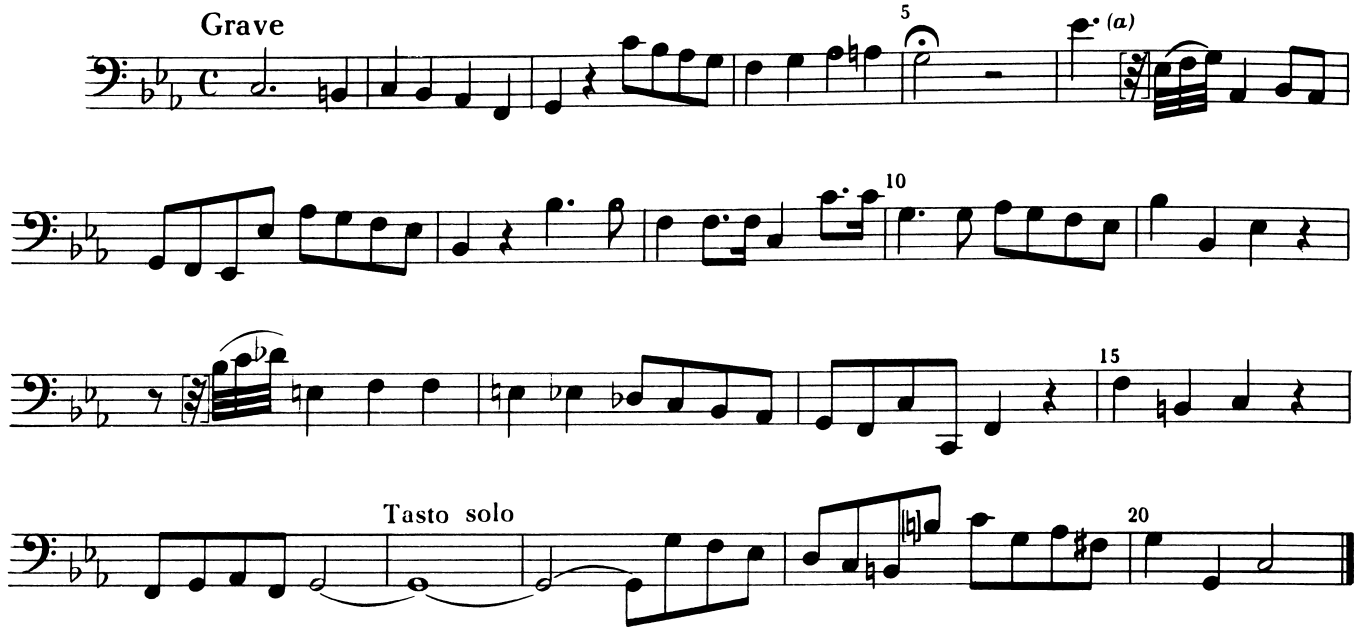
Jean-Marie Leclair

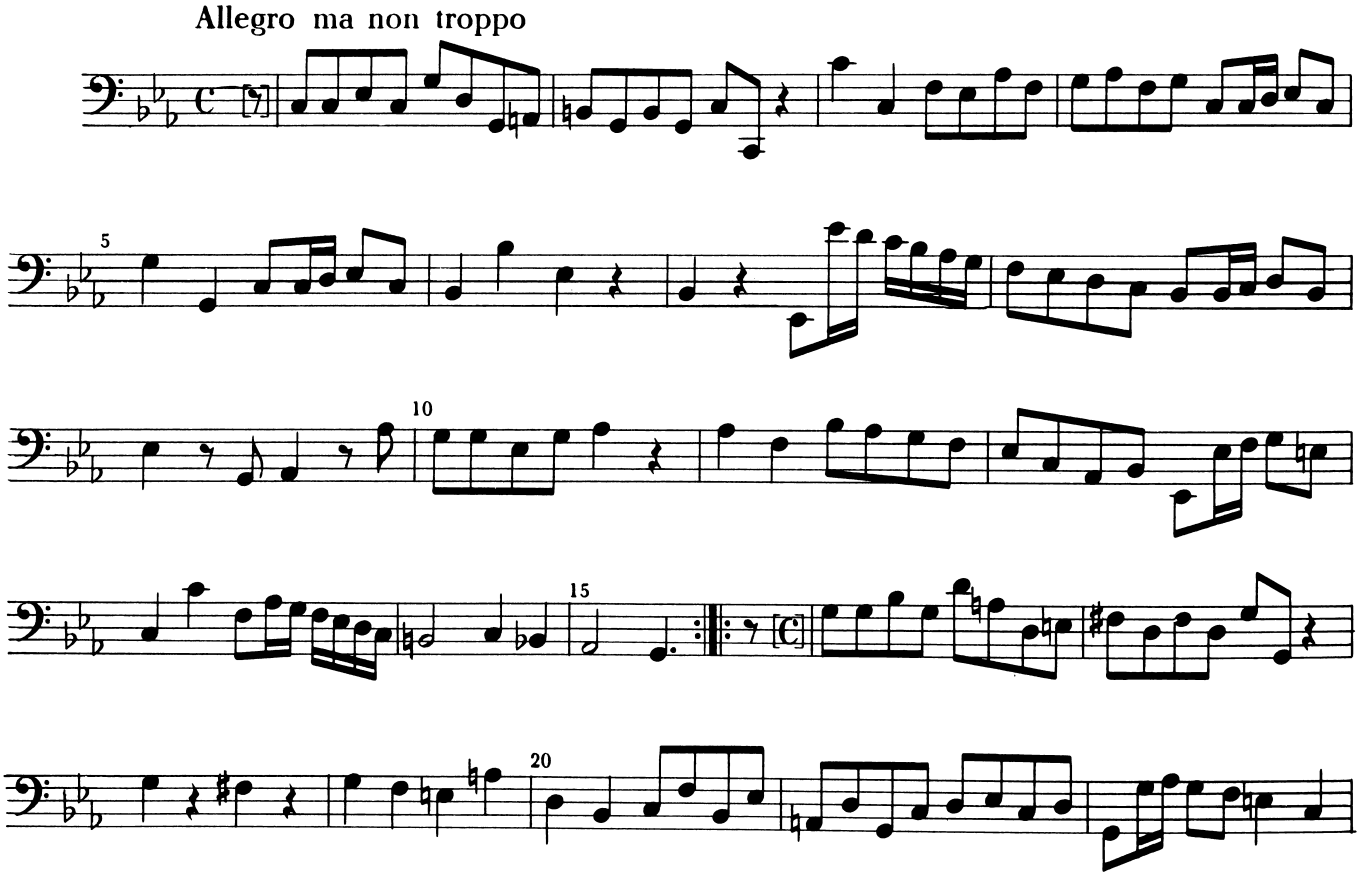
SONATAS FOR VIOLIN AND BASSO CONTINUO

Opus 5, Sonatas VI–XII

Sonata VI	2
Sonata VII	6
Sonata VIII	11
Sonata IX	17
Sonata X	21
Sonata XI	24
Sonata XII	29

Sonata VI





(a) ♩. 𝅘𝅥𝅯𝅘𝅥𝅯 in the source

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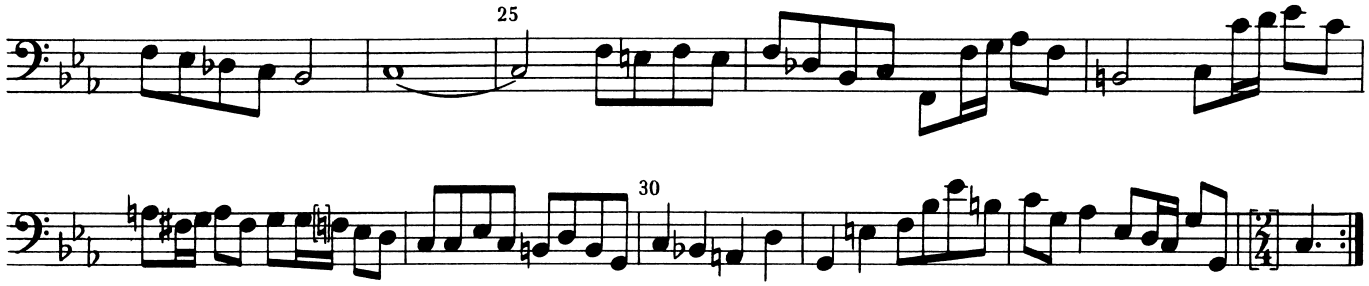
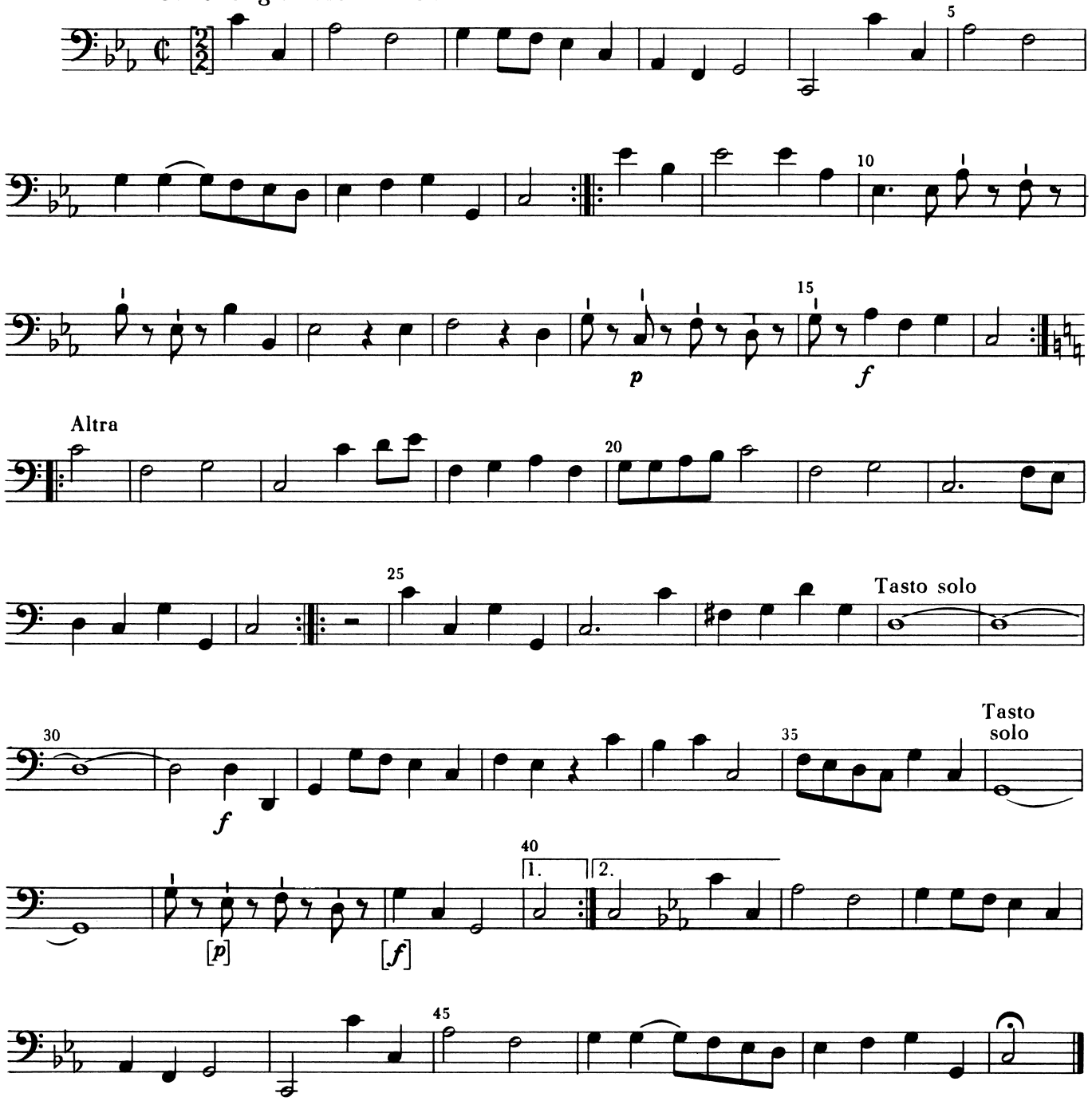
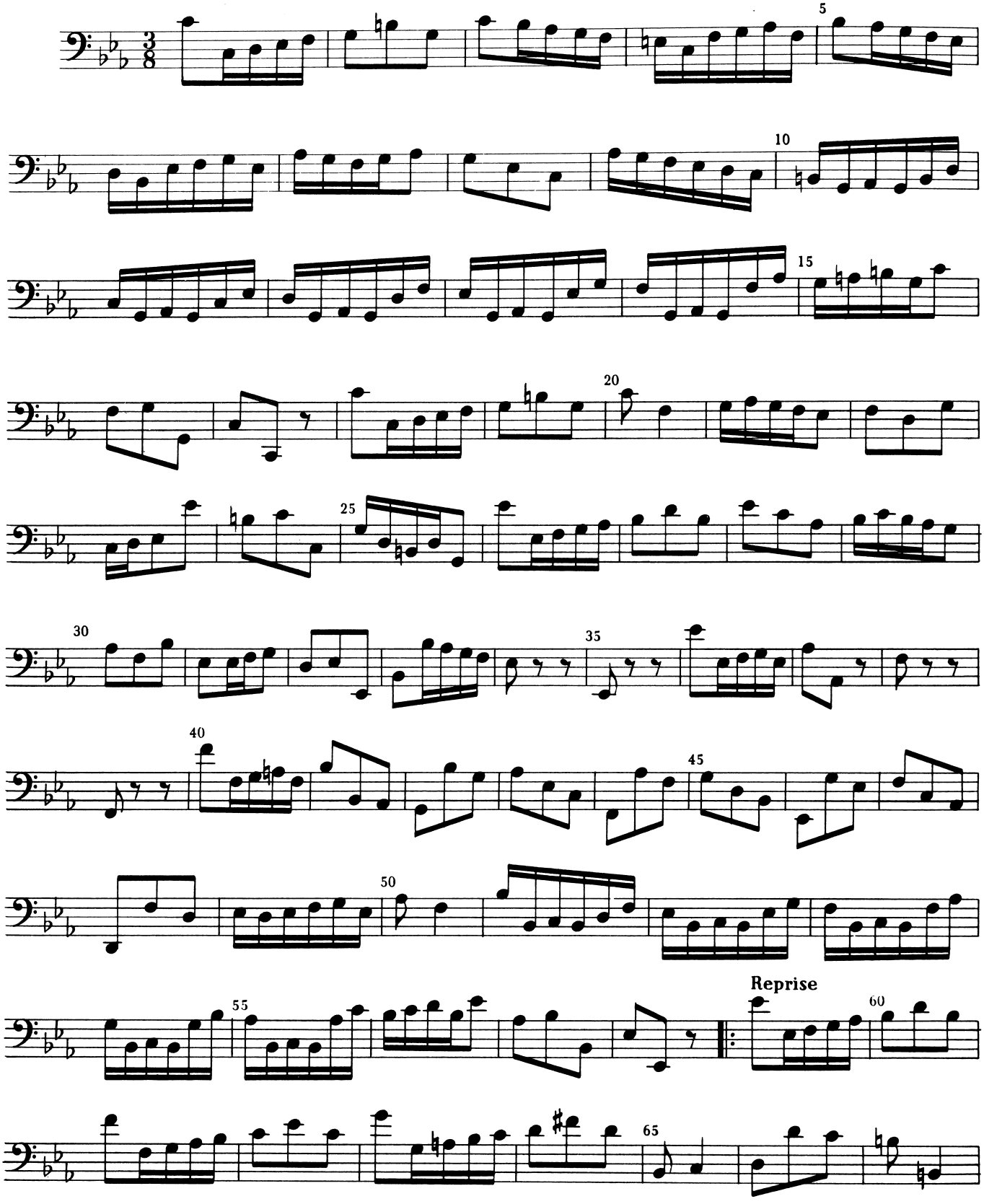
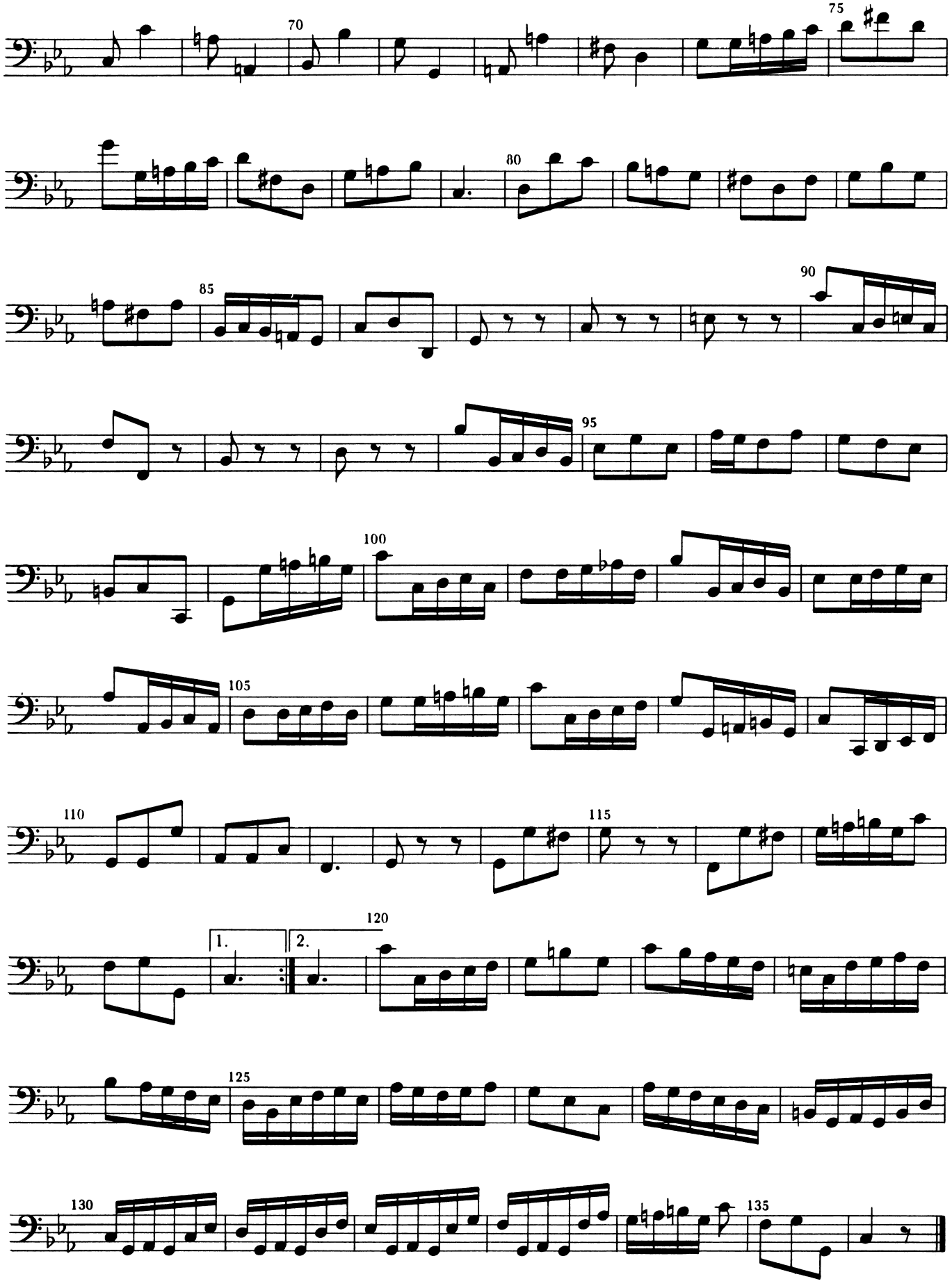


Gavotta grazioso. Andante

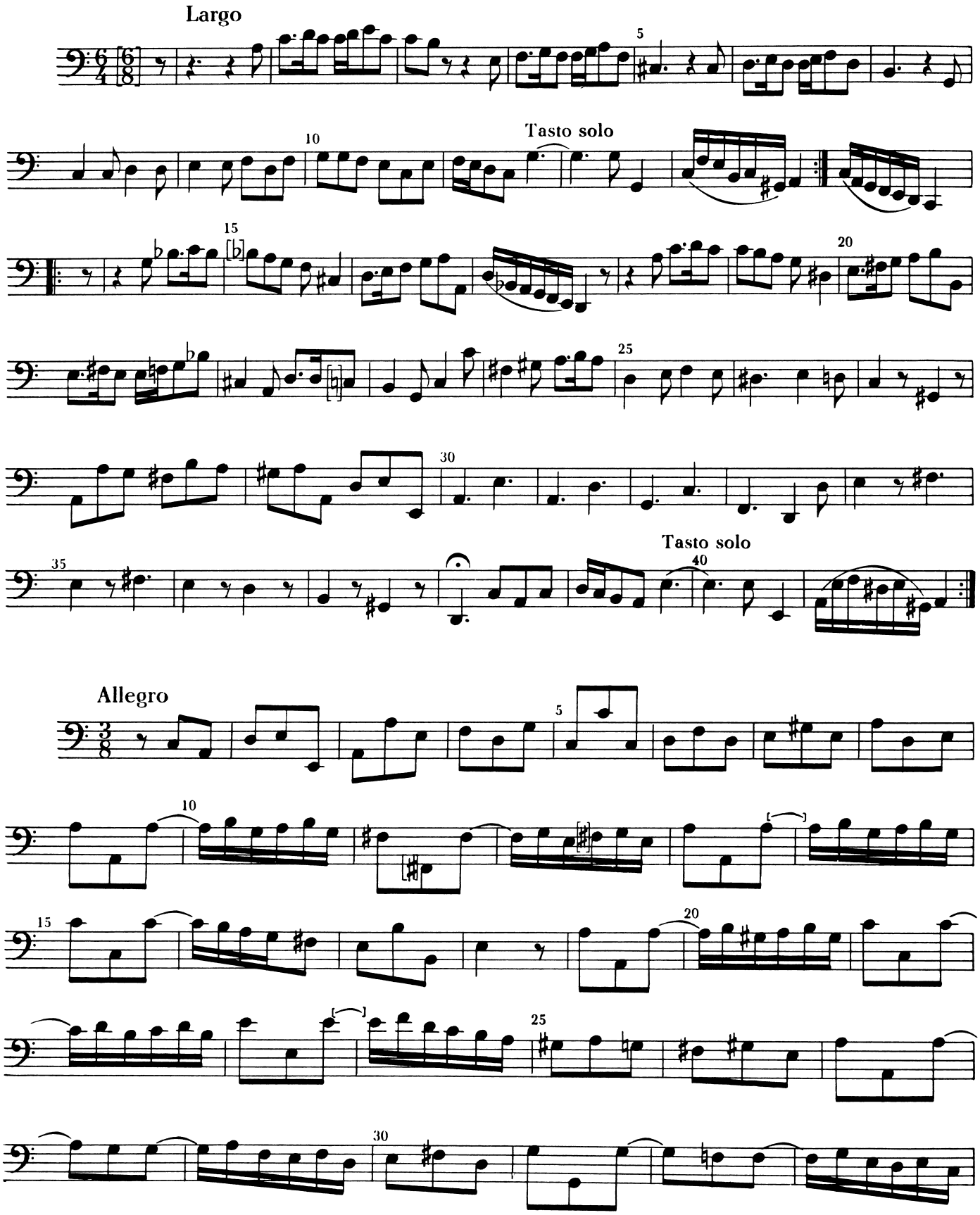


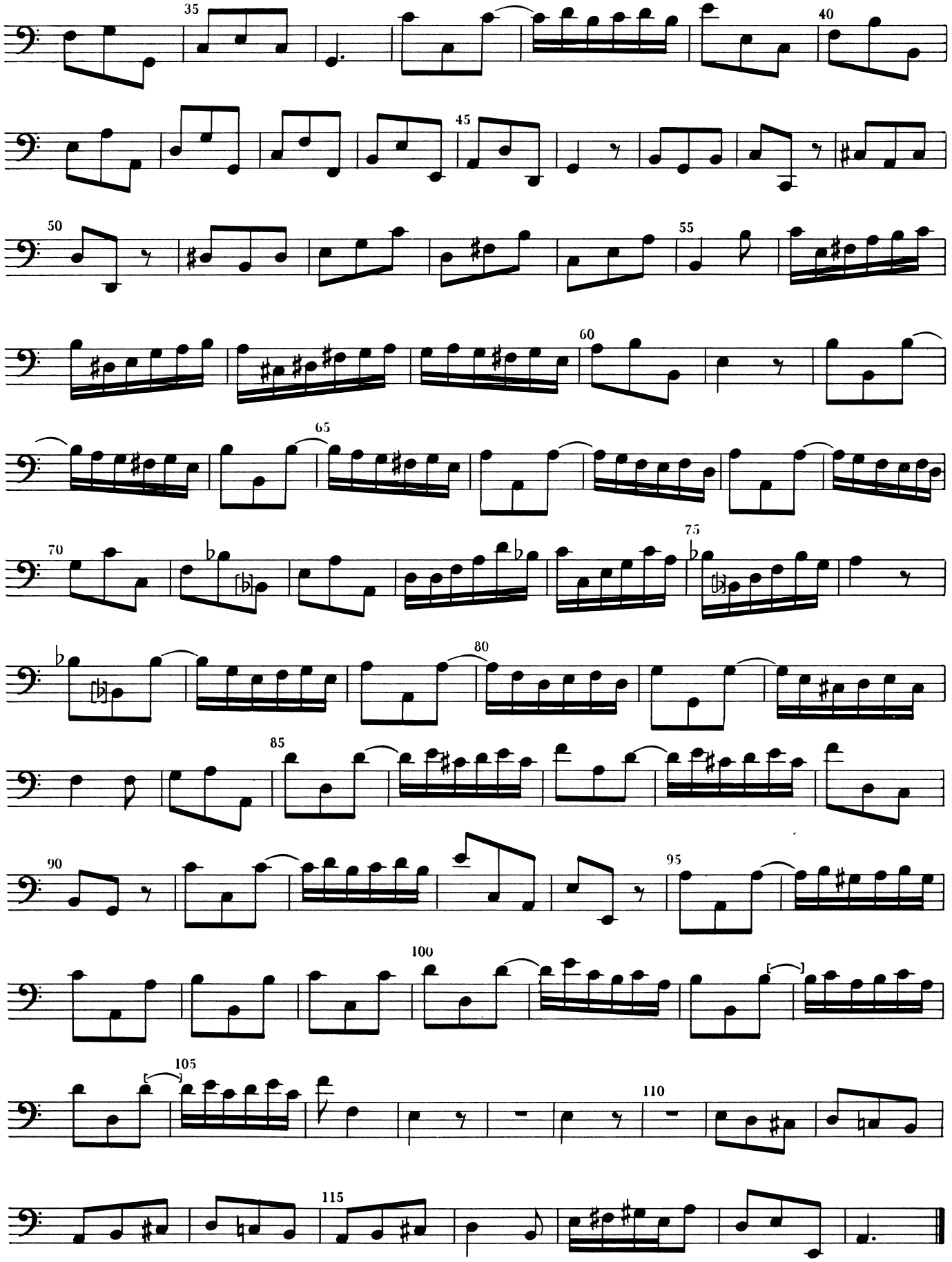
Allegro




70
75
80
85
90
95
100
105
110
115
120
1.
2.
125
130
135

Sonata VII

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85
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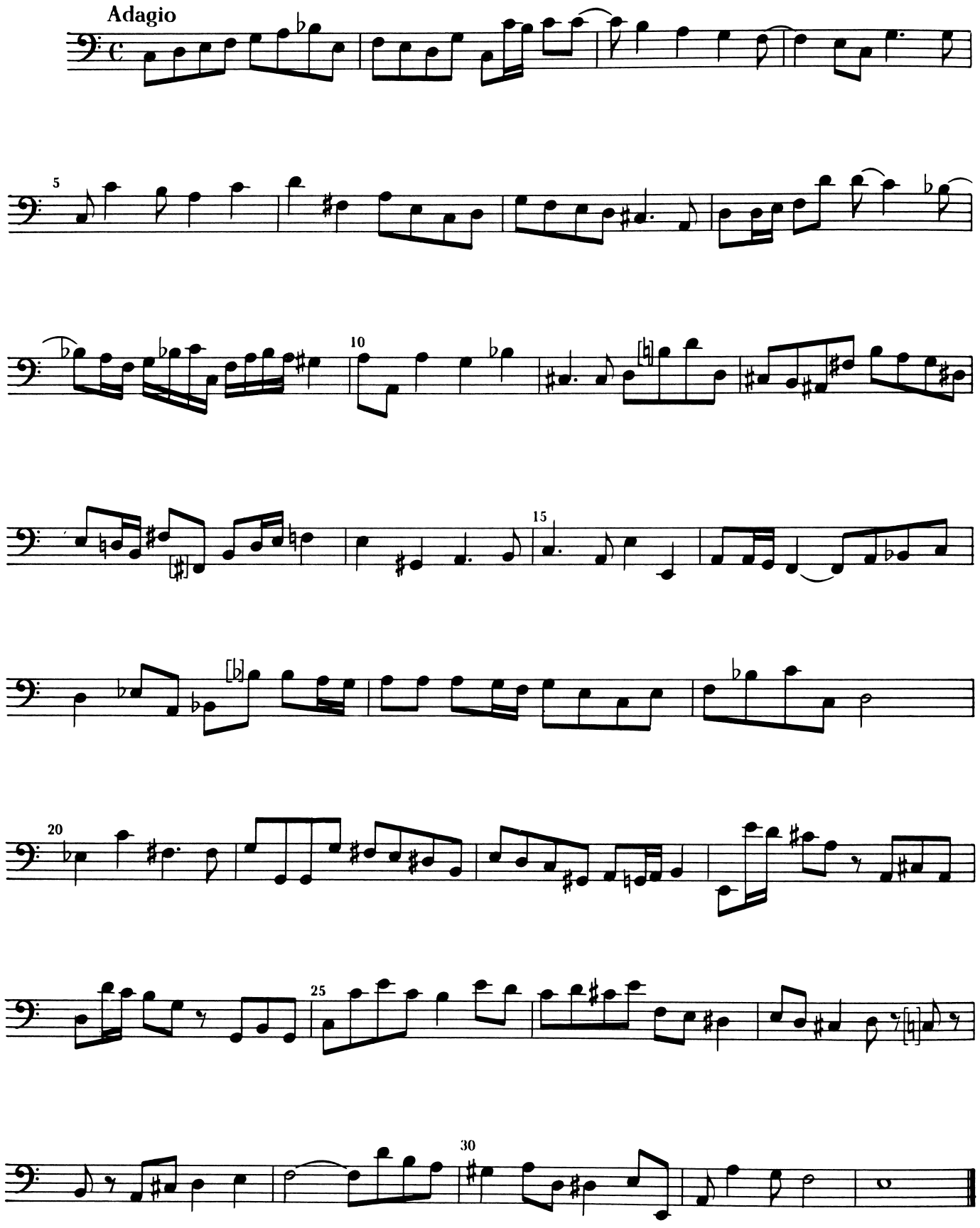
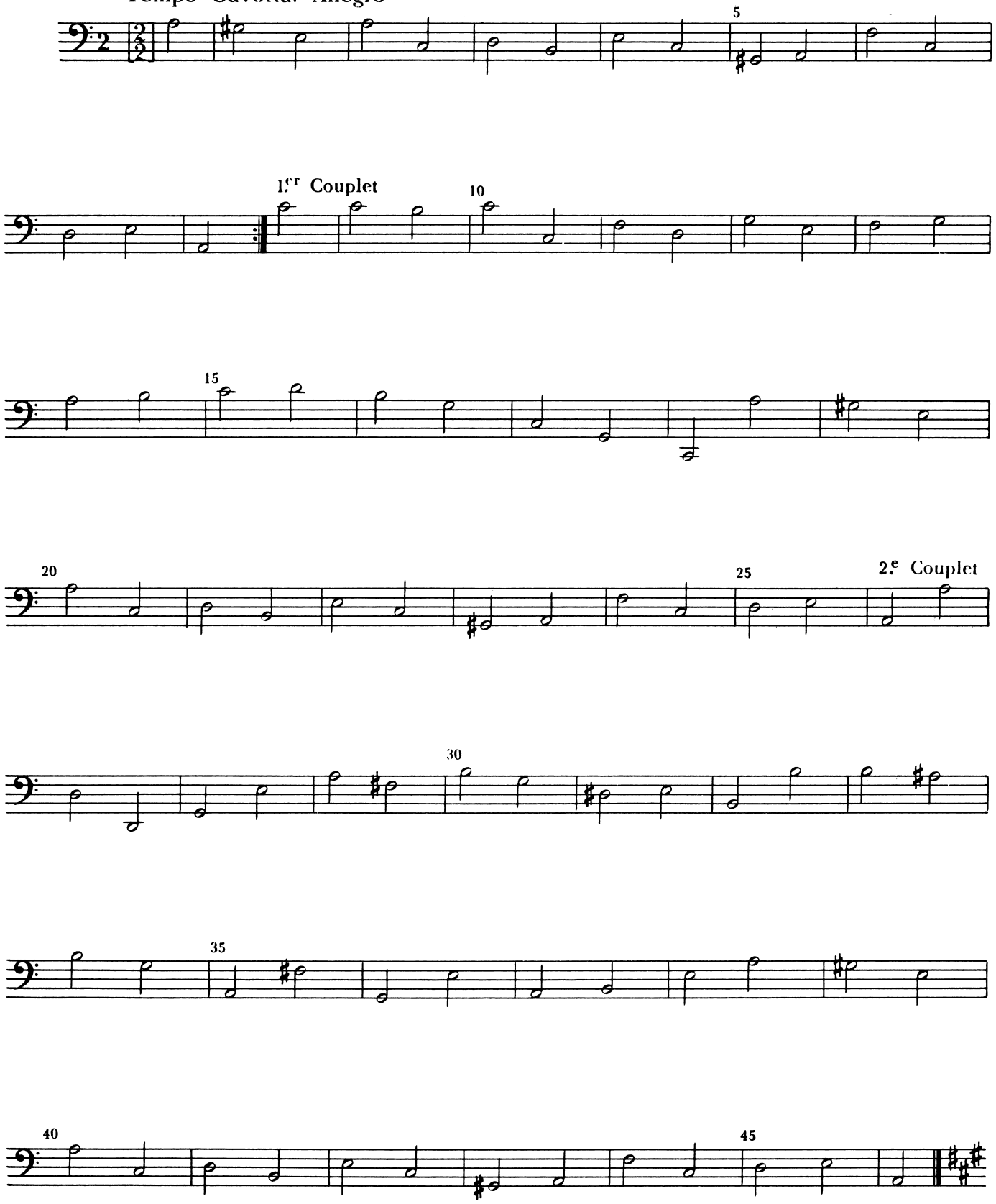
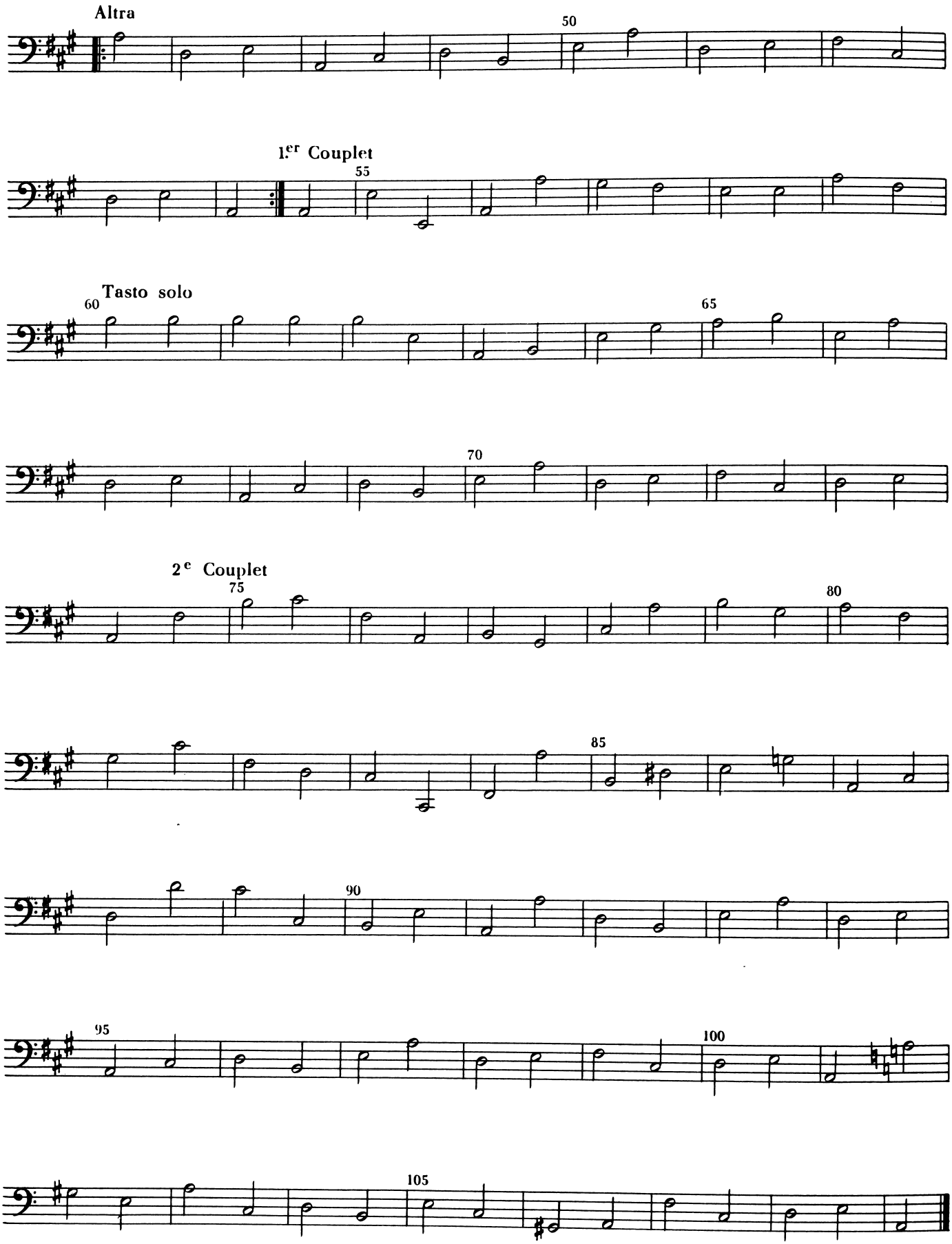
95
100
105
110
115


Adagio
5
10
15
20
25
30

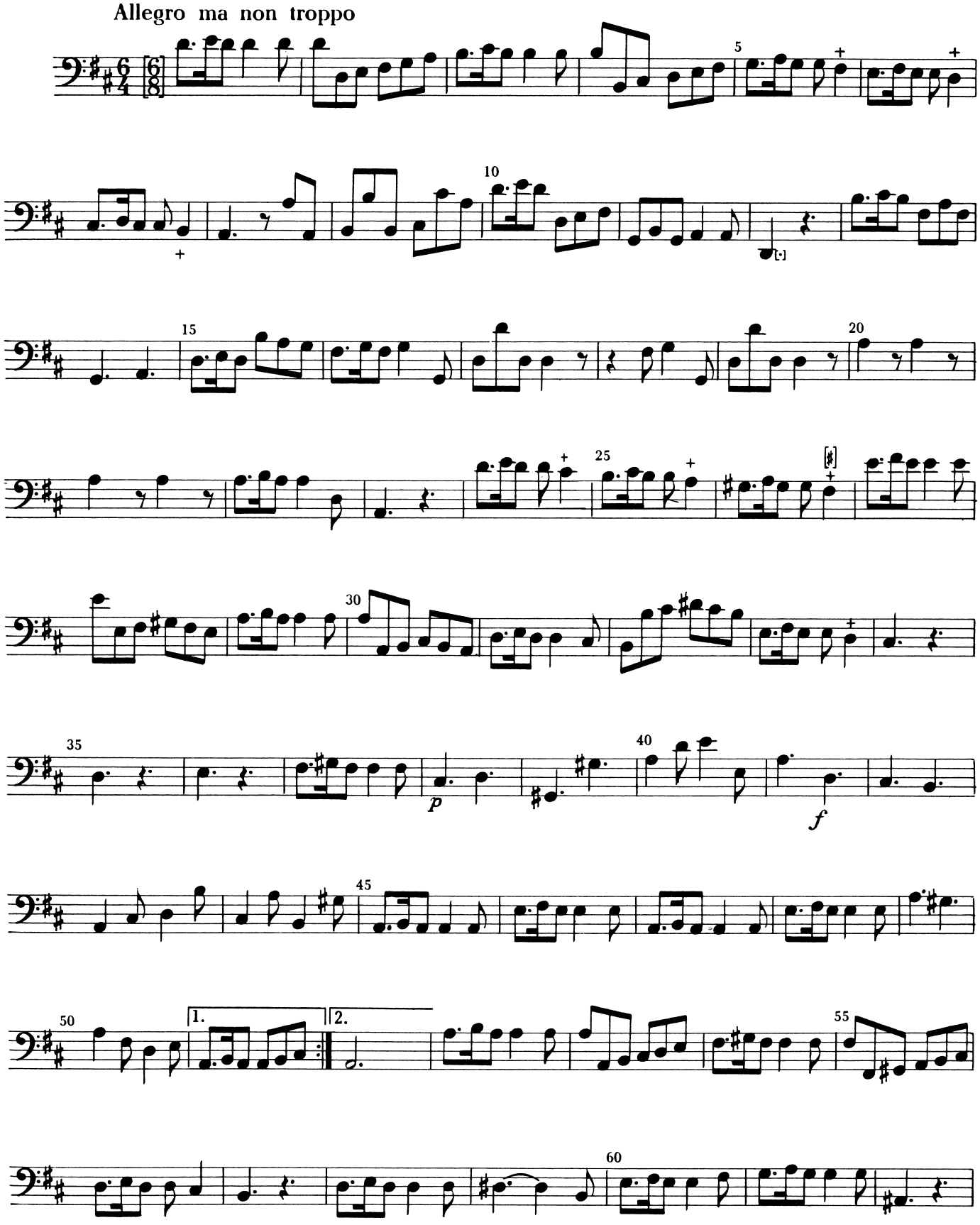
Tempo Gavotta. Allegro

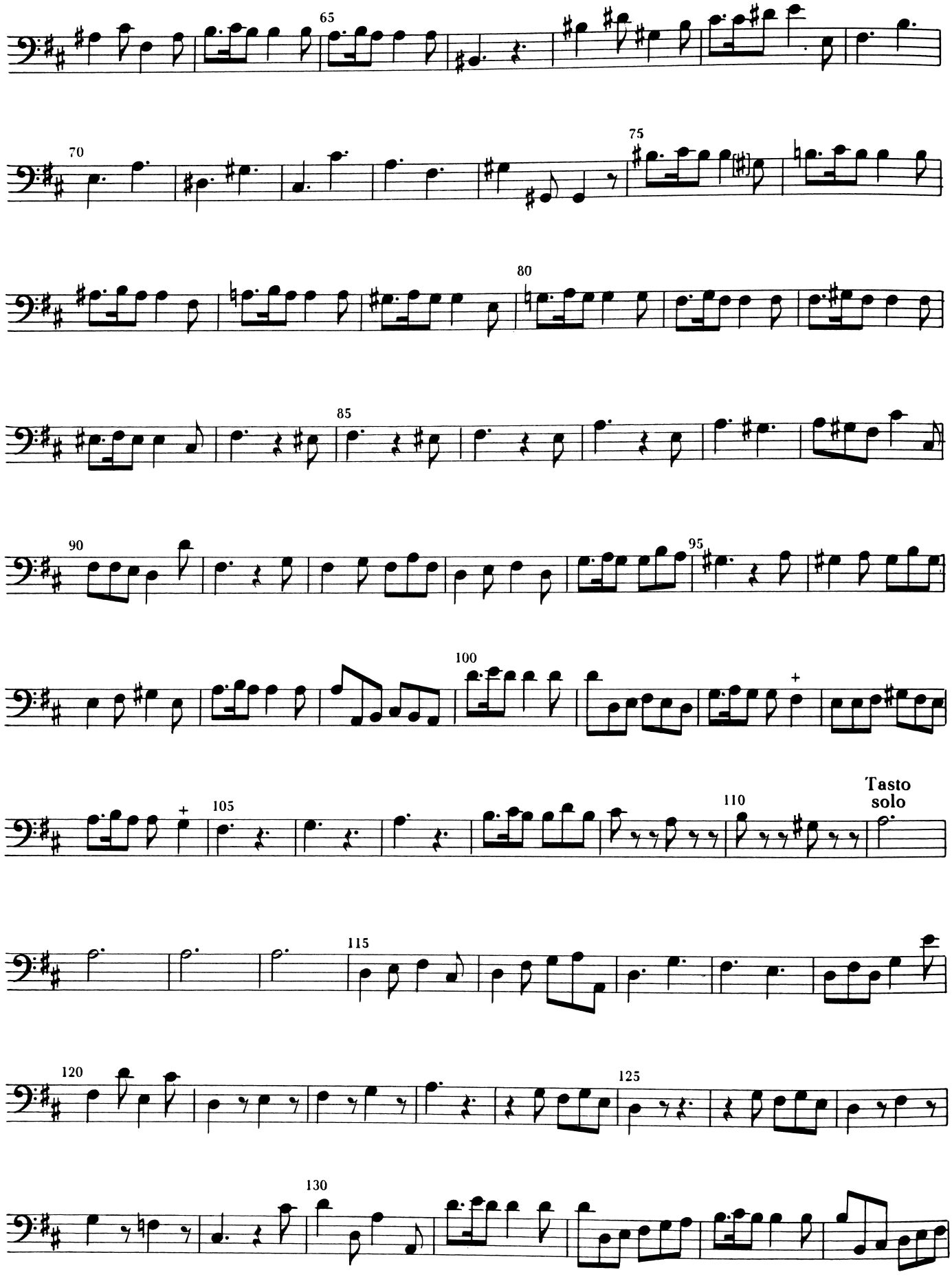


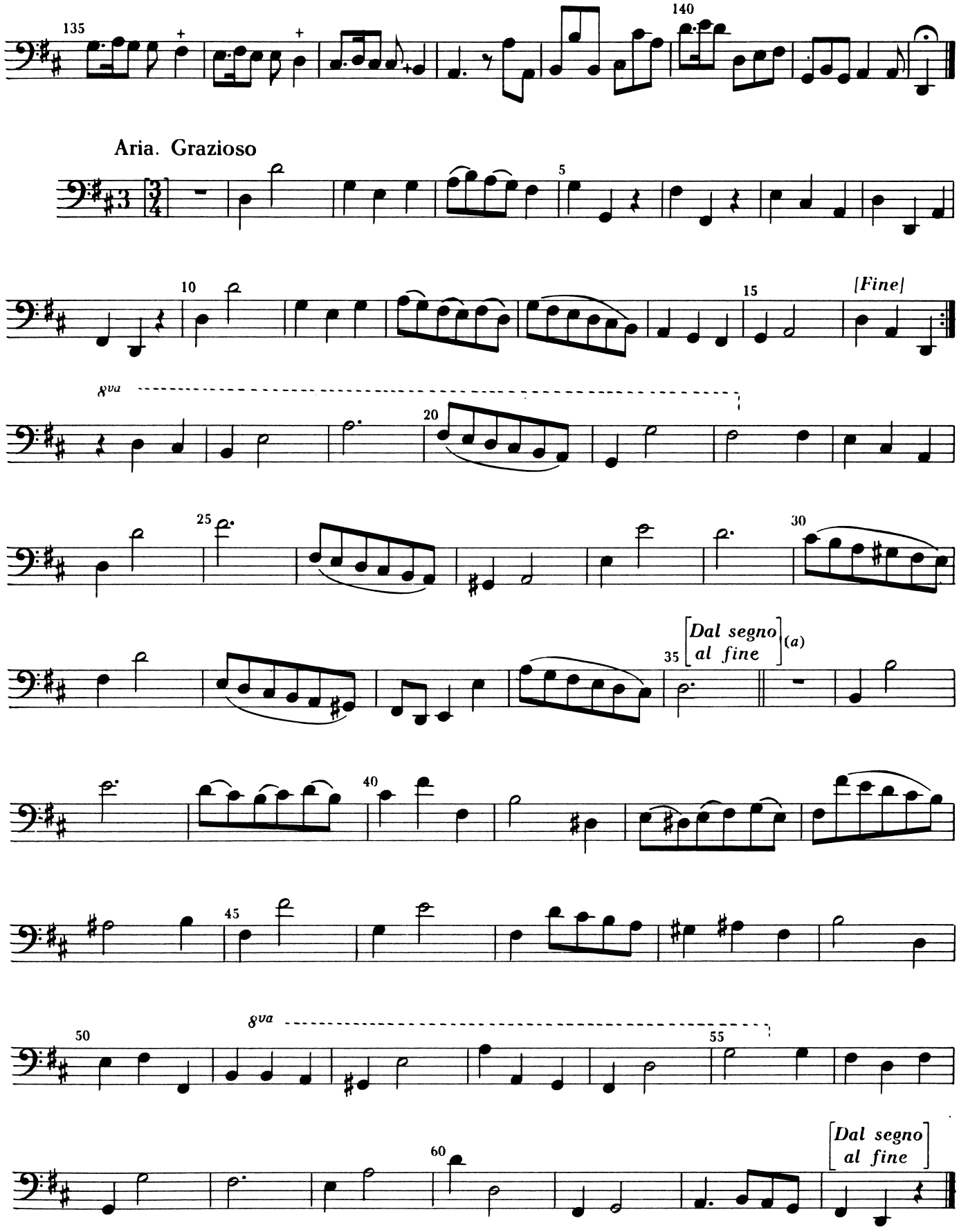

Altra
50
1.er Couplet
55
Tasto solo
60
65
70
2.e Couplet
75
80
85
90
95
100
105

Sonata VIII

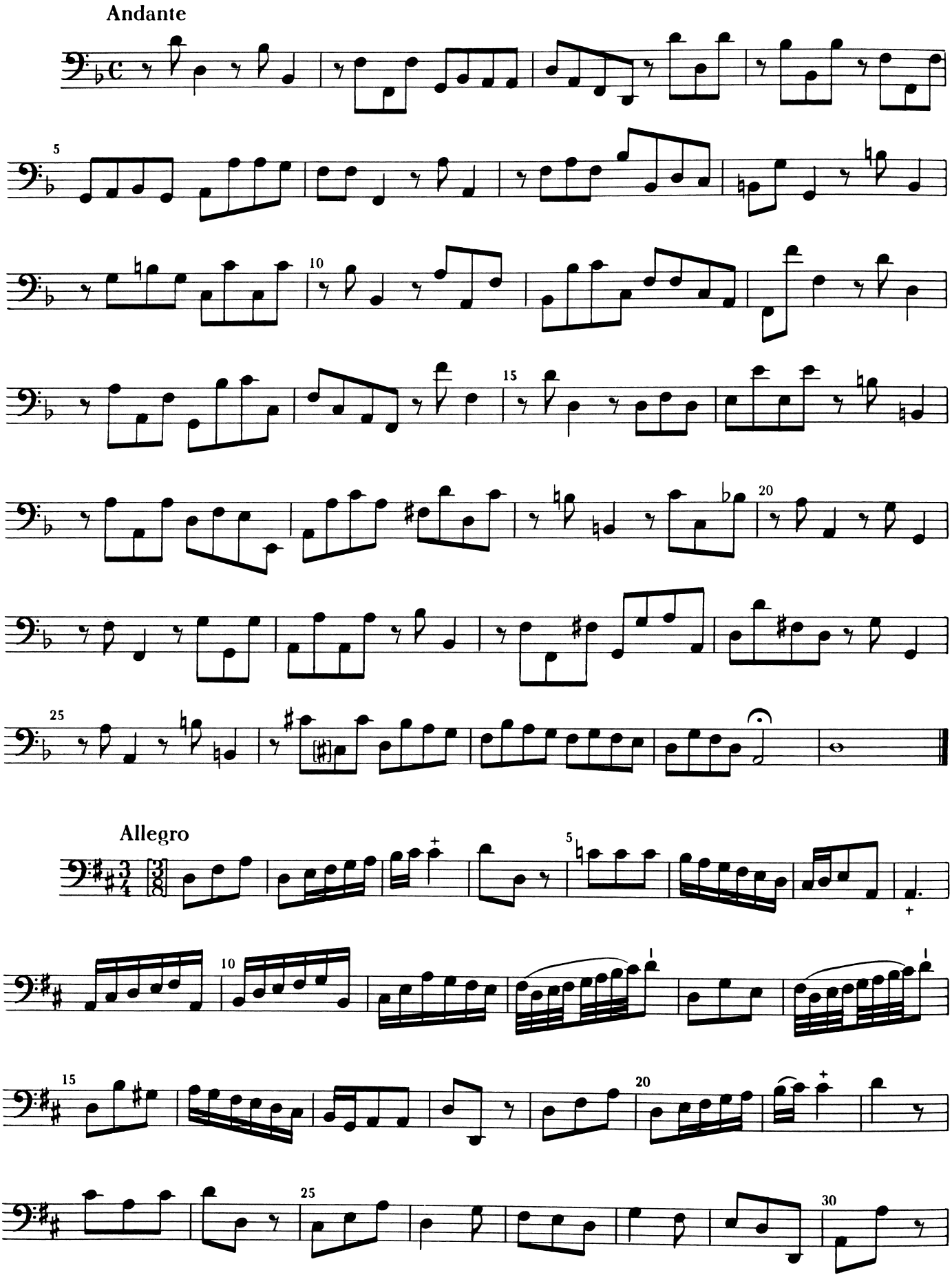
Allegro ma non troppo

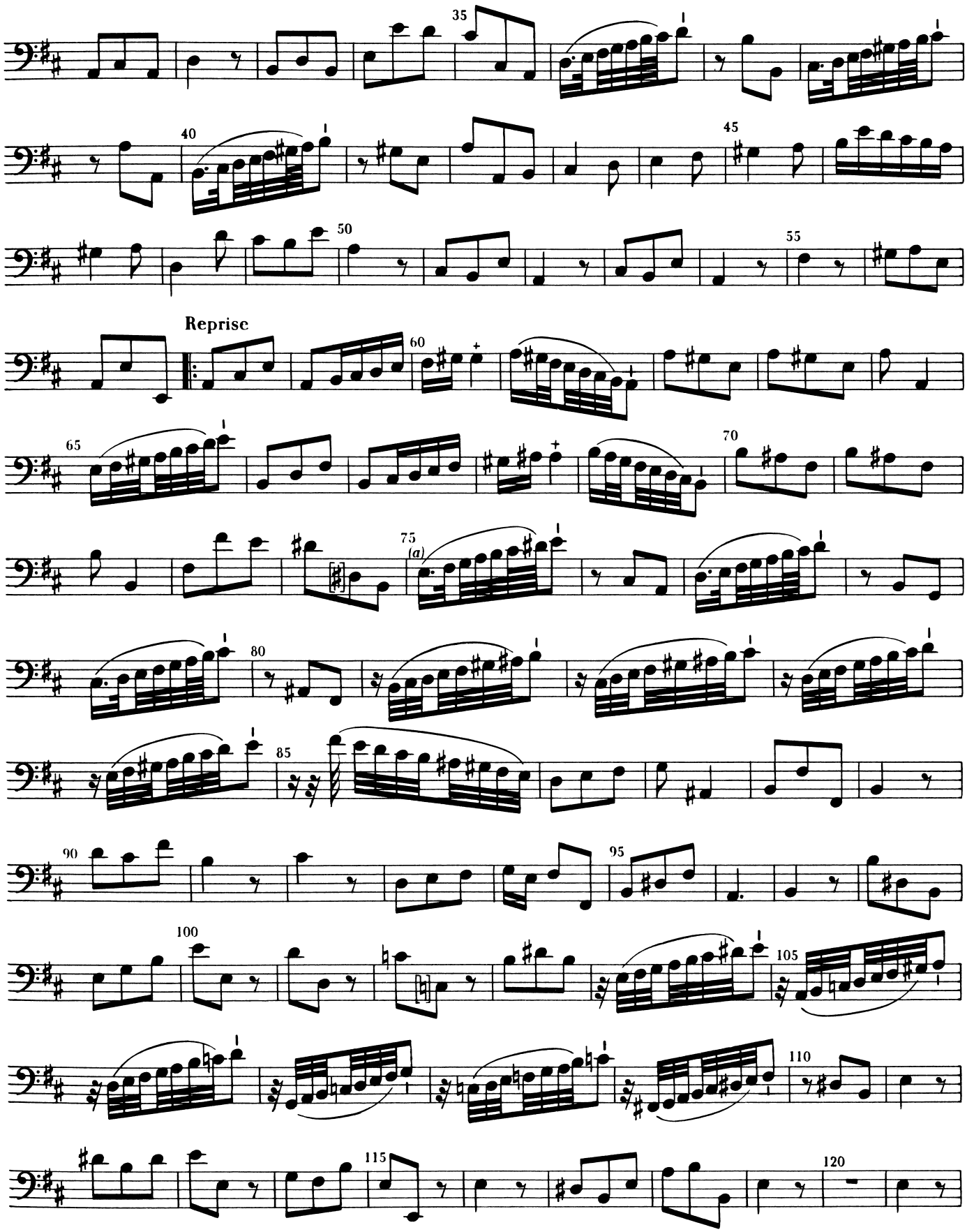



65
70
75
80
85
90
95
100
105
110
Tasto
solo
115
120
125
130

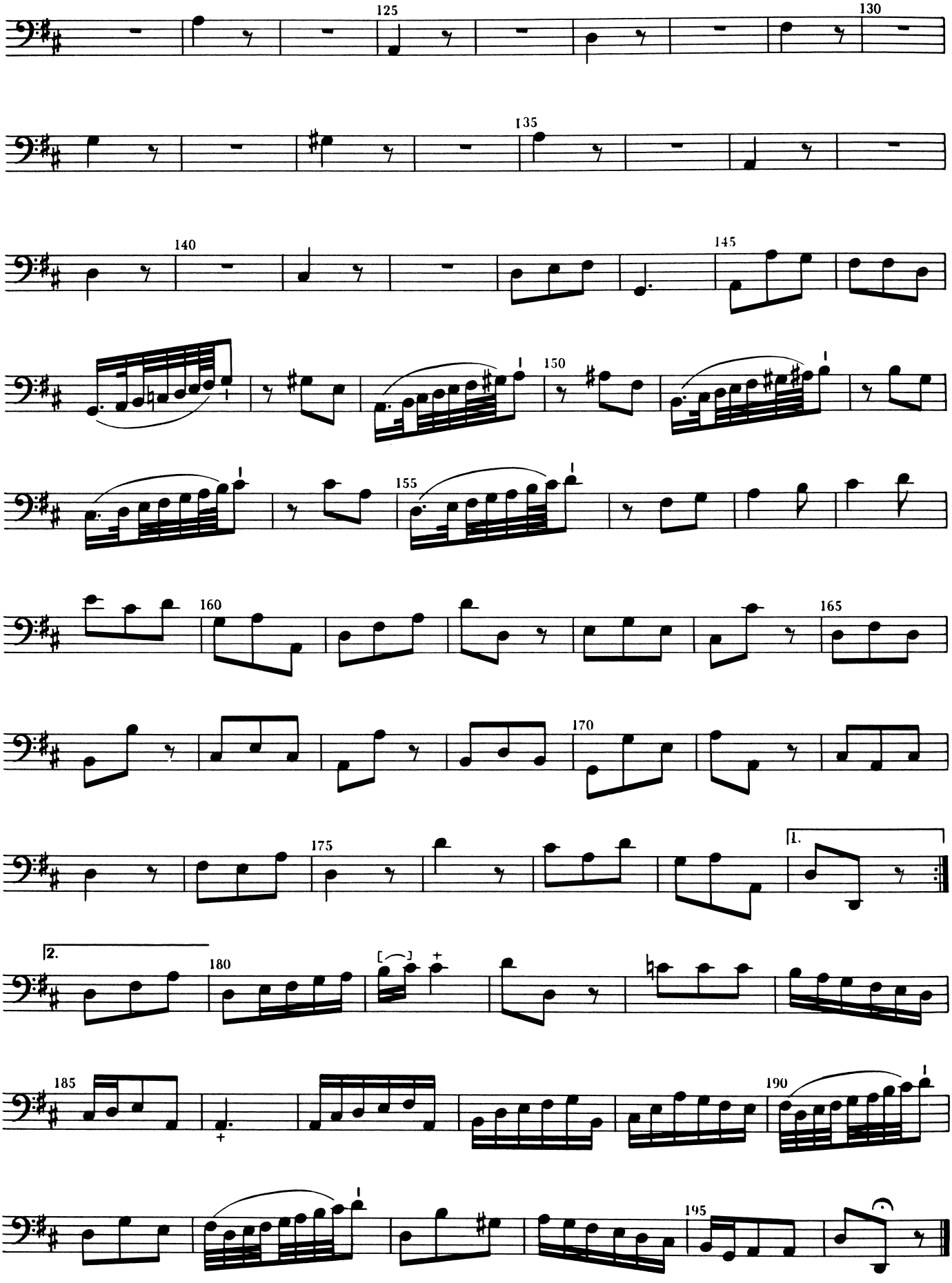


(a) The opening section should recur periodically to produce a rondo structure, A B (measures 17-35) A C (measures 36-63) A.


Andante
Allegro



(a) in the source, here and in measures 77, 79, 147, 149, 151, 153, and 155. The editor's interpretation is suggested by the pattern that appears in measures 35-40, which correspond closely with measures 74-79.


125
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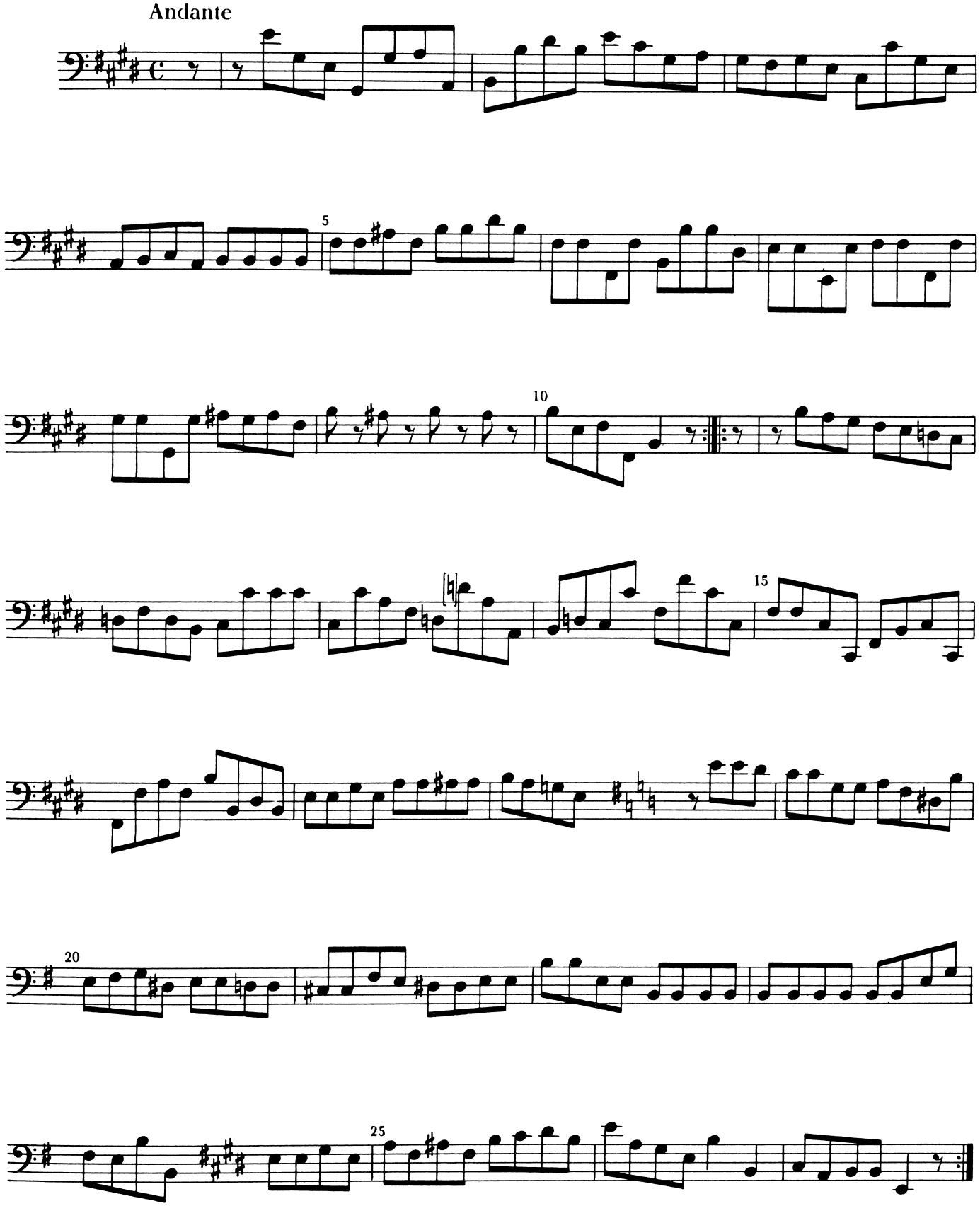
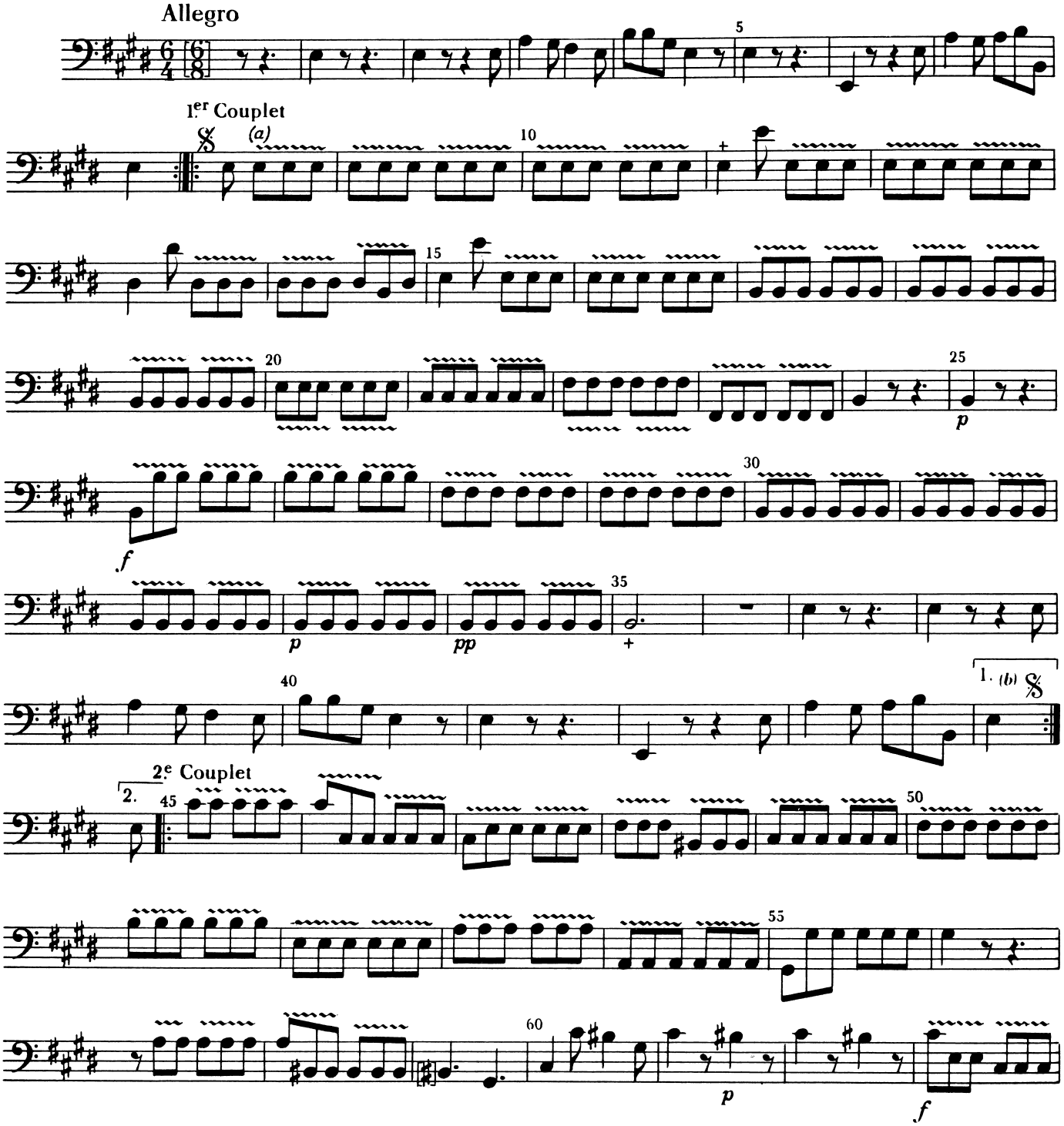
155
160
165
170
175
1.
2.
180
185
190
195

Sonata IX

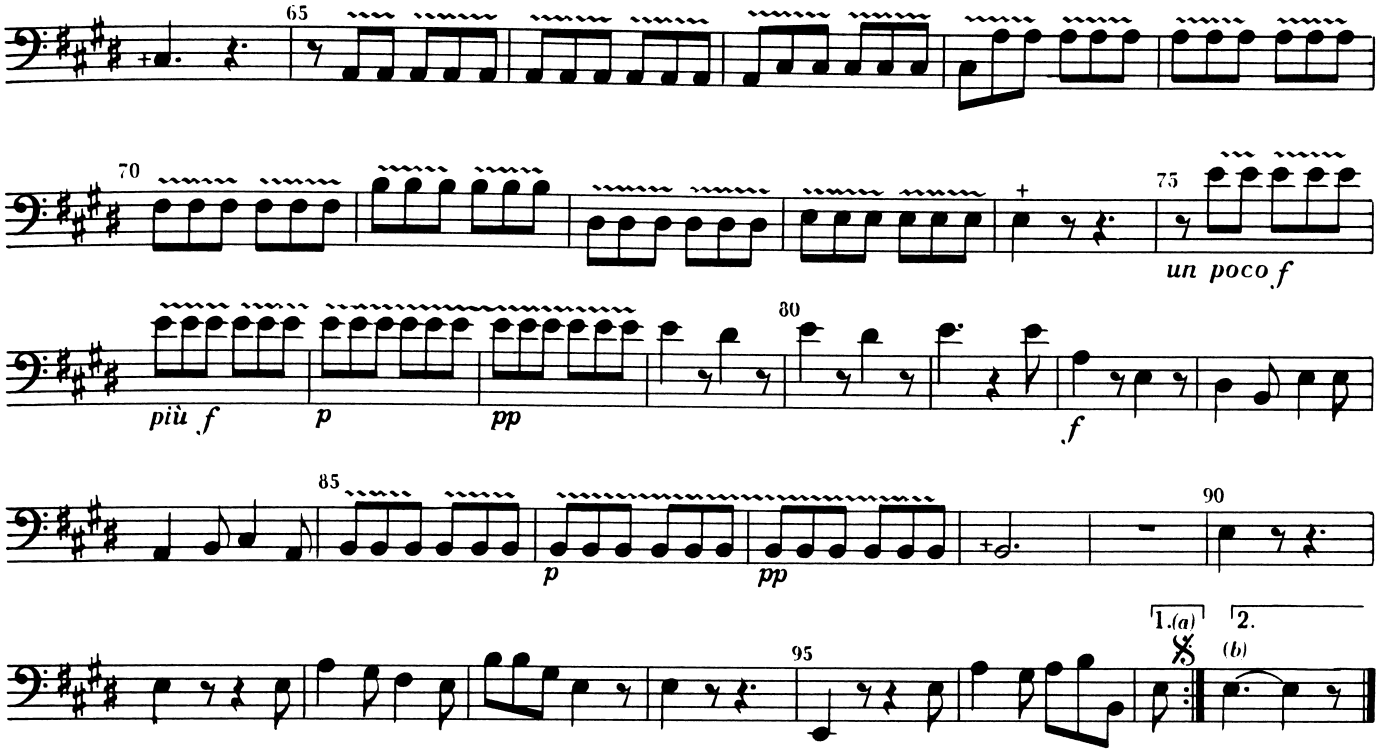
Andante



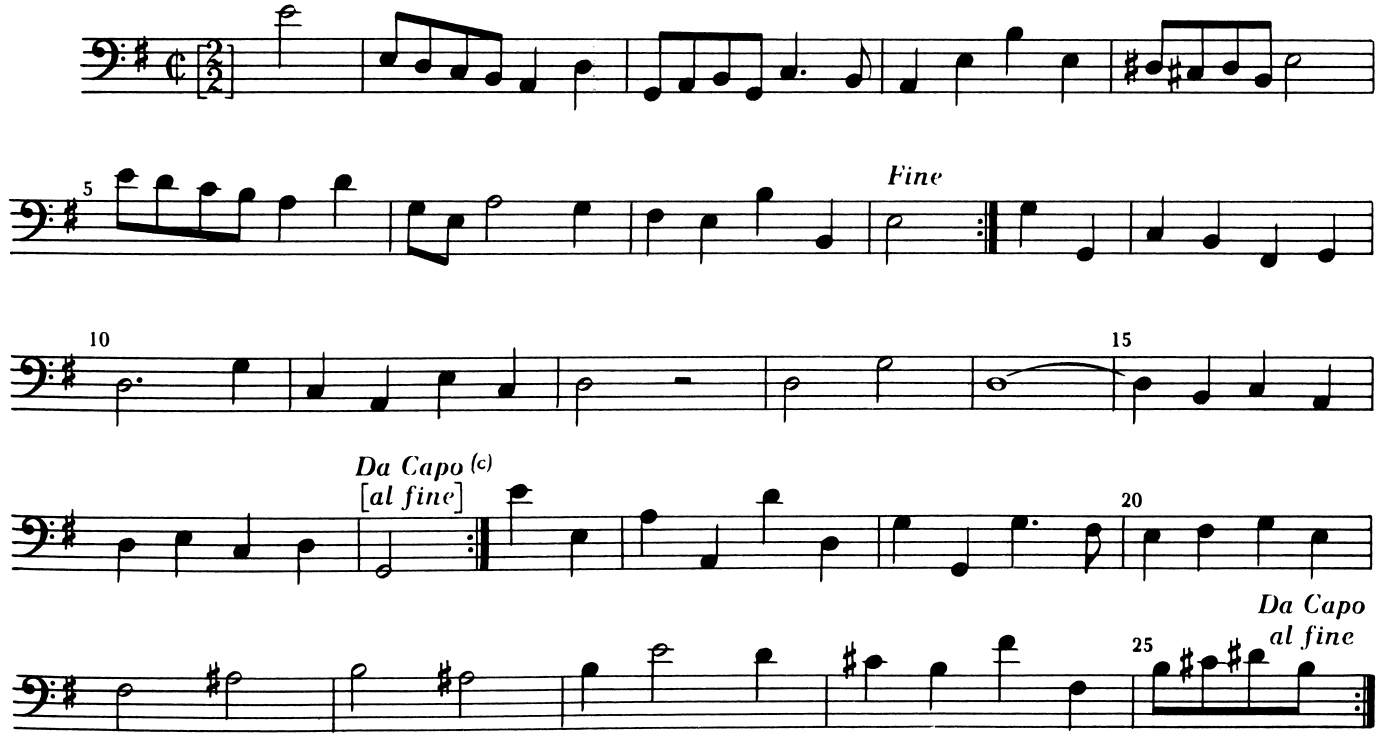


(a) The short wavy line, used conspicuously in this movement, creates an obvious problem of interpretation. The marking is found in no other sonata of Leclair's, and is not mentioned in any eighteenth-century violin treatise. Leclair may have intended it as a graphic representation of what the player is to do; probably it is a bowing indication, a modification of the slur sign to show slightly separated notes under one bow: = —a separation less pronounced than that called for by . This interpretation has the virtue of explaining the presence of wavy lines in the continuo part as well as in the violin. For the cello or gamba player the lines would have the same meaning as for the violinist; for the harpsichord player, they might indicate a *portato* detachment of the repeated notes rather than a more sharply defined separation. For further discussion of this bowing see David D. Boyden, *The History of Violin Playing from its Origin to 1761 and its Relationship to the Violin and Violin Music* (London: Oxford University Press, 1965), 266-268, 423.

(b) By means of a *custos* Leclair indicates that the *segno* refers back to measure 8.



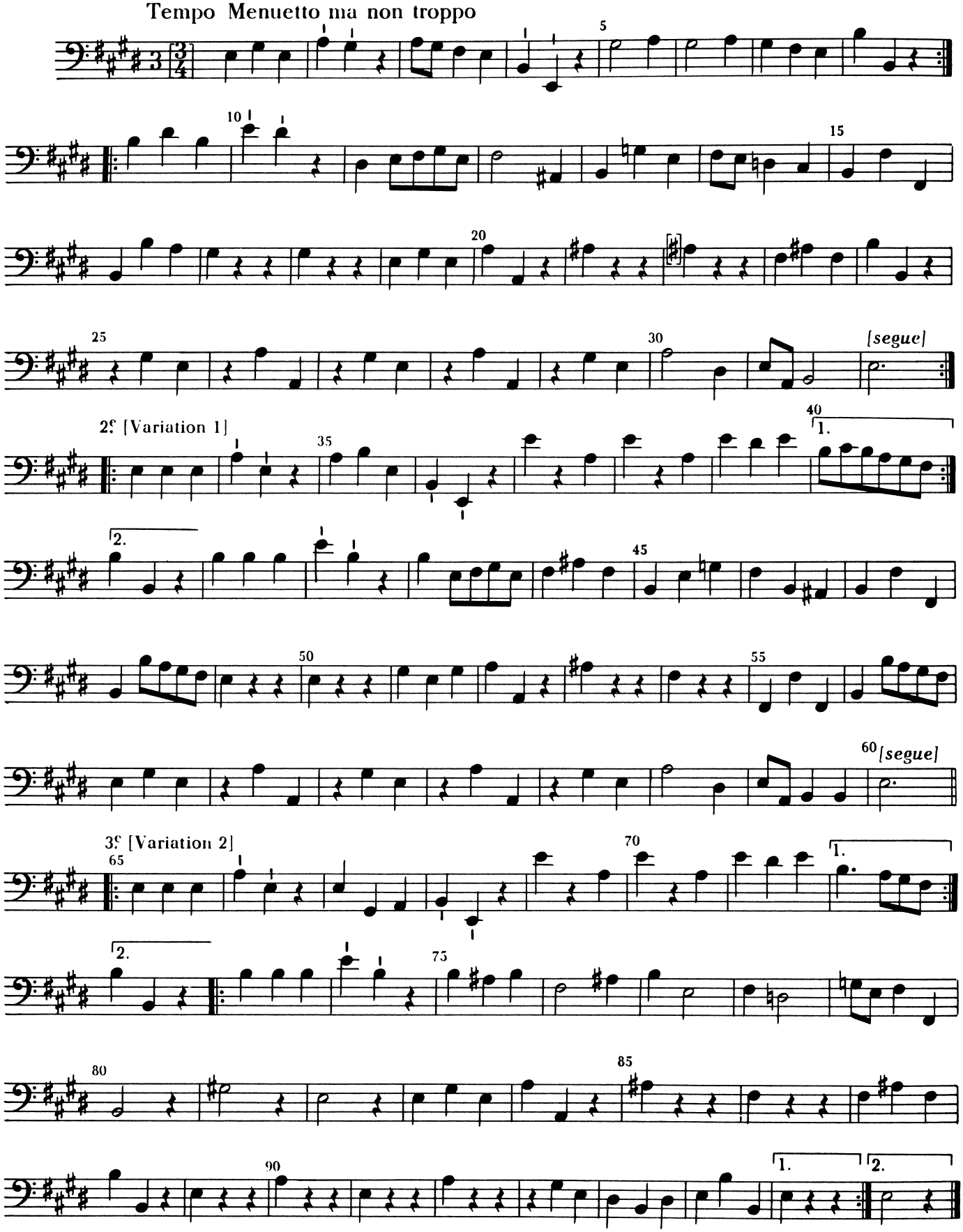
Gavotta. Grazioso



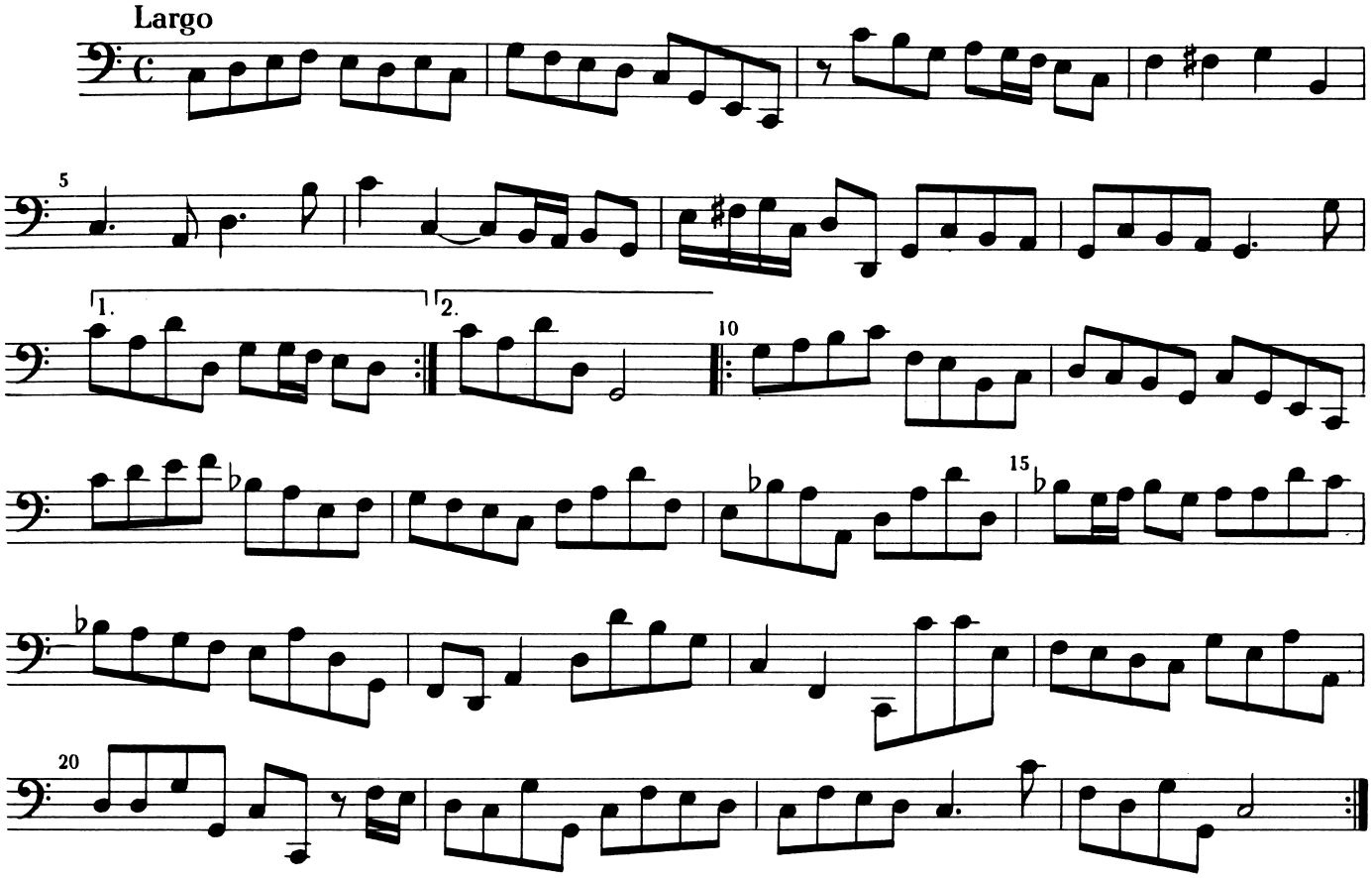
(a) By means of a *custos* Leclair indicates that the *segno* refers back to measure 45.

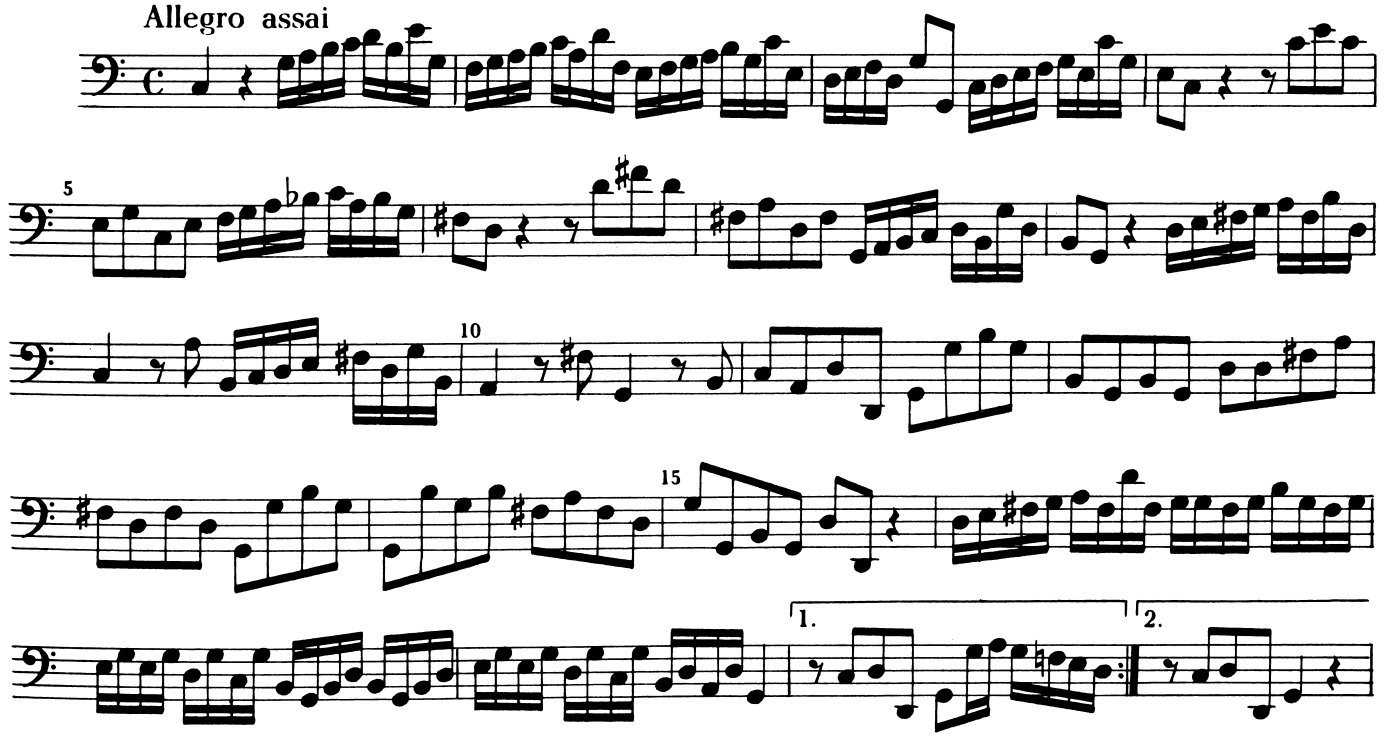
(b) The source has no second ending.

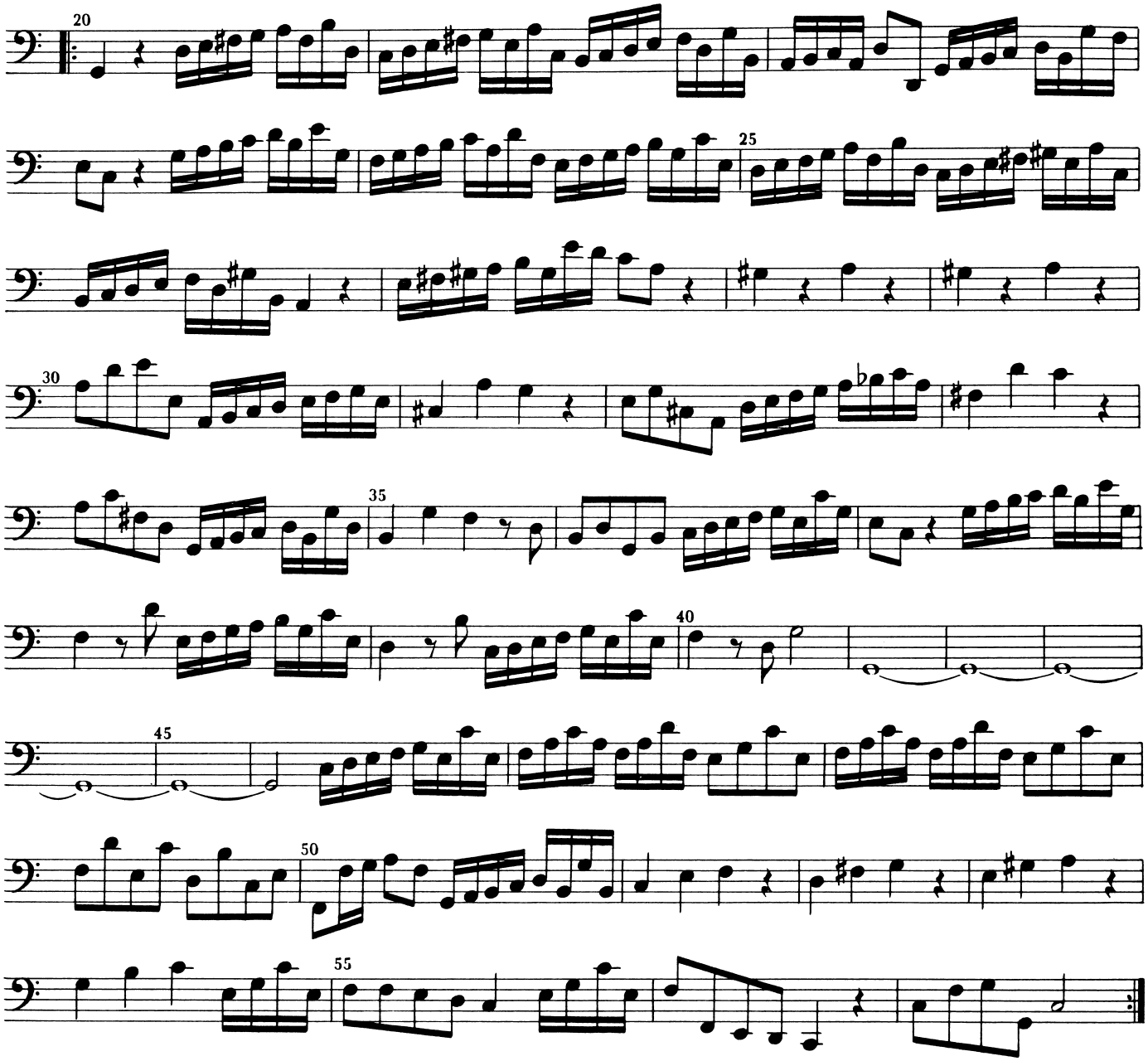
(c) Leclair doubtless intends that the principal section recur periodically to produce a rondo structure, A B A C A.


Tempo Menuetto ma non troppo
2ª [Variation 1]
3ª [Variation 2]
[segue]
[segue]
1.
2.

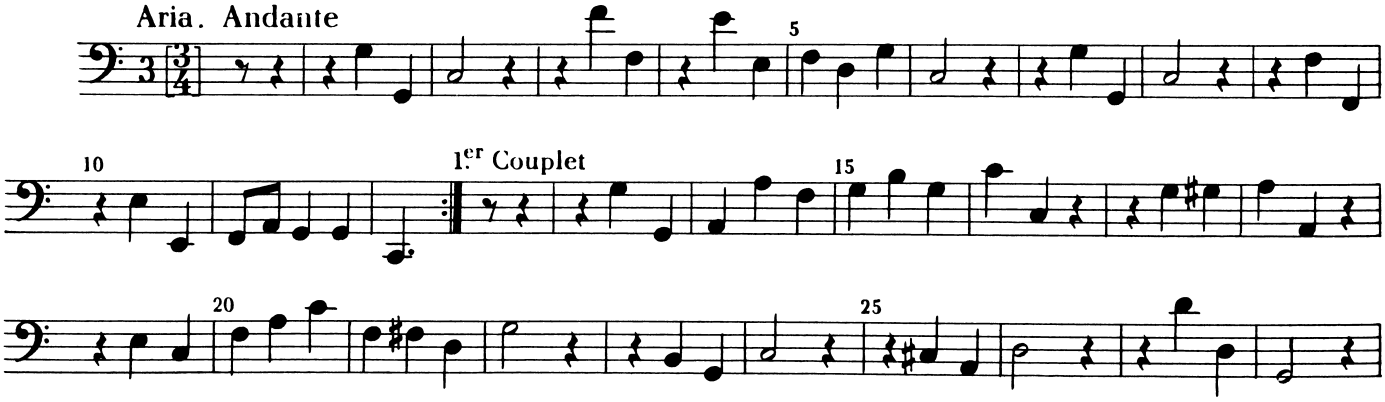
Sonata X

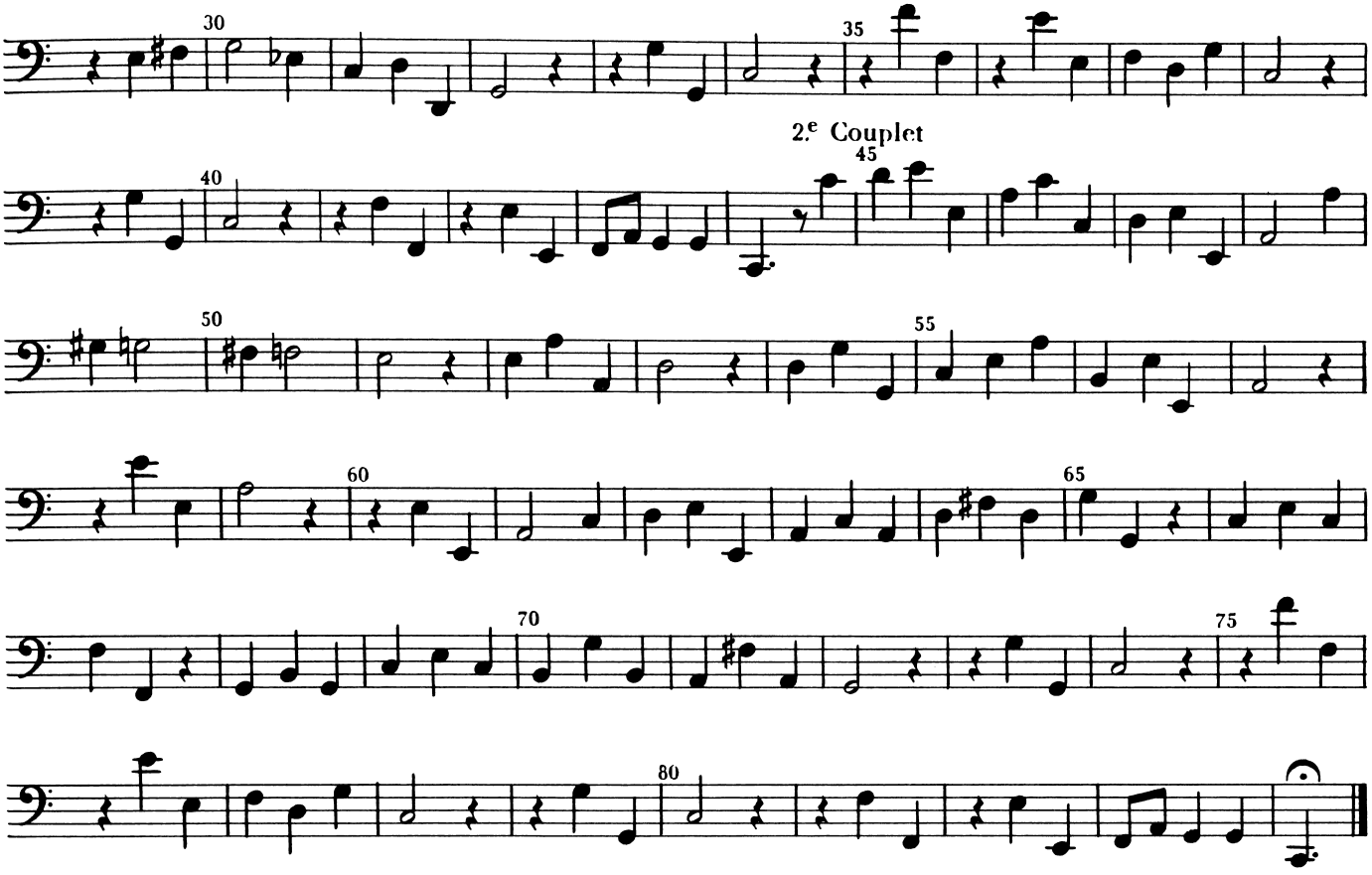


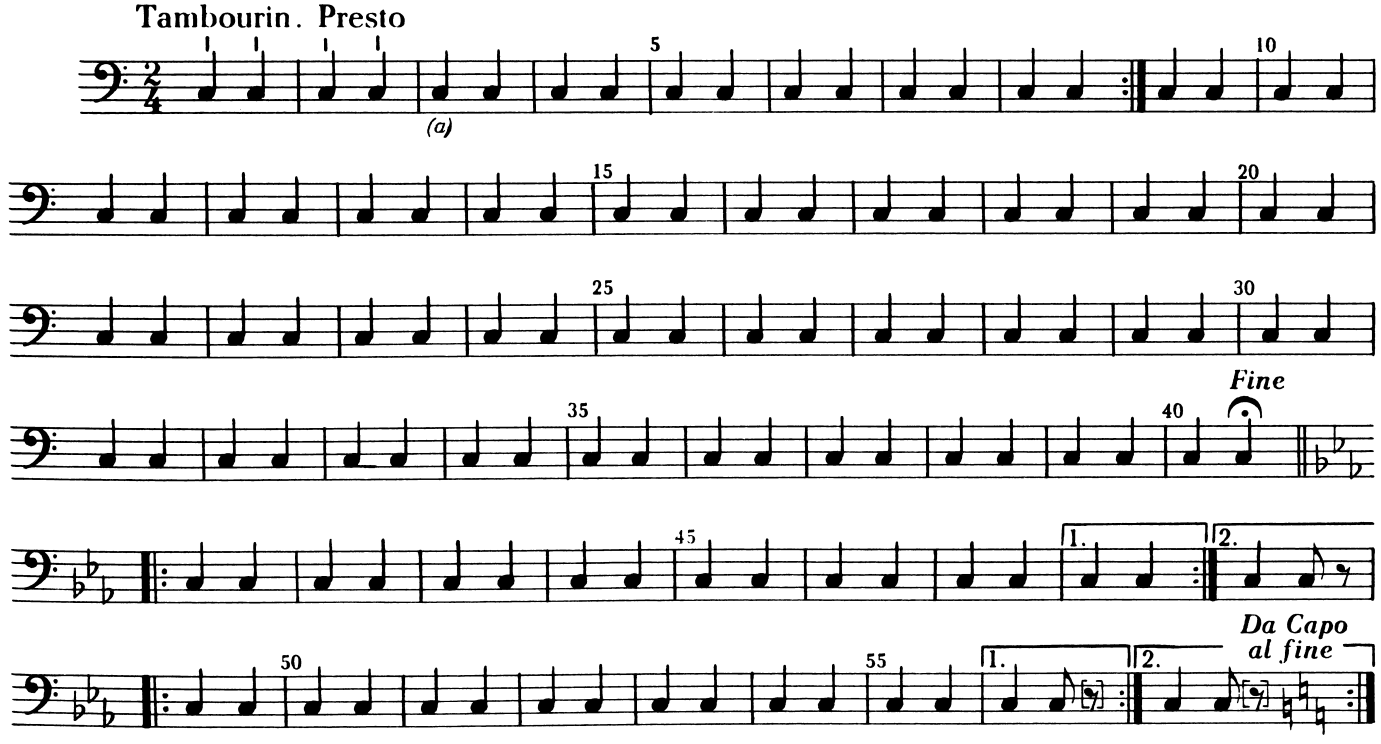




Aria. Andante

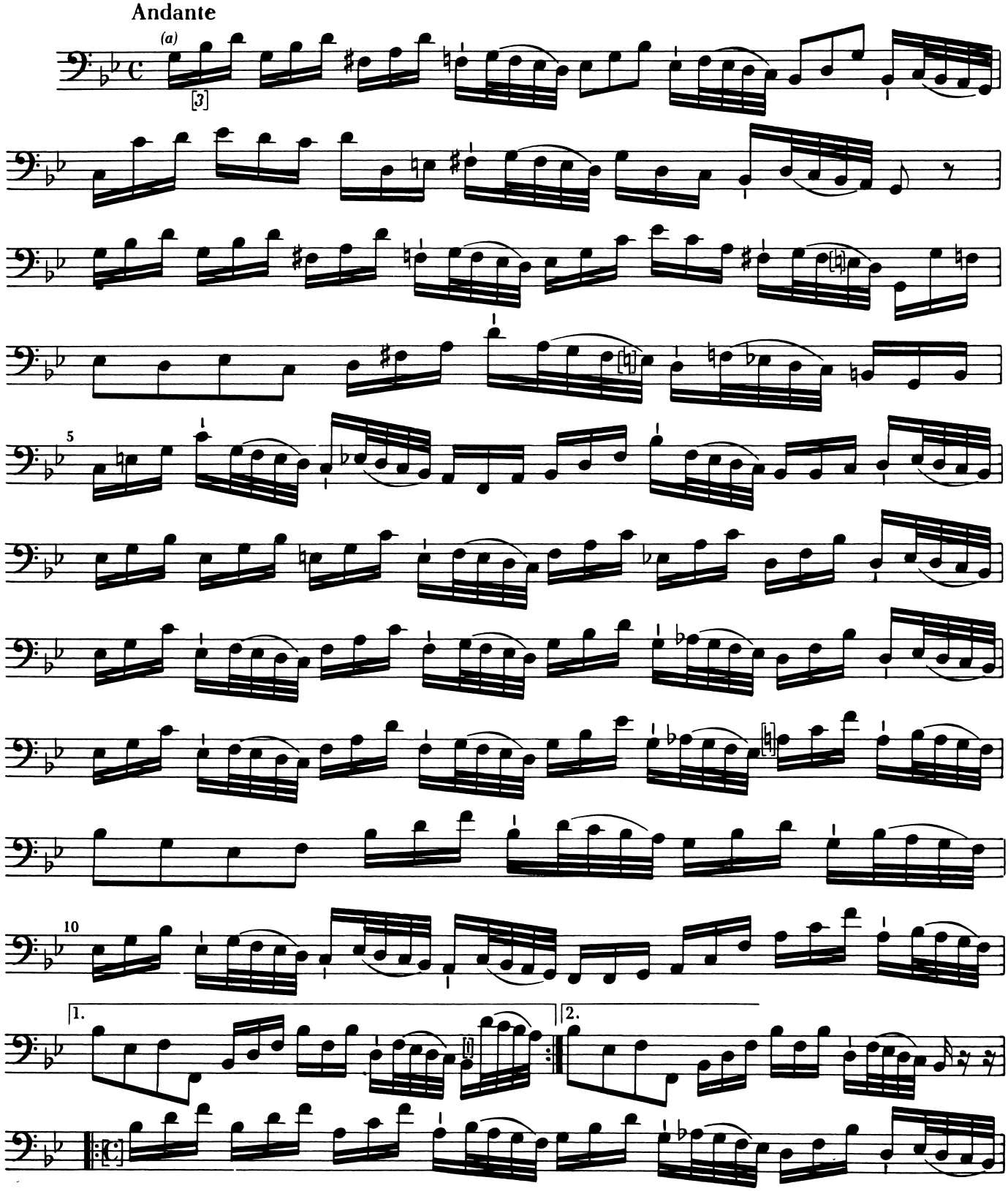




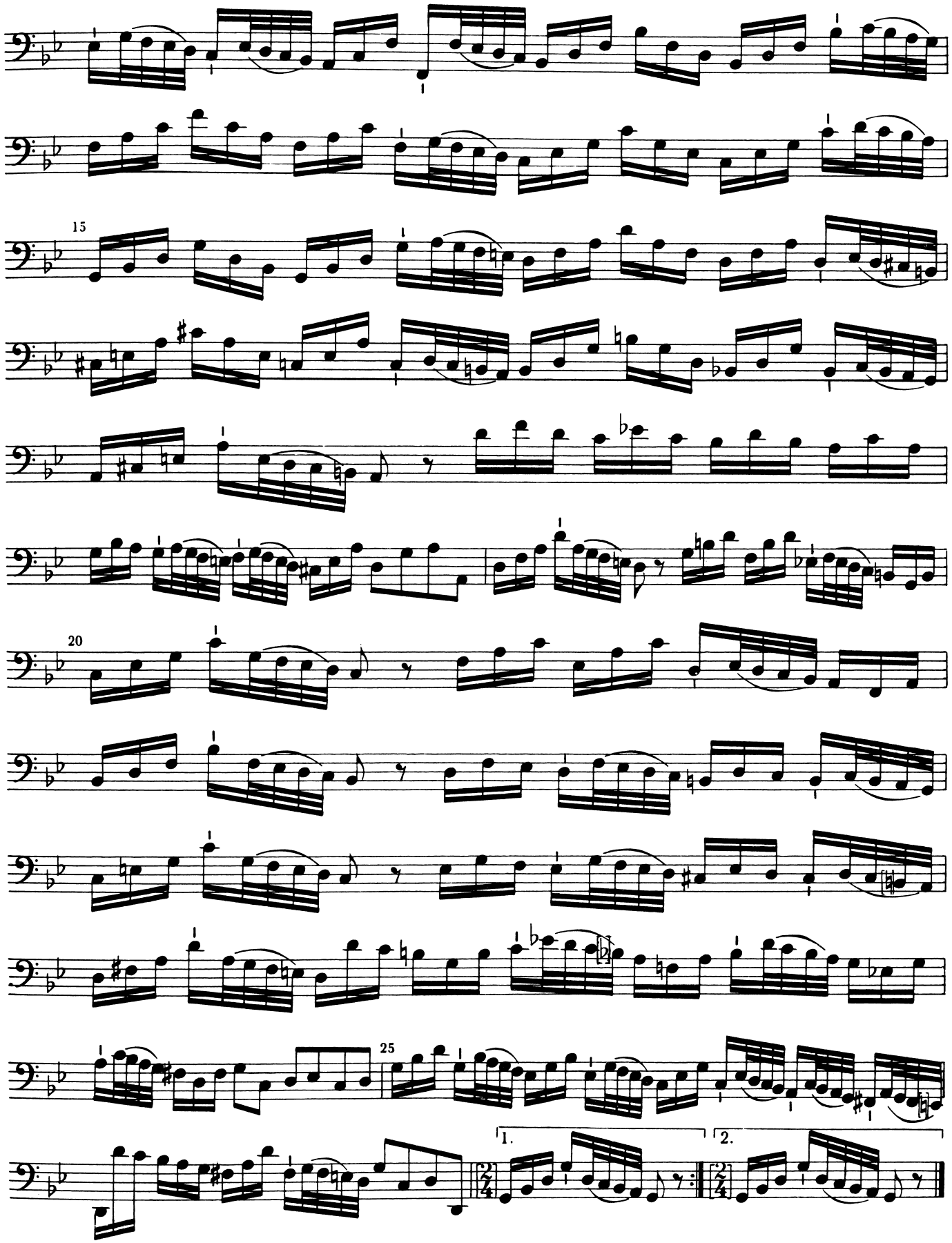


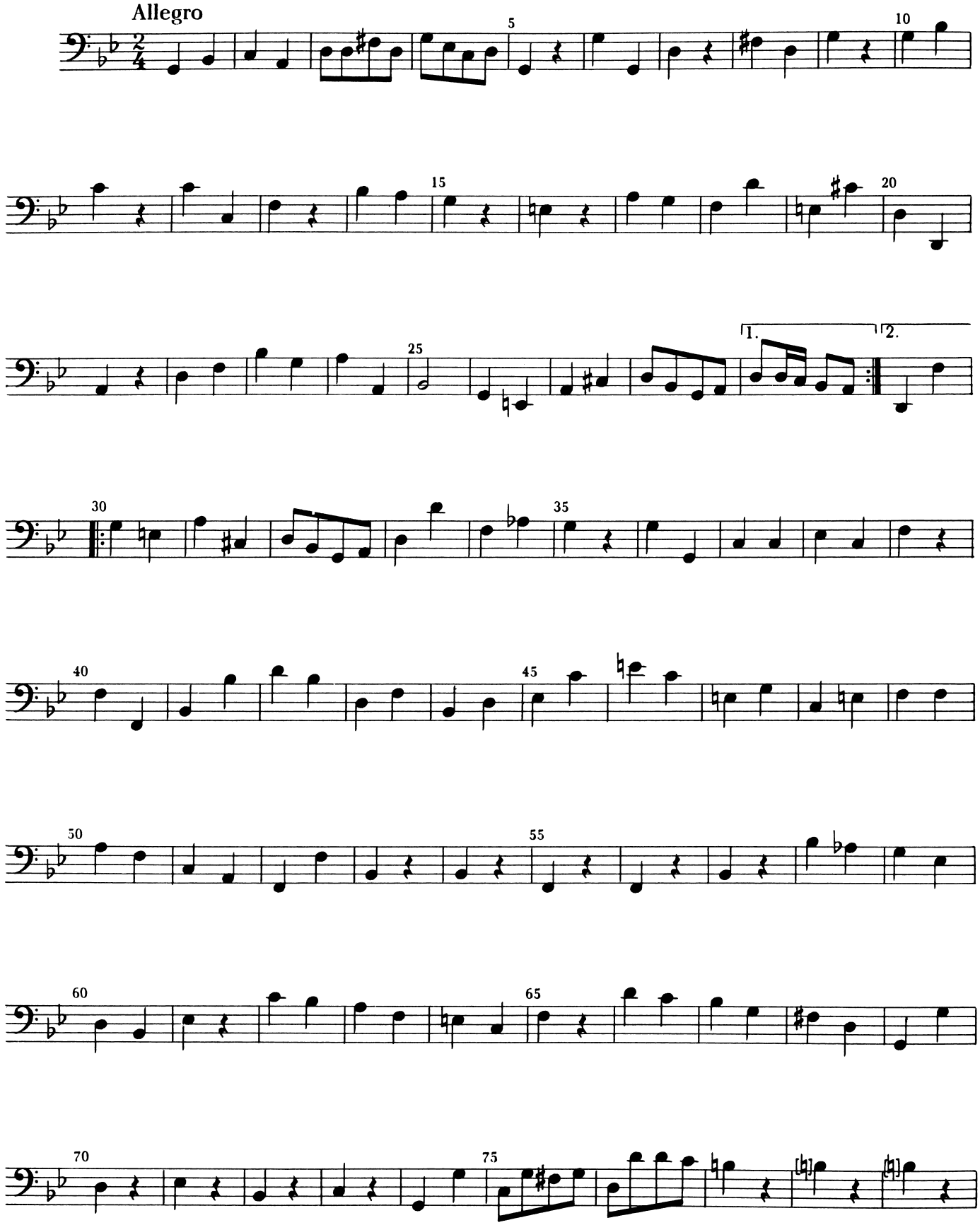
(a) Leclair may have intended that the strokes which appear in the first two measures of the continuo be observed throughout the movement (see page xxiv of the preface to this edition).

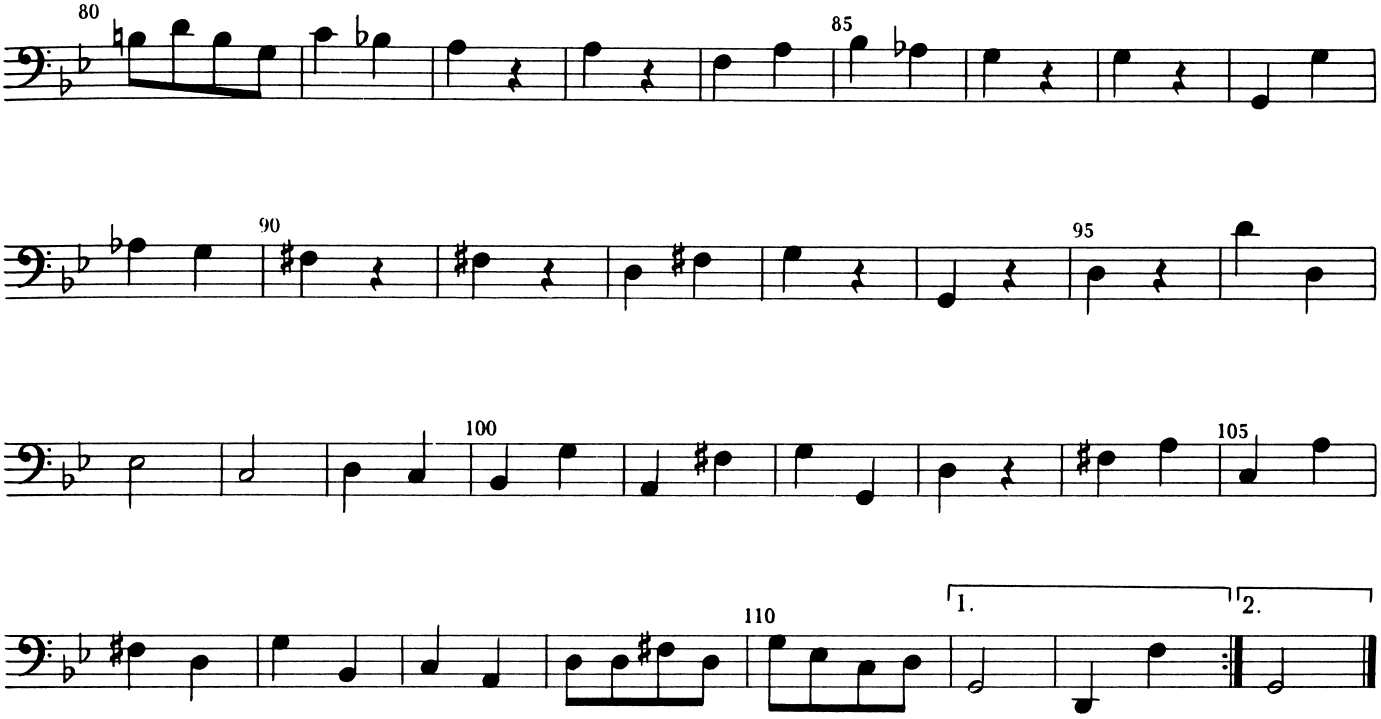
Sonata XI

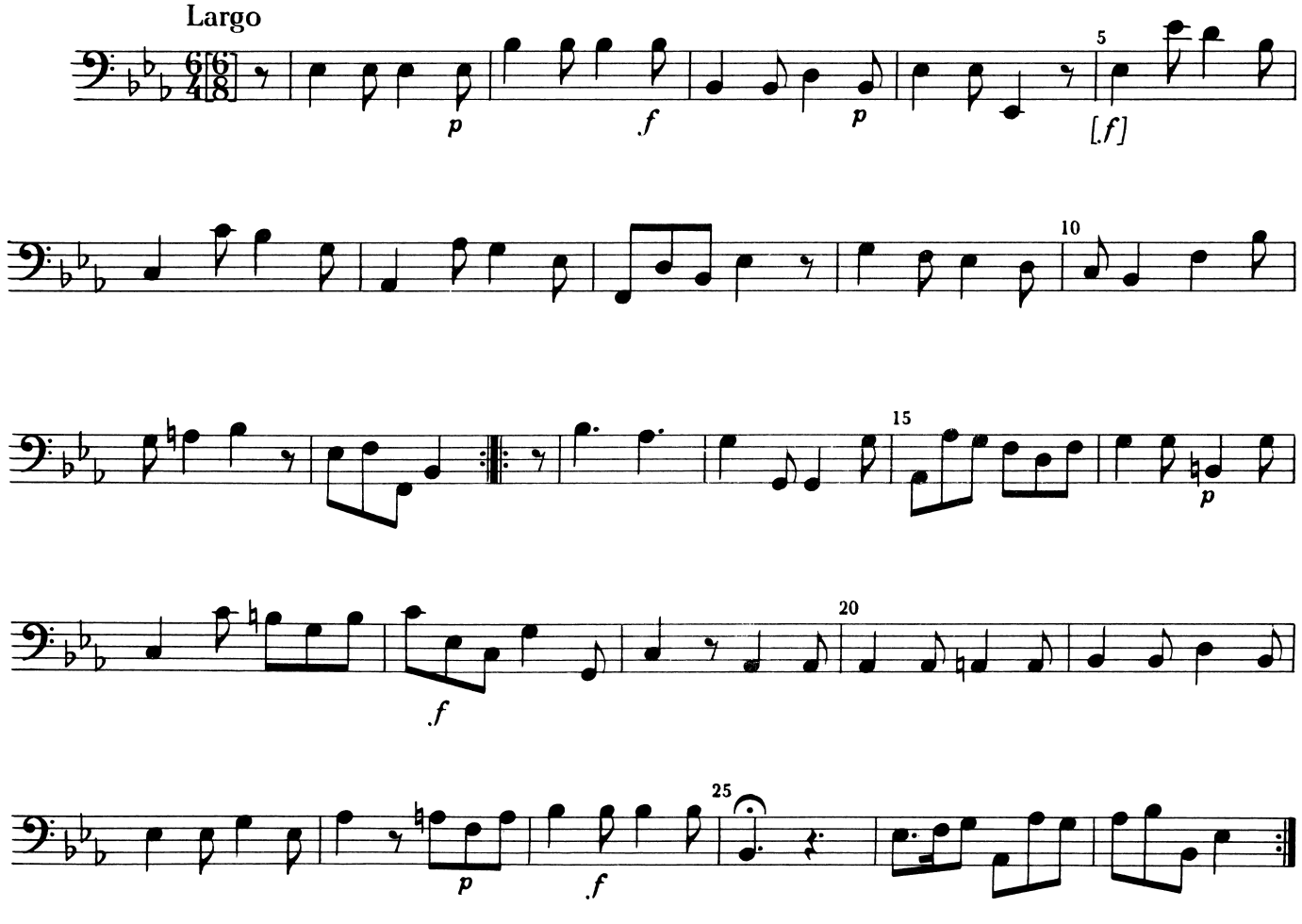


(a) Because all the sixteenth-notes in the continuo are triplets, the editor considers the addition of "3's" throughout the movement unnecessary.

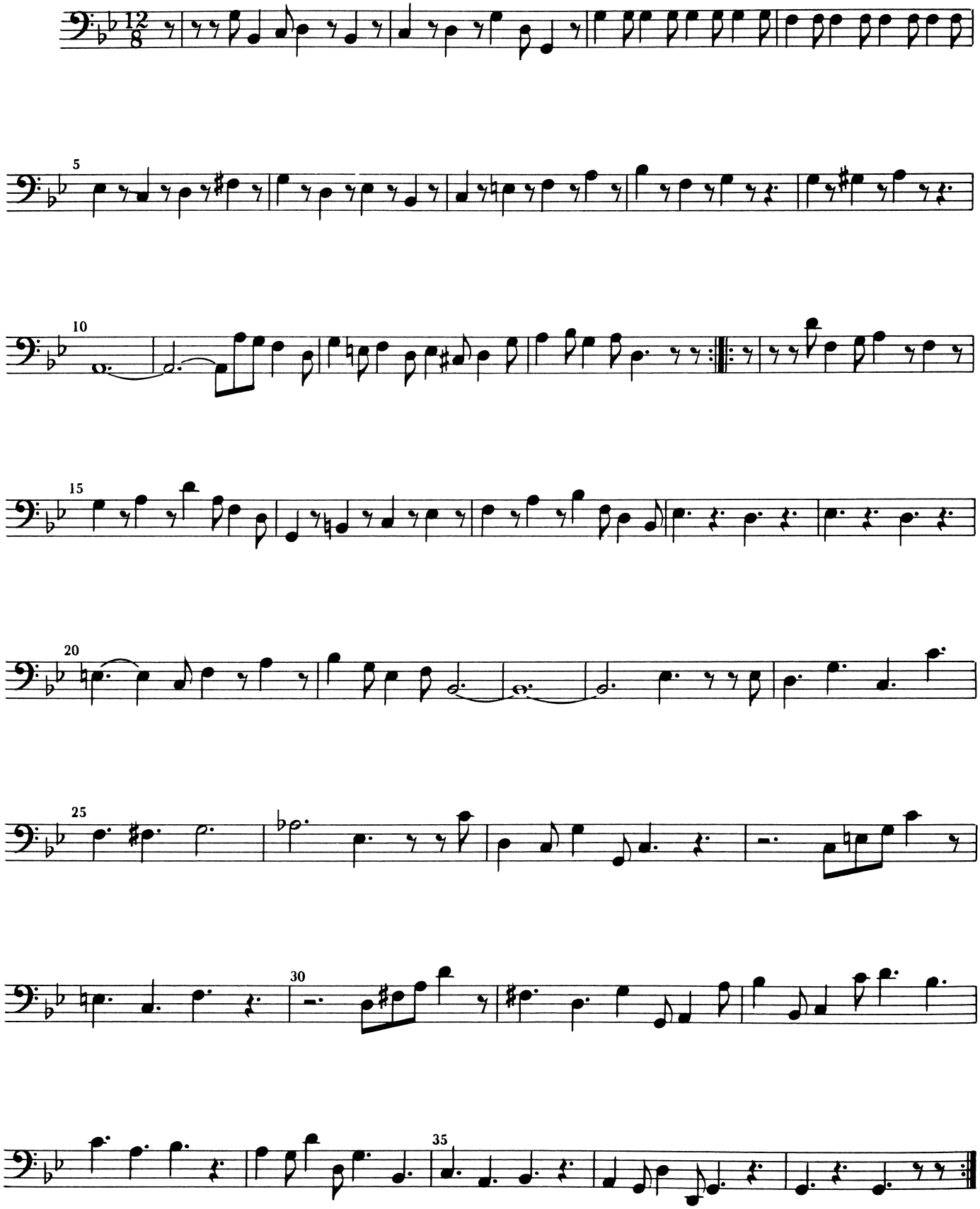

15
20
25
1.
2.


Allegro
5
10
15
20
25
1.
2.
30
35
40
45
50
55
60
65
70
75

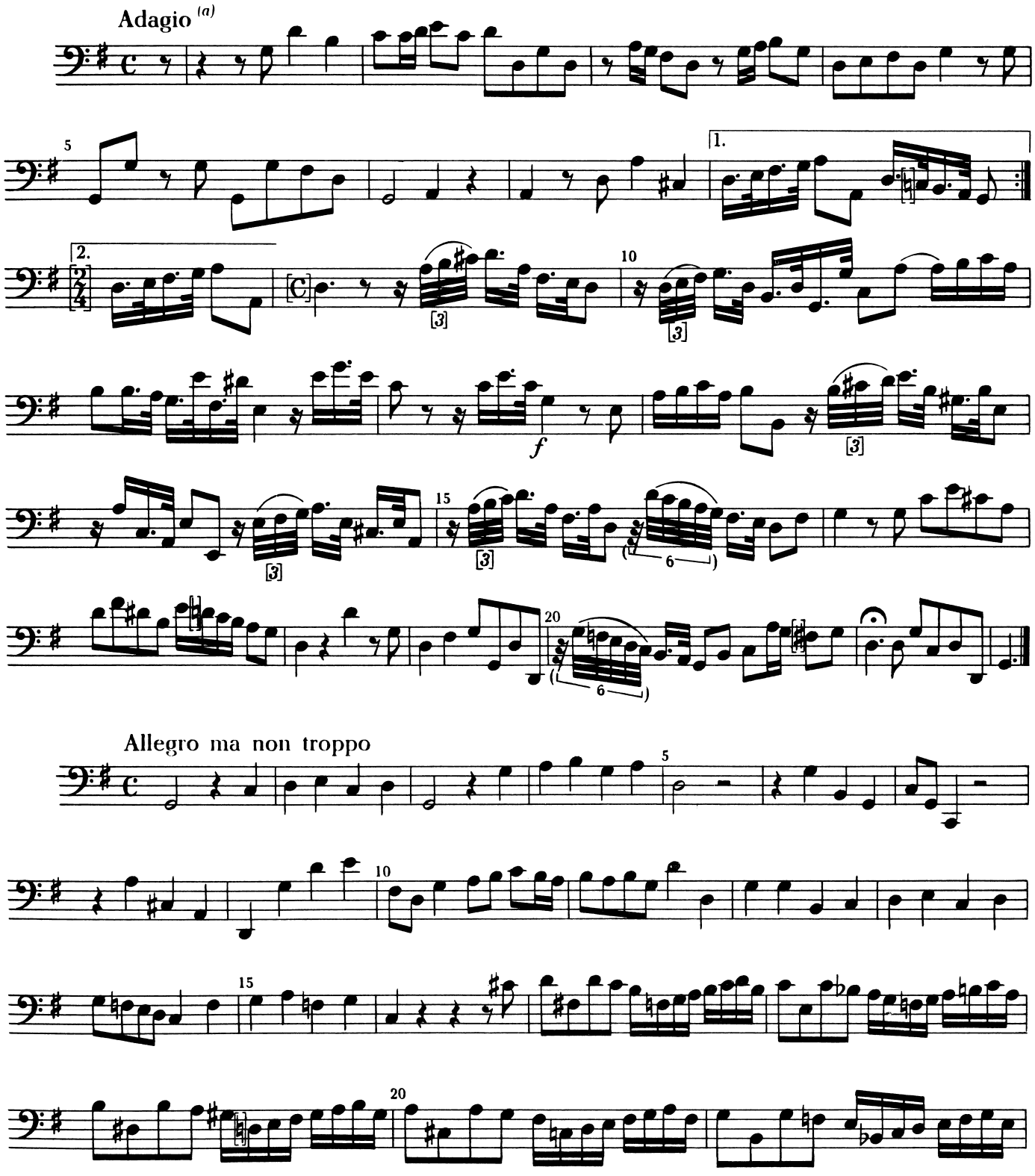

80
85
90
95
100
105
110
1.
2.


Largo
p
f
p
5
[f]
10
15
p
f
20
25
p
f

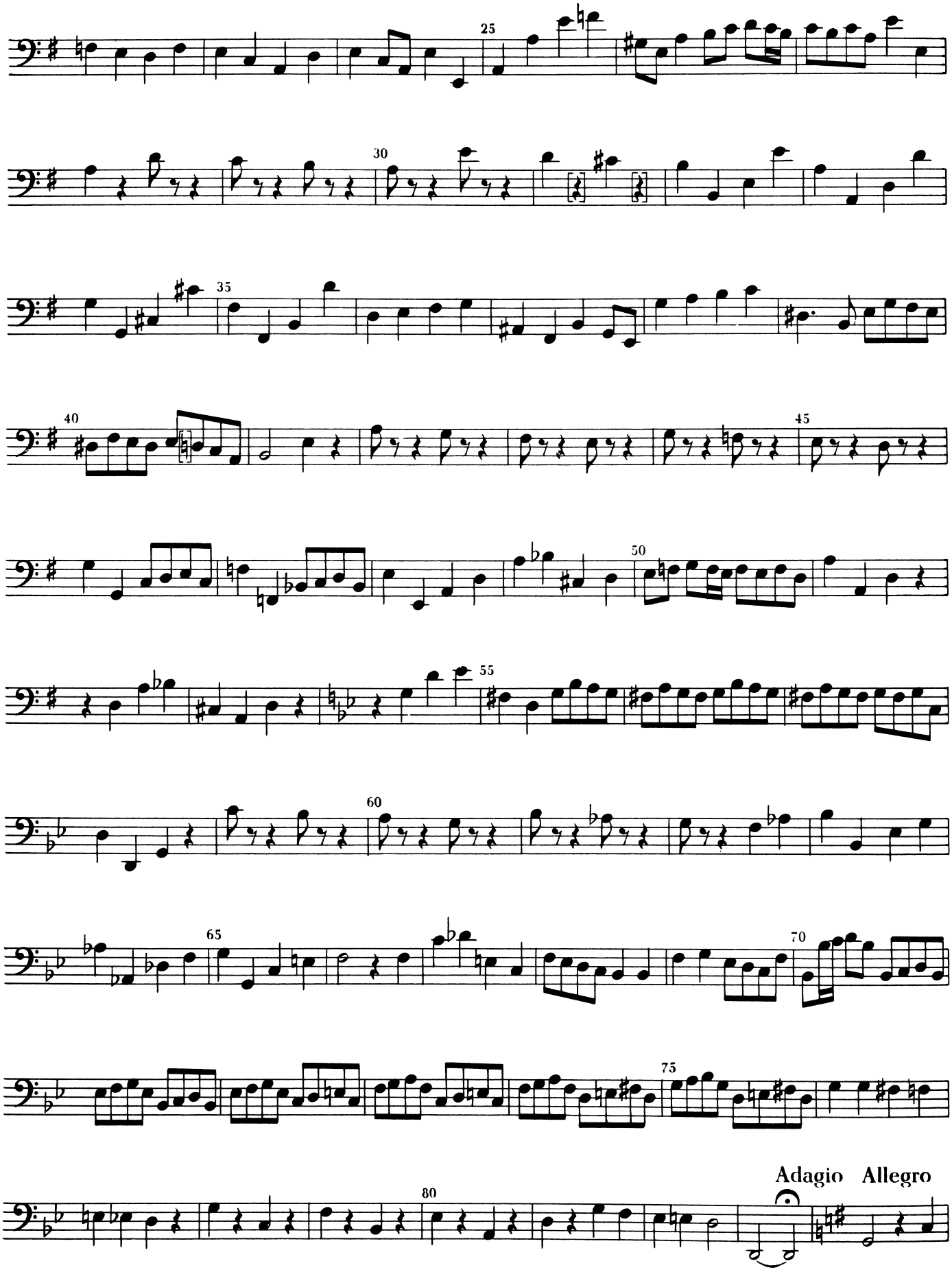
Giga. Allegro ma non troppo



Sonata XII



(a) The editor feels that considerable rhythmic freedom is necessary, or at least appropriate, to the performance of this movement. It seems almost pedantic to transform Leclair's rhythms to ones which are "correct" by modern standards, since a performance which unfolded within a strict metrical framework would be most unlikely.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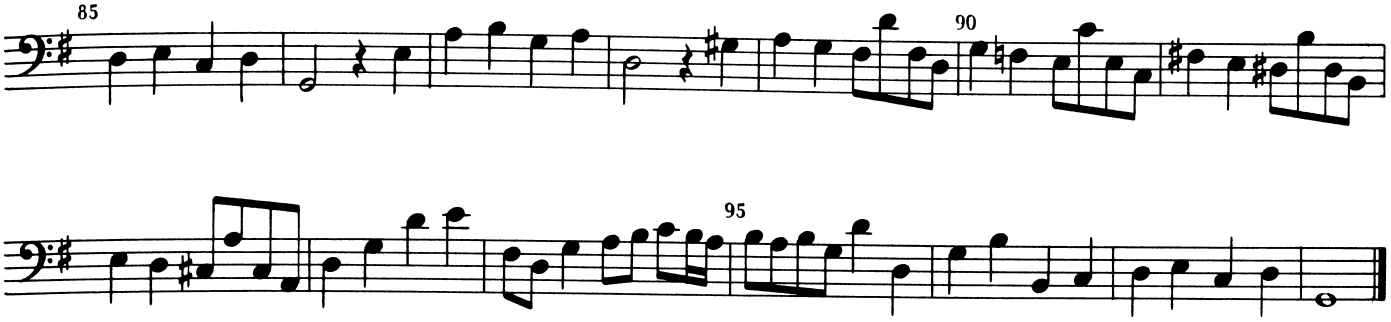
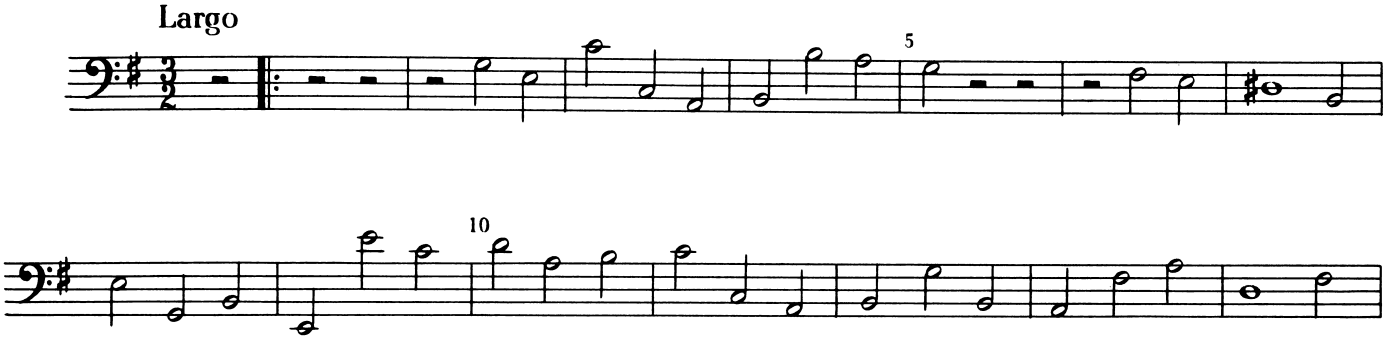
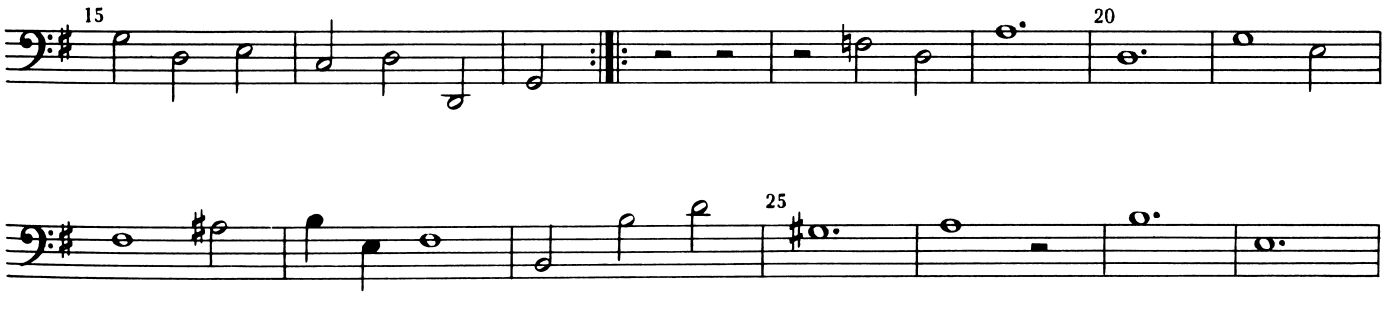
75
80
Adagio Allegro


85
90
95


Largo
5
10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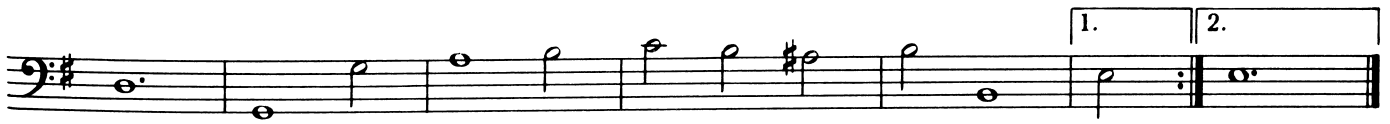
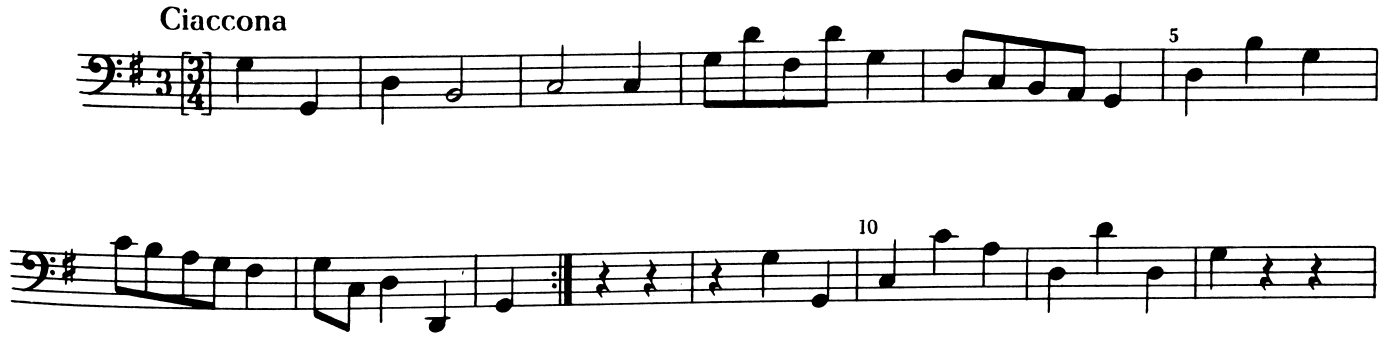
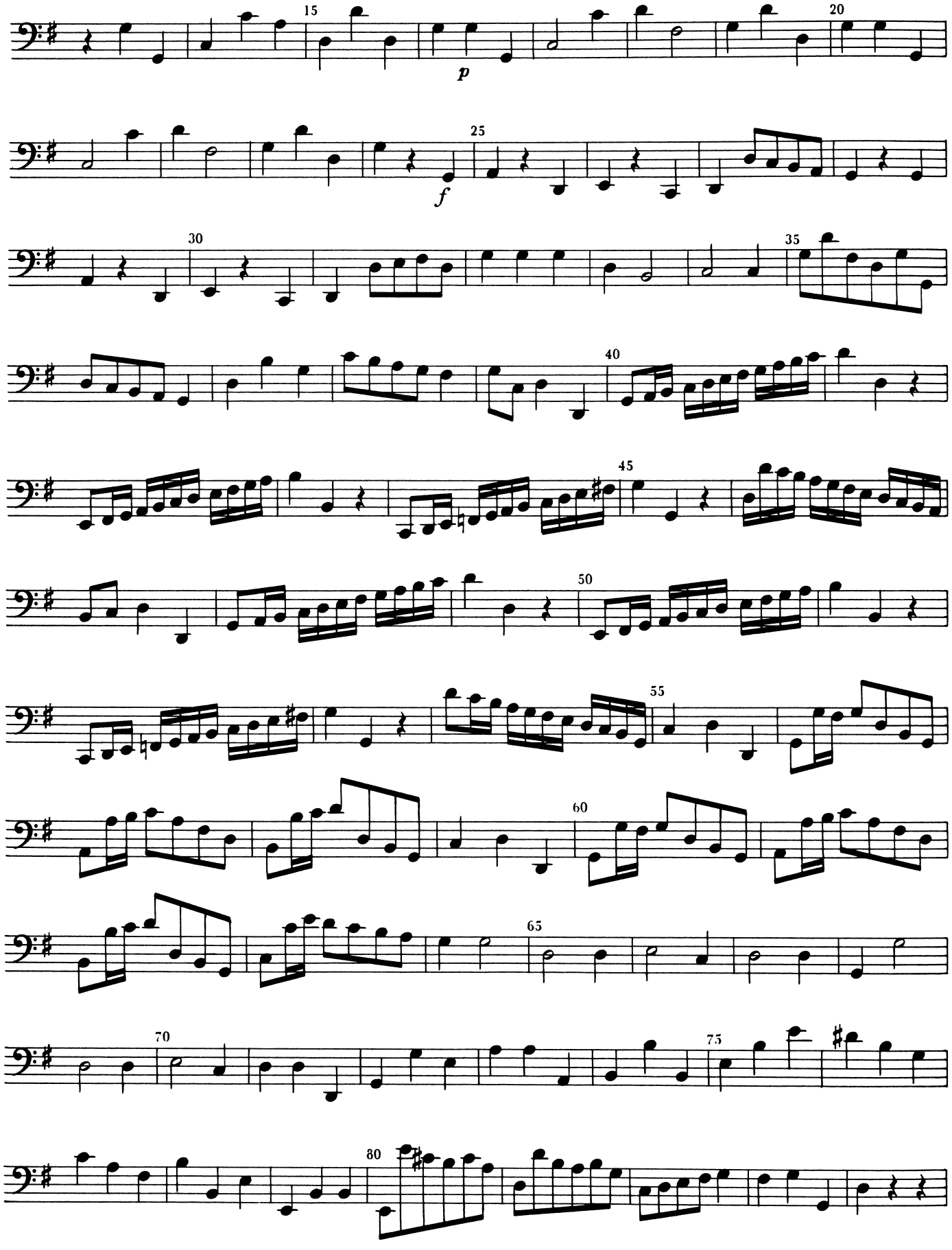

1.
2.


Ciaccona
5
10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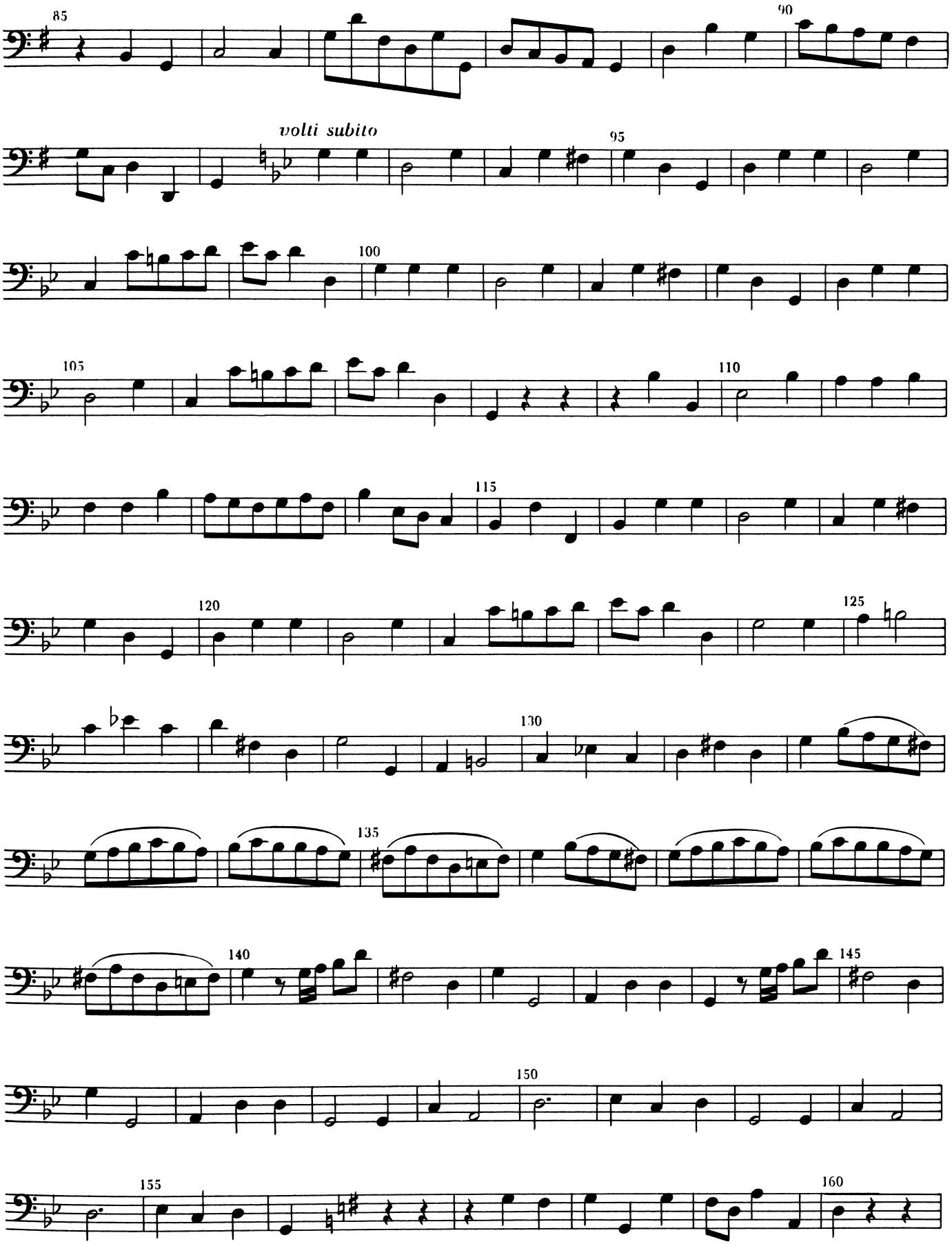
85
90
volti subito
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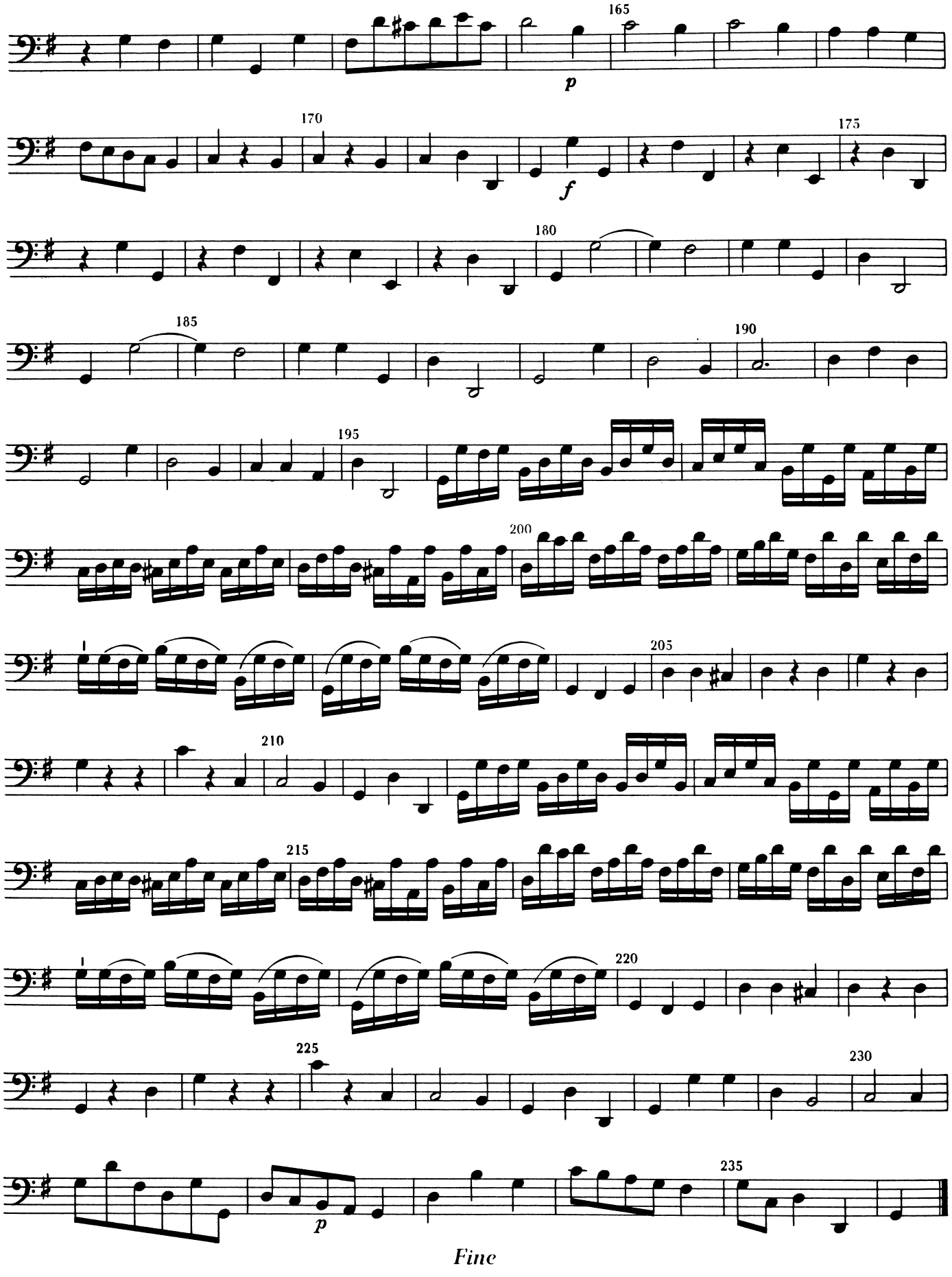
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p
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