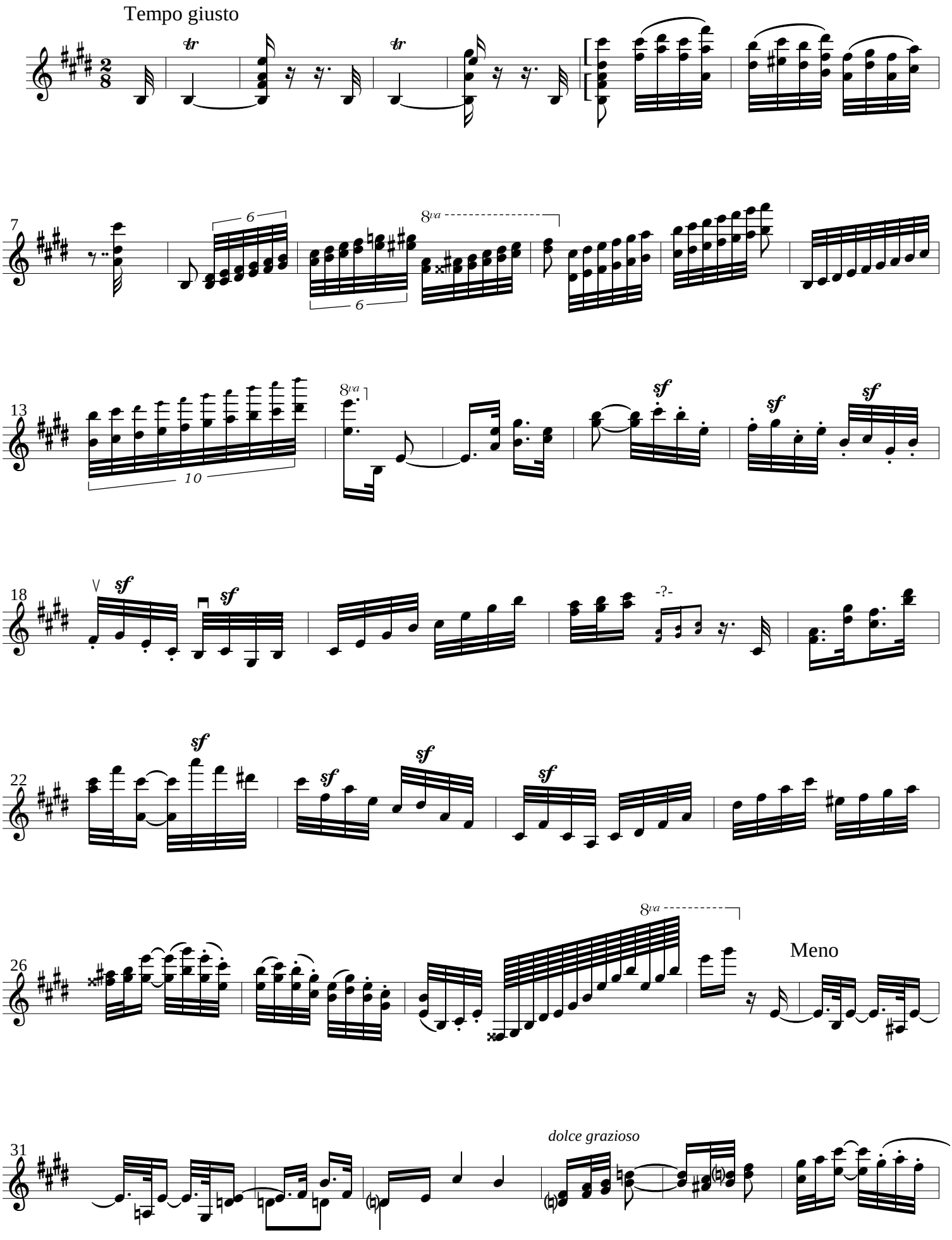
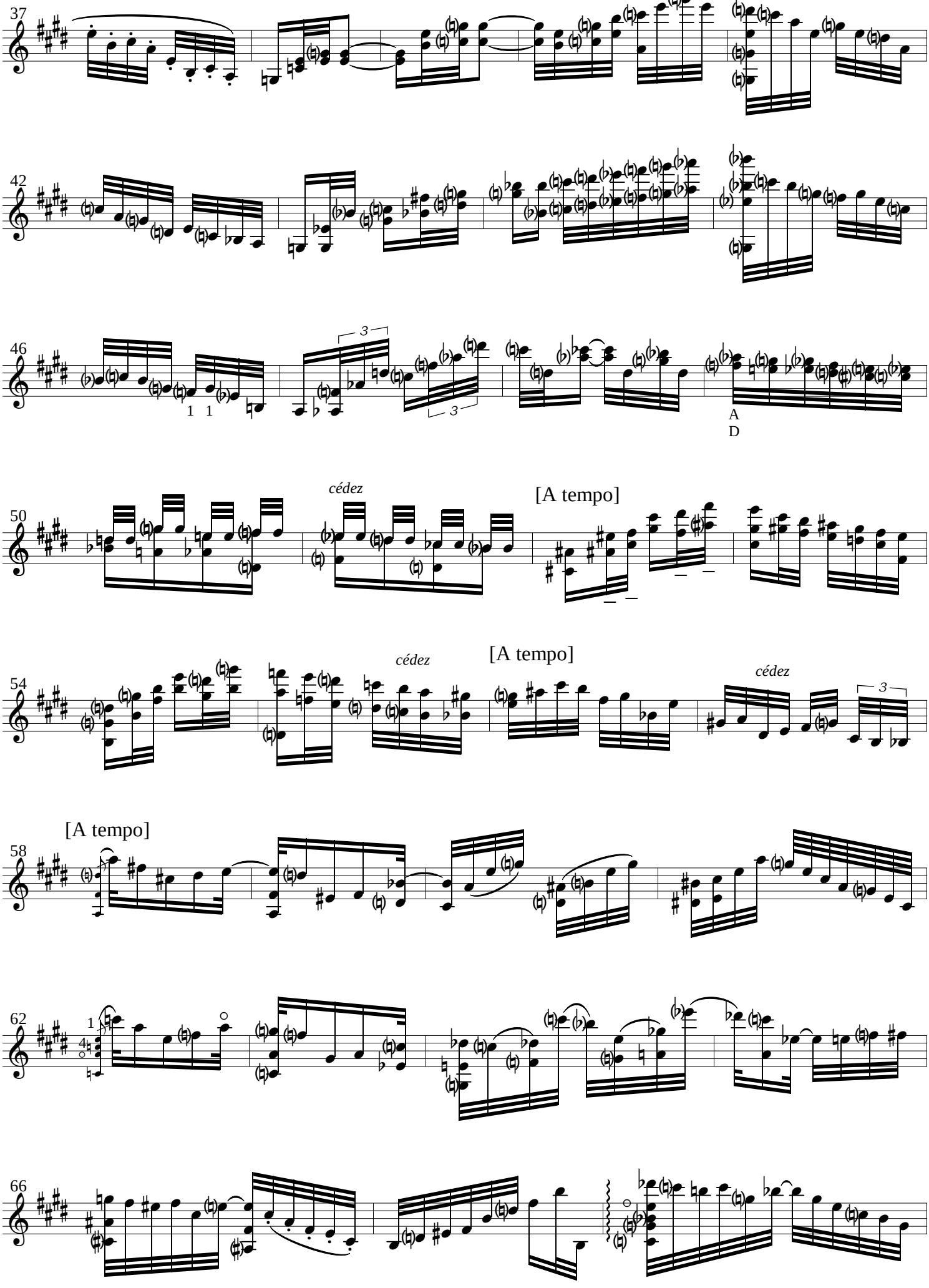


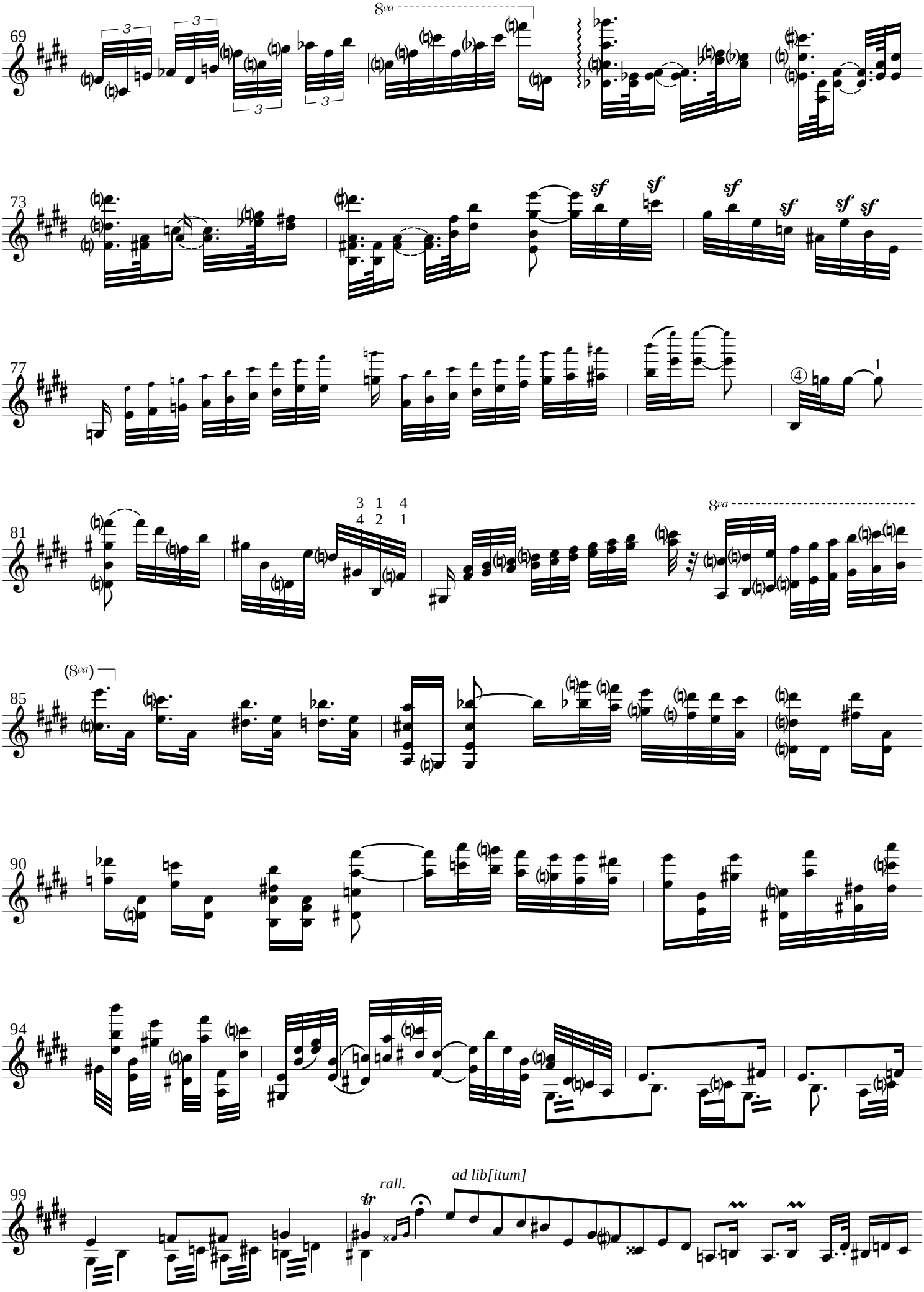


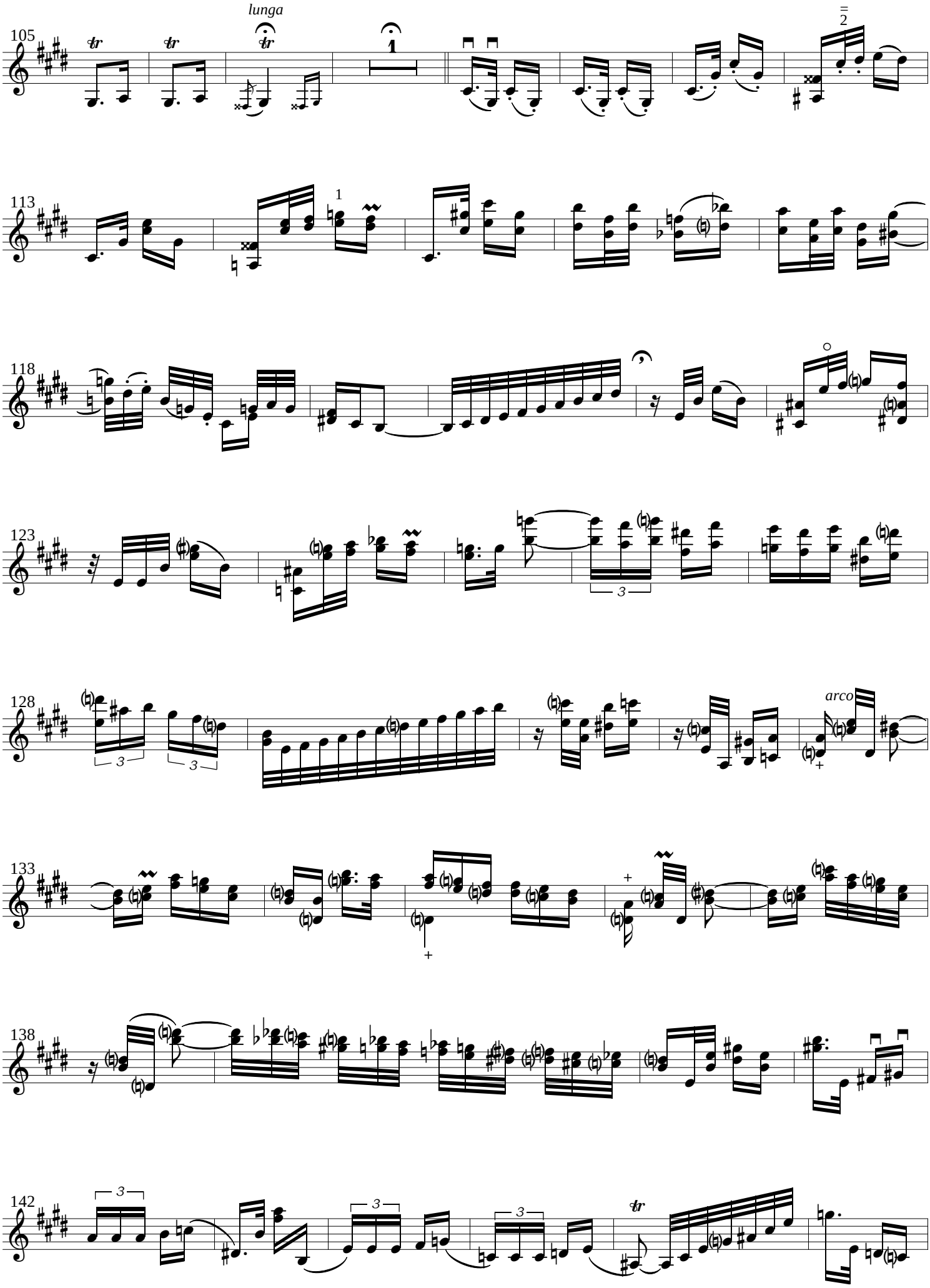


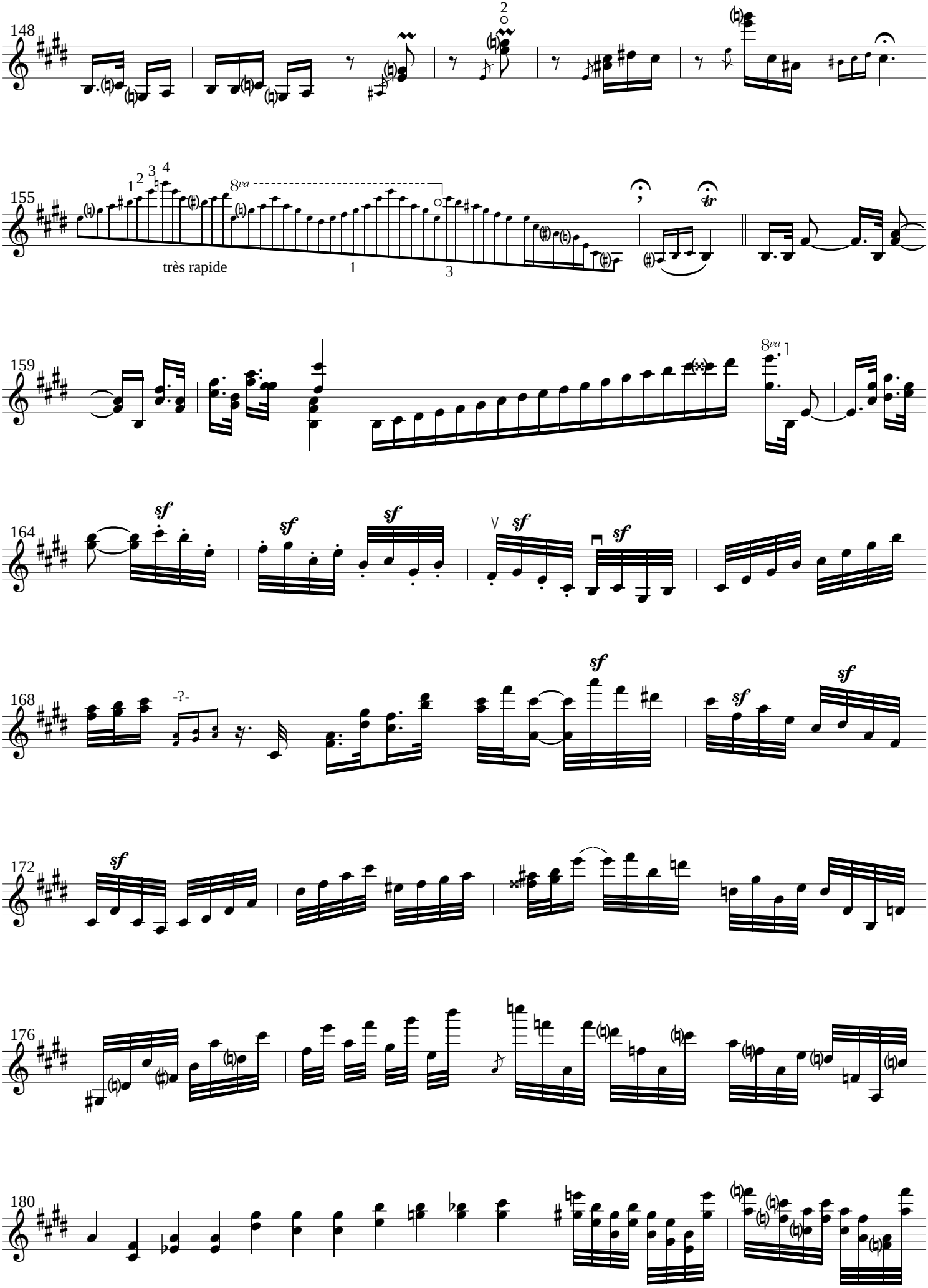
[Sonata 6]

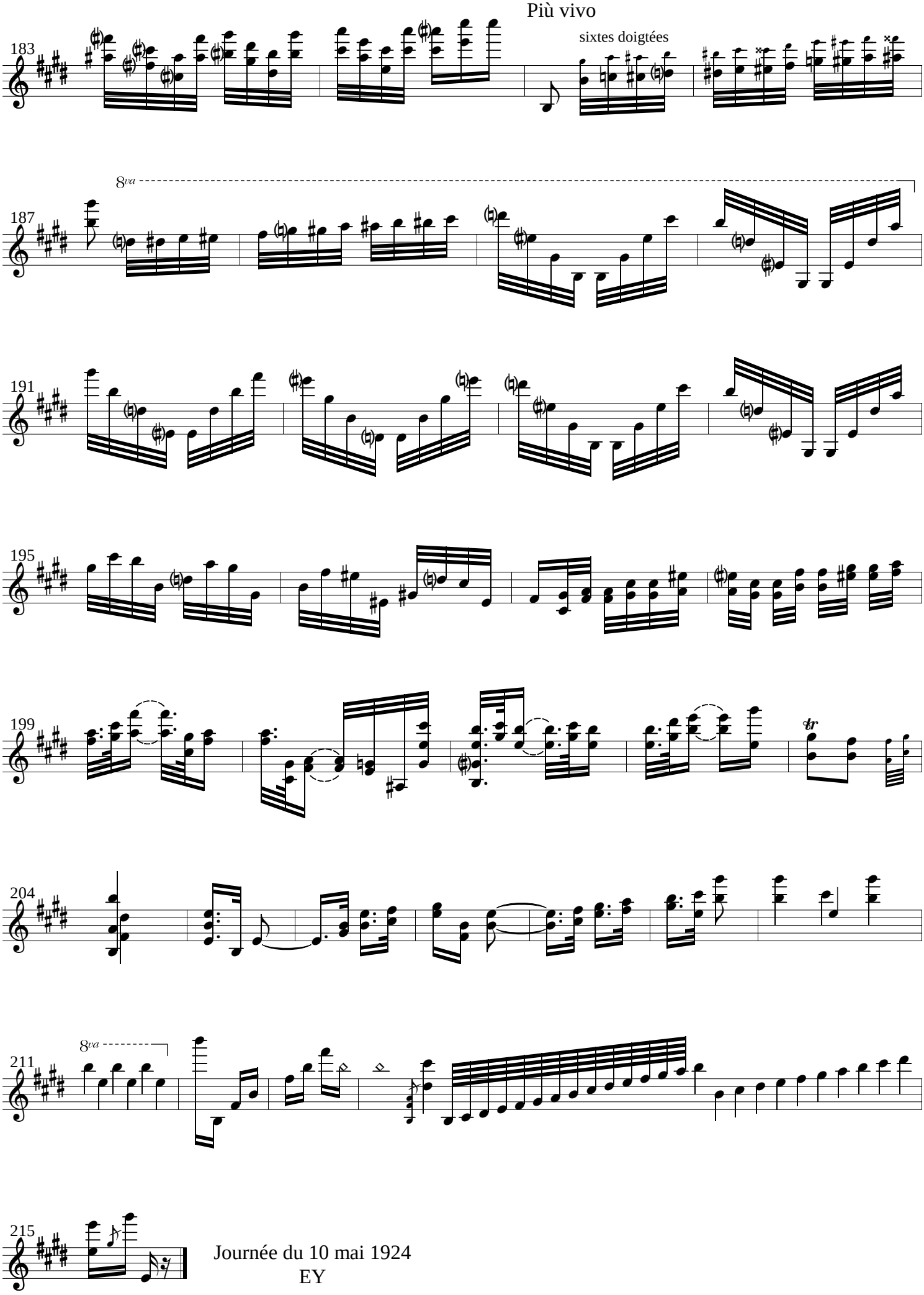

Tempo giusto
tr
tr
7
6
8va
6
13
8va
10
sf
sf
sf
18
sf
sf
-?-
22
sf
sf
sf
sf
26
8va
Meno
31
dolce grazioso


37
42
46
1 1
3
3
A
D
50
cédez
[A tempo]
54
cédez
[A tempo]
cédez
3
58
[A tempo]
62
1
4
66

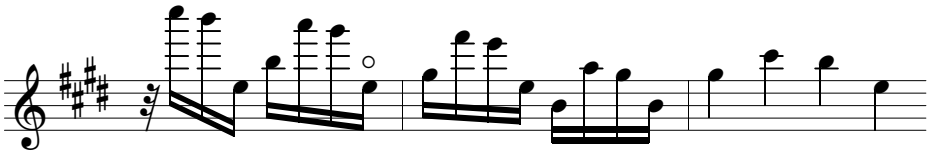

69
8va
3
3
3
3
73
sf
sf
sf
sf
sf
sf
77
④
1
81
3 1 4
4 2 1
8va
(8va)
85
90
94
99
rall.
ad lib[itum]


lunga
arco


148
155
très rapide
159
164
168
172
176
180


Più vivo
183
sixtes doigtées
8va
187
191
195
199
204
8va
211
215
Journée du 10 mai 1924
EY

Appendix: fragment found on p.99 of the Lavergne manuscript



Comments

Sources

- **A** first draft (Lavergne manuscript, p.94-99), "Journée du 10 mai 1924"
- **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 sing, 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
4	last note: semiquaver in **A**
8-9	8^{va} sign added
11	last chord: crotchet in **A**
12	next to the first b, **Y** has written something that's hard to decipher, perhaps *Gène* (from *Eugène*)?
13	small notes added

14	8va sign added; dots added to first chord
16-18	staccato dots as in **A**
20	2nd quaver as in **A**, in the final version, **Y** omitted this echo last note: semiquaver in **A**
24	1st note: could be read as d or e as well
25	5th and 6th hemiquavers: it seems that **Y** thought of adding thirds to this notes (and perhaps to the next 2?), he added a small c and d, they are omitted in this edition, as they were in **FE**
30	3rd note: hemiquaver in **A**
31	3rd and last note: hemiquavers in **A**
33	reproduced as in **A**, **Y**'s intentions are not clear
38	note by **Y**: *ut maj[eur]* (=c major)
38-39	originally 1 bar and note values halved, in a later stage, **Y** added a bar line in the middle. Rhythm altered in order to fit two bars.
42	4th note: could be read as e as well 8th note: no flat sign added by **Y**, in **FE** there is one
42-43	**Y** apparently wanted to add something between these bars, no trace of it could be found in **A**, in **FE** the two bars follow each other
43-44	in **A**, these bars are connected by a beam
47	1st note: c natural in **FE**
48	3rd and 4th note: tie added
49	in **FE**, this bar is part of the previous one (in 3/8)
50-51	notation as in **A**
51	lower voice: hemiquavers in **A**
52	note by **Y**: *fa # [majeur]* (=f sharp major) 2nd beat: notes are not very clear, other readings are possible
53	note by **Y**: *fa mi*
56	semiquavers in **A**
58	last note: note by **Y**: -*?*-
62	fingering thus in **A**, although another reading is not impossible
63	3rd and 4th note: originally e and f – d natural
66	2nd beat: semiquavers in **A**
68	6th and 7th note: tie added
69	6th note: perhaps c natural?
70	8va sign starts only at the 4th note in **A**, in **FE** and our edition at the 1st note
71-72	bar lines added by **Y** in the middle of these bars, suggest that he considered doubling the note values and making 4 bars out of the 2; we have chosen not to double the note values because **Y** did not indicate it in the next 2 bars, and he did not change these bars in **FE**
71-74	rhythms are made uniform
73	1st chord: f sharp or natural? the cautionary accidental before the 2nd note of the bar

	suggests an f natural on the 1st beat
75	note by **Y**: *béf* or *déf[initif]*? 1st chord: perhaps g natural, as in **FE**?
76	1st note: perhaps g natural, as in **FE**?
77	1st note: quaver in **A**
77-79	octaves added according to **Y**'s note *min[eur] 8ves*
78	2nd note: it is not entirely clear on which note the hemiquaver run starts last note: **Y** added *?* to the sharp sign
80	last note: fingering (1) in **A** on this note, **Y** has probably not written it above the previous note because of lack of space
81-85	**Y** has added only a few accidentals, it is impossible to be sure whether he has intended a minor or major, the sharp sign added to the first chord of bar 87 makes us assume **Y** had a minor in his mind for the previous bars
82	Y provides 2 possible fingerings; the first *3* could perhaps be read as *2*
85	first chord: dot added
87	last chord: semiquaver in **A**
87-88	tie added, compare to bars 91-92
95	6th and 7th chord: not slurred in **A**
95-102	last beat of 95 until 1st note of 102: note values halved in order to fit the bars (see **FE**)
98	abbreviated by **Y**, but he made clear bar 97 had to be repeated, adding to the f: *2d* ♮
99-100	lower voice added according to **FE**
101	note by **Y**: *2 3 4*
103	abbreviated by **Y**
107	*lungua* in **A** trill added (see **FE**)
111	bar signature repeated by **Y**, omitted in our edition note by **Y**: *ut # min[eur]* (=c sharp minor)
114	2nd beat: note by **Y**: *ou #* (referring to the g)
119	this bar is hard to decipher, other readings are possible
120	the fermata at the end of the bar, is not **Y**'s typical fermata, but rather a comma with a little arc above (see also bar 155)
121	quaver rest in **A**
123	the first half of the bar is not entirely clear 2nd beat: in **FE** g natural
124	note by **Y**: *ou* ♮ (probably referring to the b flat)
125	1st chord: dots added
126-	from here on, for some reason, many of the notes in triplets have prolongation dots behind them; in our edition they are omitted

130-131	in **A** both rests are quavers
132, 136	rhythm adjusted according to bar 138 and **FE**
134	3rd chord: dots added
137	2nd beat: note values halved
143	1st note: dot added
147	1st note: dot added
155	8va sign added
157-159	dots added
162-173	these bars are not written out by **Y**, therefore we have copied the corresponding bars from the exposition
180	bar reproduced as in **A**
181-182	note values halved
184	note values halved last note: perhaps e?
185-186	upper voice added starting from a
185-188	note values adjusted
188-189	8va sign added
189-194	in **A** notated as crotchets and without bar lines
195-196	note values adjusted
198	other readings of the lower voice are possible
199-200	rhythm in **A** not clear
203-204	other readings are possible
207-208	tie added
210-211	reproduced as in **A**
211	8va sign added

*On page 7, a musical fragment is to be found that figures on p.99 of **A**. It is not clear to us whether and where Ysaÿe wanted it to be inserted.*