

# The Forgotten Keyboard Works of Joseph Bologne

Exploring pedagogical possibilities through a forthcoming edition of the previously unpublished  
Comtesse de Vauban Notebook of 1779



Presented by Dr. Douglas Jurs and Eden Esters Brown, NCTM  
Elon University, Elon, NC  
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# Bibliography

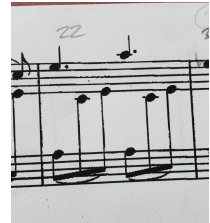
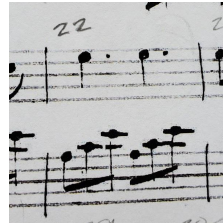
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Handwritten musical score on page 25, featuring ten systems of staves. The notation is complex, involving many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The score includes various musical symbols such as clefs, key signatures, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and a final cadence. A circular library stamp is visible in the bottom right corner.

## The Original “Adagio in F minor” Versus its Published Counterpart

Highlighted below are 5 of the 17 total changes made by Dominique-René de Lerma in the 1981 Theodore Presser published edition of Joseph Bologne’s “Adagio in F minor.” For numbers 4 and 5, the original manuscript and the Presser edition differ by three to four measures due to omitted and/or added measures in the Presser edition.

1. Change in Melody (m. 22)
  - a. *Original*: Repeated E flat
  - b. *Presser Edition*: E flat to A flat



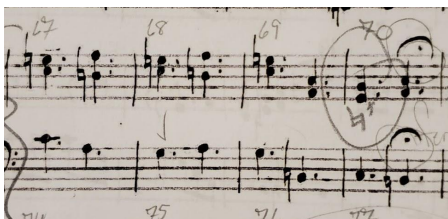
2. Change in left hand accompaniment (m. 24)
  - a. *Original*: Two arpeggiated A flat major triads
  - b. *Presser Edition*: E flat dominant 7th arpeggio to A flat major



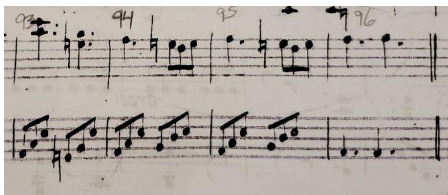
3. Additional harmonic notes in Presser edition
  - a. *Original*: measures 35-37; m. 82-84
  - b. *Presser Edition*: measures 35-37; m. 78-80



4. Completely altered original chords to create flowing melody
  - a. *Original*: block chords in measures 67-70
  - b. *Presser Edition*: removes fermata and adds melody in measures 63-67



5. Altered Ending
  - a. *Original*: measures 93-96; repeats same pattern until the end
  - b. *Presser Edition*: measures 89-92; adds D flat chord and B flat chord in m. 90



# Adagio in f minor, V. 5 *by Joseph Bologna, Chevalier de Saint-Georges*

**Difficulty Level 6** (Brown) *adapted from the Jane Magrath grading system*

## **Musical and Technical Challenges**

1. Balance of Melody and Broken Chord Texture Accompaniment
2. Phrase Shaping of Long Melodic Lines
3. Finger Legato
4. Modest Use of Finger Pedaling
5. Legato Double Thirds
6. Forward Motion of Repeated Notes
7. Slow Tempo – Filling the Space and Connecting the Melody through Rests

## **Selected Preparatory Pieces** *(Level 3-5)*

- Anton Diabelli, Waltz in C Major (Level 3) – **1, 3**
- Cornelius Gurlitt, Serenade, Op. 140 No. 18 (Level 4) – **1, 3**
- Béla Bartók, A Magic Game, *as referenced in Magrath, Masterwork Classics 4* (Level 4) – **5, 6**
- Anton Diabelli, Sonatina in C Major, Op. 168 No. 3, I. Allegro moderato (Level 5) – **1, 5, 6**

## **Selected Complimentary Pieces** *(Level 5-7)*

1. J.L. Streabbog, The Orphan, Op. 64 No. 4 (Level 5) – **1, 2, 3**
2. Stephen Heller, Etude in g minor, Op. 47 No. 14 (Level 6) – **1, 5**

## **Selected Trajectory Pieces** *(Level 7-8)*

1. Friedrich Kuhlau, Sonatina in a minor, Op. 88 No. 3, II. Andantino (Level 7) – **1, 2, 7**
2. Frédéric Chopin, Prelude in e minor, Op. 28 No. 4 (Level 7) – **6, 7**
3. Wolfgang Amadeus Mozart, Viennese Sonatina No. 6 in C Major, III. Adagio (Level 8) – **5, 7**
4. Ludwig van Beethoven, Sonata in G Major, Op. 79, II. Andante (Level 8) – **1, 2, 5, 7**

# Rondeau.

A handwritten musical score for a piece titled "Rondeau." The score is written on five systems of three staves each. The first system includes a key signature of one sharp (F#) and a time signature of 3/8. The notation is in a cursive, handwritten style. The first staff of each system appears to be a vocal line, while the second and third staves are likely for piano accompaniment. The piece concludes with a double bar line and the word "fin" written in the right margin of the fourth system. The paper shows signs of age, with some staining and wear.

Handwritten musical notation for the first system, measures 1-4. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music features a melody in the top staff and a complex, fast-moving accompaniment in the lower staves.

Handwritten musical notation for the second system, measures 5-8. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music continues with a melody in the top staff and a complex, fast-moving accompaniment in the lower staves.

Handwritten musical notation for the third system, measures 9-12. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music continues with a melody in the top staff and a complex, fast-moving accompaniment in the lower staves.

Handwritten musical notation for the fourth system, measures 13-16. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music continues with a melody in the top staff and a complex, fast-moving accompaniment in the lower staves.

*Minore*

Handwritten musical notation for the fifth system, measures 17-20. The system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music continues with a melody in the top staff and a complex, fast-moving accompaniment in the lower staves.