

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 | Appoggiatura 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

Movement 2

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

The musical score is written for a treble and bass staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The first system shows the beginning of the piece with a treble and bass staff. The second system continues the melody and accompaniment. The third system features a more complex rhythmic pattern with a double asterisk (**). The fourth system concludes with a long melodic line in the treble and a more active bass line. Various musical notations such as notes, rests, and accidentals are used throughout.

* 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

19

System 19: Treble clef has a whole note chord (F4, A4) with a long slur extending to the next system. Bass clef has a whole rest. Middle staff has a continuous eighth-note melody in B-flat major.

22

System 22: Treble clef has a half note (F4), a quarter note (A4) with a trill [tr] above it, and a half note (G4). Middle staff continues the eighth-note melody. Bass clef has a half rest, followed by a quarter-note melody starting on F3.

26

System 26: Treble clef has a half note (F4), a quarter note (A4), and a half note (G4) with a long slur. Middle staff has a continuous eighth-note melody. Bass clef has a half rest, followed by a quarter-note melody starting on F3.

32

System 32: Treble clef has a half note (F4), a quarter note (A4), and a half note (G4) with a long slur. Middle staff has a continuous eighth-note melody. Bass clef has a half rest, followed by a quarter-note melody starting on F3. An asterisk (*) is placed above the first measure of the bass staff.

* See critical note

37 [tr]

41 [tr]

45

48 [tr]

* 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 the realization at the repeat, e.g., in m. 52 to play 8ths in the right hand in the first iteration and the suggested 16ths in the second.

52

* tr

6 6 5]

57

62

** ossia:

65

* 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

68

71

74

81

* See critical note

86

90

95

101

* 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 Bologna 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[♭].

105

108

111

115

* 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.

119

122

125

129

* 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

The first system of the musical score for 'Rondeau gracioso' consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains eight measures of music, featuring a mix of eighth and quarter notes, some beamed together, and a final measure with a half note. The middle and bottom staves form a grand staff in bass clef, also with a key signature of one sharp and a 3/4 time signature. The middle staff contains a continuous eighth-note accompaniment pattern. The bottom staff provides a harmonic foundation with a mix of quarter and eighth notes, including rests.

The second system of the musical score continues the piece. It features the same three-staff structure. The top staff includes a trill marked with '[tr]' in the sixth measure. The middle staff continues the eighth-note accompaniment, with some measures featuring beamed eighth notes. The bottom staff continues the harmonic support with quarter and eighth notes.

The third system of the musical score begins at measure 18. The top staff shows a melodic line with some grace notes and a trill marked with '[tr]' in the sixth measure. The middle and bottom staves continue the accompaniment patterns established in the previous systems.

The fourth system of the musical score begins at measure 25. The top staff concludes the melodic line with a final measure marked 'Fine *'. The middle and bottom staves provide the final accompaniment, ending with a double bar line.

* 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.

32

[#]

36

40

† **

43

[tr] [tr]

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

† Possibly C#

** See critical note

47

52

56

[ossia: 6 5 7# 5 / 4 3 4 3]

63

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

68

73

77

82

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

87

System 87-90: The vocal line (top staff) has whole rests. The piano accompaniment (bottom staves) features a rhythmic pattern of eighth notes in the left hand and a mix of eighth and sixteenth notes in the right hand. Measure 89 includes a sharp sign on the second staff.

91

System 91-95: The vocal line (top staff) has whole rests until measure 95, where it begins with a half note. The piano accompaniment (bottom staves) continues with eighth and sixteenth notes. Measure 95 has a sharp sign on the second staff.

96

System 96-100: The vocal line (top staff) has a melodic line with eighth and sixteenth notes. The piano accompaniment (bottom staves) continues with eighth and sixteenth notes. Measure 100 has a sharp sign on the second staff.

101

System 101-104: The vocal line (top staff) has a melodic line with eighth and sixteenth notes, including a dotted half note in measure 103. The piano accompaniment (bottom staves) continues with eighth and sixteenth notes. Measure 103 has a sharp sign on the second staff.

105

Musical score for measures 105-108. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with a slur and a fermata over the first two measures. The grand staff contains a complex piano accompaniment with sixteenth-note patterns in the right hand and a simpler bass line in the left hand. The key signature has one sharp (F#) and the time signature is common time (C).

109

Musical score for measures 109-112. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line that ends with a whole note and a fermata. The grand staff contains a complex piano accompaniment. Measures 110 and 111 feature sixteenth-note runs in the right hand of the grand staff, marked with a '6' and a slur. The system concludes with a double bar line. The text "D.C. al fine" is written above the final measure of the grand staff. The key signature has one sharp (F#) and the time signature is common time (C).

SONATA III

*Pour Le Clavecin ou Forté Piano
avec accompagnement de Violon Obligé*

Joseph Bologne, Chevalier de St.-Georges

Allegro

7

13

22

27

35

42

46

52

* Such figures would commonly be slurred in groups of 4 † See critical note

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

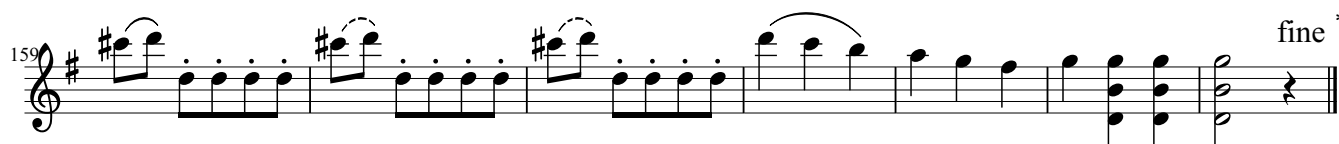
†† Beat 1 should be ornamented so as to be more, not less, decorated than the piano right-hand at m. 49.



* See critical note



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.

166

170 7 [tr]

182

189 D.C.

197 8

212 5 *

222 7

235

241 clavecin 6 6 D.C. al fine

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