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ABSTRACT

A Critical Full- Score Edition of the Completed Movements to Eugène Ysaÿe’s Trio for two violins and viola

By

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This is the only trio for two violins and viola composed by Eugène Ysaÿe. The trio was unpublished at the time Eugène Ysaÿe died in 1931. It was composed from ca. 1914-1916, and was given its premiere performances in London in 1916. The trio was revised between 1916-1926. The revisions were done in stages and were related to different performances of the work from 1916-1925. It was initially a composition in three movements; the performance parts to the third movement were left unfinished before the premiere performances of the trio in 1916. The initial title was Trio Pour Deux Violons et Alto. After the premiere performances the second movement was abandoned. Eugène Ysaÿe’s final version of this work was of the first movement only and the title was changed to Trio de Concert (en une partie) Pour Deux Violons et Alto.

I am presenting a critical full-score edition of the two completed movements to Ysaÿe’s trio based on a careful reading of the composer’s surviving autograph manuscripts. The first movement of this edition is primarily based on Ysaÿe’s engraver’s copies to Trio de Concert (en une partie) that he intended to publish in January 1926. The second movement is based on the incomplete autograph full score from 1914/1915 and the separate performance parts that were written out and used for the premiere performances of this work in 1916. The fingerings and bowings in my full score are by Eugène Ysaÿe. The different fingerings of the first movement are a unique opportunity to
study the changes in Eugène Ysaÿe’s style over a period of more than a decade. Alternate readings and differences between the composer’s different autograph manuscripts are presented in the critical commentary. Editions Ysaÿe published the first movement of this trio twice in 1970, these editions are full of errors compared to Eugène Ysaÿe’s engraver’s copies. The publisher gave them the title Trio de Concert “Le Londres”, and Trio “Le Londres.”
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**Preface:**

Trio de Concert was unpublished at the time Eugène Ysaÿe (b. 1858) died in 1931. This is the only trio for two violins and viola composed by Eugène Ysaÿe. Today there are two editions of this work that are full of errors, and these editions are not easily available. The second movement that belongs to an earlier version of this work has never been published. I am presenting a critical edition of the completed movements to this unique work based on a careful reading of the different surviving autograph manuscript sources.

**Eugène Ysaÿe the composer.**

Up to 1882 Eugène Ysaÿe had composed virtuoso music for his own use in the tradition of his violin teachers Henryk Wieniawski and Henry Vieuxtemps. Among his earliest works were six violin concertos and some character pieces for violin and piano. He had also made sketches for a quintet, a trio, and an opera.\(^1\) The ideas he had for his sketches, the opera, the trio, and the quintet materialized slowly. For some of them it took between 35-50 years before they reached their final form. Eugène Ysaÿe was committed to his performance obligations during the regular concert seasons, and had limited time to realize and compose his own music.

In 1883 he moved to Paris and soon developed a personal relationship with the Walloonian organist and composer César Franck and his students, who included Vincent

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d’Indy, Ernest Chausson, Jacques Guy Ropartz, Gabriel Pierné, Henri Duparc, Emmanuel Chabrier, Charles Bordes, Claude Debussy, and Guillaume Lekeu. Ysaÿe also met Gabriel Fauré, who had been a student of Camille Saint-Saëns. The influences of American ragtime, blues, jazz, music of Asian cultures, and medieval musical ideas became part of these young composers’ musical language in different ways.

Franck had absorbed the influences of Franz Liszt’s monothematic developments in the piano sonatas and symphonic tone poems, and had also adapted traits of Richard Wagner’s chromatic music. Franck combined these elements and composed music in both the traditional sonata cycle as well as in the free form of the symphonic poem. Eugène Ysaÿe continued to write virtuoso music but Franck’s influence gradually made his compositions more serious and not just vehicles for virtuoso display. The changes are reflected in Eugène Ysaÿe’s first poem for violin and orchestra, “Poème Élégiaque,” op. 12, from 1895.

By 1914 Eugène Ysaÿe experimented with serious multi-movement compositions. Among the works were a Trio for two violins and viola op. 35 and a Sonata for two violins in three movements. The three-movement structure of these works can be regarded as precursors of his Sonata for Solo Cello, op. 28, and Six Solo Sonatas for violin, op. 27. He also experimented with unusual ensemble genres in Exil, op. 25, a work for string orchestra without basses.

Ysaÿe continued to compose virtuoso music for his own use, including his own cadenzas to the concertos by W.A. Mozart, Ludwig van Beethoven, and Johannes

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2 I have found sketches for a string quartet and string quintet in the Conservatoire Royal de Musique de Liege’s Eugène Ysaÿe manuscript collection. Carton 207 [unlabeled] The string quartet was left unfinished.
Brahms. He also made transcriptions for violin and piano of harpsichord pieces by Jean-
Philippe Rameau and waltzes for piano by Frédéric Chopin.\(^3\)

From ca. 1923 Ysaÿe realized his Six Sonatas for Solo Violin, op. 27, Sonata for
Solo Cello, op. 28, “Amitie,” op. 26, “Poeme Nocturne,” op. 29, a second Trio\(^4\), Forty
Preludes on the intervals, and a String Quintet.\(^5\) In 1927 he composed two trios for violin,
viola, and cello, entitled Premier trio de Concert (en une partie) for violin, viola, and
cello, and 2ème trio de concert for violin, viola, and cello\(^6\). Sketches for the trios for
violin, viola, and cello are in a sketchbook dating from August-November 1927.\(^7\)

His last work was his opera, “Piere li Houyeu”, with an original libretto in the
Walloon dialect by Eugène Ysaÿe.\(^8\) The libretto was based on the violent conflict
between the miners and the Belgian authorities in 1880. The first sketches to the work
dates back to Eugène Ysaÿe’s Berlin period, 1879-1882.\(^9\) The opera was premiered at the
Theatre de la Monnaie in Brussels, March 31, 1931.\(^10\)

**Early history of Eugène Ysaÿe’s Trio for two violins and viola:**

This work was composed in three stages from ca. 1914-1916, and was revised
ca. 1917-ca. 1925. The surviving autograph manuscripts are:

1. Incomplete full score ca. 1914. (Two movements, third movement lost.)

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\(^4\) This trio may be the revised version of the Trio for two violins and viola that Ysaÿe composed ca. 1914-1916. The revised title was Trio de Concert (en une partie).


\(^6\) 2ème trio de concert for violin, viola, and cello [unpublished].

\(^7\) New York City, The Juilliard School, Lila Acheson Wallace Library. (ML.225.Ys89 A4 v. 1).


2. Separate parts written out and used for the premiere performances in 1916. 
Title: Trio pour Deux Violons et Alto. (The first violin part to the third movement 
is incomplete).\textsuperscript{11}
3. Engravers copies written out and signed by Eugène Ysaÿe May/June 1925. 
Title: Trio de Concert (en une partie) pour Deux Violons et Alto. (One 
movement)\textsuperscript{12}

The surviving manuscripts for this work provide a unique opportunity to study the 
compositional process, and how Eugène Ysaÿe’s aesthetics changed over the 11 years he 
composed and revised the work. The different stages in the compositional process were 
closely connected with different performances of the work that must have inspired Ysaÿe 
to make further revisions.

I have found an incomplete autograph full score of the Trio, hereafter referred to 
as C. Eugène Ysaÿe was writing the work out as a Trio for two violins and viola but he 
used much of the same thematic material in a sonata for two solo violins.\textsuperscript{13} The autograph 
full score to the Trio has the last 225 measures of the first movement and the first 72 
measures of the second movement.\textsuperscript{14} The page numbers are 5-20. The remaining pages of 
this autograph full score are missing or lost. At the end of the first movement Eugène 
Ysaÿe has signed E.Y. Dec./Janvier 1914-1915. The score has fingerings, character and 
tempo markings, articulation markings, and rehearsal numbers from 6 to 40.

\textsuperscript{11} I have found a separate viola part to the Trio in another hand. A copyist probably wrote out this viola 
part some time after the premier performances in 1916. The title is Trio a 2 violons et alto. It has 
incorporated some of the changes that Ysaÿe made in the viola part that was used for the premieres in 1916. 
It has only the first movement. (See sources footnote 1).
\textsuperscript{12} The engraver’s copies do not have a stamp of the publisher. See Sources for a detailed description of the 
different autograph manuscripts.
\textsuperscript{13} C is in Carton 2 in the Conservatoire Royal de Musique de Liège’s Eugène Ysaÿe manuscript collection. 
It has no inventory number. The full score sketch to the Sonata for two violins is signed E.Y. 2. janvier 
1915. It is in Carton 2 in the Conservatoire Royal de Musique de Liège’s Eugene Ysaye manuscript 
collection. Inventory number 32181. This score has only a few fingerings and markings. It has no rehearsal 
numbers, and no second movement, and the pages are 5- 11. The remaining pages are missing. There is no 
second movement in this manuscript. The Trio and Sonata are based on the same thematic material. The 
Trio has more measures because of the distribution of the thematic material between the three instruments. 
It also has several different notes, articulations, phrasings, tempo markings, and bowings.
\textsuperscript{14} The complete first movement has 274 measures, and the complete second movement has 211 measures.
Eugène Ysaÿe wrote out the first set of separate performance parts to the Trio in 1916, hereafter referred to as B.\textsuperscript{15} I have found evidence of two performances of the Trio in London that year.\textsuperscript{16} Both performances were with Eugène Ysaÿe, the violinist André Mangeot, and the violist Lionel Tertis. The first performance was at a private concert in the salons of Mme. du Cros. The program consisted of compositions by Eugène and Théophile Ysaÿe (Eugène Ysaÿe's brother). The concert was first intended to be on February 21, but was postponed to April 17, 1916.\textsuperscript{17} The second performance took place at a reception in honor of Eugène Ysaÿe on December 1, 1916. This is from a notice in The Musical Times: "The Music Club gave a reception to M. Ysaÿe at the Grafton Galleries on December 1. A Trio for two violins and a viola, composed by the guest, was a novelty in the programme."\textsuperscript{18} This is from an article written by André Mangeot in memory of Eugène Ysaÿe after he died May 12, 1931:

"My personal recollections of him are numerous, and all so good to remember! Perhaps the best (because most personal) are the occasions when I had the honor to play with him- one in public when I did the first performance of his string trio (for two violins and viola) with him and Tertis. It was in London. We had worked on this very hard, as it was fairly difficult with double stoppings almost all the time, and the very afternoon before the concert we rehearsed till the last minute, and he corrected a note here and there in the MS until Tertis and I thought we'd better stop in case he would correct the whole work. So we parted from the "Master," but when I arrived in the evening I was greeted by the great tall figure handing me a little piece of notepaper on which he had traced staves with corrections of two more passages, saying: "Tiens, mon petit. Voila deux petites corrections que j'ai faites depuis notre repetition de cet après-midi. Ca n'est rien du tout a changer et tu verras que ça sonne beaucoup mieux." ("Here my little friend. Here are two small corrections I have made since our rehearsal this afternoon. There is practically nothing to change, and you will see that it sounds much better.")"\textsuperscript{19}

\textsuperscript{15} A copyist may have written out the first stage of the parts, but Eugène Ysaÿe has signed his initials E.Y at the end of the third movement of the viola part so he must have done the majority of the work on these parts.

\textsuperscript{16} At the end of his life Eugène Ysaÿe told his son Antoine Ysaÿe that the performances of the Trio for two violins and viola in 1916 were with him, Désiré Defauw, and Lionel Tertis. Antoine Ysaÿe, \textit{Eugène Ysaÿe, Sa Vie- Son Envers- Son Influence} with a preface by Yehudi Menuhin (Bruxelles: Editions L'Ecran du Monde, Paris: Les Deux Sirenes, 1947), pp 409- 410. I have found no evidence of these performances.

\textsuperscript{17} This concert program is in the Royal College of Music, London.

\textsuperscript{18} Miscellaneous section, The Musical Times Vol. 58, No. 888 (Feb. 1, 1917): 89.
I was flabbergasted as I had fixed all the notes in my mind definitely to do honour to the great man, but when I met Tertis I found he had his little bit of paper too, so it comforted me, and I thought if I went wrong we should all go wrong! But it passed off smoothly enough and the trio was quite a success."^{19}

Eugène Ysaïe kept making changes and revisions in the separate parts.\(^{20}\) From the separate parts of B it is obvious that only the first two movements were performed. The third movement was abandoned and left unfinished and the final page of the first violin part is missing or lost.\(^{21}\)

The final autograph engraver’s copies to the Trio have the title Trio de Concert (en une partie), hereafter referred to as A. In them Eugène Ysaïe has made his final corrections and revisions, and signed them Mai-June 1925. On the front page of the second violin part he has written “Bon a graver” 15/1/26. Trio de concert (en une partie) may have been performed privately during the summer 1925 as part of the preparation of the engravers copies. Here is an extract from a letter to Eugène Ysaïe from Théodore Lindenlaub that might be related to such a performance:

Paris, 17 Septembre 1925:

“..la connaissance que j’ai faite- trop fugitive malheureusement- de quelques pages de ta musique, entièrement nouvelles pour moi, la sort les impressions dominantes que j’ai emportées et dont je rends grâce à Dieu. C’est même mieux qu’une impression heureuse: une certitude de richesses nouvelles que je sens en toi. Non seulement Exil (que je ne connaissais que par on dit) mais aussi ton morceau pour deux violons et alto me semblent tout-à-fait de premier ordre. La dernier, même, m’a frappé plus que je ne saurais l’exprimer.”

\(^{19}\) André Mangeot, “Eugène Ysaye: Some Recollections,” *Gramophone*, vol. 9, no. 97 (July 1931): 45.

\(^{20}\) Some of the changes and revisions were put back into the full score.

\(^{21}\) Eugène Ysaïe told his son at the end of his life: “I wanted to write a duet for two violins in order to play it with our revered Queen. I realized that the technical demands of the piece, far from being recreational, involved some extremely arduous work... I changed it into a piece for two violins and viola, and it was for two violins and viola that this composition was performed in London in 1916.” Eugène Ysaïe, Trio de Concert “Le Londres” (Bruxelles: Editions Ysaïe, 1ed), 1970, preface.

The early version of the Trio (B) was dedicated to Queen Elisabeth of Belgium. The dedication was later erased, and it was rededicated to Dr. Léon Laruelle who was Eugène Ysaïe’s doctor at the end of his life. Eugène Ysaïe probably dedicated it to Dr. Laruelle ca. 1930.
("...the knowledge I made- too volatile unfortunately- from some pages of your music, are entirely new to me. They are the most dominant impressions that I carry and I thank God's gracefulness for them. They are even better than a delightful impression and I can feel an assuredness of new richness in your music. Not only Exil that I only know from what have been said about it, but in fact your piece for two violins and viola appears to me of the first order. This piece even touches me in way that I cannot find words to express.")

Trio de Concert was performed by Jeannette Dincin, violin, Toska Berger, violin, and Charles Donnay, viola, at a concert with works by Eugène Ysaÿe. The concert was at Château Royal de Laeken in Brussels, Belgium on December 29th 1925. The performers were students of Eugène Ysaÿe. The title printed on the concert program was Trio de concert Op. 19 (en une partie) pour deux Violons et Alto. This performance must have been done from the engravers copies A, which Eugène Ysaÿe intended to have engraved in January 1926. The last corrections were probably put into these engravers copies, under the supervision of Eugène Ysaÿe, in preparation for this performance.

This is an extract of a letter from Lindenlaub to Mrs. Ysaÿe related to the performance of the Trio on December 29, 1925:

Paris, 24 décembre 1925

"...Je suis heureux de connaître les œuvres qui seront jouées et les noms des artistes. Je conserve précieusement la lettre et le programme; qu'il ouvre merveilleusement avec se "Trio" qui m'enchante absolument et auquel je prédis un succès très général. Et à ce propos je reviens sur cette soirée de demain dont je vivrais

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22 Théodore Lindenlaub, Paris, to Eugène Ysaÿe, Brussels, 17 September 1925, transcript in the hand of Section de la Musique, Bibliotheque Royale de Belgique, Brussels.
23 Concert program found in Section de la Musique, Bibliotheque Royale de Belgique, Brussels. (Dossier Eugène Ysaÿe, Cahier autographe Mus. Ms. 156).
24 In the complete list of the published works of Eugène Ysaÿe, Trio de Concert (en une partie) pour deux Violons ed Alto is only called Trio "Le Londres." The Trio is listed as op. post, and op. 24 with a question mark. There is no proof of Eugène Ysaÿe using the title "Le Londres" or op. 24 in his lifetime. Eugène Ysaÿe used op. 19 for Trio de Concert (en une partie) in 1925. This is also the opus number used in the New Grove Dictionary of Music and Marike Ghoos in her dissertation on the opus numbering of Eugène Ysaÿe’s compositions.
chacque minute en esprit. Il me semble que rien serait plus et mieux indiqué que de jouer quelques unes de ces compositions devant la buste de l’homme dont la vie entière a été voué à la musique. Nulle autre parole ne serait un hommage plus persuasif qu’un ou deux de ces morceaux: “Trio” par exemple, ou tel autre épanouissement magnifique dont il a lui dépose par ses leçons les premiers germes dans l’âme privilégiée le plus hereux de ses fils. Devant l’image dévoilée du père, les élèves du maître, sinon le Maître lui-même feraient entendre ce qu’a produit le plus remarquable ce violon- Ysaye qui a été la pensée de toute la vie chez l’auteur de la lignée. Ce serait, dans un pareil jour, la forme d’émotion la plus élevée, je crois bien, la plus naturelle; la moindre fièvreuse et la plus calmante aussi.”

(".. I am happy to have the knowledge of which works that will be performed and the names of the artists. I preciously preserve both the letter and the program. He opens marvelously with this “Trio”, that enchants me absolutely; and to which I predict a total success. And in this connection I return to tomorrow’s evening, which comes back to my mind every moment. It appears to me that nothing could be more appropriate and better than to play some of his compositions in front of this man. His entire life has been devoted to music. No other expression could pay such a persuasive tribute to his pieces: Trio for example, or this magnificent blooming- which he has planted in with his lessons as the first planted seeds in his most favorable students’ privileged souls. In front of the unveiled image of the master, the masters students, even the master himself at last will listen to the most remarkable product of violin- Ysaïe which has been the opinion of the author of these lines through his whole life. It would be, like no other day, the strength of emotions on the highest level, I do believe, the most natural, the least feverish and also the most calming....")

Trio de Concert (en une partie) was later performed at Concerts Midi by Maurice Raskin, J. Herve, and A. van de Moortel in Brussels, 1969.

About the critical edition:

I am presenting a critical edition primarily based on Eugène Ysaïe ’s final engraver’s copies, A. I have used Ysaïe’s final corrections in the engravers copies as well as his earlier autograph manuscript sources B and C to present a critical full score edition of Trio de Concert (en une partie). The second movement is based on C and B.

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The alternate readings and markings are presented in the critical commentary. These are markings that can give the performer a better view of Eugène Ysaÿe’s musical ideas and how these ideas developed and changed in the different compositional stages of the work. I have corrected a few obvious errors and I have discussed them in the critical commentary. For a detailed description of the different sources see sources. The fingerings from A are placed over the systems, and the fingerings from B are placed under the systems.

**About performance:**

**Tempo:** Eugène Ysaÿe had plans for a metronome marking for the 8th note pulse in the opening of Trio de Concert. (See critical commentary m. 1). The first movement Lento Maestoso of Sonata no. 4 for Solo Violin Op. 27 (Ex. 1) and its opening motive are related to the opening and the first theme of Trio de Concert (en une partie). Though the first movement of the Sonata is an allemande in 4/8 and the Trio is more like a Sarabande in ¾, their relationship is apparent. The tempo marking in the Sonata is 16th note= 72. The metronome marking of 8th note= 72 can be considered for the opening of Trio de concert (en une partie).

Ex. 1.

\[
\begin{align*}
\text{Allemanda} \\
\text{Lento maestoso} & \quad \frac{d}{4} = 72 \\
\text{bien rythmé}
\end{align*}
\]

\[
\begin{align*}
\text{f}
\end{align*}
\]

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27 In the concert program from April 17th 1916 the printed title of the work is Trio, pour deux violins et alto. It is not certain if the second movement was performed. I have decided to present it because it is possible to play it from the autograph parts.
Execution of articulation: Eugène Ysaÿe wrote out detailed explanations for the execution of different markings that were intended for the preface to his Six Sonatas for Solo Violin, op. 27. \(^{28}\) These abbreviations can be taken into consideration with his other works for strings as well.

Sautillé léger

Détaché

Détaché, marqué, accentué

Les cordes en notes le passage- la mi

la la

la ré

la sol IV

En restant Sul E, A, D, G.

Le segne

Doigt immobile \(^{29}\)

The published editions of Trio de Concert (en une partie):

Editions Ysaÿe was a publishing firm run by Antoine Ysaÿe (Eugène Ysaÿe’s son). The main purpose of the firm was to ensure the publishing and dissemination of Eugène Ysaÿe’s music throughout the world. The company had distribution agreements with distributors and publishers in different parts of the world.

\(^{28}\) This autograph manuscript sheet is in Carton 20 of the Conservatoire Royal de Musique de Liège’s Eugène Ysaÿe manuscript collection. [Unlabeled].

\(^{29}\) I found this autograph sheet in Carton 20 of the Conservatoire Royal de Musique de Liège’s Eugène Ysaÿe manuscript collection. [Unlabeled].
Trio de Concert was engraved and made ready for publication sometime after January 26, 1926\(^{30}\). In the preface to the published version of Trio de Concert Eugène Ysaÿe’s son Antoine Ysaÿe writes:

“This version was engraved in 1927, but the tracings were destroyed in a fire, and it was a miracle that a black on white proof was rediscovered just recently. The state of this proof being perfect, we have decided to reproduce it as such with the changes and corrections made at the hand of the master.”\(^{31}\)

The new printing was based on black on white copies of Eugène Ysaÿe’s original engravers copies A that were rediscovered in the 1960’s. The printing was first published without being proofread in 1970. The printing was published with a new front cover as second edition after it was proofread in 1970. The title was Trio “Le Londres.”\(^{32}\) Eugène Ysaÿe never used this title. These editions both have numerous errors when they are compared with Eugène Ysaÿe’s engraver’s copies A.

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\(^{30}\) See sources in critical commentary A 2vn.


\(^{32}\) I got this information from Jacques Ysaÿe in an e-mail dated July 17, 2004.
Abbreviations:

A= Trio de Concert (en une partie) autograph engraver’s copies of the separate parts (1925-1926);

B= early autograph manuscript separate performance parts (London ca. 1915-1916);

C= part of the autograph full score ca. 1914-1915.

Sources:

A New York City, The Juilliard School, Lila Acheson Wallace Library. Autograph engraver’s copies of the separate 1. violin, 2. violin, and viola parts. Hereafter referred to as A.

1vn: Front page title: Trio de Concert (en une partie)/ Pour deux Violons et Alto/ par/ Eugène Ysaÿe/ op. (no opus number written). Noack [?] written with gray lead pencil in the upper right corner. The manuscript is written in dark and light purple, and red ink. Corrections in blue color pencil probably by Ysaÿe. Corrections and fingerings in grey lead pencil- sometimes in another hand. Rehearsal numbers in red crayon with a circle in blue crayon around it. Signed and dated at the end of the musical text E. Ysaÿe mai 1925. San Clemente written in black ink on the last page, and Crescenta 248 is written with lead pencil on the back cover. The paper used has no label of its producer.

2vn: Front page title: Trio de Concert (en une partie)/ Pour deux Violons et Alto/ par/ Eugène Ysaÿe op. Bon a graver 15/1/26 written with blue color pencil in the upper left corner and signed. The manuscript is written in dark and light purple, and red ink.
Corrections and performance markings in blue and green color pencil, and gray lead pencil- sometimes in another hand. Rehearsal numbers in red crayon with a circle in blue crayon around it. Signed and dated at the end of the musical text E. Ysaïe mai- juin 1925. The paper used have no label of its producer.

Va: Front page titre: Trio de Concert (en une partie) Pour deux Violons et Alto/ par/
Eugène Ysaïe op. Pour Ferir is written with gray lead pencil in the upper left corner. The manuscript is written in dark and light purple, and red ink. Corrections in blue crayon, and gray lead pencil- sometimes in another hand. Rehearsal numbers in red crayon with a circle in blue crayon around it. Signed and dated at the end of the musical text E. Y. mai 1925. C clef with two half notes, e and f, and San Clemente is written in black ink on the following staff system after the signature. Emile Ferir written on the top staff of the following page. The paper used have no label of its producer.¹

B: Separate parts to Trio pour deux violons et alto Op. 35. Hereafter referred to as B. It is evident that the work was in progress with several corrections and additions of music and performance markings by Eugène Ysaïe. From the numerous performance markings in the first two movements it is likely to think that they were both performed. The third movement has almost no performance markings and gives the impression of being

¹ I have found a separate viola part written out by a copyist (or Eugène Ysaïe) in Carton 20 of the Ysaïe collection in the Ysaïe collection in the Consevatoire Royal de Musique de Liège. It is probably written out between 1916-1925. It has just a few performance markings and corrections in pencil, but it looks like it can have been used for performance. It has only the first movement. The title is Trio à 2 violons ed alto. This makes it reasonable to believe that E. Ysaïe decided to keep only the first movement of the Trio, abandoning both the second and the third movements of his previous manuscript, Trio Op. 35. The staff paper is marked J & W CHESTER Nº 3 LONDON & BRIGHTON).
abandoned. The last page of the first violin part is not written out or it is missing or lost. The paper used has no label of its producer and have staff lines in pencil.

1vn: front page title is Trio, pour 2 violons et alto, Op. 35/ par Eugène Ysaÿe. Dedication “A Monseur Leon Laruelle”. The original dedication is crossed out legible: Composé et Respectueusement dédié à S.M. La Reine Elisabeth de Belgique. It is written in dark purple ink with many additions and corrections in blue and red crayon, as well as gray lead pencil by the composer. Rehearsal numbers are in blue crayon including the second movement. The third movement have no rehearsal numbers and just a few corrections. The last page if the third movement is missing or never written out. The paper used have no label of its producer and have staff lines put in with pencil.

2vn: no front cover. The part is written out in dark purple ink with many corrections in green crayon but mostly gray lead pencil often in another hand. Two separate pieces are put in between rehearsal numbers 4-5, and four measures before rehearsal number 21-22 in the first movement. Rehearsal numbers are written in blue crayon though the second movement. The third movement is complete but have no corrections. The paper used has no label of its producer and have staff lines put in with pencil.

Va: The part is written out in dark purple ink with additions and corrections mostly in gray lead pencil but some also made with purple crayon sometimes in another hand. Two separate pieces are put in between rehearsal numbers 4-5, and four measures before rehearsal number 21-22 in the first movement. Rehearsal numbers are in blue crayon
including the second movement. The third movement have no corrections but is complete and signed E.Y. at the end. The separate parts bear the evidence that the work was in progress with several corrections and additions of music and performance markings. From the numerous performance markings in the first two movements it is likely to think that they were both performed. The third movement has almost no performance markings. The paper used has no label of its producer and has staff lines put in with pencil.

C: The pencil full score to the Trio has the last 225 measures of the first movement. The first movement has 274 measures. The pencil score has first 72 measures of the second movement. The second movement has 211 measures. Hereafter referred to as C. The page numbers are 5-20. The remaining pages of this pencil score are missing. At the end of the first movement Eugène Ysaÿe has signed E.Y. Dec./Janvier 1914-1915. The score is written out on pre lined folio staff paper from Breitkopf & Hartel. B&H. Nr. 13.
C./8.13. The score has fingerings, character and tempo markings, articulation markings, and rehearsal numbers from before 6 to after 40. Corrections are for the most part done with gray lead pencil and a few are done in ink. Eugène Ysaÿe continued the compositional process in B. The changes in this score was copied over from B. Sometimes Ysaÿe made changes in this score and forgot to put them into B. The first version of this score must have been the model for the separate parts to B. Several important markings in the score were ignored when B was copied out.
Guide to the critical commentary:

1vn = 1.violin, 2vn = 2. violin, Va = Viola.

Each measure is divided into its quarter note units. The quarter note beat 1 is divided into two 8th notes (1.2), the 8th note is divided into two 16th notes (1.2.2), and 16th note is divided into two 32nd notes (1.2.2.2). 8th note triplets are divided into quarter note with three 8th notes (1tr 1-3). Sextuplets are counted as two 16th note triplets i.e.(1.1tr 1-3) to keep the arithmetic relation to the two 8th note halves of the quarter-note unit.

Critical commentary:

1: lento maestoso - MM \*\*\*\* in A. Eugène Ysaÿe left out the metronome marking. poco maestoso in B, later changed to lento maestoso.

3: Va misurato omitted in B.

5: Va 1.2 cresc B.

7: 2vn 1 line omitted
   4.2 g¹ in B.

8: 2vn 1 slurred to 1.1.1 of m. 9 in B.

10: Va 1 misurato in B.

11: 1vn 2.2 dotted 16th note and two 32nd notes in A. (Composer’s error?).

Va 2.2 cresc
   3 separate bow in B.

12: 2vn 1.2-2.1.2 slurred
   2.2.1-2.2.2 slurred
4 slur in B.

13: 2vn: 1 p omitted,
    1.2 dim in B.

14: 1vn 1 p in B.

2vn 1 p in B.

Va 1 p in B.

16: 2vn 2 dolce and line in B.

17: 2vn p omitted (p is marked in the previous measure) in B.

Va 3 line omitted in B.

18: 2vn 2 dim missing in A.
    1 dim from the first beat in B.

21: 1vn 3tr2+3 slurred B.

22: Va 2 accent omitted in A.
    2 sf> in B.

23: Va 2 sf> in B.

30: 1vn pp in B.

32: 1vn marcato in B.

2vn marcato in B.

Va fermata omitted in B.

Va fermata omitted in A.

33: 1vn 1 marcato is omitted in B.

2vn 1 marc omitted in B.

Va 1.2 accent omitted
    2.2 line in B.

34: 1vn 3.2 lines omitted in B.

2vn 2.2 line
    3 accent omitted in B.
_Va_ 2.1 and 2.2 lines in B.

**35:** _1vn_ 1.1 accent omitted in B.

2_vn_ 1.1 and 2.1 dots
3.2 accent in B.

_Va_ 1.1, 2.1 dots
3.1.2 and 3.2 lines in B.

**36:** _2vn_ 1.1 is slurred to 1.2tr1 in B.

**37:** _2vn_ 1.2 line
2.2 accent omitted in B.

_Va_ 3.2 lines in B.

**38:** _1vn_ 1.2 lines
2.1 and 2.2 accents
3.2 mordent in B.

2_vn_ 1.2 separate.
2.1 dot omitted in B.

**39:** _1vn_ 1.1 accent in B.

2_vn_ 3.2 dot in B.

**40:** _2vn_ 1.2 _cresc_ omitted
1.2-2.2 slur in B.

_Va_ 2.2 accent
2.2- 3.1 slur
3.2 accent in B.

**41:** _1vn_ articulation markings omitted in B.

2_vn_ 1 line
2.1 accent in B.

**42:** _2vn_ 2.2 accent in B.

**43:** _2vn_ 1 line in B.

**44:** _2vn_ 1.1- 1.2tr1 slur
1.2tr.1 accent omitted in B.

45: 1vn 2.2 alternative bowing starts down bow in A.

46: Va 3.2.1 mordent omitted in B.

56: Va 1 (f) omitted in B.

57: 1vn accents on the first note of every 16\textsuperscript{th} note sextuplet in B and C.

Va 1.1, 2.1, 3.1, 3.2 dots omitted in B.

58: 1vn accents on the first note of every 16\textsuperscript{th} note sextuplet in B and C.

Va 3 arco is omitted (composers error) in A.
3 line in B.

60: 1vn 1.2 accent in B.

2vn 2.1 and 2.2 lines in B.

61: 1vn articulation markings omitted in B.
3.1 line in C.

62: 2vn 1.1 line in B.
1.2 line in B and C.

63: 2vn 1.2, 2.2, 3.2 lines in B.
3.2 f in B an C.

Va 3.1.2.2 f and dot in B.
3.2 f in C.

64: 2vn 2.1 dot
3.2 marcato is omitted in B.

Va 3.2 f in B.

65: 1vn 1.1 accent in B.
Va 2.1 and 3.1 accents in B

66: 2vn 1.2 slur goes to 3.2 in B.

67: 2vn 1.1- 1.2 slur
2 p expressivo
2+3 one slur in B and C.
$\text{Va}$ 2 $p$ in B.

68: 2vn 1 $pp$ omitted in B.

$\text{Va}$ 2.2. $\text{dim}$ in B and C.

69: 2vn 1 $f$ in B.

70: 2vn 2 $\text{cresc}$ in B and C.

$\text{Va}$ 2.2 $\text{cresc}$ to $\text{mf}$ 1 in m. 72 in B and C.

72: 1vn 1 $f$
2.1 dot omitted in B and C.
2.2 $\text{Court}$ omitted in A.

2vn 1 $f$ in C.
2 dot omitted in B and C.
2.2 $\text{Court}$ omitted in A.

$\text{Va}$ 1 $f$
2.2 $\text{Court}$ omitted in A.

74: 1vn 1 $\text{rit.}$ in B.

3.2 $\text{dim}$ in all parts in C.

75: 1vn 1 $\text{dim}$ in B.

76: 2 $\text{sourdine}$ in 1vn and 2vn omitted in C.

$\text{Va}$ 1 $pp$ in B and C.

79: 2vn 1 $\text{dim}$ in B.

80: 1vn 3 $\text{dolcissimo}$ in B.

2vn 3 $\text{dolce}$ in B.

81: 1vn 1 $\text{Meno Mosso quasi Andante}$ in B.

82: 2vn 3 separate in B and C.

83: 1vn $\text{Lento}$ in B.
Va 4 tempo in C.

84: (1vn has the key signature (F- major), the b- flat is missing at the beginning of the staff system (composers error) in A. (The change of key happened in m. 81).

Va 2 line omitted in B.

85: Lento in C.

86: 1vn 1Tempo and cresc in B.

87: 2vn pp omitted in B.
3.2 slur to 1 of m. 88 in B.

88: 1vn 3 cresc omitted in B and C.

89: 1vn 1 dim omitted in B.

2vn lentement in B.
1- 2.1 slurred in B.
1-2 slurred in C.
2.2-3 slurred in B.

90: 1vn 1 cresc in B.

2vn 1 expressivo omitted.
2 cresc in B.

91: 1vn 1.2 dim
3 pp in B.

Va 3 slurred to 3 of m. 92 in B.

92: 1vn 1 Lent- Sensible in B.

93: 2vn no cresc before m. 94 in B.

94: 1vn 1.1 mf in C.
1.1 cresc to mf on 1 of the following measure (m. 95) in B.

95: 2vn 3 cresc in B.

 Va 3 line in B.

96: 1vn 1.1 and 2.1 lines omitted in B and C.
97: 1vn continuous cresc to f in m. 98 in B.

2vn continuous cresc to f in m. 98 in B.

98: Va dim omitted in B and C.

100: Va 2 separate bow in B.

101: 1vn smorzando in B.

103: Va 2.2 a movement in B.
2.2 (Tempo) in C.

2.2 ppp all parts in B and C.

105: 1vn 1 p omitted in B.

2vn single notes c\(^2\), a\(^1\), b\(^1\)\(^b\), c\(^2\), a\(^1\), f
1 p is omitted in B.

107: 2vn 1.2 16\(^{th}\) note in A (composer’s error?)

108: 1vn 1.2 and 2.1 separated in A.

Va 1-2 <> omitted in B and C.
2.2.2 fermata in C. In the margin Ysaÿe has written: Court fermate l’argue.

109: 1vn p semplice in B.
simplement in C.

110: 2vn 1.1- 3 slur in C.

111: 1vn Lent Sensible
1.1- 3.1 slur in C.
1.1 separate
1.2 cresc omitted
1.2 slurred to 3.1
3.2 slurred to 2.1 of m. 112 in B.

2vn 1.1- 2.1 slur in C.
1.2 cresc omitted
1.2- 3.2 slur in B.
2.2- 3.2 slur in C.

112: 2vn 1.2 dim in B and C.
Va 3.1 *dim* in B and C.

113: *1vn* 1 slur omitted in B and C.

*2vn* 1 sextuplet in B.

**Va** 1 *sonore* omitted
3 dotted 8th note (mistake) and one 32nd note in B

114: *1vn* 2tr3 accent omitted
3tr2 g^2^/b^2^ in B.
3tr2 g^2^#/b^2^ in C.

*2vn* 1 *mf* in B.
1 *f* omitted in C.

**Va** 1 double dotted 8th note (composer’s error?) and two 32 notes in B.
3 dotted 8th note (composer’s error?) and one 32nd note on the third beat in A.

115: **Va** *accel* in B.

118: *1vn* 2tr2 b^b^ in B and C.

*2vn* 3.2 *attacca* in C.

119: *1vn* and *2vn* tempo marking *Tempo Giusto e Risoluto, Allegro Giusto e Moderato* in the viola part in A;
the tempo marking is *allegro Tempo I* in parenthesis in the 1vn part (see m. 33), *Allegro* in the 2vn, and the tempo marking is omitted in the Va part in B;
*Allegro Tempo Giusto e Risoluto* in C. I have decided to use Tempo I *Allegro Moderato ma Risoluto* the same marking as m. 33.

*2vn* 1.1, 1.2, and 2.2 accents omitted in A.

120: *2vn* 2 accent in B.

121: *2vn* 2.1 line omitted in C.

122: *1vn* 2.2 *arco* omitted in B and C.

*2vn* 1.2 *dim* omitted in B.

123: *1vn* 1.1 and 1.2 lines in B.
2.2 line in C.

125: *1vn* 1.2 lines
2.1 line in B.
2.1 dot in C.

2vn 1.1 and 1.2 lines in B.
1 slurred in C.
2.2tr dots in B.
2.2tr lines in C.

126: lvn 2.2tr3 g\(^2\) B.

127: lvn 2.2 line omitted in B.

2vn 2.1 line omitted in B.

128: lvn 1.2tr dots in C.

2vn 1.2 dot in B.
1.2 line omitted in C.

130: Va arco is missing (composer’s error?) in A and C.

131: lvn tranquillo in B.
1.1 8\(^{th}\) rest and in B and C (composer’s error?).

Va 2.2 line in B.

132: lvn 2.1.2- 2.2.2 separate slur with dots in B.

2vn 1 and 2 lines in B.

133: Va 2.1 line omitted in A.

134: 2vn 2.2tr lines in B.
2.2 \(f\) in C.

Va 3 slurred to 1.1.1 of m. 136 in B.

135: Va 1 \(p\) omitted in B.

136: Va 1.1- 1.2.1 slur
1.2.2- 3 slur in B.

138: lvn 2.1 in one slur in B.

2vn 1 \(p\) omitted in B and C.
2 \(mp\) omitted in B and C.
*sans hate* in B.

*sans presser* in C.

1. 1st *mf* and *sans hate* in B.
2. *p* in C.
3. 1.1 and 1.2 accents in B and C.

139: 1*vn* 1.2 dot
2. 1.2.2 line
3. 2.2 accent in B.

2*vn* 1.2 dot omitted in B and C.

140: V*a* 1.1 and 1.2 accents in B.

141: 1*vn* 2.2 dot omitted in B.

2*vn* 2.2 line omitted in B.

142: 2*vn* 1.1.1 16th rest
1.1.2 16th note
2. 1.1.2−1.2 slurred in B and C.

143: 2*vn* 2.1 dot omitted in B.

V*a* 1.1 and 1.2 accents in B.
3. 2 slurred to 1.2 of m. 144 in B.

144: 1*vn* 2 *p* in B and C.

*sans presser* in all parts in B and C.

145: V*a* 1 *cresc* in B and C.

146: 2*vn* 2.1 line
2. 2.2 dot in B.

V*a* *cresc* omitted in B and C.

147: 2*vn* 1.2 *f* in B.
2. 1.2 accent and *f* in C.

V*a* 1.2.2−3.2.2 slurred in B.

148: 1*vn* 2.2 line in B and C.
2vn 1.2 *dolce* omitted in B and C.

*Va* 2.1.2 accent in B
line omitted in C.
2.2.2 accent in B.

149: 2vn 2.1.2.2 accent in C.

152: *Va* 1.2 line in B.
1.2 dot in C.

155: 2vn 2.1 and 2.2 accents in C.
2.1 line
2.2 dot and *cresc* in B.

156: 1vn 1.2 line missing
2.2 slurred with 2.2.2 m. 157 in B and C.

157: 2vn 1.2-2.2.2 slurred in B.

158: 1vn lines on all separate notes in B and C.

2vn 1.2 *dim* omitted in B.

159: 2vn 2.2 accent in C.

*Va* 1.1.2 slurred to 1.1 in m. 160 in B and C.

160: *Va* 2.2 slurred to 2.2 m. 161 in B.

161: 2vn *dim* is missing in B.

162: 1vn 1 *p* in C.
1.1.2 *pp* omitted in B.

2vn 1 *p* omitted and separate bows in B.

164: 1vn 1.2- 2.2.2.2 slurred in B.

165: 2.2 *cresc ed animando* in all parts in C.

*Va* 2.1 slurred to 1.1 of m. 166 in C.

166: *Va* 1.2tr1 accent in B.

167: 1vn 1.2tr slurred to 2.1 in B and C.
2vn 2.1 line and *cresc ed animato* omitted in B.

168: *1vn* 1 line omitted in B.

*Va* 2.2 *ff* in B and C.

169: *2vn* 2.1-2.2tr1 separated in C.
2.2.1 lower note c² is an 8th note and dot is omitted
2.2tr accents in B.

*Va* 1 quarter note with accent in lower voice in C.
1.1 8th note with accent in lower voice in B.
1.2 8th note in B.
2 quarter note with accent in lower voice in C.
2.1 accent in lower voice in B.
2.2 8th note in B.

170: *2vn cresc* omitted in B.

*Va* 1 quarter note with accent in the lower voice in C.
1.1 accent in B.
2 quarter note with accent in the lower voice in C.
2.1 8th note with accent in lower voice in B.
2.2 8th note in B.

171: *1vn* 2 *cresc* is omitted in B.

*Va* 1 quarter note with accent in the lower voice in C.
2 *cresc* omitted in B.
2 quarter note with accent in the lower voice in C.

172: *1vn* 1.2tr lines in B and C.

*Va* 1.1 accent in the lower voice in C.

173: *1vn* 1.2, 2.2, accents in B.
3.2 accent omitted in C.

*2vn* 1.2, 2.2, 3.2, accents omitted in B.

*Va* 1 *cresc*
1.2, 2.1, 2.2, 3.1, 3.2 accents omitted in B.

174: *1vn* 1 *allargando*
1.2 accent omitted
2.2 accent
3.1 and 3.2 accents omitted in B.

2vn 3.1 and 3.2 accents omitted in B and C.

Va 1.2, 2.2, 3.2 lines in B.

175: 2vn 1 slur in B.
accents omitted in C.

176: 2vn 1.1 dot missing in B and C.

Va 1 poco rit. (ad lib) omitted
1.2 accent
2.2tr1-3 accents
3.1 dot
3.2 fermata omitted in B.
3.2 fermata in C.

177: 1vn 1 Tempo I° poco piu in B.
1.1 accent omitted in B and C.
3.2 line in B and C.

2vn 1.2, 2.2, 3.2 accents omitted in B.

Va 1.2 line omitted in B and C.
2.2 accent
3.2 line in B.

178: 2vn 3 line in B

Va 2.1 and 2.2 dots in B and C.
3 line omitted in B.
3 accent in C.

180: 1vn 1.1 accent in B.
1.2, 2.2, and 3.2 accents in B and C.

Va poco rit (ad lib) omitted in B and C.
3.2 fermata omitted in B and C.

181: 1vn 1.2 and 2.2 mordents with accents in C.
3.2 accent in B and C.

2vn 1.1 and 1.2 accents omitted
2.2tr1 accent omitted in B.

182: 2vn 1.2 separated from 2.1 in B.
3.1 slurred to 1.1 m. 183 in B.

183: 1vn 3.1 dot in C.

2vn 1.1 accent omitted
1.2 accent in B.
3.2 accent omitted in C.

Və 1.2 and 2.1 lines
2.2 accent
3.1.2 line
3.2 line in B.

184: 1vn 1.2- 2.2 slurred in B.
2.2- 3.1 slurred
3.2 separate in C.

2vn 1.1 line
1.2 line
3.1 and 3.2 accents B.

Və 2.2- 3.1 slurred
3.2 hat omitted in B and C.

185: Və 1 separate notes in B.

186: 1vn 1.1 dot omitted in B.

Və 1.1 comma and fermata omitted in B.
1.2 dolce omitted in B and C.

187: Və 3.2 slurred to 2 of m. 188 in B.

188: Və 3 separate in B.

190: 1vn 3 p is omitted in C.

Və 2.2-3.1 slurred in B.

192: Və 1.2 slurred to 1.1. of m. 193 in B and C.

193: Və 1.2-2.1 slur in B.
194: 1vn 2 slurred with 2 of m. 195 in B.

Va 1.1- 1.2 dim in B.

195: 1vn 1 separated from 2.1 in B.

2vn 2.2.1 mordent in B and C.

196: 1vn 1.1 p in B and C.
3.1 line in C.
3.1 line and sf in B.

2vn 1 p in B.

197: 1vn 1.1 line in C.
1.1 line and sf in B.
3.1 line in C.
3.1 line and sf in C.

198: 1vn 1.1 line in B and C.
3.1 line in B.

2vn 1 accent in B.

199: 2vn 1.1 and 2.1 accents omitted in B.
1.1 and 2.1 lines in C.
3.1 and 3.2 dots omitted in B.
3 pizz in C.

Va 1,2,3 accents in B.

200: 2vn 1 dot in B.
1 f in C.
3 f omitted in B.

Va 1,2,3 accents in B.

201: 1vn appassionato omitted
1 dim in B.

202: 1vn p in B and C.

203: 1vn 3.2 cresce in C.

Va 1 p in B.
1-3 slur in B.
204: 1vn 1 cresc in B.

2vn 2 cresc in C.
2 cresc and accel in B.

V̆a 1.2 cresc in C.
3 ff omitted in B.
3 dim in C.

205: 1vn 2 quarter note in B and C.

2vn 1-2 dim
3 pp and separated from m. 206 in B and C.

V̆a 1 line in B.

206: V̆a 3tr2-3 lines in B.

208: 1vn 1-2 slurred in B.

V̆a dim omitted in B and C.

209: 1vn 1.1 line omitted in B.

2vn Tres Lent in B.

212: 1vn 1 molto rit and dim are omitted in B.
3 p in C.

V̆a 3 dolce omitted in B.

213: 2vn ppp in C.

V̆a Moderato quasi Andante and molto espressivo in B.
Molto Lento and molto espressivo in C.

215: 1vn 1.1-1.2 slur
2 cedes
2.1 dim
2.2- 3.2 slur in B.

2vn 3 dim in B.

V̆a 2-3 slur in B.
216: 1vn 1.1- 2.1 slur in B and C.  
2.1 ppp in C.  
2.2 pp in B.  
2.2- 3.2 slur in B and C.  

2vn 3.2 separate in B.  

Va 1-2 separate in B.  
3.2 slurred to 1.2 of measure m. 217 in C.  

217: Lento in C.  

2vn 4.2 cresc omitted in B.  

Va 1.2- 2.2 slur in B.  
2-3 slurred in C.  
2.2 dim  
3.1- 4.2 slurred in B.  
4 line and separate in C.  

218: 2vn dim omitted in B.  

Va 2 line in B and C.  

219: 2vn 3.2 8th rest omitted in the lower voice in B and C.  

220: 1vn 2.2 dolcissimo omitted in B and C.  

2vn cresc omitted in B and C.  

Va 3.2 slurred to 2.1 of m. 221 in B.  

222: 1vn sempre dolcissimo in C.  

2vn sempre dolcissimo in C.  

223: 1vn 1 ppp in C.  
1.2 cresc omitted  
3.1.2 dim omitted in B.  

2vn ppp omitted in B.  

224: All parts have (lent-sensible) in B and C.  

Va 1.2- 3.1 slur in B.
225: 1vn 3.1 slurred to 1.1 of m. 226 in B.
3.1 slurred to 1.2 of m. 226 in C.

2vn 2 line omitted
3 cresc in B.

Va 1-2 slurred in C.
1.2-2 slurred in B.
3 cresc through 1 of m. 226 in B.
3 cresc in C.

226: 1vn 1.2 line and separate in B.

Va 2 line omitted in B and C.

227: Va 3 separate in B.

228: 1vn 1 f in B.

2vn 1 f
1.2.2 line in B.

229: Va 3.1 separate in B.

230: 2vn 1 f omitted in B.

Va 1tr2 b × in A, B and C. (composers error?)
3tr3 slurred with 1 of m. 231 in B.

231: 1vn 1 separate slur B.
1 slurred to 1 of m. 232 in C.

2vn 3.2 slurred to 1.1 of m. 232 in C.

232: 2vn 1.2, 2.2, 3.2 lines in B.

233: 1vn smorzando in all parts in B and C.

234: 1vn tres lent in B.

235: Va 1 <> omitted in C.
comma omitted before 2.2 in C.

236: 2vn a tempo is omitted in B and C.

Va 1.2 sfz in B.
237: 2vn 1.2- 3.2 slurred in B and C.

238: Va 3 line omitted in B.

240: 1vn Lent in B.
Lent sensible in C.

241: Va 1 cedez in B.
2.2 smorzando in B and C.

242: 1vn 1 tres lent in C.
1.2 sf with dim (or accent) omitted in A and C.
2.2 tempo in C.
3 dim in B.

Va 1.2 sf with dim (or accent) omitted in C.
2 line omitted in B and C.

243: 1vn Allegro moderato omitted in B.
Tempo 1° tranquillo in C.

2vn 1 p omitted in B.

Va tranquillo in B and C.
1.1.2 slurred to 1 of m. 244 in B.

244: 2vn 1.1 slurred to 3.2 in B.
1 separate slur
2-3 slurred in C.

245: Va 1.2. cresc omitted
1.2.2 separate
1.2.2, 2.1. and 3.1. accents in B.

247: 2vn 1 separate slur
2.1 separate
2.2- 3.1.1 slurred in B and C.

Va 2 cresc in B and C.

248: 2vn 2.2, 3.1, 3.2 lines in B.

Va 2.2.2 accent in B.
2.1.2- 2.2.2 slur in C.
249: \textit{lvn} 1.2 \textit{mf} in B and C.
1.2 and 2.2 accents omitted in C.

2\textit{vn} 1 \textit{mf} in B and C.
1.2 and 2.2 accents omitted in C.

\textit{Va} 1.2 \textit{mf} in B and C.
1.2 and 2.2 accents omitted
3.2 dot omitted in A.

250: \textit{lvn} 3.2 accent in B.

2\textit{vn} 1.2, 2.2, 3.2, lines in B and C.

\textit{Va} 2.2.2.2 and 3.2.2.2 dots in B.
2.2.2 and 3.2.2 dots in C.

251: \textit{lvn} 1.1 accent in B.
1.2 \textit{f} in B and C.

2\textit{vn} 1.2 \textit{f} in C.

\textit{Va} 1.1 dot in B.
1.2 \textit{f} in B and C.
1.2 and 2.2 accents omitted
3.2 dot omitted in A.

252: \textit{lvn} 1.2 line
2.2 and 3.2 lines in C.

2\textit{vn} 1.1 dot omitted
1.2 accent omitted
2 \textit{cresc} omitted in B and C.
2.2 line in B and C.
3.2 line in B.

\textit{Va} 1.2 accent omitted in A.
2.2.2.2 and 3.2.2.2 dots in B.

253: 2\textit{vn} 1.1 and 1.2 \textit{f} and accents in C.
2.1 dot omitted in B.

\textit{Va} 1.1, 1.2, 2.1 accents in B.
254: lvn 1.1 dot in B.

2vn 1.1 accent omitted in B and C.

255: lvn 1.2- 3.2 slurred in B.

256: lvn 1 separate slur
2 separate slur
3 separate slur in B.

2vn 1.1, 2.1, 3.1 lines omitted in B.

257: 2vn 3 separate in B and C.

258: lvn 1.1 separate from 1.2.2.2
1.2.2.2 dot B.

2vn 2.1 accent
3.2tr1 accent in B and C.

Va 1.1 accent in B and C.
2.2.2 separate in C.
3.1 accent in B.
3.2 slurred with 1.1 of m. 259 in B and C.

259: lvn 1.2 marcato omitted
3.2 e\(^\frac{5}{4}\), accent omitted in B and C.

2vn 1.1 accent
3.2 separate in C.

Va 1.1.2.2 separate, dot omitted
2.1.2.2 separate, dot omitted in C.
3.2 separate in B.
3.2 separate, dot in C.

260: 2vn 3.2 slurred to 1.1 of m. 261 in B.

Va 1.1 separate and dot in B and C.

261: 2vn 1.1 accent omitted in B and C.
1.2 a/a\(^T\) and accent
3.2 g/g\(^1\) in B.

262: 2vn 3.2 d\(^1\)-d\(^2\) - b\(^2\) in B.
Va 2.2 accent in C.
2.2- 3.1 slur in B.
3.1 line B.

263: 1vn 1- 2 broken octaves in B and C.
3 ff and tenuto in C.

2vn 1.1 dot omitted in B and C.
3 ff and tenuto in C.

Va 1.2- 2.2 slur in B.
3 ff in B.
3 ff and tenuto in C.

264: 1vn 1.2 separate notes with accents B and C.

265: 1vn 3 separate notes in A.
3 accent in C.

2vn 1.1, 2.1, 3.1 accents omitted in B.

Va 1.1, 2.1 3.1 accents omitted in B.
2.1 and 3.1 accents omitted in C.

266: 1vn posement-lourd (lourdement) B.
posement-lourd (lourdement) in all parts in C.

Va 3.2 dot in B.

267: 1vn 1.2 rallentando in B and C.

Va 1.1 dot in B.

268: 1vn 2 f in B and C.

2vn 3 b /d in C.

269: 2vn 2 and 3 lines omitted in B and C.

270: 1vn 2.1 lower voice is a grace note to the upper dotted 8th note
3.2 cresc poco a poco in B.

Va 1.2.2 accent
2 line in B.
3.2 accent in B and C.
3.2 slurred to 1.2 m. 271 in B.
271: 1vn 1.2 cresc poco a poco in C.
2.2 dim
3 p in B.
3tr1-3 separate with lines in C.
3tr1-3 accents
3tr2+3 slurred and dots in B.

Va 2.1- 2.2 slurred in B.

272: 2vn 3.1- 3.2.2.2 slur in B.
3.1 accent omitted in B and C.

Va 2.1. upper voice ✷ is missing in A.

274: 2vn 1 e₁/a₁/e² in C.
Critical commentary 2. mvt.

5: 1vn 2 mordent in C.

2vn rit in B.
1.1- 2 slur in C.

Va 1.1- 2 slur in C.

Rallentando in all parts in C.

7: 2vn 2.1 fermata in B.
2.2 a tempo omitted in B.

Va 2.1 fermata in B and C.

2.2 p and tempo in all parts in C.

10: 2vn 2.2 can also be d’/t’ in B.

11: 1vn 1.2 and 2.1 8th notes in C.

14: 1vn 1.1 dim C.

15: 1vn 1.1 fermata in C.

2vn 1.1 fermata in B
1.2 p in C.

Va 1.1 fermata in B.

17: 1vn 1.1.2 slurred to 1.1 (m. 18) in C.

18: Va 1 separated from 2 in C.

19: Va 1 separated from 2 in C.

21: 2vn 2.2 slurred with 1.1 (m. 22) in C.

22: 1vn 1.1 separate and dot
2 slurred to 1 m. 23 in C.

2vn 1.1 dot in C.

Va 1.2 accent in C.
23: 1vn 1.1 slurred to 1.2.1 in B.
   2 separate in B.

27: 1vn 1 p in C.
   2.1 mordent omitted in C.

29: 1vn fermata in C.

2vn 1.2 fermata in B and C.

Va 1 fermata in B and C.

30: Poco agitato in all parts in C.

2vn 1 and 2 separate bows in C.

31: 2vn 1 and 2 separate bows in C.

33: 1vn 2.2 mordent in C.

34: 1vn 2.2 mordent in C.

37: 1vn 2.1 slurred to 2.2 in B.

2vn 2.1 accent in C.

Va 1-2 slur in C.
   2 lower voice mordent in C.

38: 1vn 1.1-1.2 slur in B.
   2.1-2.2 slur in B.
   2 staccato markings omitted in B.

2vn 1.1 and 2.1 accents in C.

Va 1-1 (m. 39) slur in C.
   2 lower voice mordent in C.

39: 1vn 1.2 separate in C.

40: 2vn 2 solide marked in B.

42: Va 2.1-2.2.2 slur in C.

45: 2vn 2 dim omitted in C.
49: 1vn 2 rit in B.

50: 2vn rit omitted in B.

Va rit omitted in B.

52: 2vn suivez avec 1° in B.

53: 2vn 1 lento omitted in B.

2.2 a tempo omitted in B.

Va lento omitted in B.

2 separate in C.

54: Va tempo in B.

58: 1vn 1- 2.2 slur in C.

2vn 1 rit omitted in B.

Va 2.2 rit in B.

59: 1vn 1.1- 1.2 slur in C.

2.1- 2.2 slur in C.

2vn 2 lento omitted in B.

2.1- 2.2 slur in B.

Va 2 lento omitted in B.

60: 2vn poco meno missing in B.

63: 1vn 1.2.1 cautionary  missing in B.

Va dim omitted in C.

64: 2vn 2 dim in B.

Va dim omitted in B.

65: Lento omitted in all parts in B.

pp in all parts in C.

66: Tempo I° omitted in all parts in B.

67: 1vn 1.2 slurred to 2 in C.
2vn 2.1 redundant $c^2$ $b$ in B.

71: Va 2 upper voice could also possibly be $c^b$ in B.

72: Animato in C.

2vn 2.2 slurred to 2.2 of m. 73 in C.

74: 1vn 2 line in C.

Va 2.2 cautionary $b$ omitted in B.

77: 1vn 1.2- 2 slur omitted (possible alternate reading) in B.

81: 1vn 2tr2+3 can also be separate in B.

82: 2vn rit omitted in B.

87: 2vn 2 fermata in B.

Va 2 fermata and comma with fermata after the beat in B.

88: 2vn calando omitted in B.

Va calando omitted in B.

90: 2vn 2.2 tempo in B.

91: 1vn a tempo omitted in B.

95: 2vn 2 rit omitted in B.

97: 1vn alternative reading: three quarter notes triplets in B.

98: 2vn 3 a tempo omitted in B.

Va a tempo omitted in B.

101: Va 2 slur missing (composer’s error?) in B.

104: 2vn poco vivo scherzando omitted in B.

110: 2vn 2.2 poco rubato is omitted in B.

Va 2.2 poco rubato is omitted in B.
111: *Va suivez* is omitted in B.
2 *rit* in B.

112: *2vn tempo* omitted in B.

*Va tempo* omitted in B.

122: *2vn 2 cresc* missing in B.
130: *2vn 1.2 rit* omitted in B.

132: *Va lento* omitted in B.

133: *2vn a tempo* is omitted in B.

135: *2vn 2tr3 upper voice is unclearly written, it can also be a g[#1]* in B.

136: *2vn rall* omitted in B.

138: *2vn tempo* omitted in B.

*Va tempo* omitted in B.

165: *2vn rit* omitted in B.

*Va rit* omitted in B.

170: *2vn tempo* omitted in B.

172: *Va 2 rit* omitted in B.

182: *2vn poco lento* omitted in B.

*Va poco lento* omitted in B.

200: *Va lento* omitted in B.

204: *1vn 2 a tempo* in B.

*2vn 2 tempo* in B.
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