

**Joseph Bologne, Chevalier de Saint-Georges: Sonata No. 2 in A major
for harpsichord or fortepiano with obbligato violin accompaniment
Op. 1a No. 2**

ed. Benjamin Shute & Anastasia Abu Bakar, June 2020

Background

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 second of three presumed to be written around 1770 and published without date by LeDuc in 1781.

Note on the edition

There is one source for these sonatas, the LeDuc edition of 1781, consisting of a full score and separate violin part that almost exactly reproduces the violin line of the full score. The edition contains multiple typographical errors that render it less than ideal for performance. The present edition notes these errors and corrects them, also offering simple suggestions for bowing, articulation, and ornamentation where their omission would be unidiomatic. These should be taken as only the bare minimum, and performers should be encouraged to add more historically informed ornamentation and bowing variations, especially in repeated material or in certain series of long notes.

This edition uses as its foundation the 2014 typeset by Tim Willis (Creative Commons 4.0). The editorial changes described above have been made to the 2014 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) are present in corresponding passages, or b) specifically to the violin, style and/or context suggest separate bowing was likely not intended.

Ornaments not present in the FE but whose inclusion seems especially idiomatic are supplied in brackets.

Grace notes after bracketed trills are all editorial suggestions informed by performance practice but not present in the FE. Lack of editorially supplied grace notes does not necessarily indicate that their presence would be unidiomatic.

Bracketed basso continuo figures are editorial additions in places where the keyboard right hand could idiomatically assume a continuo function

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. Places where repeats would conventionally be taken are indicated by double bars. However, not every section bounded by double bars represents a workable repeat. The editors have inserted repeat signs where deemed appropriate.

Bologne: Sonata in A major, Op. 1a No. 2

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)

Score

Movement 1

m. 7 LH	n.6 e', n.7 g'
m. 14 RH	n.1 sharp omitted
m. 18 vn	n.1 sharp omitted
m. 20 vn	n.2 a'
RH	nn.11 & 15 c#', n. 16 f#'
m. 21 RH	n.11 c#, n.13 natural omitted
m. 22 vn	n.4 & n.6 missing 16th-note flag
m. 24 RH	n.1 d'
m. 25 vn	n.5 & n.6 shown as 8ths, n.8 missing 16th-note flag
m. 29 vn	n.3 missing sharp
m. 31 vn	n.3 missing sharp
m. 33 vn	slur over n.1 & n.2 (compare m.35)
m. 34 RH	rest on beat 4 missing
m. 36 vn	n.1 missing dot
RH	n.3 c#'''
m. 37 vn	n.3 g#'' in vn part
m. 38 vn	n.3 b' in vn part
m. 39 vn	n.1 missing sharp
m. 41 LH	n.3 & n.7 e' (compare m.37)
m. 43 vn	n.2 g#, n.3 f#; n.4 g# in vn part only (compare m. 122, where score and part agree)
m. 46 LH	n.3 e

m. 48 RH	n.7 & n.11 missing sharp (compare m.127)
m. 49 RH	n.6 missing natural (compare m.128)
m.62 vn	n.5 missing sharp
m. 63 RH	n.5 b', n.6 a', n.7 g#
m. 64 vn	slurs absent in vn part
m. 64 vn	n.1 absent in vn part
m. 69 vn	n.6 b''
m. 71 LH	n.11 e
m. 72 vn	n.1 missing dot in score
RH	n.14 missing natural
LH	n.7 f#
m. 73 RH	n.6 duplicated, missing natural
m. 74 vn	n.4 a'' in vn part
m. 78 LH	n.12 g#
m. 79 LH	n.3 missing sharp
m. 81 vn	First slur present only in vn part
mm. 84–5 vn	Tie absent in vn part
m. 88 RH	Placement of ties/slurs unclear through m. 90 (and is very approximate throughout FE)
m. 92 LH	n.2 missing sharp (present in m. 93)
m. 94 LH	n.2 missing sharp
m. 95 LH	n.2 missing sharp
m. 102 RH	n.7 missing natural
m. 112 RH	n.15 g#
LH	n.1 A (compare mm. 24, 25, 111)
m. 118, 119 vn	Notated in quarter notes: d'', c#'', g#'', a''. In the opinion of the editors, this is shorthand for continuation of the figuration begun in m. 117 so as to correspond to what is present in the exposition at mm. 39–40. Although a difference of texture between exposition and recapitulation is not implausible, the quarter notes as written in mm. 118-119 create the awkward effect of parallel octaves with the bass, which is mitigated when these notes fall on the off-beat, as in the explicit notation of the exposition.
m. 120 vn	trill on n.5 present only in vn part
m. 121 vn	trill on n.5 present only in vn part
m. 127 RH	n.6 missing natural
m. 131 RH	n.9 missing natural
m. 132 vn	Second slur missing in score

Movement 2

m. 152 LH	n.1 c#'
m. 154 RH	n.5 c#''
LH	n.4 c#'
m. 155 LH	n.4 c#'
m. 158 LH	n.4 c#'
m. 159 LH	n.4 c#'
m. 164 vn	beat 2 missing 16th flag
RH	missing 32nd-note flags
m. 169 LH	n.3 d', n.4 f#'
m. 170 RH	n.4 missing sharp
LH	n.3 missing sharp
m. 172 RH	n.3 missing sharp
LH	n.3 missing sharp
m. 174 vn	n.3 missing sharp
m. 177 vn	n.1 c#'', n.2 missing sharp
m. 179 vn	n.2 missing sharp
RH	n.5 a''
m. 180 RH	n.3 missing sharp
LH	n.2 missing sharp
mm. 201–2 vn	slurs absent in vn part
m. 214 RH	n.2 missing sharp
m. 217 vn	n.4 has 16th-note flag in vn part
RH	missing rest before n.6
m. 218 vn	n.4 missing flat
RH	n.4 missing flat, n.8 missing flat
m. 222 vn	missing rest after n.1

SONATA II

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

Joseph Bologne, Chevalier de St.-Georges

Allegro moderato

6

[6 / 5] 6 / 5 6 [6 - 5 / 4 - 3]

10

14

[6 / 4]

* In mm. 7-9, the right hand contains only rests in the FE. However, the keyboard may add a simple continuo realization, as, for instance, in the 1st movement of the 3rd sonata, m. 94ff. A possible realization is supplied in small notes.

** Possibly f#? † In mm. 17-19 the right hand contains only rests. A possible continuo accompaniment is supplied in small notes.

19

6 5 1

22

25

*

**

28

[tr]

* When performing on an instrument that lacks high e'', g#'' may be substituted

** When performing on an instrument that lacks high e'', notes 10-13 may be b'', a'', g#'', f#''

33

System 1 (measures 33-36): The vocal line (treble clef) begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a melody in the right hand consisting of eighth and quarter notes.

37

System 2 (measures 37-40): The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment maintains the eighth-note bass line while the right hand plays a more complex melody with eighth and quarter notes.

40

System 3 (measures 41-43): The vocal line features a half note F5, a quarter note G5, and a half note A5. The piano accompaniment continues with the eighth-note bass line and a melody in the right hand.

43

System 4 (measures 44-46): The vocal line starts with a half note B5, followed by a quarter note C6, and then a half note D6. The piano accompaniment continues with the eighth-note bass line and a melody in the right hand.

46

Musical score for measures 46-48. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). Measure 46 features a melodic line in the top staff and a rhythmic accompaniment in the grand staff. Measure 47 continues the accompaniment. Measure 48 shows a change in the top staff melody and the grand staff accompaniment.

49

Musical score for measures 49-51. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). Measure 49 has a melodic line in the top staff and a rhythmic accompaniment in the grand staff. Measure 50 continues the accompaniment. Measure 51 features a melodic line in the top staff and a rhythmic accompaniment in the grand staff.

52

Musical score for measures 52-54. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). Measure 52 features a melodic line in the top staff and a rhythmic accompaniment in the grand staff. Measure 53 continues the accompaniment. Measure 54 features a melodic line in the top staff and a rhythmic accompaniment in the grand staff.

55

Musical score for measures 55-58. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). Measure 55 features a melodic line in the top staff and a rhythmic accompaniment in the grand staff. Measure 56 continues the accompaniment. Measure 57 features a melodic line in the top staff and a rhythmic accompaniment in the grand staff. Measure 58 features a melodic line in the top staff and a rhythmic accompaniment in the grand staff.



59

Musical score for measures 59-62. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). Measure 59: Treble has a half note G4, a half note A4, and a half note B4. Bass has a half note G3, a half note A3, and a half note B3. Measure 60: Treble has a half note C5, a half note B4, and a half note A4. Bass has a half note C4, a half note B3, and a half note A3. Measure 61: Treble has a half note G4, a half note F#4, and a half note E4. Bass has a half note G3, a half note F#3, and a half note E3. Measure 62: Treble has a half note D5, a half note C#5, and a half note B4. Bass has a half note D4, a half note C#4, and a half note B3.

63

Musical score for measures 63-66. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). Measure 63: Treble has a half note G4, a half note A4, and a half note B4. Bass has a half note G3, a half note A3, and a half note B3. Measure 64: Treble has a half note C5, a half note B4, and a half note A4. Bass has a half note C4, a half note B3, and a half note A3. Measure 65: Treble has a half note G4, a half note F#4, and a half note E4. Bass has a half note G3, a half note F#3, and a half note E3. Measure 66: Treble has a half note D5, a half note C#5, and a half note B4. Bass has a half note D4, a half note C#4, and a half note B3.

67

Musical score for measures 67-70. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). Measure 67: Treble has a half note G4, a half note A4, and a half note B4. Bass has a half note G3, a half note A3, and a half note B3. Measure 68: Treble has a half note C5, a half note B4, and a half note A4. Bass has a half note C4, a half note B3, and a half note A3. Measure 69: Treble has a half note G4, a half note F#4, and a half note E4. Bass has a half note G3, a half note F#3, and a half note E3. Measure 70: Treble has a half note D5, a half note C#5, and a half note B4. Bass has a half note D4, a half note C#4, and a half note B3.

71

Musical score for measures 71-74. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). Measure 71: Treble has a half note G4, a half note A4, and a half note B4. Bass has a half note G3, a half note A3, and a half note B3. Measure 72: Treble has a half note C5, a half note B4, and a half note A4. Bass has a half note C4, a half note B3, and a half note A3. Measure 73: Treble has a half note G4, a half note F#4, and a half note E4. Bass has a half note G3, a half note F#3, and a half note E3. Measure 74: Treble has a half note D5, a half note C#5, and a half note B4. Bass has a half note D4, a half note C#4, and a half note B3.

74

This system contains measures 74, 75, and 76. The melody in the treble clef consists of eighth and quarter notes, mostly ascending. The piano accompaniment in the grand staff features a steady eighth-note pattern in the right hand and a more varied bass line in the left hand, including some half notes and quarter notes.

77

This system contains measures 77, 78, and 79. The melody continues with eighth-note runs. The piano accompaniment maintains the eighth-note texture in the right hand, while the left hand has a consistent eighth-note bass line.

80

This system contains measures 80, 81, 82, and 83. Measures 80 and 81 feature a melodic phrase in the treble clef with slurs and ties. The piano accompaniment continues with eighth-note patterns in both hands.

84

This system contains measures 84, 85, 86, and 87. The melody in the treble clef has a long, sustained note in measure 84, followed by a descending line. The piano accompaniment continues with a consistent eighth-note bass line in the left hand and a melodic line in the right hand.

88

92

96

100

[6 / 5]

* In mm. 104–106 the right hand contains only rests in the FE, but continuo accompaniment is idiomatic. A possible realization is supplied in small notes.

** Possibly f#'

105

6
5

6

6 - 5
4 - 3

109

113

115

**

* Possibly d#. Compare m. 28.

** In FE, quarters d'', c#'', g#''', a'''. Also in m. 119.

119

Musical score for measures 119-121. Measure 119: Treble clef has a melody of eighth notes (D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4). Bass clef has a steady eighth-note accompaniment (D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3). Measure 120: Treble clef has a half note D4, a quarter note G4, and a half note F#4. Bass clef continues the eighth-note accompaniment. Measure 121: Treble clef has a half note D4, a quarter note G4, and a half note F#4. Bass clef continues the eighth-note accompaniment.

122

Musical score for measures 122-124. Measure 122: Treble clef has a half note D4, a quarter note G4, and a half note F#4. Bass clef continues the eighth-note accompaniment. Measure 123: Treble clef has a half note D4, a quarter note G4, and a half note F#4. Bass clef continues the eighth-note accompaniment. Measure 124: Treble clef has a half note D4, a quarter note G4, and a half note F#4. Bass clef continues the eighth-note accompaniment.

125

Musical score for measures 125-127. Measure 125: Treble clef has a half note D4, a quarter note G4, and a half note F#4. Bass clef continues the eighth-note accompaniment. Measure 126: Treble clef has a half note D4, a quarter note G4, and a half note F#4. Bass clef continues the eighth-note accompaniment. Measure 127: Treble clef has a half note D4, a quarter note G4, and a half note F#4. Bass clef continues the eighth-note accompaniment.

128

Musical score for measures 128-130. Measure 128: Treble clef has a half note D4, a quarter note G4, and a half note F#4. Bass clef continues the eighth-note accompaniment. Measure 129: Treble clef has a half note D4, a quarter note G4, and a half note F#4. Bass clef continues the eighth-note accompaniment. Measure 130: Treble clef has a half note D4, a quarter note G4, and a half note F#4. Bass clef continues the eighth-note accompaniment.

131

134

Repeat dal Segno *

* Not explicit in FE but implied by convention

Andantino

138

143

148

[6 6 6 6 5] [6 6 6 6]

154

159

[6 6 6]

164

Fine ††

* In mm. 148-149, 152-153, and 160-163 the right hand contains only rests in the FE. Possible continuo realizations are supplied in small notes.

** It is idiomatic to add an upper appoggiatura (a'') † For instruments lacking a high e'', a viable alternative for notes 9-15 is e'', c#'', e'', a'', c#'', a'', e'', c#''

†† After arriving at m.167 for the second time, proceed to the minore at m. 189

168

168 169 170 171 172 173 174

175

175 176 177 178

179

179 180 181 182 183

184

D.C.

184 185 186 187 188

Minore Allegro

189

194

199

205

Fine

[D.C. al maggiore]*

* The first time m. 204 is reached, proceed to m. 205. The second time m. 204 is reached, after the D.S., return to the top of the movement (m. 138 in this typeset)

210

215

218

221

Dal Segno §

* Possibly dotted 8th followed by 16th

SONATA II

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

Allegro moderato

Joseph Bologne, Chevalier de St.-Georges

4

10

17

23

28

34

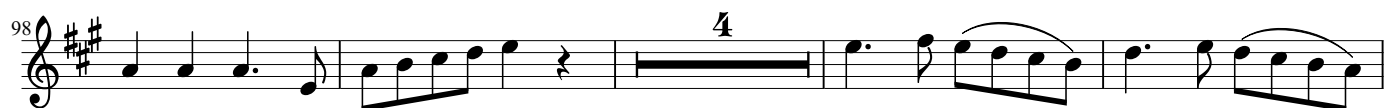
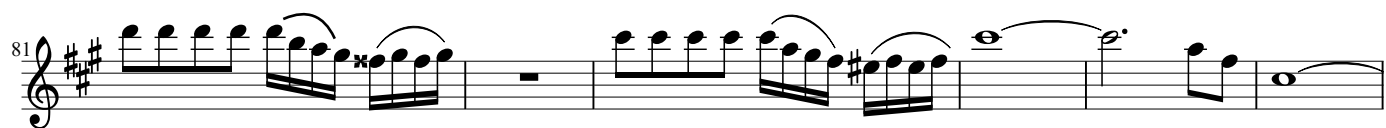
40

44

49

54

[tr]



111

116

121

126

133

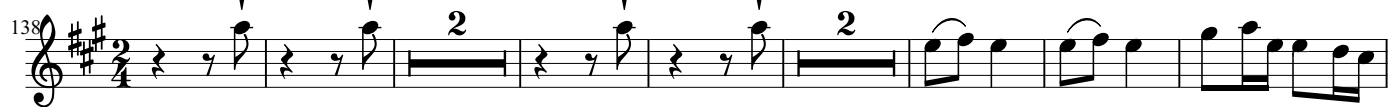
Repeat dal Segno †

* Possibly d#. Compare m. 28

** In FE, quarters d", c#", g#", a"". Also in m. 119. See critical notes.

† Not explicit in FE but implied by convention

Andantino



Fine



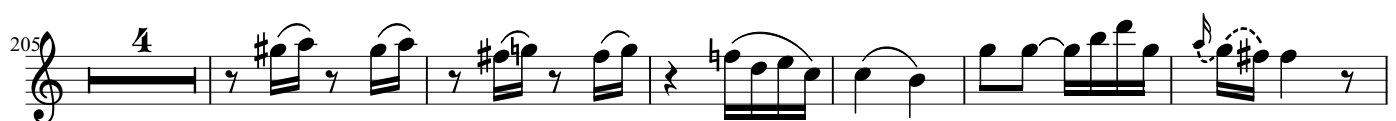
D.C.

Minore Allegro



Fine

[D.C. al maggiore]*



* The first time m. 204 is reached, proceed to m. 205. The second time m. 204 is reached, after the D.S., return to the top of the movement (m. 138 in this typeset)

** Possibly dotted 8th followed by 16th