

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

* 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

22

[tr]

26

32

*

* 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 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

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 the vocal line, written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The middle staff is the right-hand piano accompaniment, also in treble clef, featuring a rhythmic pattern of eighth notes. The bottom staff is the left-hand piano accompaniment, in bass clef, providing a harmonic foundation with quarter and eighth notes.

The second system of the musical score continues the piece. It includes a vocal line with trills marked with '[tr]' and a piano accompaniment with more complex rhythmic patterns, including sixteenth-note runs in the right hand.

The third system of the musical score begins at measure 18. The vocal line features a series of eighth-note patterns with sharp signs above them, indicating a specific melodic motif. The piano accompaniment continues with its characteristic rhythmic accompaniment.

The fourth system of the musical score begins at measure 25. It concludes the piece with a double bar line. The word 'Fine *' is written at the end of the system. The piano accompaniment features a final cadence with sustained chords.

* 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

68

73

77

82

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

87

Musical score for measures 87-90. The system consists of three staves: a vocal line (top) and a piano accompaniment (bottom). The vocal line has whole rests for all four measures. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Measure 87 starts with a treble clef and a key signature of one sharp (F#).

91

Musical score for measures 91-95. The system consists of three staves: a vocal line (top) and a piano accompaniment (bottom). The vocal line has whole rests for measures 91-93, followed by a half note in measure 94 and a quarter note in measure 95. The piano accompaniment continues with eighth notes in the bass clef and chords in the treble clef. Measure 91 starts with a treble clef and a key signature of one sharp (F#).

96

Musical score for measures 96-100. The system consists of three staves: a vocal line (top) and a piano accompaniment (bottom). The vocal line has a half note in measure 96, followed by a half note with a slur in measure 97, and then quarter notes in measures 98-100. The piano accompaniment features eighth notes in the bass clef and chords in the treble clef. Measure 96 starts with a treble clef and a key signature of one sharp (F#).

101

Musical score for measures 101-105. The system consists of three staves: a vocal line (top) and a piano accompaniment (bottom). The vocal line has eighth notes with a slur in measure 101, followed by a half note in measure 102, a half note with a slur in measure 103, and a half note in measure 104. The piano accompaniment features eighth notes in the bass clef and chords in the treble clef. Measure 101 starts with a treble clef and a key signature of one sharp (F#).

105

Musical score for measures 105-108. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a slur over the first two measures and a fermata over the second measure. The grand staff contains a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes.

109

Musical score for measures 109-112. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a fermata over the first measure and rests in the following measures. The grand staff contains a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line and the instruction "D.C. al fine".

D.C. al fine

SONATA III

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

Joseph Bologne, Chevalier de St.-Georges

Allegro

Musical score for Sonata III, Allegro, in G minor, 3/4 time. The score consists of nine staves of music. The first staff starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music features a mix of eighth and sixteenth notes, often beamed together. There are several trills marked with [tr] and various ornaments marked with †, ††, and †††. A trill marked with * appears in the third staff. A triplet marked with 3 appears in the fifth staff. A trill marked with † appears in the sixth staff. A trill marked with †† appears in the eighth staff. The piece concludes with a final cadence in the ninth staff.

* 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.

57



64



73



80



85



88



91



94



99



104



108



* See critical note

111 

115 

121 

124 

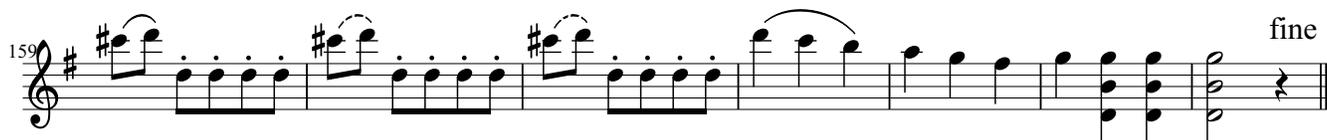
130 

Rondeau gracioso

135 

143 

152 

159 

* 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

182

189

197

212

222

235

241

clavecin

D.C. al fine

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