Joseph Bologne, Chevalier de Saint-Georges: Sonata No. 3
for harpsichord or fortepiano with obbligato violin accompaniment
Op. 1a No. 3

ed. Benjamin Shute & Anastasia Abu Bakar, August 2020

Joseph Bologne, Chevalier de Saint-Georges (1745-1799) is widely regarded as the first composer of African heritage in the European classical tradition. An astonishingly accomplished man, he was music director to Marie Antoinette, an influential composer, an acclaimed violinist, a champion fencer, the first colonel of color in the French army, and an abolitionist activist. This sonata is the last of three sonatas presumed to have been written around 1770 and published by LeDuc in 1781.

The LeDuc edition is the only surviving source for these sonatas, consisting of a full score and a separate violin part that is similar but not identical to what is given in the score. The present edition corrects the typographical errors of the LeDuc print and offers simple suggestions for bowing, ornamentation, and occasional continuo realization where their omission would be unidiomatic. Performers are encouraged to treat these freely and add their own historically informed ornamentation, bowing, and realizations.

This edition uses as its foundation the 2015 typeset by Tim Willis (Creative Commons 4.0). The editorial changes described above have been made to the 2015 typeset using a PDF editor.

In all subsequent notes, "FE" refers to the first edition (LeDuc, 1781).

Editorial policy

Dotted slurs are used when no slurs are present in the FE but a) when slurs are present in corresponding passages, or b) specifically to the violin, when style and/or context suggest separate bowing would likely not have been intended.

Ornaments not present in the FE but whose inclusion seems especially idiomatic are supplied in brackets. Many or most trills may be followed by a *Nachschlag*, although they are not editorially supplied.

Notation of accidentals has been modernized.

Accidentals notated above their respective pitches are not present in the FE but possibly intended, though not beyond question.

Modern repeat signs are not present in the FE. The editors have inserted repeat signs where repeats are understood.

Notes in small type in the keyboard right hand are suggested basso continuo realizations. These are sometimes called for explicitly by figures beneath the bass line; at other times the expectation of an accompanimental continuo realization is merely implicit. Even when figures are given beneath the bass line, the upper staff of the keyboard invariably contains notated rests. Therefore the presence of rests in the right hand should not be taken as evidence that continuo realization is not intended.

Notes in small type in the keyboard left hand are implied by context but not explicitly indicated in the FE.

Bologne: Sonata No. 3, Op. 1a No. 3

CRITICAL NOTES

Abbreviations

FE = first edition (LeDuc, 1781)
LH = keyboard left hand
m(m). = measure(s)
n = note
RH = keyboard right hand
vn = violin

C1, C, c, c', c", etc. *Middle c* is c'.

Notes below indicate what is present in the first edition (LeDuc, 1781)

Movement 1

m. 1 RH, LH	The pickup is shown as an 8th rest
m. 5 vn	n.3 slurred into notes 4-6 in vn part (which appears separately at the end of the FE)
m. 9 vn	slur on notes 4-6 absent in vn part
mm. 17-20 vn	slurs absent in vn part
m. 27 RH	n.7 natural omitted
m. 32 vn	Grace note on beat 1 given as an 8th (vs. 16th in score)
m. 32 LH	This figure is unusual, and it is unclear whether it is an error in the FE. A first-beat sonority of an a (half note) and c' (quarter note) would be more typical.
mm. 34-35 vn	slurs absent in vn part
m. 41 RH	Appogiatura before n. 3 given as g"
m. 42-43 vn	In vn. part, n.4 to n.7 of m. 42 is slurred while the slur over n.1 to n.4 of m. 43 is absent. Most likely the slur is simply misplaced. The question of articulation in mm. 36-37 and 40-41 may also be informed by comparison with mm. 113-14 and 117-18.
m. 48 RH	Initial rest missing
m. 52 vn	n.6 trill absent in score
m. 54 vn	slur on notes 3-4 absent in score
m. 56 all	final rest given as quarter
m. 59 vn	Grace notes are 16ths in score, while the RH simultaneously has an 8th-note grace. In the vn part, both graces are 8ths, and the editors have opted for this reading.
m. 60 LH	Only the bass note is given, along with the figure "8" beneath each change of pitch
m. 62 RH	Last two notes perhaps intended to be f', a-flat'; compare m. 64

mm. 64 LH	Only the bass note is given, along with the figure "8" beneath each change of pitch through m. 65 n.1.
m. 68 RH	n.1 printed e-flat', apparently displaced
m. 70 vn	n.1 missing flat in vn part
m. 70 RH	n.15 missing natural
m. 71 RH	n.3 printed g'
m. 82 vn	slur absent in score
m. 84 vn	n.1 missing flat
m. 85 vn	n.6 printed f" but on grounds of both the musical pattern and fingering considerations seems likely intended as d'
m. 88 RH	lower note on beats 3 & 4 printed as e-flat', apparently displaced
mm. 84-89 LH	Only the bass note is given with the figure "8" beneath each change of pitch
m. 93 LH	# placed on staff before 1st note d', likely a misreading of what is intended as bass figure
m. 94 LH	figure "3" placed beneath n.2, apparently displaced
m. 98 vn	slur on notes 4-6 absent in vn part, present in m. 99
m. 99 vn	n.4 slurred together with notes 5-7 in vn part
m. 100 vn	initial grace note is e-flat" in vn part
m. 105 vn	n.9 d' in score
m. 105 LH	8th notes missing flags, appear as quarters (albeit preceded by 8th rests)
m. 111 vn	grace note before n.2 missing in vn part
m. 110 vn	trill absent in score
m. 114 vn	n.4 slurred together with notes 5-7 in both score and part
m. 115 vn	n.1 b-flat; comparison with mm. 38 (RH), 42 (vn), and 119 (RH) suggests a' is intended
m. 121 vn	grace note on beat 3 given as 8th in vn part (vs. 16th in score)
m. 123 vn	grace note on beat 3 given as 8th in vn part (vs. 16th in score)
m. 133 all	final rest given as quarter

<u>Movement 2</u>

m. 8 vn	grace note on beat 1 given as 8th in vn part. The score's 16th agrees with keyboard RH
m. 15 vn	grace note printed e" in score & part, given as 8th-note grace in vn part. Vn part contains extra quarter-note g' at the end of the bar.
RH	grace note printed c"
m. 19 vn	beat 1 slur absent in score
m. 32 vn	notes 2-4 displaced down one step in score
m. 34 vn	sharps missing in vn part (present in score)
m. 42 RH	n.3 missing sharp

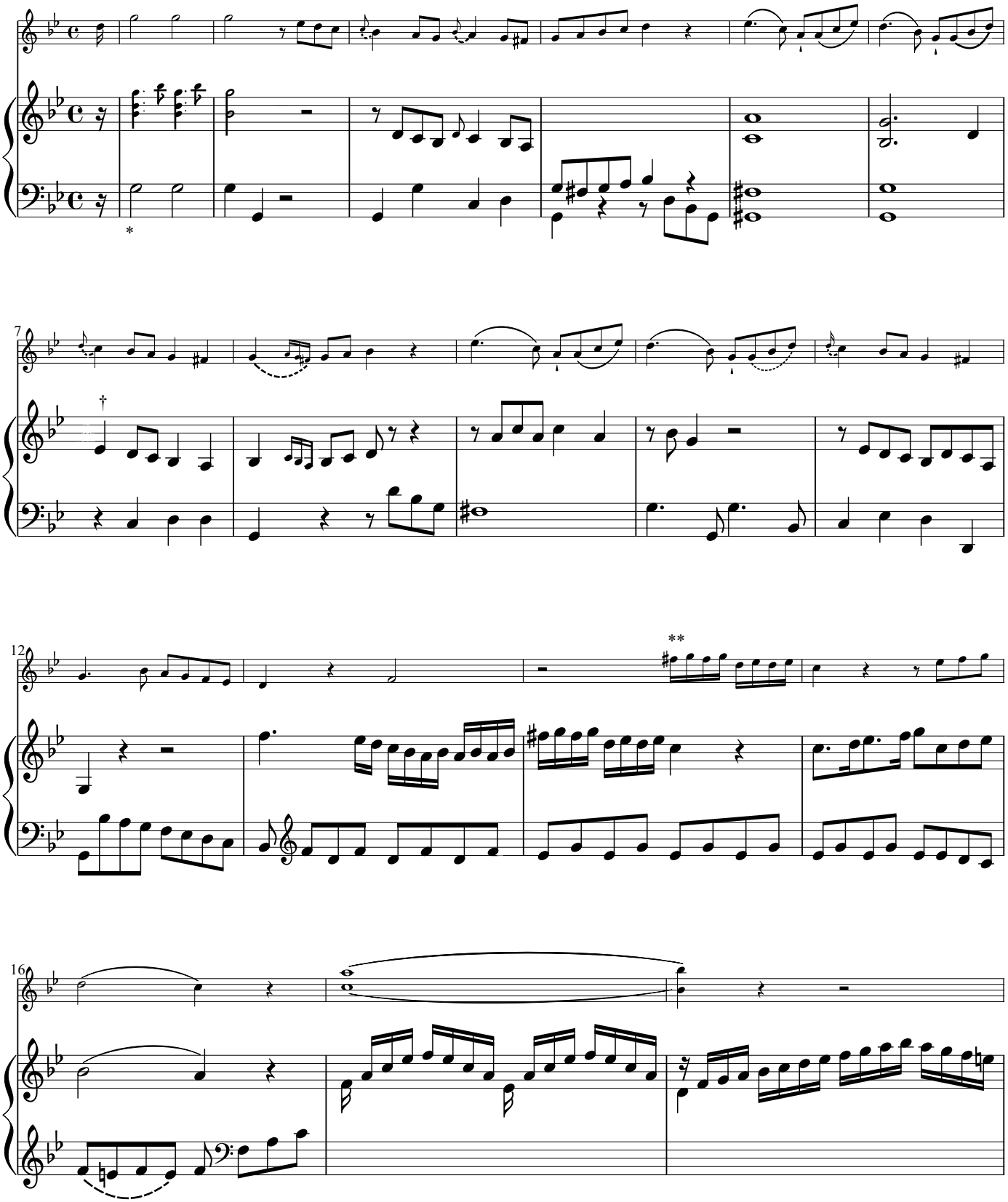
m. 42 LH	lower octave not notated
mm. 54-56 vn	double-stops only present in vn part; score prints only the upper note
m. 62 vn	fermata absent in vn part
m. 72 vn	beat 1 slur absent in vn part
m. 74 vn	slur extends to beat 2 in vn part
m. 77 vn	beat 1 grace given as 8th in vn part (vs. 16th in score)
m. 96 vn	slur extends to beat 2 in vn part
RH	notes 1-2 missing 8th-note flag (as if quarters)
m. 107 vn	notes 3-4 missing 8th flag (as if quarters)

SONATA III

Pour Le Clavecin ou Forté Piano
avec accompagnement de Violon Oblige

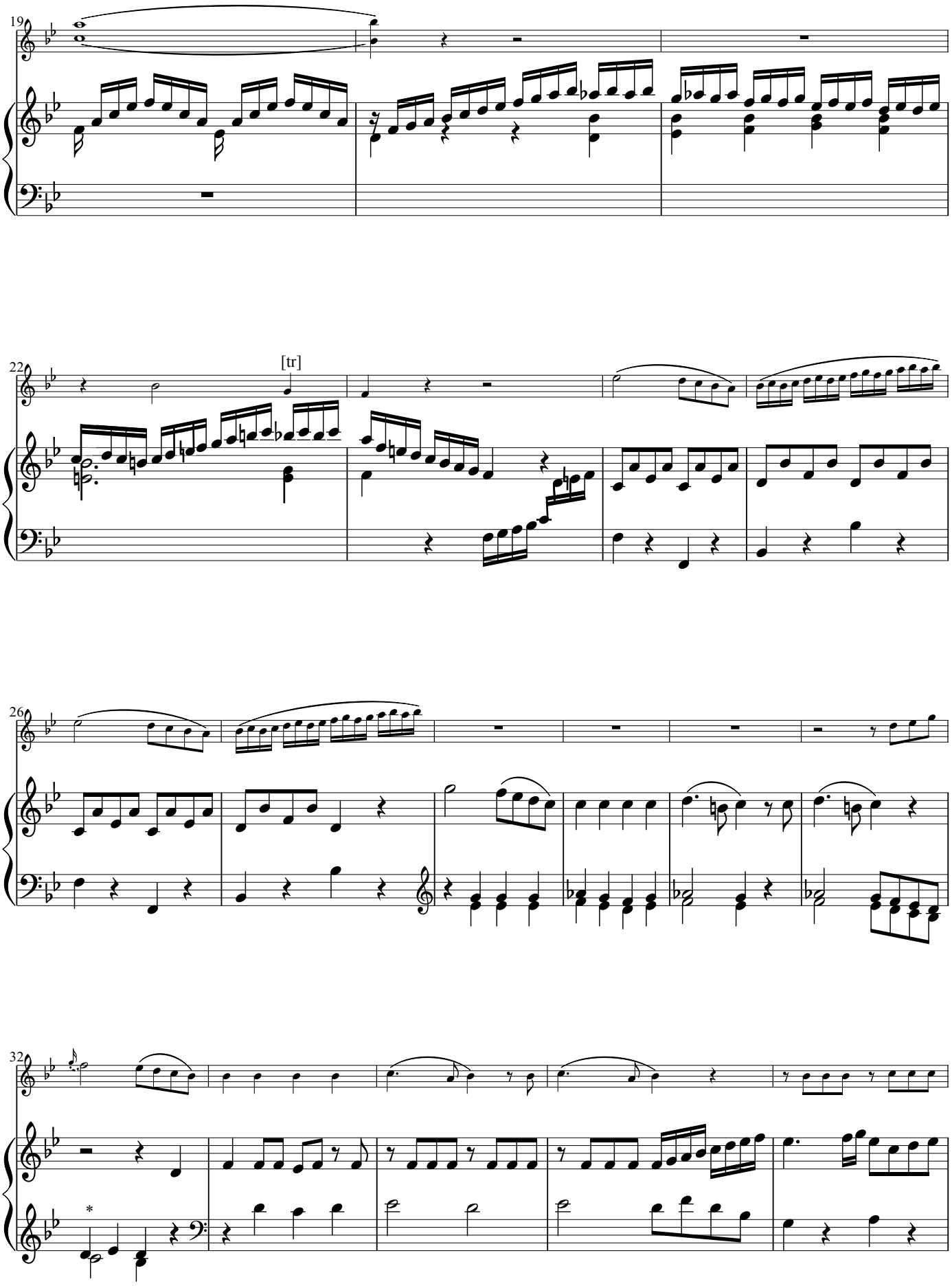
Joseph Bologne, Chevalier de St.-Georges

Allegro



* In the FE the right hand contains only rests in mm. 1 & 2. The realization suggested in small type is informed by m. 57. See note † at m. 93

† It is possible that an appoggiatura f' preceding the e-flat' was intended (cf. m. 101) ** Such figures would commonly be slurred in groups of 4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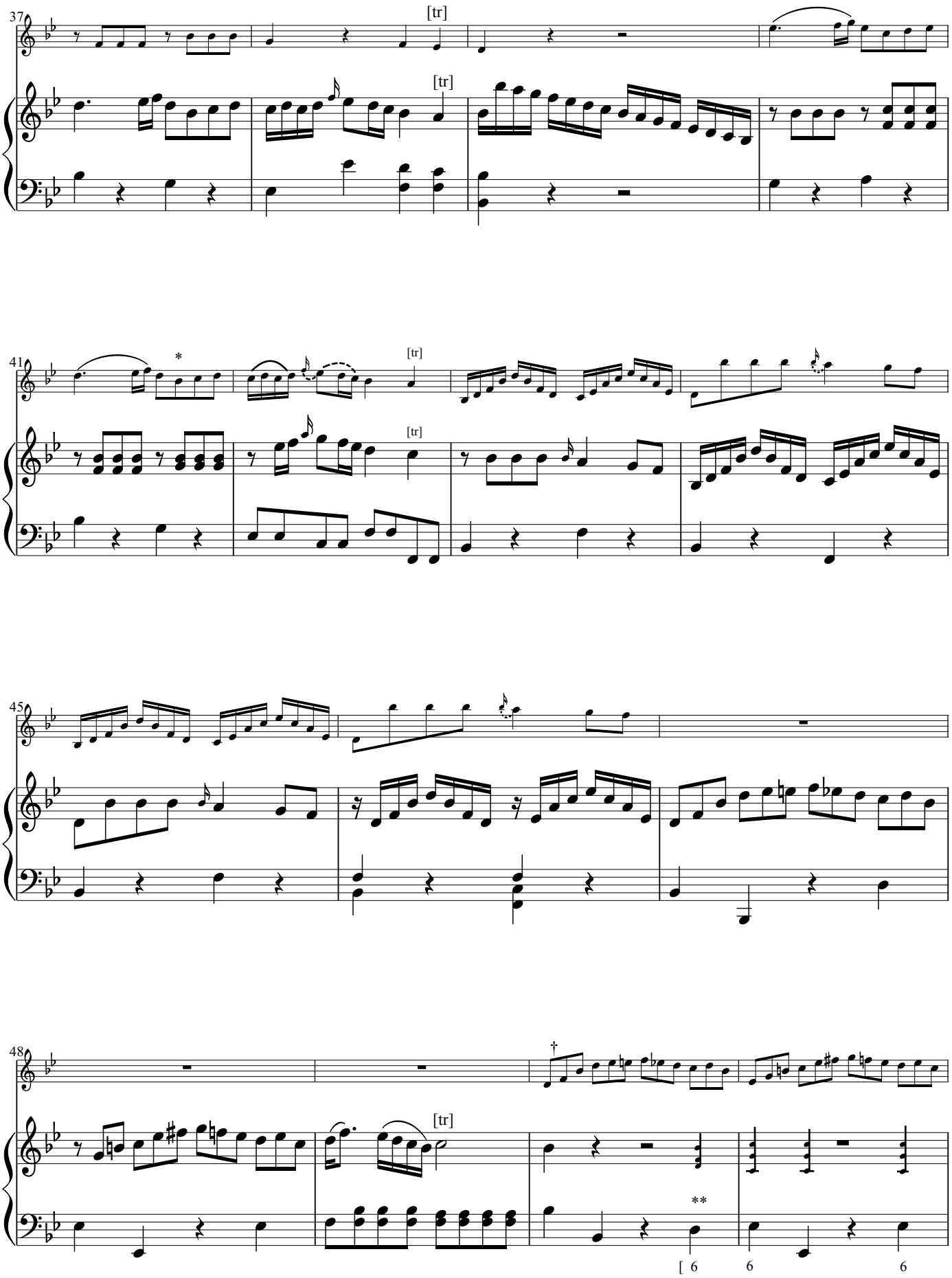
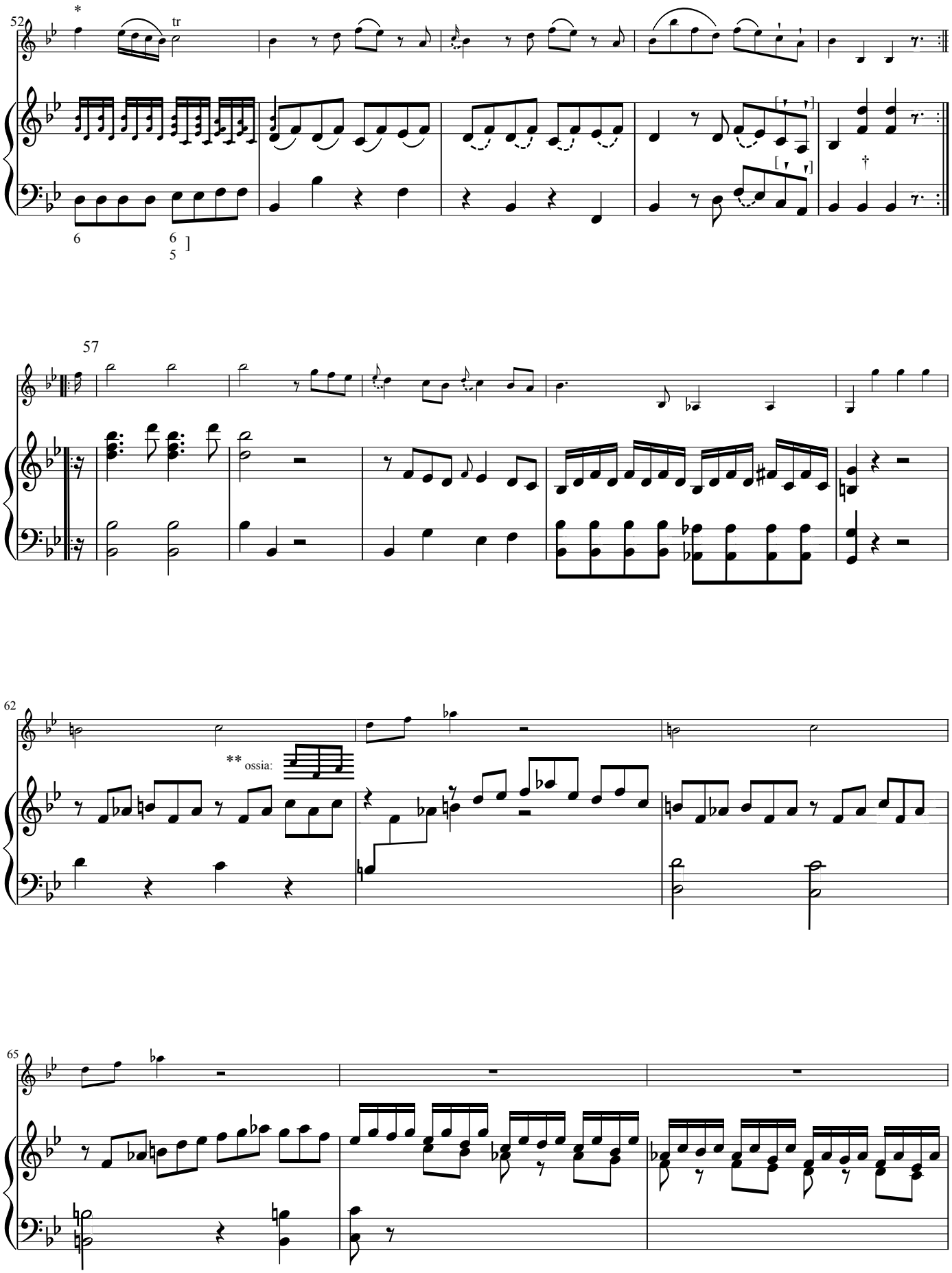
* See critical note



* See critical note †This figure is slurred in groups of 3 in the recapitulation (mm. 127-28), and similar bowing may be intended here.

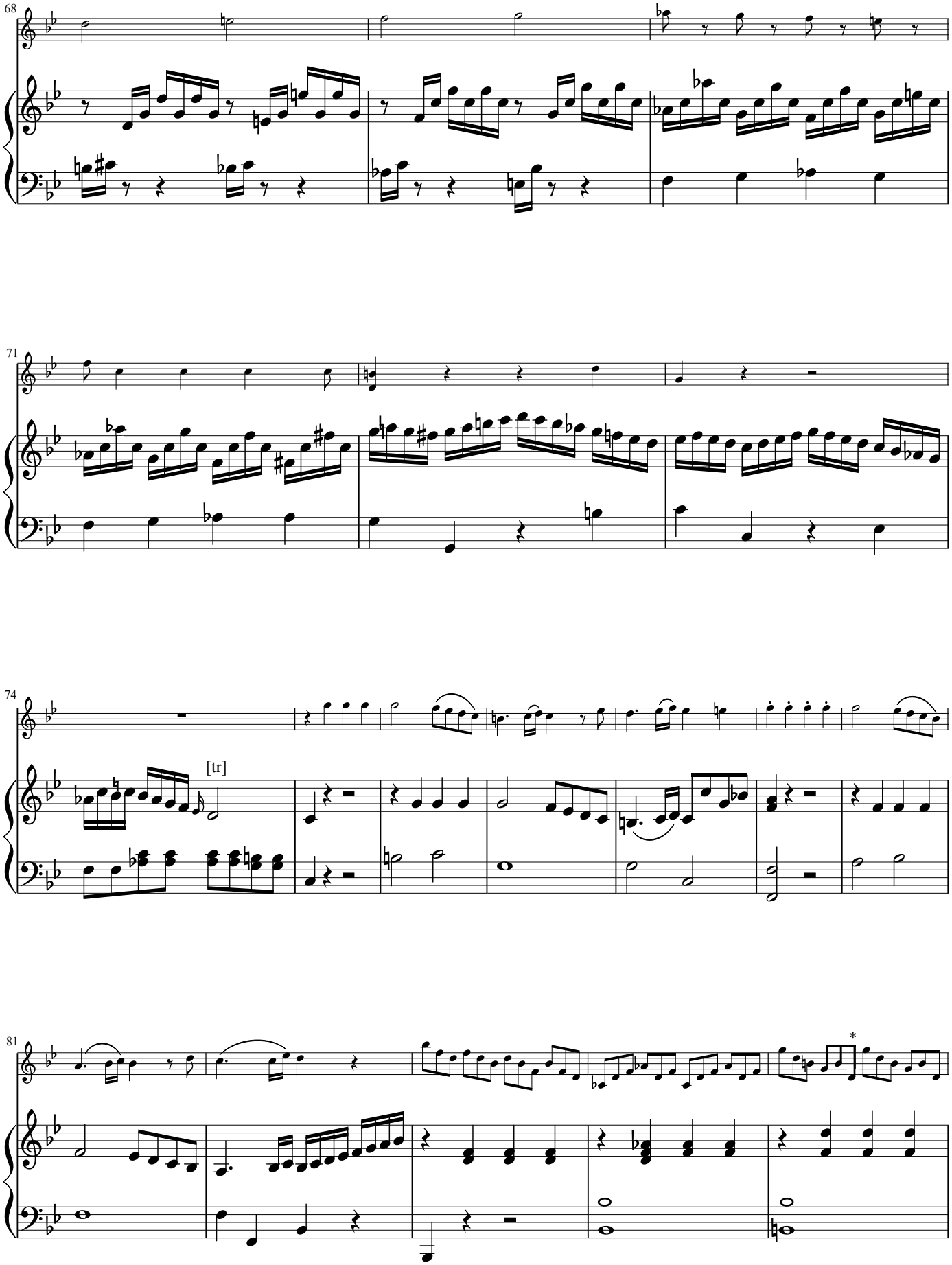
** Keyboard right hand has rests from m. 50 beat 2 through the end of m. 52. The realization suggested here is only a starting point; choices in realization will be affected by instrument (fortepiano, harpsichord), player, and desired musical effect. It is also possible to alter



* Beat 1 should be ornamented so as to be more, not less, decorated than the piano right-hand at m. 49.

† The final two chords may be further filled out at will

** See critical note



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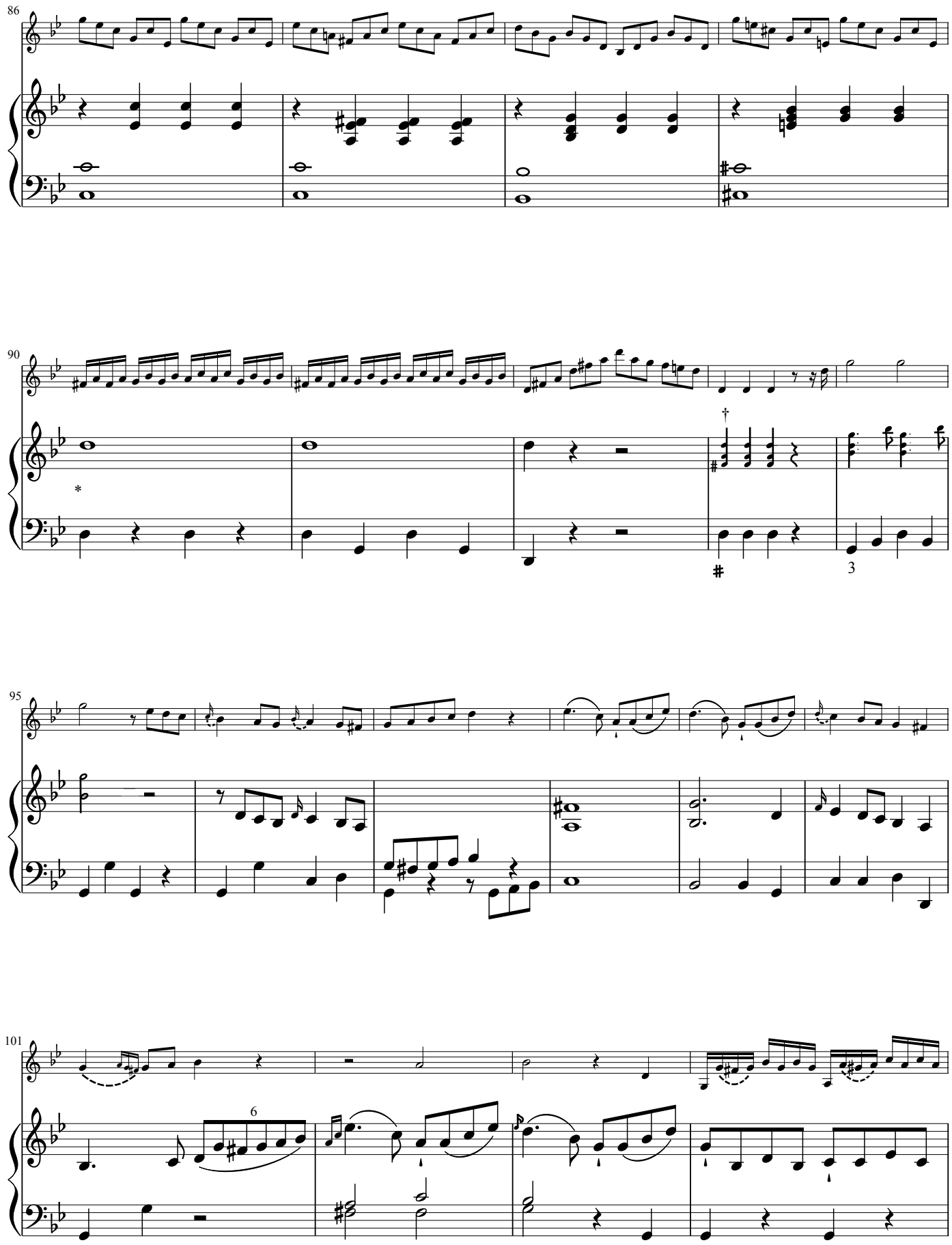
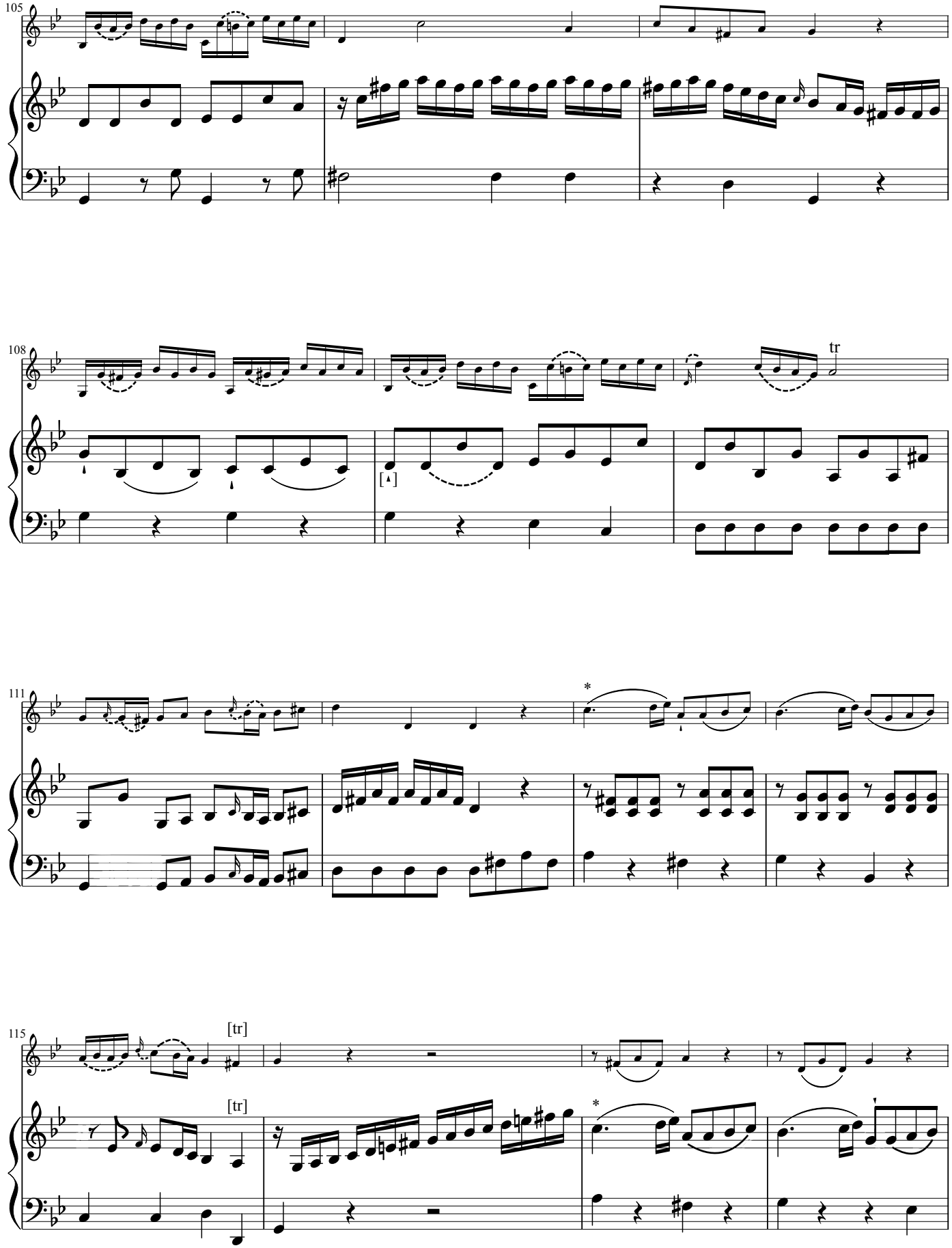
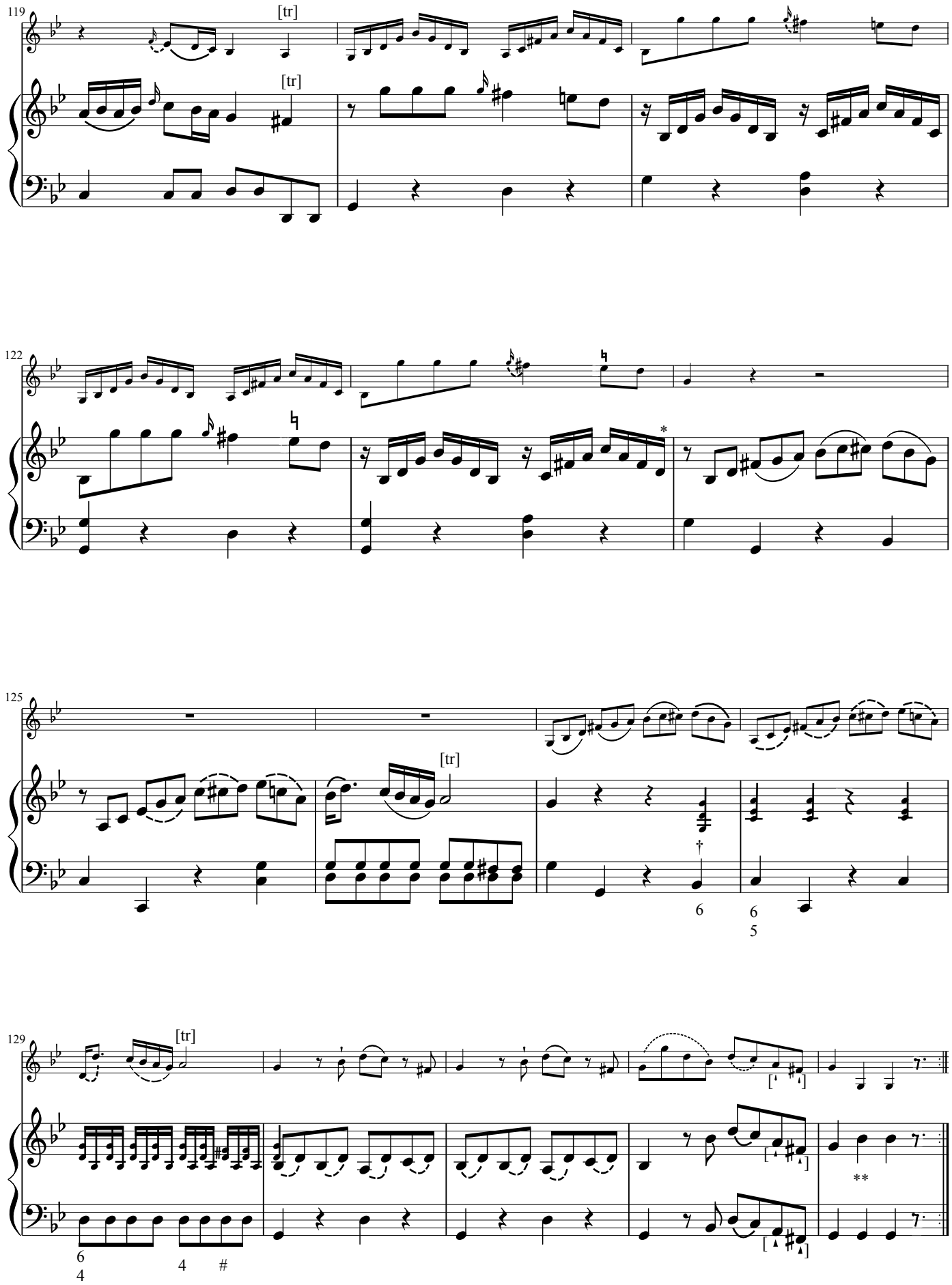


* The keyboardist should feel free to further flesh out mm. 90-92 according to taste, for instance, by adding a long trill to the whole notes and/or adding harmonic reinforcement in either or both hands, according to the desired musical effect.

† Keyboard right hand has rests in mm. 93-95. Realizing m. 94 according to m. 57 (and, implicitly, the beginning) yields parallel octaves between the outer voices into the downbeat of m. 95, but elsewhere Bologne seems less concerned about such parallels (e.g., movement 2, mm. 104-105, violin & keyboard right hand). An alternative to avoid the parallel could be to play the eighths (here and at the beginning) as d" rather than b-flat".



* The notes and articulations in mm. 113-14 (violin) and 117-18 (keyboard right hand) are presented as they appear in the FE, which is by no means free of errors. The extent to which they should agree with each other, and with mm. 36-41, is left to the interpreters' discretion.

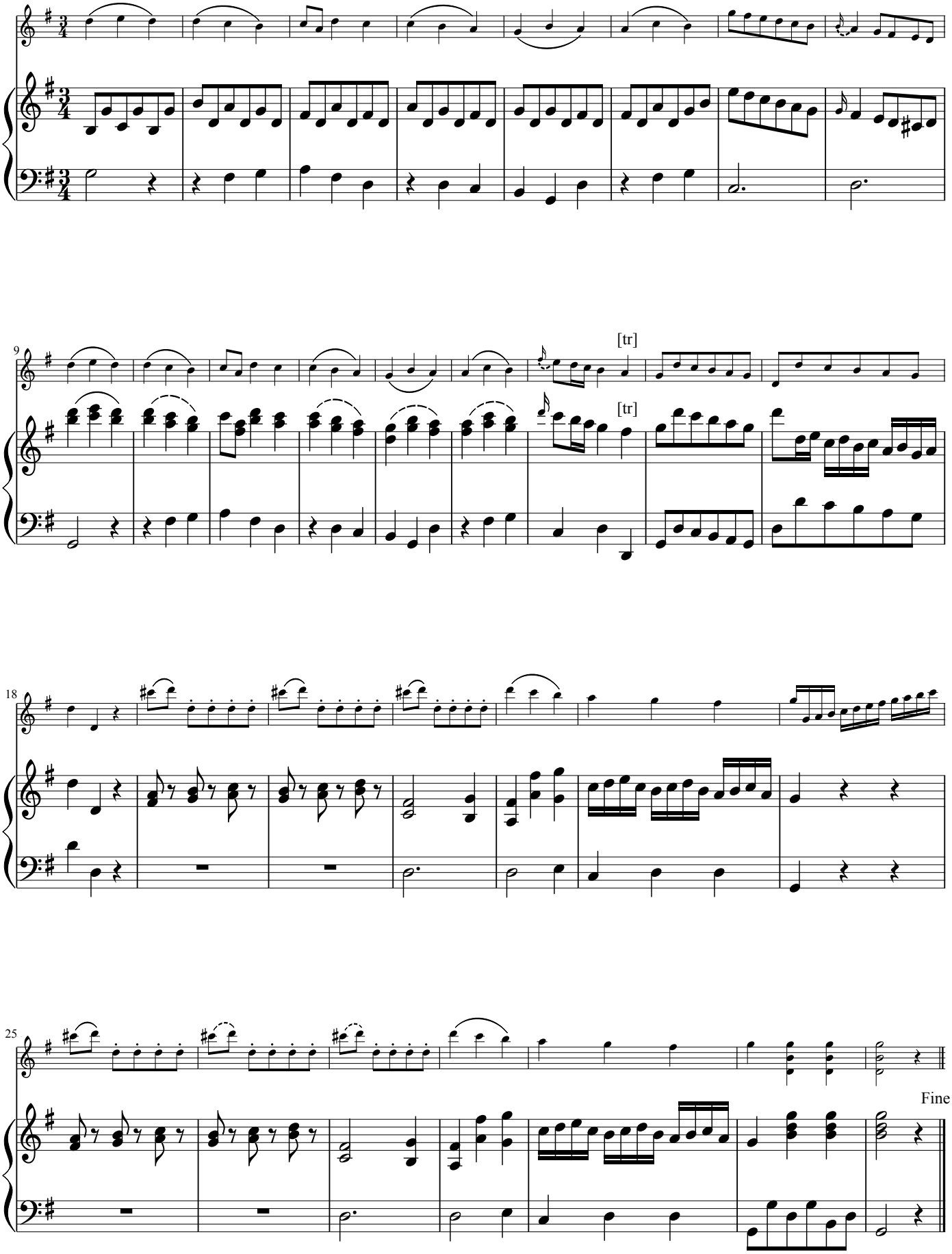


* Possibly intended as c' by comparison with m. 121, but this is uncertain in light of their differing resolutions

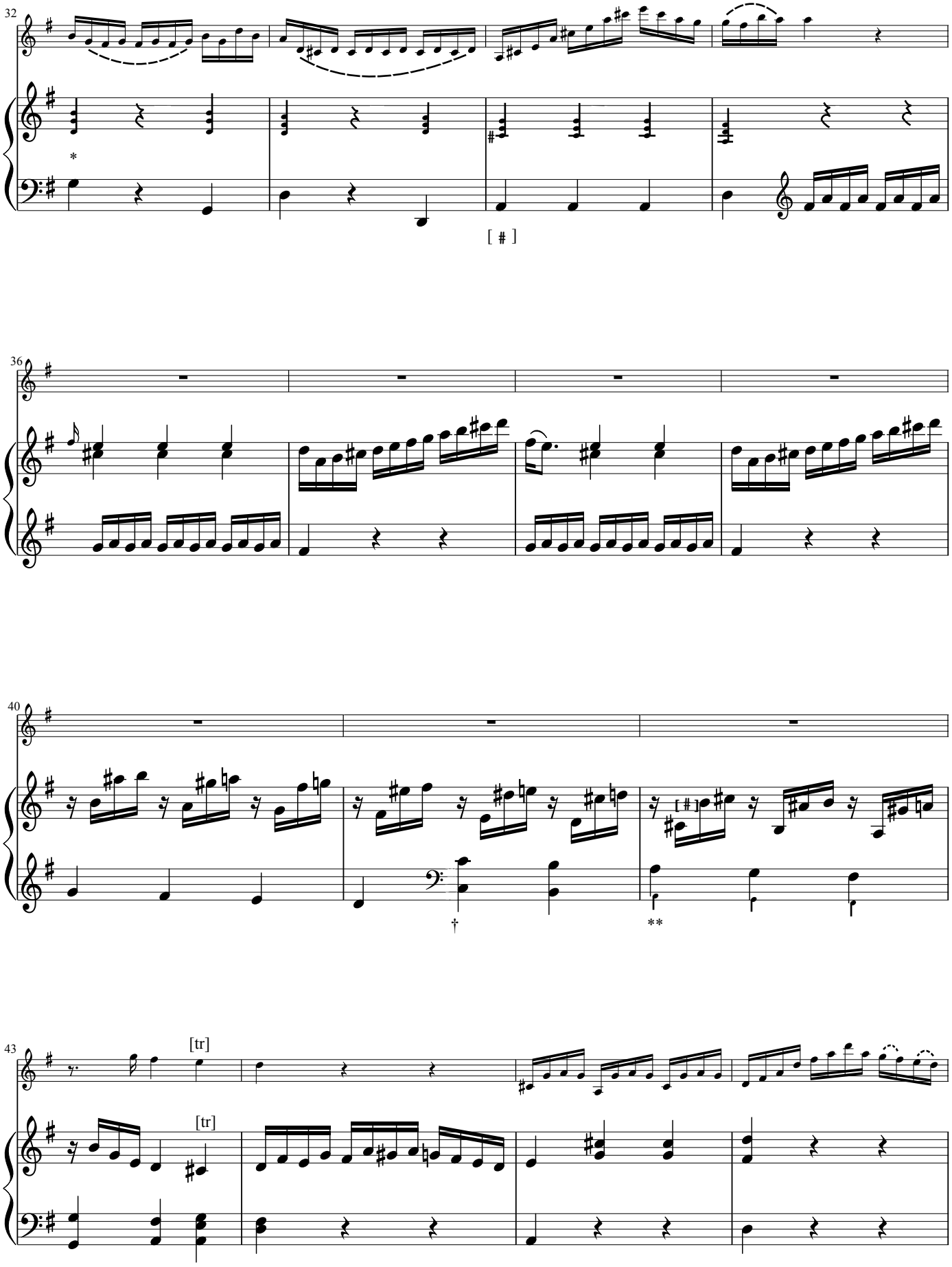
† Keyboard right hand has printed rests from m. 127 beat 2 through m. 129. See note † at m. 50

** The final two chords may be filled out according to taste.

Rondeau gracioso



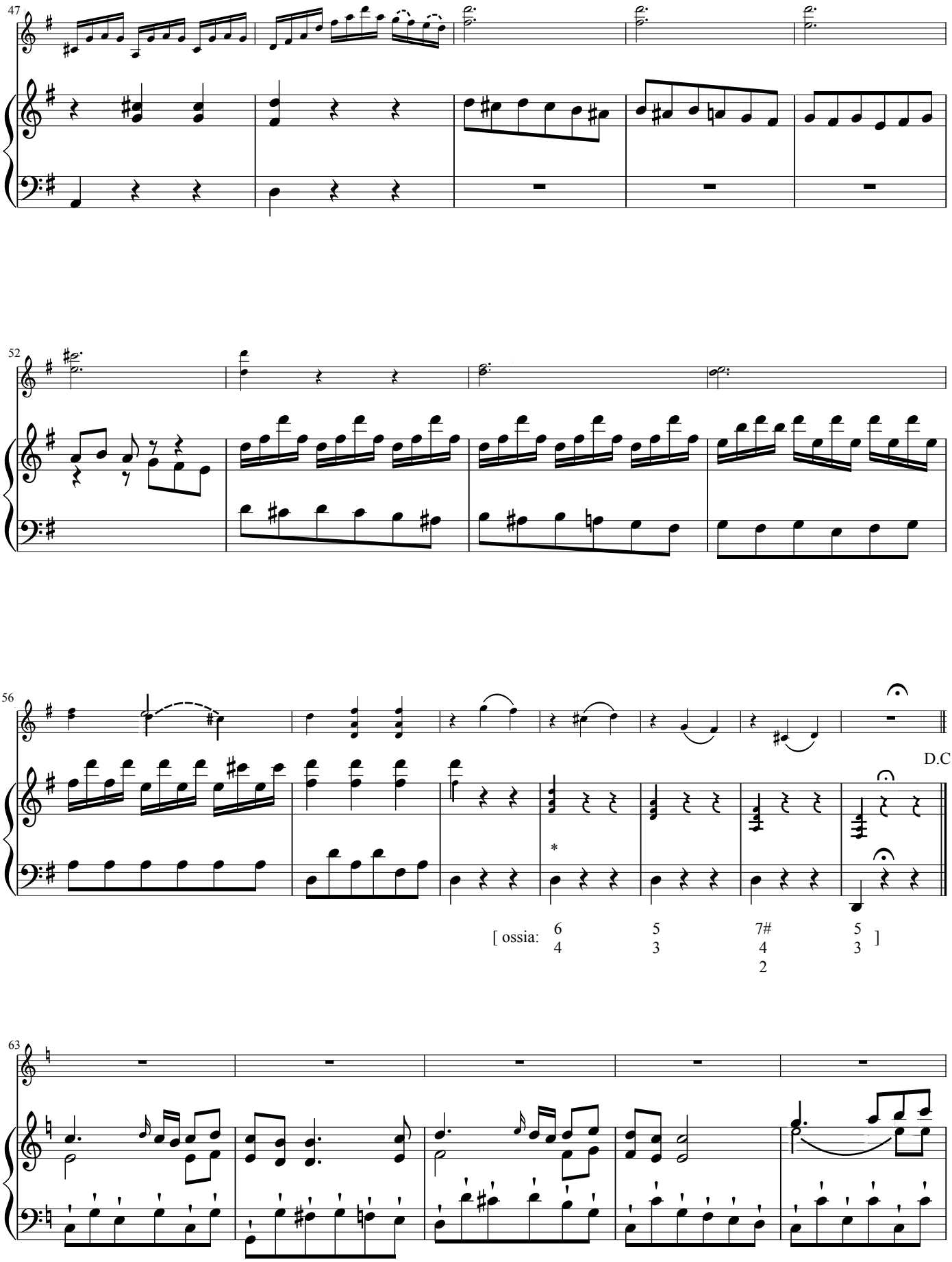
* Upon arriving at m. 31 the second time (after taking the D.C. from m. 62), proceed to m. 63. The third arrival at m. 31 (after taking the D.C. from m. 112) ends the piece.



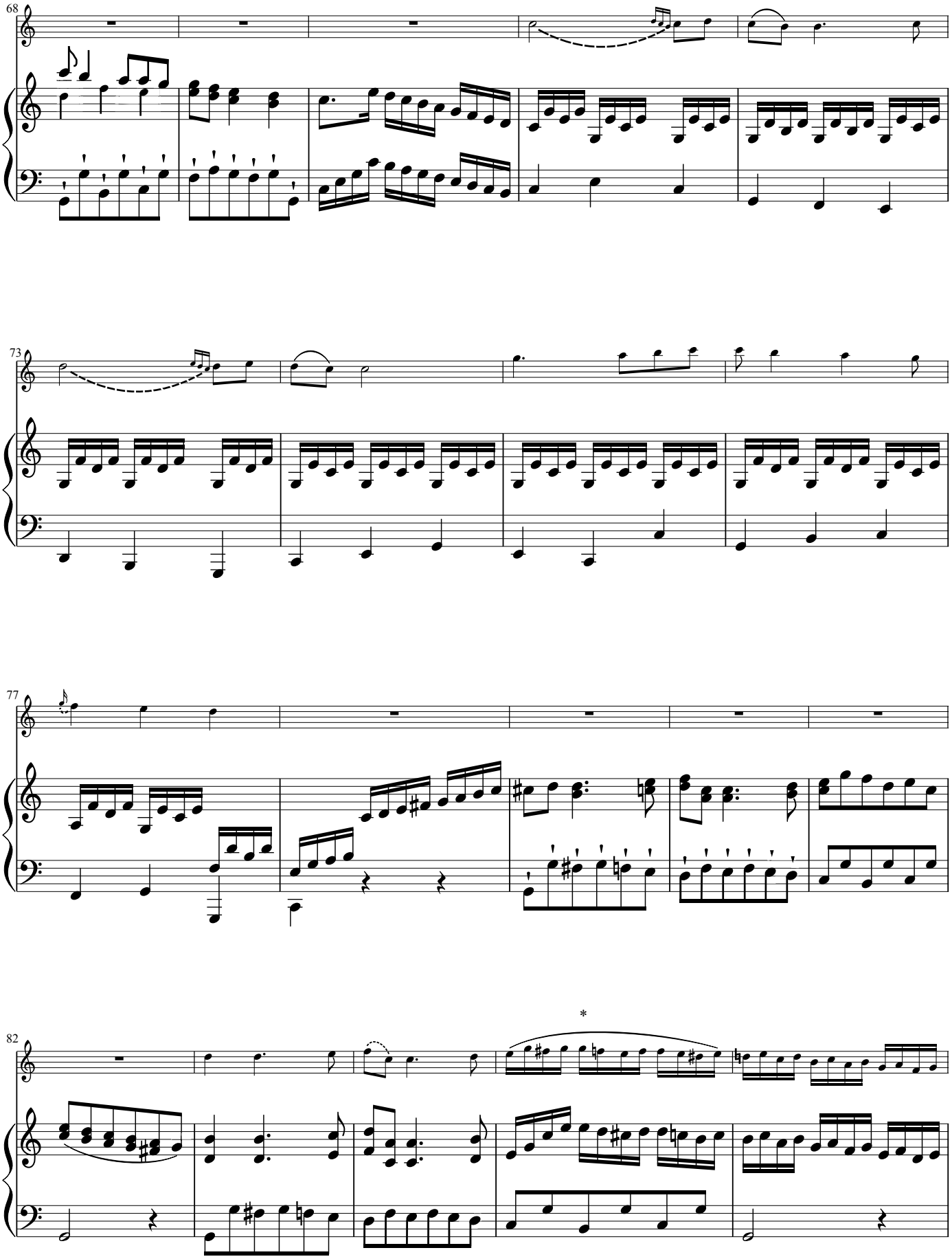
* Keyboard right hand has rests from m. 32 to m. 35.

† Possibly C#

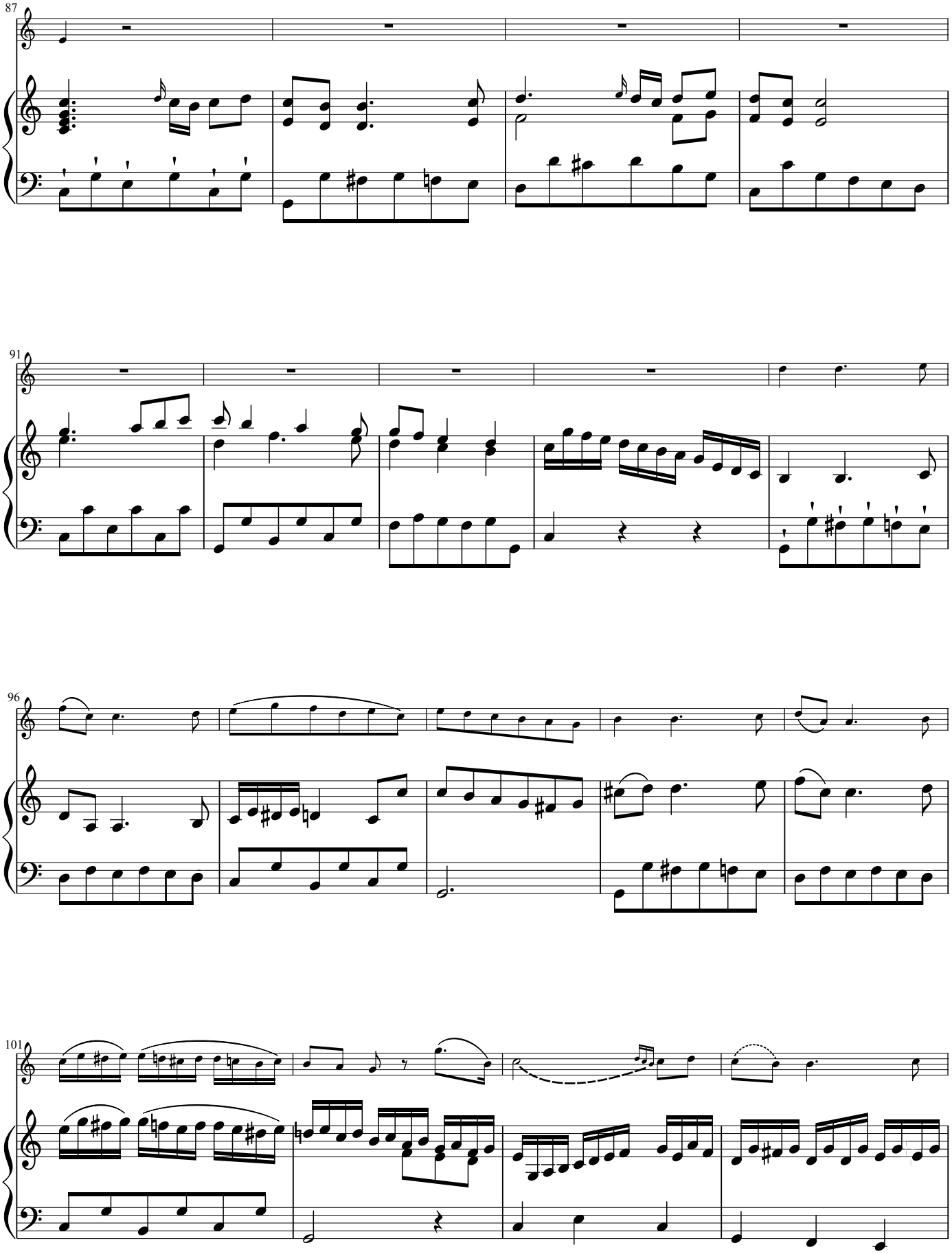
** See critical note



* Keyboard right hand has rests from m. 58 beat 2 through m. 62.



* Left-hand finger substitutions may be used to re-articulate repeated notes under a slur (also at m. 101)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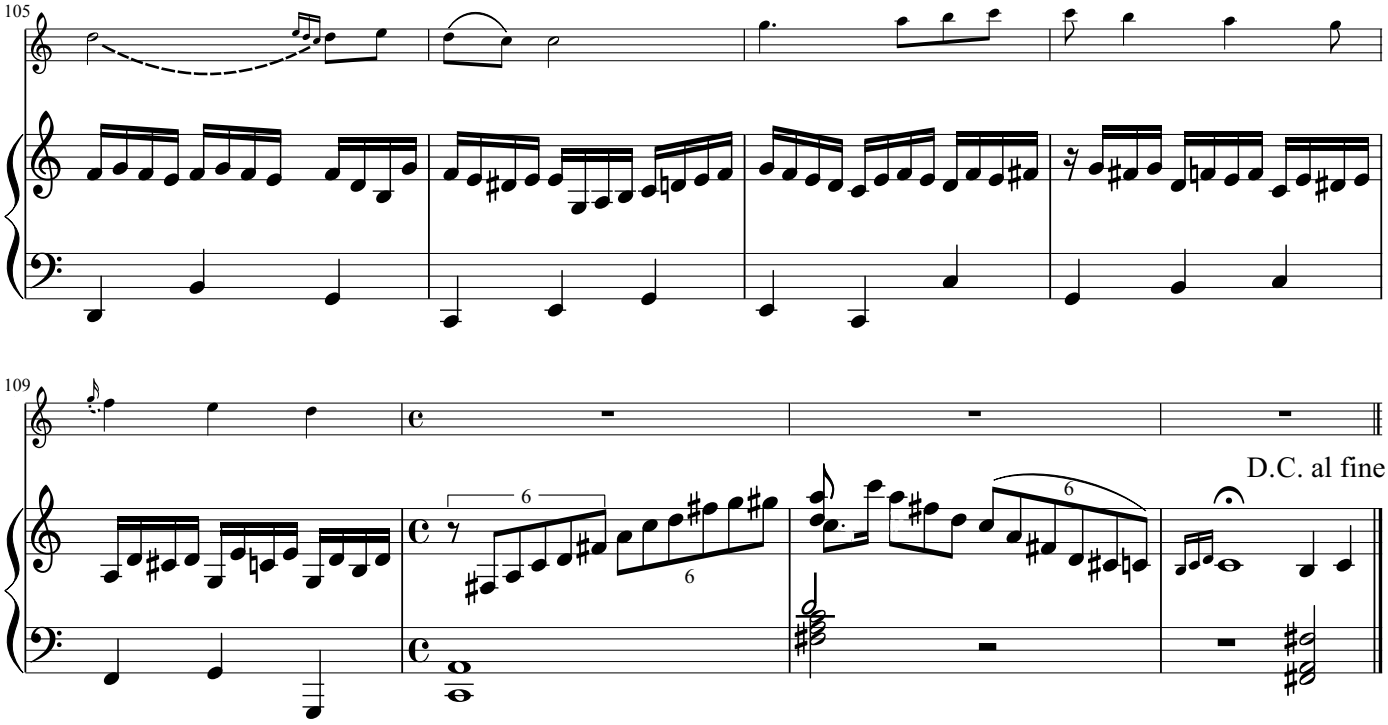
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D.C. al fine

SONATA III

Pour Le Clavecin ou Forté Piano
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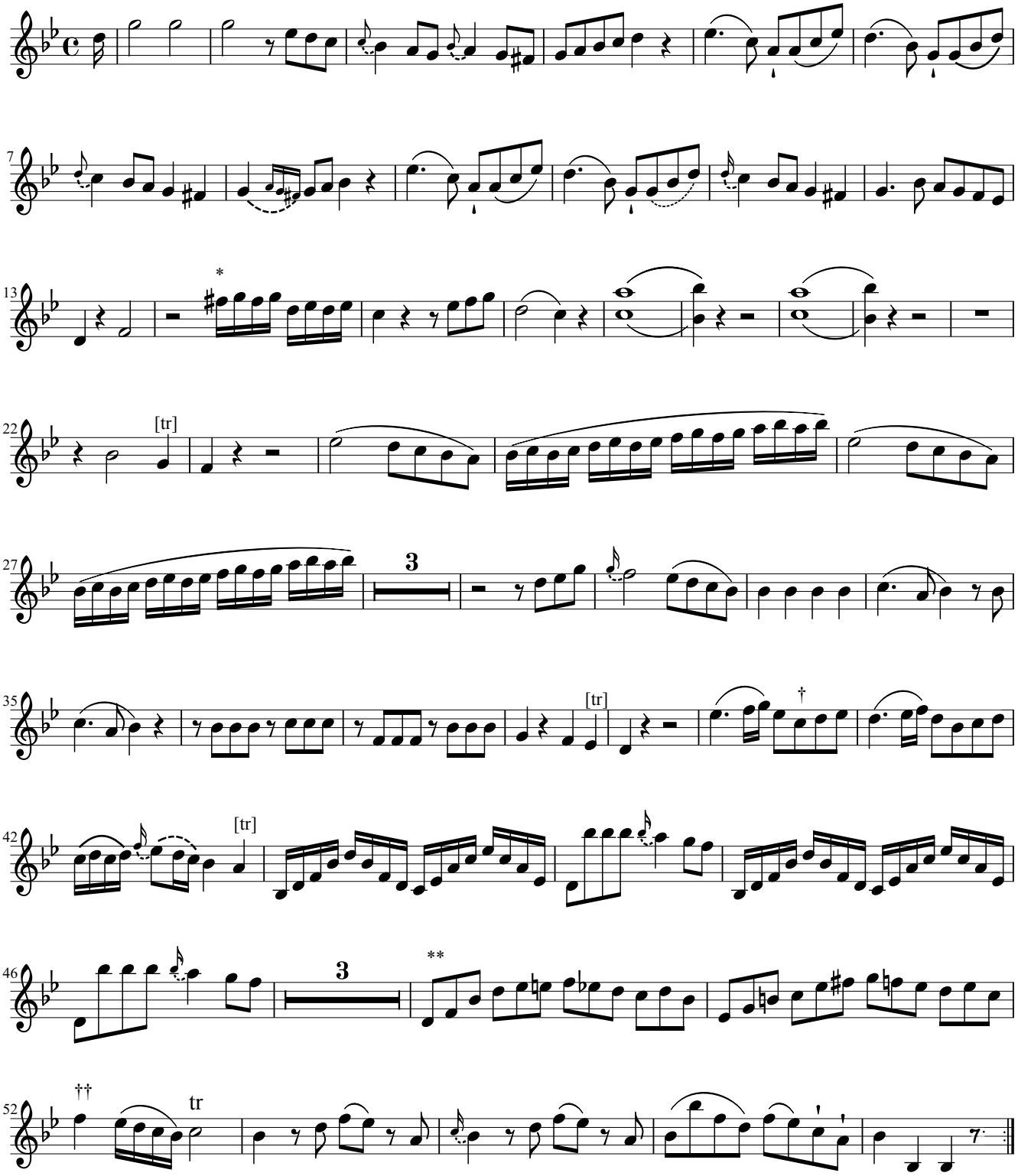
Joseph Bologne, Chevalier de St.-Georges

Allegro



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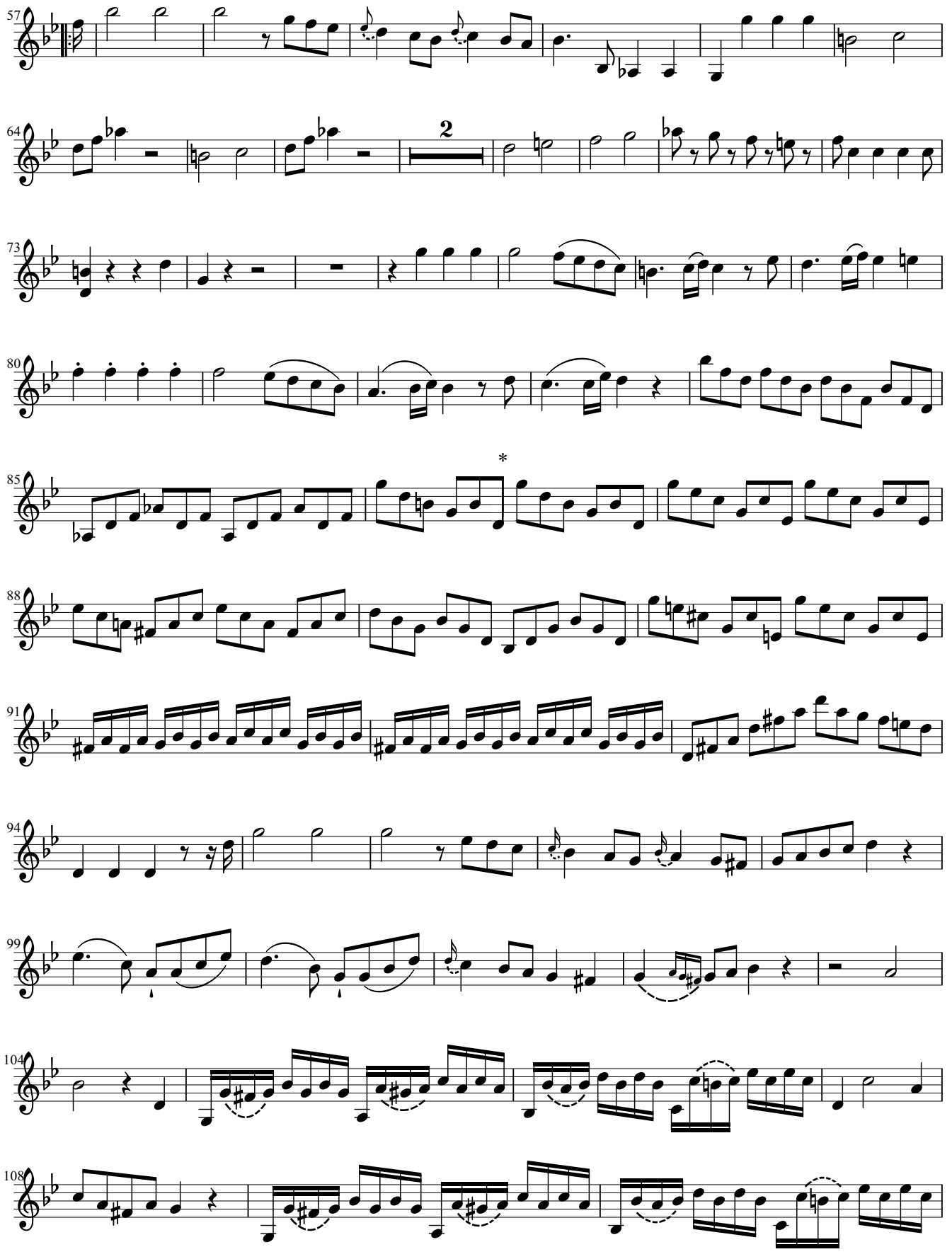

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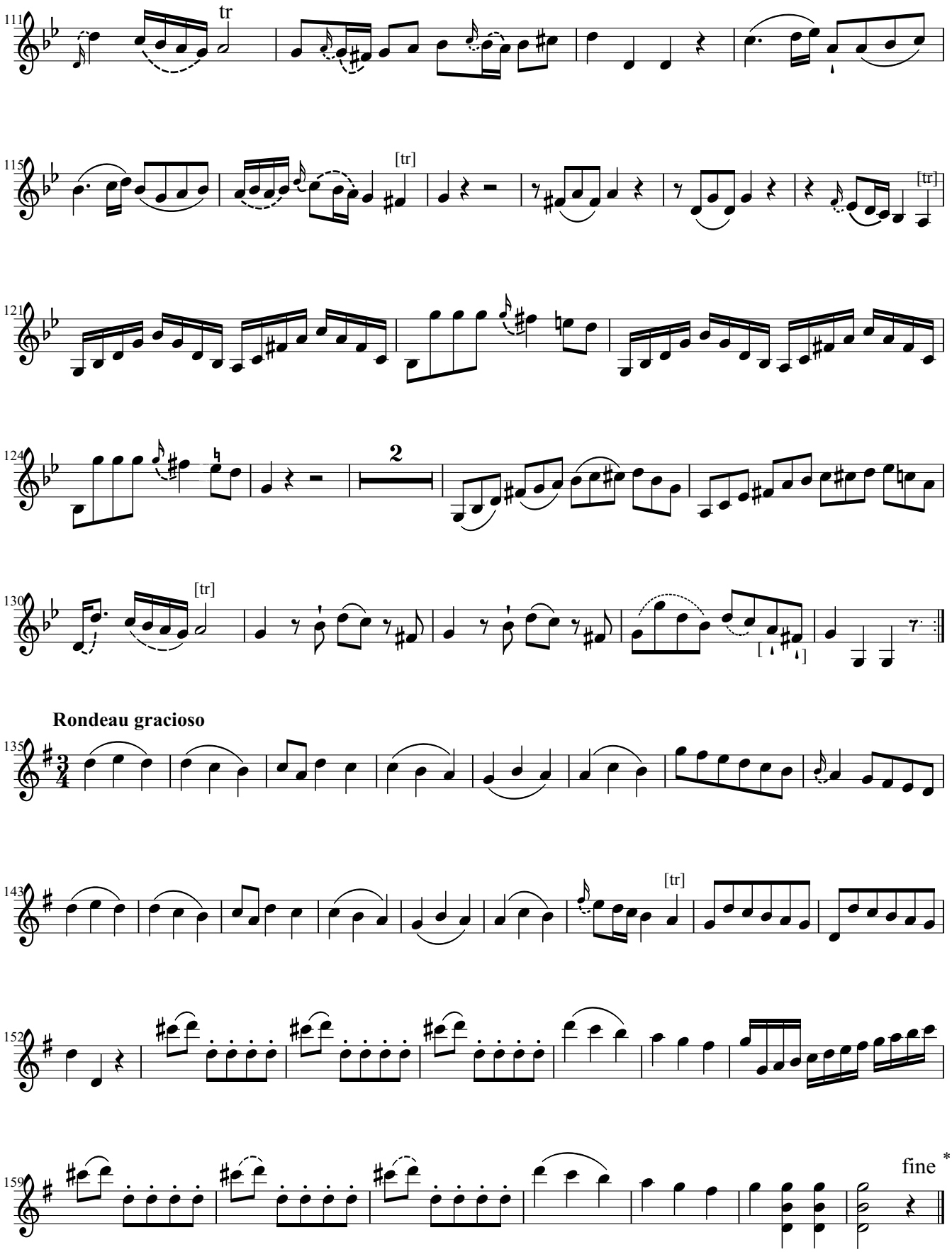

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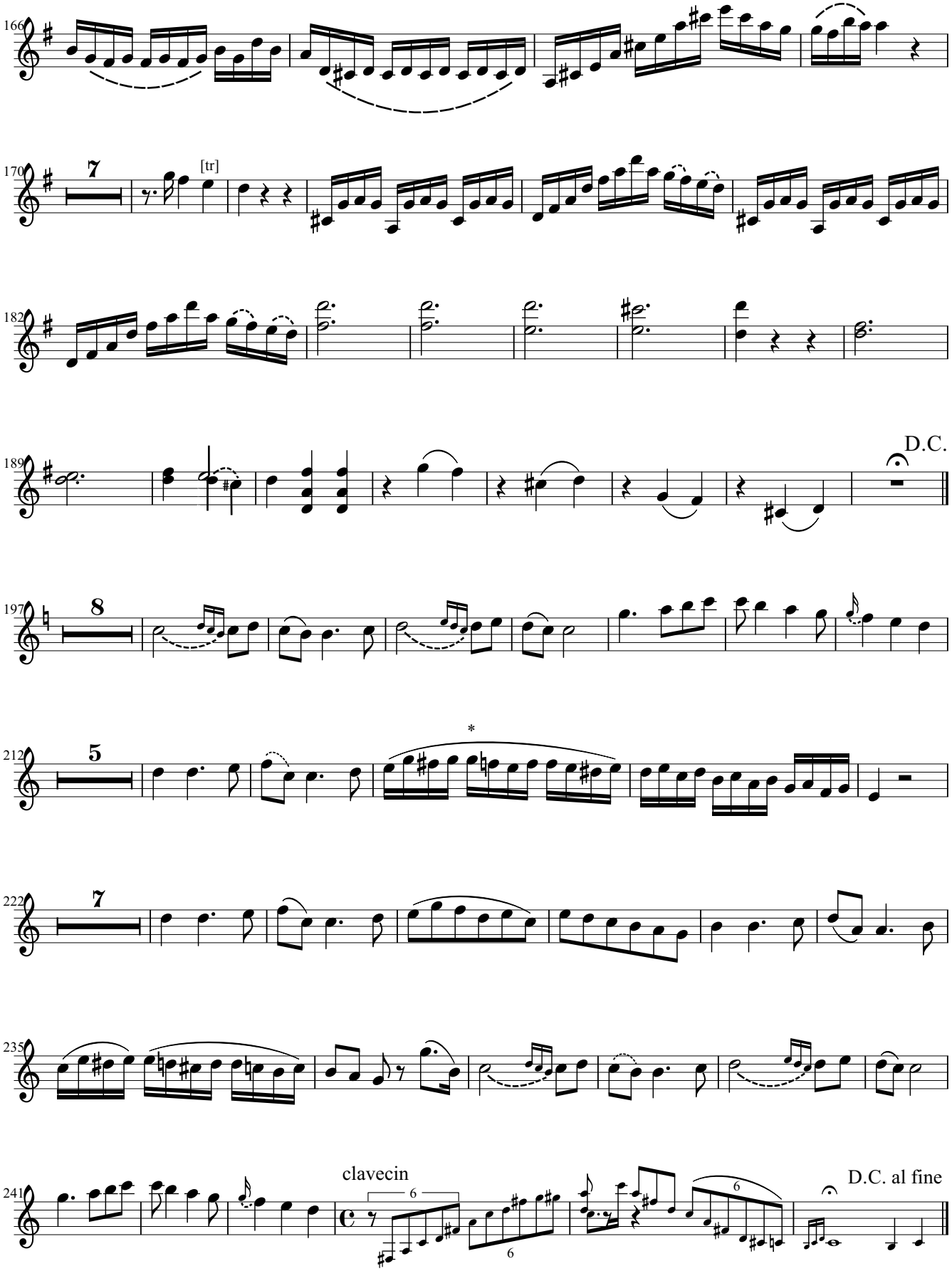

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