

Eugène Ysaÿe
(1858-1931)

**Unfinished Sonata for Solo Violin
in C Major**

**found in
the Lavergne Manuscript
(B-Bc BV-07-4000)**

Critical Edition by Koenraad Sterckx



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School of Arts
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Foreword

This edition contains Ysaÿe's hitherto unknown seventh sonata for solo violin. It was found by the editor in the Lavergne manuscript [A].¹ It was probably composed around the same time as the 5th sonata (May 1924), since some of the sketches for both sonatas are interwoven (see p. 58 and 60 in A).

Originally, Ysaÿe wanted this sonata to be the sixth² of his opus 27. We can only guess the reasons why the composer has never completed the C major sonata, because he has never told anyone about this sonata. To us, it seems very likely that Ysaÿe wanted his opus 27 to refer as obviously as possible to Johann Sebastian Bach's cycle of six sonatas and partitas for the solo violin. Bach's cycle starts with a sonata in g minor and ends with a partita in E Major. By replacing the original sixth sonata in C Major by another one in E Major, Ysaÿe's homage to Bach became more obvious (his first sonata was already written in the key of g minor).³ By consequence, he abandoned the completion of his C Major sonata.

Unfortunately, two out of three movements are not usable for concert performance in their present state: the first movement because Ysaÿe has crossed out a large section before the recapitulation without replacing it (which he might have intended to do later on); the third because it breaks off after only 12 staves of music. Composers and performers are free to use their own creativity and to complete these movements themselves.

The second movement is a beautiful *Canzona (Lento e mesto)*, an intimate, simple composition that is complete, apart from lacking dynamic indications. It is a valuable addition to the repertoire for solo violon, we hope that this edition will help to give the *Canzona* its deserved place in the concert repertoire. It was first performed by Philippe Graffin in the Royal Conservatory in Brussels on 16 May 2018.

Koenraad Sterckx, May 2019

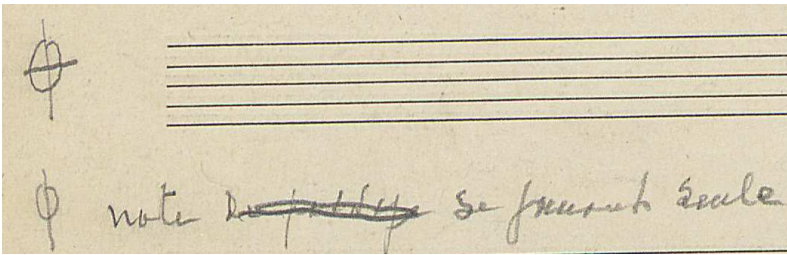
1 This manuscript, containing sketches for the 6 sonatas opus 27 and other works, is to be found in the library of the Royal Conservatory in Brussels – School of Arts – Erasmus University College (shelf number BV-07-4000). More information about this manuscript, including its facsimile, can be found through the website www.muzeekcollecties.be.

2 A list drawn up by Ysaÿe (p.3 in A) seems to show that at some point in the process of composing or publishing, the composer wanted his opus 27 to contain 7 sonatas, the cello sonata opus 28 probably being the 6th sonata, the violin sonata for Quiroga being the 7th. Parts of this list were erased and words replaced by others, which makes it impossible to reconstruct the original list with certainty.

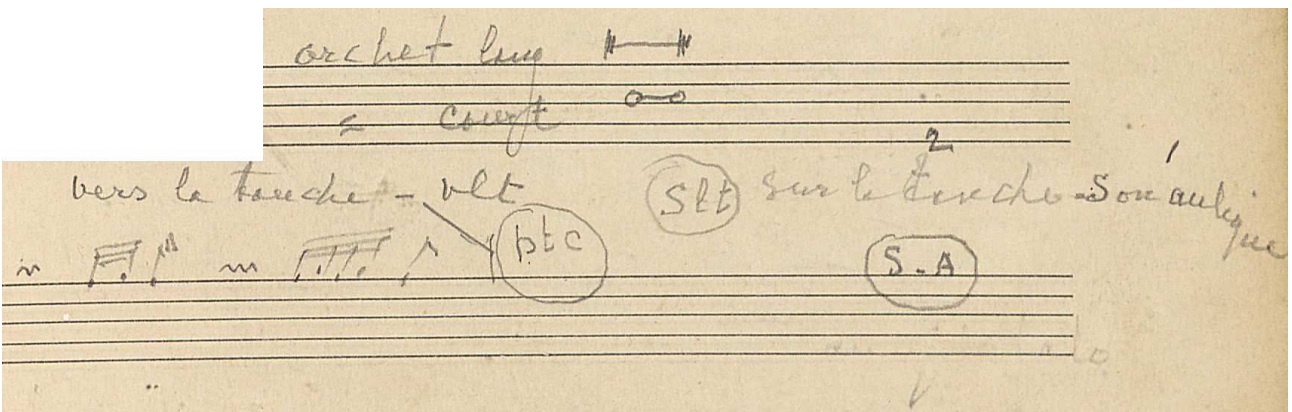
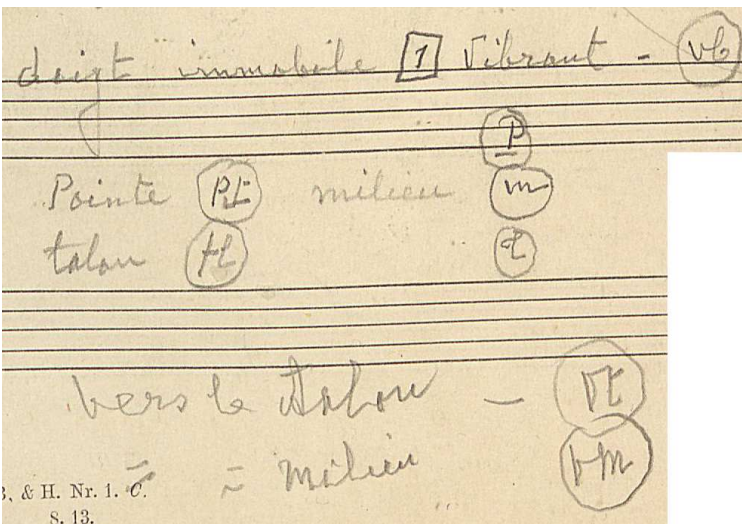
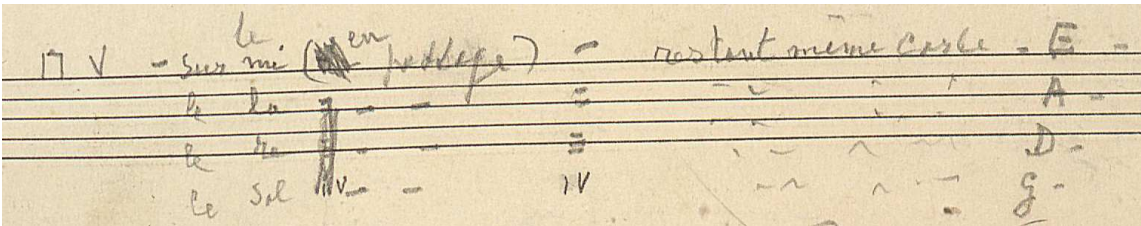
3 The fact that opus 27 would eventually contain 6 sonatas instead of 7 (see note 2), also shows Ysaÿe's wish to refer clearly to Bach's work.

Ysaÿe's remarks on performance in the Lavergne manuscript

p.12:



p.21:



[Unfinished Sonata]
6ème Sonate (à Quiroga)

[I.] All[egr]o molto moderato ma con brio

1 *f*

4

7

10

13

16

19

22

25

- cédez -

[A tempo]

28

31

33

- cédez -

[A tempo]

36

39

41

44

6

3

3

46

49

simile

6

53

55

8va

8va

8va

57

voir

1 2 3

60

63

67

70

73

75

[II.] Canzona. Lento e Mesto

7

13

18

23

27

30

35

tranquillo

1

2

3

4

5

Detailed description: This musical score is for a piece titled "[II.] Canzona. Lento e Mesto". It is written for a single melodic line on a treble clef staff in 3/8 time. The key signature has one flat (B-flat). The score consists of nine staves of music, with measure numbers 7, 13, 18, 23, 27, 30, and 35 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in beams. There are several ornaments, such as mordents and grace notes, and articulations like slurs and accents. Fingerings are indicated by numbers 1, 2, 3, and 4. A dynamic marking of *tranquillo* appears above the staff starting at measure 30. The piece concludes with a final cadence in the ninth staff.

41

6

44

2

46

1

3

48

3

50

3

53

3

57

3

gliss.

61

3

[III.] Finale. Giocoso

Musical score for 'III. Finale. Giocoso'. The score is written in treble clef with a 3/4 time signature. It consists of ten staves of music, numbered 6, 11, 16, 19, 22, 24, 28, 34, and 37. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills (tr) and triplets (3) indicated. A section starting at measure 22 is marked '8va' (octave) and 'loco' (loco). The score ends at measure 37. A note at the bottom right states: [Here, the manuscript stops.]

Appendix: original version of bars 11-16

The image displays a musical score for six bars, organized into two staves. The top staff begins with a treble clef and a 3/4 time signature. It contains a complex melodic line with various note values, including eighth and sixteenth notes, and rests. Fingerings are indicated by circled numbers 1, 2, 3, and 4. A first ending bracket labeled '1' spans the final two measures of the top staff. The bottom staff continues the melodic line, also featuring circled fingerings 4, 3, and 6. It includes a double bar line and a repeat sign. The score concludes with a final note and a fermata.

Comments

Sources

- **A** incomplete neat copy (Lavergne manuscript, p.84-90), without date
- **B** fragments of the first draft (Lavergne manuscript, p.58-60, 63), without date

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.] All[egro] molto moderato ma con brio	
5	6 th semiquaver (d): note by Y : <i>la ré?</i>
11-16	see the original version of these bars in the appendix (p.8): the numbers encircled by Y indicate how he wanted to change the order of the bars, which makes the 4 th bar of the example superfluous (therefore omitted in our edition)
16	2 nd quaver (c): note by Y : <i>ou ré</i>

	3 rd quaver (f – a flat): note by Y : ? - b - (the flat probably corresponds to the f)
23	2 nd crotchet (f sharp): note by Y : ou ♯
27	incomplete bar
32	slurs as in A (none in B)
36	-?- added by Y twice: between 9 th and 10 th semiquaver, and in the margin next to this bar
39	1 st quaver: Y wrote # ? above the f, the sharp sign being encircled, we assume Y eventually wanted f sharp; f sharp in B (p.58) as well
45, 49	time signature added
49-64	Y wrote in the the margin next to bar 49: <i>autre chose d'ici allant à la rentrée</i> [something else from here on until the recapitulation] and he crossed out bars 49-55. Obviously, Y intended to rewrite the whole passage starting at the beginning of bar 49 and ending at the first note of bar 64. The whole passage is reproduced in small notes and is printed as in A , without alterations or comments.
62-64	crossed out by Y , starting at the 2 nd quaver of bar 62, ending at the 1 st quaver of bar 64
72	2 nd semiquaver: perhaps e flat instead of e natural? 4 th semiquaver: perhaps f natural instead of f sharp?
73	incomplete bar
74	2 nd beat: dots added
[II.] Canzona. Lento e Mesto	
5-6	Originally, the e in bar 5 was an e flat, consequently, Y added a cautionary accidental ♯ to the e in bar 6. We have left out the natural sign in bar 6 because it has become superfluous.
13	1 st quaver, lower voice: slur added
22	3 rd quaver: Y gives crotchet e flat
24	3 rd quaver, lower voice: double note values in A
25-27	slurs are missing in A
26	3 rd quaver, middle voice: double note values in A
27	2 nd quaver: in double note values in A 6 th semiquaver: not clear whether e natural or e flat
28	2 nd quaver, top voice: in A crotchet
40	next to this bar, Y wrote down <i>V.S.</i> , omitted in our edition
41-42	lower voice: tremolos are abbreviated in A after the 1 st quaver of bar 41
43-	lower voice: inconsistent beaming as in A
47	triplet bracket added
47, 51	lower voice, 2 nd semiquaver: double note values in A
51	lower voice, 2 nd quaver: rest added
58-59	lower voice: tremolos are not written out in A . By adding 4, Y made clear he wanted 4 hemiquavers and not 6 as in bars 41-51
60	1 st quaver, lower voice: semiquavers in A

	2 nd quaver: glissando only between the 2 first chords?
[III.] Finale. Giocoso	
20	5 th semiquaver: perhaps b natural?