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

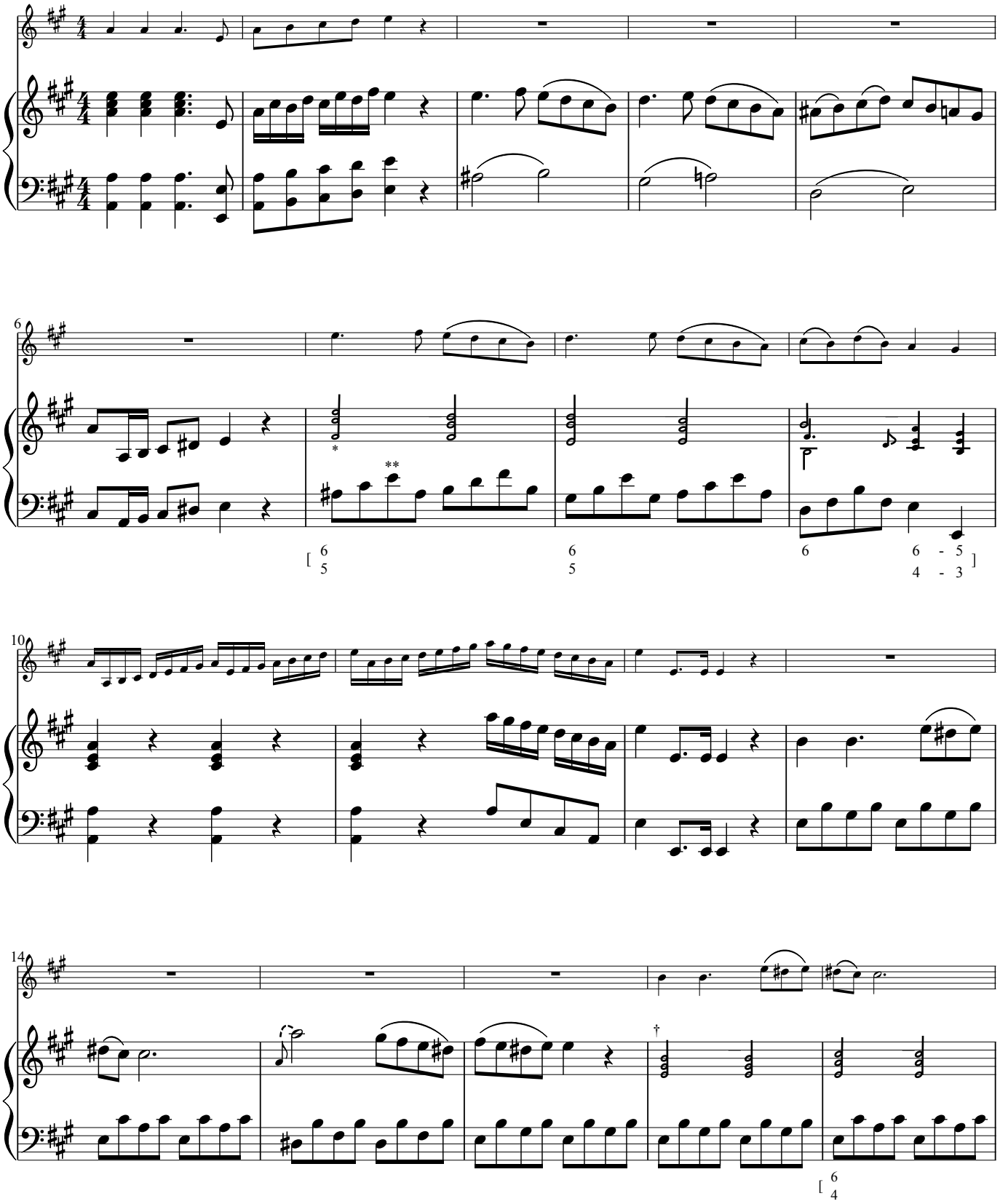
m. 152 LH	n.1 c#’
m. 154 RH	n.5 c#”
LH	n.4 c#’
m. 155 LH	n.4 c#’
m. 158 LH	n.4 c#’
m. 159 LH	n.4 c#’
m. 164 vn	beat 2 missing 16th flag
RH	missing 32nd-note flags
m. 169 LH	n.3 d’, n.4 f#’
m. 170 RH	n.4 missing sharp
LH	n.3 missing sharp
m. 172 RH	n.3 missing sharp
LH	n.3 missing sharp
m. 174 vn	n.3 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

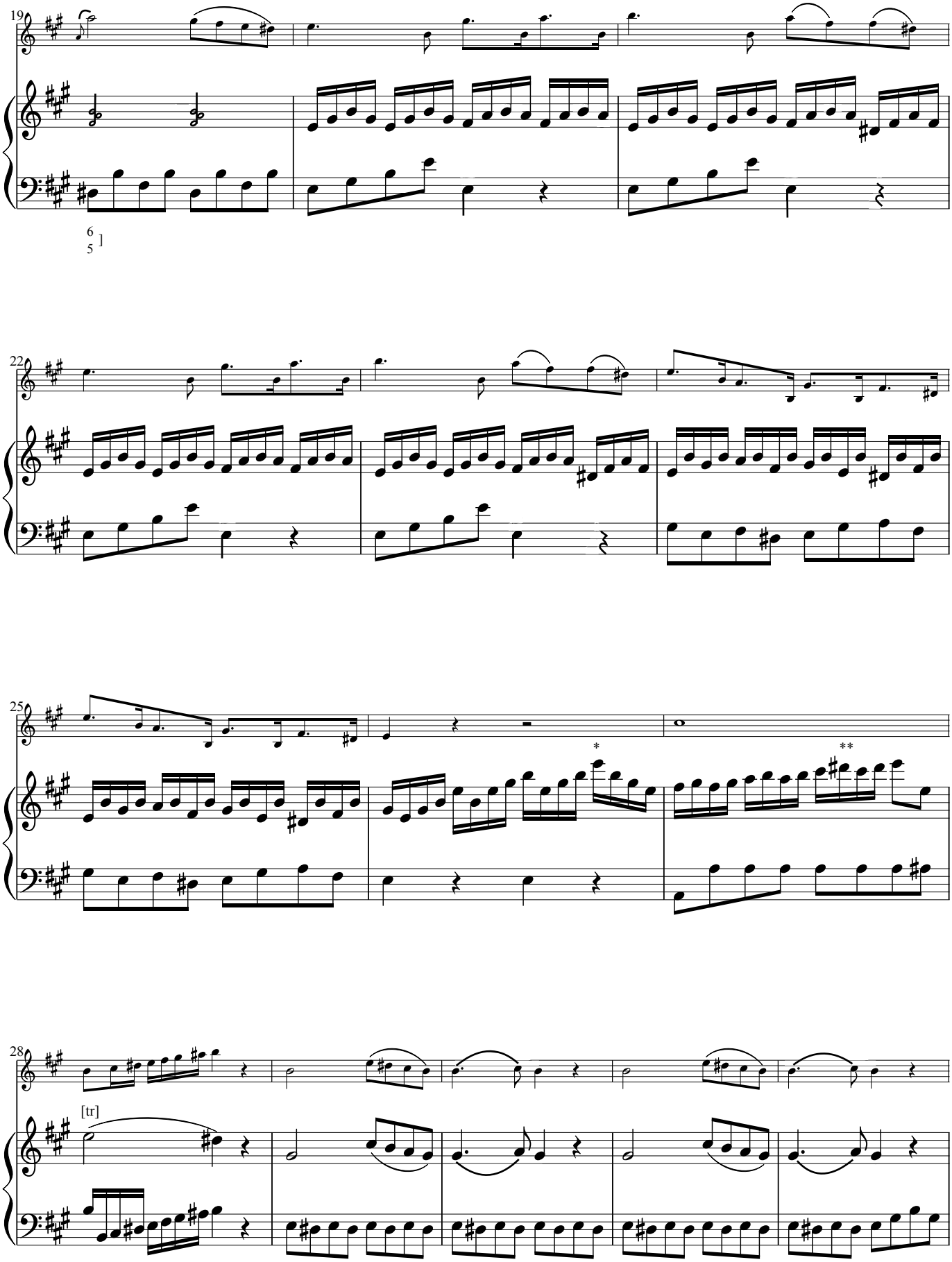
Joseph Bologne, Chevalier de St.-Georges

Allegro moderato



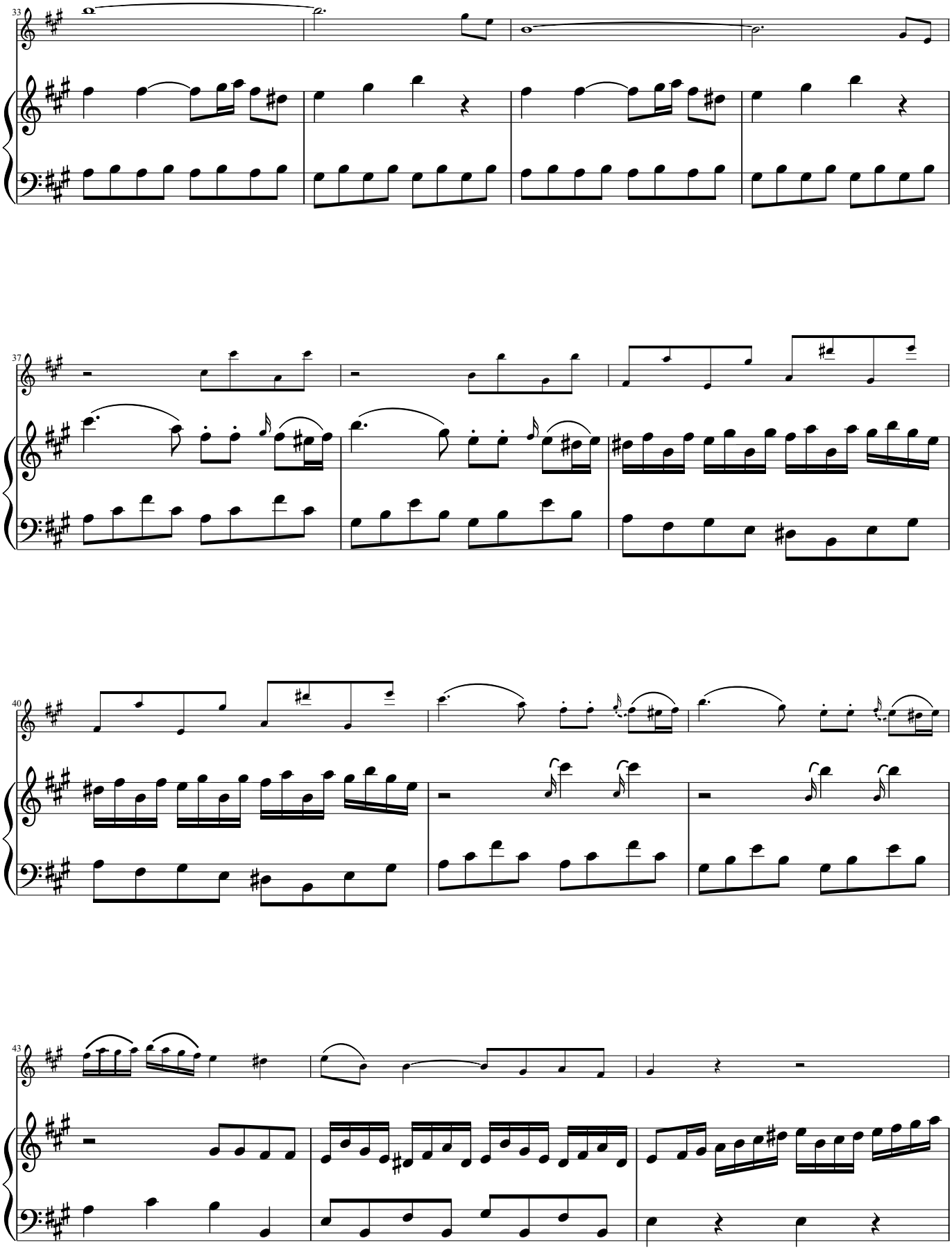
* In mm. 7-9, the right hand contains only rests in the FE. However, the keyboard may add a simple continuo realization, as, for instance, in the 1st movement of the 3rd sonata, m. 94ff. A possible realization is supplied in small notes.

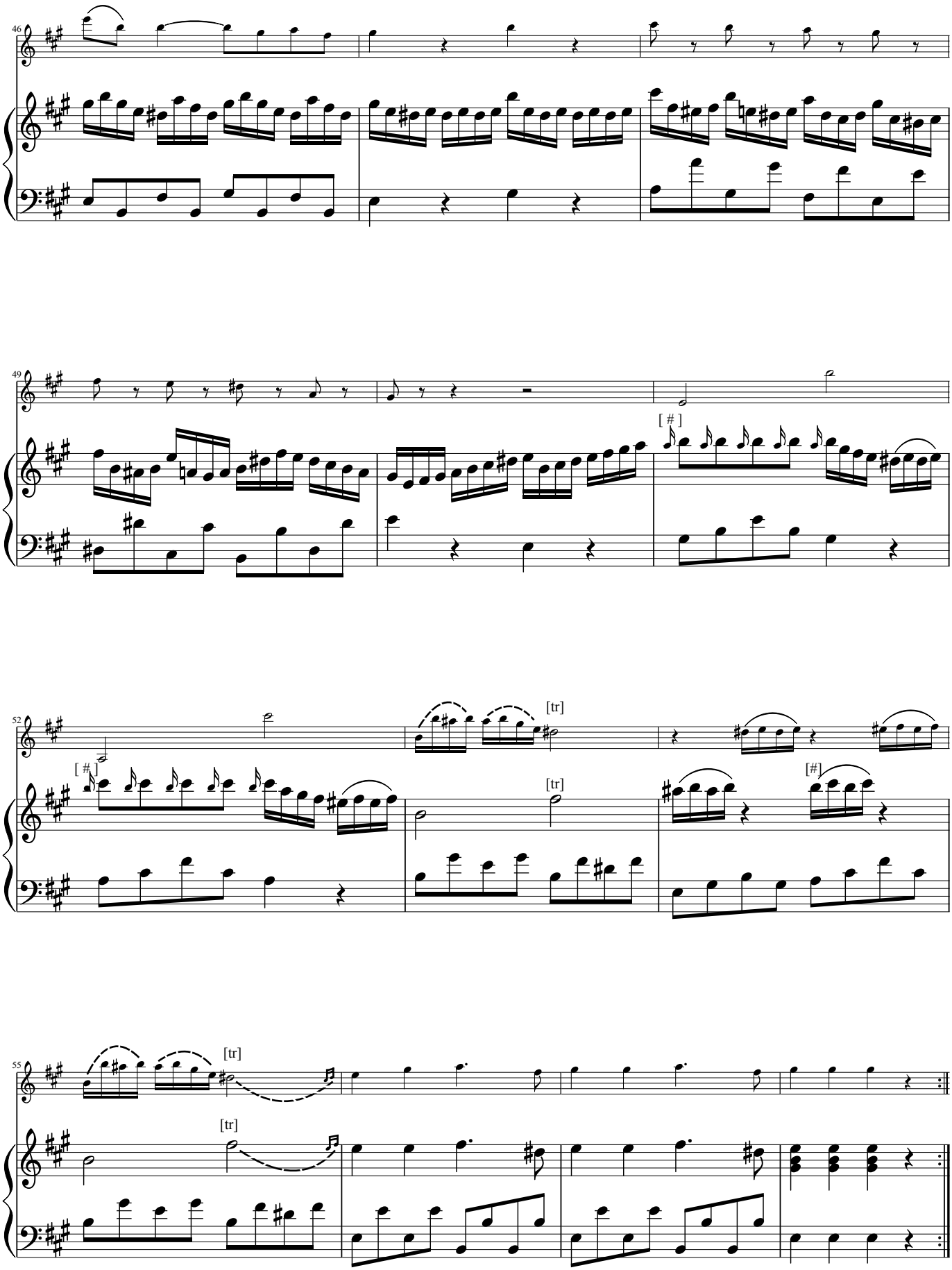
** Possibly f#' † In mm. 17-19 the right hand contains only rests. A possible continuo accompaniment is supplied in small notes.



* 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#”

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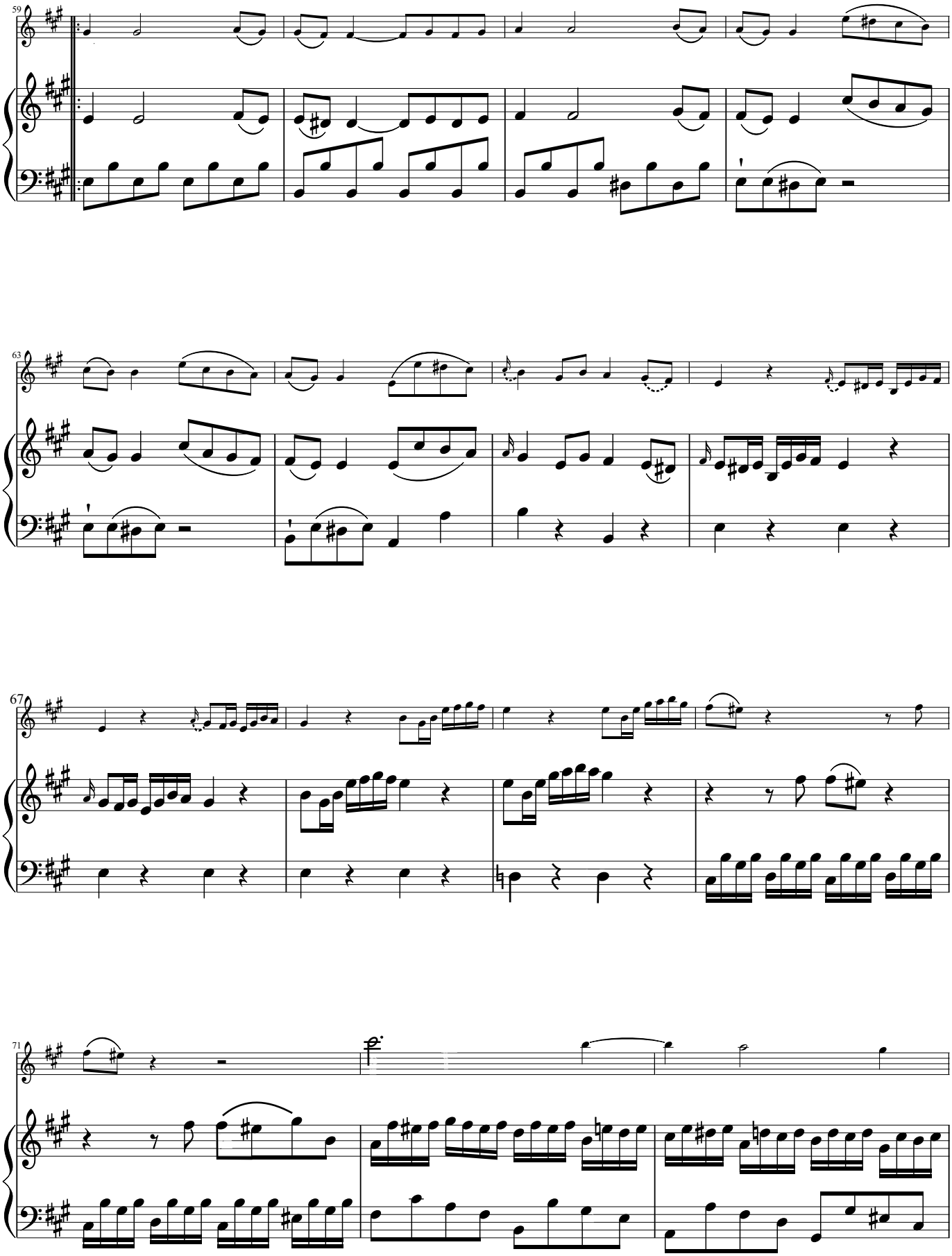
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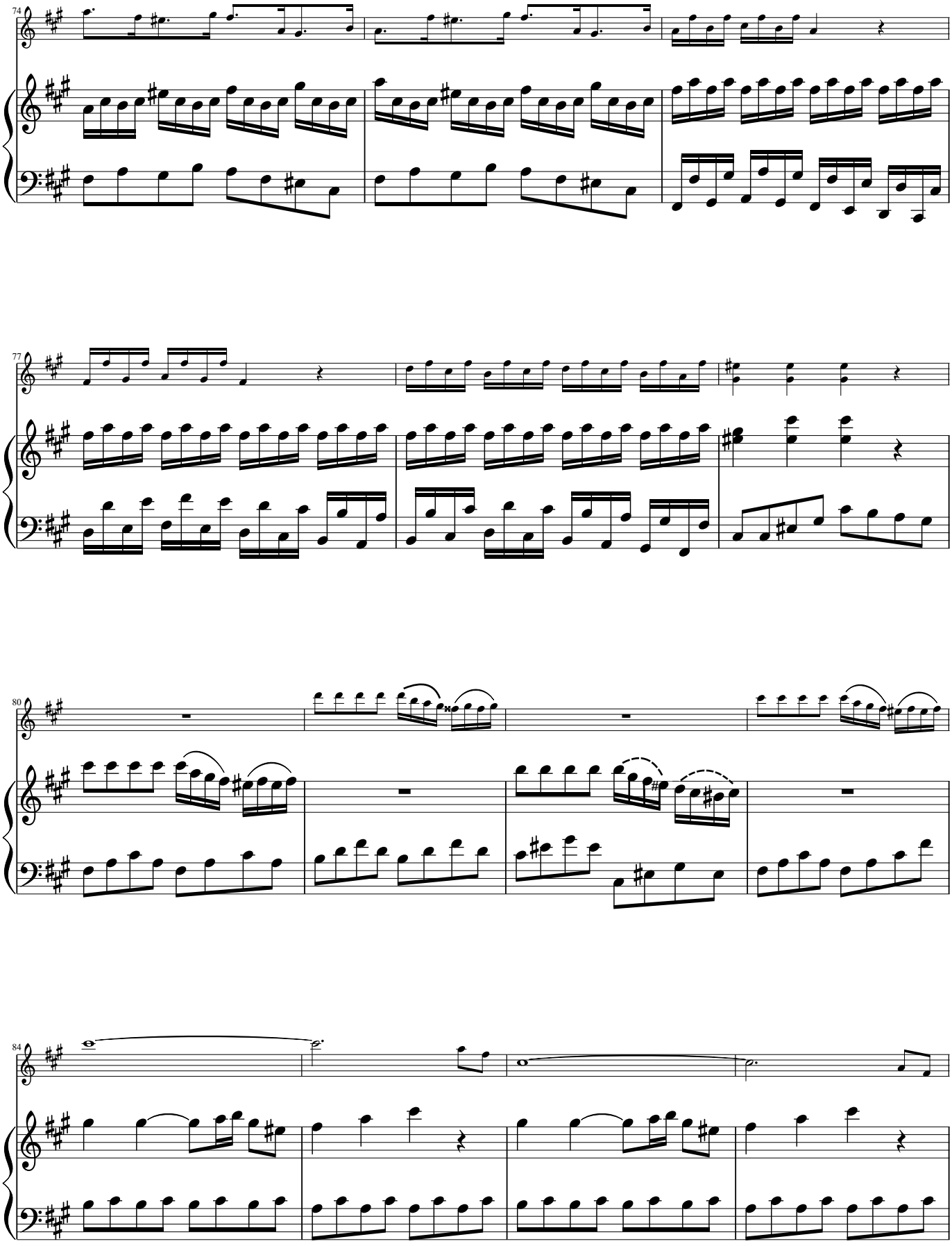
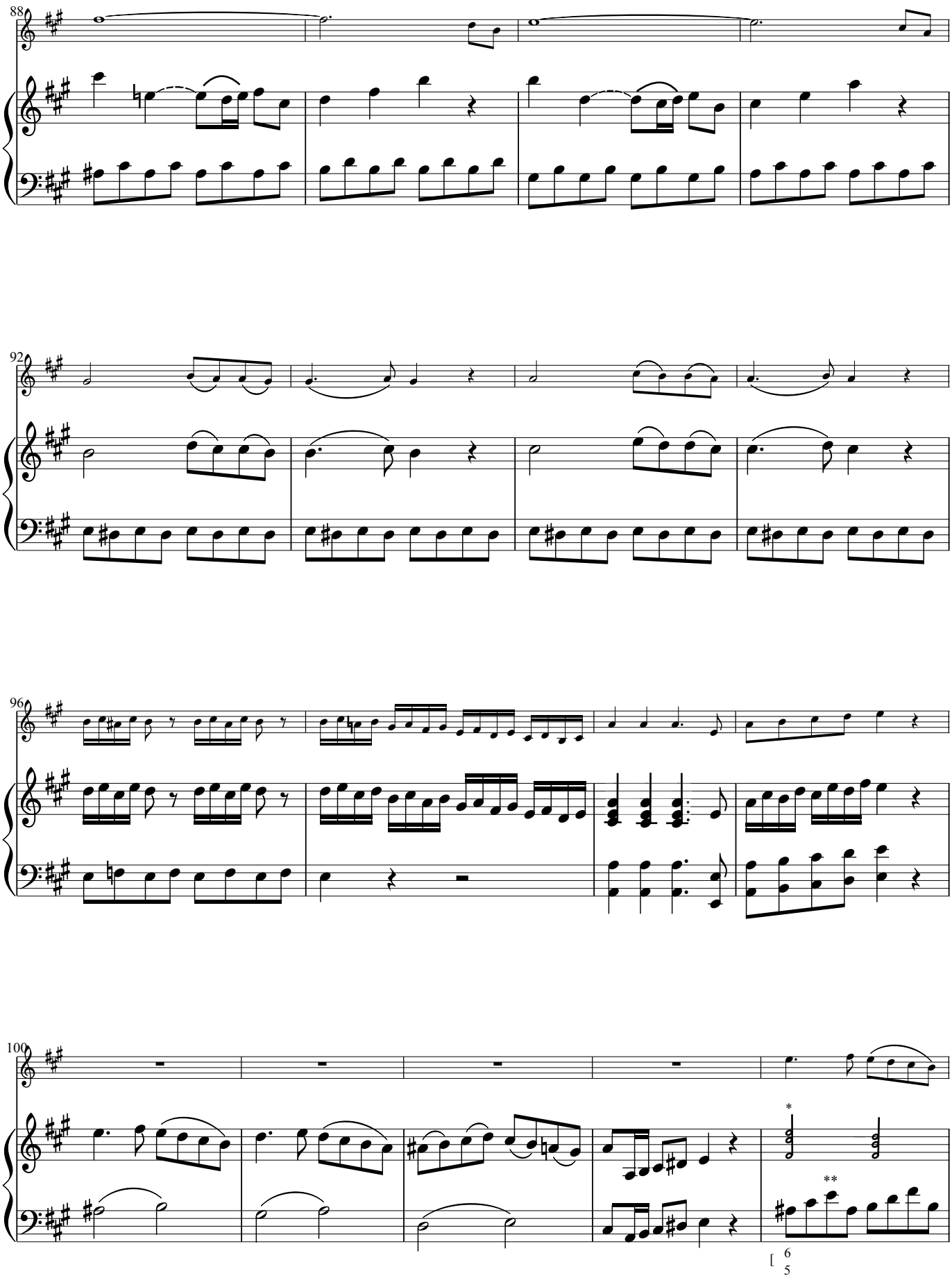
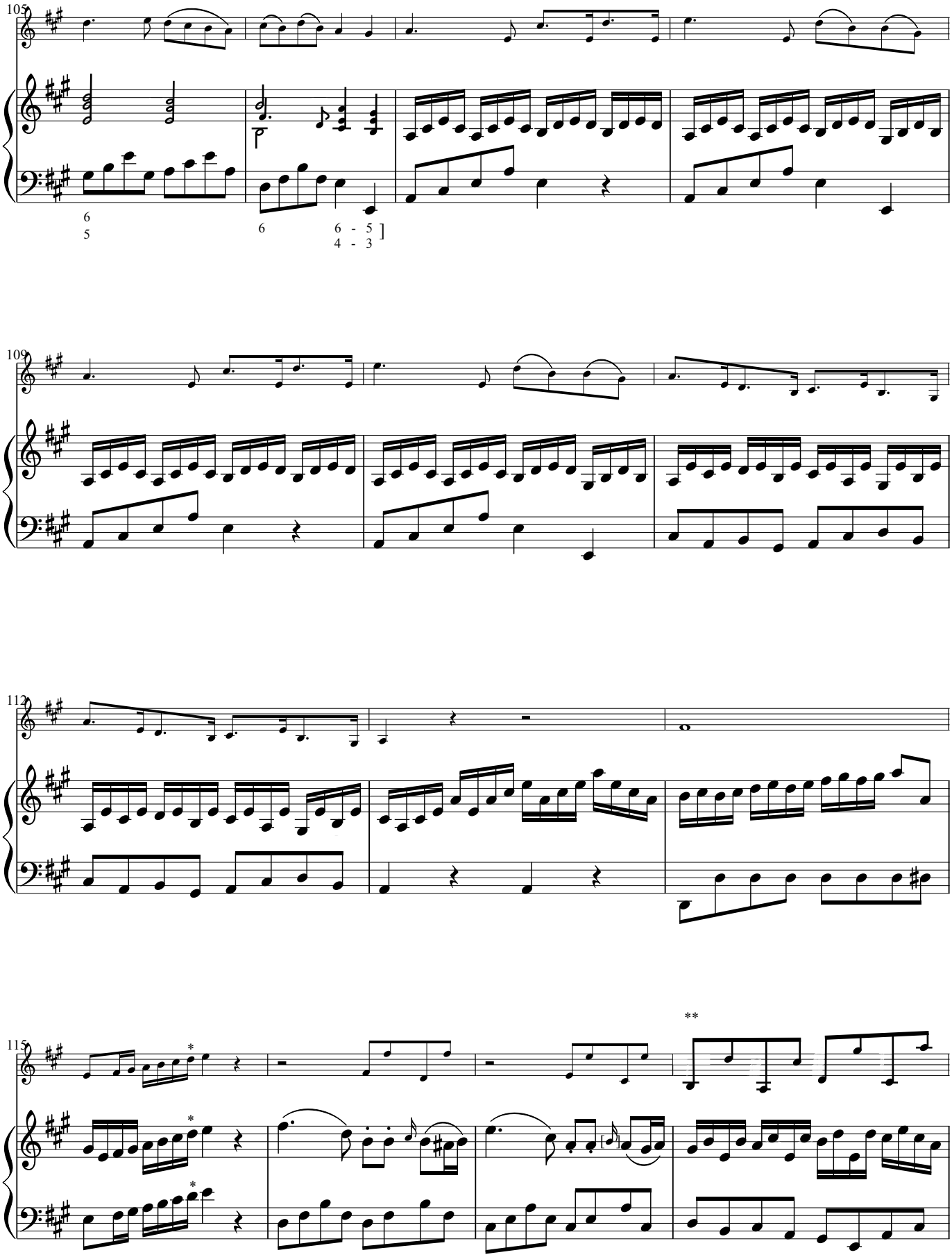




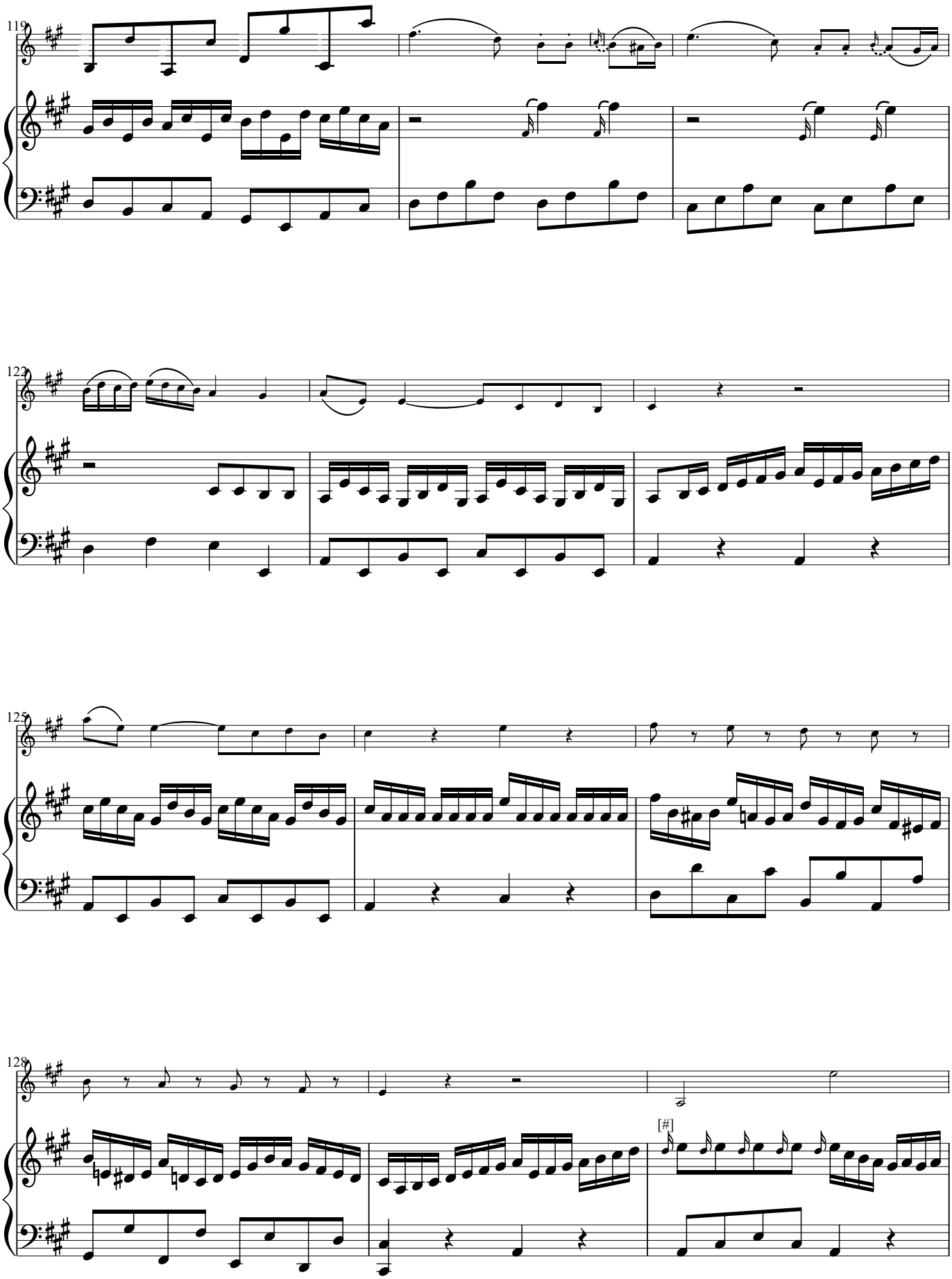
* In mm. 104–106 the right hand contains only rests in the FE, but continuo accompaniment is idiomatic. A possible realization is supplied in small notes.

** Possibly f#'



* Possibly d#. Compare m. 28.

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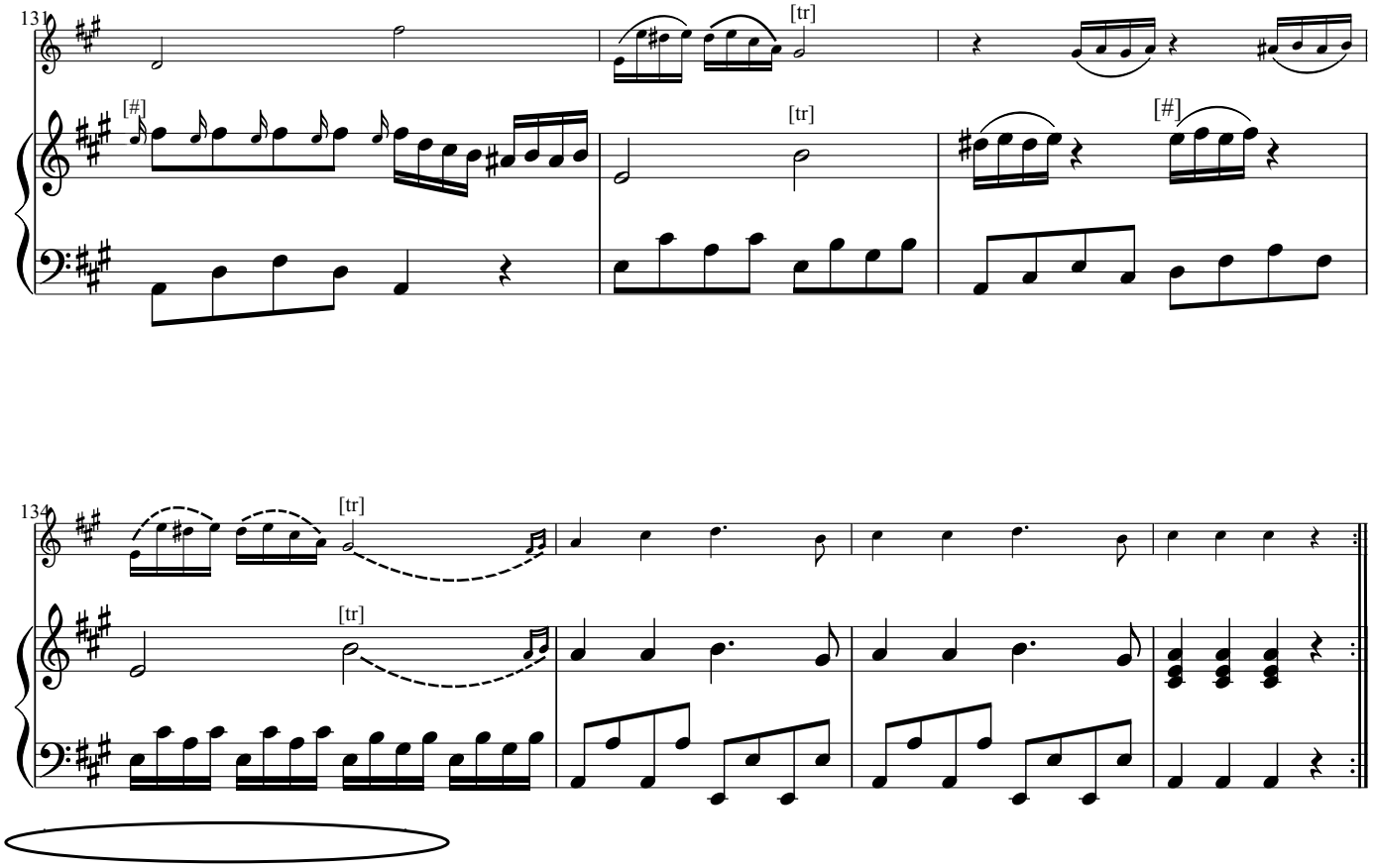

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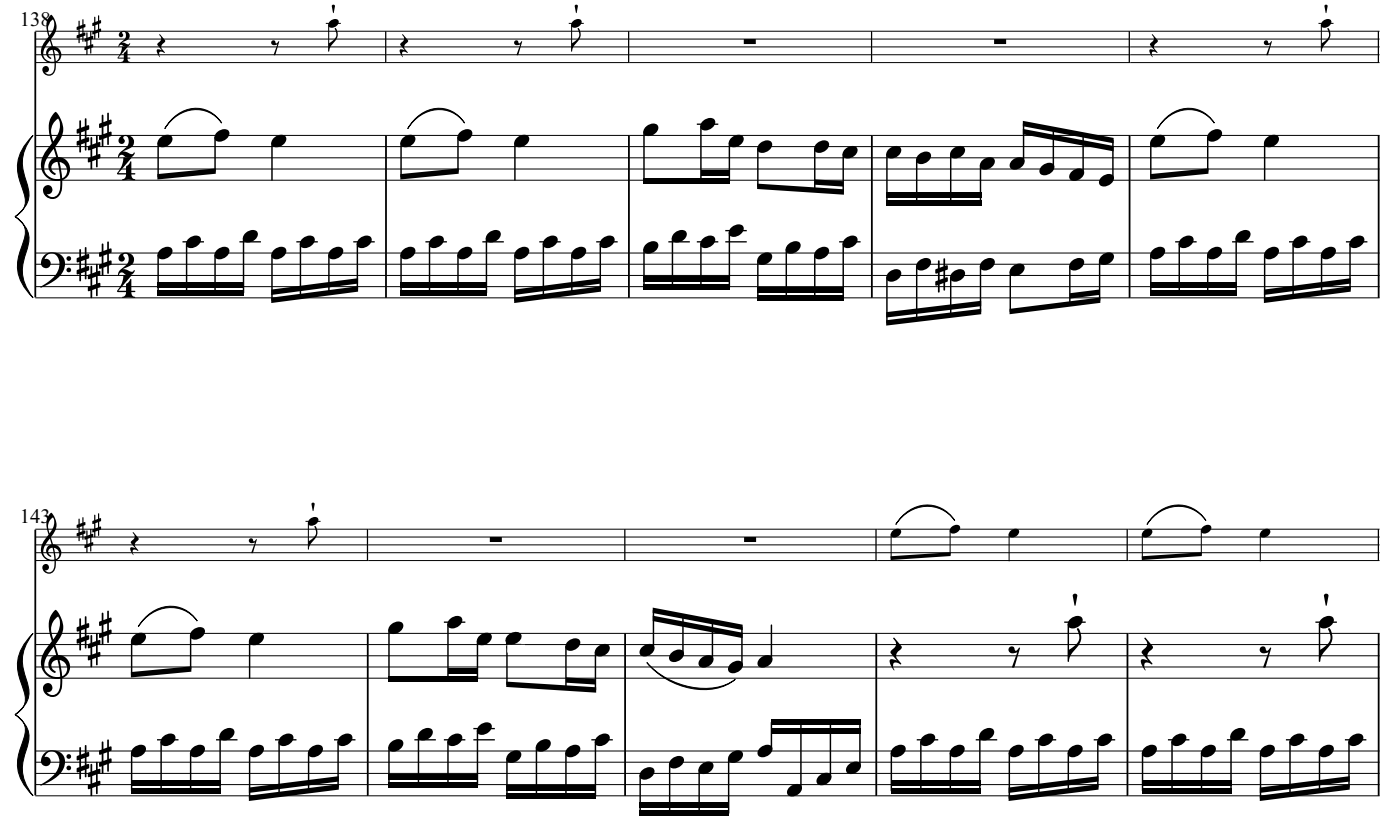
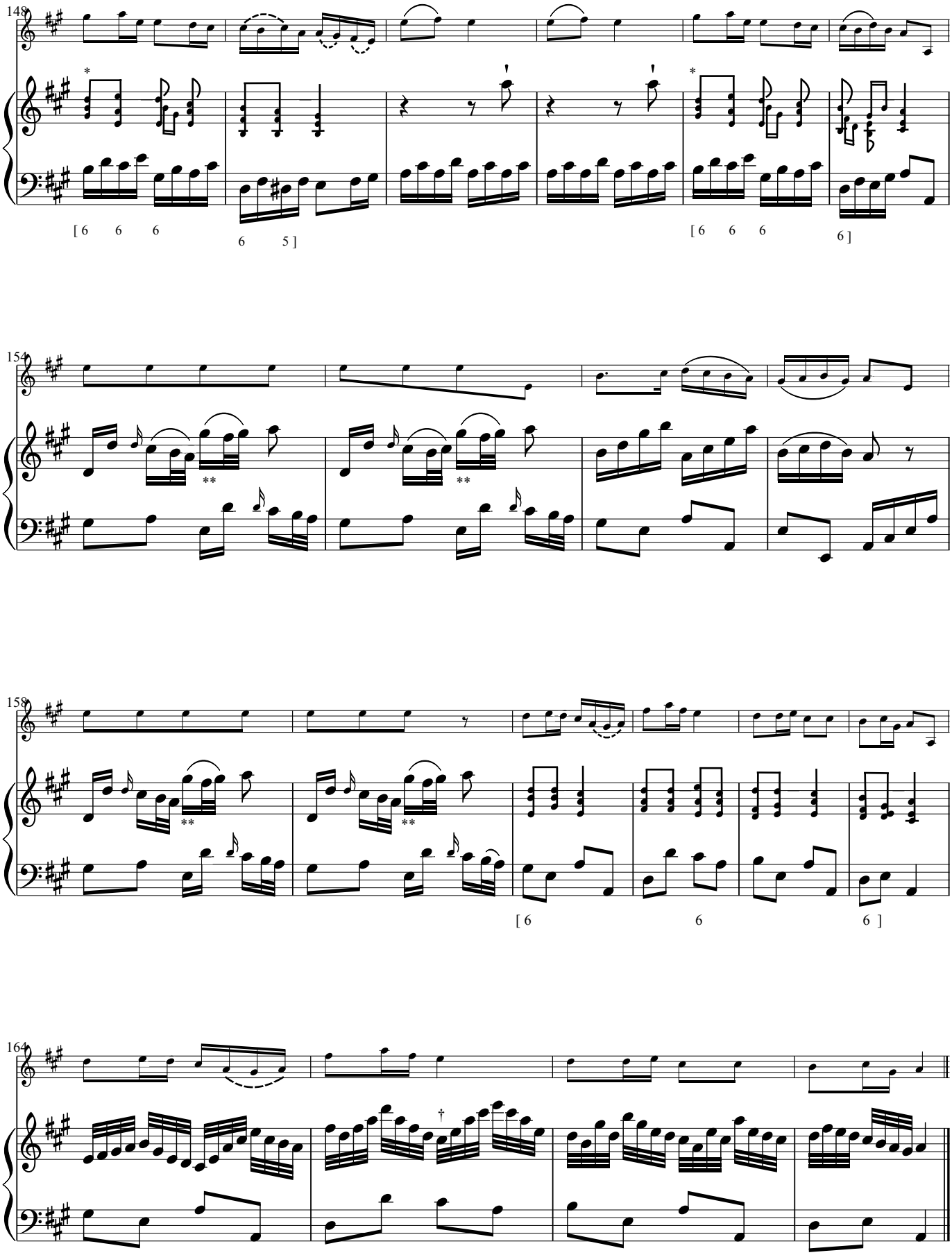
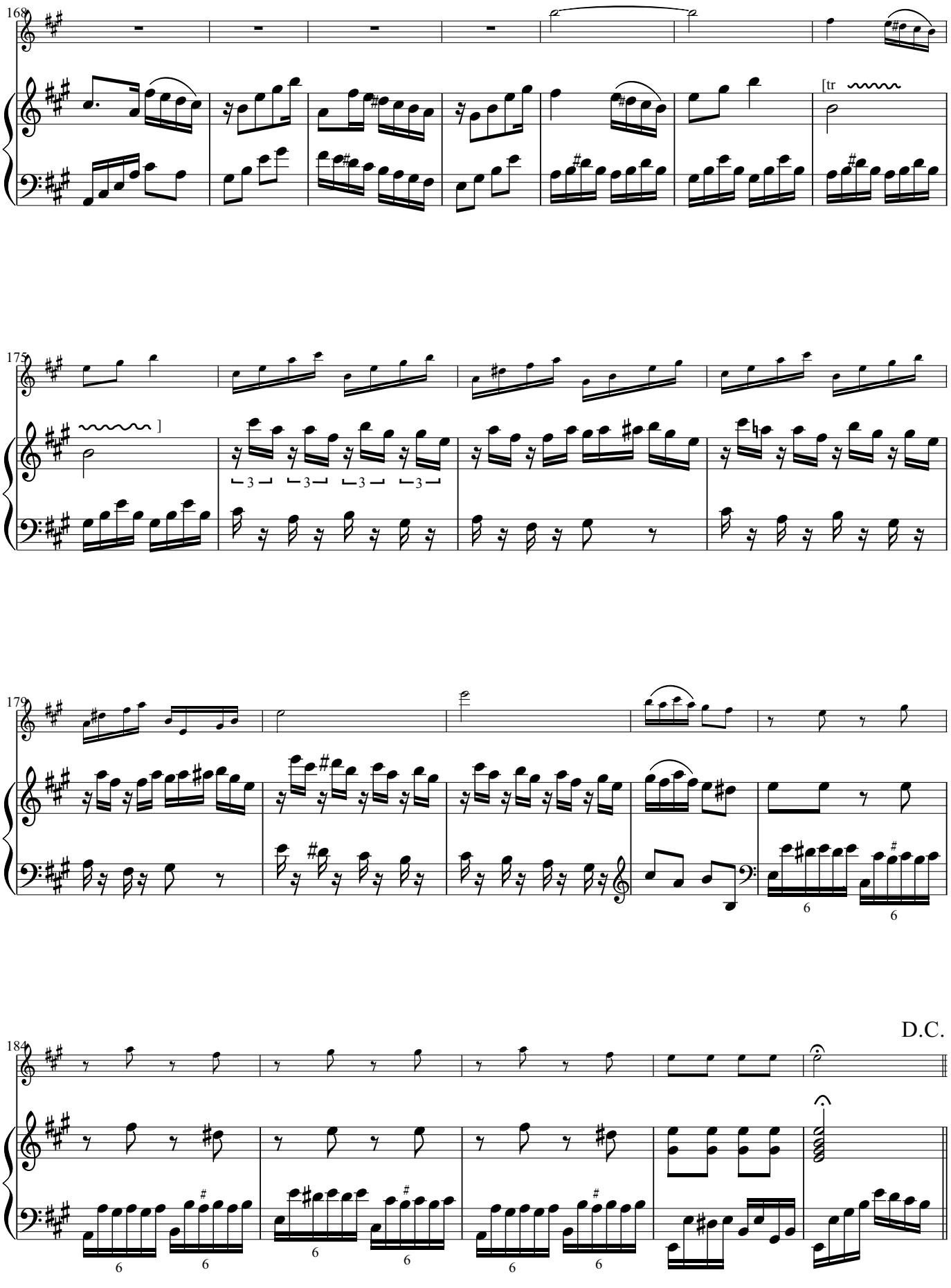




* In mm. 148-149, 152-153, and 160-163 the right hand contains only rests in the FE. Possible continuo realizations are supplied in small notes.

** 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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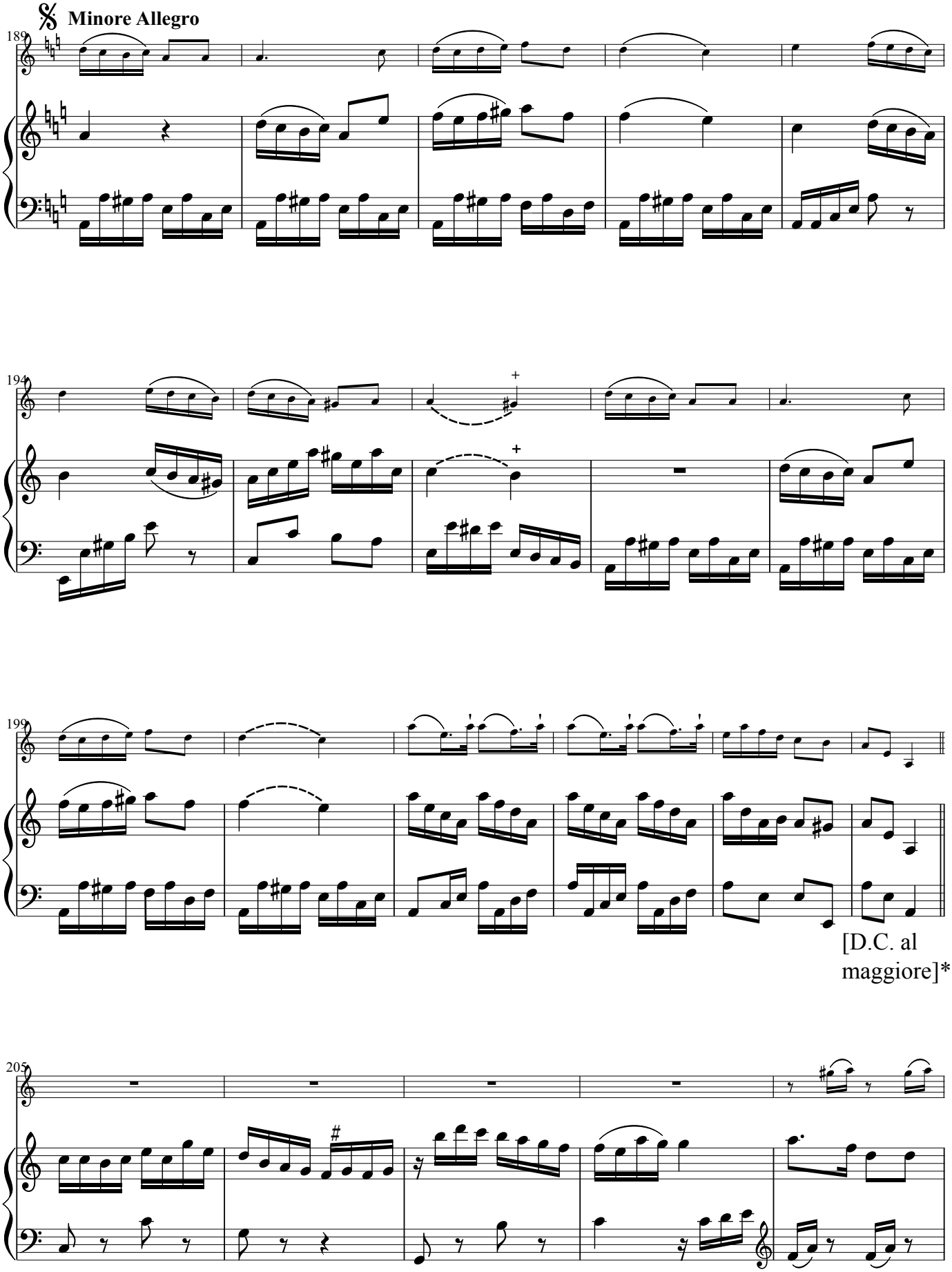
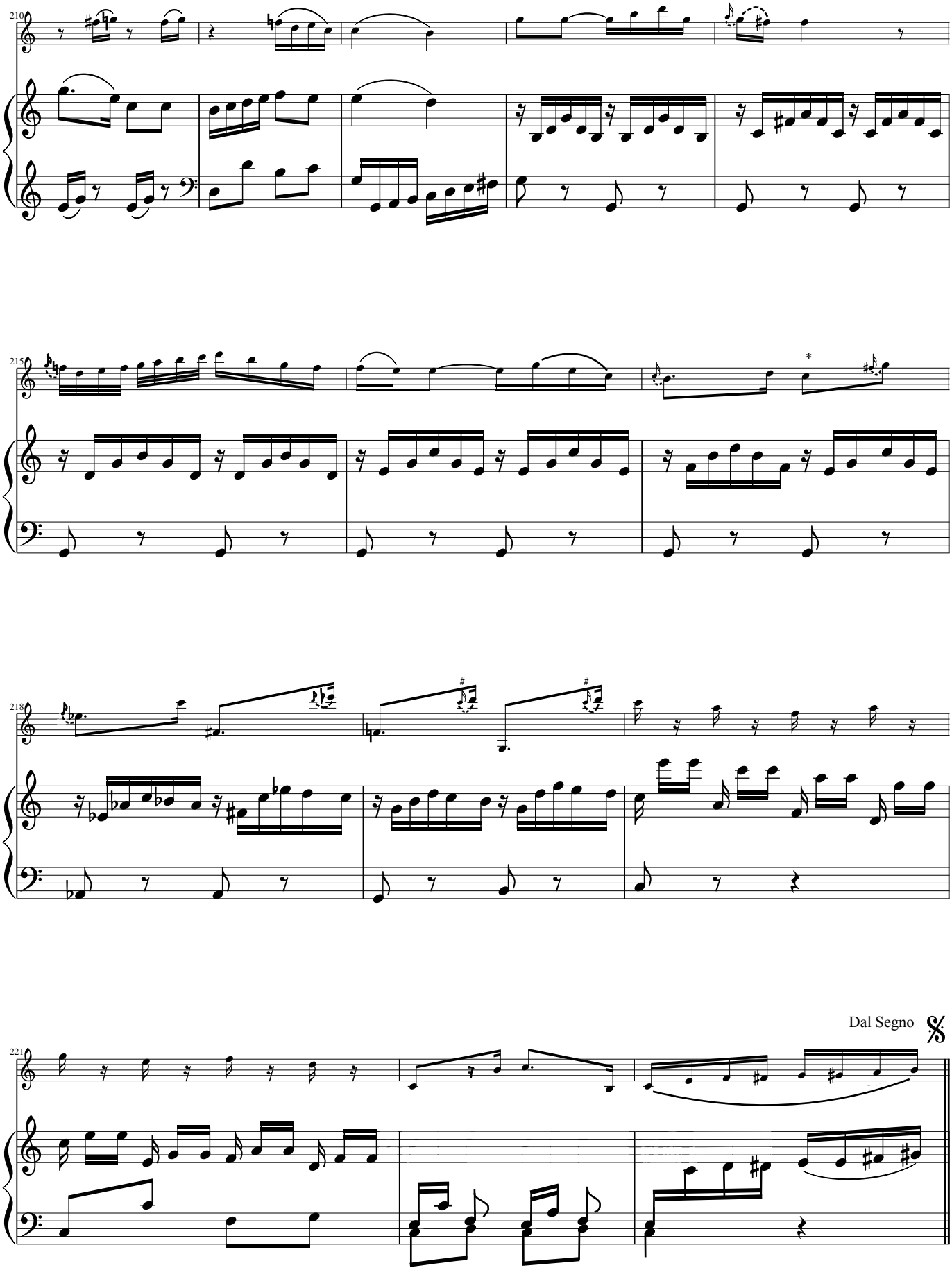


* The first time m. 204 is reached, proceed to m. 205. The second time m. 204 is reached, after the D.S., return to the top of the movement (m. 138 in this typeset)



* Possibly dotted 8th followed by 16th

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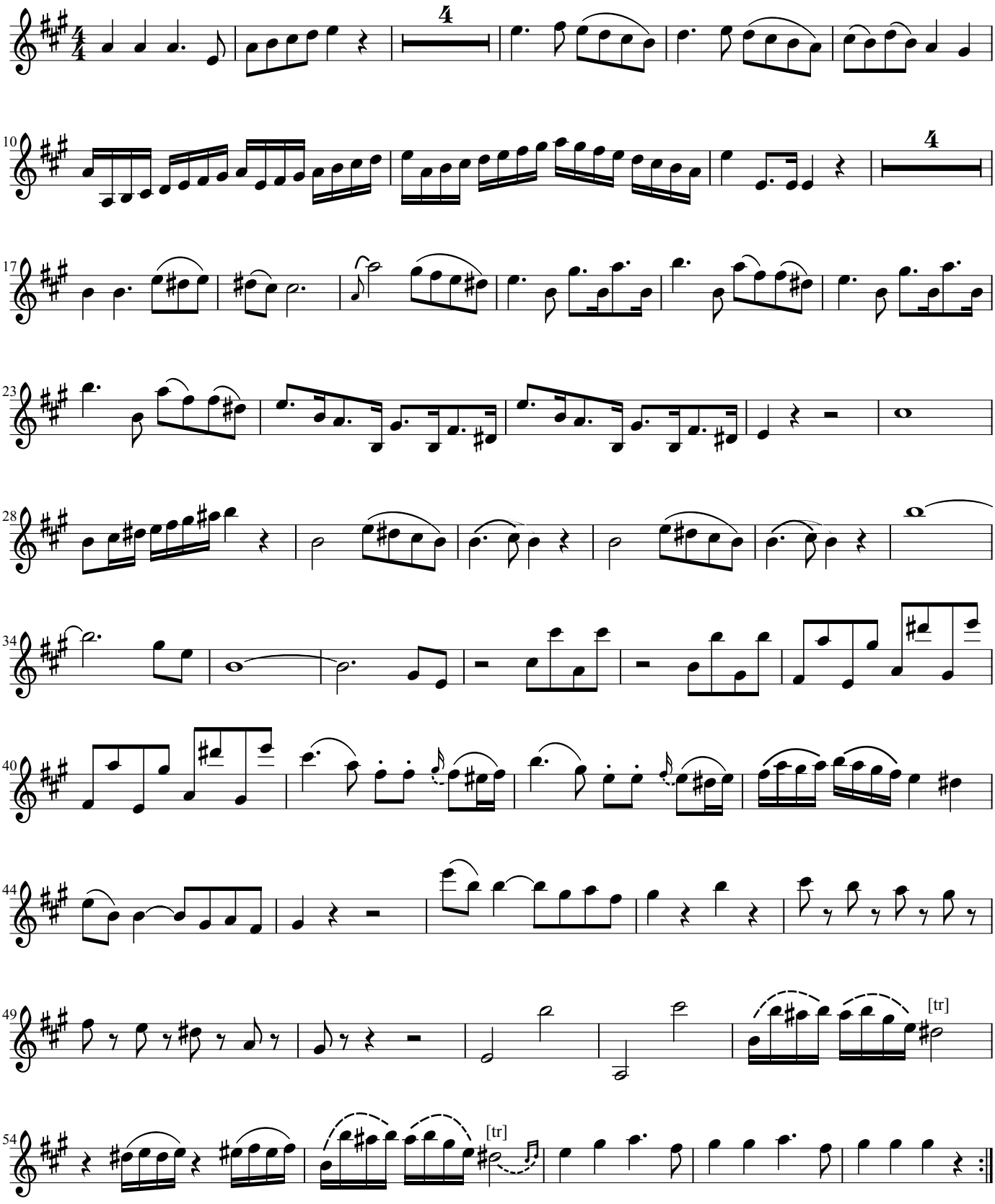

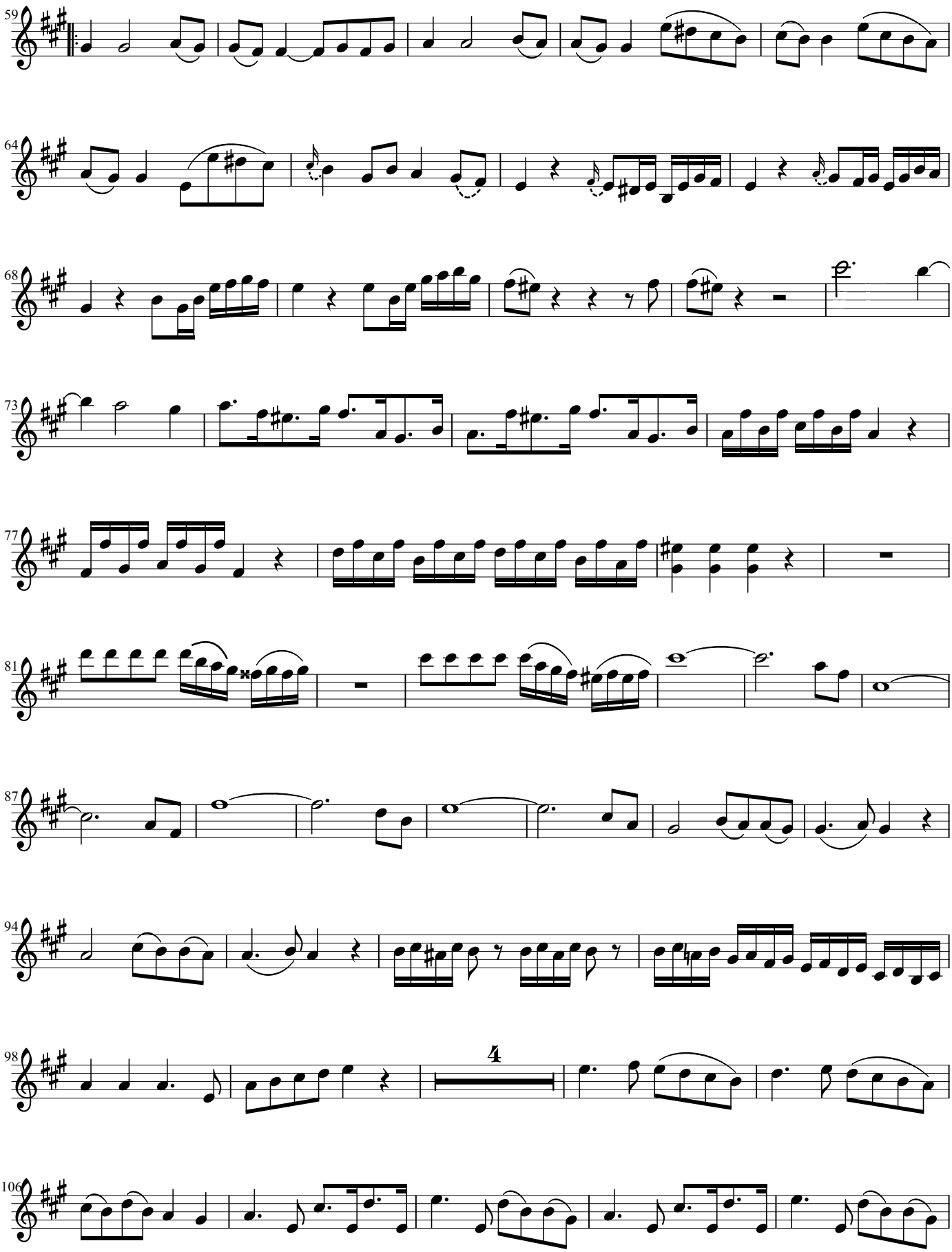
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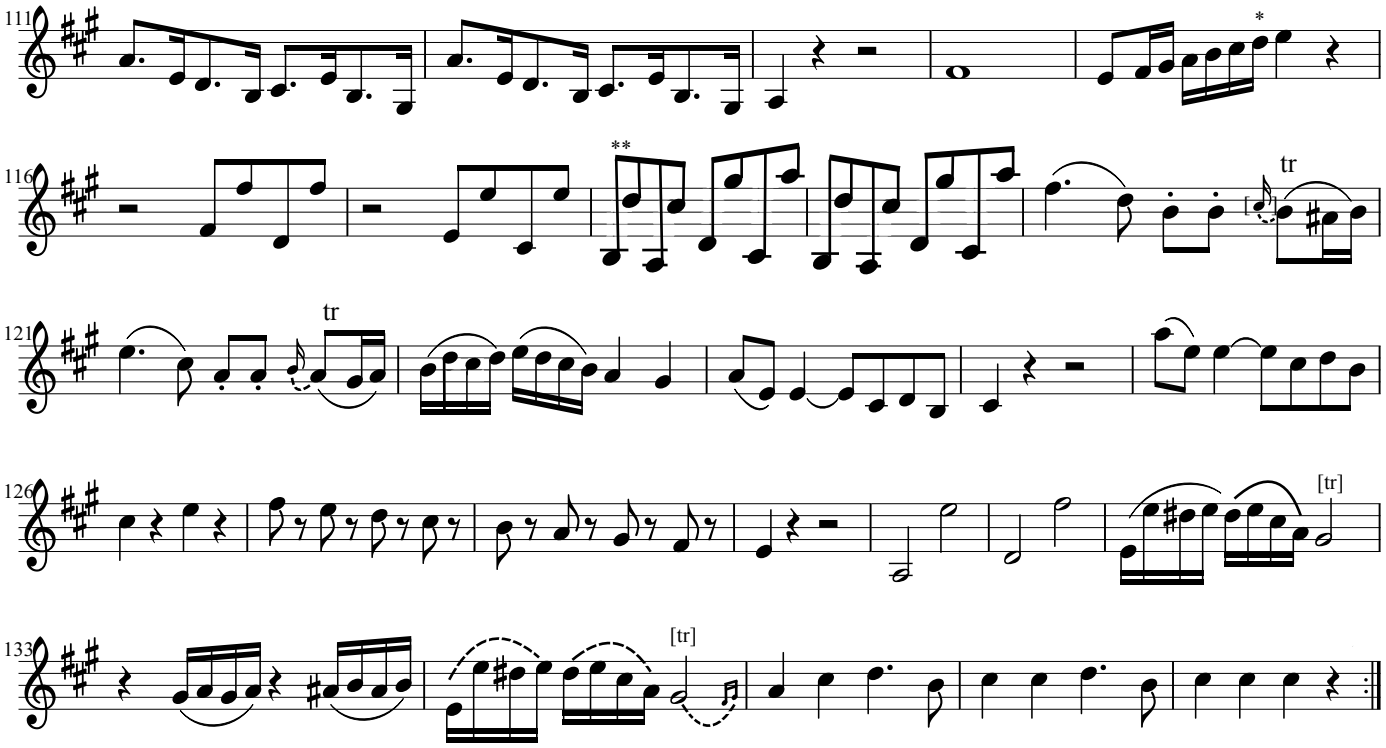
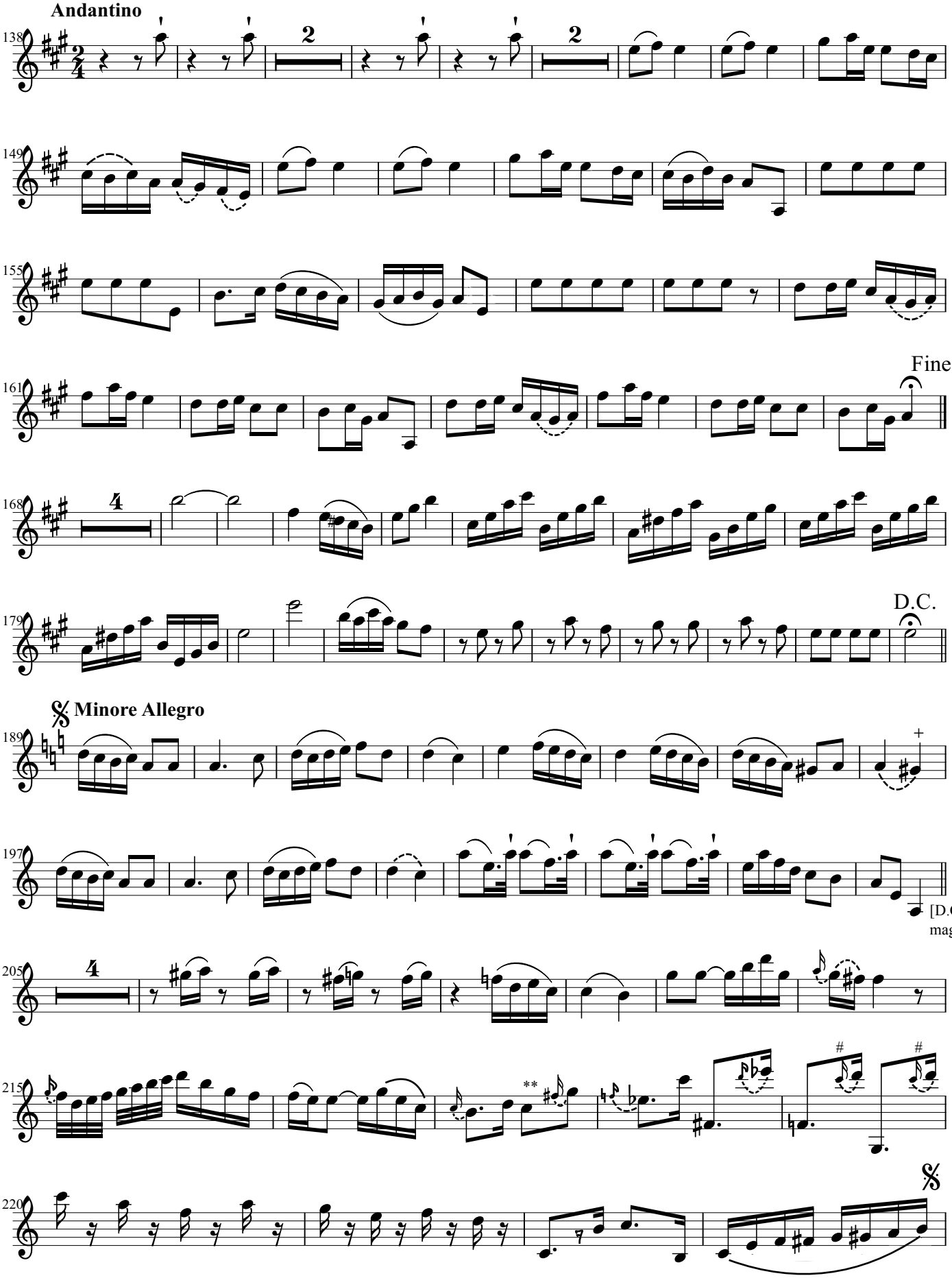


* Possibly d#. Compare m. 28

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



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