

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



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School of Arts
Erasmus University College**

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

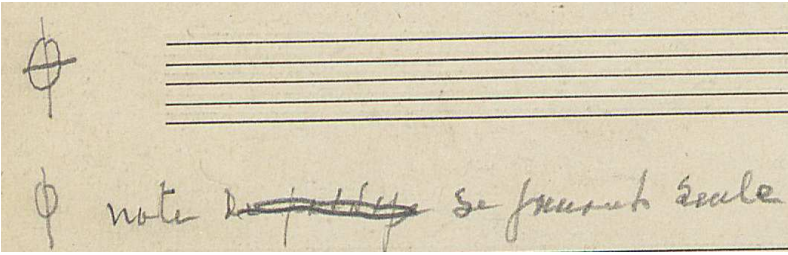
Deze sonate verving de onvoltooide sonate in do groot, die Ysaÿe mogelijk niet afwerkte om artistieke redenen, maar waarschijnlijk eerder omdat hij zijn cyclus meer wou doen verwijzen naar Bachs cyclus van 6 sonates en partita's voor viool solo. Bachs cyclus begint met een sonate in sol klein en eindigt 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

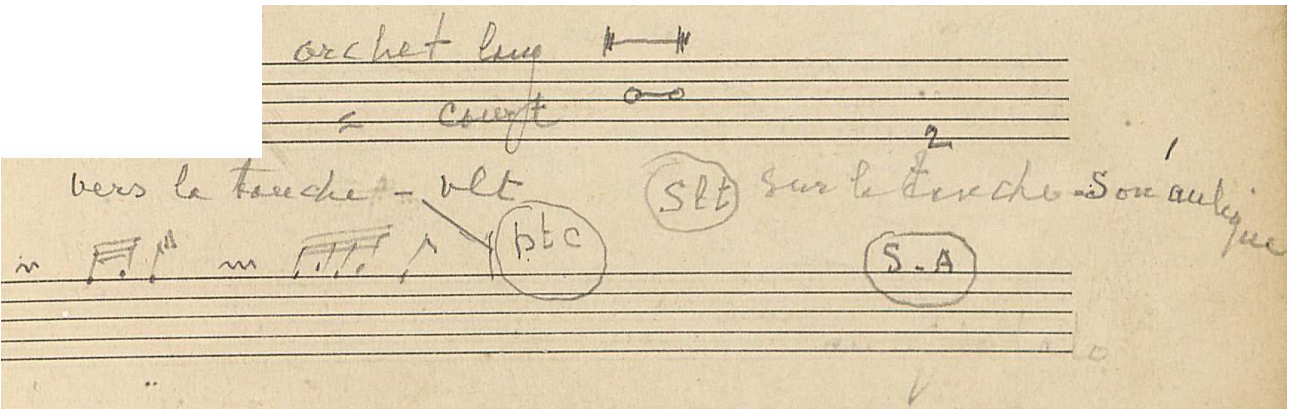
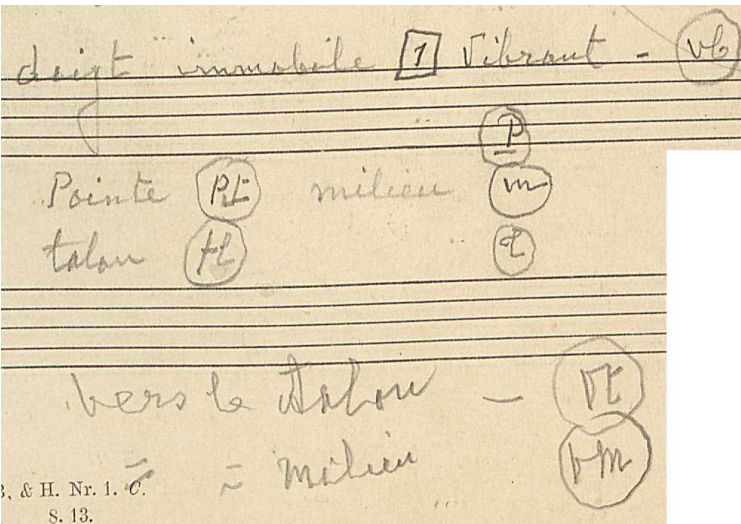
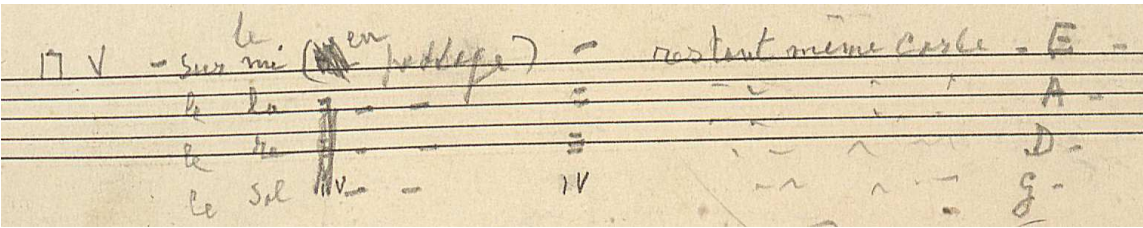
¹ Dit manuscript bevat schetsen voor de 6 vioolsonates opus 27 en verschillende andere werken, en bevindt zich in de bibliotheek van het Koninklijk Conservatorium van Brussel – School of Arts – Erasmus University College (plaatsnummer BV-07-4000). Meer informatie over dit manuscript (o.a. een facsimile)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

Ysaÿe's uitvoeringsinstructies in het Lavergne-manuscript

p.12:



p.21:



[Sonata 6]

Tempo giusto

Musical score for Sonata 6, measures 1-31. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/2 time signature. The tempo is marked "Tempo giusto".

Measures 1-6: The first six measures feature a melodic line with trills (*tr*) and a bass line with chords. Measure 7 begins a sixteenth-note passage with a six-measure slur (*6*).

Measures 7-12: The sixteenth-note passage continues, with an *8va* marking above the notes. Measure 13 starts a ten-measure slur (*10*) of sixteenth notes, followed by a measure with an *8va* marking and a dynamic marking of *sf*.

Measures 13-17: The *sf* dynamic continues through measures 14, 15, and 16. Measure 17 has a dynamic marking of *sf* and a fermata-like symbol.

Measures 18-21: Measure 18 begins with a dynamic marking of *sf* and a fermata-like symbol. Measures 19, 20, and 21 continue with *sf* dynamics.

Measures 22-25: Measures 22, 23, 24, and 25 continue with *sf* dynamics.

Measures 26-30: Measure 26 begins with an *8va* marking. Measures 27, 28, 29, and 30 continue with *sf* dynamics. Measure 31 is marked *Meno*.

Measures 31-34: Measure 31 begins with a dynamic marking of *dolce grazioso*. Measures 32, 33, and 34 continue with *dolce grazioso* dynamics.

37

42

46

50

cédez [A tempo]

54

cédez [A tempo] *cédez*

58

[A tempo]

62

66

69 *8va*

73 *sf sf sf sf sf sf*

77

81 *3 1 4*
4 2 1 *8va*

85 *(8va)*

90

94

99 *rall.* *tr* *ad lib[itum]*

105 *lunga*

Musical staff 105-112. Key signature: three sharps (F#, C#, G#). The staff begins with a treble clef and a common time signature. It contains several trills marked with 'tr' and a fermata over a note. The music is written in a single line with various rhythmic values and articulations.

113

Musical staff 113-117. Continuation of the piece. It features a first finger fingering '1' and various rhythmic patterns including eighth and sixteenth notes.

118

Musical staff 118-122. Continuation of the piece. It includes a fermata and a second finger fingering '2'.

123

Musical staff 123-127. Continuation of the piece. It features a triplet of eighth notes and various articulations.

128

Musical staff 128-132. Continuation of the piece. It includes two triplet markings and an 'arco' instruction.

133

Musical staff 133-137. Continuation of the piece. It features various articulations and a plus sign '+' below a note.

138

Musical staff 138-141. Continuation of the piece. It includes various articulations and a plus sign '+' below a note.

142

Musical staff 142-146. Continuation of the piece. It features three triplet markings and a trill marked with 'tr'.

148

Musical staff 148: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of eighth and sixteenth notes with various articulations and dynamics. A fermata is placed over the final note.

155

très rapide

1 3

8va

Musical staff 155: Treble clef, key signature of three sharps. The staff features a rapid sixteenth-note run starting at measure 155, marked "très rapide". The run is divided into groups of 1 and 3 notes. An "8va" marking indicates an octave shift. The staff concludes with a fermata and a dynamic marking of *sf*.

159

8va 1

Musical staff 159: Treble clef, key signature of three sharps. The staff contains a sixteenth-note run starting at measure 159, marked "8va 1". The run is followed by a fermata and a dynamic marking of *sf*.

164

sf

sf

sf

sf

sf

Musical staff 164: Treble clef, key signature of three sharps. The staff contains a series of sixteenth-note runs starting at measure 164, each marked with a dynamic of *sf*.

168

-?

sf

sf

Musical staff 168: Treble clef, key signature of three sharps. The staff contains a series of sixteenth-note runs starting at measure 168, marked with a dynamic of *sf*. A "-?" marking is present above the first measure.

172

sf

Musical staff 172: Treble clef, key signature of three sharps. The staff contains a series of sixteenth-note runs starting at measure 172, marked with a dynamic of *sf*.

176

Musical staff 176: Treble clef, key signature of three sharps. The staff contains a series of sixteenth-note runs starting at measure 176, marked with a dynamic of *sf*.

180

Musical staff 180: Treble clef, key signature of three sharps. The staff contains a series of sixteenth-note runs starting at measure 180, marked with a dynamic of *sf*.

Più vivo

sixtes doigtées

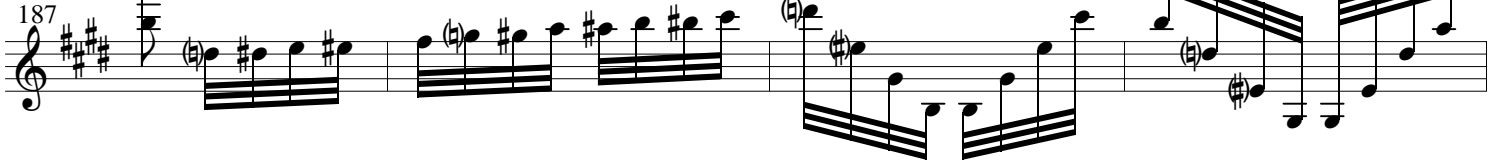
183



Musical staff 183-186: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains six measures of music. The first four measures feature a complex sixteenth-note pattern with frequent accidentals. The fifth measure has a whole note chord with a circled sharp sign. The sixth measure continues the sixteenth-note pattern.

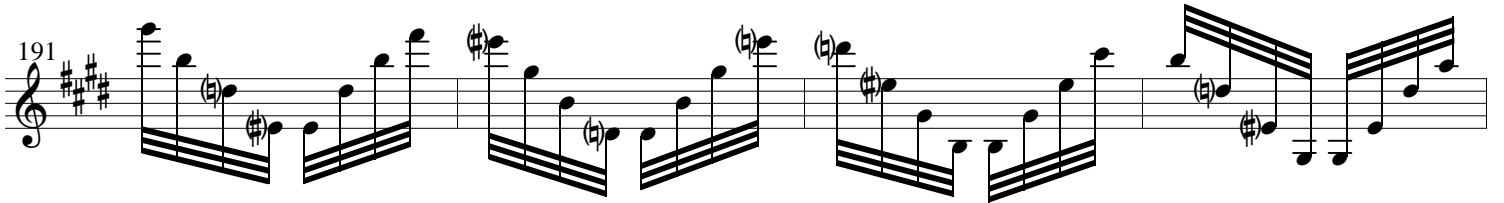
8va

187



Musical staff 187-190: Treble clef, key signature of three sharps. The staff contains four measures of music. The first two measures have a circled sharp sign. The third measure has a circled sharp sign and a circled flat sign. The fourth measure has a circled sharp sign. The staff ends with a double bar line.

191



Musical staff 191-194: Treble clef, key signature of three sharps. The staff contains four measures of music. The first two measures have a circled sharp sign. The third measure has a circled sharp sign and a circled flat sign. The fourth measure has a circled sharp sign. The staff ends with a double bar line.

195



Musical staff 195-198: Treble clef, key signature of three sharps. The staff contains four measures of music. The first two measures have a circled sharp sign. The third measure has a circled sharp sign and a circled flat sign. The fourth measure has a circled sharp sign. The staff ends with a double bar line.

199



Musical staff 199-203: Treble clef, key signature of three sharps. The staff contains five measures of music. The first two measures have a circled sharp sign. The third measure has a circled sharp sign and a circled flat sign. The fourth measure has a circled sharp sign. The fifth measure has a circled sharp sign and a trill (tr) marking. The staff ends with a double bar line.

204



Musical staff 204-210: Treble clef, key signature of three sharps. The staff contains seven measures of music. The first two measures have a circled sharp sign. The third measure has a circled sharp sign and a circled flat sign. The fourth measure has a circled sharp sign. The fifth measure has a circled sharp sign. The sixth measure has a circled sharp sign. The seventh measure has a circled sharp sign. The staff ends with a double bar line.

8va

211



Musical staff 211-214: Treble clef, key signature of three sharps. The staff contains four measures of music. The first two measures have a circled sharp sign. The third measure has a circled sharp sign and a circled flat sign. The fourth measure has a circled sharp sign. The staff ends with a double bar line.

215



Musical staff 215: Treble clef, key signature of three sharps. The staff contains two measures of music. The first measure has a circled sharp sign. The second measure has a circled sharp sign. The staff ends with a double bar line.

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 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
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 <i>Gène</i> (from <i>Eugène</i>)?
13	small notes added

14	8 ^{va} sign added; dots added to first chord
16-18	staccato dots as in A
20	2 nd quaver as in A , in the final version, Y omitted this echo last note: semiquaver in A
24	1 st note: could be read as d or e as well
25	5 th and 6 th 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	3 rd note: hemiquaver in A
31	3 rd and last note: hemiquavers in A
33	reproduced as in A , Y 's intentions are not clear
38	note by Y : <i>ut maj[eur]</i> (=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	4 th note: could be read as e as well 8 th 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	1 st note: c natural in FE
48	3 rd and 4 th 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 : <i>fa # [majeur]</i> (=f sharp major) 2 nd beat: notes are not very clear, other readings are possible
53	note by Y : <i>fa mi</i>
56	semiquavers in A
58	last note: note by Y : -?-
62	fingering thus in A , although another reading is not impossible
63	3 rd and 4 th note: originally e and f – d natural
66	2 nd beat: semiquavers in A
68	6 th and 7 th note: tie added
69	6 th note: perhaps c natural?
70	8 ^{va} sign starts only at the 4 th note in A , in FE and our edition at the 1 st 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	1 st chord: f sharp or natural? the cautionary accidental before the 2 nd note of the bar

	suggests an f natural on the 1 st beat
75	note by Y : <i>béf</i> or <i>déff[initif]</i> ? 1 st chord: perhaps g natural, as in FE ?
76	1 st note: perhaps g natural, as in FE ?
77	1 st note: quaver in A
77-79	octaves added according to Y 's note <i>min[eur]</i> 8 ^{ves}
78	2 nd 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	6 th and 7 th chord: not slurred in A
95-102	last beat of 95 until 1 st 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: 2 ^d ♯
99-100	lower voice added according to FE
101	note by Y : 2 3 4
103	abbreviated by Y
107	<i>lungua</i> in A trill added (see FE)
111	bar signature repeated by Y , omitted in our edition note by Y : <i>ut # min[eur]</i> (=c sharp minor)
114	2 nd beat: note by Y : <i>ou #</i> (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 2 nd beat: in FE g natural
124	note by Y : <i>ou ♯</i> (probably referring to the b flat)
125	1 st 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	3 rd chord: dots added
137	2 nd beat: note values halved
143	1 st note: dot added
147	1 st note: dot added
155	8 ^{va} 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	8 ^{va} 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	8 ^{va} 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 Ysaye wanted it to be inserted.*