

**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 system consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note, followed by a half note, and then a quarter note. The middle and bottom staves are grand staves (treble and bass clefs). The middle staff contains a series of eighth and sixteenth notes, some beamed together, with occasional rests. The bottom staff contains a steady eighth-note accompaniment.

37

System 2 (Measures 37-40): The system consists of three staves. The top staff continues the melodic line from the previous system. The middle staff features more complex rhythmic patterns, including beamed eighth and sixteenth notes. The bottom staff continues the eighth-note accompaniment.

40

System 3 (Measures 41-43): The system consists of three staves. The top staff has a melodic line with some rests. The middle staff has a more active melodic line with many beamed notes. The bottom staff continues the eighth-note accompaniment.

43

System 4 (Measures 44-46): The system consists of three staves. The top staff has a melodic line with some rests. The middle staff has a more active melodic line with many beamed notes. The bottom staff continues the eighth-note accompaniment.

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 features a melodic line in the top staff and a rhythmic accompaniment in the grand staff. Measure 50 continues the accompaniment. Measure 51 shows a change in the top staff melody and the grand staff accompaniment.

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 shows a change in the top staff melody and the grand staff accompaniment.

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 shows a change in the top staff melody and the grand staff accompaniment. Measure 58 shows a final chord in the grand staff.

59

System 1 (measures 59-62) in A major (three sharps). The melody in the treble clef features eighth and quarter notes with slurs. The piano accompaniment in the grand staff includes a steady eighth-note bass line in the left hand and a mix of eighth and quarter notes in the right hand.

63

System 2 (measures 63-66). The melody continues with eighth notes and a half note. The piano accompaniment features a more active right hand with eighth-note patterns and a left hand with a steady eighth-note bass line.

67

System 3 (measures 67-70). This system introduces sixteenth-note runs in both the treble and bass staves of the piano accompaniment. The melody remains in the treble clef with eighth notes.

71

System 4 (measures 71-74). The melody in measure 71 includes a fermata. The piano accompaniment continues with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.

74

This system contains measures 74, 75, and 76. The melody in the treble clef consists of eighth and quarter notes, mostly on a half-note line. The piano accompaniment in the grand staff features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chromatic movement.

77

This system contains measures 77, 78, and 79. The melody continues with eighth and quarter notes. The piano accompaniment maintains the eighth-note texture, with some chords appearing in the right hand towards the end of the system.

80

This system contains measures 80, 81, 82, and 83. Measures 80 and 81 have rests in the melody. Measures 82 and 83 feature a more active melody with eighth notes and slurs. The piano accompaniment continues with eighth-note patterns and some chromatic lines.

84

This system contains measures 84, 85, 86, and 87. The melody in measure 84 has a long, sweeping slur. The piano accompaniment continues with a consistent eighth-note pattern throughout the system.

88

92

96

100

* 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. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The key signature is two sharps (F# and C#). Measure 119 features a melody in the single treble staff and a piano accompaniment in the grand staff. Measure 120 has a half rest in the single treble staff and continues the piano accompaniment. Measure 121 continues the piano accompaniment with a half note in the single treble staff.

122

Musical score for measures 122-124. The system consists of three staves: a single treble staff and a grand staff. Measure 122 features a melody in the single treble staff and a piano accompaniment in the grand staff. Measure 123 has a half rest in the single treble staff and continues the piano accompaniment. Measure 124 continues the piano accompaniment with a half note in the single treble staff.

125

Musical score for measures 125-127. The system consists of three staves: a single treble staff and a grand staff. Measure 125 features a melody in the single treble staff and a piano accompaniment in the grand staff. Measure 126 has a half rest in the single treble staff and continues the piano accompaniment. Measure 127 continues the piano accompaniment with a half note in the single treble staff.

128

Musical score for measures 128-130. The system consists of three staves: a single treble staff and a grand staff. Measure 128 features a melody in the single treble staff and a piano accompaniment in the grand staff. Measure 129 has a half rest in the single treble staff and continues the piano accompaniment. Measure 130 continues the piano accompaniment with a half note in the single treble staff.

131

131

134

134

Andantino

138

138

143

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

Musical score for measures 168-174. Measure 168 has a whole rest in the treble and a piano introduction in the bass. Measures 169-174 show a melody in the treble and a complex bass line with triplets and a trill in measure 174.

175

Musical score for measures 175-178. Measure 175 has a whole rest in the treble and a piano introduction in the bass. Measures 176-178 show a melody in the treble and a complex bass line with triplets and a trill in measure 178.

179

Musical score for measures 179-183. Measure 179 has a whole rest in the treble and a piano introduction in the bass. Measures 180-183 show a melody in the treble and a complex bass line with triplets and a trill in measure 183.

184

D.C.

Musical score for measures 184-188. Measure 184 has a whole rest in the treble and a piano introduction in the bass. Measures 185-188 show a melody in the treble and a complex bass line with triplets and a trill in measure 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

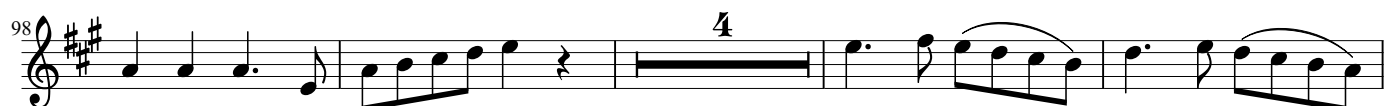
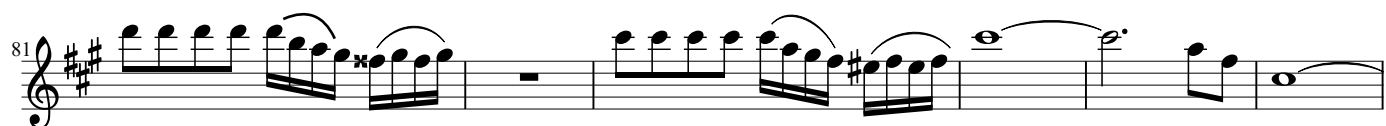
40

44

49

54

[tr]



111

116

121

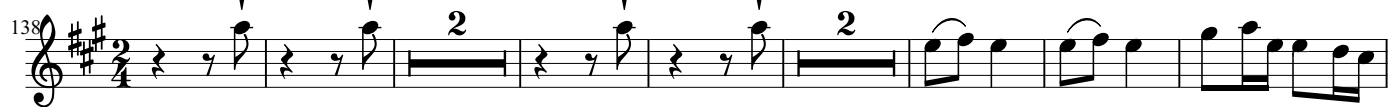
126

133

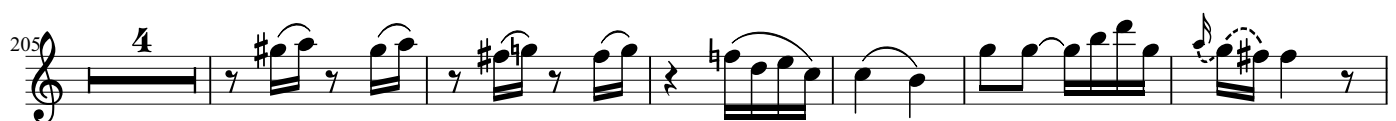
* Possibly d#. Compare m. 28

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

Andantino



Minore Allegro



* 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