

YSAÏE

ANDANTE

Opus posthumous

FOR VIOLIN AND PIANO

(JERROLD RUBENSTEIN)



No. 3379

INTERNATIONAL MUSIC COMPANY
NEW YORK

Printed in U.S.A.

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Preface

As has happened with so many long lost works, the manuscript of Eugene Ysaÿe's Andante for Violin and Orchestra (1885) was discovered through the fortuitous linking of several isolated events.

Mathieu Crickboom (1871-1947) was the second violinist of the Ysaÿe String Quartet and was Ysaÿe's close friend as well. For many years Crickboom had the manuscript of the Andante in his possession. Crickboom was also close to the talented Belgian composer Guillaume Lekeu (1870-1894), whose papers he took custody of following Lekeu's tragically early death. When Crickboom offered Lekeu's documents to the library of the Conservatory of Music of Verviers, Belgium, he included, perhaps accidentally, the Andante manuscript among them.

In 1972 the violinist Jean-Pierre Lamberty was reviewing the Lekeu archive in Verviers when he came across the Andante manuscript. The work had previously been identified as number five of Lekeu's orchestral works, but Lamberty (a former student of mine at the Brussels Royal Conservatory whose interest in Lekeu was stimulated by our study of the composer's famous Sonata for Violin) concluded that the work simply could not be that of the fifteen-year-old Lekeu, who had not yet written anything comparable to it. Indeed, after a more thorough examination of the manuscript, Lamberty found, written in pencil on the last page, the date 1885 and the name Ysaÿe. The piece was brought to my attention in 1988 and I was asked to include it in a recording made that year.*

Later in his composer career Ysaÿe was much influenced by the French Impressionist composers, and he even had some reciprocal influence on their works. The Andante, though, belongs more to the violinist-composer tradition of his teachers Vieuxtemps and Wieniawski, and it is imbued with the youthful passion of his twenty-seven years.

Antoine Ysaÿe, the composer's son, has written that his father composed many violin concertos in his younger years, but being unsatisfied with them, destroyed them. Fortunately, this beautiful work -- probably a concerto slow movement originally -- was spared an oblivious fate.

Jerrold Rubenstein

*Jerrold Rubenstein's recording of the Andante, with Mendi Rodan conducting the Belgian National Orchestra, is included on "Eugene Ysaÿe: Poems for Violin and Orchestra" on the Musique en Wallonie label, distributed by Koch Records International (CD 311099 H1).

ANDANTE

Opus posthumous (1885)
for Violin & Piano *

Piano reduction by JERROLD RUBENSTEIN

EUGENE YSAÏE
(1858–1931)

Andante, non troppo lento

Violin

Piano

4

dolce, sostenuto p

7

* Originally for Violin and Orchestra.

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10

pp *mf* *sf* *p* *f*

13

cresc. *mf* *pp*

16

poco rall. *pp* *f* *dim.* *ppp* *p*

20

ff *f*

24

dim.

pp

28

rall.

con sentimento

rall.

31

f

sf

33

p dolce

pp

* Parenthetical indications above the staff are the editor's suggested alterations of the original.

35

Measures 35-36 of a musical score. The top staff (treble clef) features a melodic line with a forte (*f*) dynamic. The middle staff (treble clef) has a chordal accompaniment. The bottom staff (bass clef) contains a complex, rhythmic accompaniment with a piano (*p*) dynamic. The key signature has two flats.

37

Measures 37-38 of a musical score. The top staff (treble clef) continues the melodic line with a half note (h) marking. The middle staff (treble clef) has a chordal accompaniment with a mezzo-forte (*mf*) dynamic. The bottom staff (bass clef) contains a complex, rhythmic accompaniment with a piano (*pp*) dynamic. The key signature has two flats.

39

Measures 39-40 of a musical score. The top staff (treble clef) continues the melodic line with half note (h) markings. The middle staff (treble clef) has a chordal accompaniment. The bottom staff (bass clef) contains a complex, rhythmic accompaniment with a forte (*f*) dynamic. The key signature has two flats.

41

Measures 41-42 of a musical score. The top staff (treble clef) features a melodic line with a forte (*f*) dynamic and the instruction *appassionato*. The middle staff (treble clef) has a chordal accompaniment with a mezzo-forte (*mf*) dynamic. The bottom staff (bass clef) contains a complex, rhythmic accompaniment with a mezzo-forte (*mf*) dynamic. The key signature has two flats.

43

45

47

49

52

molto rit.

Measures 52-53 of a musical score. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature has two flats (B-flat and E-flat). Measure 52 features a melody in the treble staff with a *p* dynamic and a trill. The piano accompaniment in the grand staff includes chords and moving lines, with a *dim.* marking in the treble and *pp* in the bass. Measure 53 continues the melodic and harmonic development.

54

Measures 54-55 of a musical score. The system consists of three staves. Measure 54 features a rapid, ascending melodic line in the treble staff, with the piano accompaniment providing harmonic support. Measure 55 continues this melodic ascent.

56

8va

Measures 56-57 of a musical score. The system consists of three staves. Measure 56 features a melody in the treble staff marked *8va* (octave higher), with a dashed line indicating the octave. The piano accompaniment includes chords and moving lines. Measure 57 continues the melodic and harmonic development.

58

8va

Measures 58-59 of a musical score. The system consists of three staves. Measure 58 features a melody in the treble staff marked *8va* (octave higher), with a dashed line indicating the octave. The piano accompaniment includes chords and moving lines. Measure 59 continues the melodic and harmonic development, with a *dolciss.* marking in the treble and *ppp* in the bass.

60

61

62

63

64

65

66

67

68

Measures 68-69 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 68 features a melody in the top staff with a forte (*f*) dynamic. The grand staff has a complex accompaniment with many sixteenth notes. Measure 69 continues the accompaniment, with a piano (*p*) dynamic marking in the bass line.

70

Measures 70-71 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. Measure 70 features a melody in the top staff with a forte (*f*) dynamic. The grand staff has a complex accompaniment with many sixteenth notes. Measure 71 continues the accompaniment, with a piano (*p*) dynamic marking in the bass line.

72

Measures 72-73 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. Measure 72 features a melody in the top staff with a forte (*f*) dynamic. The grand staff has a complex accompaniment with many sixteenth notes. Measure 73 continues the accompaniment, with a piano (*p*) dynamic marking in the bass line.

74

Measures 74-75 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. Measure 74 features a melody in the top staff with a forte (*f*) dynamic. The grand staff has a complex accompaniment with many sixteenth notes. Measure 75 continues the accompaniment, with a piano (*p*) dynamic marking in the bass line.

76 *8va* *fff* *ff*

77 *(8va)*

79 *f* *p* *pp*

81 *dim.* *dolce* *dim.* *pp*

84

Measures 84-85 of a musical score. Measure 84 features a treble staff with a trill on a dotted quarter note, followed by a sixteenth-note scale. The piano accompaniment consists of a steady eighth-note bass line in the bass staff and chords in the treble staff. Dynamics include *pp* in the bass and *p* and *pp* in the treble. Measure 85 continues the trill and scale in the treble, with a *p* dynamic in the bass.

86

Measures 86-87. Measure 86 has a trill in the treble and a *pp* dynamic in the bass. Measure 87 features a trill in the treble and a *p* dynamic in the bass. The piano accompaniment continues with eighth-note patterns in the bass and chords in the treble.

88

Measures 88-90. Measure 88 includes a trill and a *pp* dynamic in the bass. Measure 89 has a trill and a *rall.* marking. Measure 90 features a trill, a *ppp* dynamic, and a *rall.* marking. The piano accompaniment includes chords and eighth-note patterns in the bass.

91

Measures 91-93. Measure 91 has a treble staff with a sixteenth-note scale and a piano accompaniment of chords and eighth notes. Measures 92 and 93 continue the piano accompaniment with sustained chords in the treble and eighth notes in the bass.

ANDANTE

Opus posthumous (1885)
for Violin & Piano*

Edited by JERROLD RUBENSTEIN

VIOLIN

EUGENE YSAÏE
(1858–1931)

Andante, non troppo lento

dolce, sostenuto p

7

10

13

16

20

23

26

cresc.

dim.

poco rall.

Sul Re

pp

f

ff

rall.

dim.

* Originally for Violin and Orchestra.

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Violin

30 *con sentimento* *f* *sf*

33 *dolce p* *f*

36 *f* *Sul Sol al*

39

41 *f appassionato*

43

45

47 *ff*

* Parenthetical indications above the staff are the editor's suggested alterations of the original.

Violin

Sul Sol

50 *f* *dim.* *molto rit.* *p*

53 *tr*

55 *tr*

57 *8va*

59 *8va* *dolcissimo*

61

63 *Sul La*

64

65 *8va*

66

67 *cresc.* *f*

69

73

75 *8va* *cresc.* *fff*

78 *f* *dim.* *Sul Re*

82 *dolce*

85 *tr.*

87 *tr.* *rall.* *tr.* *tr.*

90

VIOLIN



MUSIC

VIOLIN AND PIANO

- ACCOLAY, J.B.**
Concerto No. 1 in a min (GINGOLD)
- BACH, Johann Sebastian**
Concerto No. 1 in a (S.1041) (GALAMIAN)
Concerto No. 2 in E (S.1042) (GALAMIAN)
Concerto in d. (REITZ-MOSTRASS)
Six Sonatas
Volume I (S.1014-15-16) (DAVID)
Volume II (S.1017-18-19) (DAVID)
- BAZZINI, Antonio**
La Ronde des Lutins (Dance of the Goblins) Op. 25 (ZINO FRANCESCATTI)
- BEETHOVEN, Ludwig van**
Two Romances Op. 40 & 50 (FRANCESCATTI)
Op. 61. Concerto in D (FRANCESCATTI)
With Cadenzas by JOACHIM
Ten Sonatas (ZINO FRANCESCATTI)
Ten Sonatas (JOSEPH JOACHIM)
Ten Sonatas (FRITZ KREISLER)
Ten Sonatas (DAVID OISTRAKH)
- BRAHMS, Johannes**
Op. 77. Concerto in D (FRANCESCATTI)
With Cadenzas by JOACHIM and AUER
Three Sonatas, Op. 78, 100, 108 (authentic edition)
Three Sonatas, Op. 78, 100, 108 (GALAMIAN)
Sonatensatz (Sonata movement) Scherzo (Op. posth.)
- BRUCH, Max**
Op. 26. Concerto No. 1 in g (FRANCESCATTI)
Op. 46. Scottish Fantasy (GALAMIAN)
Op. 47. Kol Nidrei (GINGOLD)
CHAUSSON, Ernest
Op. 21. Concerto in D major
Op. 25. Poeme (FRANCESCATTI)
- CONUS, Jules**
Concerto in e minor (GALAMIAN)
- CORELLI, Arcangelo**
Op. 5. Twelve Sonatas
Volume I (JENSEN)
Volume II (JENSEN)
Op. 5. Three Selected Sonatas A, C, E (JENSEN)
Sonata "La Follia" Op. 5, No. 12 (FRANCESCATTI)
- DVOŘÁK, Antonín**
Op. 53. Concerto in a minor (GALAMIAN)
Op. 11. Romance in f minor (GINGOLD)
Op. 100. Sonatina in G major (GINGOLD)
- FAURÉ, Gabriel**
Op. 13. Sonata in A (FRANCESCATTI)
(AS ADIPIUS)
- FIOCCO, Joseph-Hector**
Allegro (GINGOLD)
- FRANCESCATTI, Zino**
Aria
Polka
- FRANCK, César**
Sonata in A (FRANCESCATTI) (AS ADIPIUS)
- GLAZUNOV, Alexander**
Op. 82. Concerto in a min (OISTRAKH)
- HANDEL, George Frederick**
Six Sonatas
Volume I A, G, F (FRANCESCATTI)
Volume II D, A, E (FRANCESCATTI)

VIOLIN AND PIANO (cont'd)

- KABALEVSKY, Dmitri**
Op. 48. Concerto in C maj (GINGOLD)
- KHACHATURIAN, Aram**
Concerto. (Editing and Cadenza by OISTRAKH)
- LALO, Édouard**
Op. 21. Symphonie Espagnole (FRANCESCATTI)
- LECLAIR, Jean Marie**
Sonata in D major (FRANCESCATTI)
Sonata in c minor "Le Tombeau" (DAVID)
- MENDELSSOHN, Felix**
Op. 64. Concerto in e min (FRANCESCATTI)
- MOZART, Wolfgang Amadeus**
19 Sonatas (ZINO FRANCESCATTI)
19 Sonatas (FLEISCH-SCHNABEL)
Adagio in E maj. (K.261) (FRANCESCATTI)
Rondo in C maj. (K.373) (FRANCESCATTI)
Concerto No. 2 in D. (K.211). Editing and Cadenzas by ZINO FRANCESCATTI
Concerto No. 3 in G. (K.216). (FRANCESCATTI)
With Cadenzas by EUGENE YSAÏE
Concerto No. 4 in D. (K.218). Editing and Cadenzas by JOSEPH JOACHIM
Concerto No. 5 in A. (K.219). Editing and Cadenzas by JOSEPH JOACHIM
Concerto No. 5 in A. (K.219). (GALAMIAN)
Cadenzas by JOSEPH JOACHIM
- NARDINI, Pietro**
Concerto in e minor (GINGOLD)
- NOVÁČEK, Ottokar**
Moto Perpetuo in d (GINGOLD)
- PAGANINI, Nicolo**
La Campanella (The Bell) Op. 7 (KREISLER)
Carnival of Venice; 20 Variations. Op. 10
Editing and new piano accompaniment by FRANCESCATTI
Concerto No. 1 in D. Op. 6 (CARL FLEISCH)
With Cadenzas by FLEISCH and SAURET
Concerto No. 1 in D. Op. 6 (FRANCESCATTI)
With Cadenzas by FRANCESCATTI and SAURET
Moto Perpetuo Op. 11 (KREISLER)
Sonata in e No. 12. Op. 3 (THOMAS)
Variations on the G String on a Theme from "Moses" by ROSSINI (ZINO FRANCESCATTI)
- PERGOLESI, Giovanni Battista**
Sonata No. 12 in E major (LONGO)
- PROKOFIEFF, Sergei**
Op. 19. Concerto No. 1 in D (OISTRAKH)
Op. 63. Concerto No. 2 in g (FRANCESCATTI)
Op. 80. Sonata No. 1 in f (OISTRAKH)
Op. 94a. Sonata No. 2 in D (OISTRAKH)
- RACHMANINOFF, Sergei**
Op. 34. No. 14. Vocalise (PRESS GINGOLD)
- RIES, Franz**
Op. 34. No. 5 Perpetuum Mobile (GINGOLD)
- RODE, Pierre**
Op. 9. Concerto No. 7 in a (GINGOLD)
Cadenza by H. WIENIAWSKI
- SAINT-SAËNS, Camille**
Op. 28. Introduction & Rondo Capriccioso (ZINO FRANCESCATTI)
Op. 52. Caprice (YSAÏE GALAMIAN)
Op. 61. Concerto No. 3 in b (FRANCESCATTI)
Op. 75. Sonata No. 1 in d (FRANCESCATTI)
Op. 83. Havanaise (FRANCESCATTI)

VIOLIN AND PIANO (cont'd)

- SARASATE, Pablo de**
The following works are edited by FRANCESCATTI
Op. 20. No. 1. Zigeunerweisen (Cup-u-Ar-s)
Op. 25. Carmen Fantasy
Op. 21. No. 1. Malagueña
Op. 21. No. 2. Habanera
Op. 22. No. 1. Romanza Andaluza
Op. 22. No. 2. Jota Navarra
Op. 23. No. 1. Playera
Op. 23. No. 2. Zapateado
Op. 24. Caprice Basque
Op. 37. Adios Montañas Mias
Op. 43. Introduction and Tarantella
- SCHUBERT, Franz**
Op. 70. Rondeau Brillante in b (FRANCESCATTI)
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Op. 162. Sonata (Duo) in A major
- SCHUMANN, Robert**
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- SINDING, Christian**
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- SUK, Josef**
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Concerto in d minor (PENTE-GINGOLD)
- TCHAIKOVSKY, Peter I.**
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Op. 35. Concerto in D. (OISTRAKH) (Complete & authentic text, including AUER'S version & editing)
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- VERACINI, Francesco Maria**
Largo (MARIO CORTI)
Sonata in e minor (DAVID)
- VIEUXTEMPS, Henri**
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Op. 37. Concerto No. 5 in a (GALAMIAN)
- VIOTTI, Giovanni Battista**
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Cadenzas by JOACHIM & E. YSAÏE
Concerto No. 23 in G major (GINGOLD)
- VITALI, Giovanni Battista**
Chaconne in g. Revised by THEO. CHARLIER.
Edited by ZINO FRANCESCATTI
- VIVALDI, Antonio**
Concerto in a. F. I. n. 176. (GALAMIAN)
Concerto in g. F. I. n. 211. (GALAMIAN)
Sonata in g. F. XIII n. 29. (MOFFAT)
Sonata in A. F. XIII n. 30. (FRANCESCATTI)
Sonata in d. F. XIII n. 31. (GINGOLD)
- WIENIAWSKI, Henri**
Op. 4. Polonaise de Concert in D (FRANCESCATTI)
Op. 14. Concerto No. 1 in f. (GALAMIAN)
Op. 16. Scherzo-Tarantella (FRANCESCATTI)
Op. 21. Polonaise Brillante in A. (FRANCESCATTI)
Op. 22. Concerto No. 2 in d (GALAMIAN)
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