

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

ed. Benjamin Shute & Anastasia Abu Bakar, June 2020

Background

Joseph Bologne, Chevalier de Saint-Georges (1745-1799) is one of the first composers 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 first of three presumed to be written around 1770 and published without date by LeDuc in 1781. The surface texture of these sonatas, as notated, is somewhat plainer than is typical of a composer such as Mozart, especially in the violin part; but that is doubtless because performers were expected to add their own ornamentation. Indeed, Bologne himself would presumably have played the violin part and would certainly have been adept at ornamenting, having no need to spell out the variable fine points on paper.

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 a great deal 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.

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.

SONATA I

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

Allegro

Joseph Bologne, Chevalier de St.-Georges

* The notation of whole notes tied across the bar line is not found in this sonata, but this need not suggest that connectedness is not meant. The intended effect is likely similar to a single sustained note in a wind instrument, but allowing for bow change on the bar line. Adding a trill to the second note is an option with many parallels from the period.

** natural omitted in FE † Throughout this edition, all grace notes after bracketed trills are editorial suggestions informed by performance practice but not present in FE

†† f in FE

19

[tr] [tr] [tr] [tr]

23

25

[tr]

28

* natural omitted in FE

** In mm. 39-40 in FE, right hand contains rests after the downbeat of m. 39. The keyboard was likely expected to supply simple continuo-style chords.

† rest omitted in FE †† a in FE

* See note * at m. 10 ** 1st 2 notes c' in FE † f' in FE. It is also possible that the first 4 notes should be b-flat, d', g', b-flat'

†† e-flat in FE *† e-natural' in FE

64

67

70

73

* sharp omitted in FE

77

82

86

89

* g in FE ** a" in FE

92

96

100

103

* See note * at m. 10 ** natural absent in FE but is stylistically likely

106

109

113

118

* Notes 2-5 shown as 8ths in FE **e-flat' in FE † middle note of the chords on beats 3 & 4 is g' in FE

†† In taking the repeat, the upbeat to m. 54 should be played at the end of m. 121

Tempo di Minuetto

Measures 1-6 of the Minuet. The score is in 3/4 time with a key signature of two flats. The right hand features a melodic line with a trill in measure 4. The left hand plays a steady eighth-note accompaniment. Performance markings include an asterisk (*) in measure 2 and a double asterisk (**) in measure 3.

Measures 7-12 of the Minuet. The right hand continues the melodic theme with trills in measures 8 and 10. The left hand maintains the eighth-note accompaniment. Performance markings include a dagger (†) in measure 7 and double asterisks (**) in measures 9 and 10.

Measures 13-18 of the Minuet. The right hand features a triplet in measure 13 and a trill in measure 14. The left hand continues the eighth-note accompaniment. Performance markings include a trill symbol [tr] in measure 14.

Measures 19-24 of the Minuet. The right hand concludes the piece with a melodic flourish. The left hand continues the eighth-note accompaniment.

* a in FE ** b-flat in FE † 1st 2 notes shown as 16ths in FE

23

27

Fine

31

35

* b-flat in FE ** natural absent in FE but stylistically likely (compare m. 31)

40

[tr]

[tr]

44

[tr]

49

pizz.

arco

[tr]

53

pizz.

arco

* natural omitted in FE ** g'' in FE † d' in FE

57

63

67

Minore

71

* d' in FE

** It is possible to play da Capo at this point and proceed from the Fine at m. 30 directly to m. 71. That would match the rondo structure of similar Tempo di minuetto movements from the period (e.g., Mozart KV 219, III) as well as the final movement of the third sonata in this collection. If a 'da Capo' is taken, it may be desirable to insert a short, improvisatory lead-in (Eingang) by the keyboard.

75

79

83

87

* all g-flats in this passage lack flat signs in FE

91

94

97

100

D.C. al Maggiore

* natural signs omitted in FE

** Here it is appropriate for the keyboardist to insert short, improvisational connecting material (Eingang). The sudden presence of the low F/f could suggest that the improvised material is expected to begin in the left hand.

SONATA I

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

Joseph Bologne, Chevalier de St.-Georges

Allegro

7

16

21

28

36

41

48

54

59

* Bologne never uses the notation of whole notes tied across the bar line in this sonata, but the absence of a tie need not suggest that connectedness is not meant. The intended effect is likely similar to a single sustained note in a wind instrument, albeit allowing for bow change on the bar line. Adding a trill to the second note is an option with many parallels from the period.

** All grace notes after bracketed trills are editorial suggestions informed by performance practice but not present in FE. † natural absent in FE †† f' in FE

66

Musical staff 66: Treble clef, key signature of two flats. The staff contains a sequence of notes with slurs and accents, ending with a sixteenth-note run.

73

Musical staff 73: Treble clef, key signature of two flats. The staff begins with a trill marked [tr] and continues with a sixteenth-note run and other melodic phrases.

78

Musical staff 78: Treble clef, key signature of two flats. The staff features a sixteenth-note run, a whole rest, and a melodic phrase ending with a trill marked [tr].

84

Musical staff 84: Treble clef, key signature of two flats. The staff contains a sixteenth-note run and a melodic phrase with a trill marked [tr].

87

Musical staff 87: Treble clef, key signature of two flats. The staff begins with a sequence of eighth notes, followed by a whole note marked with an asterisk (*), and ends with a melodic phrase.

94

Musical staff 94: Treble clef, key signature of two flats. The staff features a sixteenth-note run, a whole note marked with two asterisks (**), and a melodic phrase.

101

Musical staff 101: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes and a melodic phrase.

106

Musical staff 106: Treble clef, key signature of two flats. The staff features a sequence of eighth notes and a sixteenth-note run.

111

Musical staff 111: Treble clef, key signature of two flats. The staff contains a sixteenth-note run, a trill marked [tr], and a melodic phrase with accents marked [v].

116

Musical staff 116: Treble clef, key signature of two flats. The staff features a melodic phrase with accents marked [v] and ends with a double bar line.

* a'' in FE ** See note * at m. 10

Tempo di Minuetto

The musical score is written in G minor, 3/4 time, and consists of ten staves. The first staff begins with a measure rest of 8 measures. The second staff contains a triplet of eighth notes and a trill. The third staff ends with the word "Fine". The fourth staff features a trill. The fifth staff includes a trill and a fermata. The sixth staff has several measures marked with an asterisk (*). The seventh staff includes performance directions: "pizz." (pizzicato), "arco" (arco), and "pizz.". The eighth staff is marked "arco". The ninth staff continues the melodic line. The tenth staff ends with a double asterisk (**).

* natural sign omitted in FE

** It is possible to play da Capo at this point and proceed from the Fine at m. 30 directly to m. 71. That would match the rondo structure of similar Tempo di minuetto movements from the period (e.g., KV 219, III) as well as the final movement of the third sonata in this collection. If a 'da Capo' is taken, it may be desirable to insert a short, improvisatory lead-in (Eingang) by the keyboard.

71 Minore



76



83



90



98



D.C. al Maggiore

* All g-flats in this passage lack flat signs in FE